SOLEMN MELODY

FOR

Full Orchestra and Organ

by

Henry Walford Davies

Full Set of Parts

IN THE UNITED STATES

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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

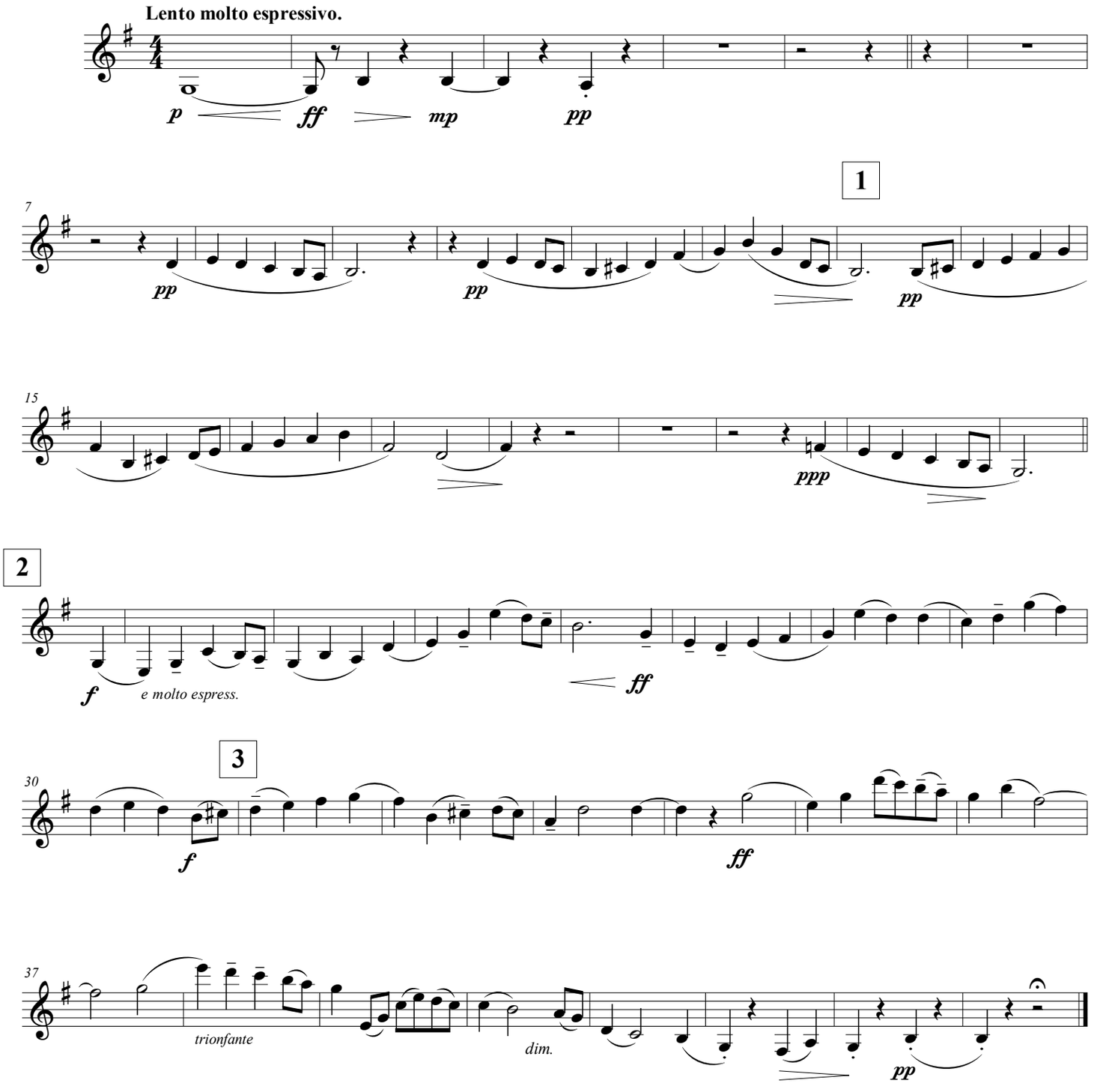
Source Information

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

