

ODE TO
THE PASSIONS



WRITTEN BY
William Collins

SET TO MUSIC FOR CHORUS AND ORCHESTRA BY
Frederic H. Cowen
Composed for the Leeds Musical Festival, 1898

BASSOON 1

COVER IMAGE

Euterpe, Érato et Uranie

by

Pierre Mignard

[1612 - 1695]

between 1600 and 1700

Louvre Museum, Paris



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. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination 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 warranties 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. <http://rightsstatements.org/>

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <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

Full Score Manuscript
Published Vocal Score

Royal College of Music Library
Research & Score Preparation

Royal College of Music Library MS 5058k
Novello, Ewer & Co. no. 8290 © 1898

Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.2.10.6140 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity Pixel
Document Software: Affinity Layout *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

ODE TO THE PASSIONS.

WHEN Music, heavenly maid, was young,
While yet in early Greece she sung,
The Passions oft, to hear her shell,
Thronged around her magic cell,
Exulting, trembling, raging, fainting,
Possess beyond the muse's painting :
By turns they felt the glowing mind
Disturb'd, delighted, raised, refined ;
Till once, 'tis said, when all were fired,
Filled with fury, rapt, inspired,
From the supporting myrtles round
They snatch'd her instruments of sound ;
And, as they oft had heard apart
Sweet lessons of her forceful art,
Each (for Madness ruled the hour)
Would prove his own expressive power.

First Fear his hand, its skill to try,
Amid the chords bewildered laid,
And back recoil'd, he knew not why,
E'en at the sound himself had made.

Next Anger rush'd ; his eyes on fire,
In lightnings own'd his secret stings :
In one rude clash he struck the lyre,
And swept with hurried hand the strings.

With woful measures wan Despair
Low, sullen sounds his grief beguiled ;
A solemn, strange, and mingled air ;
'Twas sad by fits, by starts 'twas wild.

But thou, O Hope, with eyes so fair,
What was thy delightful measure ?
Still it whisper'd promised pleasure,
And bade the lovely scenes at distance hail
Still would her touch the strain prolong ;

And from the rocks, the woods, the vale,
She called on Echo still, through all the song
And, where her sweetest theme she chose,
A soft responsive voice was heard at every
close,
And Hope enchanted smiled, and waved her
golden hair.

And longer had she sung ; but, with a frown,
Revenge impatient rose :
He threw his blood-stain'd sword, in thunder,
down ;
And with a withering look,
The war-denouncing trumpet took,
And blew a blast so loud and dread,
Were ne'er prophetic sounds so full of woe !
And ever and anon, he beat
The doubling drum, with furious heat ;
And though sometimes, each dreary pause be-
tween,
Dejected Pity, at his side,
Her soul-subduing voice applied,
Yet still he kept his wild unalter'd mien,
While each strain'd ball of sight seemed bursting
from his head.

With eyes upraised, as one inspired,
Pale Melancholy sat retired ;
And, from her wild sequester'd seat,
In notes by distance made more sweet,
Pour'd through the mellow horn her pensive
soul ;
And, dashing soft from rocks around,
Bubbling runnels join'd the sound ;
Through glades and glooms the mingled measure
stole,
Or, o'er some haunted stream, with fond
delay,
Round an holy calm diffusing,
Love of peace, and lonely musing,
In hollow murmurs died away.

But O ! how altered was its sprightlier tone,
When Cheerfulness, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her buskins gemmed with morning dew.
Blew an inspiring air, that dale and thicket
rung,
The hunter's call, to Faun and Dryad known !
The oak-crown'd sisters, and their chaste-eyed
Queen,
Satyrs and Sylvan Boys, were seen,
Peeping from forth their alleys green :

Brown Exercise rejoiced to hear ;
And Sport leapt up, and seized his beechen
spear.
Last came Joy's ecstatic trial :
He, with viny crown advancing,
First to the lively pipe his hand address ;
But soon he saw the brisk awakening viol,
Whose sweet entrancing voice he loved the
best ;

They would have thought who heard the strain
They saw, in Tempe's vale, her native maids,
Amidst the festal sounding shades,
To some unwearied minstrel dancing.

