



CROSSING THE BAR

Set to music for baritone solo, mixed chorus, oboe and piano
by

H. Walford Davies

FULL / VOCAL SCORE



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Cover Image: "The Stages of Life" by Casper David Friedrich, 1835



ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. 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 found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published 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 in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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.

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Royal Academy of Music Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 6315

n.a.

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

At various times in his 45-year career, Sir Henry Walford Davies enjoyed wide recognition as a composer, teacher, organist, and lecturer and in the latter capacity, he became England's first popular radio personality on the subject of classical music. He was born 50 years before the advent of radio as a popular broadcast medium, in 1869, and began his formal musical education in his teens in the choir of St. George's Chapel at Windsor. His natural aptitude for music manifested itself in this setting and Davies spent five years as a pupil/assistant to the cathedral organist Walter Parratt. In 1890, he earned a scholarship to the Royal College of Music that allowed him to study with Hubert Parry and Charles Villiers Stanford, and he joined the college's faculty at age 26 as a teacher of counterpoint.



He composed during these years, but it was as an organist that Davies became well-known at a succession of churches in the London area, including seven years at Christ Church, Hampstead, before becoming the organist and choirmaster at Temple Church from 1898 until 1919. Davies later held the conductorship of the Bach Choir and in 1918, after being commissioned a major, he was appointed director of music for the Royal Air Force, the position where he wrote his best-known work, the *RAF March Past*. In 1919, Davies began a distinct new phase of his career when he was appointed professor of music at Aberystwyth, Wales. Over the next 20 years, Davies became one of the leading exponents of Welsh music and musicians, serving as the chairman of the Welsh National Council of Music and acquiring the eternal gratitude of all Welsh people of a musical bent (which by and large meant the entire Welsh population). It was three years later that he received a knighthood. From the end of the teens onward, Davies also found himself in demand as a lecturer on music, his clear diction and outgoing, genial personality making his talks accessible to a wide audience. In the early '20s, he made a series of spoken-word recordings on music for the HMV label. They were so successful that in 1926, the BBC engaged Davies as the speaker on a program called *Music and the Ordinary Listener*, which lasted until the outbreak of war in 1939. In the process, Davies became the most popular classical music personality in England, occupying a position in the culture of that time akin to that of Deems Taylor, Leonard Bernstein, and other speakers on music in the United States. In 1934, following the death of Elgar, Davies was appointed Master of the King's Musick, the equivalent of Poet Laureate, and a position once held by his own teacher, Parratt.

Davies composed music throughout his career, though virtually nothing of his work from the nineteenth century is known. He began emerging in 1904 with the oratorio *Everyman*, which in the years following its premiere was the second-most popular large-scale choral work in England, after Elgar's *The Dream of Gerontius*. Apart from his *RAF March Past*, which remains in the repertory of military and other institutional marching bands (especially in England), Davies' best-remembered works include the *Solemn Melody* (1908), authored for the John Milton tercentenary; and *Jesu, Dulcis Memoria* (1918), his only published original piece for organ.

For now we see through a glass, darkly; but then face to face:
now I know in part; but then shall I know even as also I am known.

1 Corinthians 13:12

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.



Alfred, Lord Tennyson
1809-1892

https://en.wikiquote.org/wiki/Alfred,_Lord_Tennyson

“Crossing the Bar” is an 1889 poem by Alfred, Lord Tennyson. It is considered that Tennyson wrote it in elegy; the narrator uses an extended metaphor to compare death with crossing the “sandbar” between the river of life, with its outgoing “flood”, and the ocean that lies beyond [death], the “boundless deep”, to which we return.

Tennyson is believed to have written the poem (after suffering a serious illness) while on the sea, crossing the Solent from Aldworth to Farringford on the Isle of Wight. Separately, it has been suggested he may have written it on a yacht anchored in Salcombe, where there is a moaning sandbar. “The words”, he said, “came in a moment”. Shortly before he died, Tennyson told his son Hallam to “put ‘Crossing the Bar’ at the end of all editions of my poems”.

The poem contains four stanzas that generally alternate between long and short lines. Tennyson employs a traditional ABAB rhyme scheme. Scholars have noted that the form of the poem follows the content: the wavelike quality of the long-then-short lines parallels the narrative thread of the poem.

The extended metaphor of “crossing the bar” represents travelling serenely and securely from life through death. The Pilot is a metaphor for God, whom the speaker hopes to meet face to face. Tennyson explained, “The Pilot has been on board all the while, but in the dark I have not seen him...[He is] that Divine and Unseen Who is always guiding us.”

https://en.wikipedia.org/wiki/Crossing_the_Bar

CROSSING THE BAR

1 Corinthians 13:12
Alfred, Lord Tennyson

H. Walford Davies
July 1903

Andante

Piano

4 Solo Baritone *mp* recit.

Now we see through a glass, dark - ly;

8 *cresc.* *p*

but then face to face:

12 *p* *cresc.* *f*

Now I know in part; but then shall I

Oboe

16

know e - ven as I am known. *p* Chorus (unaccompanied)

Sun - set and *p*

16 *f* *p* *pp*

Oboe

20

ev - ning star, And one clear call for me! And may there be no moan - ing of the

20 *p* *pp*

Oboe

24

bar, when I put out to sea. But

24 *p* *pp* *pp* *pp*

Oboe 28

Oboe 28

such a tide as mov - ing seems a - sleep, Too full for sound and

Oboe 32

foam. When that which drew from out the bound - less deep

sempre cresc. *f*

sempre cresc. *f*

Oboe 36

mp Solo Baritone

Twilight and

dim. *p* *pp*

Turns a - gain home.

pp

40

ev' - ning bell, and af - ter that the dark! And may there be no

43

sad - ness of fare - well, when I em - bark;

Chorus

47 *mp* *cresc.*

For tho' from out our borne of Time and Place the

sempre cresc.

51
 flood may bear me far, I hope to see my

sempre cresc.

51

54 *f* Pi - lot face to face *p* when I have crossed the

54 *f* *p*

57 *pp* bar. A - men.

57 *pp*



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PUBLISHING

ehms.lib.umn.edu

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