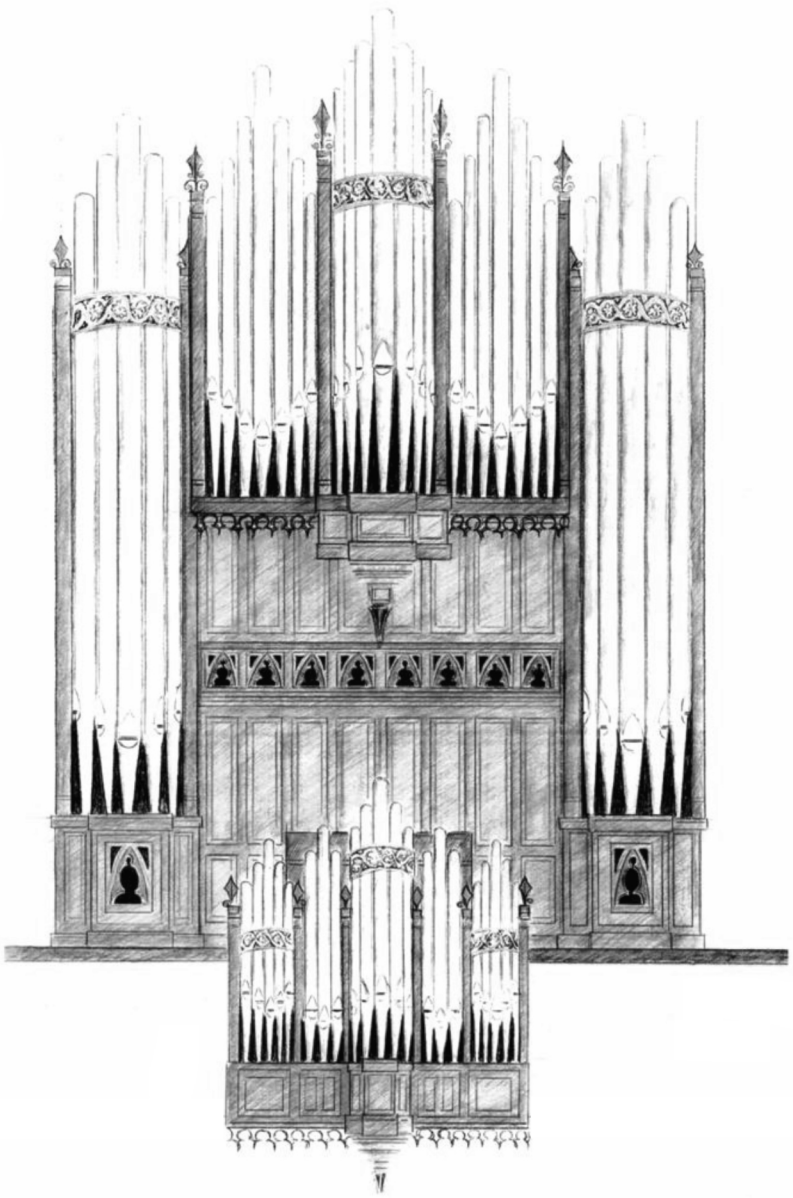

CONCERTSTÜCK

for

Organ & Orchestra

by

Benjamin J. Dale

(1902)

DOUBLE BASS

COVER IMAGE

Pipe Organ Drawing

Hupalo Repasky Pipe Organs

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

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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

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 Fantasie 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

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Double Bass

Concertstück for Organ & Orchestra

Benjamin J. Dale

Lento e maestoso.

ff

8

6–13

14 A

p *ff* divisi *mf* *p* > *ppp*

21 B

pizz. *p* 1 pizz. *p* 1 pizz. *f* 8

26–33

34

rall..... a tempo

Org. 8va Org. 8va pizz. *mf*

38 C

pizz. arco *pp*

42

divisi pizz. arco *f* *pp*

47 D

unis. *p espress.* pizz. unis.