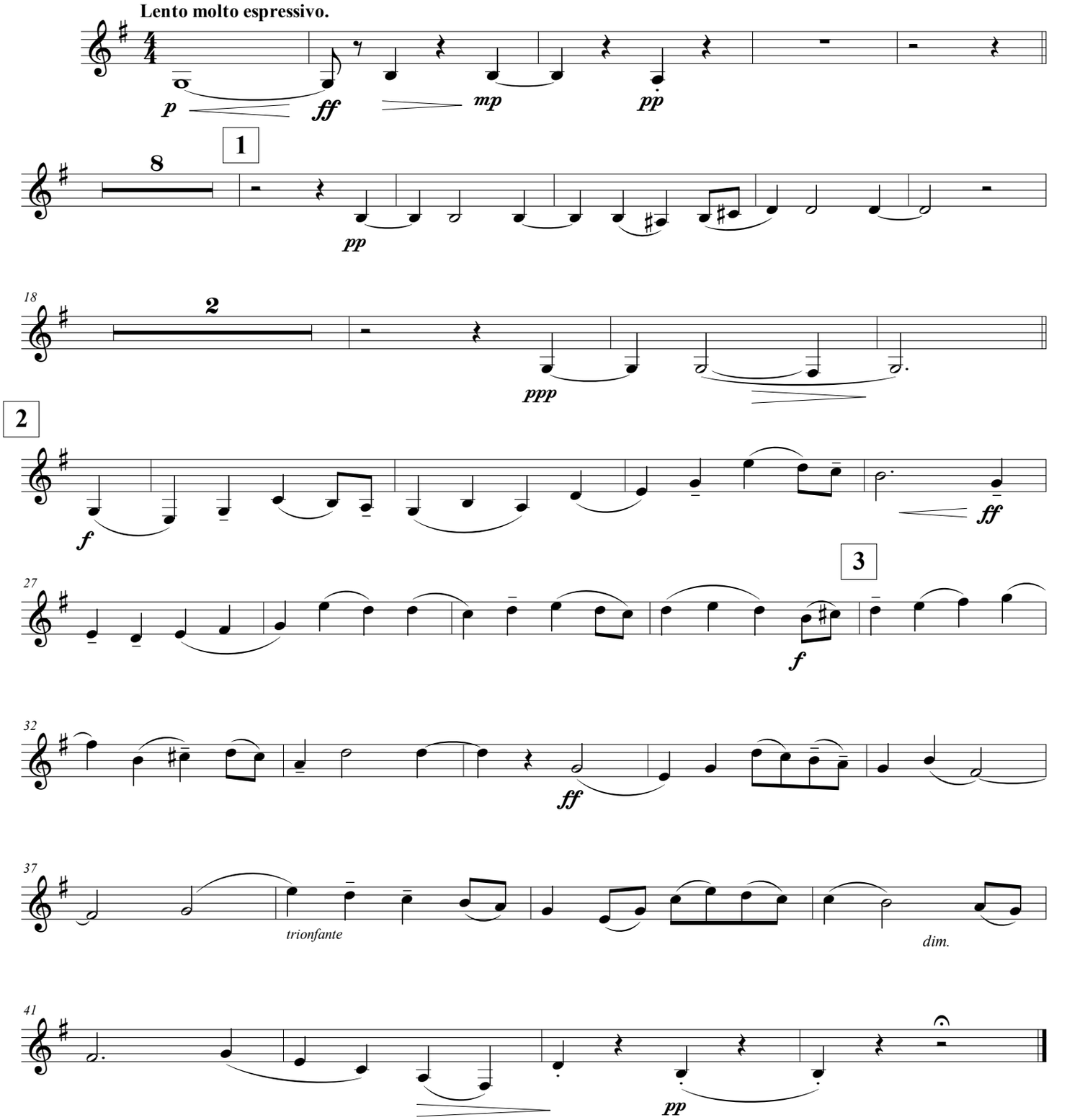
Reference Material and Software

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

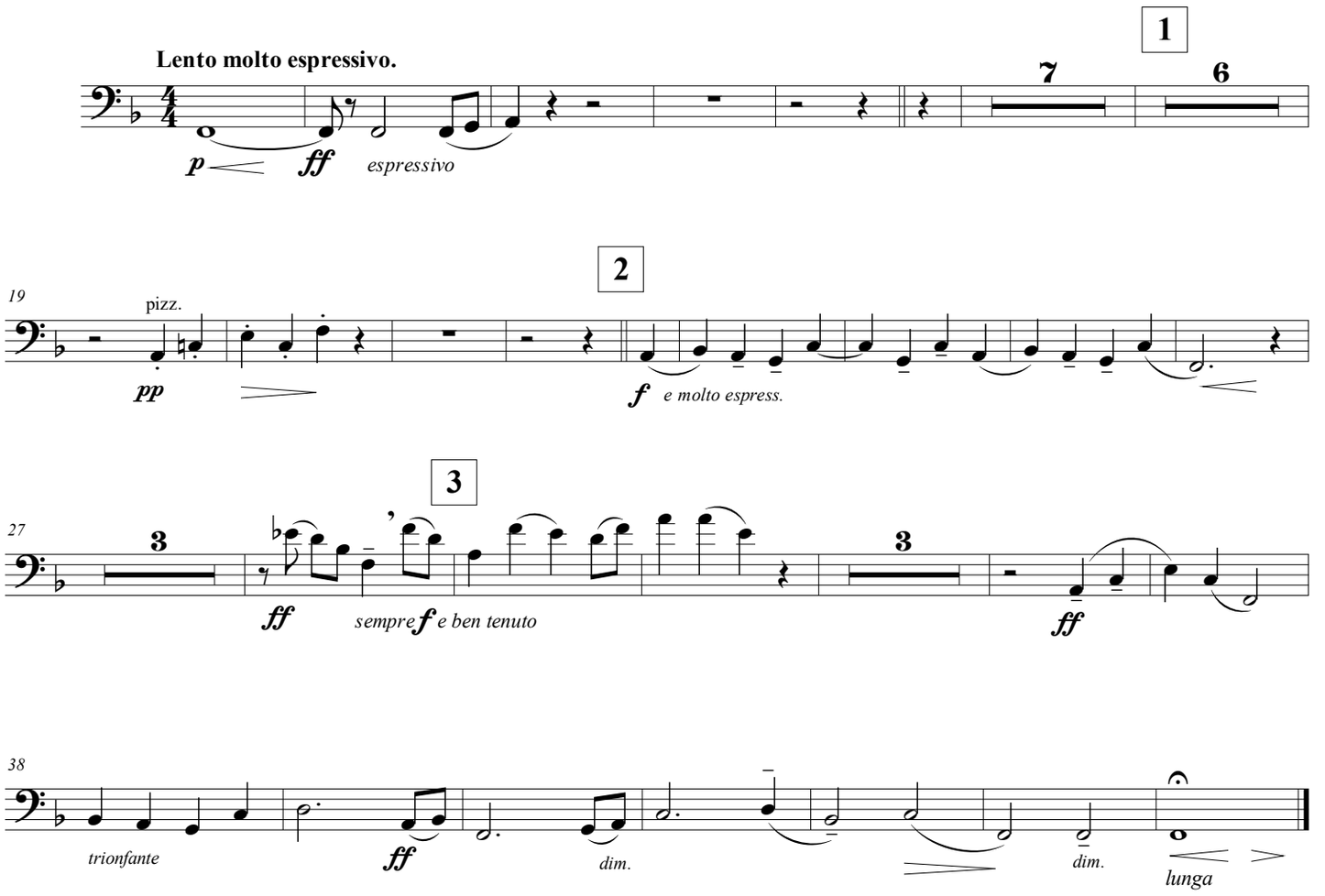
Clarineto I in B Flat



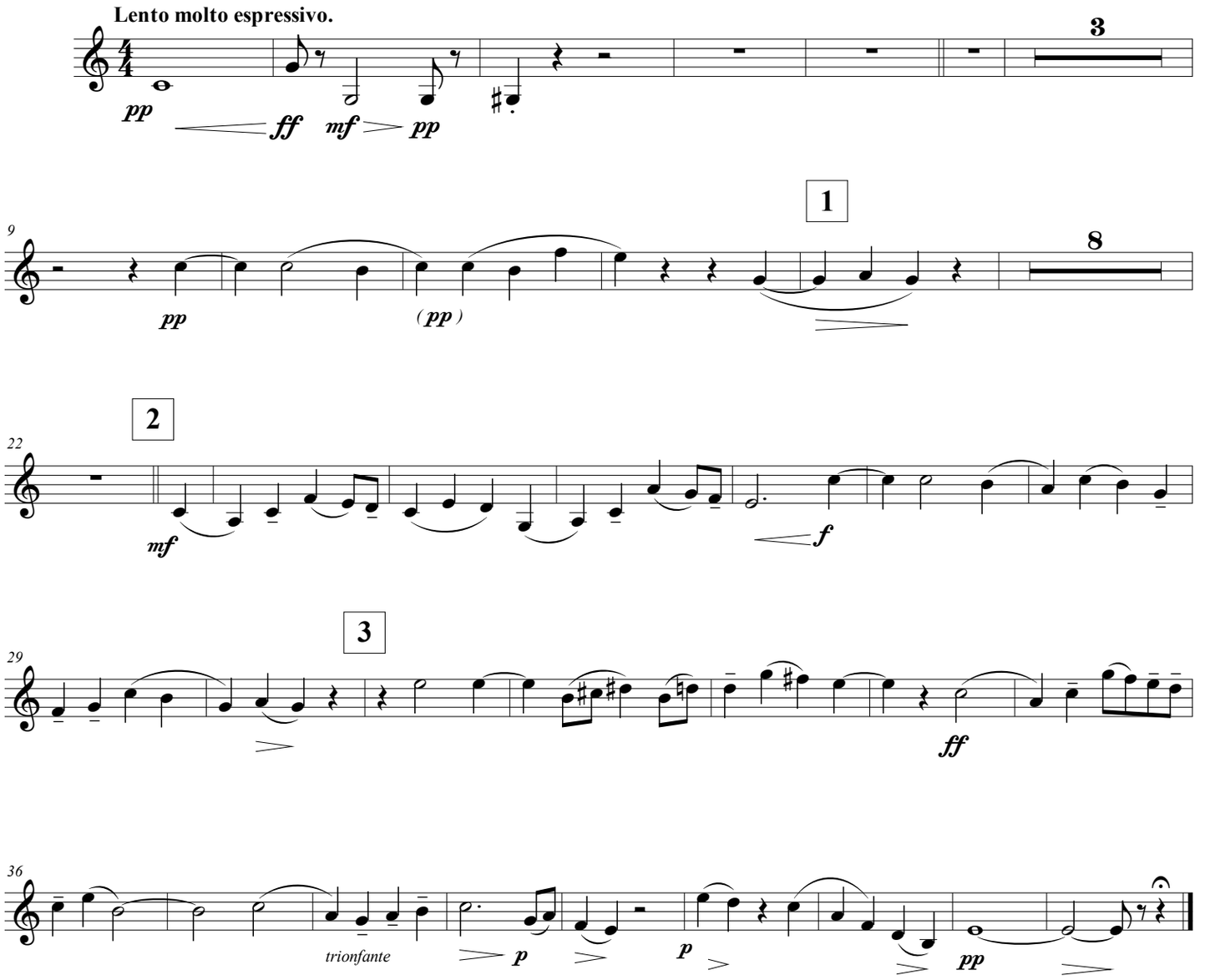
Clarineto II in B Flat



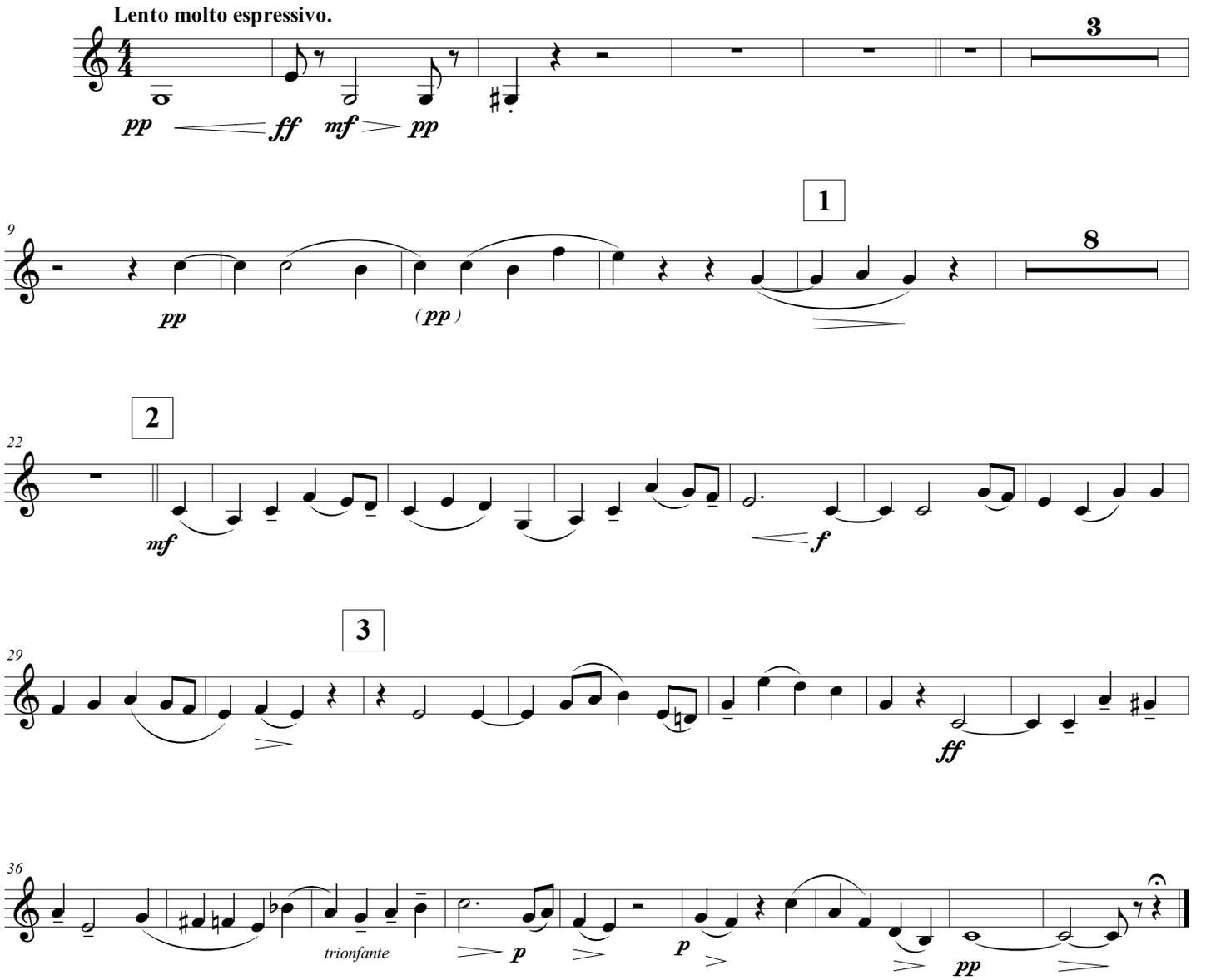
