

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

ODE  
TO MUSIC

THE POEM WRITTEN BY

ARTHUR C. BENSON

THE MUSIC COMPOSED BY

C. HUBERT H. PARRY.

---

PRICE ONE SHILLING AND SIXPENCE.

---

LONDON: NOVELLO AND COMPANY, LIMITED  
AND  
NOVELLO, EWER AND CO., NEW YORK.

# ODE TO MUSIC.

---

1.

SouL of the world !  
Spirit of slumbrous things, whate'er thou art,  
Who dreamest smiling, with bright pinions furled !  
Deep, deep, beyond the noise of street and mart,  
In forest spaces, or in pastures wide,  
Where the hot noonday weaves a breathless spell,  
Along the unfrequented river-side,  
Amid the cool smell of the weedy stream,  
Of sight and scent thou dreamest well,—  
But music is thine earliest and thy latest Dream !

2.

O far-off Time !  
Ere sound was tamed by gracious mastery,  
Faint fugue-of wakening birds at matin prime,  
Or mid-day booming of the laden bee,  
Bass of the plunging stream, or, softly stirr'd,  
The crawling sea's monotonous undertone,  
Or windy lowing of the forest herd,  
Thin pipe of dancing flies at shut of day,  
Winds in wild places making moan,—  
These were the songs of earth, in artless disarray.

3.

O march of years !  
The simple days are dead, the rich tides roll,  
And we the inheritors of toil and tears  
Utter the ampler message of the soul.  
How clear the subtle proem ! Murmuring sweet  
The soft wood whispers ; on the silence leap  
The shivering strings, with motion fairy-fleet,  
Soul-shattering trumpets, lending fire and glow,  
The mighty organ wakes from sleep,  
And rolls his thund'rous diapasons, loud and low.

4.

Behold us met !  
In no light fancy, no inglorious mirth,  
But strong to labour, striving well to set  
The crown of song upon the brow of earth.  
Music, be this thy temple hourly blest,  
Of sweet and serious law the abiding-place ;  
Bid us be patient ! Bid us love the best !  
Climb, softly climb, to summits still untrod,  
Spirit of sweetness, spirit of grace,  
Voice of the soul, soft echo of the mind of God !

ARTHUR CHRISTOPHER BENSON.

# ODE TO MUSIC.

Arthur C. Benson.

C. Hubert H. Parry.

*Andante moderato.*

*p*

*cresc.*

*f*

*cresc.*

*f*

*A*  
*sf*

*dim.*  
*p*

Soprano. *mf*  
Soul of the world! \_\_\_\_\_

Alto. *mf*  
Soul of the world! \_\_\_\_\_

Tenor. *mf*  
Soul of the world! \_\_\_\_\_

Bass. *mf*  
Soul of the world! \_\_\_\_\_

*poco rit.*  
*mf*  
*CRASE.*

**B**

Spi-rit of slum-brous things, — what-e'er thou art, Who  
 Spi-rit of slumbrous things, what-e'er thou art, Who  
 Spi-rit of slum-brous things, what-e'er thou art, Who  
 Spi - rit of slum-brous things, what-e'er thou art, Who

**B**

dream-est smi-ling, with bright pi - nions furled! Deep, deep,—  
 dream - est smi-ling, with bright pi - nions furled! Deep, deep,—  
 dream-est smi-ling, with bright pi - nions furled! Deep, deep,—  
 dream-est smi - ling, with pi - nions furled! Deep, deep,—



breath - - less spell \_\_\_\_\_ A - long the un - fre - quen - ted

weaves a breath-less spell \_\_\_\_\_ A - long the un - - fre -

\_\_\_\_\_ a breath-less spell \_\_\_\_\_ A - long the un - fre - quen - ted

noon - day weaves a breath-less spell \_\_\_\_\_ A - long the un - fre -

*dim.*

ri - ver-side, \_\_\_\_\_ A - mid the cool smell \_\_\_\_\_ of the weed - y

- quented ri - ver-side, \_\_\_\_\_ A - mid the cool smell \_\_\_\_\_ of the weed - y

ri - - ver-side, \_\_\_\_\_ A - mid the cool smell \_\_\_\_\_ of the weed - y

- quen - ted ri - ver-side, \_\_\_\_\_ A - mid the cool smell \_\_\_\_\_ of the weed - y

*C* *P* *POCO CRESC.*

stream, Of sight and scent

stream, Of sight and scent

stream, Of sight and scent

stream, Of sight and scent

mf cresc.

mf cresc.

mf cresc.

mf cresc.

