



MUSIC, WHEN SOFT VOICES DIE

poem by
Percy Bysshe Shelley

set to music by
Benjamin J. Dale

VOCAL / PIANO SCORE



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Cover Image: "Ellen Terry ('Choosing')" by George Frederic Watts, 1864



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Royal Academy of Music Library

Manuscript Transcription & Score Preparation

Royal Academy of Music, London MS 3065

Unpublished

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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



Benjamin James Dale (17 July 1885 – 30 July 1943) was an English composer and academic who had a long association with the Royal Academy of Music. Dale showed compositional talent from an early age and went on to write a small but notable corpus of works. His best-known composition is probably the large-scale Piano Sonata in D minor he started while still a student at the Royal Academy of Music, which communicates in a potent late romantic style.

Despite an indifferent record at school, by the age of 14 Dale was already an accomplished organist and had written a small collection of compositions, including a concert overture called *Horatius*. Benjamin left school at the age of 15 to enroll as a student of the Royal Academy of Music (RAM). He started at the RAM in September 1900, on the same day as Arnold Bax, another promising pianist-composer, who became a lifelong friend. There he reunited with an early playground companion, the concert pianist and composer York Bowen, who also remained an especially close friend for the rest of Dale's life. Like the others,

Dale studied composition under Frederick Corder, a supporter of Wagner and biographer of Liszt who epitomised the progressive musical climate of the RAM under the direction of Alexander Mackenzie (contrasting with the more conservative Royal College of Music, where composition was Stanford's domain).

While studying at the RAM, Dale worked on several compositions, including the first movement of a piano trio, a complete organ sonata, two concert overtures (one inspired by Shakespeare's *The Tempest*), the Concertstück for organ and orchestra, and his first published work, the Piano Sonata in D minor.

Composed between 1902 and 1905 and dedicated to York Bowen, Dale's piano sonata is a large-scale virtuoso work in just two movements, the second of which combines slow movement, scherzo and finale in a set of variations, a form apparently influenced by Tchaikovsky's Piano Trio. Commentators have discerned various other influences and echoes within this eclectic work, including Liszt's Sonata in B Minor, Schumann's Fantasia in C, Balakirev's Islamey, Glazunov's first piano sonata and Wagner's Liebestod. In the opinion of Francis Pott, "the swirling arpeggiation and rich variety of gesture imply an attempted pianistic parallel to Wagnerian and Straussian orchestration, thus carrying the illusion of symphonic transcription to new places".

By this time, Dale had established himself as a successful composer and teacher, having been appointed Professor of Harmony at the RAM in 1909. In 1912, Henry Wood conducted Dale's Concertstück for organ and orchestra at the Proms, with Frederick Kiddle at the organ in what was probably its last performance to date. Wood was an admirer of Dale's music and described his once popular orchestral setting of Christina Rossetti's *Before the Paling of the Stars* (composed in 1912) as "a choral gem."

The outbreak of World War I caught Dale traveling to the Bayreuth Festival on one of his holiday trips to Germany. While being kept under parole in Nuremberg as an enemy alien, Dale wrote three song settings (including two part songs), his first new compositions since 1912. In November, Dale was interned in the civilian internment camp at Ruhleben, near Berlin, along with several other prominent musicians, including fellow composer and RAM professor, Frederick Keel, who was in the same barracks. In 1918, Dale was released early from Ruhleben after breaking his arm, being allowed to stay on a farm in the Netherlands for the duration.

Despite deteriorating health after the war, Dale was able to travel round the world, examining in Australia and New Zealand for the Associated Board of the Royal Schools of Music. He started composing again and became professor of harmony and later Warden at the Royal Academy of Music. He also worked for the BBC's Music Advisory Panel. In the post war period, Dale composed several chamber works for violin including a large scale Violin Sonata (1921–22). An anthem, *A Song of Praise*, followed in 1923. His last major work was the orchestral *The Flowing Tide* (1943), which has strong elements of Debussian Impressionism combined with Romanticism.

Dale died in July 1943 in London, aged 58, after collapsing during one of the final rehearsals for the première of *The Flowing Tide*.

"Music, When Soft Voices Die" is a poem by Percy Bysshe Shelley, written in 1821 and first published in *Posthumous Poems of Percy Bysshe Shelley* in 1824 in London by John and Henry L. Hunt with a preface by Mary Shelley.

MUSIC, WHEN SOFT VOICES DIE

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heap'd for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.

The poem was published as "To---" and is composed of two stanzas containing two couplets each. The theme of the poem is the endurance of the memories of events and of sensations.

