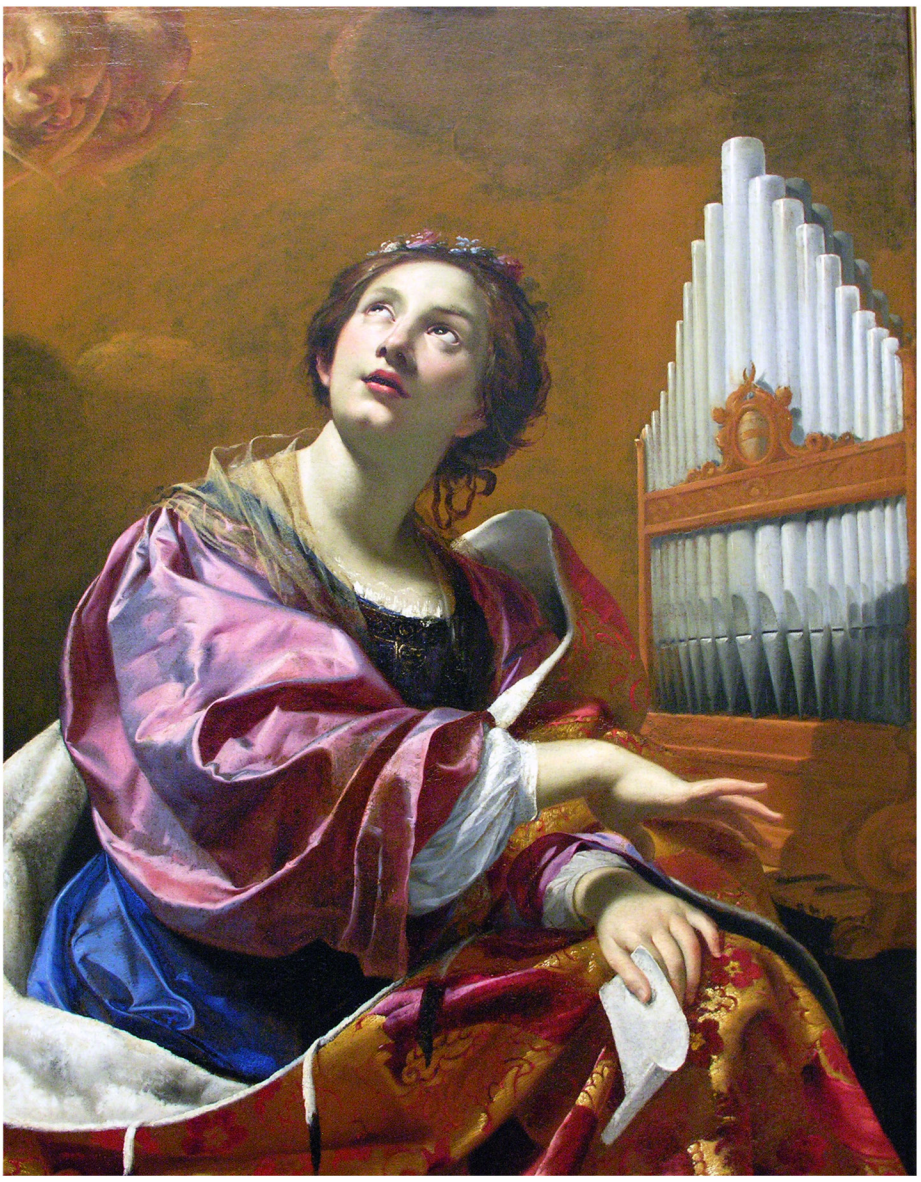

PRELUDE & FUGUE

IN C MINOR

by

Benjamin J. Dale

ORGAN SCORE

IN THE UNITED STATES

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Cover Image: "Saint Cecilia" by Simon Vouet, 1626

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*.

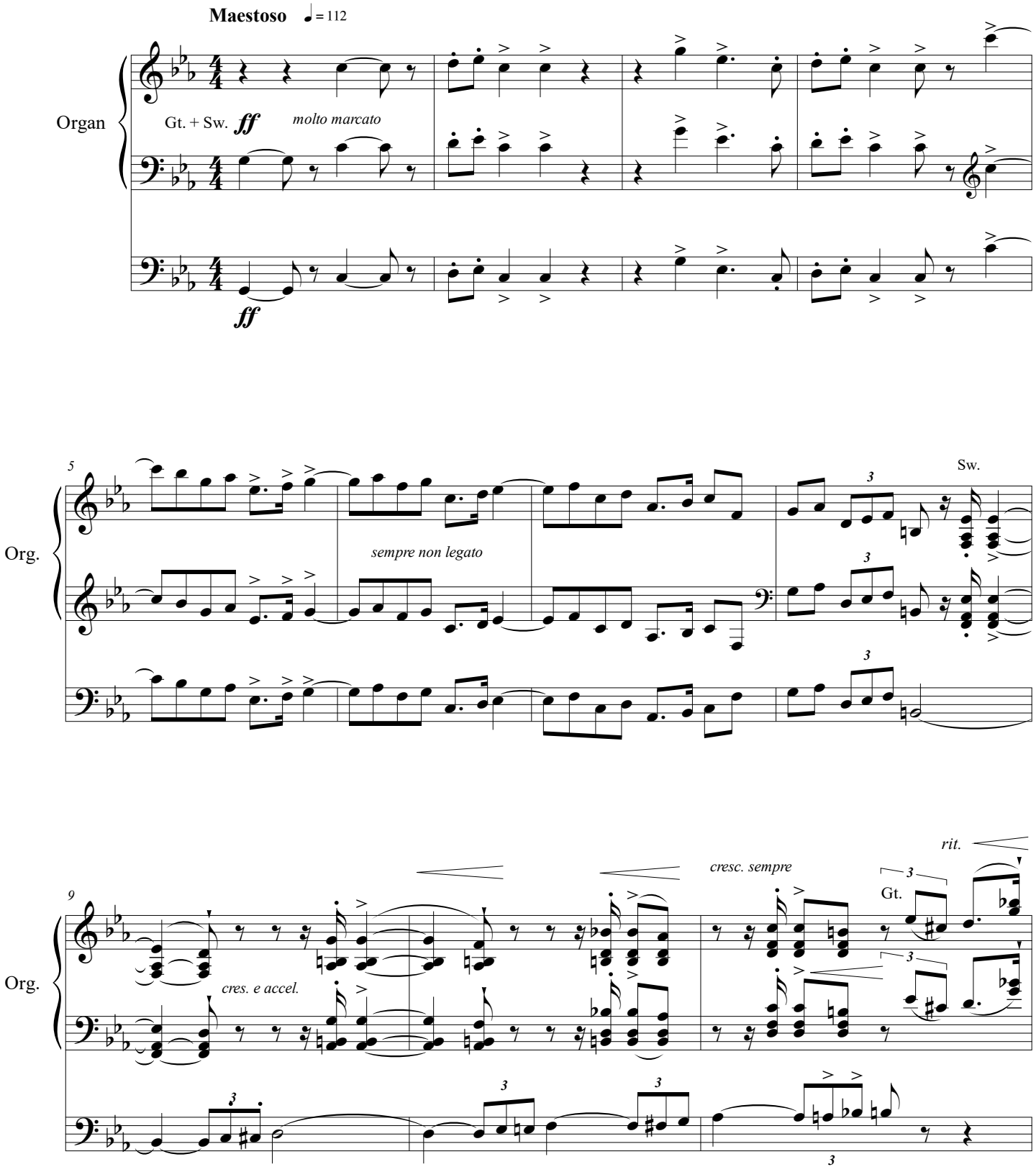
https://en.wikipedia.org/wiki/Benjamin_Dale

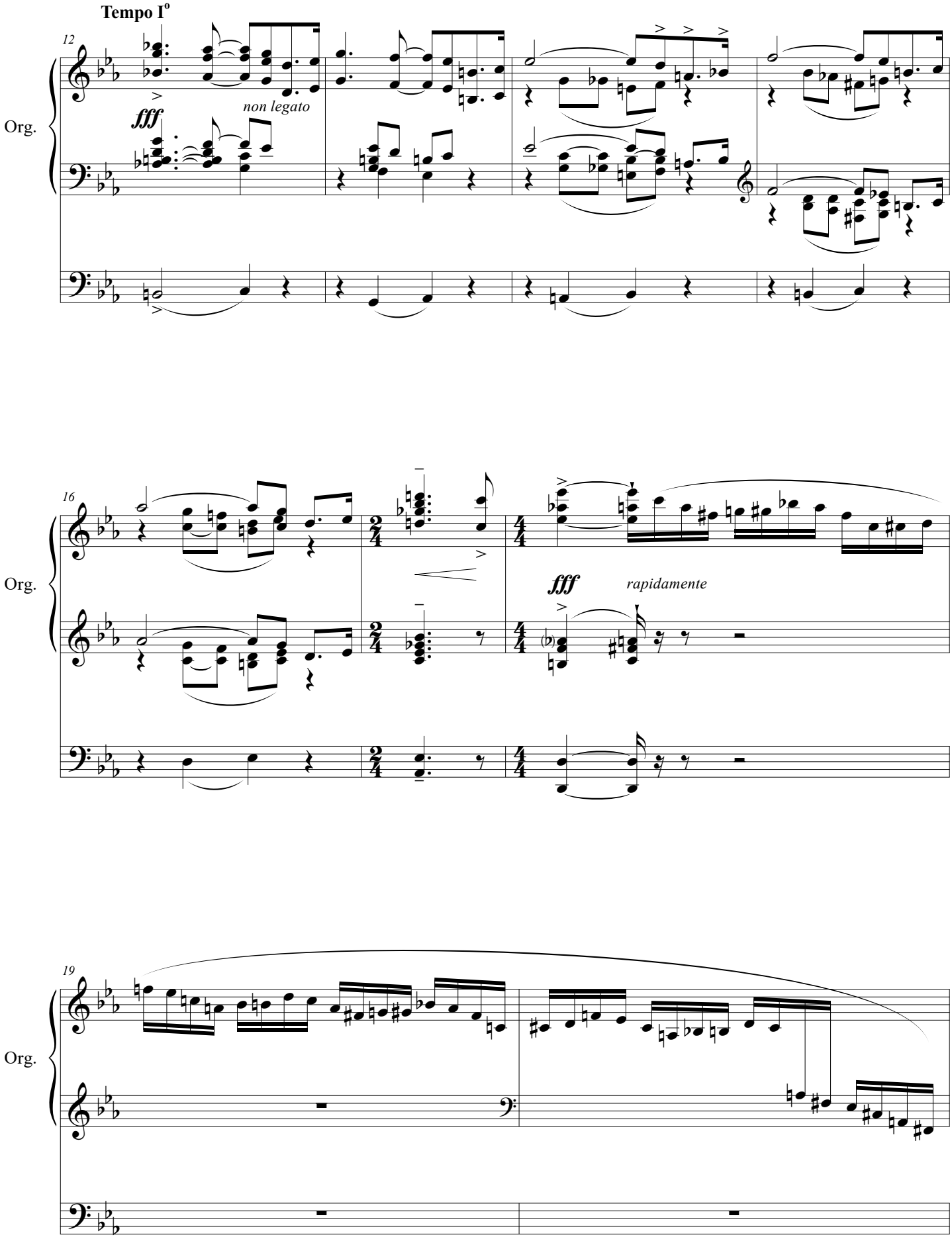
Additional background on Benjamin Dale by Christopher Foreman can be found at
http://www.musicweb-international.com/classrev/2011/Feb11/dale.htm

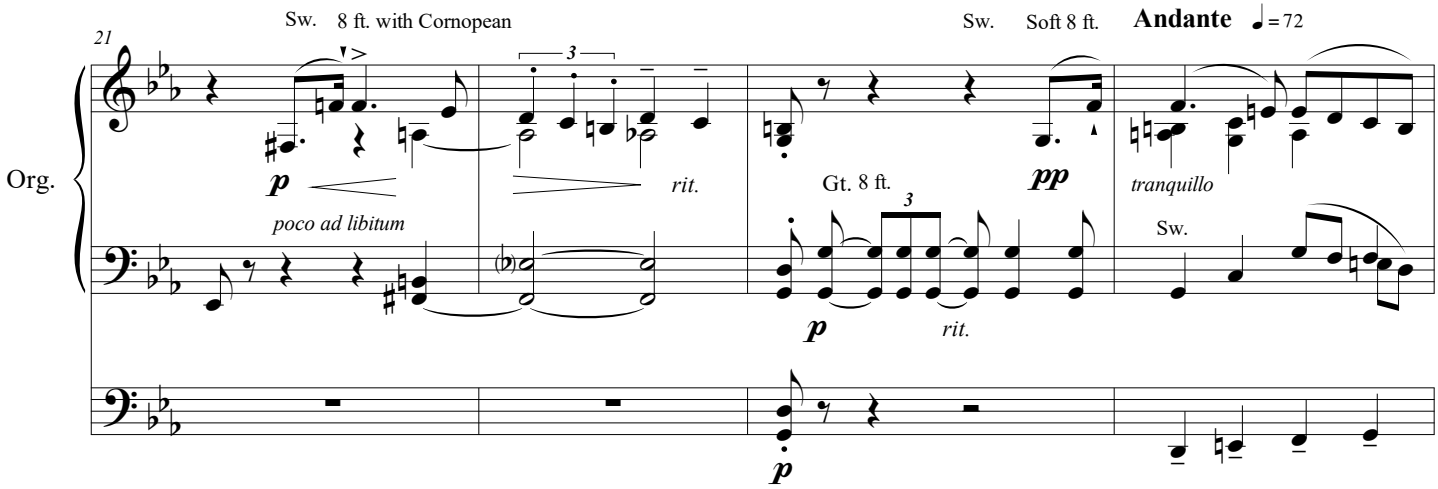
Prelude

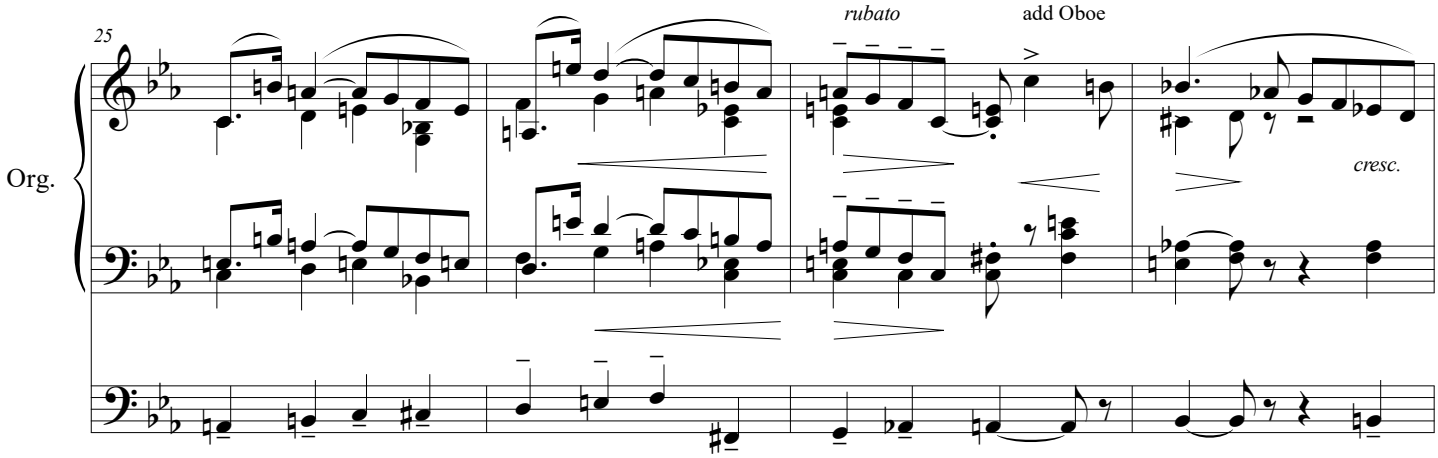
(Fantasia)