Contrabasso



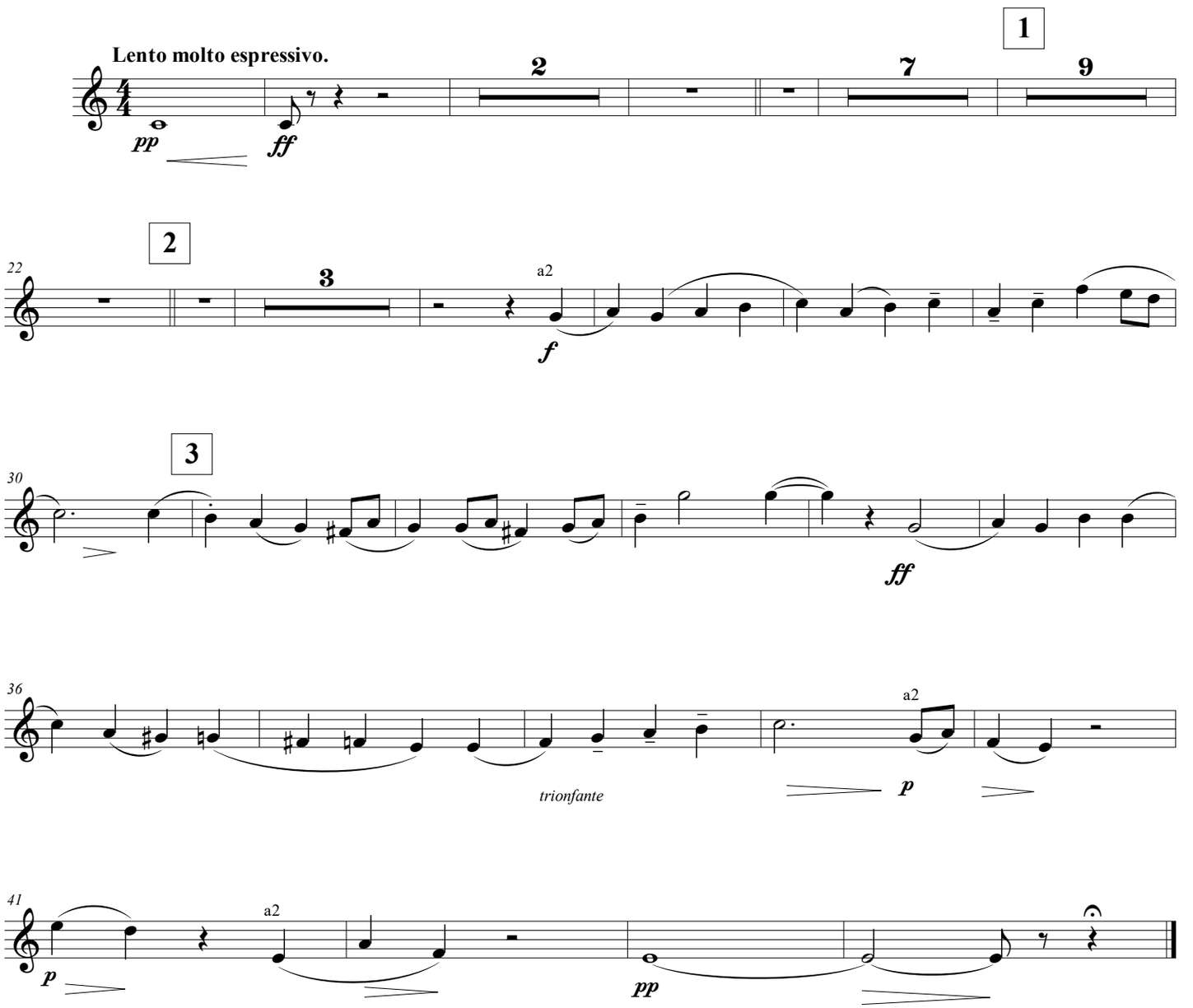
Corno I in F


Lento molto espressivo.
3
pp
ff
mf
pp
9
1
8
pp
(pp)
22
2
mf
f
29
3
ff
36
trionfante
p
p
pp

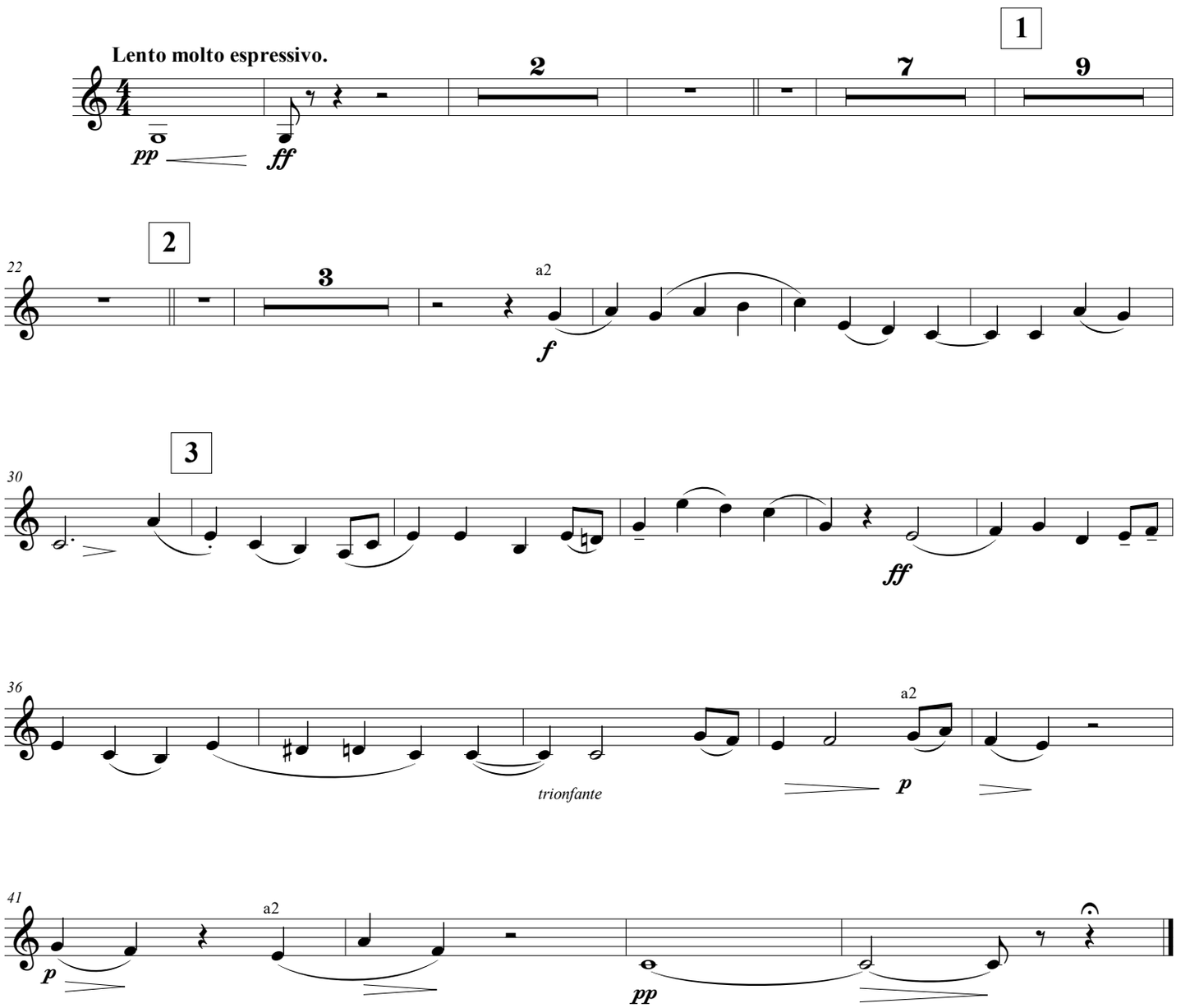
Corno II in F


Lento molto espressivo.
3
pp
ff
mf
pp
9
1
8
pp
(pp)
22
2
mf
f
29
3
ff
36
trionfante
p
p
pp

