

# MUSIC

## AN ODE

for  
Soprano Solo, Chorus & Orchestra

POEM BY

A.C. Swinburne

MUSIC BY

Charles Wood

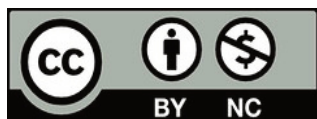
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FULL SCORE

## COVER IMAGE

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

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# ENGLISH HERITAGE

## MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

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

*Full Score (Original)*

Royal College of Music Library, London (GB-Lcm): MS 5743

*Full Score (Online Scan)*

<https://archive.org/details/RCM-MS-5743>

*Vocal Score*

Augener & Co., London - Augener’s Edition No. 9105 © 1893

### REFERENCE MATERIAL AND SOFTWARE

*Notation Software:* Dorico Pro 5.1.40.2138 *Audio Software:* NotePerformer 4

*Graphic Software:* Photoshop CS5

*Document Software:* Affinity Publisher 1.10.5.1342

*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 Turler 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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## 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.

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## INSTRUMENTATION

Flute (2)	Piatti
Oboe (2)	
Clarinet (2)	Harp
Bassoon (2)	
	Solo Violin
Horn (4)	Violin I
Trumpet (2)	Violin II
Trombone (2)	Viola
Bass Trombone	Violoncello
	Double Bass
Timpani	

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## APPROXIMATE PERFORMANCE TIME

10 minutes





Wood - Music: An Ode

Fl. 1.2  
 Ob. 1.2  
 Cl. in Bb 1.2  
 Bsn 1.2  
 Hn in F 1.2  
 Hn in F 3/4  
 Tpt in Eb 1/2  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Timp.  
 Hp  
 S. Solo  
 S.  
 A.  
 T.  
 B.  
 S. Vln  
 Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

18 19 20 21 22 23 24 25 26

*mp cresc.* *cresc.* *ff* *f* *rall.*  
*cresc.* *ff* *fz* *f*  
*cresc.* *ff* *fz* *f*  
*cresc.* *ff* *fz* *f*  
*mp cresc.* *ff* *fz* *f*  
*pp cresc.* *ff* *fz* *f*  
*ff* *fz* *f*  
*ff* *fz* *f*  
*ff* *fz* *f*  
*ff* *fz*  
*cresc.* *ff* *fz* *f*  
*cresc.* *ff* *fz* *f*  
*cresc.* *ff* *fz* *f*  
*cresc.* *ff* *fz* *f*





Wood - Music: An Ode

Fl. 1.2 *mp* *ff* *fz* *rall.* *a tempo*

Ob. 1.2 *ff* *fz* *mp*

Cl. in Bb 1.2 *cresc.* *ff* *fz* *mp*

Bsn 1.2 *ff* *fz*

Hn in F 1.2 *cresc.* *ff* *fz* *rall.* *a tempo*  
*dim. dim.* *f*

Hn in F 3.4 *cresc.* *ff* *fz* *dim.* *f*

Tpt in Eb 1.2 *p* *f* *fz* *f*

Tbn. 1 *f* *fz* *f*

Tbn. 2 *f* *fz* *f*

Tbn. 3 *f* *fz* *f*

Timp. *tr.* *ff* *fz* *Muta A to Bb*

Hp

S. Solo

S. *cresc.* *ff* *mp unis.*  
or mu - sic that shone from the word \_\_\_\_\_ When the night was en -

A. *cresc.* *ff* *mp*  
or mu - sic that shone from the word, \_\_\_\_\_ When the

T.

B.

S. Vln

Vln I *ff* *fz* *rall.* *a tempo*  
*fp* *fp*

Vln II *ff* *fz* *fp* *fp*

Vla *ff* *fz* *fp* *fp*

Vc. *ff* *fz* *dim.* *p*

D. B. *ff* *fz* *dim.* *p*

35 36 37 *ff* 38 *fz* 39 *dim.* 40 41 *p* 42 43



Wood - Music: An Ode

1. *mp* *espress.*

2. *p*

3. *p*

*mp* *unis. espress.*

Souls en - thralled and en - tram - melled in bond - age of

52 53 54 55 56

Wood - Music: An Ode

espress. *p*

espress. *p*

*pp*

3.

