

SOLEMN MELODY

FOR

Full Orchestra and Organ

by

Henry Walford Davies

Full Set of Parts



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

Professor of Music

*University of Minnesota - School of Music
Minneapolis, Minnesota USA*

Source Information

Autograph Manuscript:

Royal College of Music, London MS 6333

Vocal Score:

n.a.

Royal College of Music Library

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Oxford University, Bodleian Music Section, Weston Library

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

Manuscript Transcription & Score Preparation

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

Clarineto I in B Flat

Lento molto espressivo.

p *ff* *mp* *pp*

pp *pp* *pp*

1

ppp

f *e molto espress.* *ff*

2

f *ff*

3

trionfante *dim.* *pp*

37

Clarineto II in B Flat

Lento molto espressivo.

p *ff* *mp* *pp*

8 **1**

18 **2**

ppp

2 *f* *ff*

27 **3** *f*

32 *ff*

37 *trionfante* *dim.*

41 *pp*

Detailed description: This is a musical score for Clarinet II in B Flat, measures 1 through 41. The piece is in 4/4 time and the key signature has one sharp (F#). The tempo is marked 'Lento molto espressivo'. The score consists of eight staves of music. The first staff (measures 1-7) features a dynamic range from *p* to *pp*, with a first ending bracketed '1' over measures 4-7. The second staff (measures 8-17) starts with a first ending bracketed '2' over measures 8-17 and ends with a *ppp* dynamic. The third staff (measures 18-26) begins with a first ending bracketed '2' over measures 18-26 and ends with a *ff* dynamic. The fourth staff (measures 27-31) features a first ending bracketed '3' over measures 27-31 and ends with a *f* dynamic. The fifth staff (measures 32-36) ends with a *ff* dynamic. The sixth staff (measures 37-40) is marked *trionfante* and ends with a *dim.* dynamic. The seventh staff (measures 41) ends with a *pp* dynamic.

Contrabasso

Lento molto espressivo.

p ff *espressivo*

7 6 1

19

pizz.
pp f *e molto espress.*

2

27

ff *sempre f e ben tenuto* *ff*

3 3

38

trionfante ff *dim.* *dim.* *lunga*

Corno I in F

Lento molto espressivo.

The musical score for Corno I in F consists of five staves of music in 4/4 time, marked "Lento molto espressivo." The score includes various dynamics and articulations:

- Staff 1 (Measures 1-8):** Starts with a *pp* dynamic, followed by a crescendo to *ff*, then a decrescendo through *mf* to *pp*. A fermata is placed over the final measure, which contains a triplet of notes.
- Staff 2 (Measures 9-18):** Begins with *pp*, followed by a phrase in parentheses marked *(pp)*. A first ending bracket labeled "1" spans measures 15-18, ending with a fermata.
- Staff 3 (Measures 22-28):** Starts with a second ending bracket labeled "2" over measures 22-23. The dynamic is *mf*, which then crescendos to *f* by measure 28.
- Staff 4 (Measures 29-35):** Features a third ending bracket labeled "3" over measures 29-30. The dynamic is *ff*.
- Staff 5 (Measures 36-40):** Begins with *trionfante* and *p* dynamics. It includes several accents and a final phrase marked *pp*.

Corno II in F

Lento molto espressivo.

pp \longleftarrow ff mf \rightarrow pp

9

pp (pp)

1

8

22

mf \triangleleft f

29

3

36

trionfante \triangleright p \triangleright p \triangleright pp

Detailed description: This is a musical score for Corno II in F, measures 1 through 40. The score is written in 4/4 time and begins with the tempo marking 'Lento molto espressivo.' The first staff (measures 1-8) starts with a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Dynamic markings are pp, ff, mf, and pp. A fermata is placed over the final measure (measure 8). The second staff (measures 9-21) begins with a half rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. Dynamic markings are pp and (pp). A fermata is placed over the final measure (measure 21). The third staff (measures 22-28) begins with a half rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. Dynamic markings are mf and f. A fermata is placed over the final measure (measure 28). The fourth staff (measures 29-35) begins with a half rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. Dynamic markings are p and pp. A fermata is placed over the final measure (measure 35). The fifth staff (measures 36-40) begins with a half rest, followed by a half note G4, a half note A4, a half note B4, and a half note C5. Dynamic markings are p and pp. A fermata is placed over the final measure (measure 40).

