

Arthur C. Benson's

# ODE TO MUSIC

SET TO MUSIC FOR

Soprano, Contralto, Tenor & Bass soli, Chorus and Orchestra

by

**C. Hubert H. Parry**

Horn 3 in F

Composed for the opening of the new Concert Hall at the Royal College of Music - June 13, 1901



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# ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

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## Source Information

*Autograph Manuscript:*

Royal College of Music, London MS 4192

*Vocal Score:*

Novello Octavo Edition No. 11230

*Royal College of Music Library*

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

*Oxford University, Bodleian Music Section, Weston Library*

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

*Manuscript Transcription & Score Preparation*

David Fielding - dhcfielding@charter.net

## Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garrigan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

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**ODE TO MUSIC**  
Music by C. HUBERT H. PARRY

Andante moderato

1-2 *p* *poco cresc.*

8 *cresc.* **A**

14 *dim.* *poco rit. a tempo* *f > p* *f*

21 **B** *p* *p*

27 *cresc.* *cresc.* *mf*

33 **C** *p* *mf* 35-36

40 *cresc. molto* *allargando*

46 D

*p* *cresc. molto* *<* *>* **4** 52-55

**Allegretto** E F G Clarinet

**11** **23** **7** *>* **3** **3** **3** **3** 56-66 67-89 90-96

**Moderato. (with solemnity and dignity)**

**100** **3** **3** **3** **3** *mf* **105**

*f* *cresc.* **106** **112**

*p* **113** **120**

H

**mf** **pp** **3** **2** 121 127-129 130-131

132

dim. *p*

Detailed description: Musical staff starting at measure 132. It contains a melodic line with a slur over measures 134-135. A hairpin indicates a decrescendo from measure 134 to 136. The dynamic *p* is marked at the end of the staff.

I

137

*mf* *cresc.*

Detailed description: Musical staff starting at measure 137. It contains a melodic line with a slur over measures 142-144. The dynamic *mf* is marked at the beginning, and *cresc.* is marked at the end.

145

*cresc.* *f*

Detailed description: Musical staff starting at measure 145. It contains a melodic line with accents (>) over notes in measures 145, 146, 147, 149, 150, and 151. The dynamic *f* is marked at the end.

K

153

Detailed description: Musical staff starting at measure 153. It contains a melodic line with a slur over measures 154-155 and another slur over measures 157-158.

*rit.* *a tempo*

161

*f*

Detailed description: Musical staff starting at measure 161. It contains a melodic line with a slur over measures 163-164. The dynamic *f* is marked at the end.

6

170

173-178 *f*

Detailed description: Musical staff starting at measure 170. It contains a melodic line with a slur over measures 170-171. A bracket labeled '6' spans measures 173-178. The dynamic *f* is marked at the end.

L

Detailed description: Musical staff starting at measure 179. It contains a melodic line with accents (>) over notes in measures 179, 180, 182, and 183. The time signature changes to 4/4 at measure 182.

Moderato

189

*Lunga* *mf*

Detailed description: Musical staff starting at measure 189. It contains a melodic line with a slur over measures 189-190. A hairpin indicates a decrescendo from measure 190 to 196. The dynamic *mf* is marked at the end.

195

201

M

Poco più animato.

p

208

allargando

N

5

213-217

mp

219

O

2

222-223

p

225

appassionato.

f

4

P

227-230

234

rit.

a tempo

p

240

rit.

ff



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 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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