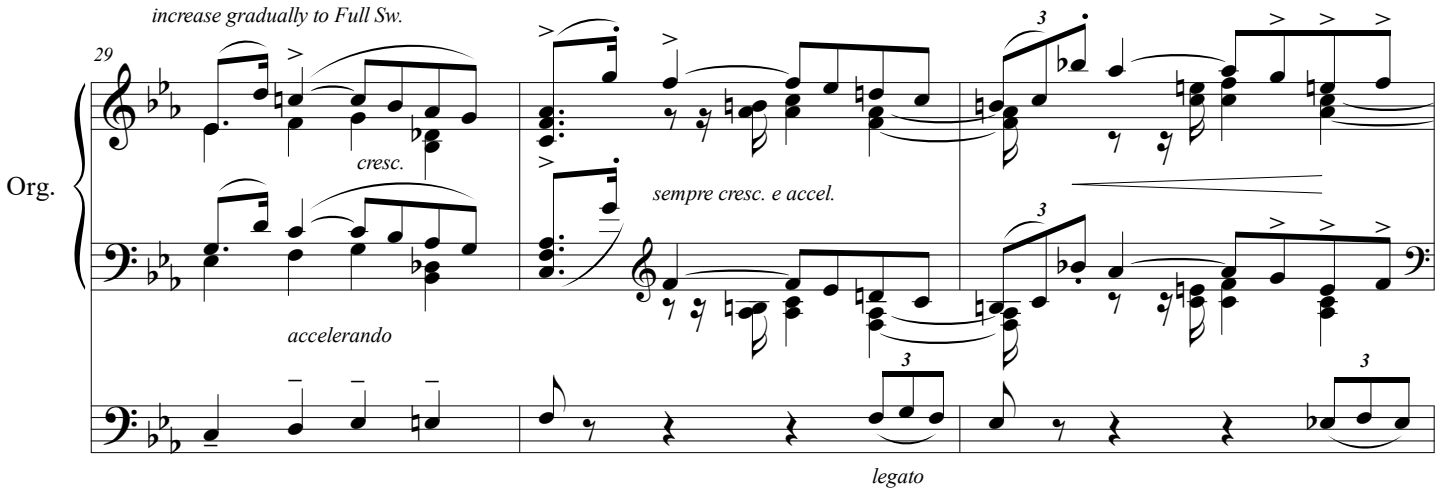
Benjamin J. Dale
1902

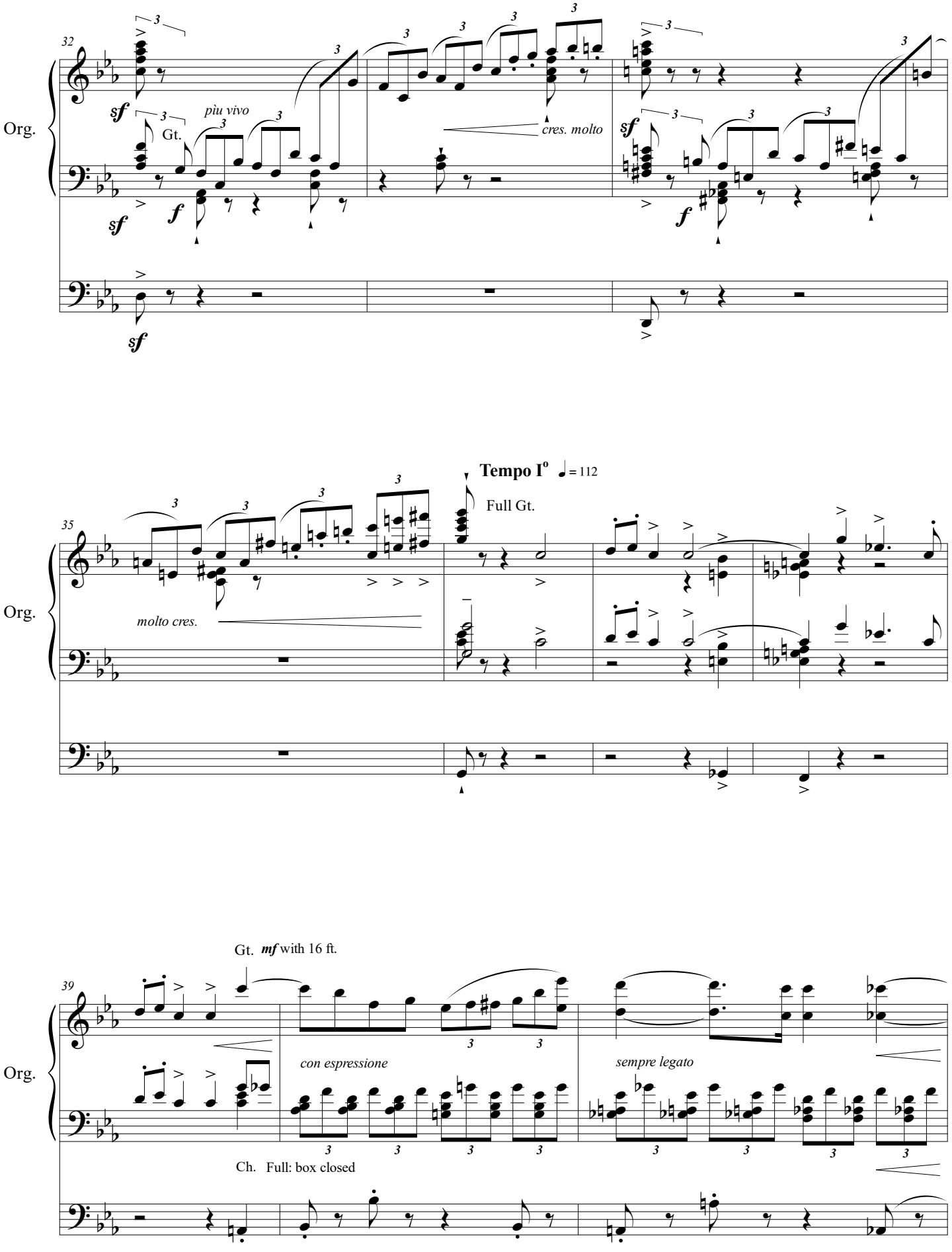


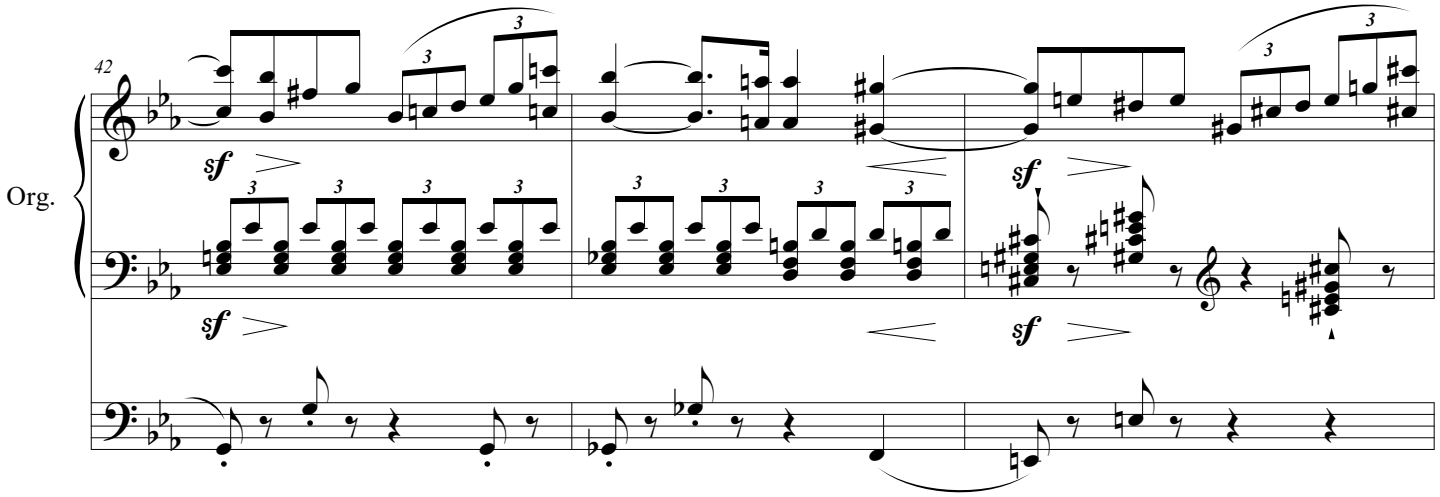

Tempo I°
12
Org.
fff
non legato
16
Org.
fff
rapidamente
19
Org.

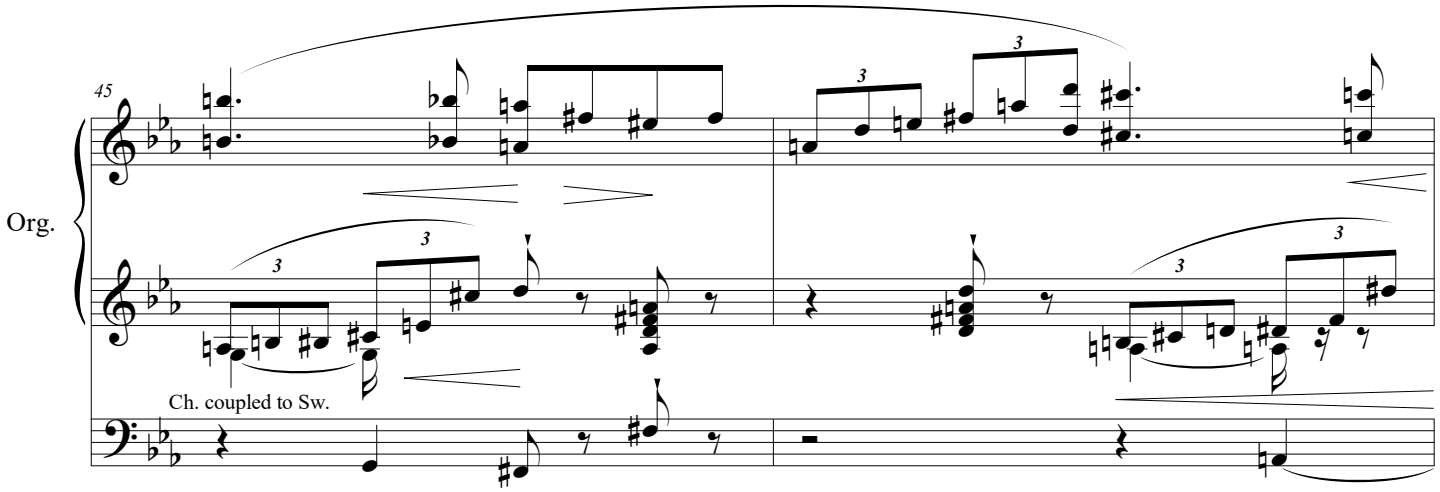

21
Org.
Sw. 8 ft. with Cornopean
p
poco ad libitum
rit.
Gt. 8 ft.
p
rit.
Sw. Soft 8 ft.
pp
Andante ♩= 72
tranquillo
Sw.
p