— thou dream-est well — But Mu - sic, Mu - sic, Mu - sic, but

— thou dream-est well — But Mu - sic, but

— thou dream-est well — But Mu-sic, —

— thou dream-est well — But Mu - sic, but

f cresc. ff

f cresc. ff

f cresc.

f cresc. ff

*allargando*

- - - sic is thine ear-li-est and thy lat - - est Dream! *dim.* *p*  
 Mu - - sic is thine ear-li-est and thy lat - - est Dream! *dim.* *p*  
 Mu - - sic *ff* is thine ear-li-est and thy lat-est Dream! *f* *p*  
 Mu - sic is thine ear - - li - est and thy lat - - est Dream! *p*  
 Mu - sic is *allargando* thine ear - - li - est and thy lat - - est Dream! *dim.* *p* *CRSC.*

*CRSC.*

**D** Contralto Solo.

*p* O far - - off

*Allegretto.*  
1<sup>st</sup> Soprano.

2<sup>nd</sup> Soprano.

Contralto.

Time! Ere sound was tamed by gra-cious

Tenor.

Bass.

*Allegretto.*

*p*

*p*

Faint fugue of wakening birds at matin prime\_

mastery,

E

mf > Bass of the  
mf > Bass of the

*P* Or mid-day boom - ing of the la - - den bee,  
*P* Or mid-day boom - - ing of the la - - den bee,

*f*

*P* or, hard - ly heard, — The crawl - -  
plung - ing stream, —  
plung - ing stream, —

*P* or, hard - ly heard, The

- ing, crawl - ing

crawl - ing, crawl - ing

*p*

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line with lyrics '- ing, crawl - ing' and three empty staves. The second system has a vocal line with lyrics 'crawl - ing, crawl - ing' and piano accompaniment in the lower staves, including a piano (*p*) dynamic marking.

sea's mo - no-to-nous un - der - tone,

Or wind-y

Or wind - y

sea's mo - no-to-nous un - der - tone,

*dim.* *p*

Detailed description: This system contains the next two systems of the musical score. The top system has a vocal line with lyrics 'sea's mo - no-to-nous un - der - tone,' and piano accompaniment. The second system has a vocal line with lyrics 'Or wind-y' and piano accompaniment, with a piano (*p*) dynamic marking. The third system has a vocal line with lyrics 'Or wind - y' and piano accompaniment. The fourth system has a vocal line with lyrics 'sea's mo - no-to-nous un - der - tone,' and piano accompaniment, including a *dim.* (diminuendo) marking and a piano (*p*) dynamic marking.

low-ing of the forest herd,

low-ing of the forest herd,

*dim.*

Soprano. *p*

Thin pipe of dancing flies — at shut of day,

Bass. *p*

Thin pipe of danc - ing flies at shut of day,

Contralto. *p*

Winds in wild plac-es making moan,

Tenor. *p*

Winds in wild plac-es making moan,

*pp* *dim.*

1st Soprano. **F** *mf* *p*

2nd Soprano. *mf* *p* These were the songs of earth, in

Contralto. *mf* *p* These were the songs of earth, in

Tenor. *mf* *p* These were the songs of earth, in

Bass. *mf* *p* These were the songs of earth,

*mf* *p* These were the songs of earth, in

*rit.*

art - - - less dis - ar - ray.

art - - - less dis - ar - ray.

*rit.*

art - - - less dis - ar - ray.

in art - - - less dis - ar - ray.

*rit.*

art - - - less dis - ar - ray.

*pp*

*pp*

*silent!*

Moderato. (with solemnity and dignity.)

