

MUSIC

AN ODE

for
Soprano Solo, Chorus & Orchestra

POEM BY
A.C. Swinburne

MUSIC BY
Charles Wood

VOCAL SCORE

COVER IMAGE

“Allegory of Music (Muse with a Lyre)” - Pierre Mignard, 1612-1695



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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

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Source Information

<i>Full Score Manuscript</i>	n.a
<i>Vocal Score</i>	Augener & Co., London - Augener’s Edition No. 9105 © 1893
<i>Manuscript Transcription & 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

Music: An Ode

A.C. Swinburne

Was it light that spake from the darkness,
or music that shone from the word,
When the night was enkindled with sound
of the sun or the first-born bird?
Souls enthralled and entrammelled in bondage
of seasons that fall and rise,
Bound fast round with the fetters of flesh,
and blinded with light that dies,
Lived not surely till music spake,
and the spirit of life was heard.

Music, sister of sunrise, and herald of life to be,
Smiled as dawn on the spirit of man,
and the thrall was free.
Slave of nature and serf of time,
the bondman of life and death,

Dumb with passionless patience that breathed
but forlorn and reluctant breath,
Heard, beheld, and his soul made answer,
and communed aloud with the sea.

Morning spake, and he heard:
and the passionate silent noon
Kept for him not silence:
and soft from the mounting moon
Fell the sound of her splendour,
heard as dawn's in the breathless night,
Not of men but of birds whose note
bade man's soul quicken and leap to light:
And the song of it spake, and the light and the darkness
of earth were as chords in tune.

Music: An Ode

A.C. Swinburne

Charles Wood

Allegro, ma non troppo. ♩ = 120

Solo Soprano

Soprano

Alto

Tenor

Bass

Pianoforte

p

cresc.

7

S.

A.

T.

B.

P. F.

ff

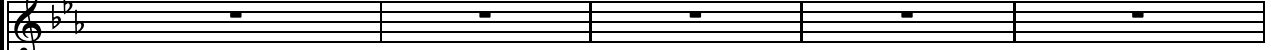
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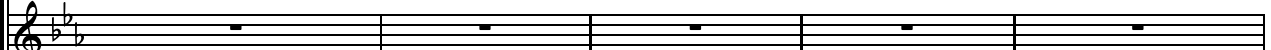
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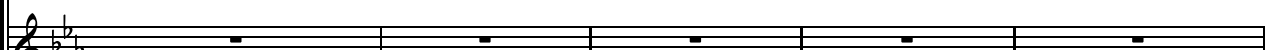
Wood - Music: An Ode


a tempo


14

S. 


A. 

T. 

B. 

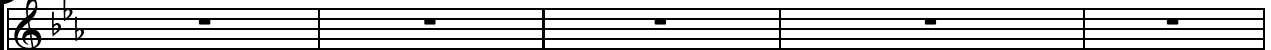
P. F. 

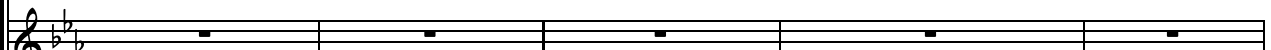
p

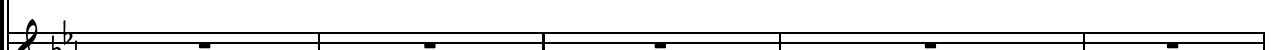





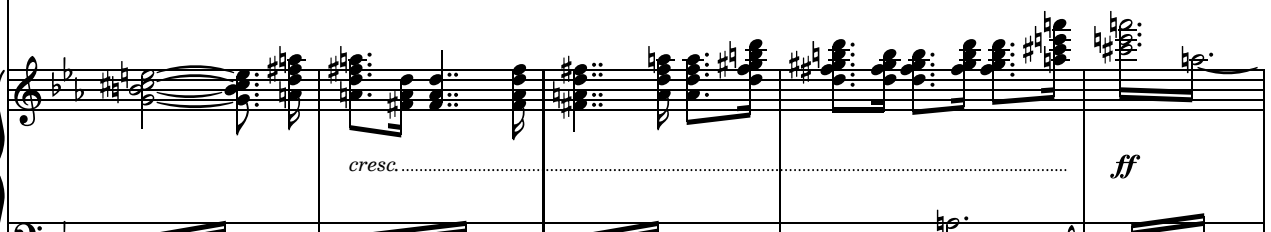
19

S. 