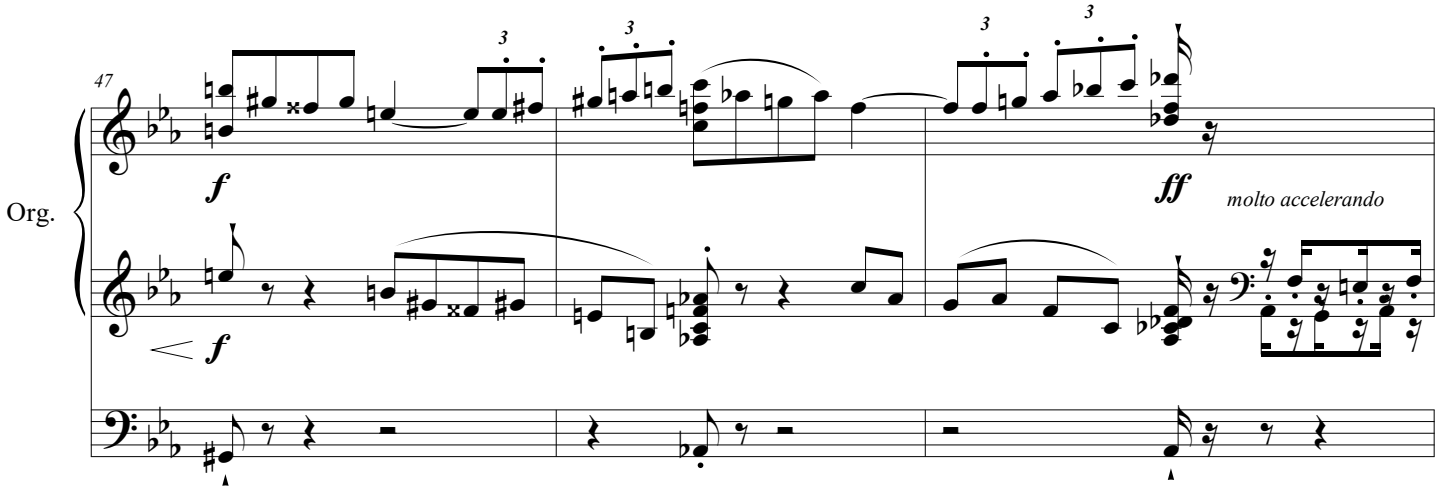

25
Org.
rubato
add Oboe
cresc.

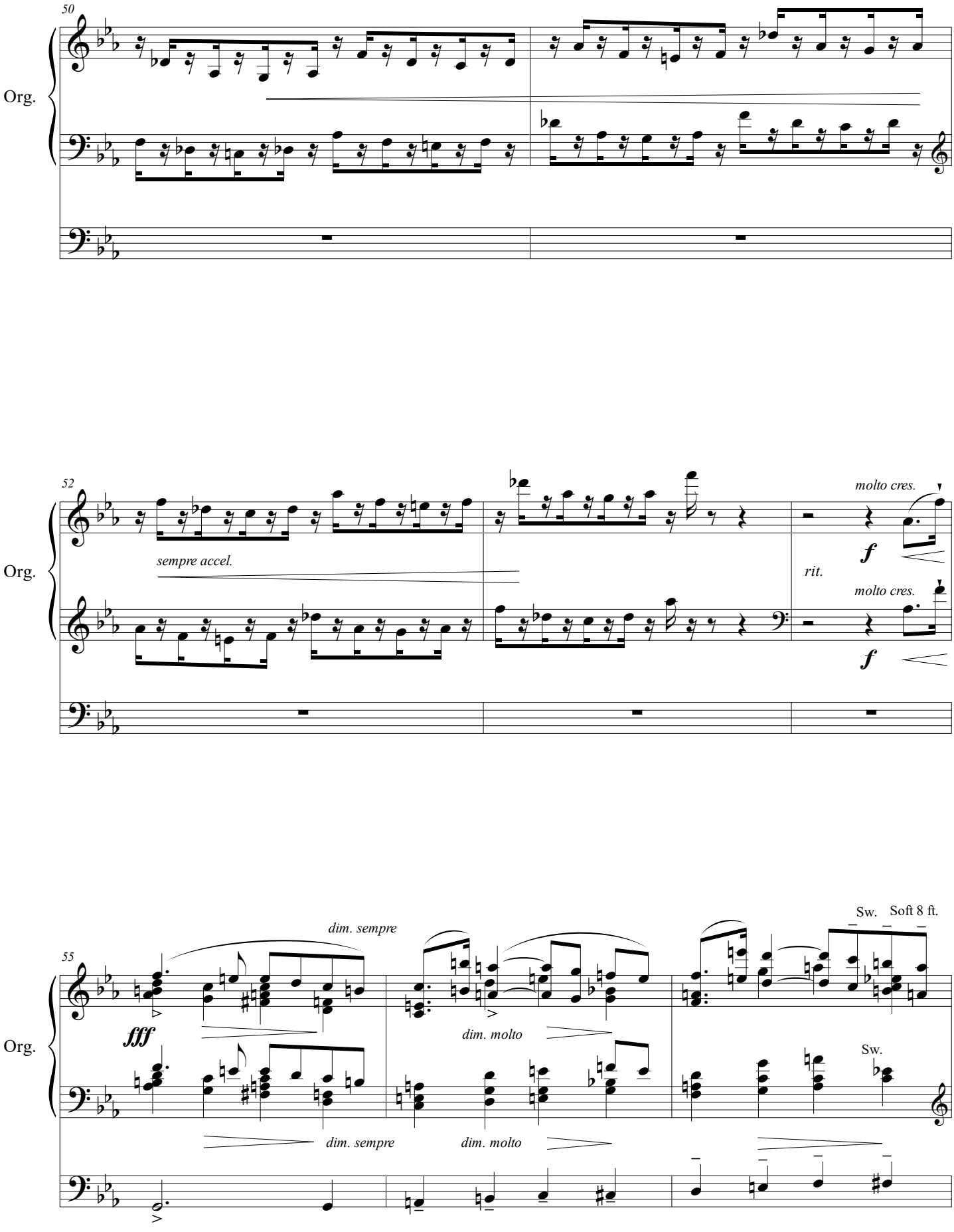

increase gradually to Full Sw.
29
Org.
cresc.
accelerando
sempre cresc. e accel.
legato

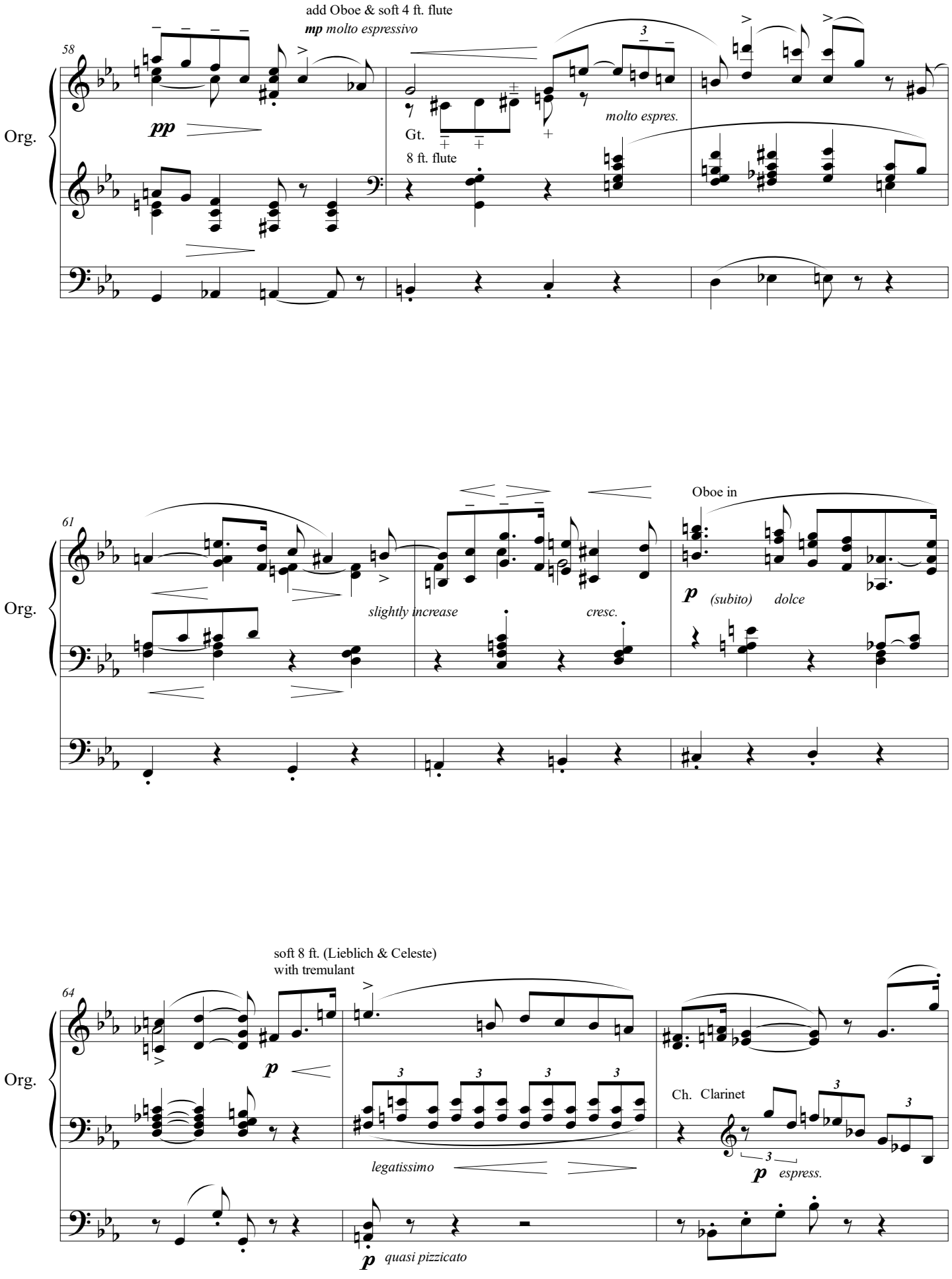

32
Org.
sf
Gt.
più vivo
f
cres. molto
35
Tempo I°
= 112
Full Gt.
molto cres.
39
Gt. mf with 16 ft.
con espressione
sempre legato
Ch. Full: box closed