While, as his flying fingers kissed the strings,
Love framed with Mirth a gay fantastic
round :
Loose were her tresses seen, her zone unbound ;
And he, amidst his frolic play,
As if he would the charming air repay,
Shook thousand odours from his dewy wings.

CHORUS.

O Music ! sphere-descended maid,
Friend of Pleasure, Wisdom's aid !
Why, goddess ! why, to us denied,
Lay'st thou thy ancient lyre aside ?
As, in that loved Athenian bower,
You learn'd an all commanding power,
Thy mimic soul, O Nymph endeared,
Can well recall what then it heard ;
Where is thy native simple heart,
Devote to Virtue, Fancy, Art ?
Arise, as in that elder time,
Warm, energetic, chaste, sublime !

WM. COLLINS.

The Musical Times and Singing Class Circular,
November 1, 1898, Vol. 39, no. 669, p. 731-732

There can be little doubt that Mr. Cowen's setting of Collins' poem, "The Passions," is as a whole the strongest choral work he has yet given us. The various pictures which the poet conjures up in rapid succession afford an opportunity for varied and suggestive descriptive music that is in Mr. Cowen's very happiest vein. His success, too, is by no means partial. One would expect him to be at home with "Cheerfulness, a nymph of healthiest hue," and so indeed he is; but he is at least equally happy in his treatment of Revenge, which shows genuine power. The four-part writing marks in many places an advance, one instance being the passage in which "Pale Melancholy" appears on the scene, while the well wrought peroration that begins with the apostrophe "O Music, sphere-descended maid," brings the work to a grandiose conclusion. Mr. Cowen's graceful and appropriate use of the orchestra need not be insisted on, for it is nothing new; but it must be said that it adds greatly to the suggestiveness and charm of the work. The Ode, which is for chorus only, and takes twenty-five minutes in performance, was sung and played with really admirable spirit, and, like Stanford's Te Deum, showed what could be got out of band and chorus by a practised and energetic conductor.

PAGE INTENTIONALLY LEFT BLANK

ODE TO THE PASSIONS

William Collins

Frederic H. Cowen

Andante con moto ma tranquillo (♩ = 60)

1-9 11-19 21-23 Cl. 1

25 *p* poco cresc. dim. *p* dim. *pp*

32 8 Ob. 1 35-42 *pp*

46 poco cresc. dim.

54 *p* dim. *pp* 1

61 accelerando.....Più mosso. ♩ = 92 2 63-64 *p* *f*

68 1 *sf* *f* *p* A

75 *poco accelerando*

mf *cresc.*

82

f *f*

87 *Molto moderato. ♩ = 66*

f *p*

92

p

94-96 98-101

102

f

107

B

f

113

ff *ff*

117

$\text{♩} = 76$

mf

123

mf *f* *p*

130

mf

136

C

mf *f* *p* *sf* *p*

141-145

146

mf *f* *p* *mf* *p*

153

mf *p* *p* *dim.*

161

Andante molto tranquillo. ♩ = 60 poco rall. a tempo

p *p* *p*

168

p *pp* *p* *p*

180

p *p*

185 D

pp *pp*

191

Pochissimo più lento. (♩ = 100)

