



PRELUDE & FUGUE
IN C MINOR

by
Benjamin J. Dale

ORGAN SCORE



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be

in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

Professor of Music

*University of Minnesota - School of Music
Minneapolis, Minnesota USA*

Source Information

Autograph Manuscript:

Royal Academy of Music, London MS 3008

Vocal Score:

n.a.

Royal College of Music Library

Ass't. Librarian - library@rcm.ac.uk

Oxford University, Bodleian Music Section, Weston Library

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

Royal Academy of Music Library

lib.ram.ac.uk

Manuscript Transcription & Score Preparation

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 Fantasie 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/Febl1/dale.htm>

Prelude

(Fantasia)

Benjamin J. Dale
1902

Maestoso $\text{♩} = 112$

Organ

5

Org.

9

Org.

Tempo I°

12

Org.

13

14

15

16

17

18

19

Org.

21

Sw. 8 ft. with Cornopean Sw. Soft 8 ft. **Andante** $\text{J}=72$

Org.

poco ad libitum rit. Gt. 8 ft. $\frac{3}{4}$ **pp** *tranquillo*

25

rubato add Oboe

Org.

cresc.

increase gradually to Full Sw.

29

Org.

cresc. *semper cresc. e accel.* *accelerando* *legato*

32

Org.

sf *piu vivo* *cres. molto* *sf*

Tempo I^o $\text{♩} = 112$

Full Gt.

35

Org.

molto cres.

Gt. *mf* with 16 ft.

con espressione

sempre legato

39

Org.

Ch. Full: box closed

42

Org.

sf

sf

sf

sf

sf

45

Org.

sf

sf

sf

sf

Ch. coupled to Sw.

47

Org.

f

f

ff molto accelerando

50

Org.

52

Org.

55

Org.

58

add Oboe & soft 4 ft. flute
mp molto espressivo

Org.

pp

Gt.
8 ft. flute

molto espres.

3

Musical score for Organ and Oboe. The score consists of two staves. The top staff is for the Organ, starting with a dynamic of **61**. The first measure shows eighth-note chords. The second measure includes dynamics: a crescendo (indicated by a bracket above the notes), a decrescendo (indicated by a bracket below the notes), and a fermata over the last note. The third measure starts with a dynamic of **p** (piano). The fourth measure begins with a dynamic of **dolce** (dolcissimo).

Musical score for orchestra and choir. The score consists of two systems of music. The first system features the organ (Org.) and choir (Ch. Clarinet). The organ part is marked with a dynamic of **p** and includes a tremulant instruction. The choir part is marked with a dynamic of **p** and includes a legatissimo instruction. The second system features the organ (Org.) and choir (Ch. Clarinet). The organ part is marked with a dynamic of **p** and includes a quasi pizzicato instruction. The choir part is marked with a dynamic of **p** and includes an expresso instruction.

67

Org.

Sw. 3 3 3 Ch. Clarinet **p** cresc. Sw. cresc.

Measure 67: Organ has eighth-note chords. Clarinet has eighth-note chords. Measure 68: Organ has eighth-note chords. Clarinet has eighth-note chords. Measure 69: Organ has eighth-note chords. Clarinet has eighth-note chords. Measure 70: Organ has eighth-note chords. Clarinet has eighth-note chords.

70

Org.

sempre legatissimo Ch. > (trem. in) 8 ft. only Gt. to Ped. mf

Measure 70: Organ has eighth-note chords. Bassoon has eighth-note chords. Measure 71: Organ has eighth-note chords. Bassoon has eighth-note chords. Measure 72: Organ has eighth-note chords. Bassoon has eighth-note chords. Measure 73: Organ has eighth-note chords. Bassoon has eighth-note chords.

73

increase Sw. Gt. Gt. Org.

mf >

Measure 73: Organ rests. Bassoon rests. Measure 74: Organ rests. Bassoon rests. Measure 75: Organ rests. Bassoon rests. Measure 76: Organ rests. Bassoon rests.

76

Org.

Sw. with Reeds

più forte **f**

79

Org.

with Reeds

Sw. **add Full Sw.** *stringendo poco*

82

Org.

stringendo

84

stringendo

ff

to 15th

Musical score for Organ, page 86, measures 1-10. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a dynamic marking *ff* at the beginning. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 1 starts with a forte dynamic *ff*. Measures 2-10 show a rhythmic pattern of eighth and sixteenth notes with triplets indicated by '3' over the measures. Measure 10 concludes with a fermata over the final note.

Musical score for Organ (Org.) at measure 89. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one flat. The tempo is marked as **Tempo I^o** with $\text{♩} = 112$. The dynamic instruction ***fff*** is placed above the middle staff. The music features various note values including eighth and sixteenth notes, with many notes having vertical stems and some having horizontal stems. Measure 89 concludes with a final measure ending on a half note.

