

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 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Unpublished - No Record of Public Performance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

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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

Violin II

ON THE MORNING OF CHRIST'S NATIVITY

HENRY WALFORD DAVIES

Largamente *f* *divisi* *a2* *molto express.*

sempre cresc.

8 *ff*

15 *sff* *dim.* *pp*

22 *p* *sempre crescendo* *ff*

Colla voce (quasi recit.)

29 *f* *dim.* *p* *cresc.*

36 *fp* *f* *dim.*

43 *pp e tranquillo*

51 *p*

Violin II

59 *rallentando.*
f *cresc.* *f* *dim.* *p*

64 **Tempo primo.**
p *poco a poco cresc.*

71 *f* *molto dim.* *p*

77 *calando.* **ARIA**
sempre dim. **Andantino**
mp

86 *mf* *p* *dim.*

93 *dim.* *p* *pp* *espress.* *mf* *dim.*

100 **A tempo**
pp

107

113 *espress.* *p* *dim.* *pp*

Violin II

120

mf

128

> pp *sempre p* *pp*

135

cresc.

141

molto rit.

f *pp* *pp*

149

pp *pp*

Allegro moderato.

157

f *più f* *dim.*

163

dim. *mf*

170

f *ff* *mp*

175

dim. < f *sff*

Violin II

181 *Poco meno mosso.*

p *p*

188

divisi

192

pp *f* 198-199 *dim.*

202 *Tranquillo*

p

207

213

218

223

227

Violin II

232 *tr* **6**
 235-240

242

247 **13**
 248-260 *mp*

264 *f*

7
 268-274

279

283 *Morendo.*
pp

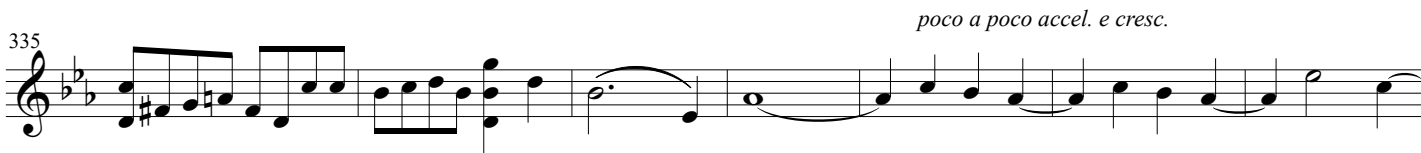
288 **22** Soprano
 290-311
 Per - haps their loves their loves or else their

315 *tenuto.*
 sheep, was all that did their sil - ly thoughts their thoughts so bu - sy keep *p cresc.*

Violin II

321  *f* sempre forte e con gran

328  *f*

335 *poco a poco accel. e cresc.* 

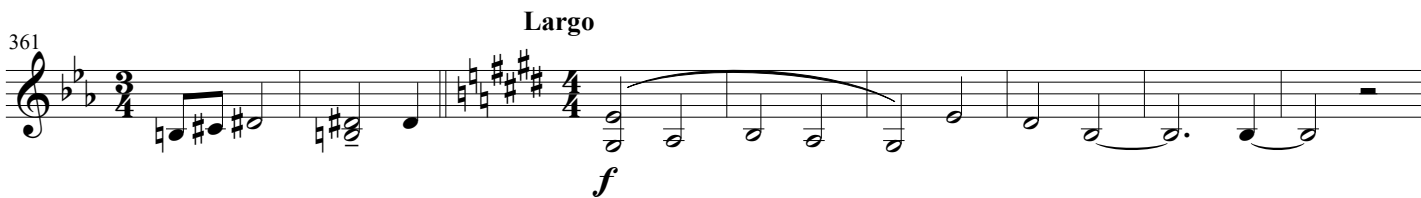
342  *f*

346 

350 

353 

357 *divisi* 

361 **Largo**  *f*

Violin II

369-370 *mp* *f* *tenuto.*

377

385 *cresc.* *più f* *cresc.* *ff* *poco rit.*

392 *rit. e dim.* *dim.* *p* *Largamente* *p*

399 *poco a poco accel. e cresc.*

407 *f*

412 *Allegro energico*

417

424 *ff*

Violin II

Allegro vivace

430

sf f

437

445

452

458

ff *Meno mosso*

465

f dim. p pizz.

473

poco accel. poco accel. cresc. sf

479

poco rit. dim. p f 2 483-484

487

494

Violin II

500

ff

506

ff

512

ff

517

Molto più mosso

522

ff

528

ff

534

ff

542

Largamente

ff

550

ff



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PUBLISHING

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