

# 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

**Viola**

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Unpublished - No Record of Public Performance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 &amp; 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

## Viola

## ON THE MORNING OF CHRIST'S NATIVITY

HENRY WALFORD DAVIES

*Largamente*

*f* *sf* *molto express.*

6 *sempre cresc.*

11 *ff*

16 *dim.* *pp*

21 *p* *sempre crescendo*

26 *Colla voce (quasi recit.)* *ff*

31 *f* *dim.* *p* *cresc.*

36 *fp*

Viola

41 *f* *dim.* *pp e tranquillo*

46

51

55 *p* *p*

61 *cresc.* *f* *dim.* *p* *rallentando.* **Tempo primo.**

66 *p* *poco a poco cresc.*

71 *f* *sf* *sf* *molto dim.*

76 *p* *calando.* *sempre dim.*

ARIA

81 **Andantino** *mp*

Viola

86 *mf* *p* 88-91 **4**

92 *pp*

96 *espress.* *mf* *f* *pp*

101 **A tempo**

106

110

114 *espress.* *p* *dim.* *pp*

**5** 120-124 *mf*

127 *pp* **5** 130-134 *cresc.*

# Viola

136

*f*

141

*f* *molto rit.* *pp*

147

*pp*

151

*pp*

157

*f* *dim.*

163

*divisi* *p*

170

*mf* *f* *ff* *p*

176

*f* *sff*

182

*p*

Viola

189

divisi *pp*

194

*pp* *f* *sempre dim.*

198-199

202

*p*

208

213

218

223

228

232

*f*

235-240



# Viola

242

247

264

268-274

279

284

288

315

321

## Viola

329



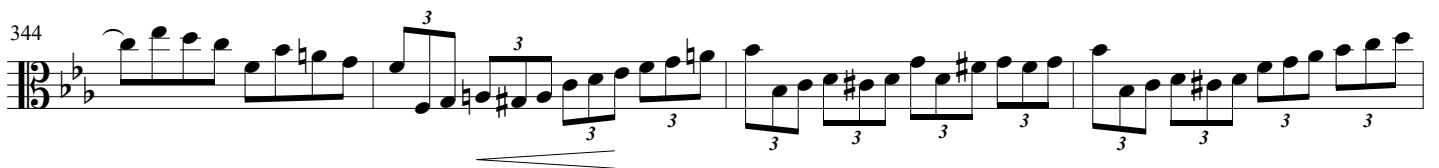
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340



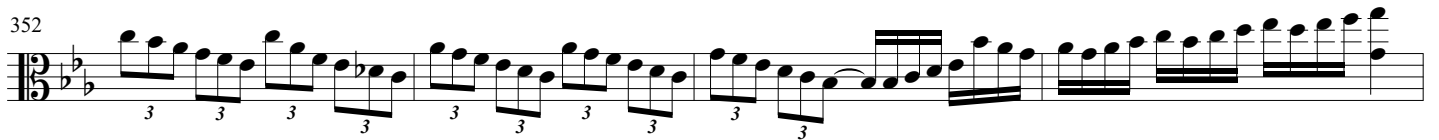
344



348



352



356



360



367



# Viola

375 *tenuto.*  
  
*f*

382  
  
*cresc.*

388  
  
*più f* *cresc.* *ff* *poco rit.*

392  
  
*dim.* *p*

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

406  
  
*f*

**Allegro energico**  
 412 *divisi*

417

424 **Allegro vivace**  
  
*sf* *f*

## Viola

431



438



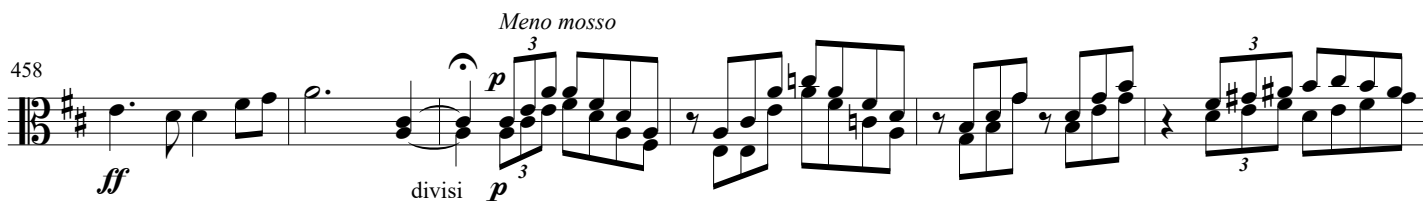
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452



