



# CONCERTSTÜCK

for  
Organ & Orchestra

by  
Benjamin J. Dale  
(1902)

HARP

COVER IMAGE

PIPE ORGAN DRAWING

Hupalo Repasky Pipe Organs

Permission: CC BY-NC 4.0 License

<https://paintingvalley.com/pipe-organ-drawing#pipe-organ-drawing-12.jpg>



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. DecoraQve images on this score are also in the Public Domain and have No Copyright under United States law. No determinaQon was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranQes about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. [hXp://rightsstatements.org/vocab/NoC-US/1.0/](https://rightsstatements.org/vocab/NoC-US/1.0/)



Text wriXen for this score, including project informaQon and descripQons of individual works does have a new copyright, but is shared for public reuse under a CreaQve Commons AXribuQon NonCommercial (CC BY-NC 4.0 InternaQonal) license. [hXps://creativecommons.org/licenses/by-nc/4.0/](https://creativecommons.org/licenses/by-nc/4.0/)



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

*Autograph Manuscript:*

Royal Academy of Music Library, London: MS 3059

*Research & Score Preparation*

David Fielding - dhcfielding@charter.net

## Reference Material and Software

*Notation Software:* Dorico Pro Version 6.0.22.6052   *Audio Software:* NotePerformer 4   *Graphic Software:* Affinity Photo 2

*Document Software:* Affinity Publisher 2   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



Benjamin James Dale (17 July 1885 – 30 July 1943) was an English composer and academic who had a long association with the Royal Academy of Music. Dale showed compositional talent from an early age and went on to write a small but notable corpus of works. His best-known composition is probably the large-scale Piano Sonata in D minor he started while still a student at the Royal Academy of Music, which communicates in a potent late romantic style.

Despite an indifferent record at school, by the age of 14 Dale was already an accomplished organist and had written a small collection of compositions, including a concert overture called *Horatius*. Benjamin left school at the age of 15 to enroll as a student of the Royal Academy of Music (RAM). He started at the RAM in September 1900, on the same day as Arnold Bax, another promising pianist-composer, who became a lifelong friend. There he reunited with an early playground companion, the concert pianist and composer York Bowen, who also remained an especially close friend for the rest of Dale's life. Like the others,

Dale studied composition under Frederick Corder, a supporter of Wagner and biographer of Liszt who epitomised the progressive musical climate of the RAM under the direction of Alexander Mackenzie (contrasting with the more conservative Royal College of Music, where composition was Stanford's domain).

While studying at the RAM, Dale worked on several compositions, including the first movement of a piano trio, a complete organ sonata, two concert overtures (one inspired by Shakespeare's *The Tempest*), the *Concertstück* for organ and orchestra, and his first published work, the Piano Sonata in D minor.

Composed between 1902 and 1905 and dedicated to York Bowen, Dale's piano sonata is a large-scale virtuoso work in just two movements, the second of which combines slow movement, scherzo and finale in a set of variations, a form apparently influenced by Tchaikovsky's Piano Trio. Commentators have discerned various other influences and echoes within this eclectic work, including Liszt's Sonata in B Minor, Schumann's Fantasia in C, Balakirev's *Islamey*, Glazunov's first piano sonata and Wagner's *Liebestod*. In the opinion of Francis Pott, "the swirling arpeggiation and rich variety of gesture imply an attempted pianistic parallel to Wagnerian and Straussian orchestration, thus carrying the illusion of symphonic transcription to new places".

By this time, Dale had established himself as a successful composer and teacher, having been appointed Professor of Harmony at the RAM in 1909. In 1912, Henry Wood conducted Dale's *Concertstück* for organ and orchestra at the Proms, with Frederick Kiddle at the organ in what was probably its last performance to date. Wood was an admirer of Dale's music and described his once popular orchestral setting of Christina Rossetti's *Before the Paling of the Stars* (composed in 1912) as "a choral gem."

The outbreak of World War I caught Dale traveling to the Bayreuth Festival on one of his holiday trips to Germany. While being kept under parole in Nuremberg as an enemy alien, Dale wrote three song settings (including two part songs), his first new compositions since 1912. In November, Dale was interned in the civilian internment camp at Ruhleben, near Berlin, along with several other prominent musicians, including fellow composer and RAM professor, Frederick Keel, who was in the same barracks. In 1918, Dale was released early from Ruhleben after breaking his arm, being allowed to stay on a farm in the Netherlands for the duration.

Despite deteriorating health after the war, Dale was able to travel round the world, examining in Australia and New Zealand for the Associated Board of the Royal Schools of Music. He started composing again and became professor of harmony and later Warden at the Royal Academy of Music. He also worked for the BBC's Music Advisory Panel. In the post war period, Dale composed several chamber works for violin including a large scale Violin Sonata (1921–22). An anthem, *A Song of Praise*, followed in 1923. His last major work was the orchestral *The Flowing Tide* (1943), which has strong elements of Debussian Impressionism combined with Romanticism.

Dale died in July 1943 in London, aged 58, after collapsing during one of the final rehearsals for the première of *The Flowing Tide*.

[https://en.wikipedia.org/wiki/Benjamin\\_Dale](https://en.wikipedia.org/wiki/Benjamin_Dale)

# Concertstück for Organ & Orchestra

Benjamin J. Dale

Lento e maestoso. A

Vln I

13 6 1

1-13 14-19

B

25

a tempo

rall.....

Vln I arco

9 1

26-34

C

40

mf

42

f

ff

fff

5



**D**

2

*mf*

46-47

51

accelerando Allegro molto.

**E**

1 3 10 16

53-55 56-65 66-81

82

**F**

Org.

1

*ff*

13

87-99

100

**G**

accelerando

Org.

1 5 8

101-105

110

rit.

Più tranquillo

*pf*

ritard. Andante

7

114-120

Org. H

121

*f*

J Sempre stringendo. Stringendo sempre.

Org.

125

9 4 2

126-134 135-138 139-140

142

3 3 3 3 3 3 3 3

*ff*

145

*sempre ff* rit. *Poco Maestoso*

8

148-155

156 K

*mf*

159

*f*

accelerando

L Poco Marziale ♩ = 100

**2** **1** **6**

163-164 167-172



173

Org.

6

M

Stringendo sempre

3 1 1 ff 6 5

178-180 185-190 191-195

N Più vivo e furioso rit.....

O

Org.

8 7 2

196-203 205-211 212-213

216

mf

mf

P

Poco accelerando. cresc. e accelerando Allegro

2 1 7 3 9

220-221 223-229 230-232 233-241

Q

molto rit. a tempo

stringendo

242

243-249 251-252

Org.

255

R

*f*

257

*ff*

258

6

10

259-268

269

[ G, B $\flat$ , C $\sharp$ , E ]

*ff*

rit

S

Molto più vivo.

1 8

271-278





# ENGLISH HERITAGE

MUSIC SERIES

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

 **LIBRARIES**  
PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

3.9/03