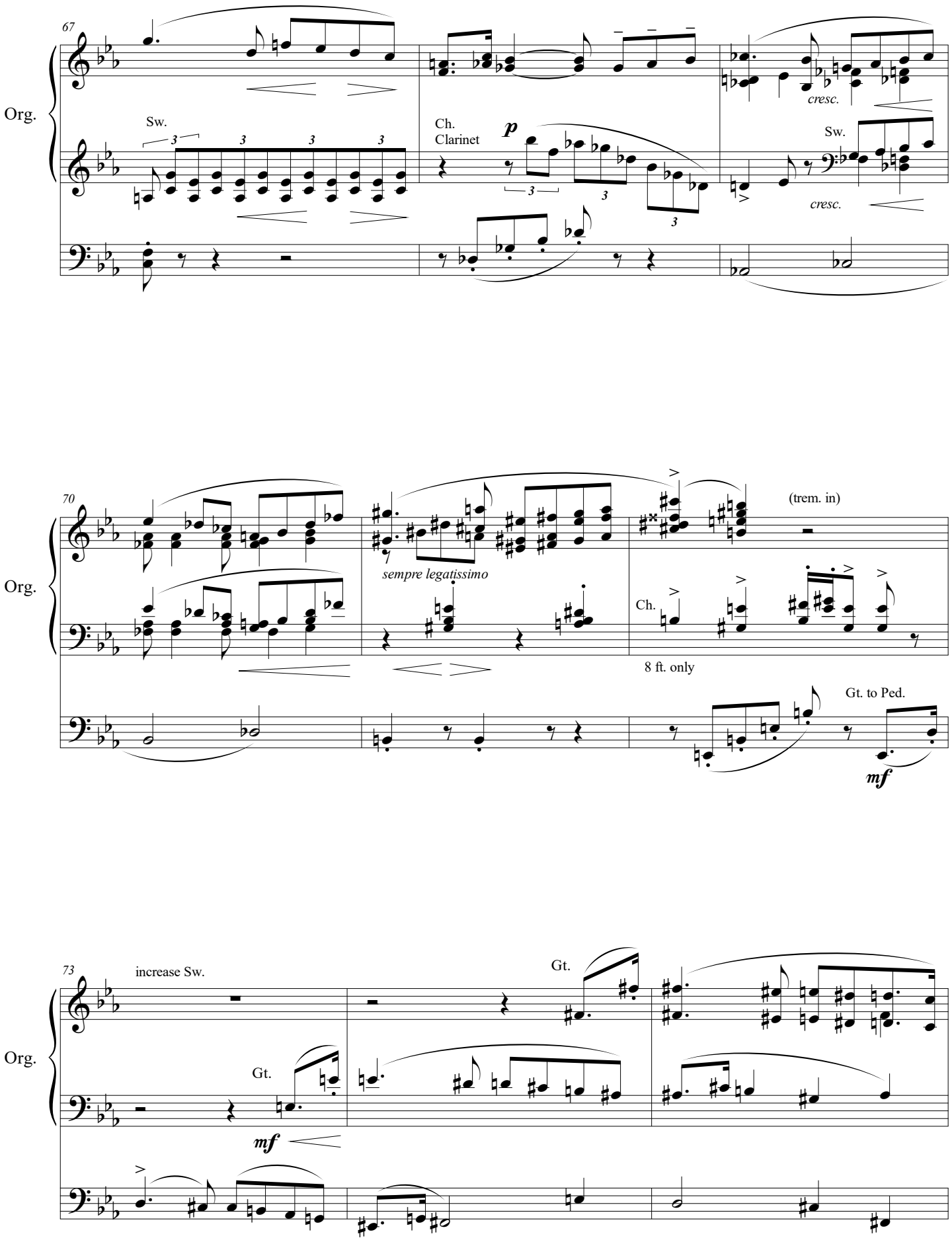

42
Org.
sf
sf
sf
sf

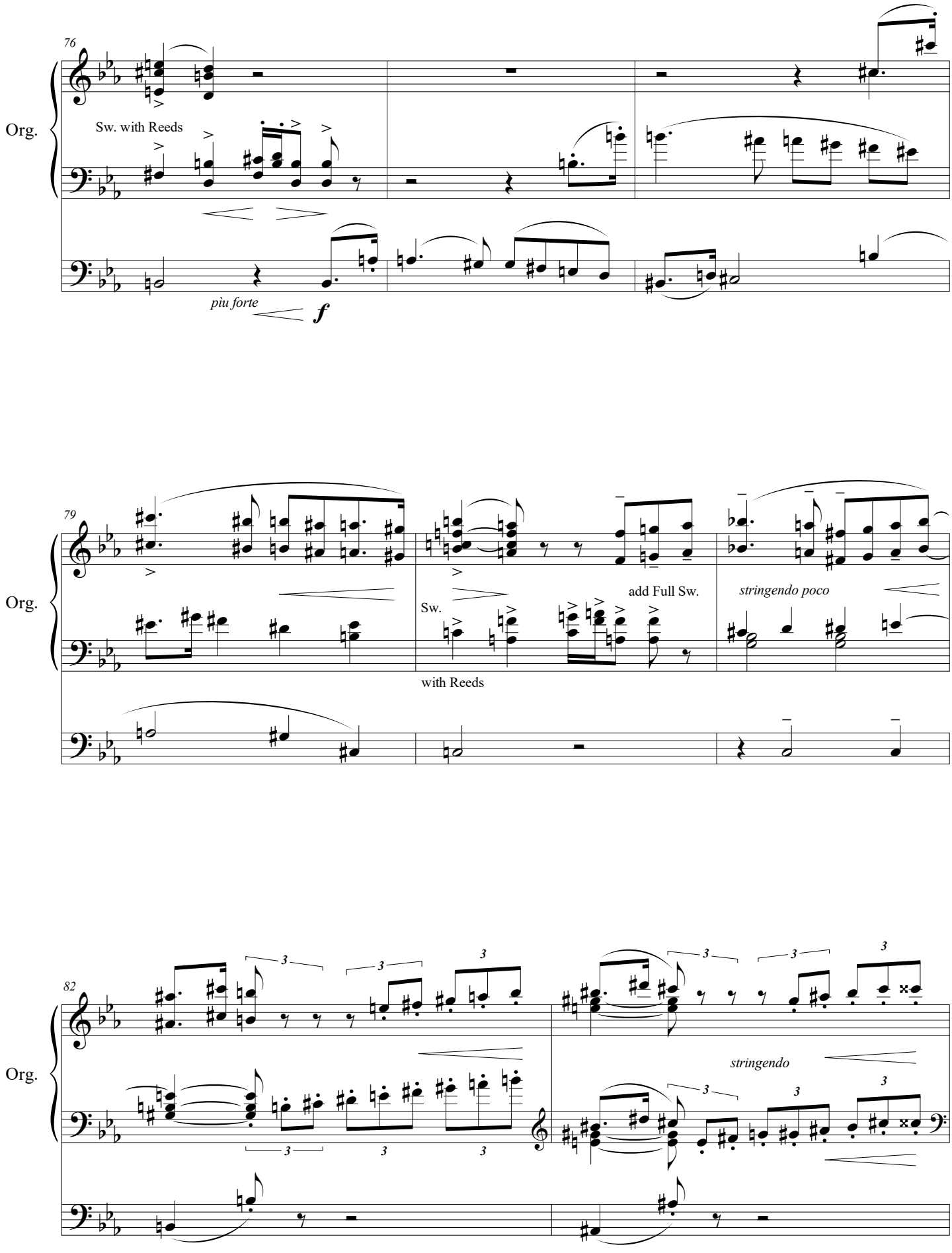

45
Org.
Ch. coupled to Sw.

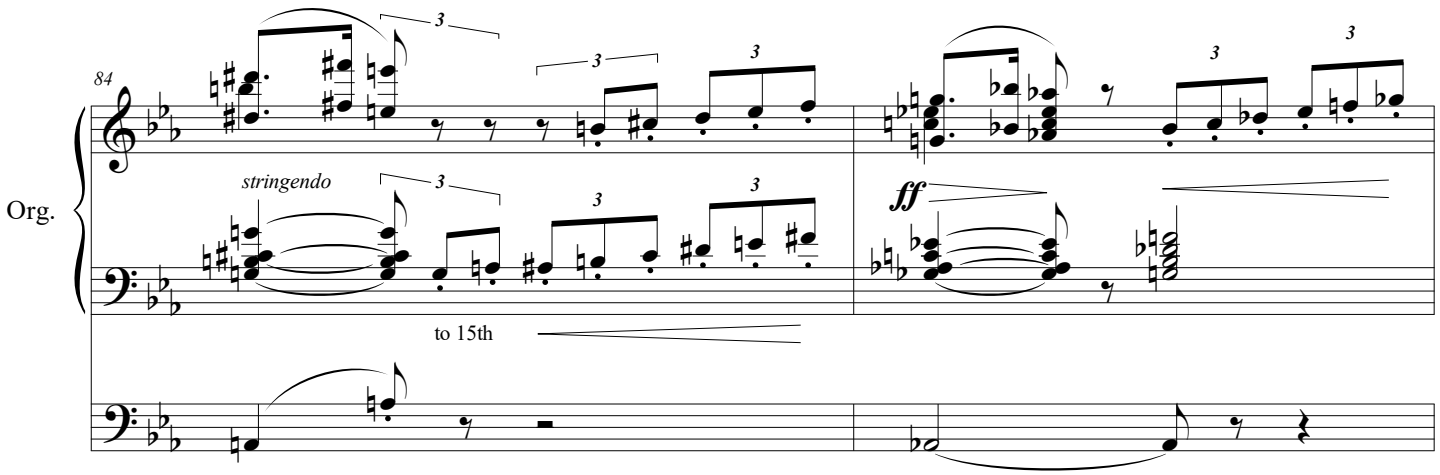

47
Org.
f
f
ff
molto accelerando

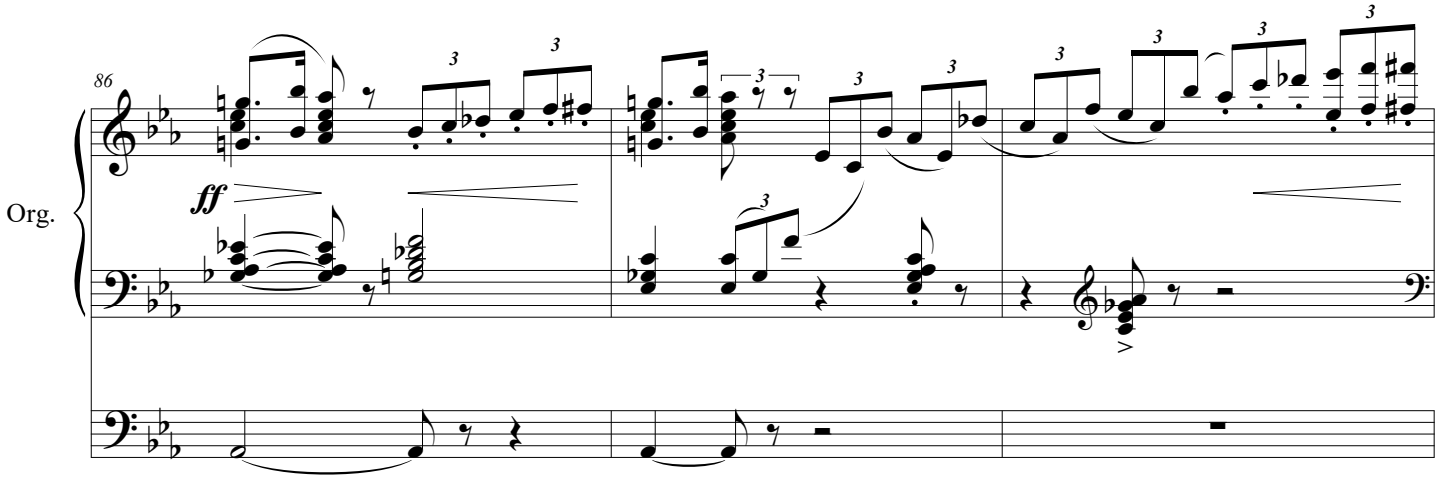

50
Org.
52
Org.
sempre accel.
molto cres.
f
rit.
molto cres.
f
55
Org.
fff
dim. sempre
dim. molto
Sw.
Soft 8 ft.
Sw.
dim. sempre
dim. molto

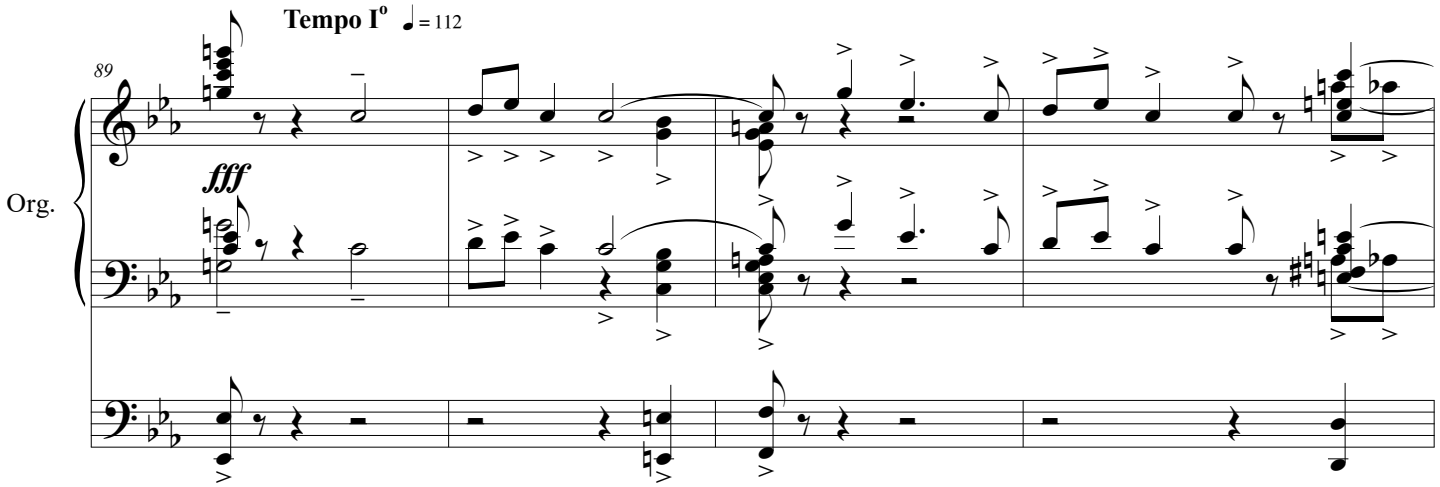

add Oboe & soft 4 ft. flute
mp molto espressivo
58
Org.
pp
Gt.
8 ft. flute
molto espres.
61
Org.
slightly increase
cresc.
Oboe in
p (subito) dolce
soft 8 ft. (Lieblich & Celeste)
with tremulant
64
Org.
p
legatissimo
Ch. Clarinet
p espress.
p quasi pizzicato

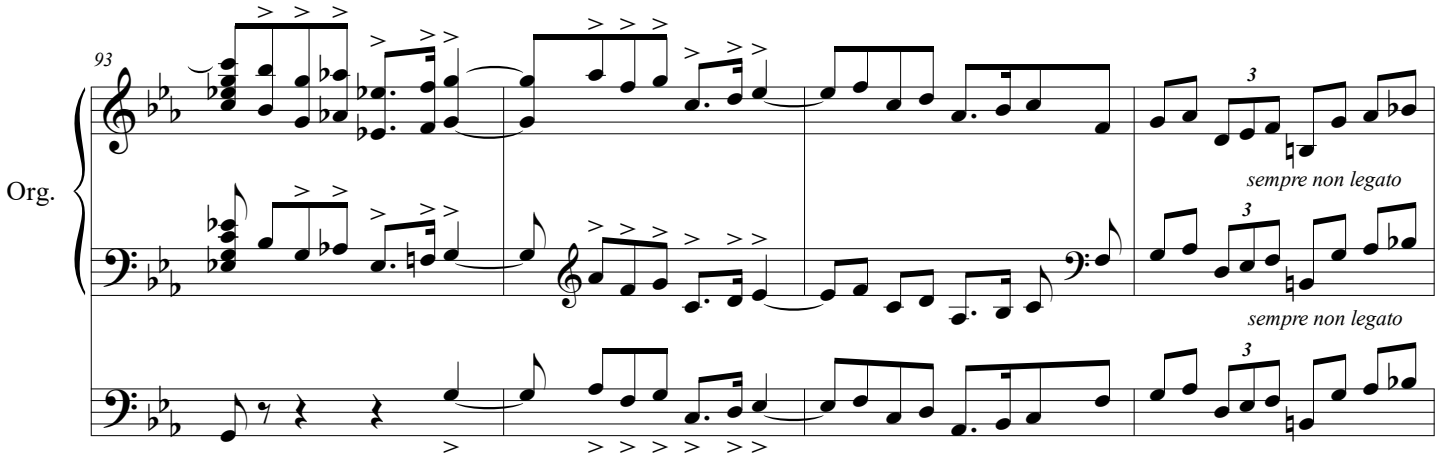

67
Org.
Sw.
Ch.
Clarinet
p
cresc.
Sw.
cresc.
70
Org.
sempre legatissimo
(trem. in)
Ch.
8 ft. only
Gt. to Ped.
mf
73
Org.
increase Sw.
Gt.
Gt.
mf

