

Arthur C. Benson's

ODE TO MUSIC

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Organ

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan 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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 Music by C. HUBERT H. PARRY

Andante moderato

A

B

Musical score for sections A and B. It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a separate bass staff. Section A (measures 1-27) is in 4/4 time and contains measures 1-12, 13-21, and 22-27. Section B (measures 29-34) is in 4/4 time and contains measures 29-34. Measure counts are indicated above each section. Bar lines are present at the end of each section.

C

D

Allegretto

E

F

Musical score for sections C, D, E, and F. It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a separate bass staff. Section C (measures 35-51) is in 4/4 time and contains measures 35-51. Section D (measures 52-55) is in 4/4 time and contains measures 52-55. Section E (measures 56-66) is in 4/4 time and contains measures 56-66. Section F (measures 67-89) is in 4/4 time and contains measures 67-89. Section G (measures 90-96) is in 4/4 time and contains measures 90-96. Measure counts are indicated above each section. Bar lines are present at the end of each section.

G

H

I

Musical score for sections G, H, and I. It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a separate bass staff. Section G (measures 97-100) is in 4/4 time and contains measures 97-100. Section H (measures 102-122 and 123-129) is in 3/4 time and contains measures 102-122 and 123-129. Section I (measures 130-140 and 141-144) is in 4/4 time and contains measures 130-140 and 141-144. Section J (measures 145-148) is in 4/4 time and contains measures 145-148. Measure counts are indicated above each section. Bar lines are present at the end of each section. Key signature changes are indicated by sharps and naturals.

149 Trumpets

Musical score for measures 149-154. The top staff is labeled "Trumpets" and contains a melodic line with accents and slurs. The middle and bottom staves are mostly empty with some rests.

155

Musical score for measures 155-160. The top staff has a melodic line starting with a forte (*f*) dynamic. The middle and bottom staves have accompaniment.

K

Musical score for measures 161-166. The top and middle staves are mostly empty with rests. The bottom staff has a melodic line.

163

rit. *a tempo*

ff

168

>

171

174

Musical score for measures 174-175. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has one flat (B-flat). Measure 174 features a treble staff with eighth-note chords and a bass staff with a simple eighth-note line. Measure 175 continues the treble staff with eighth-note chords and the bass staff with a simple eighth-note line.

176

Musical score for measures 176-177. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has one flat (B-flat). Measure 176 features a treble staff with eighth-note chords and a bass staff with a simple eighth-note line. Measure 177 features a treble staff with eighth-note chords and a bass staff with a simple eighth-note line.

178

Musical score for measures 178-181. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has one flat (B-flat). Measure 178 features a treble staff with eighth-note chords and a bass staff with a simple eighth-note line. Measure 179 features a treble staff with eighth-note chords and a bass staff with a simple eighth-note line. Measure 180 features a treble staff with eighth-note chords and a bass staff with a simple eighth-note line. Measure 181 features a treble staff with eighth-note chords and a bass staff with a simple eighth-note line.

L

182

186

190

Lunga

Moderato
11

193-203

11

11

M *Poco più animato.* *allargando*

204-205

N

210

O

215

219-220 221-224

225 *appassionato.*

p *dim.* **P** 2 5 2 5

229-230 231-235

p

236

p *rit.* *a tempo* *cresc.* *f*

240

cresc. *rit.* *ff* *ff*



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ehms.lib.umn.edu

Catalog Number

1.11/03