*mf* *cresc.*

C H O R U S.

Soprano. *mf*

Alto. *mf*

Tenor. *mf*

Bass. *mf*

*f* *dim.*

march of years! \_\_\_\_\_ The simple days are

march of years! \_\_\_\_\_ The simple days are

march of years! \_\_\_\_\_ The simple days are

march of years! \_\_\_\_\_ The simple days are

*cresc.* *p*

*cresc.* *mf* *ff*  
 dead, the rich tides roll,  
*cresc.* *mf* *ff*  
 dead, the rich tides roll,  
*cresc.* *mf* *ff*  
 dead, the rich tides roll,  
*cresc.* *mf* *ff*  
 dead, the rich tides roll,

*cresc.* *ff*

**H** *f* *p*  
 — And we, the in - he - ri-tors of toil and tears,  
*f* *p*  
 — And we, the in - he - ri-tors of toil and tears,  
*f* *p*  
 — And we, the in - he - ri-tors of toil and tears,  
*f* *p*  
 — And we, the in - he - ri-tors of toil and tears,  
**H** *mf* *pp*

*p* Ut-ter the am - pler message of the soul.

*p* Ut-ter the am - pler message of the soul.

*p* Ut-ter the am - pler message of the soul.

*p* Ut-ter the am - pler message of the soul.

*p* How clear the sub - tle proem! Mur - - muring

*p* How clear the sub - tle proem! Mur - - muring

*p* How clear the sub - tle proem! Mur - - muring

*p* How clear the subtle proem! Mur - muring

*dim.*

*p* *mf cresc.*  
 sweet The soft wood whispers; on the  
*p* *mf cresc.*  
 sweet The soft wood whispers; on the  
*pp* *mf cresc.*  
 sweet The soft wood whispers, whispers; on the  
*pp* *mf cresc.*  
 sweet The soft wood whispers, whispers; on the

*poco cresc.* *cresc. molto*

si - lence leap The shivering strings, with  
 si - lence leap The shivering strings, with  
 si - lence leap The shiv - ering strings, with  
 si - lence leap The shivering strings, with

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

*cresc. molto* *ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in the key of D major. They sing the lyrics "mo - tion fairy fleet, Soul-shattering trum - pets," with a forte (*ff*) dynamic. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. It features a melodic line with slurs and accents, and a bass line with chords. A *cresc. molto* marking is present in the first measure of the piano part, and a *ff* marking is in the second measure.

trum - pets, trum - pets, lending fire and

trum - pets, trum - pets, lending fire and

trum - pets, trum - pets, lending fire and

trum - pets, trum - pets, lending fire and

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics "trum - pets, trum - pets, lending fire and". The piano accompaniment features a melodic line with slurs and accents, and a bass line with chords. The dynamics are consistent with the first system.

glow

glow

glow

glow

**K** *ff*

The mighty or - gan wakes from sleep, And rolls his thun-

*ff*

The mighty or - gan wakes from sleep, And rolls his thun-

*ff*

The mighty or - gan wakes from sleep, And rolls his

*ff*

The mighty or - gan wakes from sleep, And rolls his

**K** *ff*

d'rous di - a - pa - sons, loud and  
d'rous di - a - pa - sons, loud and  
thund'rous di - a - pa - sons, loud and  
thund'rous di - a - pa - sons, loud and

low.  
low.  
low.  
low.

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals, including sharps and naturals.

Piano accompaniment for the second system, continuing the melodic and harmonic lines from the first system.

Vocal staves for the first system of lyrics. The lyrics are: "Behold us, behold us, behold us, behold". The music is marked with a forte dynamic (*ff*) and includes slurs and accents.

Piano accompaniment for the third system, providing harmonic support for the vocal lines.

Vocal staves for the second system of lyrics. The lyrics are: "us, behold us met! us, behold us met! us, behold us met! us, behold us met!". The music is marked with a forte dynamic (*f*) and includes slurs and accents.

Piano accompaniment for the fourth system, concluding the piece with a *dim.* (diminuendo) marking.