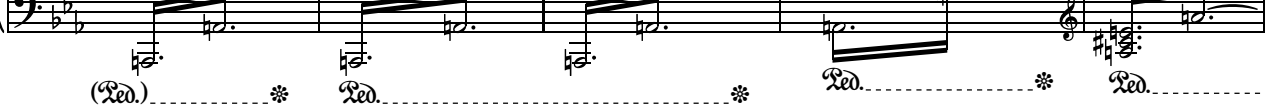
A. 

T. 

B. 

P. F. 

cresc...... *ff*



Wood - Music: An Ode

24 *rall.* *a tempo*

S. _____

A. _____

T. _____

B. _____

P. F. *fz* *fz* *pp*

(Red.)...* (b) Red.

30 *p* *cresc.*

S. Was it light that spoke from the dark - ness or

A. *p* *cresc.*

T. Was it light that spoke from the dark - ness or

B. _____

P. F. (Red.)...* Red.* Red.

Wood - Music: An Ode

36

S. *ff* *rall.* *a tempo mp unis.*
mu - sic that shone from the word _____ When the

A. *ff*
mu - sic that shone from the word, _____

T. _____

B. _____

P. F. *ff fz fz fp*
(Red.) * Red. *
..... *

43

S. *mp*
night was en - kin - dled With sound of the sun _____

A. *mp*
When the night was en - kin - dled With sound of the

T. _____

B. _____

P. F. *cresc.*

Wood - Music: An Ode

48 *f*

S. — or the first - - born bird ?

A. sun or the first - - born bird ?

T.

B.

P. F. *f* *p*

53

S.

A. *mp* unis. espress.

Souls en - thrall'd _____ and en - tram - melled in _____ bond - age of

T.

B.

P. F.

Wood - Music: An Ode

57 *mp* unis. espress.

S. Souls en - thralled and en -

A. sea - sons that fall and rise

T.

B.

P. F.

61

S. - tram - melled in bond - age of sea - sons that fall and

A.

T.

B.

P. F.

Wood - Music: An Ode

65

S. *mp* rise Bound fast round

A. *mp* Bound fast round with the

T.

B.

P. F.

Detailed description: This block contains the musical score for measures 65 through 68. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part begins with the word 'rise' and continues with 'Bound fast round'. The Alto part begins with 'Bound fast round with the'. The piano accompaniment consists of two staves, with the right hand playing a complex rhythmic pattern including triplets and the left hand providing harmonic support. Dynamic markings include *mp* (mezzo-piano) and *cresc.* (crescendo).

69

S. *cresc.* with the fet - ters of flesh and blind - ed

A. *cresc.* fet - ters of flesh and blind - ed with

T.

B.

P. F.

8^{va}

Detailed description: This block contains the musical score for measures 69 through 73. It features four vocal staves and a piano accompaniment. The Soprano part has lyrics: 'with the fet - ters of flesh and blind - ed'. The Alto part has lyrics: 'fet - ters of flesh and blind - ed with'. The piano accompaniment continues with two staves, featuring a marked *8^{va}* (octave up) in the right hand. Dynamic markings include *cresc.* (crescendo).

Wood - Music: An Ode

74

S. *f* *dim.*
with light with light that dies

A. *f* *dim.* *p*
light with light that dies

T.

B.

P. F. (8) *f* *dim.*
3 3 (h)



79

S. *pp* *cresc. poco a poco*
Lived not sure - - ly till

A. *pp* *cresc. poco a poco*
Lived not sure - - ly till

T.

B.

