



# AS THE MOON'S SOFT SPLENDOUR

FOUR PART SONG

POEM BY  
Percy Bysshe Shelley

MUSIC BY  
Charles Wood

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VOCAL SCORE



**COVER IMAGE**

“Luna” - Evelyn de Morgan, 1885



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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.

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### Source Information

<i>Full Score Manuscript</i>	n.a
<i>Vocal Score</i>	Novello and Company, Ltd. - The Musical Times, no. 754, © 1905
<i>Manuscript Transcription &amp; Score Engraving</i>	David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Pro Version 5.1.30.2109    *Audio Software:* NotePerformer 4    *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Affinity Serif Publisher    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



**Charles Wood** (15 June 1866 – 12 July 1926) was an Irish composer and teacher; his students included Ralph Vaughan Williams at Cambridge and Herbert Howells at the Royal College of Music. He is primarily remembered and performed as an Anglican church music composer, but he also wrote songs and chamber music, particularly for string quartet.

Born in Vicars' Hill in the Cathedral precincts of Armagh, Ireland, Charles was the fifth child and third son of Charles Wood Sr. and Jemima Wood. The boy was a treble chorister in the choir of the nearby St. Patrick's Cathedral (Church of Ireland). His father sang tenor as a stipendiary 'Gentleman' or 'Lay Vicar Choral' in the Cathedral choir and was also the Diocesan Registrar of the church. He was a cousin of Irish composer Ina Boyle.

Wood received his early education at the Cathedral Choir School and also studied organ with two organists and masters of the Boys of Armagh Cathedral, Robert Turle and his successor Dr Thomas Marks. In 1883 he became one of fifty inaugural class members of the Royal College of Music, studying composition with Charles Villiers Stanford and Charles Hubert Hastings Parry primarily, and horn and piano secondarily. Following four years of training, he continued his studies at Selwyn College, Cambridge until 1889, where he began teaching harmony and counterpoint. In 1889 he attained a teaching position at Gonville and Caius College, Cambridge, first as organ scholar and then as fellow in 1894, becoming their first director of music and organist. He was instrumental in the reflowering of music at the college, though more as a teacher and organiser of musical events than as composer. After Stanford died in 1924, Wood assumed his mentor's vacant role as Professor of Music at the University of Cambridge.

According to his successor at Cambridge, Edward J Dent, as a teacher of composition, Wood "was surpassed only by Stanford himself [and] as a teacher of counterpoint and fugue he was unequalled". His pupils at Cambridge included Ralph Vaughan Williams, Nicholas Gatty, Arthur Bliss, Cecil Armstrong Gibbs and W Denis Browne. Dent says that, because Stanford did not reside in Cambridge, Wood took on the real burden of teaching for many years before his own election as Professor of Music, by which time his health was already undermined. He died in July 1926 after only two years in the post.

Like his better-known colleague Stanford, Wood is chiefly remembered for his Anglican church music: there are over 250 sacred works and many hymn tunes. As well as his Communion Service in the Phrygian Mode, his settings of the Magnificat and Nunc dimittis are still popular with cathedral and parish church choirs, particularly the services in F, D, and G, and the two settings in E flat. During Passiontide his St Mark Passion, written in 1920 for Eric Milner-White, the then Dean of King's College, Cambridge, is sometimes performed. It demonstrates Wood's interest in modal composition, in contrast to the late romantic harmonic style he more usually employs.

*Charles Wood (composer) – Wikipedia*

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## TO JANE: THE KEEN STARS WERE TWINKLING

Percy Bysshe Shelley

I.

*The keen stars were twinkling,  
And the fair moon was rising among them,  
Dear Jane.  
The guitar was tinkling,  
But the notes were not sweet till you sung them  
Again.*

II.

As the moon's soft splendour  
O'er the faint cold starlight of Heaven  
Is thrown,  
So your voice most tender  
To the strings without soul had then given  
Its own.

III.

The stars will awaken,  
Though the moon sleep a full hour later  
To-night;  
No leaf will be shaken  
Whilst the dews of your melody scatter  
Delight.

IV.