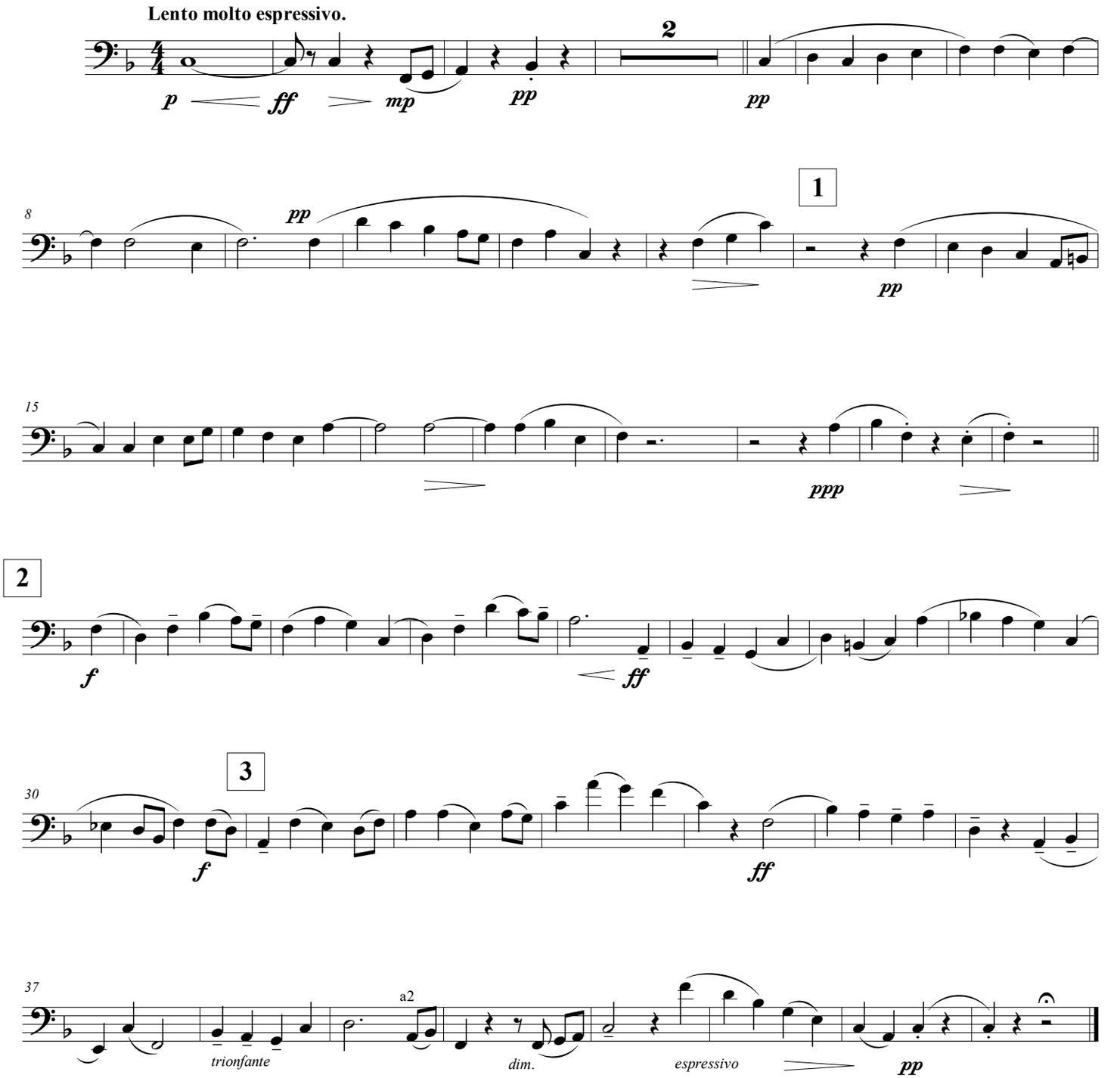
Corno III in F



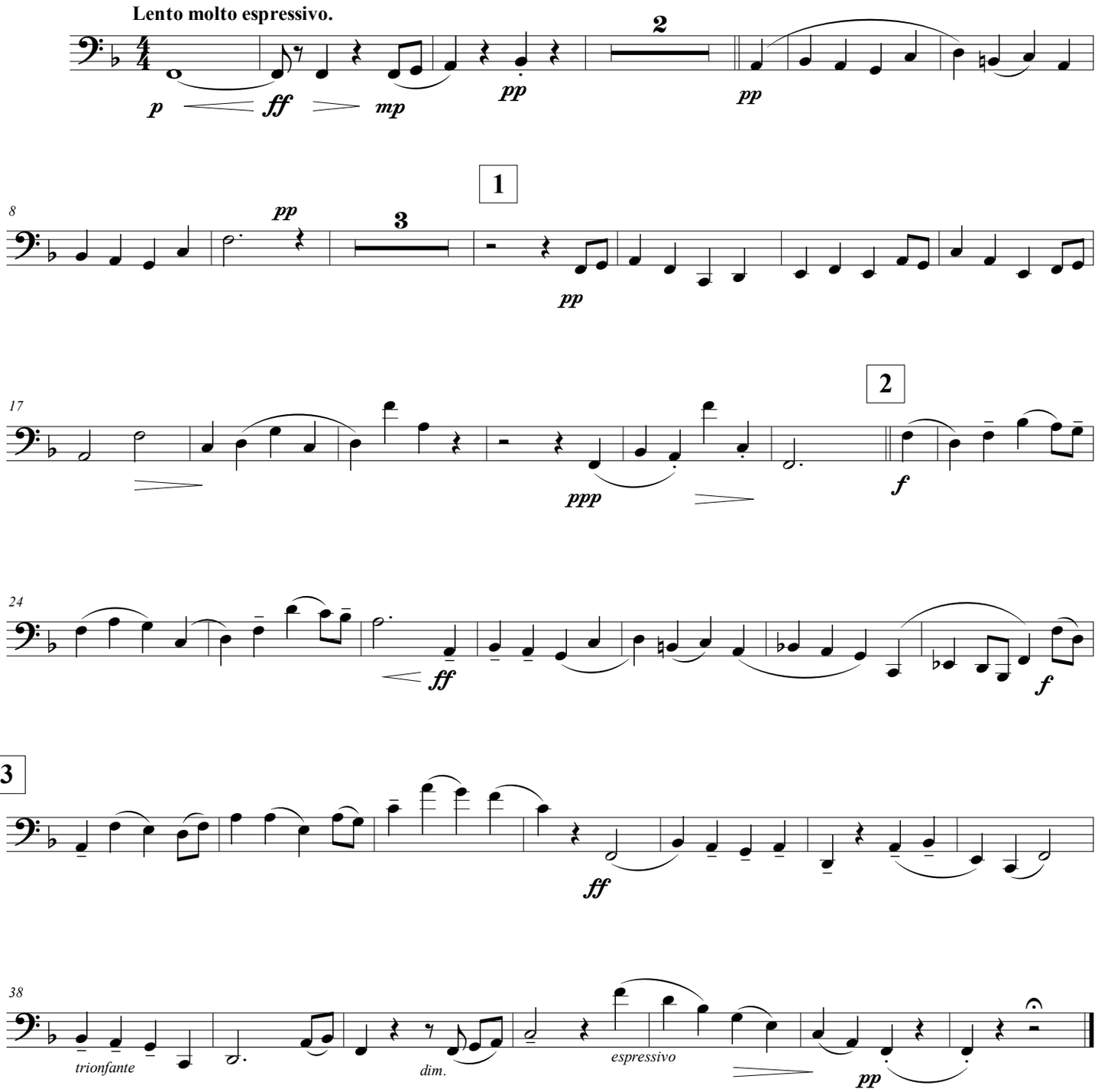
Corno IV in F


Lento molto espressivo.
1
2
7
9
pp
ff
2
22
3
a2
f
3
30
ff
36
a2
trionfante
p
41
a2
p
pp

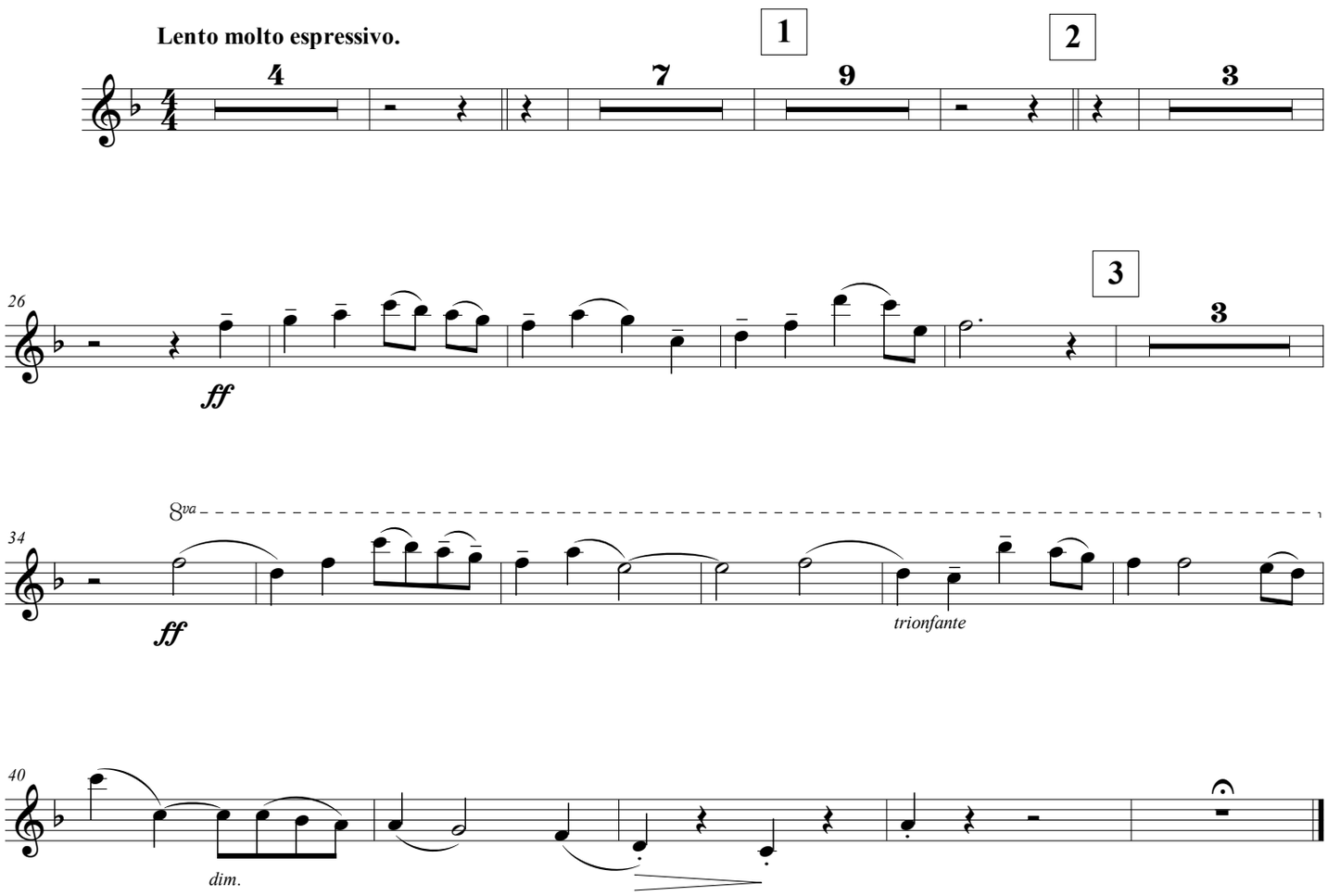
Fagotto I


Lento molto espressivo.
2
p
ff
mp
pp
pp
8
pp
1
pp
15
ppp
2
f
ff
30
3
f
ff
37
a2
trionfante
dim.
espressivo
pp

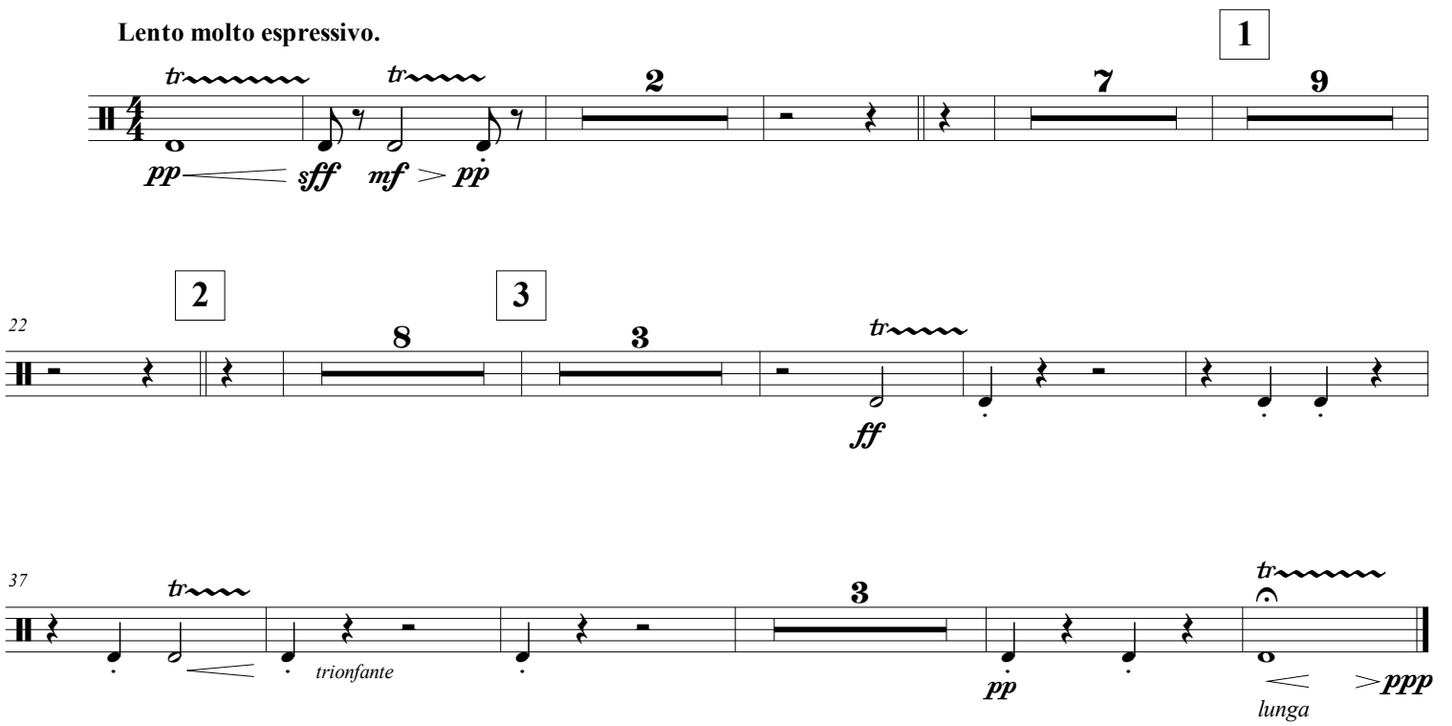
Fagotto II


Lento molto espressivo.
p
ff
mp
pp
2
pp
1
8
pp
3
pp
17
2
ppp
f
24
ff
f
3
ff
38
trionfante
dim.
espressivo
pp

