

Arthur C. Benson's

# ODE TO MUSIC

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

Oboe 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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.

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## Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music, London MS 4192

Novello Octavo Edition No. 11230

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## 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

Arthur C. Benson's  
**ODE TO MUSIC**  
 Music by C. HUBERT H. PARRY

Andante moderato

1-3 *p* poco cresc. *f*

9 *f*

14 *mf* cresc. *f* *p*

23-25 *mf* cresc.

30 *f* *p* *mf*

36 *mf* cresc.

41 *f* dim.

47 D

*f* *cresc.* 52-55

**Allegretto** E

56-66 *f* 68-73 *p* 76-80

81

*mf* *dim.* 3

85

*p* 3

89 F G

*dim.* *pp* 91-96 97-100

Moderato. (with solemnity and dignity)

101

mf

Musical staff 101: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff begins with a whole rest, followed by a quarter rest, then a series of notes: a quarter note G4, a quarter note A4, a dotted half note B4, a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *mf* is placed below the first note.

106

f dim.

Musical staff 106: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. A dynamic marking of *f* is placed below the first note, and *dim.* is placed below the eighth note. There are hairpins indicating dynamics throughout the staff.

111

mf cresc. p

Musical staff 111: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. A dynamic marking of *mf* is placed below the first note, *cresc.* is placed below the second note, and *p* is placed below the eighth note. There are hairpins indicating dynamics throughout the staff.

116

Musical staff 116: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The notes are grouped with slurs.

121

ff

Musical staff 121: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. A dynamic marking of *ff* is placed below the first note. A circled 'H' is placed above the fifth note. There are hairpins indicating dynamics throughout the staff.

126-129

mf cresc.

Musical staff 126-129: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. A dynamic marking of *mf* is placed below the first note, and *cresc.* is placed above the eighth note. A circled '4' is placed above the first note. There are hairpins indicating dynamics throughout the staff.

134

dolce

Musical staff 134: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. A dynamic marking of *dolce* is placed above the eighth note. There are hairpins indicating dynamics throughout the staff.

139

mf cresc.

Musical staff 139: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. A dynamic marking of *mf* is placed below the first note, and *cresc.* is placed below the eighth note. A circled 'I' is placed above the fifth note. There are hairpins indicating dynamics throughout the staff.

144

*cresc.*

Musical staff 144-148. The staff begins with a treble clef and a key signature of two flats. It contains a melodic line with slurs and a dynamic marking of *cresc.* (crescendo) starting at measure 146.

149

*ff*

Musical staff 149-153. The staff begins with a treble clef and a key signature of two sharps. It contains a melodic line with slurs and a dynamic marking of *ff* (fortissimo) at the beginning.

154

**K**

Musical staff 154-158. The staff begins with a treble clef and a key signature of two sharps. It contains a melodic line with slurs and a dynamic marking of *ff* at the beginning. A boxed letter **K** is placed above the staff at measure 156.

159

*ff*

Musical staff 159-163. The staff begins with a treble clef and a key signature of two flats. It contains a melodic line with slurs and a dynamic marking of *ff* at the beginning.

164

*rit.* *a tempo*

*f*

**5** **4**

168-172 173-176

Musical staff 164-176. The staff begins with a treble clef and a key signature of two flats. It contains a melodic line with slurs and a dynamic marking of *f* (forte) at the beginning. The tempo changes from *rit.* (ritardando) to *a tempo*. There are two fingerings indicated: **5** for measures 168-172 and **4** for measures 173-176.

177

*f* *f*

181

L

*f*

186

*f*

191

Lunga Moderato

3

193-195

*mf*

*mf*

198

*mf*

203

M

Poco più animato.

*mf*

*mf*

208

allargando

*mf*

*mf*

N

4

213-216

*p* *cresc.*

*p* *cresc.*



**O** *4* *passionato.*  
221-224 *f*

229 **P**  
*p* *p*

234 *rit.*  
*p*

239 *a tempo* *rit.*  
*f* *ff*



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 **LIBRARIES**

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

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