



TO MUSIC

SOLO FOR CONTRALTO & STRING ORCHESTRA

POEM BY

Robert Herrick

1648

SET TO MUSIC BY

Marion M. Scott

Full Score

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
Editor

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

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

To Music

Solo for Contralto with String Orchestra

Robert Herrick

Marion M. Scott

Molto moderato

Contralto

Violin I

Violin II

Viola

Violoncello

Contrabass

Ca.

Vln I

Vln II

Vla

Vc.

Cb.

8

Ca.

Vln I

Vln II

Vla

Vc.

Cb.

cresc.

mf

f



12

Ca.

Vln I

Vln II

Vla

Vc.

Cb.

p

f

p

p

f

p

p

p

16 *p*

Ca. Charm me a - sleep and

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Cb. *pp*

19 *mf* *mf*

Ca. melt me so With thy del - i - cious num - bers, That,

Vln I *sempre pp*

Vln II *sempre pp*

Vla *sempre pp*

Vc. *sempre pp*

Cb.

22

Ca. be - ing rav - ished, hence I go A -

Vln I

Vln II

Vla

Vc. Solo Cello

Cb.

25

Ca. - way in eas - y slum - bers. Ease my sick head, And

Vln I

Vln II

Vla

Vc. *mf*

Cb. *mf*

28 *f* *mp*

Ca. make_ my bed, Thou power that canst sev - er From me _____

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *p*

Vc. *f* *p*

Cb. *f* *p*

32 *a piacere*

Ca. — this ill; And quick - ly still, Though thou not kill My fe - ver.

Vln I *colla voce*

Vln II *colla voce*

Vla *colla voce*

Vc. *colla voce*

Cb. *colla voce*

36

Ca.

Vln I

Vln II

Vla

Vc.

Cb.



39

Ca.

Vln I

Vln II

Vla

Vc.

Cb.

42

Ca.

Vln I

Vln II

Vla

Vc.

Cb.

Detailed description: This system contains measures 42, 43, and 44. The Ca. part is silent. The strings play a rhythmic pattern of eighth notes with various accidentals. The Vln I part has a melodic line with slurs and accents. The Vln II part has a similar melodic line. The Vla part has a melodic line with slurs and accents. The Vc. part has a melodic line with slurs and accents. The Cb. part has a melodic line with slurs and accents.



45

Ca.

Vln I

Vln II

Vla

Vc.

Cb.

Thou

f

f

f

f

f

Detailed description: This system contains measures 45, 46, and 47. The Ca. part has a vocal line with the word "Thou" in measure 47. The strings play a rhythmic pattern of eighth notes with various accidentals. The Vln I part has a melodic line with slurs and accents, starting with a forte (*f*) dynamic in measure 47. The Vln II part has a similar melodic line, starting with a forte (*f*) dynamic in measure 47. The Vla part has a melodic line with slurs and accents, starting with a forte (*f*) dynamic in measure 47. The Vc. part has a melodic line with slurs and accents, starting with a forte (*f*) dynamic in measure 47. The Cb. part has a melodic line with slurs and accents, starting with a forte (*f*) dynamic in measure 47.

48 *f*

Ca. sweet - ly canst con - vert_ the_ same From _____ a con -

Vln I

Vln II

Vla

Vc.

Cb.

51

Ca. - sum - ing_ fire In - to_____ a gen - tle - lick - ing flame, And

Vln I

Vln II

Vla

Vc.

Cb.

54 *p*

Ca. make it thus ex - pire. Then

Vln I

Vln II

Vla

Vc.

Cb.



56

Ca. make me weep My pains a - sleep; And

Vln I

Vln II *p*

Vla *p* pizz.

Vc.

Cb.

58

Ca. give me such re - pos - es, That

Vln I

Vln II

Vla

Vc. pizz.

Cb.



60

Ca. I, poor I, may think, there - by, I

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Cb.

62 **rall.**

Ca. live and die 'Mongst ros - es.

Vln I **rall.**

Vln II *pp*

Vla

Vc.

Cb.

64 **a tempo**

Ca.

Vln I **a tempo**

Vln II

Vla

Vc.

Cb.

67 *mf*

Ca. Fall on___ me like___ a

Vln I *poco cresc.*

Vln II *poco cresc.*

Vla *poco cresc.*

Vc. arco

Cb. arco



70

Ca. si - - lent dew, Or like those maid - en show - ers Which,

Vln I

Vln II

Vla

Vc.

Cb.

73

Ca. by the peep of day, do strew A bap - 'tim o'er the

Vln I

Vln II

Vla

Vc.

Cb.

76

Ca. flow - ers. Melt, melt my pains, With thy soft strains, That,

Vln I

Vln II

Vla

Vc.

Cb.

f

79

Ca. hav - - - ing ease___ me___ giv - en, With

Vln I

Vln II

Vla

Vc.

Cb.

81 *f*

Ca. full de - light___ I leave this light, And

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*

84 *ff* a piacere *pp*

Ca. take my flight For hea - ven. And take my flight for

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

88 **Tempo I**

Ca. hea - ven. **Tempo I**

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Cb. *mp*

90

Ca.

Vln I

Vln II

Vla

Vc.

Cb.

Detailed description: This page of a musical score contains measures 90 through 93. The score is for a string quartet and includes a Cello (Cb.) part. The key signature is one sharp (F#), and the time signature is 4/4. The Cello part (Ca.) is mostly silent, with a single half note in the final measure. The Violin I (Vln I) part features a melodic line with a long slur across measures 90 and 91, and a descending phrase in measure 92. The Violin II (Vln II) part plays a rhythmic accompaniment of eighth notes with slurs. The Viola (Vla) part has a melodic line with slurs and a final measure with a double bar line. The Violoncello (Vc.) part has a long slur across measures 90 and 91, followed by a phrase in measure 92. The Contrabass (Cb.) part has a long slur across measures 90 and 91, followed by a phrase in measure 92. The score concludes with a double bar line at the end of measure 93.



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