97

furioso

Full Organ

Org.

accel.

accel.

Musical score for Organ, page 102, measures 1-3. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 1 starts with a 2/4 time signature, followed by a 3/4 time signature. Measure 2 starts with a 4/4 time signature. Measure 3 starts with a 2/4 time signature. The notation includes various note heads, stems, and rests. Measure 1 has two groups of three eighth notes each. Measure 2 has a quarter note followed by a dotted half note. Measure 3 has a quarter note followed by a dotted half note. The bass clef staff in measure 3 has a 'U' and 'no 32 ft.' instruction below it.

Musical score for Organ (Org.) showing measures 106-112. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 106 starts with a dynamic of *poco rit.*. Measure 107 begins with a dynamic of *ff*. Measure 108 features a sustained note. Measure 109 contains a sixteenth-note pattern. Measure 110 shows a sustained note. Measure 111 concludes with a dynamic of *ff*. Measure 112 ends with a sustained note. The tempo is marked as **Tempo I^o** with a quarter note equal to 112.

Musical score for Organ (Org.) at measure 109. The score consists of two staves. The upper staff shows a complex melodic line with various note heads and stems, some grouped by vertical lines. The lower staff shows harmonic bass notes. Measure 109 ends with a repeat sign and a three-measure repeat. Measure 110 begins with a dynamic *sf*.

allargando

113

Org.

fff Full Organ

Fuge

Moderato $\text{♩} = 80$

118

Gt.

Organ

f

126

Ch. coupled to Sw.

Org.

Gt.

f

132

Gt.

Org.

f

138

Org.

143

(LH)

Org.

Musical score for orchestra and guitar, page 156. The score consists of two systems of music. The top system is for the orchestra (Org.) and features two staves: treble and bass. The treble staff has a key signature of one flat (B-flat) and includes a measure of eighth-note patterns and a measure of sixteenth-note patterns. The bass staff has a key signature of one flat (B-flat) and includes measures of eighth-note patterns and sixteenth-note patterns. The bottom system is for the guitar (Gt.) and features two staves: treble and bass. The treble staff has a key signature of one flat (B-flat) and includes measures of eighth-note patterns and sixteenth-note patterns. The bass staff has a key signature of one flat (B-flat) and includes measures of eighth-note patterns and sixteenth-note patterns. The score is annotated with dynamics such as *p* (piano) and *f* (forte), and various slurs and grace notes.

161

Org.

Sw. + Ch.
(box open)

(prepare Gt + Ped. forte)

Gt. to Ped.

f

166

Org.

169

Org.

f

Gt.

f

legato

sempre legato

173

Org.

177

Org.

sempre legato

181

Org.

5

Sw.

mf

f

185

Org.

Sw.

f

189

Org.

sempre legato

Gt.

(RH)

Gt.

f

192

Org.

198

Org.

add Pedal reed

Musical score for organ, page 10, measures 202-206. The score consists of two staves. The top staff is for the organ, with a treble clef, a key signature of one flat, and a tempo marking of 202. The bottom staff is also for the organ, with a bass clef, a key signature of one flat, and a tempo marking of 202. The music features various note heads, stems, and rests, with some notes having accidentals like flats and sharps. Measure 202 starts with a quarter note followed by an eighth note with a flat. Measure 203 starts with a sixteenth note followed by a quarter note. Measure 204 starts with a quarter note followed by a sixteenth note. Measure 205 starts with a sixteenth note followed by a quarter note. Measure 206 starts with a quarter note followed by a sixteenth note.

206

Org.

Sw. + Ch.

Gt.

mf

reduce

mf

210

Org.

214

Org.

218

Org.

Ch. Clarinet

p espress.

Sw.

p

pizz.

soft Open Diapason 16 ft.

222

Org.

Sw.

poco marcato

226

Org.

(LH) *p*

espress.

230

Org.

Gt.

f

Full Sw

Gt. to Ped. *f* legato

234

Org.

add 15th

sf

sf

239

Org.

Gt. accelerando

sempre accel.

>

>

Musical score for Organ (Org.) at measure 243. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one flat. The time signature changes to 4/4 at the end of the measure. The first two measures show eighth-note patterns with grace notes. The third measure starts with a bass note followed by eighth-note pairs. The fourth measure begins with an eighth note, followed by sixteenth-note pairs. The dynamic "accel." is indicated above the staff. The measure ends with a bass note followed by eighth-note pairs.

senza tempo

Full Organ (Sw. box closed)

Full Ped (with 32 ft.)

249

Org.

(LH)

(RH)

255

Org.

> > >

stringendo

262

Org.

(3)

(3)

stringendo sempre

allargando

266

Org.

v

fff

Molto Allegro

271

Org.

fff

rall.

276

Org.

rit. molto

Adagio

fff



ENGLISH HERITAGE
MUSIC SERIES

 LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number
3.4/01