

ON THE MORNING OF CHRIST'S NATIVITY

ODE BY
John Milton

SET TO MUSIC FOR
Baritone solo, Chorus, String Orchestra and Organ

by
Henry Walford Davies

Violin I

Submitted as Cambridge Mus.B. Exercise, 20 January 1892. Completed 18 January 1892

Unpublished - No Record of Public Performance



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/vocab/NoC-US/1.0/>



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/>

Cover Image: "A Christmas Carol" by Dante Gabriel Rossetti, 1867



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.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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 6301

Unpublished

Ass’t. Librarian - library@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

lib.ram.ac.uk

David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garrigan 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

Violin I

ON THE MORNING OF CHRIST'S NATIVITY

HENRY WALFORD DAVIES

Largamente *sf* *molto express.*

f *sempre cresc.* *ff*

8

15 *espress.* *dim.* *pp* *8va*

21 *p* *sempre crescendo* 3 3 3

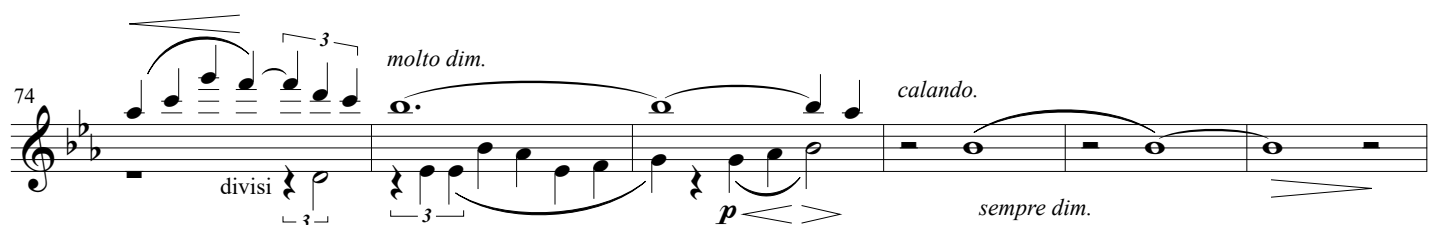
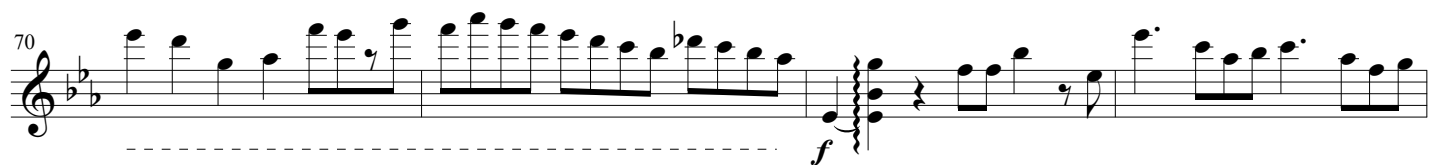
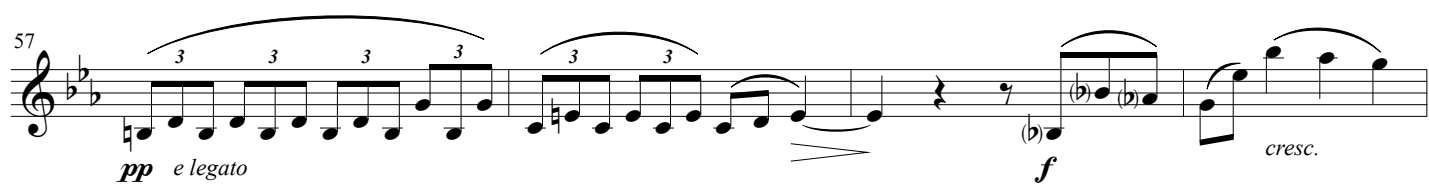
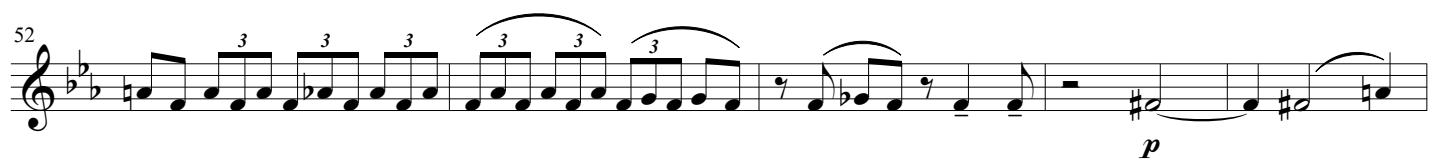
28 *Colla voce (quasi recit.)* *ff* *f* *dim.* *p* *cresc.*