S.  
U.  
R.  
C.  
H.  
O.  
H.

*mf* In  
*mf* In  
*mf* In  
*mf* In

*Moderato.*

*mf*

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,  
no light fan - cy, no in - glo - rious mirth, But strong to la - bour,  
no light fan - cy, no in - glo - rious mirth, But strong to la - bour,  
no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

*mf*

striv - ing well to set The crown of song, the crown of song -

striv - ing well to set The crown of song, the crown of song

striv - ing well to set The crown of song, the crown of

striv - ing well to set The crown of song, the crown of song up -

*CRASC.*

**M**

up-on the brows of earth.

up-on the brows of earth.

song up-on the brows of earth.

- on the brows of earth.

**M**

*Poco più animato.*  
Soprano Solo.

*mf* *CRESC.*

Mu - - sic, be this thy tem - ple hour - - ly

*Poco più animato.*

*p*

blest,

*p*

Mu - sic, be this thy tem - ple hour - - ly

*p*

Mu - sic, be this thy tem - ple hour - - ly

*p*

Mu - sic, be this thy tem - ple hour - - ly

*p*

Mu - sic, be this thy tem - ple hour - - ly

*p*

*allargando*

Of sweet and se-rious law the a -  
 blest, Of sweet and se-rious law the a -  
 blest, Of sweet and se-rious law the a -  
 blest, Of sweet and se-rious law the a -  
 blest, Of sweet and se-rious law the a -

**N**

- bi - - ding place; Bid us be pa - tient!  
 - bi - - ding place; Bid us be pa - tient!  
 - bi - - ding place; Bid us be pa - tient!  
 - bi - - ding place; Bid us be pa - tient!  
 - bi - - ding place; Bid us be pa - tient!

**N**

*poco cresc.* *mf dolce*

Bid us love the best! Climb, soft - ly climb, — to sum -

*p cresc.* *mf*

Bid us love the best! Climb, soft - ly climb, to

*p cresc.*

Bid us love the best! Climb, soft - ly climb, to

*p cresc.*

Bid us love the best! Climb, soft - ly climb,

Bid us love the best! Climb, soft - ly climb, to

*mf cresc.*

- - mits still un - trod. Spi - - rit of

sum - mits still un - trod. Spi - - rit

sum - mits still un - trod. Spi - rit of

to sum-mits still un - trod. Spi - rit of

sum - mits still un - trod. Spi - - rit

*p*

sweet - - ness, spi - - rit of grace,  
of sweet-ness, spi - - rit of grace,  
sweet - - - ness, spi - - rit of grace,  
sweet - - - ness, spi - - rit of grace,  
of sweet-ness, spi - - rit of grace,

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

*f appassionato.* Voice of the soul, *mf* Voice of the  
*mf* Voice of the soul,  
*mf* Voice of the soul, Voice  
Voice of the soul, Voice  
Voice of the soul,

The second system continues the vocal and piano parts. It begins with the dynamic marking *f appassionato.* and includes a *mf* marking. The piano accompaniment continues with the same eighth-note pattern, showing some dynamic variation.

soul, *P* soft e-cho, soft  
 soft e-cho, soft e-cho  
 of the soul, soft e-cho, soft  
 of the soul, soft e-cho, soft  
*P* soft e - - cho of the

*P* e - cho of the Mind of God,  
 of the Mind of God,  
 e - cho of the Mind of God,  
 e - cho of the Mind of God,  
 Mind, the Mind of God,  
*P* *allargando*  
*cresc.*

*p* *cresc.* *rit.*

soft e - - cho of the mind of

*p* *cresc.*

soft echo, soft e-cho of the mind of

*p* *cresc.*

soft echo, soft e-cho soft e-cho of the mind of

*cresc.*

soft echo, soft echo of the mind, the mind of

*cresc.*

soft e-cho of the mind, the mind of

*cresc.* *poco a poco cresc. e rit.*

*Tempo*  
*f*

God!

*f*

God!

*f*

God!

*f*

God!

*f*

God!

*Tempo*  
*f* *cresc. molto* *rit.*