pp 195-196

199

Come I^{ma} ♩ = 60

Fl. 1

pp *p*

206

Allegro deciso. ♩ = 92

pp *p* *f*

212

marcato

p *f*

217

f

222

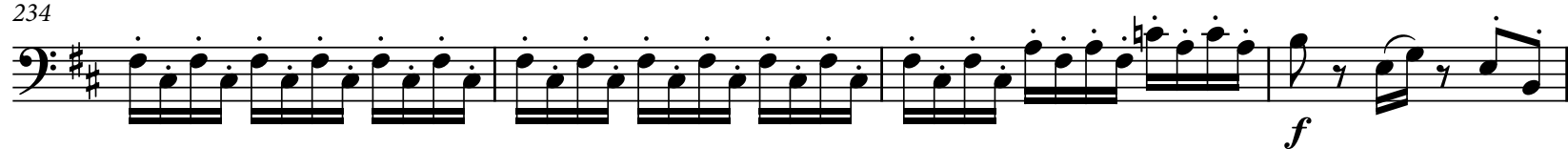
p *ff*

229

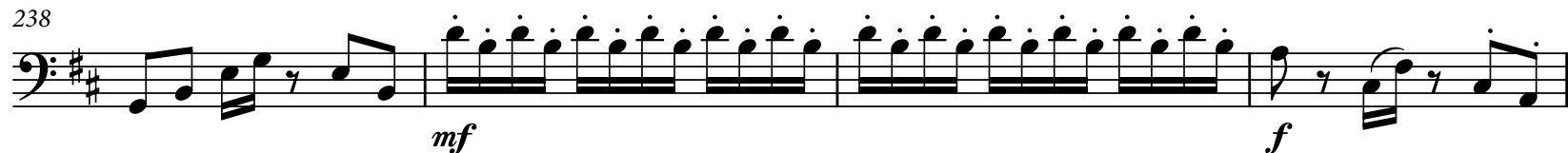
E

p *sf* *mf*

234



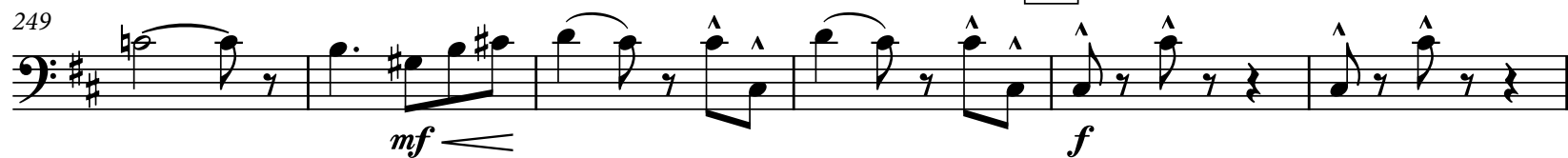
238



242



249



255



260



265



272



poco rall.

276-277

278-279

Molto Lento quasi Adagio. $\text{♩} = 40$

280 **1** **1** **4** **G**

p *p* *pp* *p* *pp*

290 **1** *p* *p* *pp* *p*

297 *poco cresc.* *p* *dim.* *pp*

302 **2** **1** *pp* *pp*

309 **H** **2** *pp* *pp*

316 **7** *pp* *pp*

328 rall..... Molto Vivace quasi Presto ($\text{♩} = 84$) **1**

sf *p* *p*

333 *p* *p*

284-287 Hn 1 3

304-305 Cl. 1 B. Cl. 8ba

319-325 B. Cl. 8ba

338

cresc.

343

p *f* 345-349

352

ff *f* *p* I

358

364

f 369-371

372

f 1 1

378

p 2 16 J 380-381 382-397

398

p *p*

404

K

f *f*

410

ff

415

ff

421

426

L

f

434

f

444

$\text{♩} = \text{♩}$ L'istesso tempo

f *f*

PAGE INTENTIONALLY LEFT BLANK

476

N

pp *cresc.*

480

cresc. *f*

484

ff

487

marcato

marcato 3

490

f

493

1

f

498

f

504

O

1

V.S.

509

p *cresc.*

516

p *cresc.*

522

mf *cresc.* *f*

528

ff

532

ff *mf*

538

dim. *p* *cresc.*

544

f *ff*

549

marcato *ff*

554

poco rall. a tempo

p

561

ff

566

molto rit. a tempo

The musical score for measures 566-571 is written in bass clef with a key signature of three sharps (F#, C#, G#). Measure 566 begins with a half note G2, followed by a half note F#2. Measure 567 contains a half note E2, a half note D2, and a half note C2. Measure 568 features a half note B1, a half note A1, and a half note G1. Measure 569 has a half note F#1, a half note E1, and a half note D1. Measure 570 consists of a half note C1, a half note B1, and a half note A1. Measure 571 ends with a half note G1, a half note F#1, and a half note E1. The piece concludes with a double bar line. Dynamics include *ff* (fortissimo) at the start of measure 568 and a crescendo from *p* (piano) to *sf* (sforzando) across measures 570 and 571. Performance markings include *molto rit.* (molto ritardando) at the beginning and *a tempo* (return to tempo) after measure 567. Accents (^) are placed over the first notes of measures 566, 567, and 568.



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

31.2/03