36 *fp* *8va* *dim.* *f*

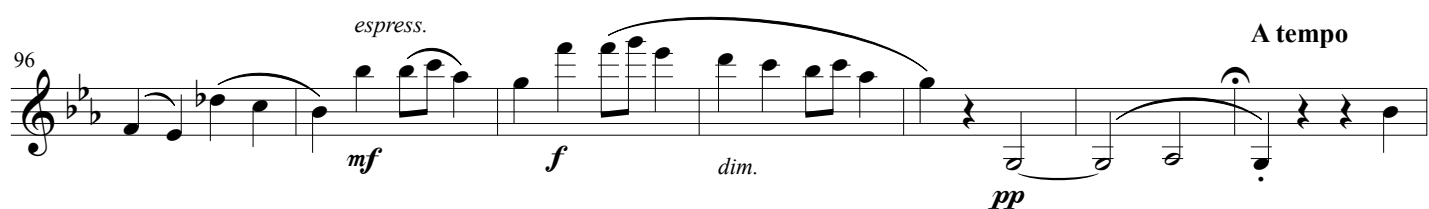
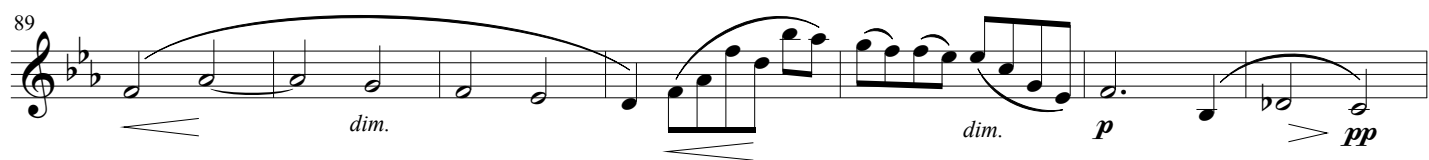
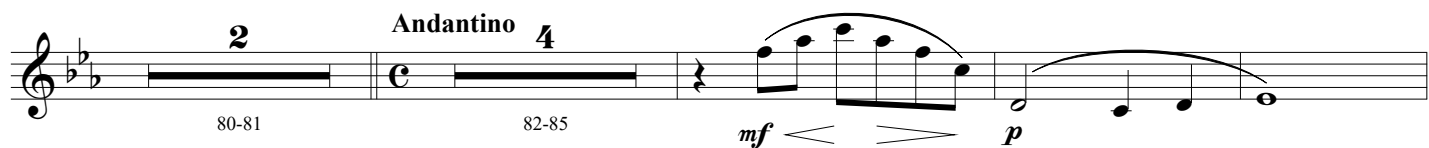
43 *pp e tranquillo* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