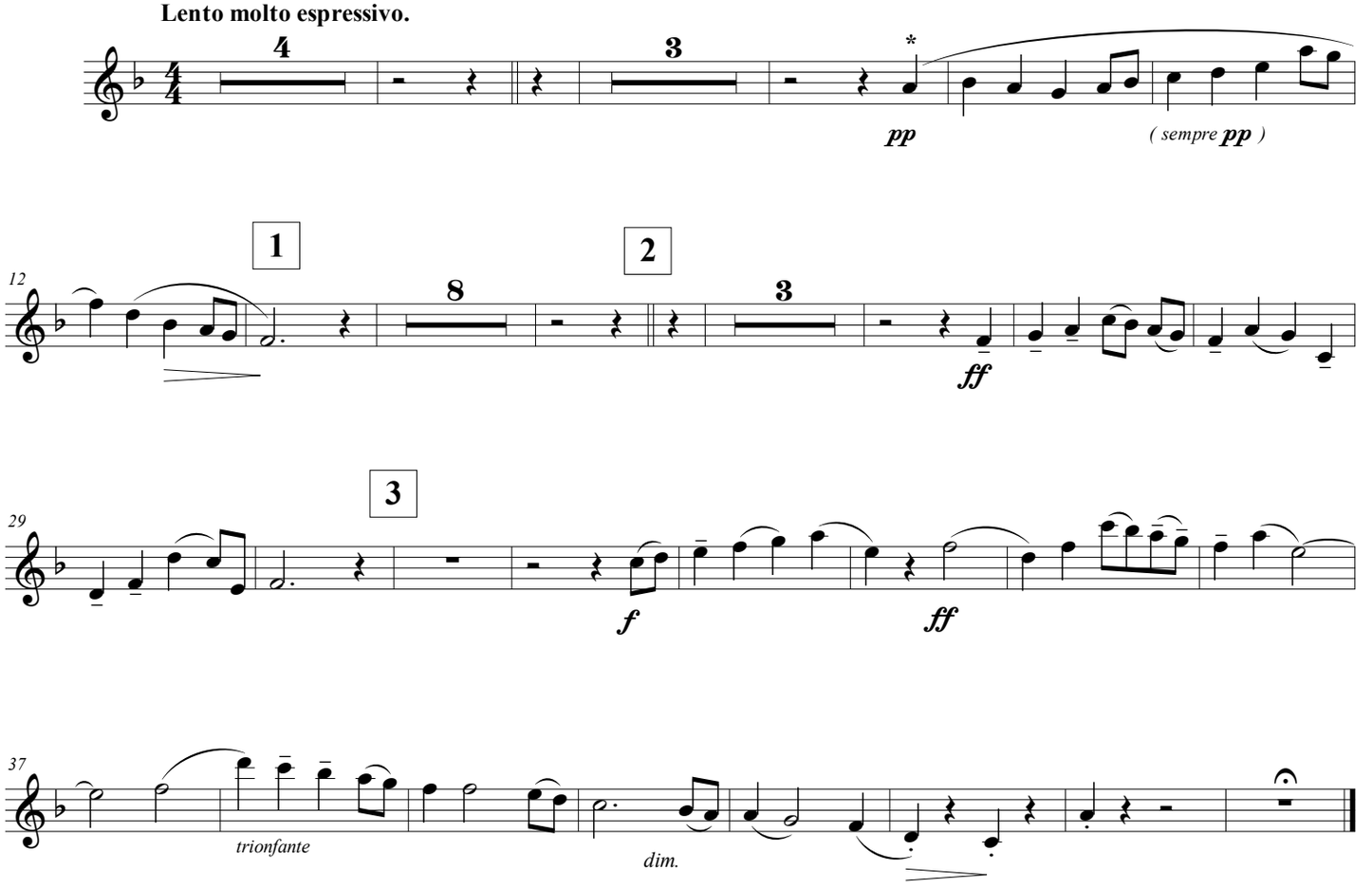
Flauto


Lento molto espressivo.
1
2
3
4
7
9
3
26
ff
3
3
34
8va
ff
trionfante
40
dim.

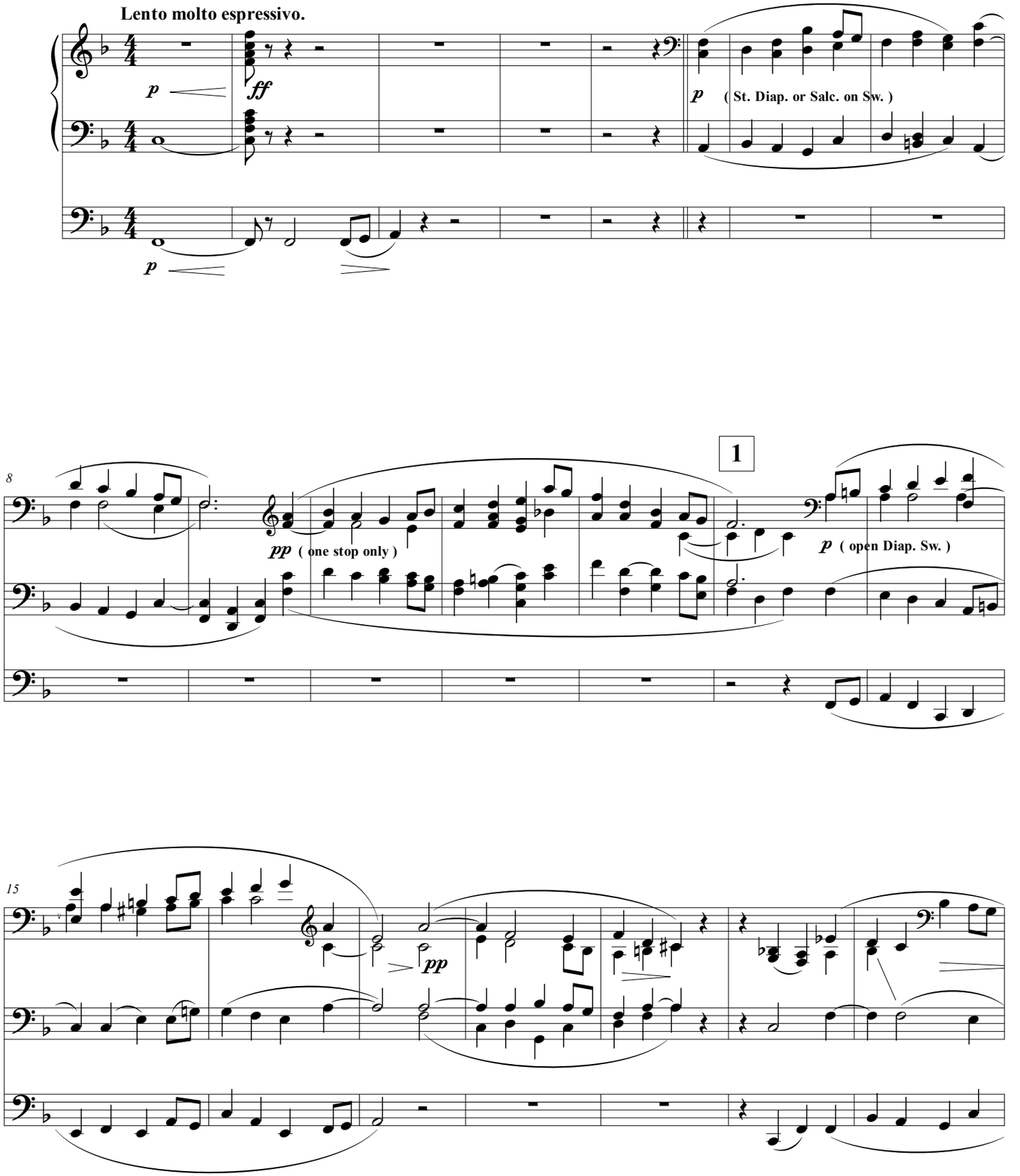
Gran Cassa

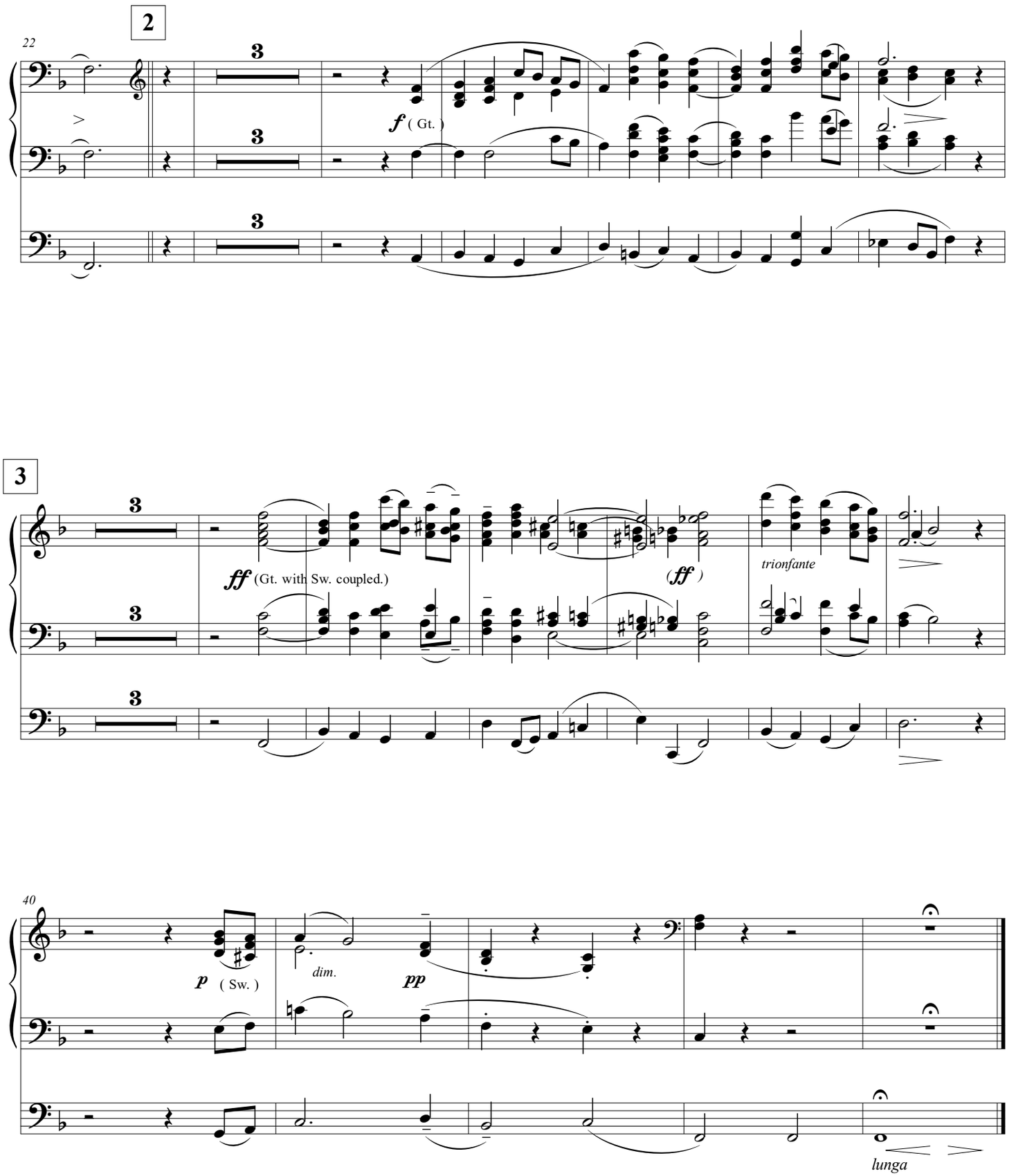

Lento molto espressivo.
1
2
7
9
pp
sff
mf
pp
22
2
3
8
3
ff
37
3
trionfante
pp
lunga
ppp

