



SONATA IN D MINOR

1900

by

Benjamin J. Dale

ORGAN SCORE



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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| <i>Autograph Manuscript:</i> | Royal Academy of Music, London MS 3007 |
| <i>Vocal Score:</i> | n.a. |
| <i>Royal College of Music Library</i> | Ass't. Librarian - library@rcm.ac.uk |
| <i>Oxford University, Bodleian Music Section, Weston Library</i> | Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk |
| <i>Royal Academy of Music Library</i> | lib.ram.ac.uk |
| <i>Manuscript Transcription & Score Preparation</i> | David Fielding - dhcfielding@charter.net |

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*.

https://en.wikipedia.org/wiki/Benjamin_Dale

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

Sonata in D minor

Benjamin J. Dale
December 1900

I.

Allegro

Full Organ

Manuals

Pedal

Man.

Ped.

Man.

Ped.

16 *poco rit.*

Man.

mf

Ped.

22

Man.

Ped.

27

Man.

Ped.

32

Man.

Ped.

Detailed description: This system contains measures 32 through 36. The upper staff (Man.) is in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a trill in measure 32 and a fermata in measure 34. The lower staff (Ped.) is in bass clef and provides harmonic support with chords and moving lines. A dynamic marking of *mf* is present in measure 32.

37

Man.

Ped.

Detailed description: This system contains measures 37 through 41. The Man. part continues with a melodic line, featuring a trill in measure 37 and a fermata in measure 39. The Ped. part continues with harmonic accompaniment. A dynamic marking of *ff* is present in measure 41.

42

Man.

Ped.

Full Sw. shut

III Soft 8 + 4 ft.

meno forte

mf *dim.*

sempre diminuendo

Detailed description: This system contains measures 42 through 46. The Man. part features a melodic line with a trill in measure 42 and a fermata in measure 44. The Ped. part includes a trill in measure 42 and a fermata in measure 44. Performance instructions include 'Full Sw. shut' above measure 42, 'III Soft 8 + 4 ft.' above measure 44, and 'sempre diminuendo' above measure 46. Dynamic markings include *meno forte* in measure 43, *mf* in measure 44, and *dim.* in measure 45.

48

Man.

sempre diminuendo

ppp

3

6

Ped.

52

Man.

Slower

Sw. Oboe and tremulant

Cantabile

con molto espressione

6

3

3

Ped.

57

Man.

Gt. Claribel

Ped.

63

Man.

Ped.

69

poco stringendo

Man.

Ped.

74

Man.

Ped.

79

Man.

Ped.

84

Man.

Ped.

Sw.

Gt.

88

Man.

Ped.

III Full

sempre crescendo

92

Man.

Gt.

Ped.

II. to Pedal

96

Man.

Ped.

Sw. Full

ff

1.

101

Man.

Ped.

2.

mf

105

III.

Man.

Ped.

p

3

109

Man.

Ped.

sf

dim.

3

114

Man.

Ped.

3

118

Man.

Ped.

Reduce Sw.

123

Man.

Ped.

Prepare Choir 8 + 4 ft. Sw. to Ch.

sempre diminuendo

128

Man.

Ped.

Gt.

133

Ch. Sw. Gt.

Man.

Ped.

138

Ch. Sw.

Man.

Ped.

143

Gt. Add full Sw.

Man.

Ped.

148

Man.

Ped.

8va - -

153

Man.

Ped.

Add Full Sw.

crescendo e rit. molto

8va - -

159

Man.

Ped.

Ch.

ff

Cadenza, ad. lib.
senza tempo ad lib.

163

Man.

Gt.

Ped.

166

Man.

Ch.

Gt.

Full Organ

(simile)

(simile)

Ped.

fff

169

Man.

fff

Slower

cres. e molto rit

Adagio

Ped.

Tempo primo

Full Organ

174

Man. *f*

Ped.

180

Man.

Ped.

185

Man.

Ped.

190

Man.

Ped.

Musical score for measures 190-195. The system includes three staves: Man. (right hand), Ped. (left hand), and a grand staff. The Man. part features a melodic line with eighth-note patterns and slurs. The Ped. part consists of a simple bass line with dotted notes and rests. The grand staff shows the interaction between the right and left hands.

196

Man.

Ped.

Musical score for measures 196-200. The system includes three staves: Man. (right hand), Ped. (left hand), and a grand staff. The Man. part continues with eighth-note patterns and slurs. The Ped. part has a more active bass line with eighth notes and rests. The grand staff shows the interaction between the right and left hands.

201

Man.

Ped.

Musical score for measures 201-205. The system includes three staves: Man. (right hand), Ped. (left hand), and a grand staff. The Man. part features a melodic line with eighth-note patterns and slurs. The Ped. part has a bass line with dotted notes and rests. The grand staff shows the interaction between the right and left hands.

207

Man.

Ped.

213

Man.

Ped.

Gt. to Ped.

Sw.

219

Man.

Ped.

Slower

3

6

6

3

3

225

Man.

Ped. *Ped. sempre staccato*

230

Man.

Ped.

236

Man.

Ped.

242

Man.

Ped.

247

Man.

Ped.

poco marcato

253

Man.

Ped.

Sw. Full

259

Man.

Ped.