Though the sound overpowers,  
Sing again, with your dear voice revealing  
A tone  
Of some world far from ours,  
Where music and moonlight and feeling  
Are one.

# As the Moon's Soft Splendour

Percy Bysshe Shelley

Charles Wood

*Andante sostenuto*  
*pp*

Soprano  
As the moon's soft splen - dour O'er the faint cold star - light of

Alto  
As the moon's soft splen - dour O'er the faint cold star - light of

Tenor  
*mp*  
As the moon's soft splen - dour O'er the faint cold star - light of

Bass  
*pp*  
As the moon's soft splen - dour O'er the faint cold star - light of

Piano  
(For Rehearsal Only)  
*pp*

7

S.  
Hea - ven is thrown, So thy voice most ten - der To the strings with - out *cresc.*

A.  
Hea - ven is thrown, So thy voice most ten - der To the strings with - out *cresc.*

T.  
Hea - ven is thrown, So thy voice most ten - der To the strings with - out *cresc.*

B.  
Hea - ven is thrown, So thy voice most ten - der To the strings with - out *cresc.*

Pno  
*cresc.*

## Wood - As the Moon's Soft Splendour

13

S. *mf* soul has giv - en its own. *p* The stars will a -

A. *mf* soul has giv - en its own. *pp* The stars will a -

T. *f* soul has giv - en its own. *pp* The stars will a -

B. *mf* soul has giv - en its own. *pp* The stars will a -

Pno

20

S. - wak - en, Though the moon sleep a full hour la - ter To night ; No

A. - wak - en, Though the moon sleep a full hour la - ter To - night ; No

T. - wak - en, Though the moon sleep a full hour la - ter To - night ; No

B. - wak - en, Though the moon sleep a full hour la - ter To - night ; No

Pno

Wood - As the Moon's Soft Splendour

26

S. *cresc.* *f*  
leaf\_ will be shak - en Whilst the dews of thy mel - o - dy\_ scat - ter de - light.\_\_\_\_

A. *cresc.* *f*  
leaf will be shak - en Whilst the dews of thy mel - o - dy scat - ter de - light.\_\_\_\_

T. *cresc.* *f*  
leaf will be shak - en Whilst the dews of thy mel - o - dy scat - ter de - light,\_\_\_\_

B. *cresc.* *f*  
leaf will be shak - en Whilst the dews of thy mel - o - dy scat - ter de - light.\_\_\_\_

Pno *cresc.* *f*

[32]

S. *p*  
Sing a - gain,\_\_\_\_\_ a - gain,\_\_\_\_\_ a - - gain,\_\_\_\_\_ with thy

A. *p*  
Sing a - gain,\_\_\_\_\_ a - gain,\_\_\_\_\_ a - gain,\_\_\_\_\_

T. *mf*  
Though the sound o - ver - powers, Sing a - gain,\_\_\_\_\_ with thy

B. *p*  
Sing a - gain,\_\_\_\_\_ a - - gain,\_\_\_\_\_

Pno *p*

## Wood - As the Moon's Soft Splendour

37

S. sweet voice re - veal - ing A - tone of some world,

A. re - veal - ing A tone Of some world, some

T. sweet voice re - veal - ing A tone Of some world far from

B. re - veal - - - ing A tone Of some world,

Pno

42

S. some world, Where mu - sic and moon - light and

A. world, Where mu - sic and moon - light, where mu - sic and moon - light and

T. ours, Where mu - sic and moon - light and feel - ing are one, are

B. some world, Where mu - - - sic and

Pno

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*



## Wood - As the Moon's Soft Splendour

47

**S.**  
feel - ing Are one, \_\_\_\_\_ are one.

**A.**  
feel - ing Are one, \_\_\_\_\_ feel - ing are one.

**T.**  
one, \_\_\_\_\_ Where mu - sic and moon - light and feel - ing are one.

**B.**  
moon - light \_\_\_\_\_ and feel - ing are one, are one.

**Pno**

*ff* *dim.* *p*

*ff* *dim.* *p*

*ff* *dim.* *p*

*ff* *dim.* *p*

*ff* *dim.* *p*



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