

# PROSPICE

POEM BY

**Robert Browning**

SET TO MUSIC FOR

**Baritone solo and String Quartet**

by

**Henry Walford Davies**

op. 6 (1894)

**Violin II**



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# 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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 6303
<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>Manuscript Transcription &amp; Score Preparation</i>	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 II

# PROSPICE

HENRY WALFORD DAVIES

Largo

*p*

6

11

*pp* *p cresc.* *f*

16

*dim.*

A

*pp*

26

*ten.* *meno p*

31

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

36

*ff*

### Violin II

41 *cresc.* *f*

**B**

**Più mosso (quasi Allegro)**

*ff* *sff* *p*

51

56 *sf* *f* *mp*

61 *cresc.* *f* *pp* *rit.* **Tempo primo.**

66

71

**C**

76 *molto cresc.* *f*

**Allegro**

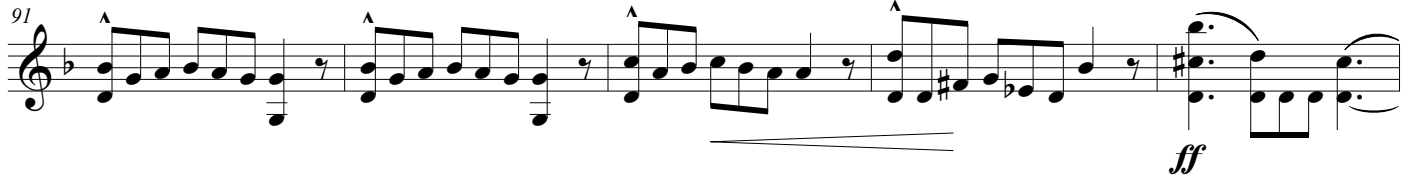
81 *sff* *f*

Violin II

86



91



96

D



101



106



111

ff

f

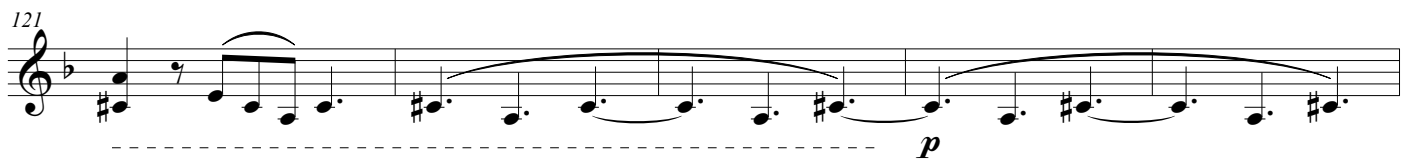


116



121

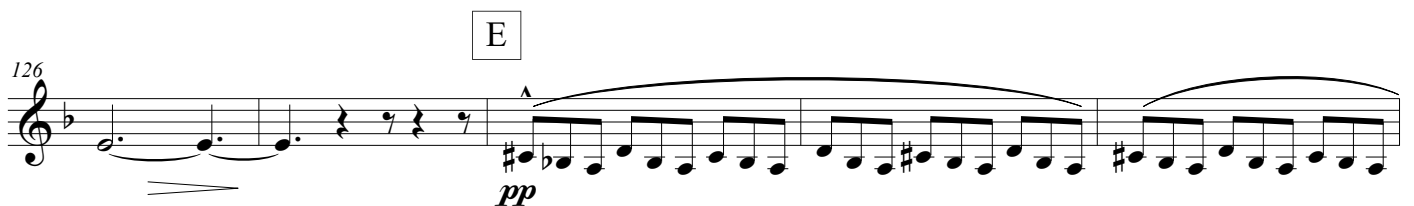
p



E

126

pp



# Violin II

131

Musical staff 131-135: Treble clef, key signature of one flat (B-flat). The staff contains five measures of eighth-note patterns, each with a slur above it. The notes are: 131: G4, A4, Bb4, C5, Bb4, A4, G4; 132: A4, Bb4, C5, Bb4, A4, G4, F4; 133: G4, A4, Bb4, C5, Bb4, A4, G4; 134: A4, Bb4, C5, Bb4, A4, G4, F4; 135: G4, A4, Bb4, C5, Bb4, A4, G4.

136

Musical staff 136-140: Treble clef, key signature of one flat. The staff contains five measures of eighth-note patterns, each with a slur above it. The notes are: 136: G4, A4, Bb4, C5, Bb4, A4, G4; 137: A4, Bb4, C5, Bb4, A4, G4, F4; 138: G4, A4, Bb4, C5, Bb4, A4, G4; 139: A4, Bb4, C5, Bb4, A4, G4, F4; 140: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *p* at the start, *cresc.* at the end.

F

141

Musical staff 141-145: Treble clef, key signature of one flat. The staff contains five measures of eighth-note patterns, each with a slur above it. The notes are: 141: G4, A4, Bb4, C5, Bb4, A4, G4; 142: A4, Bb4, C5, Bb4, A4, G4, F4; 143: G4, A4, Bb4, C5, Bb4, A4, G4; 144: A4, Bb4, C5, Bb4, A4, G4, F4; 145: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *f* at the start.