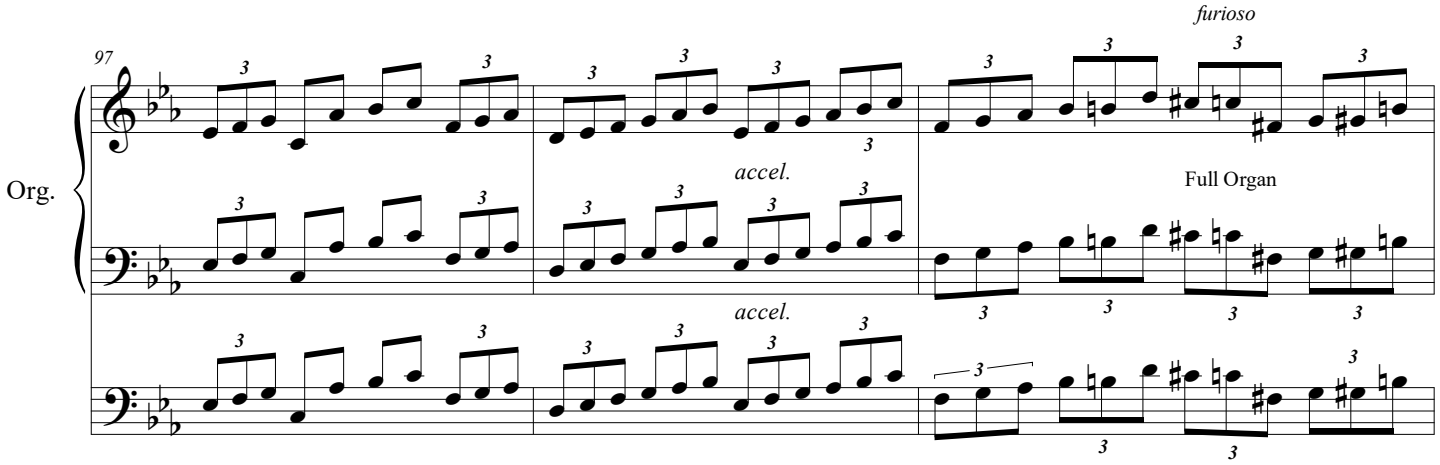

76
Org.
Sw. with Reeds
più forte
f
79
Org.
Sw.
with Reeds
add Full Sw.
stringendo poco
82
Org.
stringendo

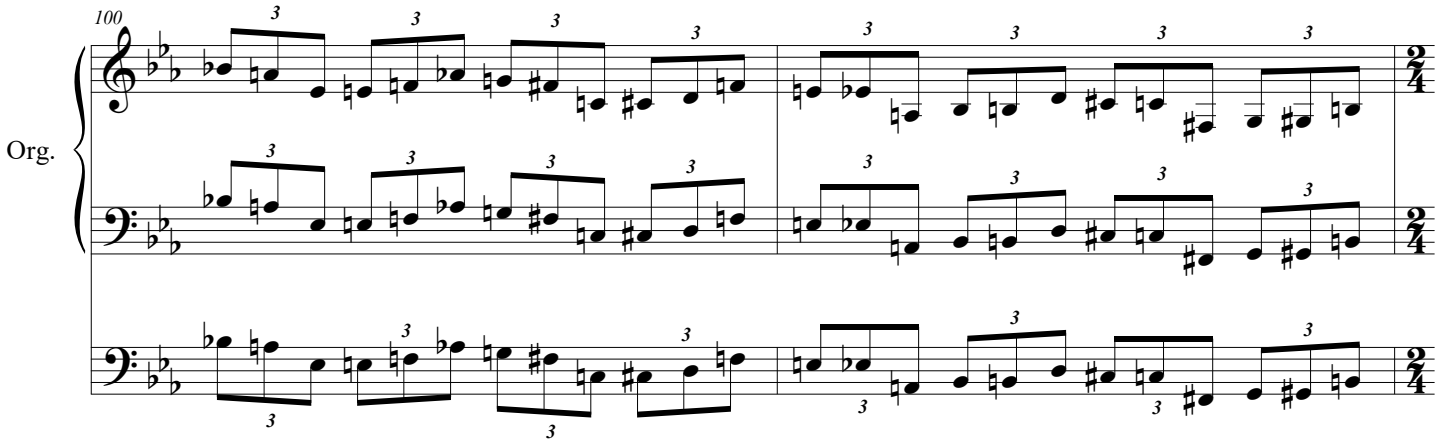

84
Org.
stringendo
3
ff
to 15th

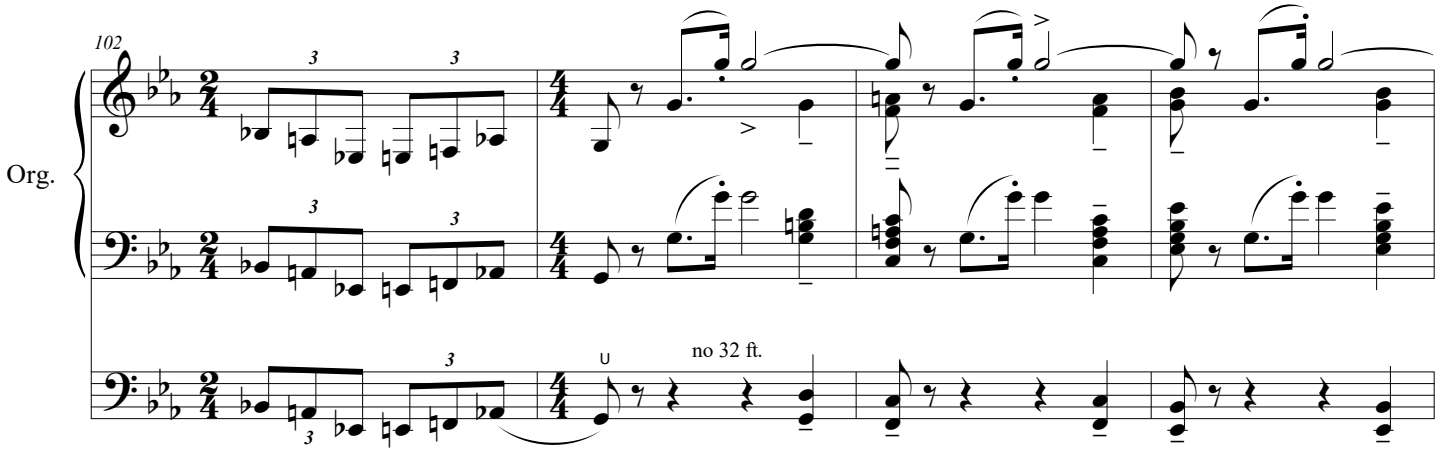

86
Org.
ff
3

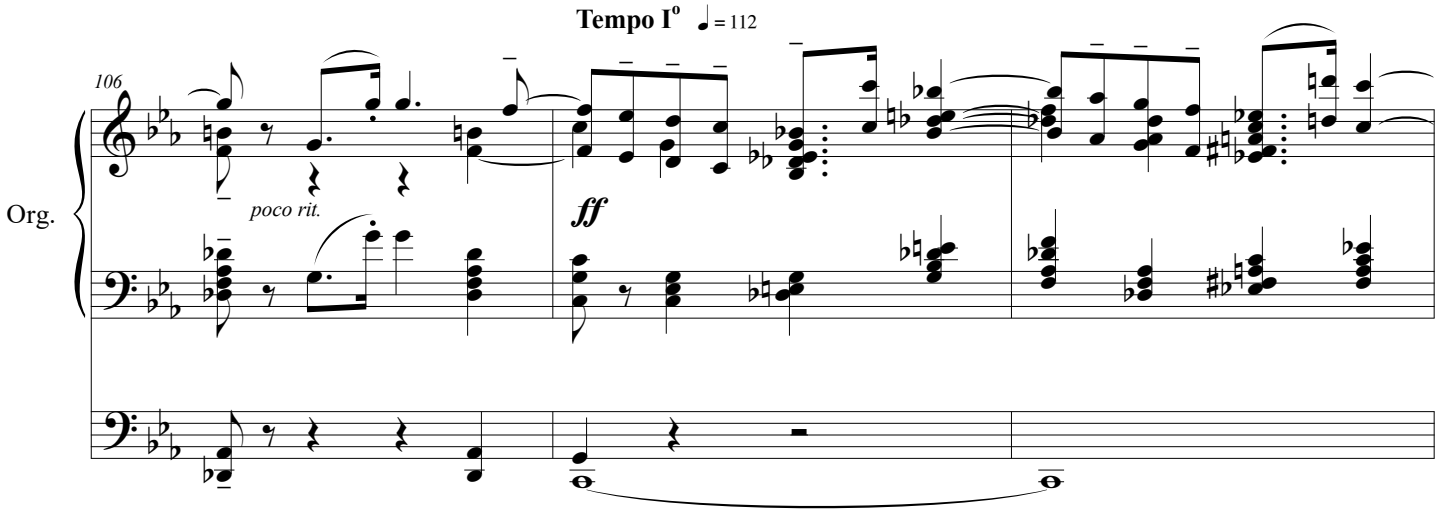

Tempo I°
= 112
89
Org.
fff

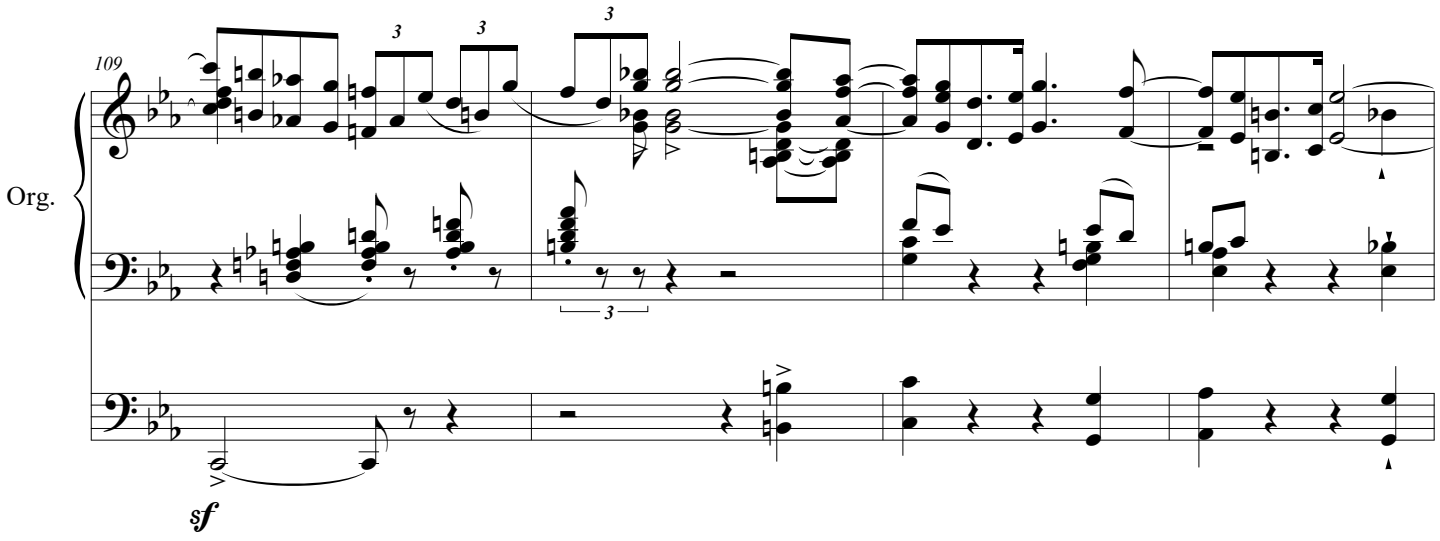

93
Org.
sempre non legato
sempre non legato

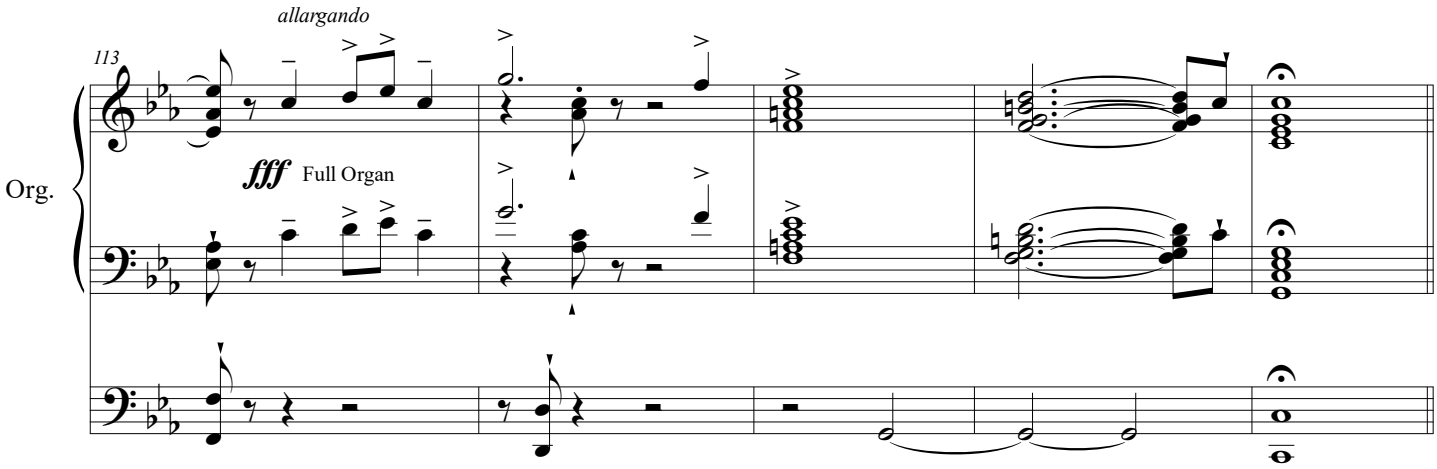

97