458



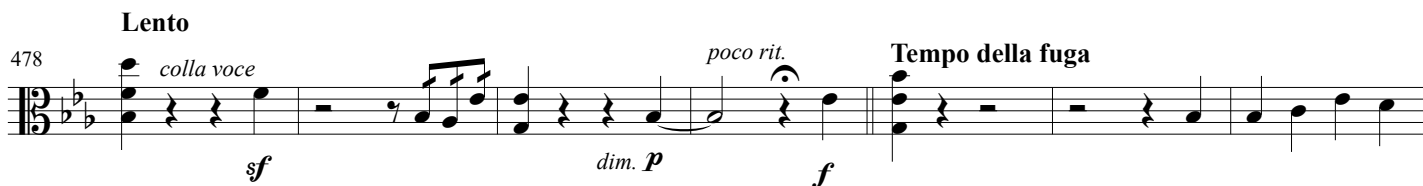
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472



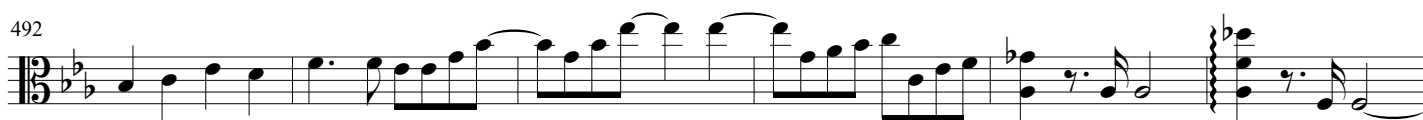
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485



492

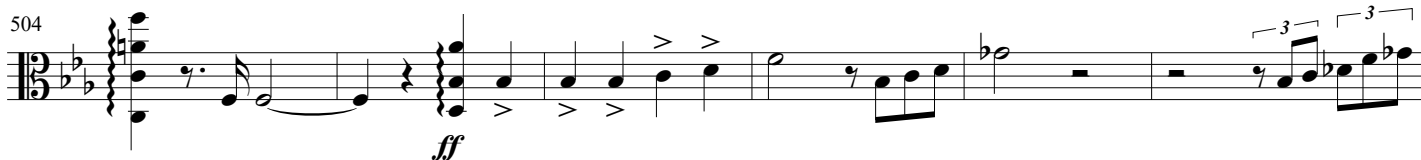


## Viola

498



504



510



515

**Molto più mosso**

520



525



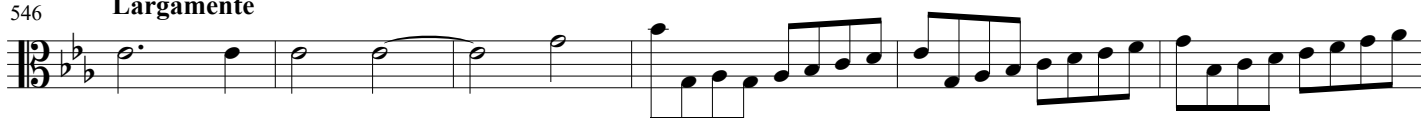
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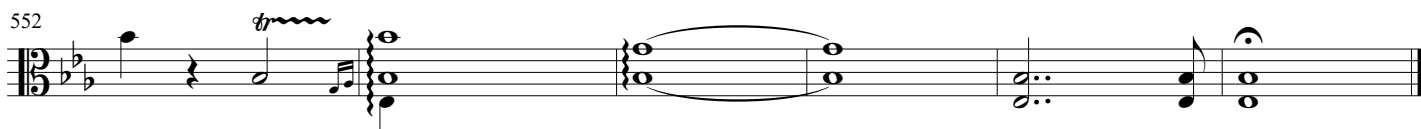
537

**Largamente**

546



552





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PUBLISHING

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