*mp* unis. espress.

S. Souls en - thrall - ed and en - tram - melled in bond - age of

A. sea - sons that fall and rise

T.

B.

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

The image displays a page of a musical score for 'Wood - Music: An Ode'. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn in F), Trumpet in Eb (Tpt in Eb), Trombone (Tbn.), Timpani (Timp.), Harp (Hp), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score includes dynamic markings such as *espress.*, *p*, *pp*, and *mp*, along with performance instructions like 'unis. espress.'. The vocal parts (S., A., T., B.) have lyrics: 'Souls en - thrall - ed and en - tram - melled in bond - age of sea - sons that fall and rise'. The bottom of the page is numbered with measures 57, 58, 59, 60, 61, and 62.





Wood - Music: An Ode

Fl. 1  
2

Ob. 1  
2

Cl. in Bb 1  
2

Bsn. 1, 2

Hn in F 1  
2

Hn in F 3  
4

Tpt in Eb 1  
2

Tbn. 1  
2  
3

Timp.

Hp

S. Solo

S.

A.

T.

B.

S. Vln

Vln I

Vln II

Vla 1, 2

Vc.

D. B.

*f* *dim.* *pp* *cresc. poco a poco*

*f* *dim.* *p* *pp* *cresc. poco a poco*

light with light that dies Lived not sure - - ly

light that dies Lived not sure - - ly

75 76 *pp* 77 78 79 80 *cresc. poco a poco* 81

Wood - Music: An Ode

Fl. 1 2

Ob. 1 2

Cl. in B $\flat$  1 2

Bsn. 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in E $\flat$  1 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

S. Solo

S.

A.

T.

B.

S. Vln

Vln I

Vln II

Vla 1 2

Vc.

D. B.

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*tr*

*tr*

*3*

*3*

*3*

*3*

*5*

*5*

till mu - sic spake till

till mu - sic spake till

82 83 84 85 86



Wood - Music: An Ode

Fl. 1 2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in Eb 1 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

S. Solo

S.

A.

T.

B.

S. Vln

Vln I

Vln II

Vla 1 2

Vc.

D. B.

*mp* *cresc.*

*f* *cresc.*

*f*

*tr*

5

5

5

5

a 2

3 3

mu - - sic spake

And the spir - it of

mu - - sic spake

And the spir - it of

div.

87 88 89 90 91

Wood - Music: An Ode

Fl. 1.2 *ff*  
 Ob. 1.2 *ff*  
 Cl. in Bb 1.2 *ff*  
 Bsn. 1.2 *ff*  
 Hn in F 1.2 *f cresc.* *ff*  
 Hn in F 3/4 *f cresc.* *ff*  
 Tpt in Eb 1/2 *p cresc.* *f*  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 Timp. *tr* *ff*  
 Hp *ff* *8va*  
 S. Solo  
 S. *ff*  
 A. *ff*  
 T.  
 B.  
 S. Vln  
 Vln I *ff* *6* *f*  
 Vln II *ff* *6* *f*  
 Vla 1/2 *div.* *ff* *f*  
 Vc. *ff* *f*  
 D. B. *ff* *f*

life was heard.  
 life was heard.

92 93 94 95 *f* 96



Wood - Music: An Ode

This musical score page contains the following parts and markings:

- Fl. 1.2:** Flute 1.2 part, mostly rests.
- Ob. 1.2:** Oboe 1.2 part, starting with a first ending bracket and *p espress.* marking.
- Cl. in Bb 1.2:** Clarinet in Bb 1.2 part, mostly rests.
- Bsn 1.2:** Bassoon 1.2 part, mostly rests, with *pp* marking at the end.
- Hn in F 1/2:** Horn in F 1.2 part, starting with a first ending bracket and *pp* marking.
- Hn in F 3.4:** Horn in F 3.4 part, mostly rests.
- Tpt in Eb 1.2:** Trumpet in Eb 1.2 part, mostly rests.
- Tbn. 1, 2, 3:** Trombone parts 1, 2, and 3, mostly rests.
- Timp.:** Timpani part, mostly rests.
- Hp:** Harp part, mostly rests.
- S. Solo:** Solo voice part, with *espress.* marking and the lyrics "Mu - sic" at the end.
- S., A., T., B.:** Soprano, Alto, Tenor, and Bass vocal parts, mostly rests.
- S. Vln:** Solo Violin part, with *espress.* and *mp* markings.
- Vln I, II:** Violin I and II parts, with *arco*, *pp*, and *mf* markings.
- Vla 1.2:** Viola 1.2 part, with *unis.*, *arco*, and *pp* markings.
- Vc.:** Violoncello part, with *arco* and *pp* markings.
- D. B.:** Double Bass part, with *pizz.* marking.