Org.
furioso
accel.
accel.
Full Organ


100
Org.

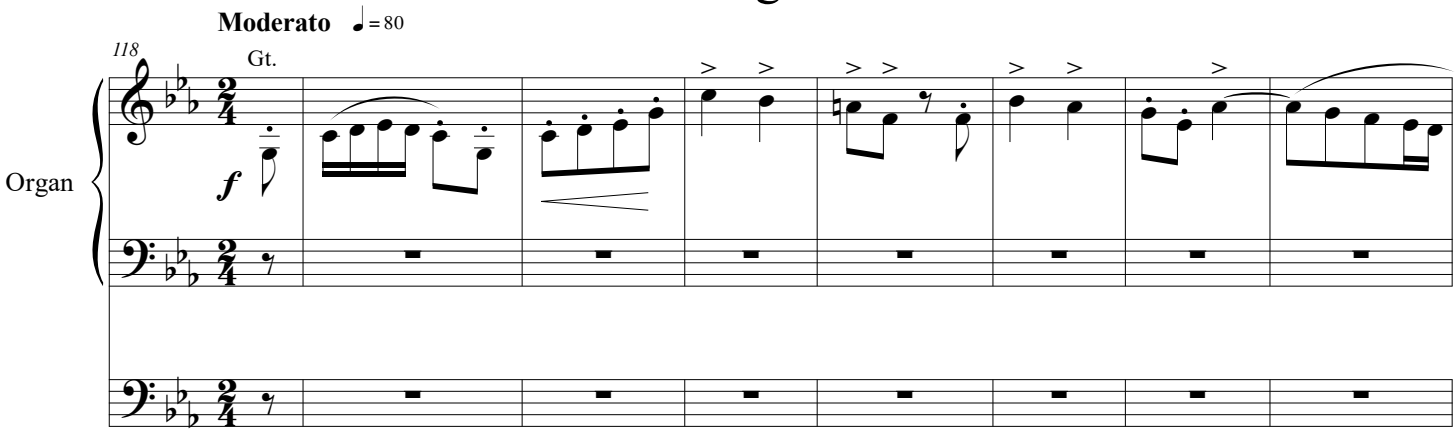

102
Org.
no 32 ft.

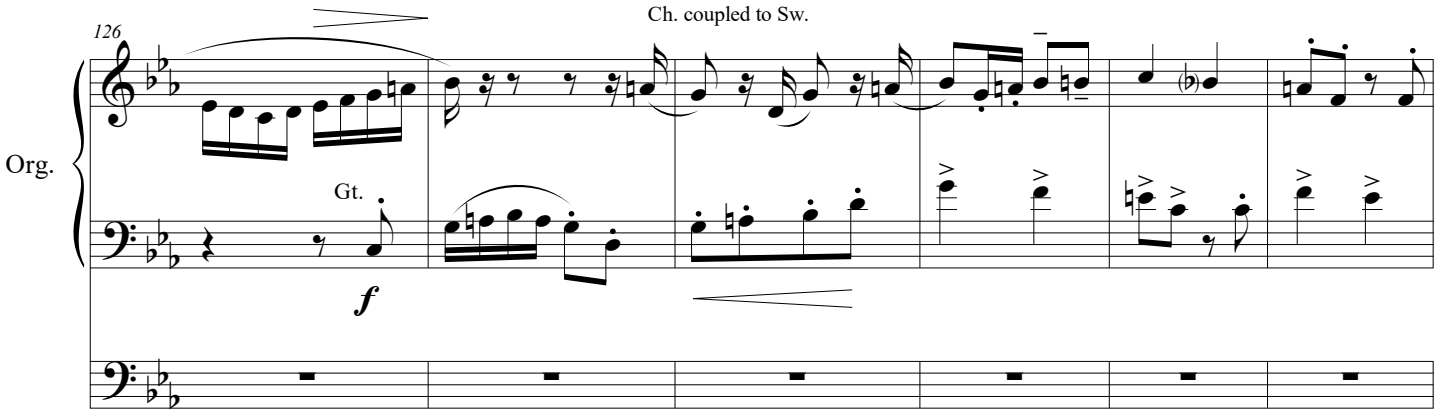

Tempo I°
♩ = 112
106
Org.
poco rit.
ff

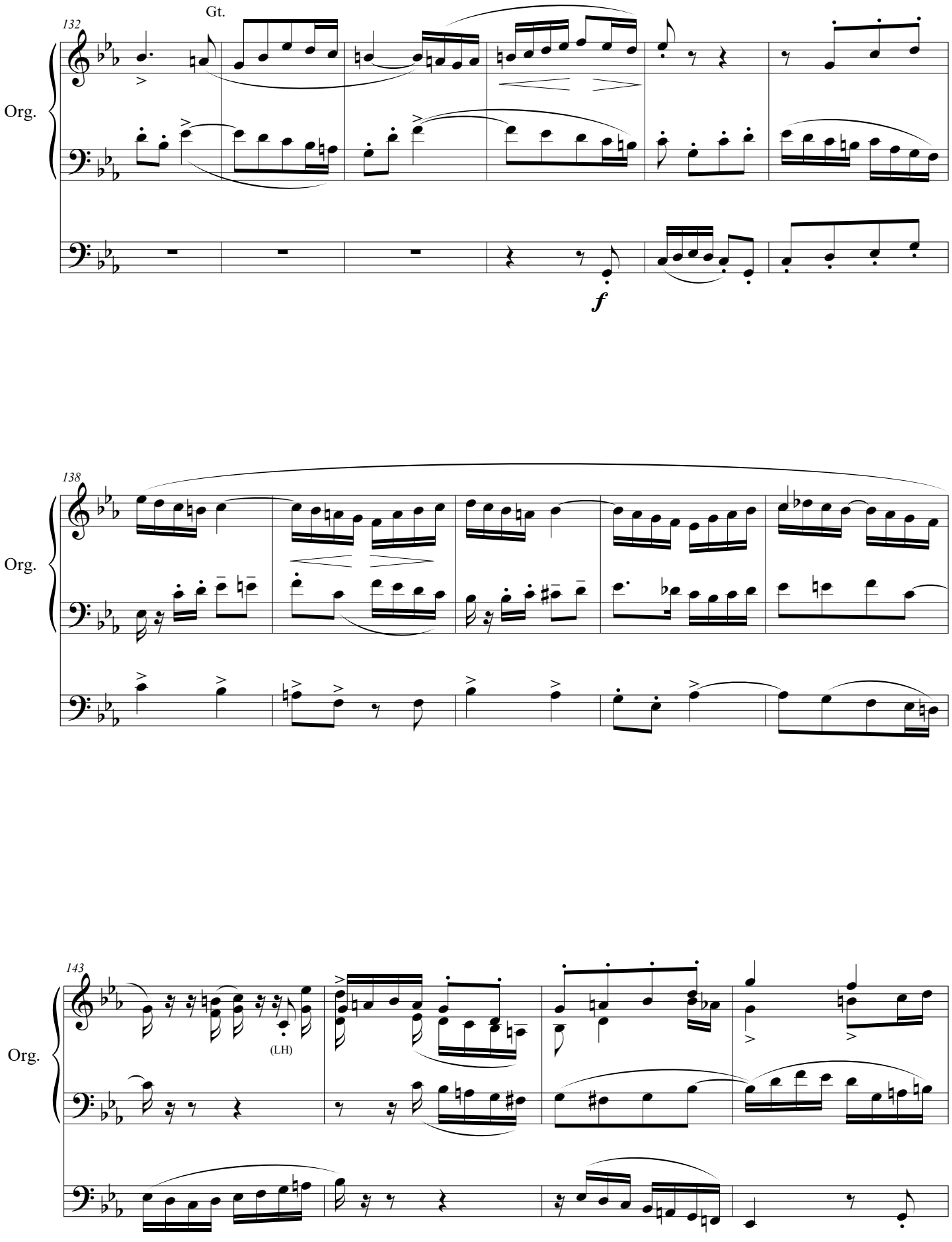

109
Org.
sf

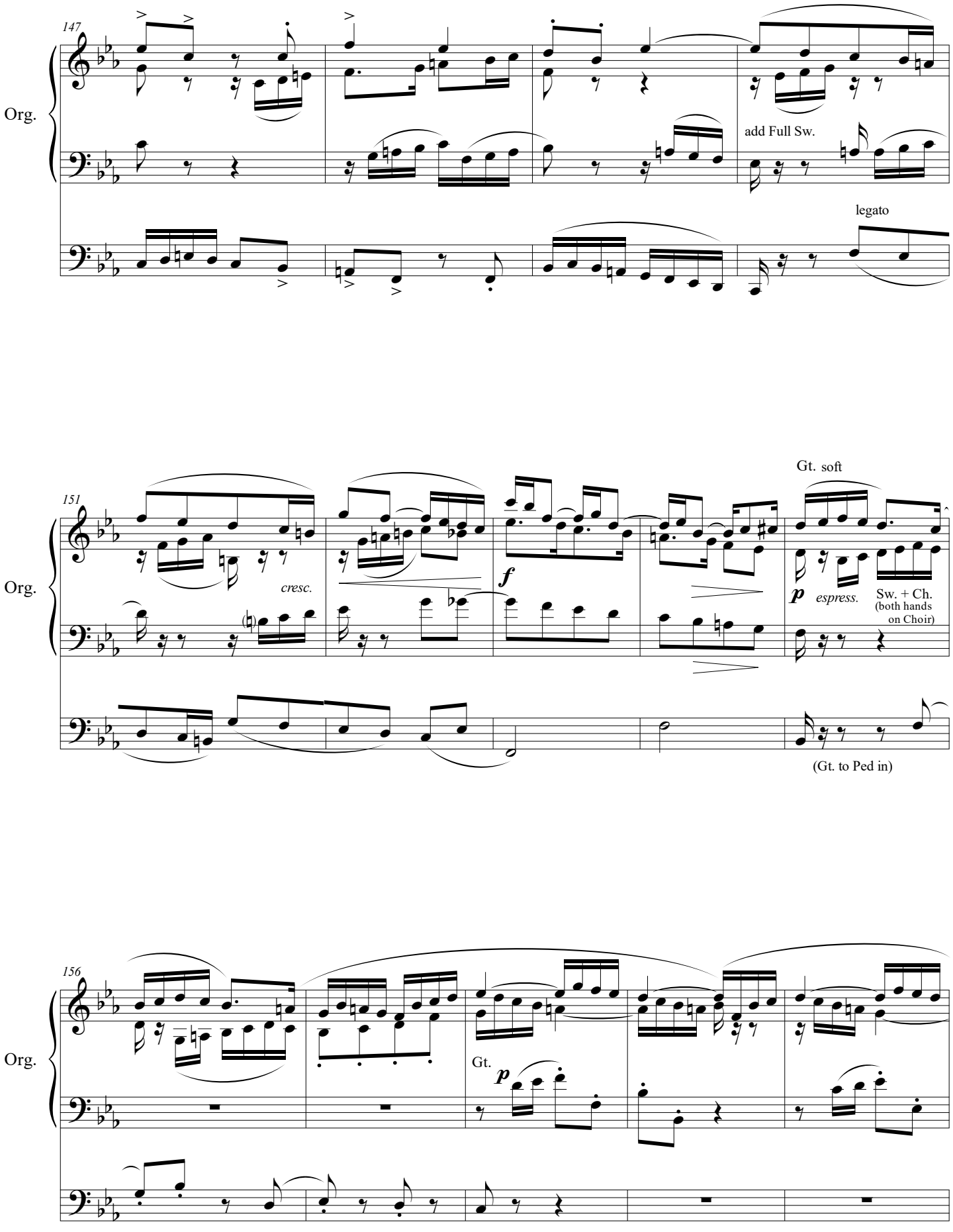

allargando
113
Org.
fff Full Organ

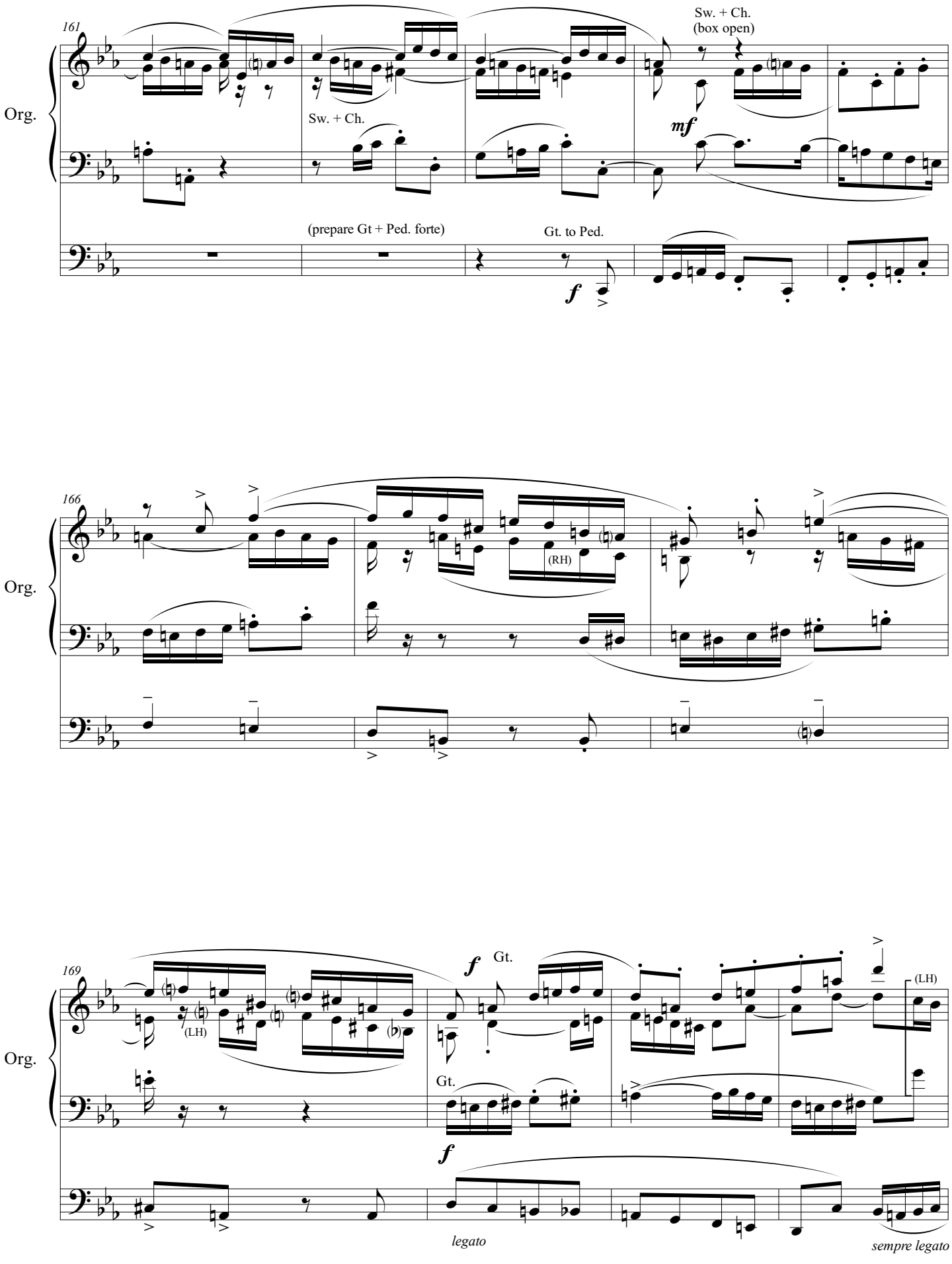
Fuge

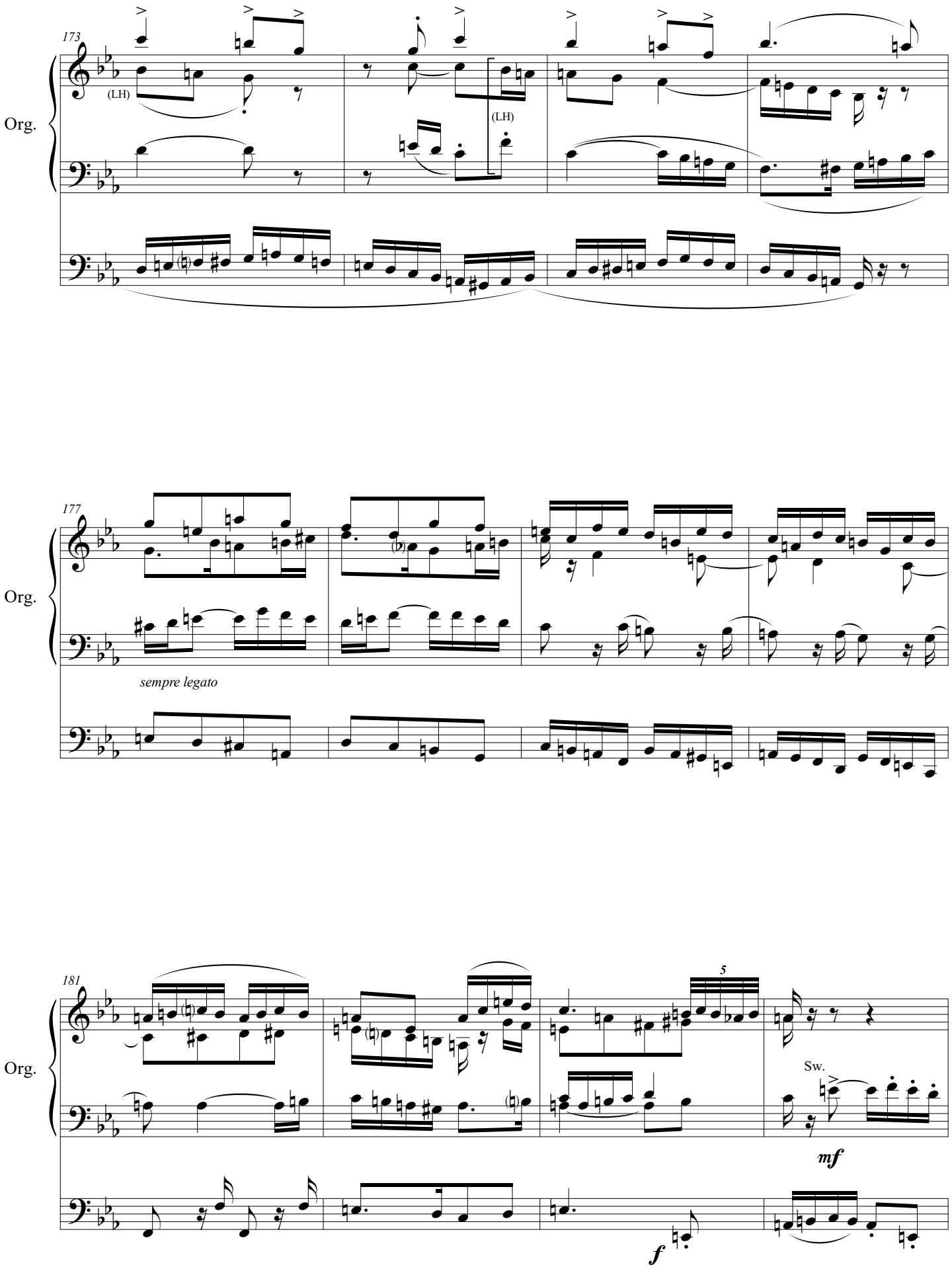

Moderato ♩= 80
118
Gt.
Organ
f

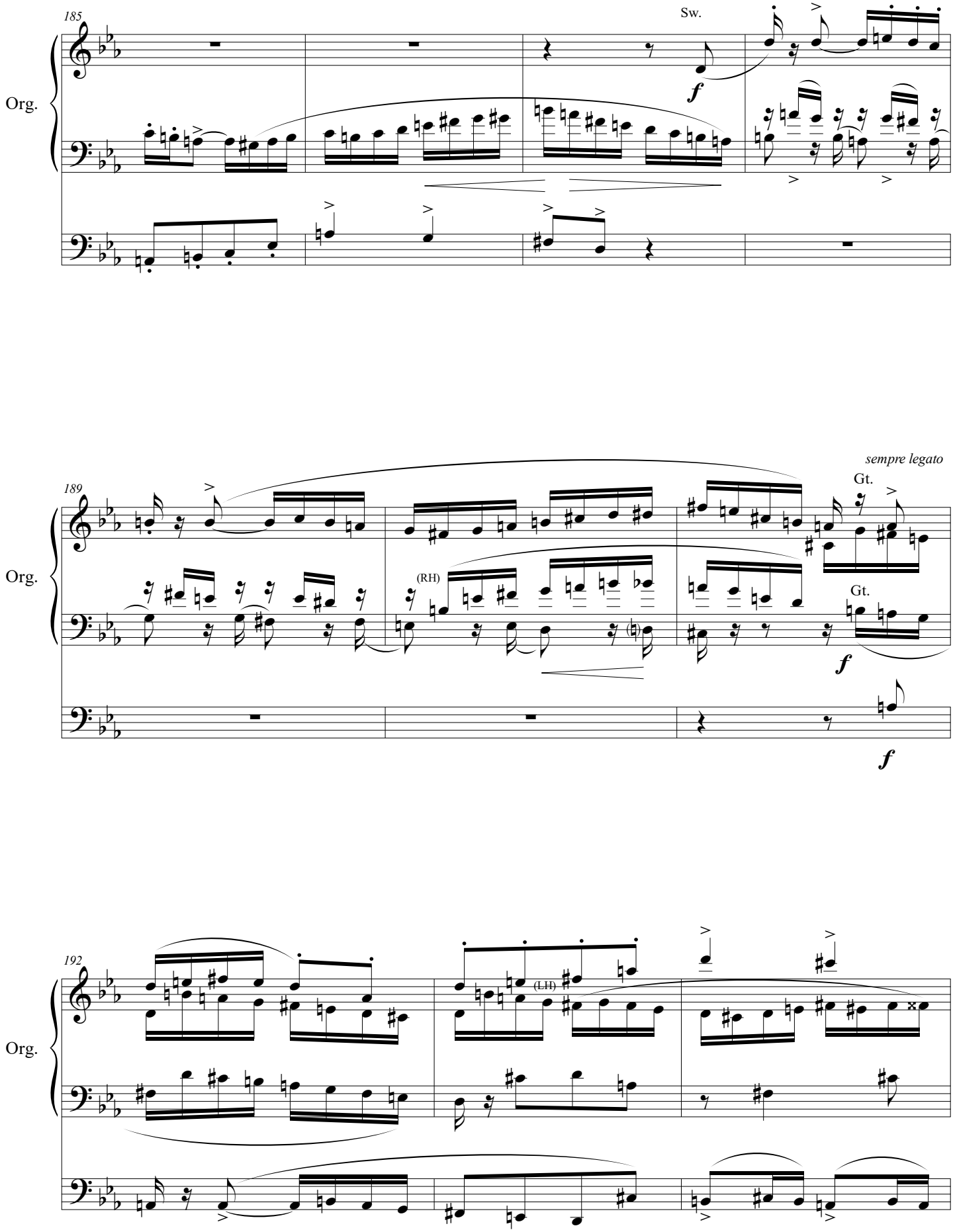