Mary Shelley edited the poems and wrote the preface to the collection. She described the poems: "Many of the Miscellaneous Poems, written on the spur of the occasion, and never retouched, I found among his manuscript books, and have carefully copied: I have subjoined, whenever I have been able, the date of their composition."

https://en.wikipedia.org/wiki/Music,_When_Soft_Voices_Die

Dale was fond of taking his summer vacations in Germany, and in July 1914 he departed with a friend, Fred Hughesden, for a summer of Wagner opera, starting in Munich. This proved unfortunate timing, for as part of the train of events following the assassination of Archduke Franz Ferdinand on 28th June, Britain declared war on Germany on 4th August, and as, in the memorable words of Sir Edward Grey, the lamps went out all over Europe, Dale found himself trapped in Germany. He managed to travel from Munich to Nuremberg, where he stayed in a small hotel or guesthouse. In the first few weeks, as he recalled to JA Forsyth in 1928, they fell into the hands of a martinet who was convinced they were spies—however, when he found they really had opera tickets, and being an ardent Wagnerian himself, he became more sympathetic, and Dale merely complied with the conditions of registration, reporting to the authorities once a week. One wonders at Dale's state of mind during this uncertain time. However, at this stage many thought the war would be over by Christmas! Part of Dale was still in holiday mode, or maybe just to pass the time, he started composing again. We have at least three miniatures from these weeks, all very fine settings of 19th century English poetry, which have escaped attention for almost a century.

On 11th August, 1914 he penned a song, "Music, when soft voices die", a setting of Shelley's well-known poem, originally marked "for treble voices with piano accompaniment", presumably intended as a unison song, which would have been marketable at that time. In "gently flowing" triple time, in E flat major, this starts with disarming simplicity that reminds one of Quilter, or with its discreet touches of parallel chords, of early Vaughan Williams. At the words "Live within the sense they quicken", the piano, which until now has been quietly chordal, with deft touches of counterpoint, erupts into a radiant 5-bar solo, with a soaring melody in octaves interlaced with more counterpoint, and the left hand has an elaborate undulating arpeggio pattern, in a manner familiar to those who know Dale's piano sonata. Chromaticisms spring up, we get our first bar of 5/4 time and a surprise move to the key of G, with an expressive lingering. From here the textures are more varied for verse 2, with syncopated pulsating quavers, a left hand quasi pizzicato figure, and more undulating quavers, and when the opening vocal melody returns, the piano adorns it with a teasing syncopated counter-melody, with delightful chromaticisms, triple and appoggiaturas, all the familiar Dale trade marks. To the closing words "slumber on", Dale introduces a solitary bar of 4/4 time, then one of 5/8, and a surprise cadence, before the piano returns to the opening manner of innocent simplicity. Never published, it has remained long unknown amongst Dale's manuscripts. What was surely the first performance was given on 26th August 2010 by soprano Olive Murray and Christopher Foreman at St Lawrence Jewry, London EC2.

Additional background on Benjamin Dale by Christopher Foreman can be found at
<http://www.musicweb-international.com/classrev/2011/Feb11/dale.htm>

Music, when soft voices die

Poem by
Percy Bysshe Shelley
1821

Music by
Benjamin J. Dale

Voice
 Piano
 Pno.

Gently flowing
 Hold back slightly
p
mp
 In time
p
 when soft voices die
 Vi - brates in the
 (quasi corni)

Mu - sic,
 when soft voices die
 Vi - brates in the

16

mem - - - o - ry; O - dours,

Pno.

21

when — sweet vi' - lets sick - - - en, Live —

Pno.

26

— with - in — the sense — they quick - en. —

Pno.

espress.

ten.

31

Pno.

espress.

Hold back

34

Pno.

p dolce

Hold back

Rose leaves,

(quasi pizz.)

37

Pno.

when the rose _____ is dead, _____

(quasi pizz.)

40

are strewn _____ for the be - lov - ed's bed; _____ And so _____

Pno.

espress.

45

_____ with me when thou _____ art gone, _____ Love _____

Pno.

p *morendo*

morendo

50

_____ it - self will slum - ber on,

Pno.

54 *pp dolce* Slower

Love _____ it - self _____ will slum - ber

Pno.

54 Slower

pp

59 Still slower

on. _____

Pno.

59 Still slower

p

64

Pno.

p

69

Pno.



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MUSIC SERIES

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PUBLISHING

ehms.lib.umn.edu

Catalog Number

3.6/02