Measures 105 through 112 are indicated at the bottom of the page.

Wood - Music: An Ode

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in Eb 1.2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

S. Solo

S.

A.

T.

B.

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

sis - ter of sun - rise, and her - ald of life to be, Smiled as

*pp*

*mp*

*pp*

*pp*

*pp*

113

114

115

116

117

118

119





Wood - Music: An Ode

Fl. 1.2 *p*

Ob. 1.2 *pp*

Cl. in Bb 1 *p*

Cl. in Bb 2 *pp*

Bsn 1/2

Hn in F 1/2

Hn in F 3/4

Tpt in Eb 1.2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

S. Solo *triquillo*  
- man of life and death \_\_\_\_\_ Dumb \_\_\_\_\_

S.

A.

T.

B.

S. Vln

Vln I *pp*

Vln II *pp*

Vla *Solo* *pp* *div.*

Vc. 1/2 *pp* *div.* *arco* *pp*

D. B. *pp*

132

133

134

135

136





Wood - Music: An Ode

*a tempo* *p* *cresc.* *f* *dim.* *rall.*

Fl. 1

Fl. 2

Ob. 1.2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1  
2

Hn in F 1  
2

Hn in F 3  
4

Tpt in Eb 1.2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

S. Solo

S.

A.

T.

B.

S. Vln

*a tempo* *cresc.* *fz* *dim.* *rall.*

Vln I

Vln II

Vla 1  
2

Vc. 1  
2

D. B.

*1. a tempo cresc.* *f* *rall.*

*breath*

142 143 144 *fz* 145 146

Wood - Music: An Ode

*a tempo*

Fl. 1

Fl. 2

Ob. 1.2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

*pp*

*pp*

*a tempo*

Hn in F 1.2

Hn in F 3

Hn in F 4

Tpt in Eb 1.2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

*p*

*pp*

S. Solo

Heard, be - held and his soul made an - swer

S.

A.

T.

B.

S. Vln

*a tempo*

Solo

Vln I

Solo

Vln II

unis. arco

Vla

*pp*

Vc. 1.2

unis. arco

D. B.

*p*



Wood - Music: An Ode

Fl. 1 2 *a 2* *p cresc.* *f* *rall.* *a tempo*

Ob. 1 2 *p cresc.* *f*

Cl. in Bb 1.2 *pp* *tratt.* *p*

Bsn 1 2 *1. p* *2. p* *cresc.* *rall. pp* *a tempo*

Hn in F 1 2 *cresc.* *p cresc.* *f* *f*

Hn in F 3 4 *pp*

Tpt in Eb 1.2 *4.*

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp *cresc.* *ff*

S. Solo *f*  
 sea, \_\_\_\_\_ a - loud \_\_\_\_\_ with the sea.

S.

A.

T.

B.

S. Vln *pp* *f* *rall.* *a tempo*

Vln I *pp* *f*

Vln II *pp* *f*

Vla 1 2 *div.* *3* *pp* *f* *p*

Vc. 1 2 *div.* *pp* *f* *un.* *p*

D. B. *pp* *f*

155 156 157 158 159 160

Wood - Music: An Ode

This page of a musical score, titled "Wood - Music: An Ode", covers measures 161 through 167. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 3/4. The instruments included are Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Eb 1 & 2, Trombone 1, 2, and 3, Timpani, Harp, Solo Saxophone, Saxophone, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Violin I, Violin II, Viola 1 & 2, Violoncello 1 & 2, and Double Bass. The score features various musical notations including dynamics such as *p*, *pp*, *mp*, and *dim.*, as well as performance instructions like *pp pizz.* and *div.*. The bottom of the page is numbered with measure numbers 161, 162, 163, 164, 165, 166, and 167.

