

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

Cello I

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

Unpublished - No Record of Public Performance



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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

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Source Information

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 6301
<i>Vocal Score:</i>	Unpublished
<i>Royal College of Music Library</i>	Ass’t. Librarian - library@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Royal Academy of Music Library</i>	lib.ram.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

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

Cello I

ON THE MORNING OF CHRIST'S NATIVITY

HENRY WALFORD DAVIES

Largamente

molto express.

Musical notation for measures 1-7. The piece begins in 3/4 time with a bass clef and a key signature of two flats. The first measure has a forte (*f*) dynamic. The second measure has a sforzando (*sf*) dynamic. The notation includes various note values, slurs, and a fermata over the eighth measure.

sempre cresc.

Musical notation for measures 8-14. The piece continues with a *sempre cresc.* instruction. The dynamics range from *f* to *ff*. The notation includes slurs and a fermata over the fourteenth measure.

Musical notation for measures 15-23. The piece continues with a *dim.* instruction. There is a triplet of three measures (19-21) marked with a *p* dynamic. The piece ends with a *sempre crescendo* instruction.

Musical notation for measures 24-29. The piece continues with a *ff* dynamic. The notation includes triplets of three notes and a change to 4/4 time at the end of the section.

Colla voce (quasi recit.)

Musical notation for measures 30-37. The piece continues with a *f* dynamic, followed by *dim.* and *p*. It then has a *cresc.* instruction. The notation includes slurs and a fermata over the thirty-seventh measure.

Musical notation for measures 38-44. The piece continues with a *f* dynamic, followed by *dim.* and a fermata over the forty-fourth measure.

5

45-49

Musical notation for measures 45-49. The piece continues with a *p* dynamic. The notation includes a quintuplet of five notes and slurs.

Musical notation for measures 50-55. The piece continues with a *pp e legato* instruction, followed by a *f* dynamic and a *cresc.* instruction. The notation includes triplets of three notes and slurs.

Cello I

61 *rallentando.* **Tempo primo.**
cresc. f dim. > pp p poco a poco cresc.

68
f molto dim.

75 *calando.*
p < > sempre dim. 2 80-81

ARIA

82 **Andantino**
p mf > p

89
mf p > pp

96 **A tempo**
< mf p pp

103

110
cresc. > p p

117 **2**
p 118-119

Cello I

124

mf *p*

131

pp *cresc.*

138

divisi *molto rit.*

145

a2 *p* *divisi* **3** 151-153

154

a2 *pp* *pp* *f* **Allegro moderato.**

160

dim.

168

divisi *a2* *mf* *f*

174

ff *p* *f* *divisi* *fff*

180

Poco meno mosso. *p* *p* *e legato*

Cello I

185

188

192

a2

199

divisi

f

a2

p

pp

pp

Tranquillo

divisi

6/4

206

212

a2

218

224

230

f

7

Cello I

242 *divisi*

pp

12

248-259

mf

mp

265

7

268-274

f

276

divisi

282

pp

Morendo.

24

Soprano

288-311

Per-haps their loves their loves or else their sheep, was all that did their sil-ly

317

tenuto.

divisi

thoughts their thoughts so bu - sy keep

p cresc.

323

f

f

329

Cello I

334

poco a poco accel. e cresc.

339

342

346

354

361

Largo

368

divisi

375

a2 tenuto. divisi a2

382

a2 cresc. più f cresc.

Cello I

390 *poco rit.* *divisi* *rit. e dim.*
ff *dim.* *p*

397 *a2* *poco a poco accel. e cresc.*
p

405 *f*

Allegro energico

413 *divisi*
tr

420 *3*

Allegro vivace

426 *sf* *f*

433 *a2*

440 *divisi* *a2* *divisi* *3*

447

454 *a2* *divisi* *ff*

Cello I

460 *Meno mosso*
p
p

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

474 *poco accel.*
cresc.
Lento
colla voce
a2
sf *dim. p*

481 *poco rit.*
Tempo della fuga
f

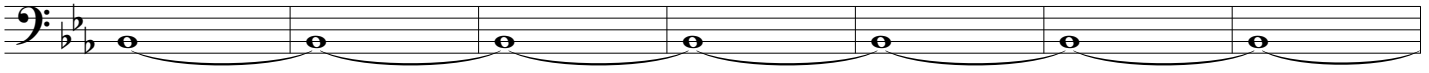
488

495

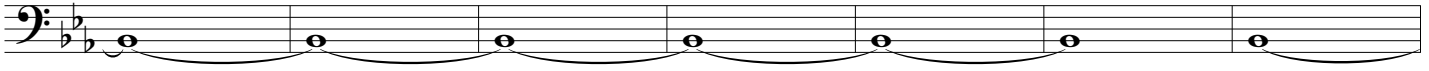
502
ff

509
6

Cello I

Molto più mosso

528



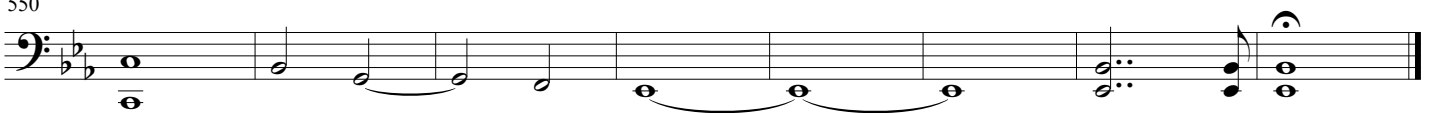
535



542



550





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PUBLISHING

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