146

Musical staff 146-150: Treble clef, key signature of one flat. The staff contains five measures of eighth-note patterns, each with a slur above it. The notes are: 146: G4, A4, Bb4, C5, Bb4, A4, G4; 147: A4, Bb4, C5, Bb4, A4, G4, F4; 148: G4, A4, Bb4, C5, Bb4, A4, G4; 149: A4, Bb4, C5, Bb4, A4, G4, F4; 150: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *p* at the start, *cresc.* at the end. Performance instruction: *poco a poco ritard*.

151

Musical staff 151-155: Treble clef, key signature of one flat. The staff contains five measures of eighth-note patterns, each with a slur above it. The notes are: 151: G4, A4, Bb4, C5, Bb4, A4, G4; 152: A4, Bb4, C5, Bb4, A4, G4, F4; 153: G4, A4, Bb4, C5, Bb4, A4, G4; 154: A4, Bb4, C5, Bb4, A4, G4, F4; 155: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *f* at the start, *dim.* in the middle, *p* at the end. Performance instruction: *poco a poco ritard*.

156

Musical staff 156-160: Treble clef, key signature of one flat. The staff contains five measures of eighth-note patterns, each with a slur above it. The notes are: 156: G4, A4, Bb4, C5, Bb4, A4, G4; 157: A4, Bb4, C5, Bb4, A4, G4, F4; 158: G4, A4, Bb4, C5, Bb4, A4, G4; 159: A4, Bb4, C5, Bb4, A4, G4, F4; 160: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *pp* at the start.

tranquillo

161

Musical staff 161-165: Treble clef, key signature of one flat. The staff contains five measures of eighth-note patterns, each with a slur above it. The notes are: 161: G4, A4, Bb4, C5, Bb4, A4, G4; 162: A4, Bb4, C5, Bb4, A4, G4, F4; 163: G4, A4, Bb4, C5, Bb4, A4, G4; 164: A4, Bb4, C5, Bb4, A4, G4, F4; 165: G4, A4, Bb4, C5, Bb4, A4, G4.

Meno mosso

166

Musical staff 166-170: Treble clef, key signature of one flat. The staff contains five measures of eighth-note patterns, each with a slur above it. The notes are: 166: G4, A4, Bb4, C5, Bb4, A4, G4; 167: A4, Bb4, C5, Bb4, A4, G4, F4; 168: G4, A4, Bb4, C5, Bb4, A4, G4; 169: A4, Bb4, C5, Bb4, A4, G4, F4; 170: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *p* at the start. Time signature change to 3/4.

G

171

Musical staff 171-175: Treble clef, key signature of one flat. The staff contains five measures of eighth-note patterns, each with a slur above it. The notes are: 171: G4, A4, Bb4, C5, Bb4, A4, G4; 172: A4, Bb4, C5, Bb4, A4, G4, F4; 173: G4, A4, Bb4, C5, Bb4, A4, G4; 174: A4, Bb4, C5, Bb4, A4, G4, F4; 175: G4, A4, Bb4, C5, Bb4, A4, G4. Dynamics: *dim.* at the end.

### Violin II

176 *rall.* **Largo**  
*pp*

Musical staff 176-180: Treble clef, key signature of two flats. Measures 176-180. Measure 176 starts with a half note G4. Measure 177 has a fermata over a half note G4. Measure 178 has a key signature change to one flat. Measure 179 has a key signature change to natural. Measure 180 has a key signature change to one sharp. Dynamics: *pp*. Performance markings: *rall.*, **Largo**, and a hairpin crescendo.

181  
*sempre colla voce*

Musical staff 181-185: Treble clef, key signature of one sharp. Measures 181-185. Dynamics: *pp*. Performance marking: *sempre colla voce*. Performance markings: hairpin crescendos.

186  
*pp*

Musical staff 186-190: Treble clef, key signature of one sharp. Measures 186-190. Dynamics: *pp*.

191 **Tempo primo.**  
*pp*

Musical staff 191-195: Treble clef, key signature of one sharp. Measures 191-195. Dynamics: *pp*. Performance marking: **Tempo primo.**

196  
*pp*

Musical staff 196-200: Treble clef, key signature of one sharp. Measures 196-200. Dynamics: *pp*.

201

Musical staff 201-205: Treble clef, key signature of one sharp. Measures 201-205.

206 **H**  
*cresc.* **f** *dim.*

Musical staff 206-210: Treble clef, key signature of one sharp. Measures 206-210. Dynamics: *cresc.*, **f**, *dim.*. Performance marking: **H** in a box.

211  
*p* *pp*

Musical staff 211-215: Treble clef, key signature of one sharp. Measures 211-215. Dynamics: *p*, *pp*. Performance marking: hairpin crescendo.

216

Musical staff 216-220: Treble clef, key signature of one sharp. Measures 216-220. Performance marking: hairpin crescendo.







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MUSIC SERIES

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PUBLISHING

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