Wood - Music: An Ode

Allegro, ma non troppo.

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in Eb 1.2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

S. Solo

S.

A.

T.

B.

S. Vln

Vln I

Vln II

Vla 1.2

Vc. 1.2

D. B.

168 169 170 171 172 173 174 175 176

*p* *fp* *cresc.* *tr* *quasi recit.* *allargando* *arco*

Morn - ing spake, and he heard : and the pas - sion - ate









Wood - Music: An Ode

Fl. 1 2  
 Ob. 1 2  
 Cl. in Bb 1 2  
 Bsn 1 2  
 Hn in F 1.2  
 Hn in F 3.4  
 Tpt in Eb 1.2  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Timp.  
 Hp  
 S. Solo  
 S.  
 A.  
 T.  
 B.  
 S. Vln  
 Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

The score is for measures 199 through 203. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Eb 1 & 2, Trombone 1, 2, and 3, and Timpani. The brass section includes Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Eb 1 & 2, Trombone 1, 2, and 3, and Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal section includes Soprano Solo, Soprano, Alto, Tenor, and Bass. The piano part includes Harp and Piano. Dynamics include *f*, *p*, *f dim.*, and *p*. The vocal parts have lyrics: splen - dour; Heard as dawn's in the breath - less.



Wood - Music: An Ode

poco rall..... a tempo

Fl. 1 2

Ob. 1 2

Cl. in Bb 1 2

Bsn 1 2

Hn in F 1 2

Hn in F 3 4

Tpt in Eb 1 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

S. Solo

S.

A.

T.

B.

S. Vln

Vln I

Vln II

Vla 1 2

Vc.

D. B.

209

210

211

212

213

Not of men but of birds Whose note

Not of men but of birds Whose note

Not of men but of birds Whose note

Not of men but of birds Whose note

Not of men but of birds Whose note



Wood - Music: An Ode

Fl. 1.2 *p* *cresc.* *f* *8va* *poco rall.* *a2*

Ob. 1/2 *p* *cresc.* *f* *a2*

Cl. in Bb 1/2 *cresc.* *f*

Bsn 1/2 *cresc.* *f*

Hn in F 1.2 *cresc.* *f* *poco rall.*

Hn in F 3.4 *cresc.* *f*

Tpt in Eb 1.2

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Timp. *p* *cresc.*

Hp

S. Solo

S. *light.*

A. *light.*

T. *light.*

B. *light.*

S. Vln

Vln I (8) *cresc.* *f* *poco rall.* *fz*

Vln II *cresc.* *f* *fz*

Vla 1/2 *arco* *cresc.* *f* *fz*

Vc. *arco* *f* *fz*

D. B. *f* *fz*

218 219 220 *f* 221 222

Wood - Music: An Ode

a tempo

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn 1  
2

a tempo

Hn in F 1.2

Hn in F 3  
4

Tpt in Eb 1.2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

*p*

S. Solo

*dolce*

And soft \_\_\_\_\_ from the mount - - - ing moon

S.

A.

T.

B.

S. Vln

*dolce*

Vln I

Vln II

Vla 1  
2

Vc.

D. B.

*pp sempre*

*p* *pp sempre*

div. 1  
Solo

Solo

*p*



Wood - Music: An Ode

Fl. 1.2

Ob. 1.2

Cl. in B $\flat$  1  
2

Bsn 1  
2

Hn in F 1.2

Hn in F 3  
4

Tpt in E $\flat$  1.2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

S. Solo

S.

A.

T.

B.

S. Vln

Vln I

Vln II

Vla 1  
2

Vc.

D. B.

*p*

*8va*

*5*

*div. 1.*

Fell the sound of her splen - - dour

227

228

229

230



Wood - Music: An Ode

Fl. 1.2  
 Ob. 1.2  
 Cl. in Bb 1.2  
 Bsn 1.2  
 Hn in F 1.2  
 Hn in F 3.4  
 Tpt in Eb 1.2  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Timp.  
 Hp  
 S. Solo  
 S.  
 A.  
 T.  
 B.  
 S. Vln  
 Vln I  
 Vln II  
 Vla 1  
 2  
 Vc.  
 D. B.