Ch. coupled to Sw.
126
Org.
Gt.
f

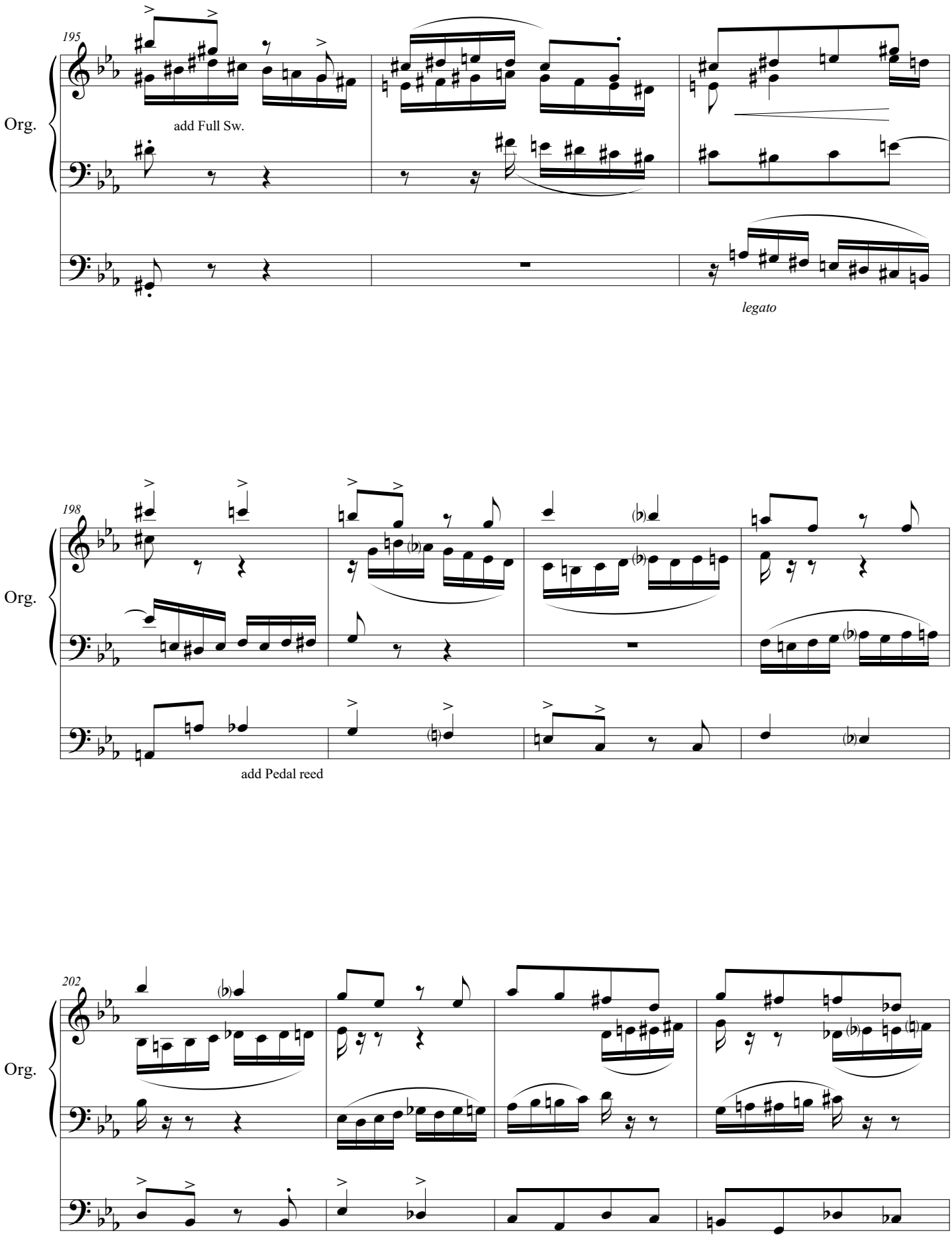

132
Gt.
Org.
f
138
Org.
143
Org.
(LH)

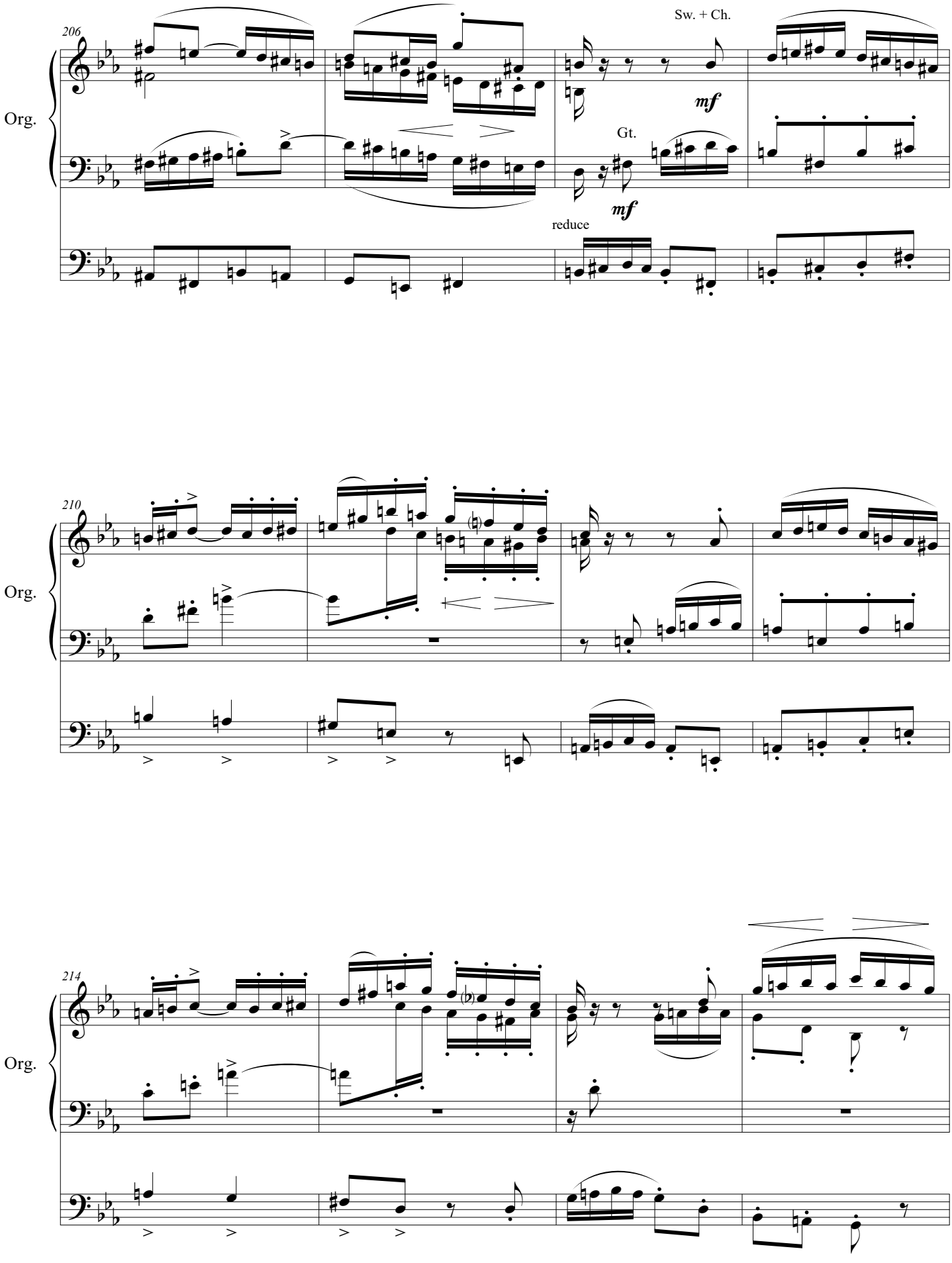

147
Org.
add Full Sw.
legato
151
Org.
cresc.
f
Gt. soft
p
espress.
Sw. + Ch.
(both hands
on Choir)
(Gt. to Ped in)
156
Org.
Gt.
p

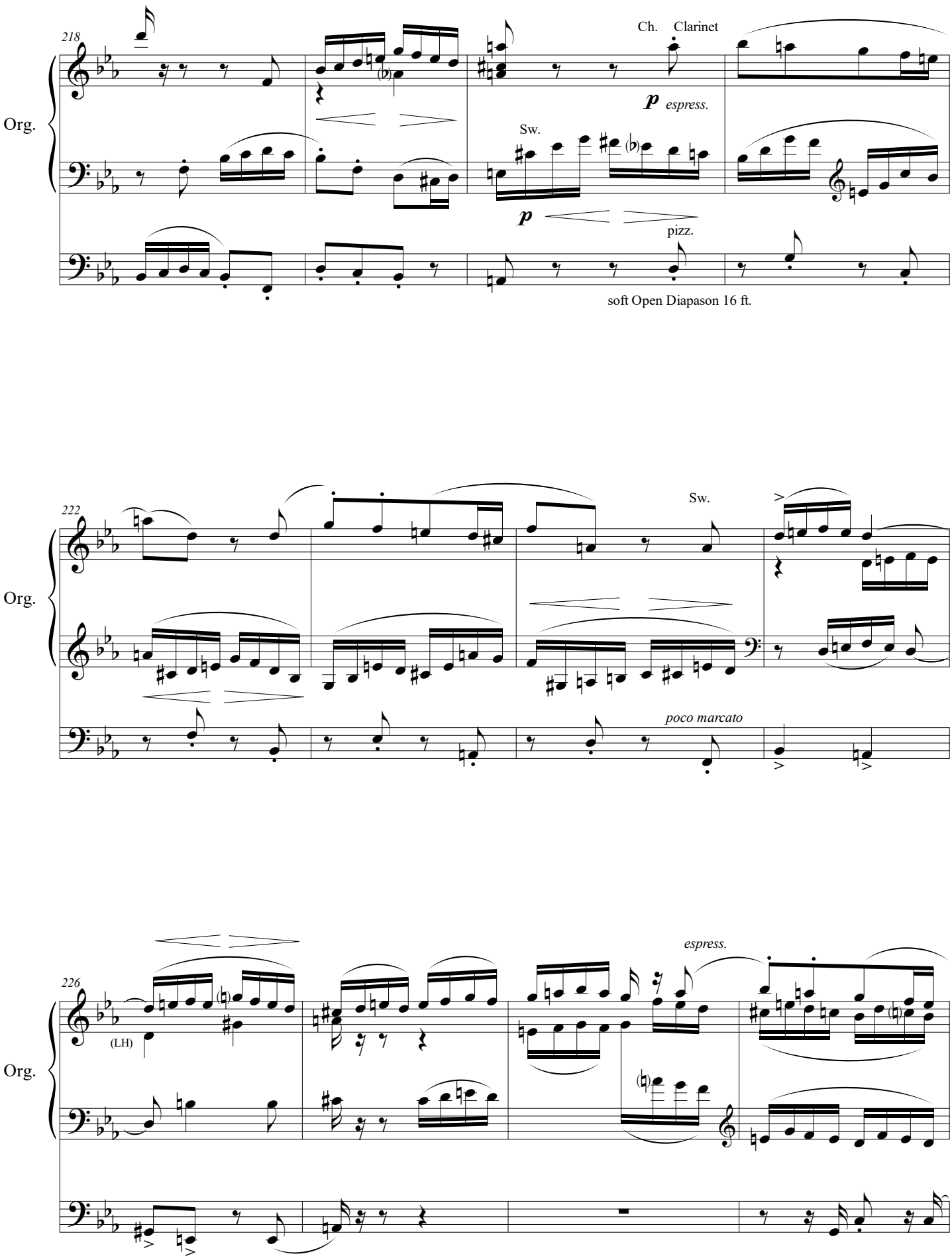

161
Org.
Sw. + Ch.
(box open)
mf
Sw. + Ch.
(prepare Gt + Ped. forte)
Gt. to Ped.
f
166
Org.
(RH)
169
Org.
f
Gt.
(LH)
Gt.
f
legato
sempre legato