P. F. *pp* *cresc. poco a poco*
3 3 3
Ped. * Ped. * Ped.

Wood - Music: An Ode

83

S. mu - - sic spake _____ till

A. mu - - sic spake _____ till

T. _____

B. _____

P. F. *(Ad.)**

87

S. mu - - sic spake _____ And the

A. mu - - sic spake _____ And the

T. _____

B. _____

P. F. *sempre cresc.*

Wood - Music: An Ode

91

S. spir - - it of life *ff*

A. spir - - it of life *ff*

T.

B.

P. F. *ff*

93

S. was heard.

A. was heard.

T.

B.

P. F. *f*

6

Leg. *

Wood - Music: An Ode

97

S.

A.

T.

B.

P. F.

dim.

p

Red......*

101

rall.....

S.

A.

T.

B.

P. F.

Wood - Music: An Ode

106 *Andante tranquillo.*

S.

A.

T.

B.

P. F.

pp

espress.

112 *espress.*

S. Solo

Mu - sic sis - ter of sun - rise, _____ and her - ald of _

S.

A.

T.

B.

P. F.

p *espress.*

pp

Wood - Music: An Ode

117

S. Solo

life to be, Smiled as dawn on the spir - it of

S.

A.

T.

B.

P. F.

pp

122

S. Solo

man, and the thrall was free.

S.

A.

T.

B.

P. F.

espress.

Wood - Music: An Ode

127

S. Solo

Slave of na - ture and serf of time_____

S.

A.

T.

B.

P. F.

131

S. Solo

the bond - - man of life and death_____

S.

A.

T.

B.

P. F.

Wood - Music: An Ode

135 *tranquillo*

S. Solo

Dumb _____ with pas - sion - less pa - - tience _____

S.

A.

T.

B.

P. F.

pp *tranquillo*

139 *rall.* *a tempo*

S. Solo

_____ that breathed but for - lorn _____ and re - luc - - tant breath

S.

A.

T.

B.

P. F.

cresc.

Wood - Music: An Ode

143 rall.

S. Solo

S.

A.

T.

B.

P. F.

147 a tempo

S. Solo

S.

A.

T.

B.

P. F.

Heard, be - held and his soul _____

Wood - Music: An Ode

150

S. Solo

made an - swer and

S.

A.

T.

B.

P. F.

cresc.

153

S. Solo

com - muned a - loud with the sea,

S.

A.

T.

B.

P. F.

8va

3

Wood - Music: An Ode

156

S. Solo

f *rall.* *a tempo*

a - loud _____ with the sea.

S.

A.

T.

B.

P. F.

f *pp* *tranquillo*

160

S.

A.

T.

B.

P. F.

Wood - Music: An Ode

164

S.

A.

T.

B.

P. F.

dim.....

Red.



168

Allegro, ma non troppo.

quasi recit.

S. Solo

Morn - ing spake, and he

S.

A.

T.

B.

P. F.

p

Wood - Music: An Ode

174 *allargando*

S. Solo
heard : and the pas - sion - ate si - lent noon_

S.
A.
T.
B.

P. F.
cresc..... f pp

180 *f ad lib.* *p*

S. Solo
Kept for him not si - lence and

S.
A.
T.
B.

P. F.
f *f*

Wood - Music: An Ode

184 **Molto vivace, ma tranquillo**

S. Solo

soft
pp

S. Soft from the mount - ing moon soft,

A. Soft
pp

T. Soft
pp the mount - ing moon

B. Soft,

P. F. *mp*

pp

188

S. Solo soft the sound

S. Fell the sound of her splen - dour
soft

A. soft

T. fell the sound of her splen - dour

B. soft

P. F. *mp*

Wood - Music: An Ode

192

S. soft _____ from the mount - ing moon _____
unis.

A. soft _____ from the mount - ing moon _____
unis.

T. soft _____ from the mount - ing moon _____
unis.

B. soft _____ from the mount - ing moon _____

P. F.

196 *cresc.*

S. Fell the sound _____ of her splen - dour;
cresc.

A. Fell the sound _____ of her splen - dour;
cresc.

T. Fell the sound _____ of her splen - dour;
cresc.

B. Fell the sound _____ of her splen - dour;
cresc.

P. F. *cresc.*

Wood - Music: An Ode

200 *f dim.* *p*

S. Heard _____ as dawn's in the breath - less

A. Heard _____ as dawn's in the breath - less

T. Heard _____ as dawn's in the breath - less

B. Heard _____ as dawn's in the breath - less

P. F. *p*

204

S. night. _____

A. night. _____

T. night. _____

B. night. _____

P. F. *p cresc.*

Wood - Music: An Ode

poco rall...... *a tempo*
mp cresc.