Oboe

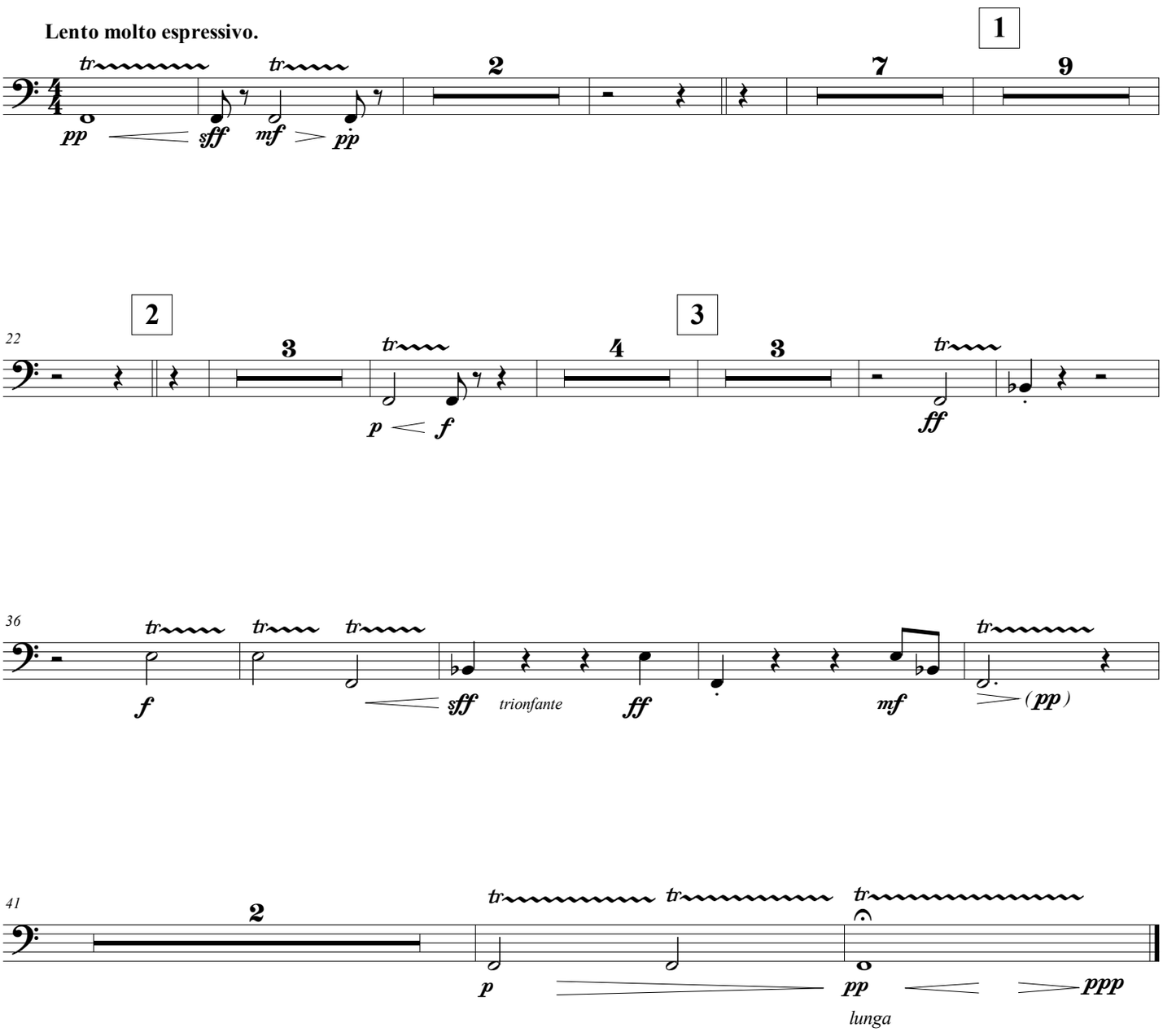

Lento molto espressivo.
4
3
*
pp
(sempre pp)
1
2
12
8
3
ff
3
29
f
ff
37
trionfante
dim.

Organo

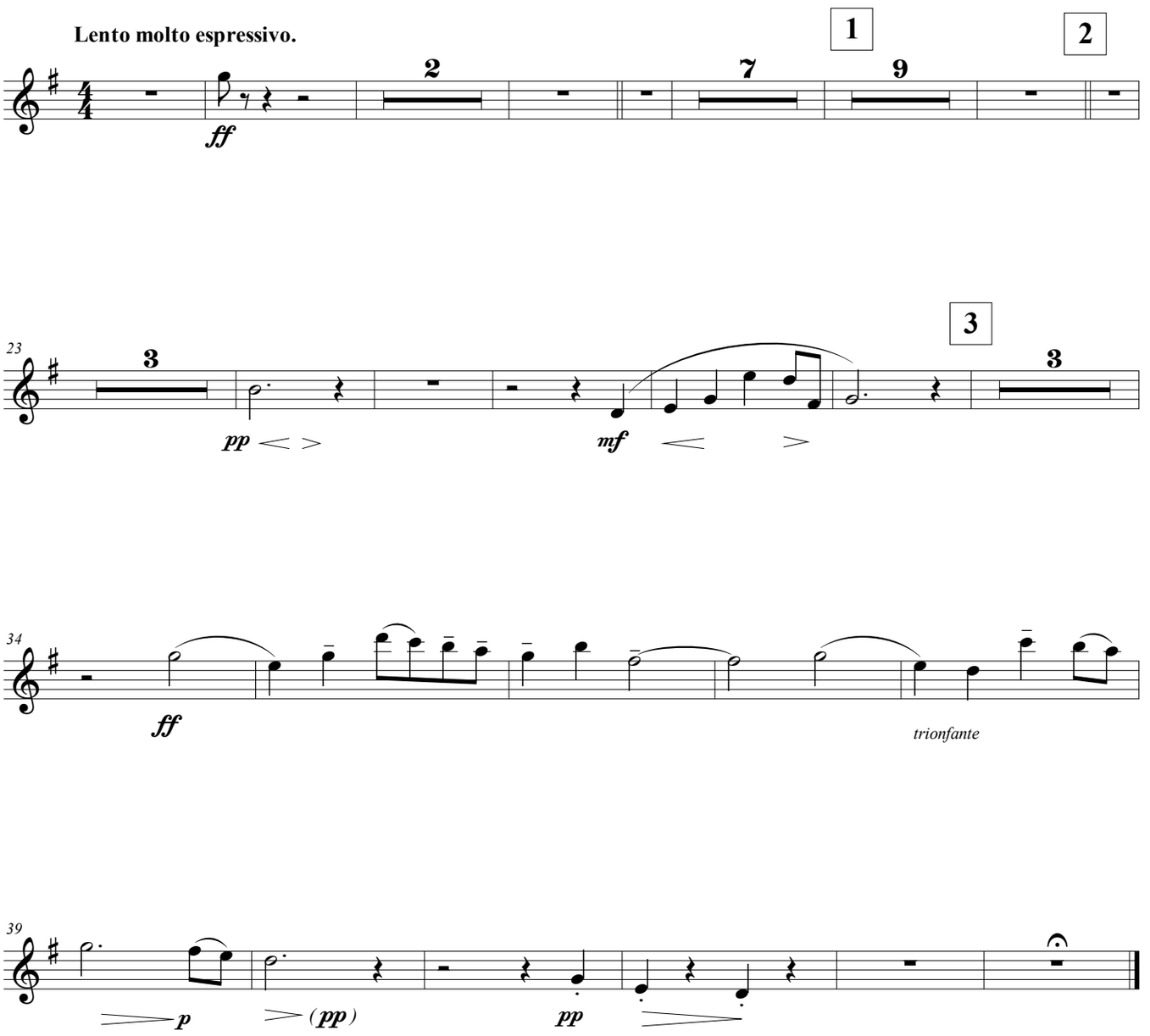

Lento molto espressivo.
p
ff
p
(St. Diap. or Salc. on Sw.)
p
8
pp (one stop only)
1
p (open Diap. Sw.)
15
pp


2
22
3
f (Gt.)
3
3
3
3
3
3
ff (Gt. with Sw. coupled.)
(ff)
trionfante
40
p (Sw.)
dim.
pp
lunga