Corno III in F

Lento molto espressivo.

1

2

7

9

22

2

3

a2

f

30

3

ff

36

a2

trionfante

p

41

a2

p

pp

Detailed description: This is a musical score for the Corno III in F part of a piece. The score is written in 4/4 time and consists of five staves of music. The first staff (measures 1-9) begins with a *pp* dynamic and a crescendo leading to a *ff* dynamic. It features three measures of whole rests, each with a box containing a number: 2, 7, and 9. The second staff (measures 10-21) starts with a box containing the number 2, followed by a measure of rest with a box containing 3, and then a melodic line starting on a2 with a *f* dynamic. The third staff (measures 22-35) begins with a box containing 3 and continues with a melodic line that reaches a *ff* dynamic. The fourth staff (measures 36-40) starts with a melodic line marked *trionfante* and *p*, with a box containing a2 above the final measure. The fifth staff (measures 41-48) begins with a *p* dynamic, followed by a melodic line with a box containing a2 above the second measure, and ends with a *pp* dynamic. The score includes various musical notations such as rests, slurs, and dynamic markings.

Corno IV in F

Lento molto espressivo.

pp \rightrightarrows ff

2 7 9 1

22 2 3 a2 f

30 3 ff

36 a2 trionfante p

41 a2 p pp

Detailed description: This is a musical score for the Corno IV in F part of a piece. The score is written in 4/4 time and begins with the tempo marking 'Lento molto espressivo.' The first staff (measures 1-21) starts with a piano (*pp*) dynamic and a crescendo leading to fortissimo (*ff*). It features a melodic line with rests and slurs, and includes first, second, and third endings marked with boxed numbers 1, 2, and 3. The second staff (measures 22-29) begins at measure 22 and includes a first ending marked with a boxed number 2. It features a melodic line with slurs and a fortissimo (*f*) dynamic. The third staff (measures 30-35) begins at measure 30 and includes a first ending marked with a boxed number 3. It features a melodic line with slurs and a fortissimo (*ff*) dynamic. The fourth staff (measures 36-40) begins at measure 36 and includes a first ending marked with a boxed number 2. It features a melodic line with slurs, a 'trionfante' marking, and a piano (*p*) dynamic. The fifth staff (measures 41-48) begins at measure 41 and includes a first ending marked with a boxed number 2. It features a melodic line with slurs, a piano (*p*) dynamic, and a piano-piano (*pp*) dynamic.

Fagotto I

Lento molto espressivo.

Musical notation for measures 1-7. The piece is in 4/4 time with a key signature of one flat. The dynamics are marked as *p*, *ff*, *mp*, *pp*, and *pp*. A first ending bracket labeled '1' spans measures 6 and 7. A second ending bracket labeled '2' spans measure 7.

Musical notation for measures 8-14. The dynamics are marked as *pp* and *pp*. A first ending bracket labeled '1' spans measures 11 and 12.

Musical notation for measures 15-21. The dynamics are marked as *ppp*.

Musical notation for measures 22-29. The dynamics are marked as *f* and *ff*. A first ending bracket labeled '2' spans measures 22 and 23.

Musical notation for measures 30-36. The dynamics are marked as *f* and *ff*. A first ending bracket labeled '3' spans measures 30 and 31.

Musical notation for measures 37-43. The dynamics are marked as *trionfante*, *dim.*, *espressivo*, and *pp*. An *a2* marking is present above measure 38.

Fagotto II

Lento molto espressivo.

Musical notation for measures 1-7. The piece is in 4/4 time with a key signature of one flat. The notation includes dynamic markings *p*, *ff*, *mp*, and *pp*. A first ending bracket labeled '1' spans measures 5-6, and a second ending bracket labeled '2' spans measures 6-7. A slur covers measures 1-4.

Musical notation for measures 8-16. The notation includes a first ending bracket labeled '1' over measure 9, a dynamic marking *pp*, and a triplet bracket labeled '3' over measures 10-12. A slur covers measures 13-16.

Musical notation for measures 17-23. The notation includes a dynamic marking *ppp*, a first ending bracket labeled '2' over measure 22, and a dynamic marking *f*. Slurs are present over measures 17-21 and 22-23.

Musical notation for measures 24-37. The notation includes dynamic markings *ff* and *f*. Slurs are present over measures 24-27, 28-31, and 32-37.