Whose note \_\_\_\_\_ made man's soul  
 men but of birds Whose note \_\_\_\_\_ made man's soul  
 men but of birds Whose note \_\_\_\_\_ made man's soul  
 but of birds Whose note \_\_\_\_\_ made man's soul  
 but of birds Whose note \_\_\_\_\_ made man's soul

237 *pp* 238 239 240





Wood - Music: An Ode

Fl. 1.2 *a<sup>2</sup>* *f*  
 Ob. 1.2 *a<sup>2</sup>* *f*  
 Cl. in Bb 1.2 *f*  
 Bsn 1.2 *f*  
 Hn in F 1.2 *f*  
 Hn in F 3.4 *f*  
 Tpt in Eb 1.2 *f*  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 Cr. Cym.  
 Hp  
 S. Solo  
 S. *spake and the song of it spake and the song of it*  
 A. *spake and the song of it spake and the song of it*  
 T. *spake and the song of it spake and the song of it*  
 B. *spake and the song of it spake and the song of it*  
 S. Vln  
 Vln I *f*  
 Vln II *f*  
 Vla 1/2 *div. 1.* *f*  
 Vc. *f*  
 D. B. *f*

Wood - Music: An Ode

Fl. 1.2  
Ob. 1.2  
Cl. in Bb 1.2  
Bsn. 1.2  
Hn in F 1/2  
Hn in F 3/4  
Tpt in Eb 1.2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Cr. Cym.  
Hp  
S. Solo  
S.  
A.  
T.  
B.  
S. Vln  
Vln I  
Vln II  
Vla 1.2  
Vc.  
D. B.

spake and the light  
spake and the light  
spake and the light  
spake and the light

8<sup>va</sup> (b)

div.

Cr. Cym.  
*f*

Fl. 1.2 *8va* *dim. e rall.*

Ob. 1.2 *dim. e rall.*

Cl. in Bb 1.2

Bsn 1.2

Hn in F 1.2 *dim. e rall.*

Hn in F 3.4

Tpt in Eb 1.2 *a 2*

Tbn. 1

Tbn. 2

Tbn. 3

Timp. *tr*

Cr. Cym.

Hp

S. Solo

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

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

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

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

S. Vln

Vln I *8va*

Vln II

Vla 1 2 *div #*

Vc.

D. B.

263 264 265 266 267 268





Wood - Music: An Ode

rall..... a tempo

Fl. 1.2

Ob. 1  
2

Cl. in Bb 1.2

Bsn 1  
2

rall..... a tempo

Hn in F 1.2

Hn in F 3.4

Tpt in Eb 1.2

Tbn. 1

Tbn. 2

Tbn. 3

Trp.

Hp

S. Solo

S.  
as chords in tune.

A.  
as chords in tune.

T.  
as chords in tune.

B.  
as chords in tune.

S. Vln

rall..... a tempo

Vln I

Vln II

Vla

Vc.

D. B.

276 277 278 279 280 281

Detailed description: This page of a musical score, numbered 50, is titled 'Wood - Music: An Ode'. It features a complex arrangement of instruments and vocalists. The woodwind section includes Flute 1.2, Oboe 1 and 2, Clarinet in Bb 1.2, Bassoon 1 and 2, Horn in F 1.2 and 3.4, Trumpet in Eb 1.2, and three Trombone parts. The percussion section includes Timpani. The string section includes Soloist, Soprano, Alto, Tenor, Bass, and String Violin. The score is divided into measures 276 through 281. A tempo change from 'rall.' to 'a tempo' is indicated at the beginning of measure 279. The vocal parts (S., A., T., B.) have the lyrics 'as chords in tune.' written below their staves. The woodwind parts feature various musical notations such as slurs, ties, and dynamic markings.

Wood - Music: An Ode

rit.....

Fl. 1.2

Ob. 1.2

Cl. in Bb 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3/4

Tpt in Eb 1.2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Hp

S. Solo

S.

A.

T.

B.

S. Vln

Vln I

Vln II

Vla 1/2

Vc.

D. B.

rit.....

a 2

a 2

a 2

a 2

a 2

sf

div.

unis.

282 283 284 285 286 287 288



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