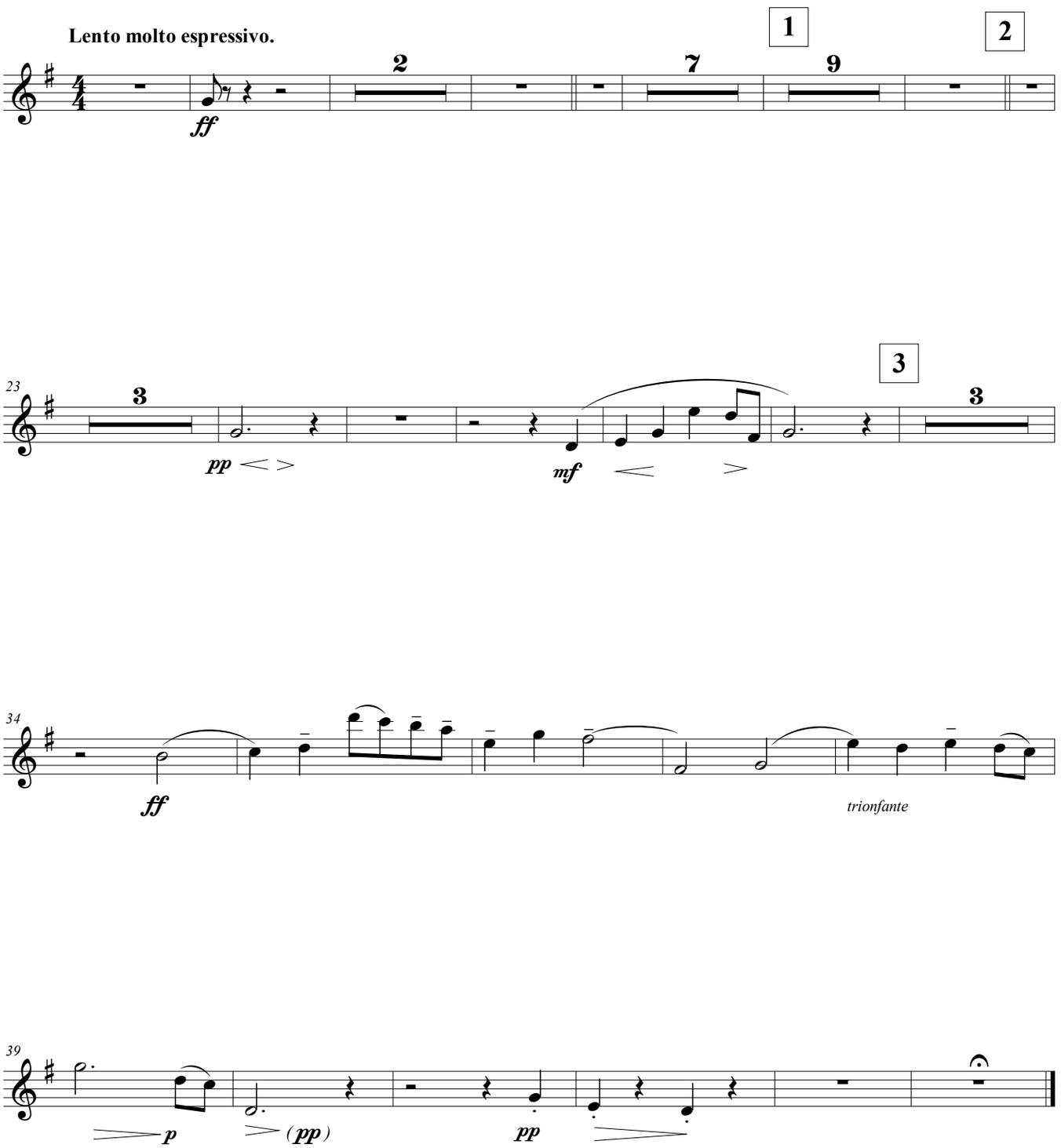
Timpano


Lento molto espressivo.
1
2
7
9
pp
sff
mf
pp
22
2
3
3
4
3
p
f
ff
36
f
sff
trionfante
ff
mf
(pp)
41
2
p
pp
ppp
lunga

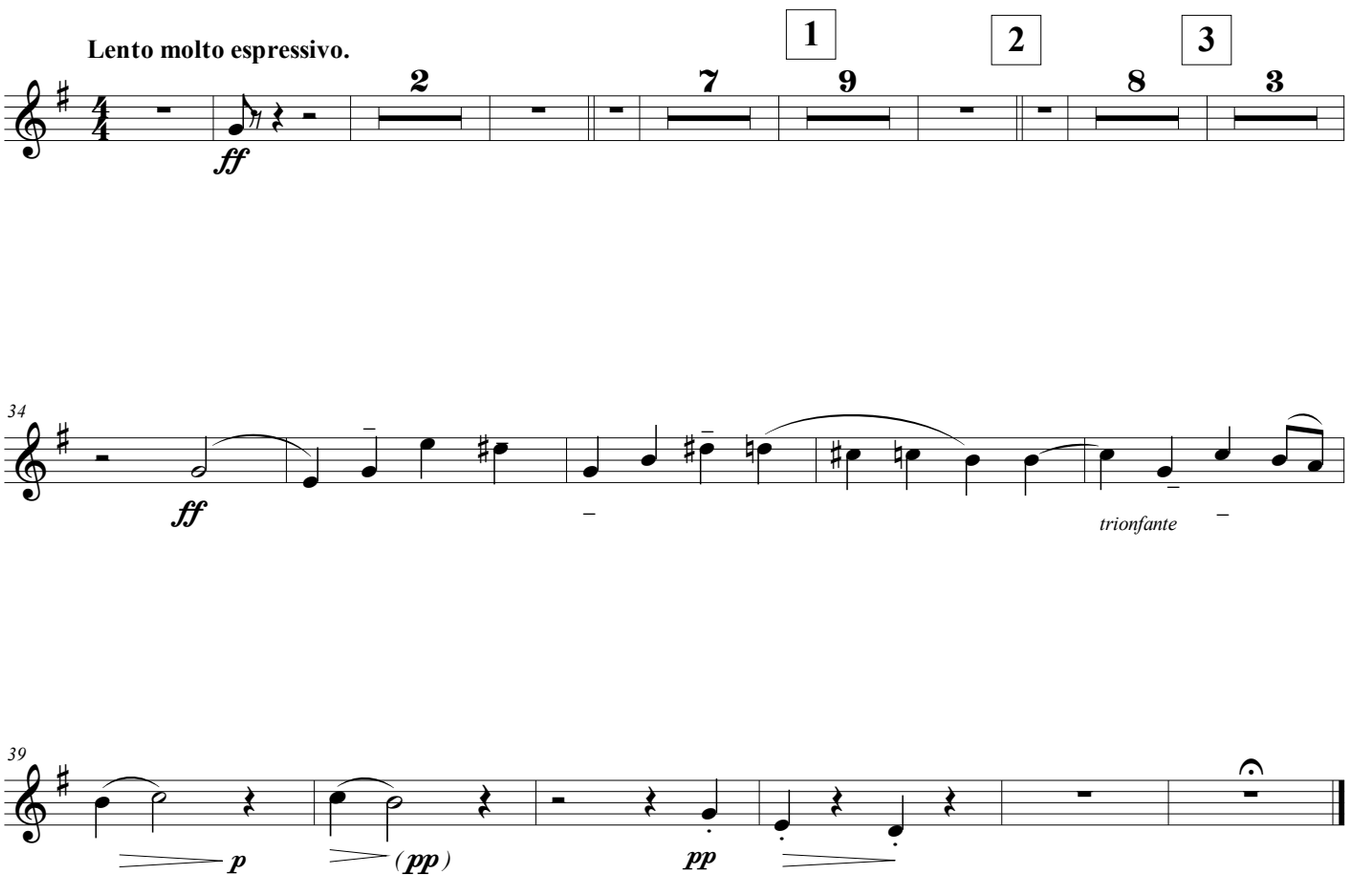
Tromba I



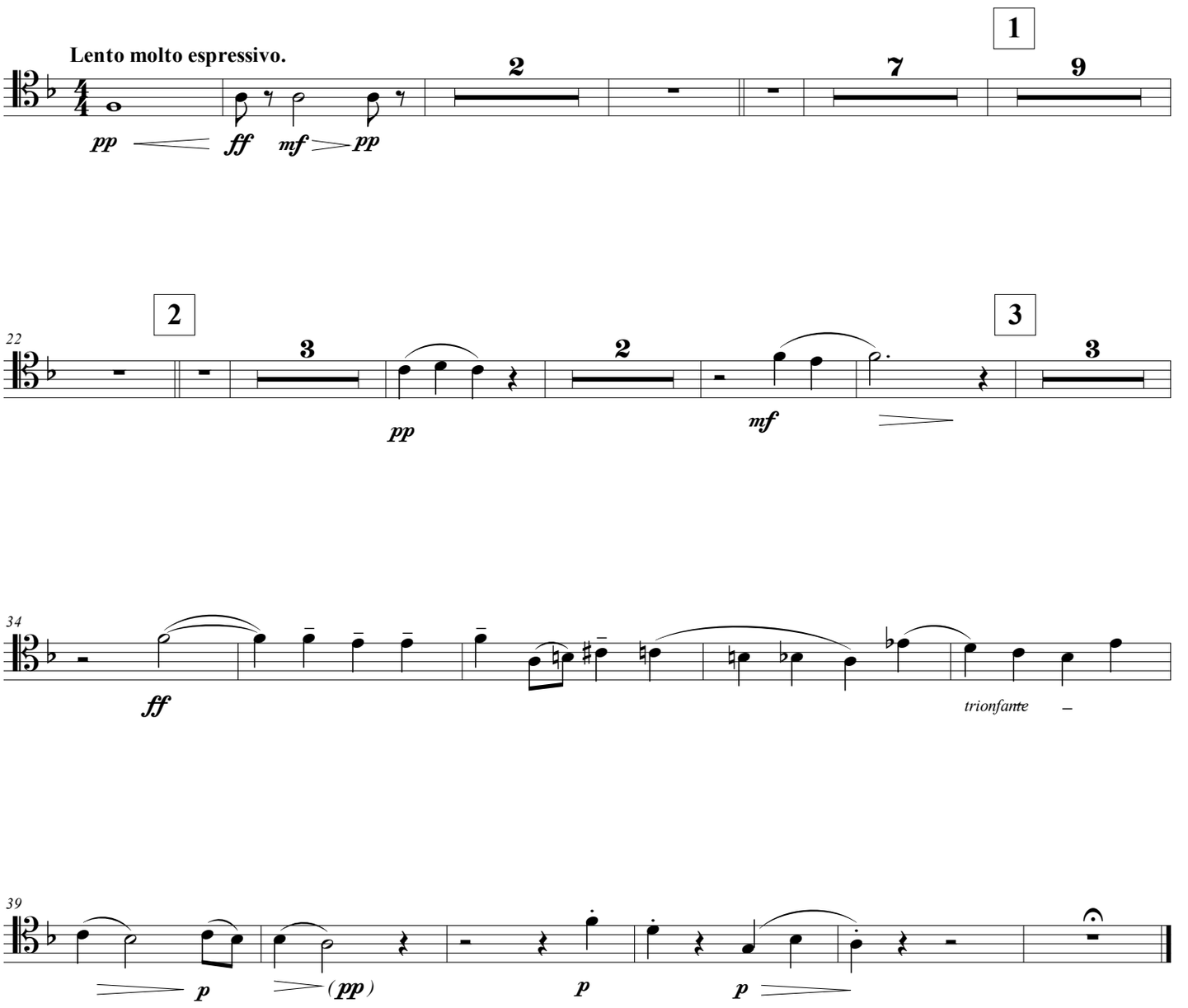
Tromba II


Lento molto espressivo.
1
2
ff
2
7
9
23
3
3
3
pp
mf
34
ff
trionfante
39
p
(pp)
pp