Musical notation for measures 38-44. The notation includes a dynamic marking *ff*. A slur covers measures 38-44.

Musical notation for measures 45-52. The notation includes dynamic markings *trionfante*, *dim.*, *espressivo*, and *pp*. Slurs are present over measures 45-48 and 49-52.

Flauto

Lento molto espressivo.

Musical score for Flute, measures 24-41. The score is in 4/4 time and features several dynamic markings and articulations.

Measures 24-25: Rests, followed by a 4-measure phrase, a rest, and a 7-measure phrase. Above the staff, boxed numbers 1 and 2 indicate fingerings for the 7-measure phrase.

Measures 26-33: *ff* (fortissimo) dynamic. Measures 26-32 contain eighth-note patterns with slurs. Measure 33 contains a triplet of eighth notes, with a boxed number 3 above it.

Measures 34-41: *ff* dynamic. Measure 34 is marked *8va* (octave up) with a dashed line. The phrase concludes with the marking *trionfante* (triumphant). Measure 40 includes a *dim.* (diminuendo) marking with a wedge-shaped hairpin.

Gran Cassa

Lento molto espressivo.

tr tr

2 7 9

1

pp sf mf > pp

22

2 3

8 3

tr

ff

37

tr

trionfante

3

pp

lunga > ppp

Oboe

Lento molto espressivo.

Musical notation for measures 1-11. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 1 contains a whole note chord with a '4' above it. Measure 2 is a whole rest. Measure 3 contains a whole note chord with a '3' above it. Measure 4 is a whole rest. Measure 5 starts with a quarter note marked with an asterisk (*), followed by eighth notes in measures 6-11. Dynamics are *pp* at the start and *(sempre pp)* at the end.

Musical notation for measures 12-28. Measure 12 starts with a half note marked with a '1' in a box, followed by eighth notes. Measure 13 is a whole rest. Measure 14 contains a whole note chord with an '8' above it. Measure 15 is a whole rest. Measure 16 contains a whole note chord with a '2' in a box. Measure 17 is a whole rest. Measure 18 contains a whole note chord with a '3' above it. Measure 19 is a whole rest. Measures 20-28 continue with eighth notes and quarter notes. Dynamics include *ff* at the end of measure 18.

Musical notation for measures 29-36. Measure 29 starts with a half note marked with a '3' in a box, followed by eighth notes. Measure 30 is a whole rest. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 starts with a quarter note, followed by eighth notes in measures 34-36. Dynamics include *f* at the start of measure 33 and *ff* at the end of measure 34.

Musical notation for measures 37-44. Measure 37 starts with a half note, followed by eighth notes in measures 38-44. Dynamics include *trionfante* at the start and *dim.* at the end. The piece concludes with a fermata over the final note.

Organo

Lento molto espressivo.

Musical score for organ, measures 1-7. The piece is in 4/4 time and B-flat major. The first system consists of three staves. The upper two staves are grand staff notation. The first staff (treble clef) has a *p* dynamic marking. The second staff (bass clef) has a *ff* dynamic marking. The third staff (bass clef) has a *p* dynamic marking and a performance instruction: "(St. Diap. or Salc. on Sw.)". The music features a series of chords in the upper staves and a melodic line in the lower staff.

Musical score for organ, measures 8-14. The piece continues in 4/4 time and B-flat major. The first system consists of three staves. The upper two staves are grand staff notation. The first staff (bass clef) has a *pp* dynamic marking and a performance instruction: "(one stop only)". The second staff (treble clef) has a *p* dynamic marking and a performance instruction: "(open Diap. Sw.)". A box containing the number "1" is positioned above the second staff. The music features a series of chords in the upper staves and a melodic line in the lower staff.

Musical score for organ, measures 15-21. The piece continues in 4/4 time and B-flat major. The first system consists of three staves. The upper two staves are grand staff notation. The first staff (bass clef) has a *pp* dynamic marking. The second staff (bass clef) has a *pp* dynamic marking. The third staff (bass clef) has a *pp* dynamic marking. The music features a series of chords in the upper staves and a melodic line in the lower staff.

22

2

f (Gt.)

3

ff (Gt. with Sw. coupled.)

ff

trionfante

40

p (Sw.)

dim.

pp

lunga

Timpano

Lento molto espressivo.

