

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 II

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Unpublished - No Record of Public Performance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

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

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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

Cello II

ON THE MORNING OF CHRIST'S NATIVITY

HENRY WALFORD DAVIES

Largamente

molto express.*sempre cresc.*

15

legato

22



Colla voce (quasi recit.)



35

pizz.

43

arco



50



Cello II

rallentando.

57

pp *cresc.* *f* *dim.*

Tempo primo.

64

pp *p e legato* *poco a poco cresc.*

71

f *molto dim.*

75

calando. *p* *sempre dim.*

ARIA Andantino

80-81

p *mf*

87

p *mf* *p*

94

pp *mf* *p* *pp*

A tempo

101

mf

Cello II

108

cresc. >

115

p *p* 118-119 *p* >

122

mf *p*

129

pp *cresc.*

136

143

divisi *molto rit.* *p* *divisi*

150

3 151-153 *pp* *pp*

Allegro moderato.

157

f < *dim.*

Cello II

164 *mf* *divisi* *a2*

171 *f* *ff* *p* *f*

177 *sf* *divisi* *Poco meno mosso.* *p* *p e legato*

183 *p*

187

190 *pp* *pp e legato* *pp* *a2*

196 *divisi* *f* *a2* *p* *pp* *sempre dim.*

Tranquillo

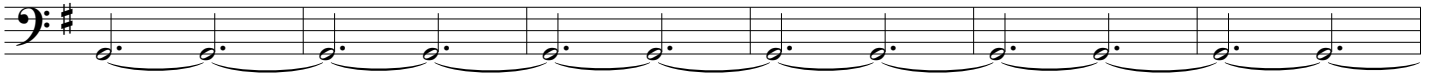
204 *pp* *divisi* *sempre pp*

Cello II

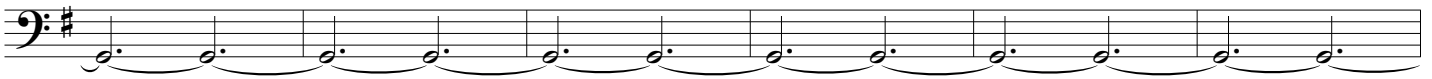
210



216



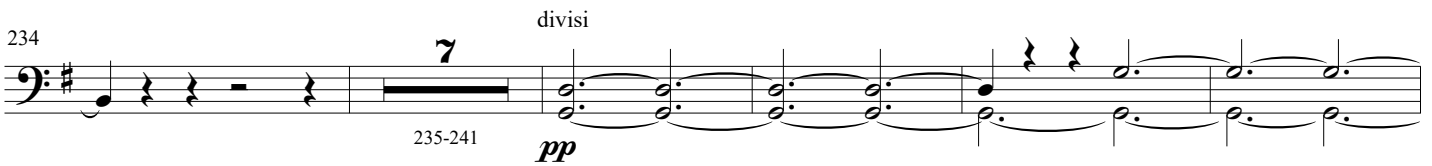
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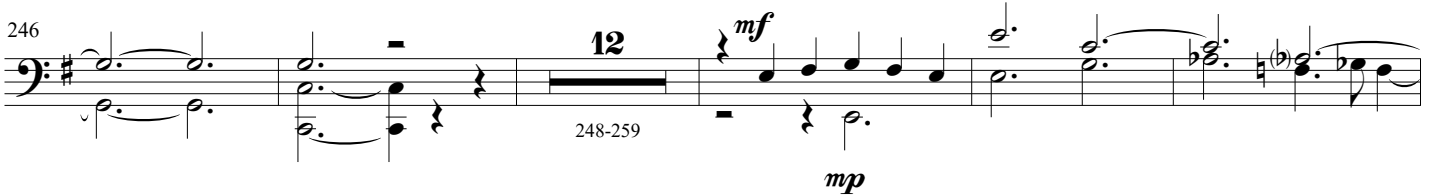
228



234



246



263



268-274

Cello II

280 *pp* *Morendo.*

286 **24** Soprano
288-311 Per-haps their loves their

314 loves or else their sheep, was all that did their sil-ly thoughts their thoughts so bu-sy keep

319 *tenuto.*
p cresc. f

327 *f*

331

poco a poco accel. e cresc.
336 *p*

341

343

345

351

358

Largo

365

373

tenuto. *divisi*

380


a2 *a2* *cresc.*

388

poco rit. *divisi* *rit. e dim.*

più f *cresc.* *ff* *dim.* *p*

Cello II

397 **Largamente***poco a poco accel. e cresc.*


p

403



f

410

Allegro energico

divisi



tremolo

418



3

424

Allegro vivace


sf f

431



438



>

445

divisi



3

Cello II

452

458

Meno mosso

ff *p*

464

f *dim.* *p* *p*

471

pizz. *arco* *poco a poco accel.*

cresc.

477

Lento

colla voce *a2* *poco rit.* **Tempo della fuga**

sf *dim. p* *f*

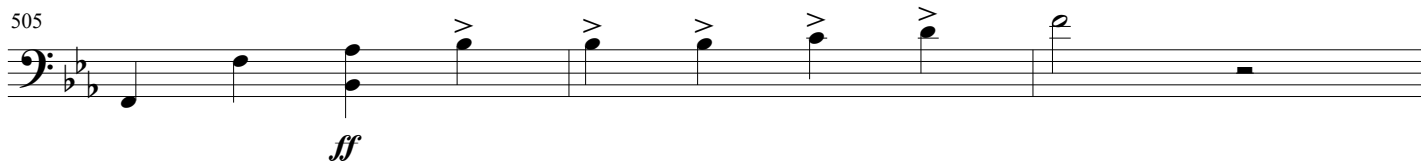
484

491

498

Cello II

505

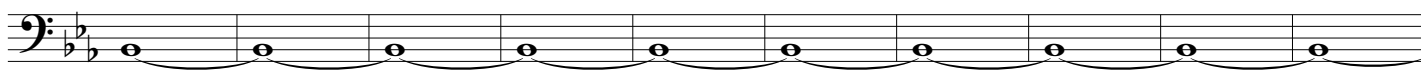


ff



508-509 *ff* 515-520

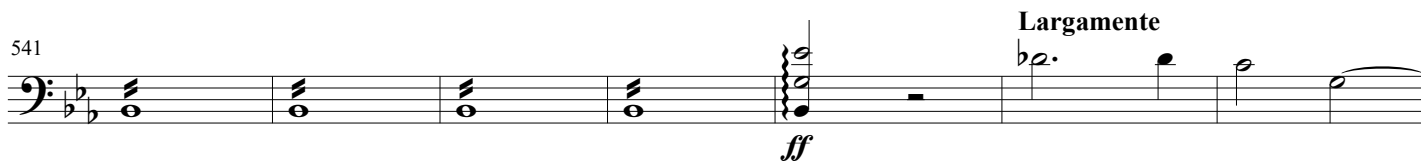
Molto più mosso



531



541



ff **Largamente**

521

548





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PUBLISHING

ehms.lib.umn.edu

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