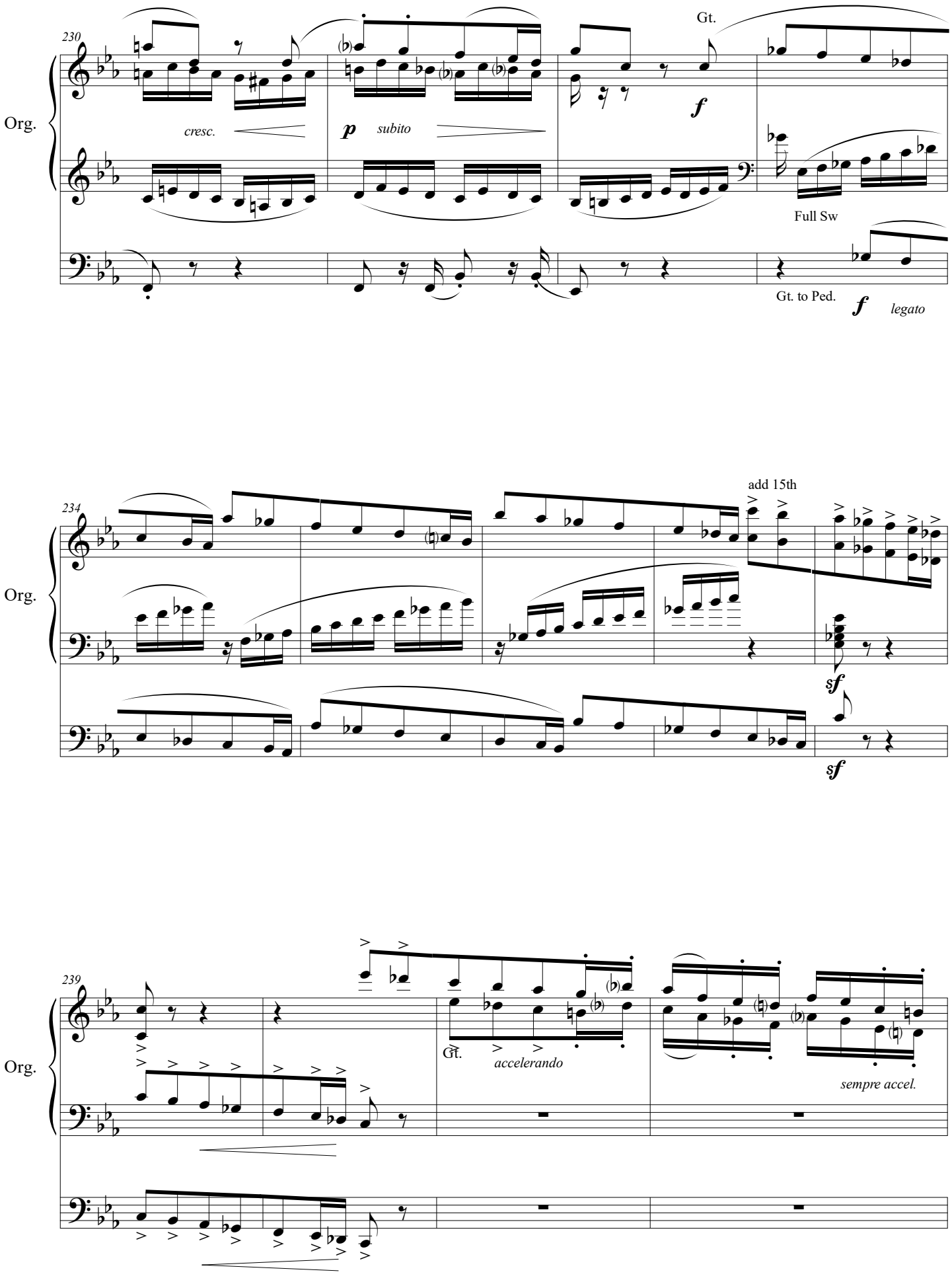

173
Org.
(LH)
(LH)
177
Org.
sempre legato
181
Org.
5
Sw.
mf
f

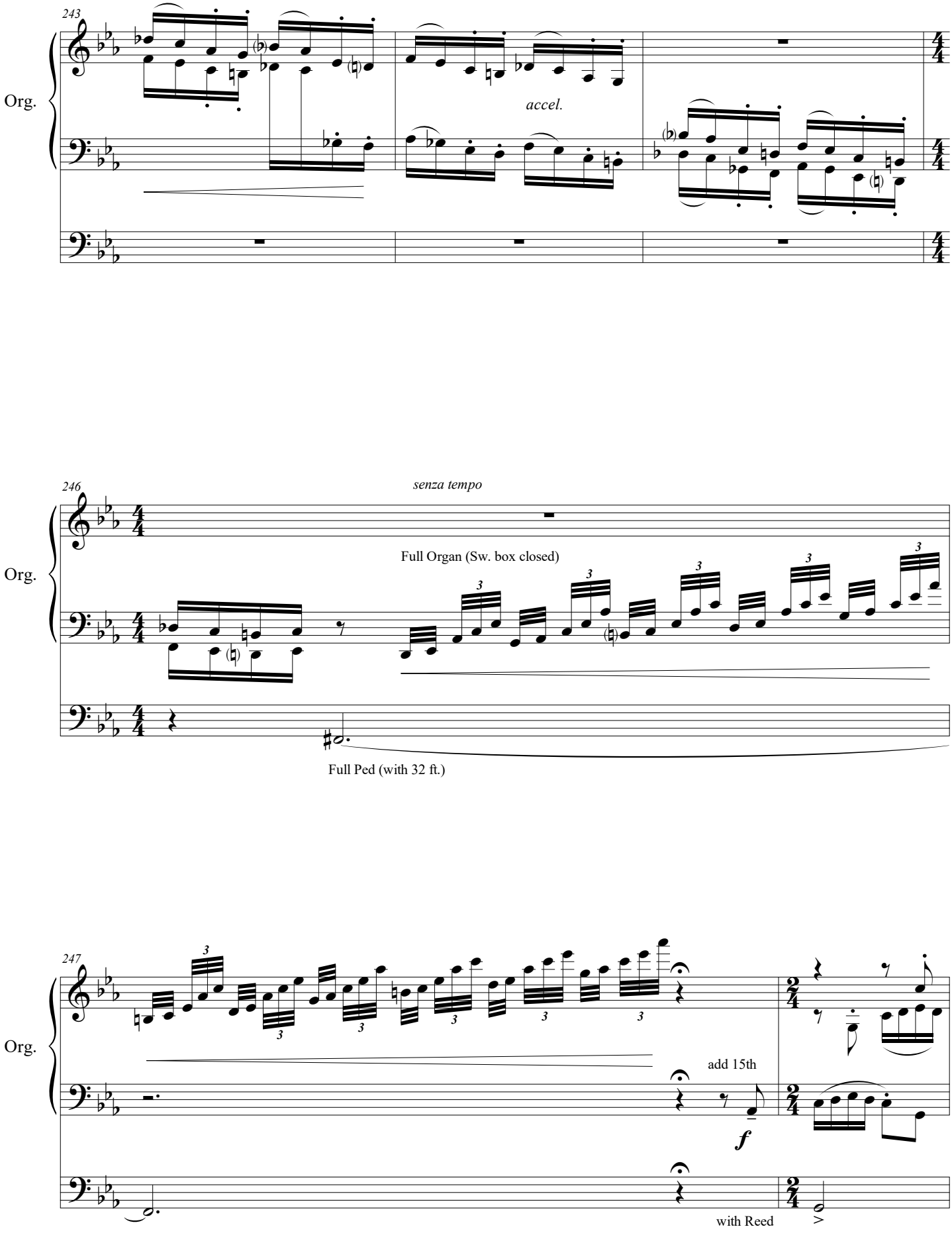

185
Org.
Sw.
f
189
Org.
sempre legato
Gt.
(RH)
Gt.
f
f
192
Org.
(LH)

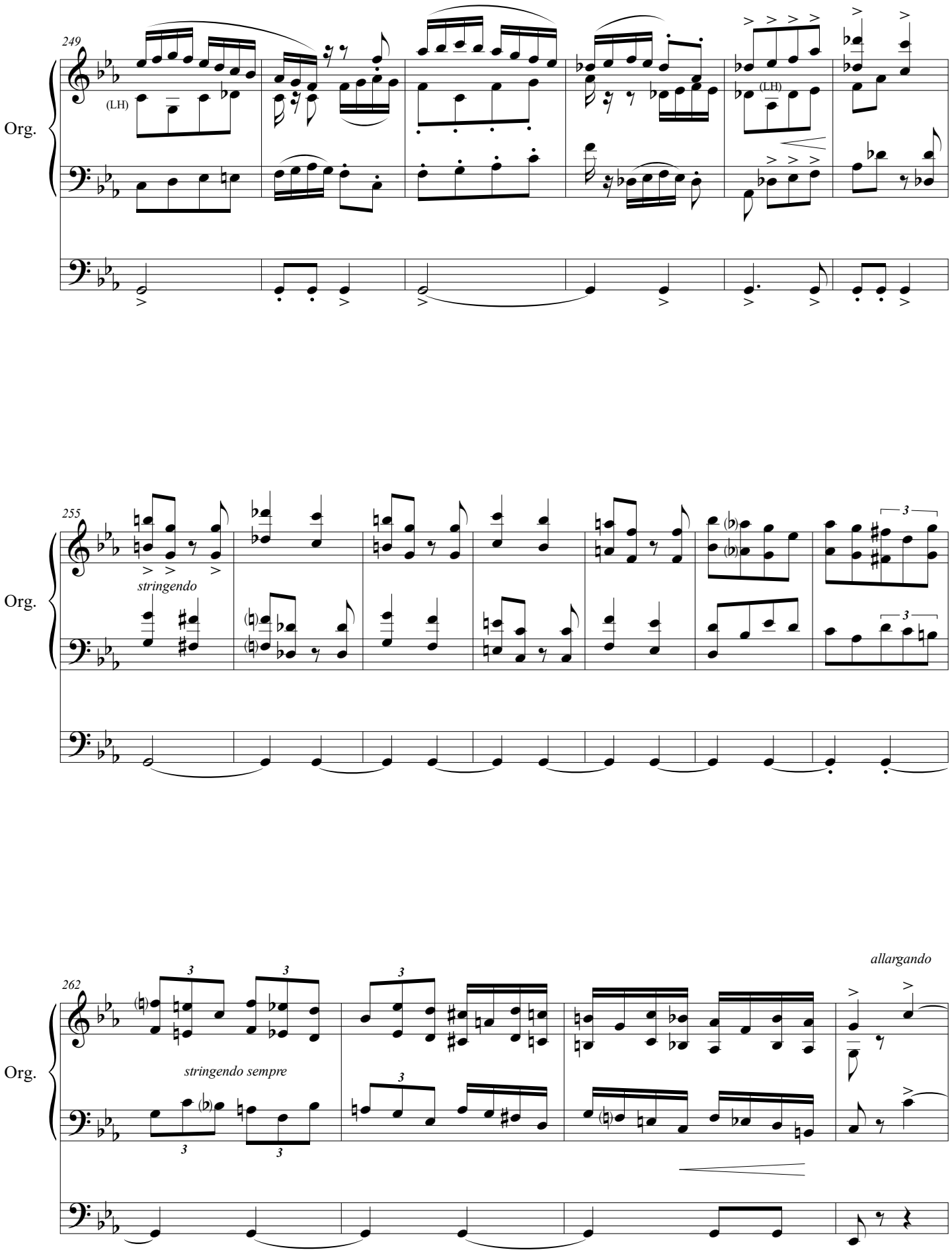

195
Org.
add Full Sw.
legato
198
Org.
add Pedal reed
202
Org.

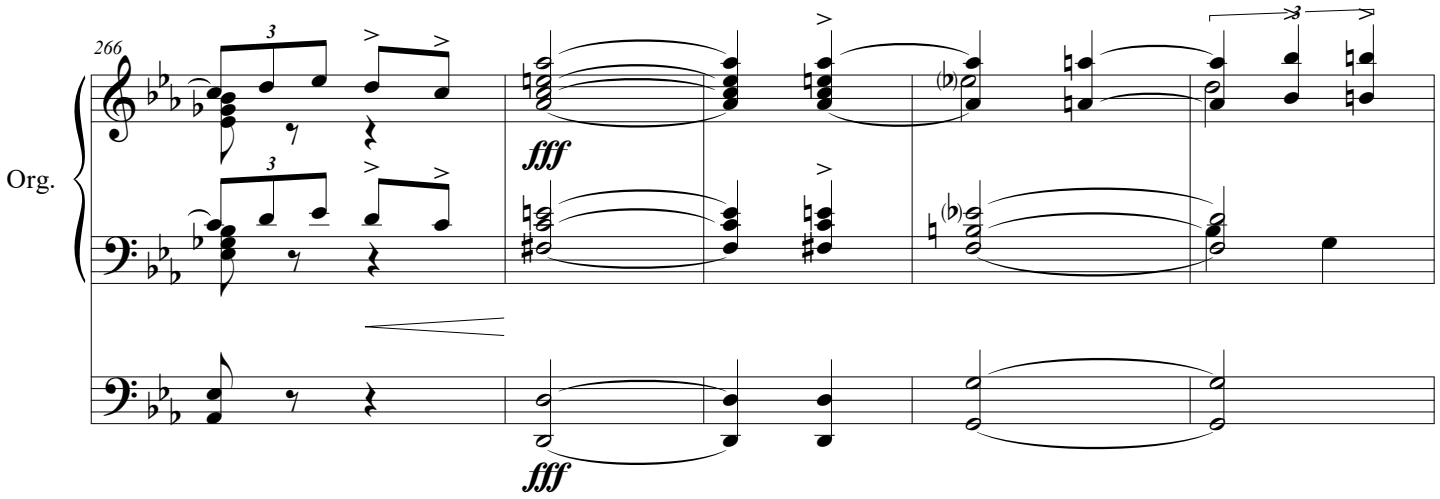

206
Org.
Sw. + Ch.
mf
Gt.
mf
reduce
210
Org.
214
Org.

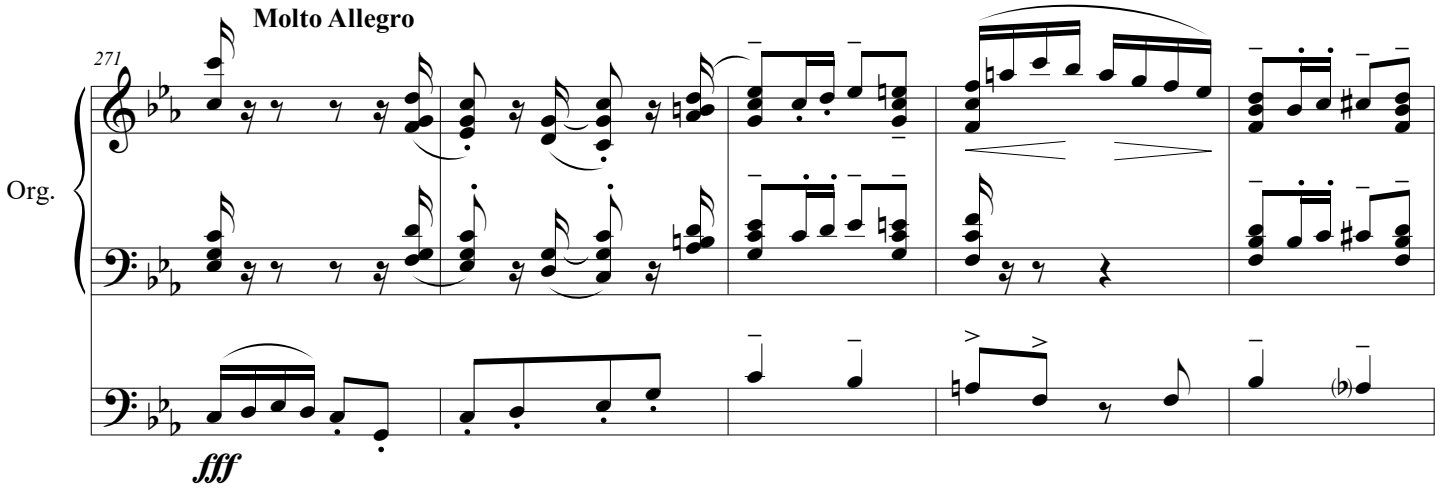

218
Org.
Ch. Clarinet
p espress.
Sw.
p
pizz.
soft Open Diapason 16 ft.
222
Org.
Sw.
poco marcato
226
Org.
(LH)
espress.

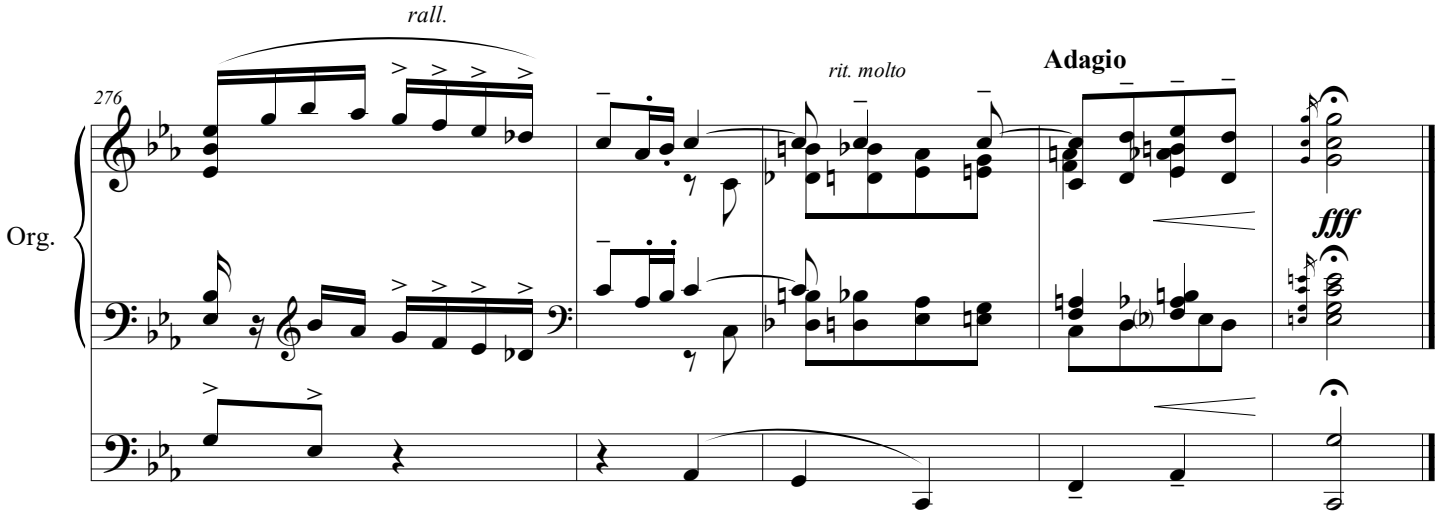

230
Org.
cresc.
p
subito
Gt.
f
Full Sw
Gt. to Ped.
f
legato
234
Org.
add 15th
sf
sf
239
Org.
Gt.
accelerando
sempre accel.


243
Org.
accel.
246
senza tempo
Org.
Full Organ (Sw. box closed)
Full Ped (with 32 ft.)
247
Org.
add 15th
f
with Reed


249
Org.
(LH)
(LH)
255
Org.
stringendo
3
3
262
Org.
stringendo sempre
allargando
3
3
3
3
3


266
Org.
fff
fff


Molto Allegro
271
Org.
fff


rall.
276
rit. molto
Adagio
Org.
fff

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