208

S. _____
Not of men
mp cresc.

A. _____
Not of men
mp cresc.

T. _____
Not of
mp cresc.

B. _____
Not of

P. F. *f* *fz* *p cresc.*
8va
5
5
Red.

212

S. _____ *f* _____ *dim.*
but of birds Whose note _____ bade

A. _____ *f* _____ *dim.*
but of birds Whose note _____ bade

T. _____ *f* _____ *dim.*
men but of birds Whose note _____ bade

B. _____ *f* _____ *dim.*
men but of birds Whose note _____ bade

P. F. *f*
5 5 3 3 3 3 3
Red. *

Wood - Music: An Ode

215

S. man's soul quick - en and leap to

A. man's soul quick - en and leap to

T. man's soul quick - en and leap to

B. man's soul quick - en and leap to

P. F.

218

S. light.

A. light.

T. light.

B. light.

P. F.

cresc.

f

5

5

8^{va}

Wood - Music: An Ode

221 *poco rall.*..... *a tempo dolce*

S. Solo
S.
A.
T.
B.

And soft _____ from the

P. F.

fz *p* *dolce*

sempre legato

225

S. Solo
S.
A.
T.
B.

mount - - - ing moon Fell _____

P. F.

Wood - Music: An Ode

228

S. Solo

the sound of her splen - dour Soft

S.

A.

T.

B.

Fell the sound

Fell the sound

P. F.

232

S. Solo

soft *pp* *fz*

S.

Fell the sound of her splen - - dour Not of

A.

Fell the sound of her splen - - dour Note of

T.

of her splen - dour of her splen - dour Not of men

B.

of her splen - dour Fell the sound of her splen - dour Not of men

P. F.

8va

cresc.

Wood - Music: An Ode

243

S. Solo

light.

S.

light.

A.

light.

T.

light.

B.

light.

P. F.

cresc.

f

246 (Soprano Solo col Chorus ad lib.) **Più mosso. *ff***

S.

And the song of it

ff

A.

And the song of it

ff

T.

And the song of it

ff

B.

And the song of it

P. F.

Red. * * *

Wood - Music: An Ode

250

S. *spake and the song of it spake*

A. *spake and the song of it spake*

T. *spake and the song of it spake*

B. *spake and the song of it spake*

P. F. *f*

256

S. *and the song of it spake*

A. *and the song of it spake*

T. *and the song of it spake*

B. *and the song of it spake*

P. F. *ff*

Wood - Music: An Ode

260

S. and the light

A. and the light

T. and the light

B. and the light

P. F.

264

S. and the dark - - ness of earth *dim. e rall.*

A. and the dark - - ness of earth *dim. e rall.*

T. and the dark - - ness of earth *dim. e rall.*

B. and the dark - - ness of earth *dim. e rall.*

P. F. *dim. e rall.*

8^{va}

8^{ves} ad lib.

Wood - Music: An Ode

269

pp *a tempo* *ff*

S. were as chords

A. were as chords

T. were as chords

B. were as chords

P. F. *f* *ff*

276

rall...... *a tempo* *rit.*.....

S. as chords in tune.

A. as chords in tune.

T. as chords in tune.

B. as chords in tune.

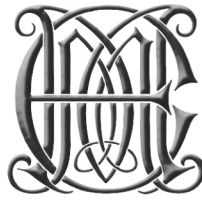
P. F. *allargando*

Wood - Music: An Ode

283

S.
A.
T.
B.
P. F.

The musical score consists of five systems. The first four systems are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The vocal parts are mostly rests, with a final note in each staff. The fifth system is for the piano accompaniment (P. F.), which consists of two staves (treble and bass clefs). The piano accompaniment features chords and melodic lines in both hands.



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