52 pizz. accelerando pizz.
mf ff

56 Allegro molto. pizz. arco
f mf mf

61 pizz. arco E
mf 1 3 fff f

divisi

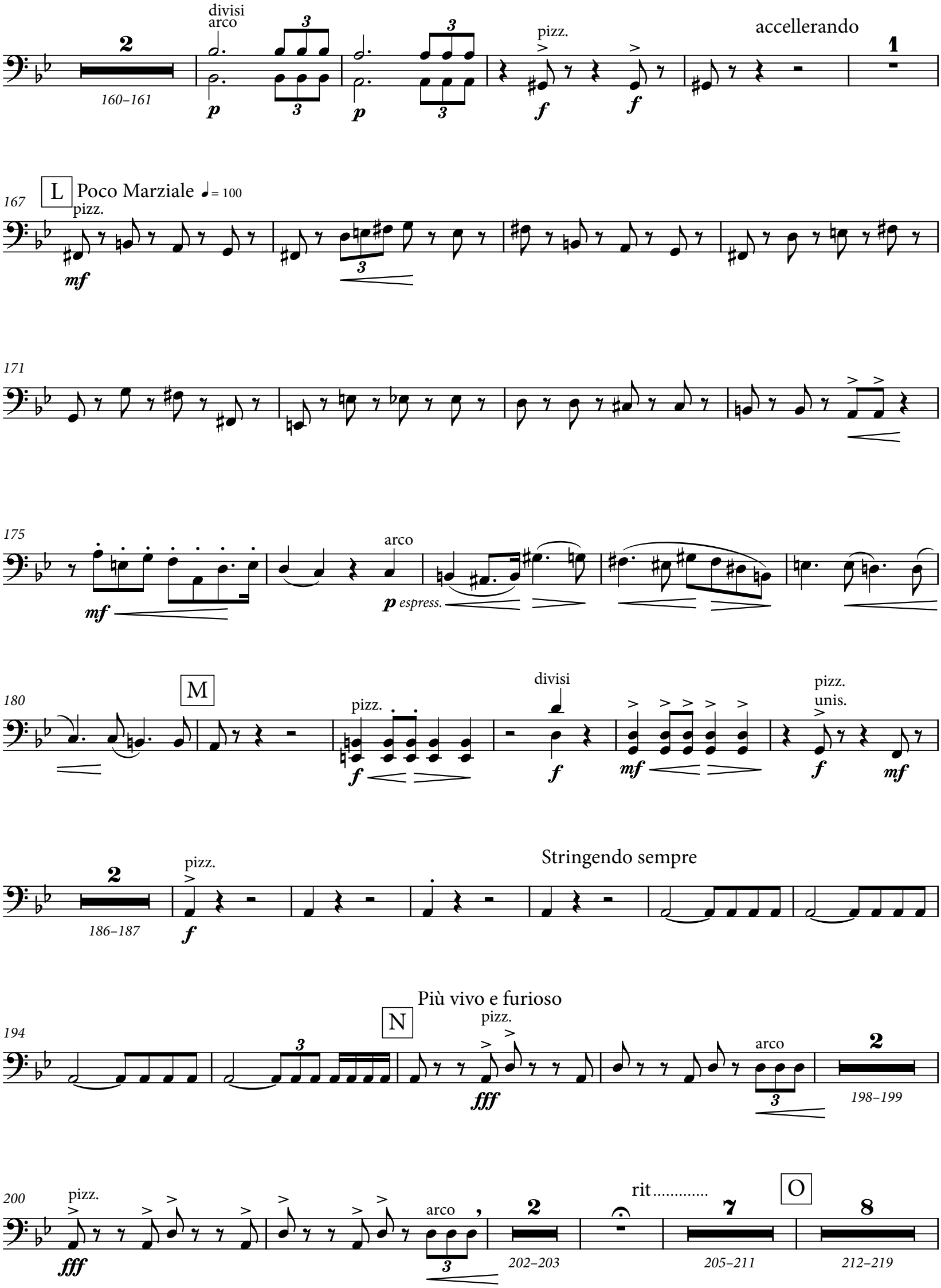
67 unis.
f

72
ff mp f ff 2 mf
75–76

78 F pizz.
ffz 3 ppp
79–81

84 arco divisi pizz. 5
ppp f pizz.
87–91

92
arco
fff
pizz.
f
arco
mf
97
mf
pizz.
fff
arco
ff
G
accelerando
102
mf
fff
rit.
Più tranquillo
106
pp
3
107–109
divisi
con sord.
ppp
ritard. Andante
9
114–122
123
H
Vln I 8va
senza sord.
molto espress.
sempre cresc.
J
Sempre stringendo.
130
ff
4
131–134
pizz.
f
138
Stringendo sempre.
arco
f
ff
ff sempre
molto dim.
ppp
146
rit.
Poco Maestoso
8
148–155
K
1
Vla 8va
pizz.
p


divisi
arco
pizz.
accellerando
160–161
L
Poco Marziale ♩= 100
pizz.
arco
espress.
M
pizz.
divisi
pizz.
unis.
186–187
Stringendo sempre
Più vivo e furioso
N
pizz.
arco
198–199
pizz.
arco
202–203
rit.....
205–211
O
212–219