48 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

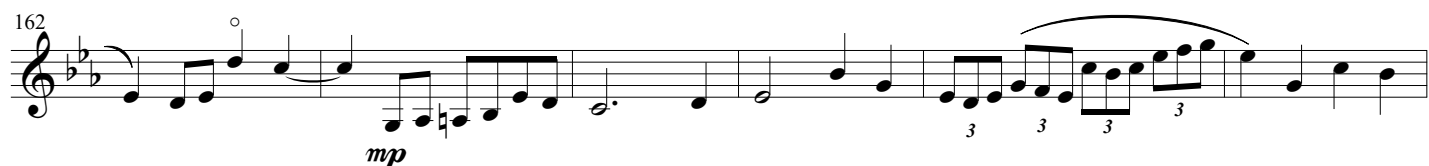
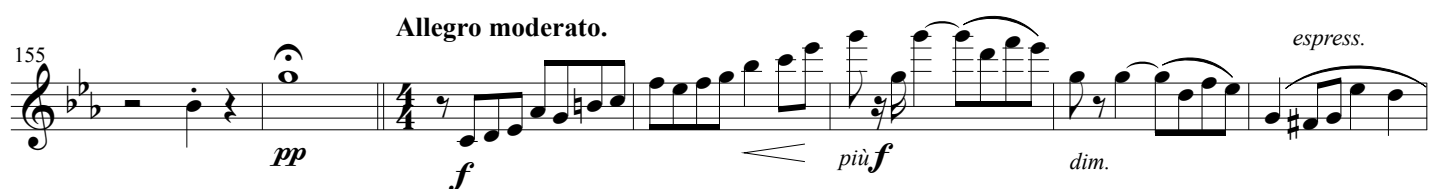
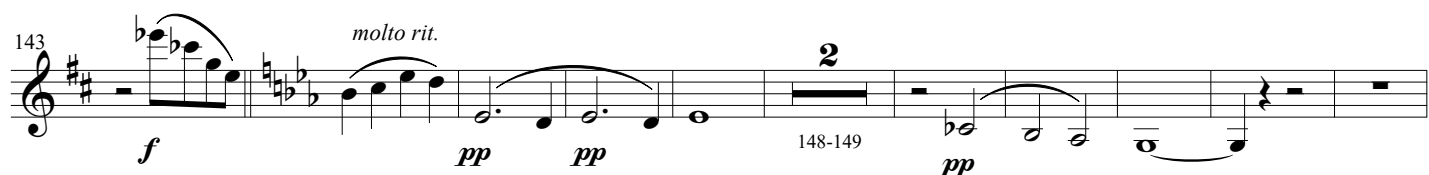
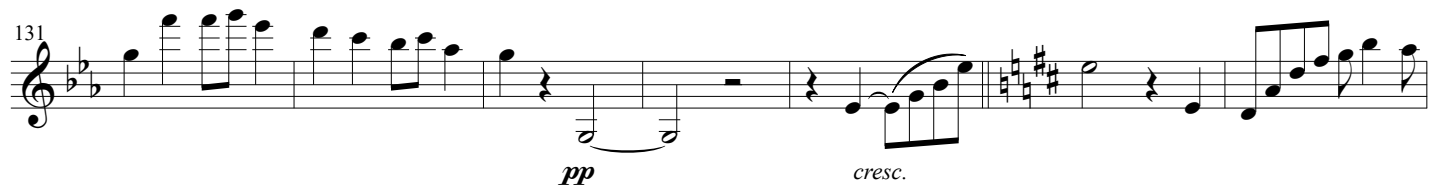
Violin I



ARIA



Violin I



Violin I

168 *divisi* *dim.* *mf* *f* *3* *a2*

173 *ff* *mp* *dim.* *f* *3*

178 *sf* *Poco meno mosso.* *p* *3*

184 *f* *3*

190 *pp* *<* *>*

198-199 *f* *dim.* *p* *pp* *Tranquillo*

205-220 *Violin Solo* *p* *p* *cresc.*

225 *dim.* *p*

229 *mf* *divisi* *a2* *>*

Violin I

234 *pp* **6** *pp* *divisi*
236-241

245 *a2* **14** *mp*
248-261

264 *f*

7
268-274

280

283 *Morendo.* *pp*

Soprano **22**
290-311

Per-haps their loves their loves or else their sheep, was all that did their sil-ly thoughtstheirthoughtsso bu - sy keep

319 *tenuto.* *p* *cresc.* *f*

327 *f* *sempre forte e con gran espressione*

Violin I

334 *poco a poco accel. e cresc.*
ff *dim.*

341

346

350

353

358 **Largo** *sempre forte e con gran espressione*
f

365 ***sfp***

373 *tenuto.*
cresc. ***f***

380 ***f***

Violin I

387 *cresc.* *più f* *cresc.* *ff* *poco rit.* *sf* *sf* *dim.*

395 *rit. e dim.* *p* **Adagio** *p* *poco a poco accel. e cresc.*

402 *f*

410 *poco cresc e accel*

Allegro energico

414

422 *< ff*

Allegro vivace

430 *sf* *f*

438

445-446

Violin I

454 **ff**

459 *Meno mosso*

466 *dim.* **f** *p* *pizz.* *arco* *poco a poco accel.*

474 *poco accel.* *cresc.* **Lento** *colla voce* **sf**

480 *poco rit.* *dim.* *p* **f** **Tempo della fuga** **4** 483-486

488

494

501 **ff**

508

515 *espress.*
mp

522 *poco cresc e accel*

529 *8va*

536

543 *ff* *Largamente*

550 *tr*



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number
2.1/03