This system contains measures 259 through 263. The upper staff (Man.) features a melodic line with eighth-note patterns and some slurs. The lower staff (Man.) provides harmonic support with chords and some eighth-note accompaniment. The Ped. staff shows a simple bass line with half notes and rests, all under a single pedal point.

264

Man.

Ped.

This system contains measures 264 through 267. The upper staff (Man.) continues the melodic development with slurs and eighth-note figures. The lower staff (Man.) has more complex chordal textures and some sixteenth-note accompaniment. The Ped. staff maintains the bass line with half notes and rests.

268

Man.

Ped.

This system contains measures 268 through 271. The upper staff (Man.) shows a melodic line with slurs and some chromatic movement. The lower staff (Man.) features a more active accompaniment with sixteenth notes and chords. The Ped. staff has a bass line with half notes and rests.

272

Man.

Ped.

Largo

277

Man.

Ped.

An article in *The Musical Times* tells us that the first movement of an *Organ Sonata in D minor* by Dale was performed by the composer at a Royal Academy of Music concert on 10th February 1902. The manuscript contains a number of performance related notations, likely from the 1902 performance. The manuscript for Movements II and III, however, is without any performance markings, reinforcing the belief that the Sonata was never performed in its entirety.

II.

Andante con grazia*poco rit.*

282

Manuals

con molto espressione

Pedal

287

Man.

Ped.

292

Man.

Ped.

297

Man.

Ped.

302

Man.

Ped.

307

Man.

Ped.

311

Man.

Ped.

316

Man.

Ped.

321

Man.

Ped.

Ch.

schierzando
Gt.

8+4 ft. flutes

327

Man.

Ped.

Ch. to Ped.

332

Man.

Ped.

II. 8 ft. flute

Sw. celeste + bourdon

337

Man.

Ped.

342

Ch. Orchestral Oboe or Gamba Gt. Flute harmonique 4 ft. Ch. Sw.

Man.

Ped.

348

Ch. Clarinet

Man.

Ped.

354

Man.

Ped.

Ped. sempre staccato

359

Man.

Ped.

sempre staccato

364

Man.

Ped.

Reduce Sw. to Celeste, Lieblich Bourdon, Super Octave & Trem.

dim.

16 + 8 ft. Flute

369

Man.

Ped.

stringendo

375 Ch. 8 ft.

Man.

Ped.

379 Sw. Add Super Octave

Man.

Ped.

382

Man.

Ped.

387

Man.

Ped.

393

Man.

Ped.

Sw. 8 ft. Diapason

Ch. 8+4 ft. Flute & Gamba

397

Man.

Ped.

402

Man.

Ped.

407

Man.

Ped.

412

Man.

Ped.

tr

dim.

morendo

3

3

III. Finale

Allegro

419

Manuals

Pedal

II. to Pedal

f

422

Man.

Ped.

425

Man.

Ped.

ff

428

Man.

Ped.

431

Man.

Ped.

III.

p

molto dim.

434

Man.

Ped.

3

Allegro moderato e maestoso

437

Man.

Ped.

2

f

441

Man.

Ped.

f

ten.

446

Man.

Ped.

ff

450

Man.

Ped.

455

Man.

Ped.

sempre diminuendo

460

Man.

Ped.

III.

p

Flute 8 ft.

465

Orchestral Oboe

Man.

Ped.

quasi pastorale

470

Man.

Ped.

Add tremulant & Sub Octave to Sw

474

R.H. Sw. Gt. Harmonic Flute 4 ft.

Man.

Ped.

L.H. Ch. soft 8 ft.

Full Sw. with 2 ft. & Mixture

Sw. both hands

479 *sempre crescendo* Gt. to Sw.

Man.

Ped.

483 Sw. Gt.

Man.

Ped.

487 Sw. Gt.

Man.

Ped.

491

Man. *ff* close Sw. box

Ped.

495

Man. *fff*

Ped. *crescendo molto* with Ophicleide

Sw. reduce Sw. to soft 8 & 4 ft.

499

Man. *p* *poco rall.* *a tempo*

change fingers to Sw.

mf *marcato* Gt. Diapason

Ped.

503

Man.

Ped.

Gt.

mf

Gt. to Ped.

507

Man.

Ped.

Ch. 8 & 4 ft. Flutes

scherzando

511

Man.

Ped.

518

Man.

meno forte

Ped.

f

Gt. to Ped.

524

Man.

Ped.

528

Man.

Ped.

533

Man.

ff

Ped.

538

Man.

Ped.

542

Man.

ff

Ped.

Ch. 8+4 ft. Flutes

547

Man.

Ped.

552

Man.

Ped.

558

Man.

Ped.

quasi pastorale

563

Man.

Ped.

569 R.H.

Sw. Gt. Harmonic Flute 4 ft.

Man.

L.H. Ch.

Ped.

Sw. Full

Prepare Gt. to 2 ft.

Sw. Full

574

Man.

Ped.

molto rit.

pesante

578 *senza tempo ad lib.* **Adagio** *lunga pausa*

Man.

Ped.

f *rit.*

584 *staccato*

Man.

Ped.

cresc.

589 *molto rit.* **Largo** *with Tuba*

Man.

Ped.

fff



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PUBLISHING

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