220 Poco accellerando.

Org. 8va

pizz.

pp

229

cresc. e accellerando

P Allegro

pizz.

p

234

arco

mf ff fff

pizz.

divisi

fff

Q

239

molto rit.

a tempo

arco

divisi

f ff pizz. ff

245

stringendo

fff ff f

R

251

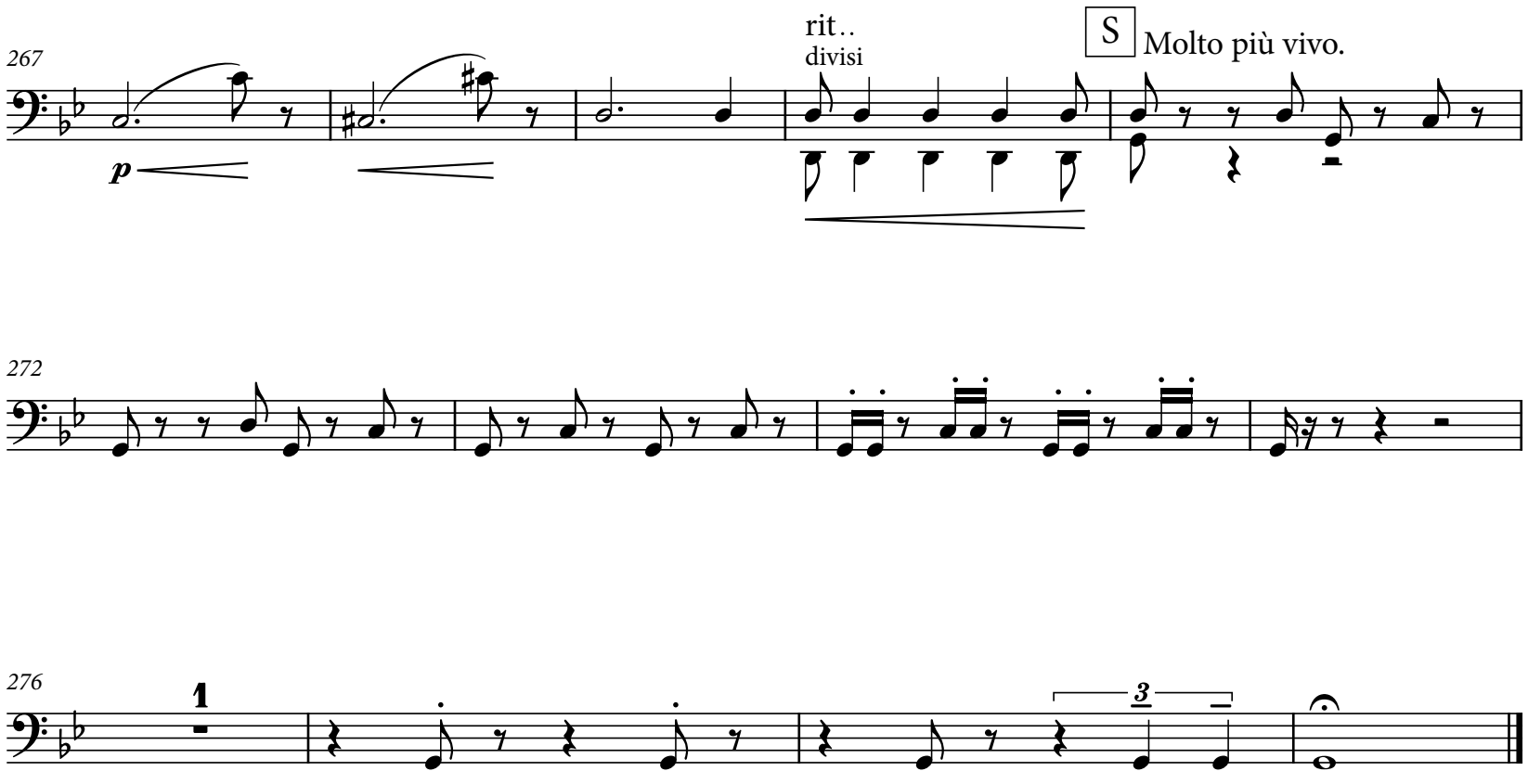
257

unis.

f

6

261–266


267
rit..
divisi
S
Molto più vivo.
p
272
276
1
3

ENGLISH HERITAGE

MUSIC SERIES

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