1

pp *sff* *mf* *pp*

22

2

3

4

3

3

p *f* *ff*

36

f *sff* *trionfante* *ff* *mf*

41

2

p *pp* *lunga* *ppp*

Tromba II

Lento molto espressivo.

2 7 9 1 2

ff

23 3 3

pp < > *mf* < >

34 *ff* trionfante

39 *p* (*pp*) *pp*

Tromba III

Lento molto espressivo.

ff

2 7 9 2 8 3

34

ff *trionfante*

39

p (*pp*) *pp*

Trombone I

Lento molto espressivo.

pp \leftarrow *ff* *mf* \rightarrow *pp*

22 **2** **3** **2** **3**

pp *mf* \leftarrow

34 *ff* *trionfante* -

39 \leftarrow *p* \leftarrow (*pp*) *p* *p* \leftarrow

Trombono Basso

Lento molto espressivo.

2 7 9 6

1 2

pp \curvearrowright *ff*

29

3

mf \curvearrowright *ff*

38 *trionfante*

p \curvearrowright *(pp)* *p* *p* \curvearrowright

Tuba

Lento molto espressivo.

pp \curvearrowright *ff*

2 7 9 3

1 2

26

mf *mf*

3

34

ff *p* *p* *p* *p* *p* *p*

trionfante

40

(pp) *p* *p* *p* *p* *p*

Viola

Lento molto espressivo.

Musical notation for measures 1-8. The piece is in 4/4 time with a key signature of one flat. The notation includes dynamic markings *p* and *ff*, and the instruction *espressivo*. A triplet of eighth notes is marked with a '3' above it. There are also hairpins indicating volume changes.

Musical notation for measures 9-21. It features a triplet of eighth notes marked with a '3' above it, followed by a five-measure rest marked with a '5' above it. Dynamic markings include *pp* and *pp* with hairpins. A boxed number '1' is placed above the first measure of the triplet.

Musical notation for measures 22-27. The instruction *f e molto espress.* is present. The notation ends with a *ff* dynamic marking and a hairpin.

Musical notation for measures 28-33. The instruction *sempre f e ben tenuto* is present. A boxed number '3' is placed above the first measure of this section.

Musical notation for measures 34-39. The instruction *trionfante* is present. Dynamic markings include *ff*, *(ff)*, and *ff* with hairpins.

Musical notation for measures 40-44. The instruction *dim.* is present. The notation ends with a *dim.* marking and hairpins.

Violino II

Lento molto espressivo.

Musical score for Violino II, measures 1-36. The score is in 4/4 time and B-flat major. It features various dynamics and articulations.

Measures 1-9: *ff*, *espressivo*, *p*, *ppp*, *pp*. Includes a triplet of eighth notes in measure 9.

Measures 10-23: *pp*, *pp*, *f* e molto espress. Includes first and second endings marked with boxes 1 and 2.

Measures 24-28: *ff*.

Measures 29-35: *sempre f e ben tenuto*, *ff*.

Measures 36-40: *(ff)*, *trionfante*, *ff*, *dim.*, *dim.*.

Violoncello I

Lento molto espressivo.

Solo

Musical notation for measures 1-7. The piece is in 4/4 time with a key signature of one flat. The dynamics are marked as *p*, *ff*, *espressivo*, *p*, *pp*, and *f* *espress.*. The notation includes a fermata over the first measure and various slurs and accents.

Musical notation for measures 8-14. Measure 8 is marked with a box containing the number 1. Dynamics include *pp* and *mf*. There are slurs and accents throughout the passage.

Musical notation for measures 15-29. Dynamics include *p* and *(pp)*. The notation features slurs and accents.

Musical notation for measures 30-29. Measure 30 is marked with a box containing the number 2. The section is marked "Tutti." and includes dynamics *f* *e molto espress.* and *ff*. The notation includes slurs and accents.

Musical notation for measures 30-36. Measure 30 is marked with a box containing the number 3. The instruction "sempre *f* e ben tenuto" is present. Dynamics include *ff*. The notation includes slurs and accents.

Musical notation for measures 37-44. Measure 37 is marked with a box containing the number 3. Dynamics include *(ff)*, *trionfante*, *ff*, *dim.*, and *dim.*. The instruction "divisi" is present. The notation includes slurs and accents.



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

2.4/03