



TO MUSIC

SOLO FOR CONTRALTO & STRING ORCHESTRA

POEM BY

Robert Herrick

1648

SET TO MUSIC BY

Marion M. Scott

VIOLA

COVER IMAGE

“The Music of a Bygone Age” by John Melhuish Strudwick , 1890



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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
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Source Information

Manuscript

Royal College of Music Library, London MS 15429

Reference Material and Software

Notation Software: Dorico Pro 5.1.10.2081 *Audio Software:* NotePerformer 4 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

TO MUSIC, TO BECALM HIS FEVER

Charm me asleep and melt me so
With thy delicious numbers,
That, being ravished, hence I go
Away in easy slumbers.

Ease my sick head
And make my bed,
Thou power that canst sever
From me this ill;
And quickly still,
Though thou not kill,
My fever.

Thou sweetly canst convert the same
From a consuming fire
Into a gentle-licking flame,
And make it thus expire.
Then make me weep
My pains asleep;
And give me such reposes
That I, poor I,
May think thereby
I live and die
'Mongst roses.

Fall on me like a silent dew,
Or like those maiden showers
Which, by the peep of day, do strew
A baptism o'er the flowers.
Melt, melt my pains
With thy soft strains;
That, having ease me given,
With full delight
I leave this light,
And take my flight
For heaven.

Robert Herrick
"The Hesperides"
Volume 1, no. 227
1648

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Viola

To Music

Robert Herrick

Marion M. Scott

Molto moderato

p

4

8

cresc. *mf* *f*

12

p *f* *p*

16

pp *sempre pp*

20

24

mf

28

f *p*

32

p *f* colla voce

36

p

40

p

43

p

47

f

49

f

51

f

53

55

pizz.

p

58

pp

1

62

rall.

a tempo

1

1

67

poco cresc.

70

74

78

80

f

This musical staff covers measures 80, 81, and 82. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth notes, many of which are beamed together and have slurs above them. A dynamic marking of *f* (forte) is placed below the staff. A hairpin crescendo symbol is positioned under measures 80 and 81, and a hairpin decrescendo symbol is under measure 82.

83

ff

This musical staff covers measures 83, 84, 85, and 86. It continues with eighth notes and slurs. A dynamic marking of *ff* (fortissimo) is placed below the staff. The staff concludes with a whole note chord consisting of two notes.

Tempo I

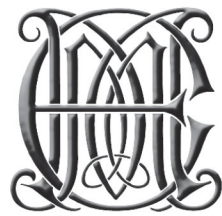
87

mp

This musical staff covers measures 87, 88, 89, and 90. It starts with a treble clef and a key signature of one sharp. The music features eighth notes with slurs. A dynamic marking of *mp* (mezzo-piano) is placed below the staff. The tempo marking "Tempo I" is centered above the staff. Four hairpin crescendo symbols are placed below the staff, one under each measure.

90

This musical staff covers measures 91, 92, 93, and 94. It continues with eighth notes and slurs. The staff concludes with a whole note chord consisting of two notes. A hairpin decrescendo symbol is placed below the staff.



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