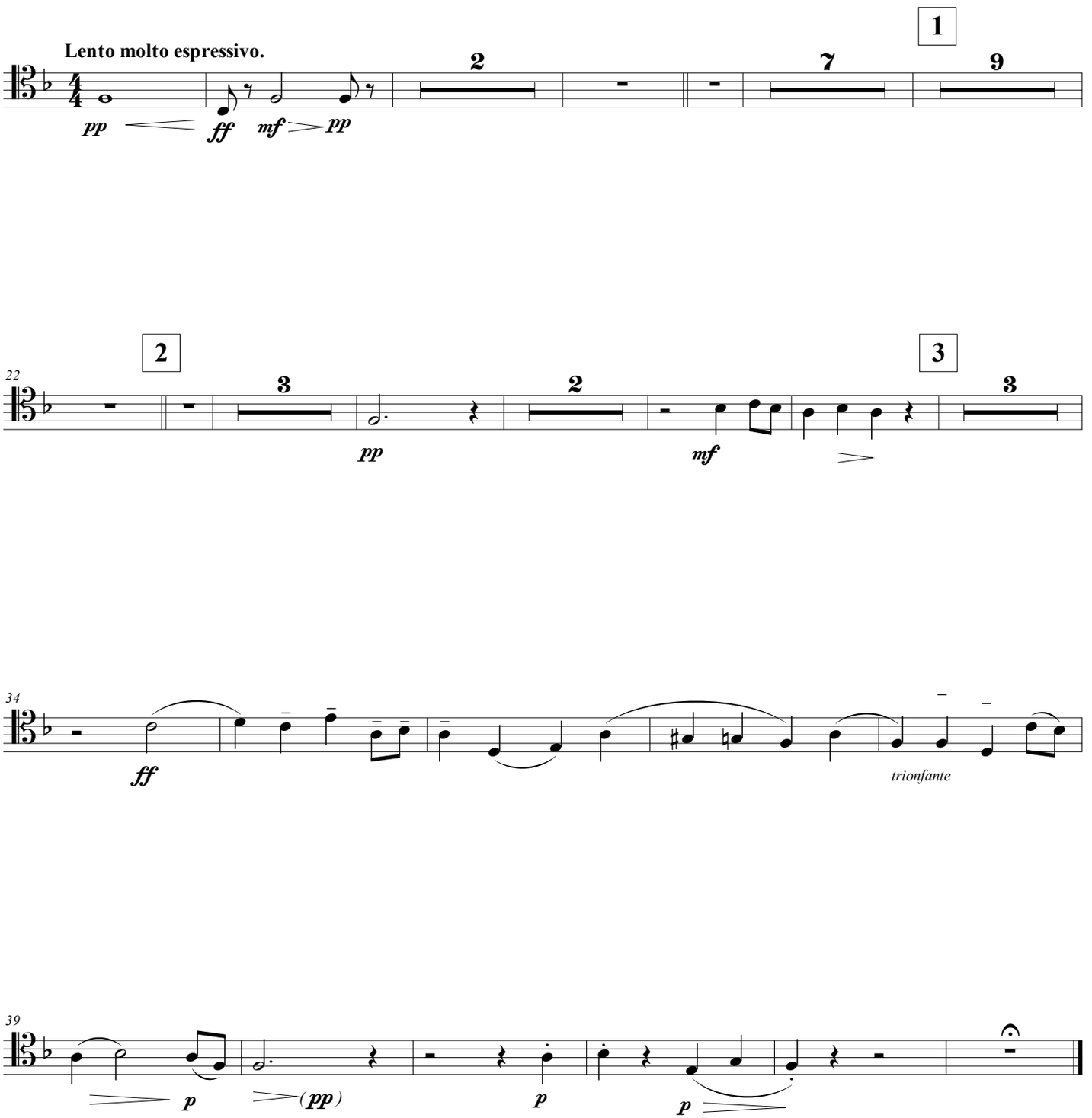
Tromba III


Lento molto espressivo.
1
2
3
2
7
9
8
3
ff
34
ff
trionfante
39
p
(pp)
pp

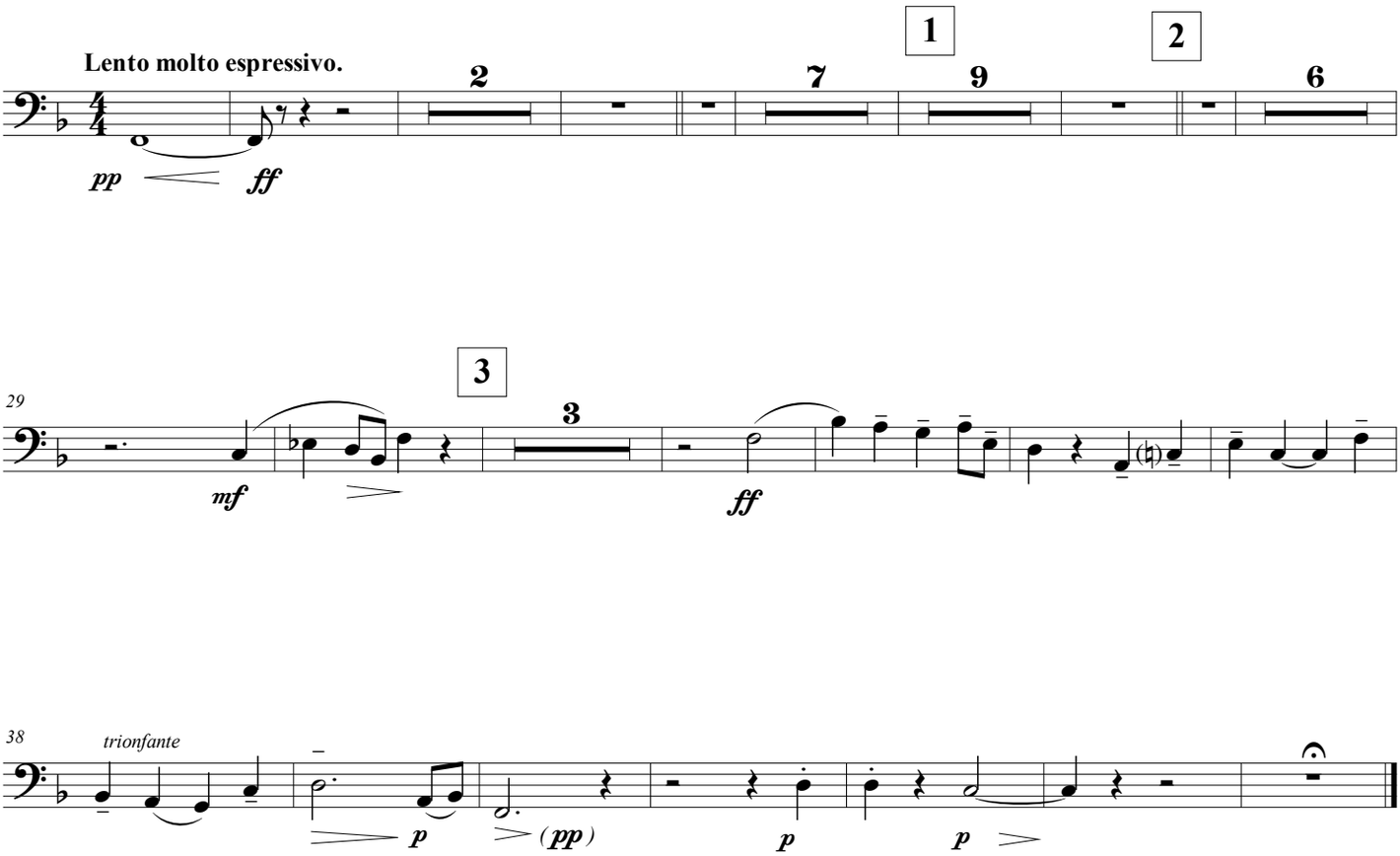
Trombone I


Lento molto espressivo.
1
2
7
9
pp
ff
mf
pp
22
2
3
2
3
3
pp
mf
34
ff
trionfante
39
p
(pp)
p
p

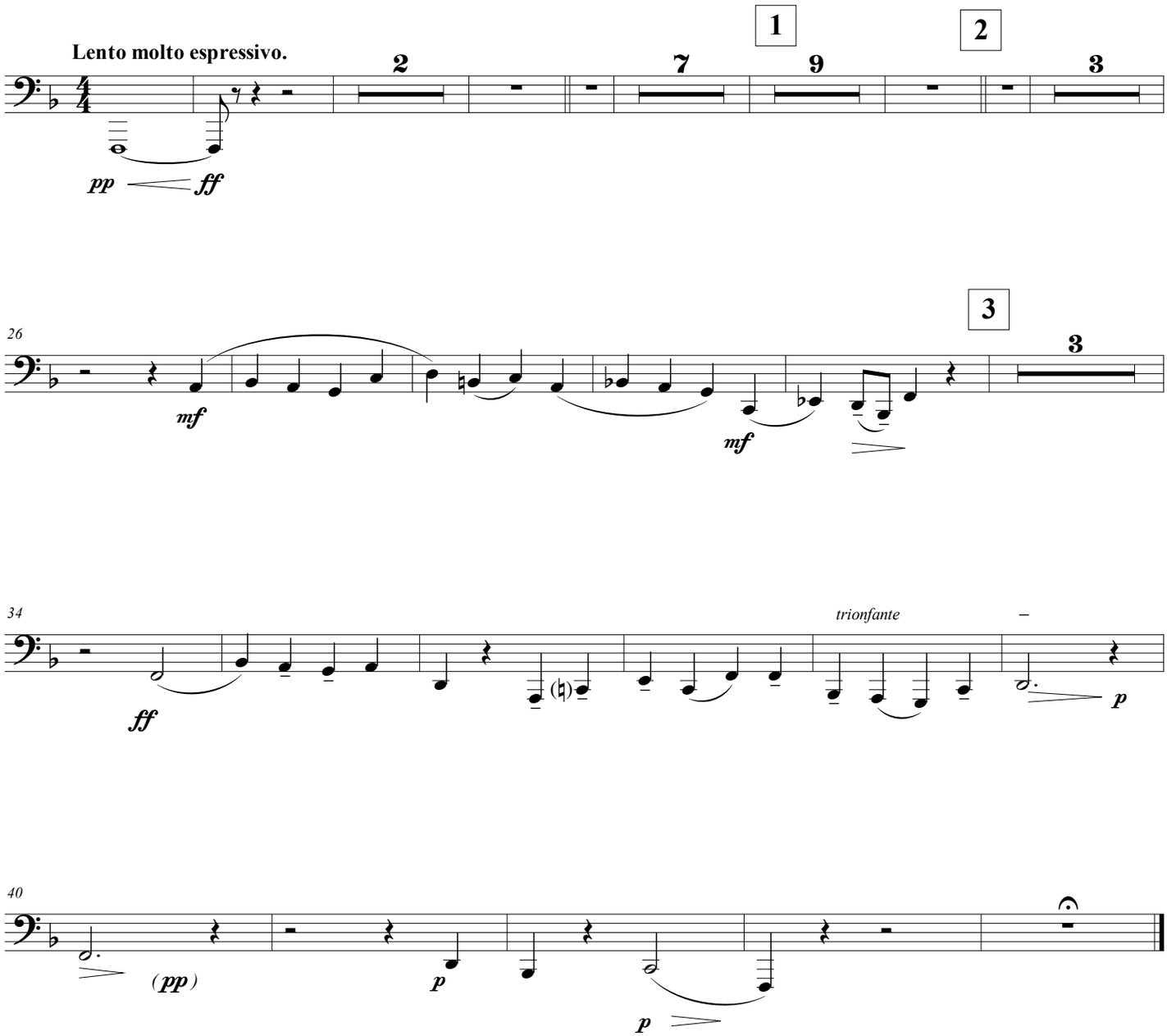
Trombone II


Lento molto espressivo.
1
2
7
9
pp
ff
mf
pp
22
2
3
2
3
pp
mf
34
ff
trionfante
39
p
(pp)
p
p

Trombono Basso

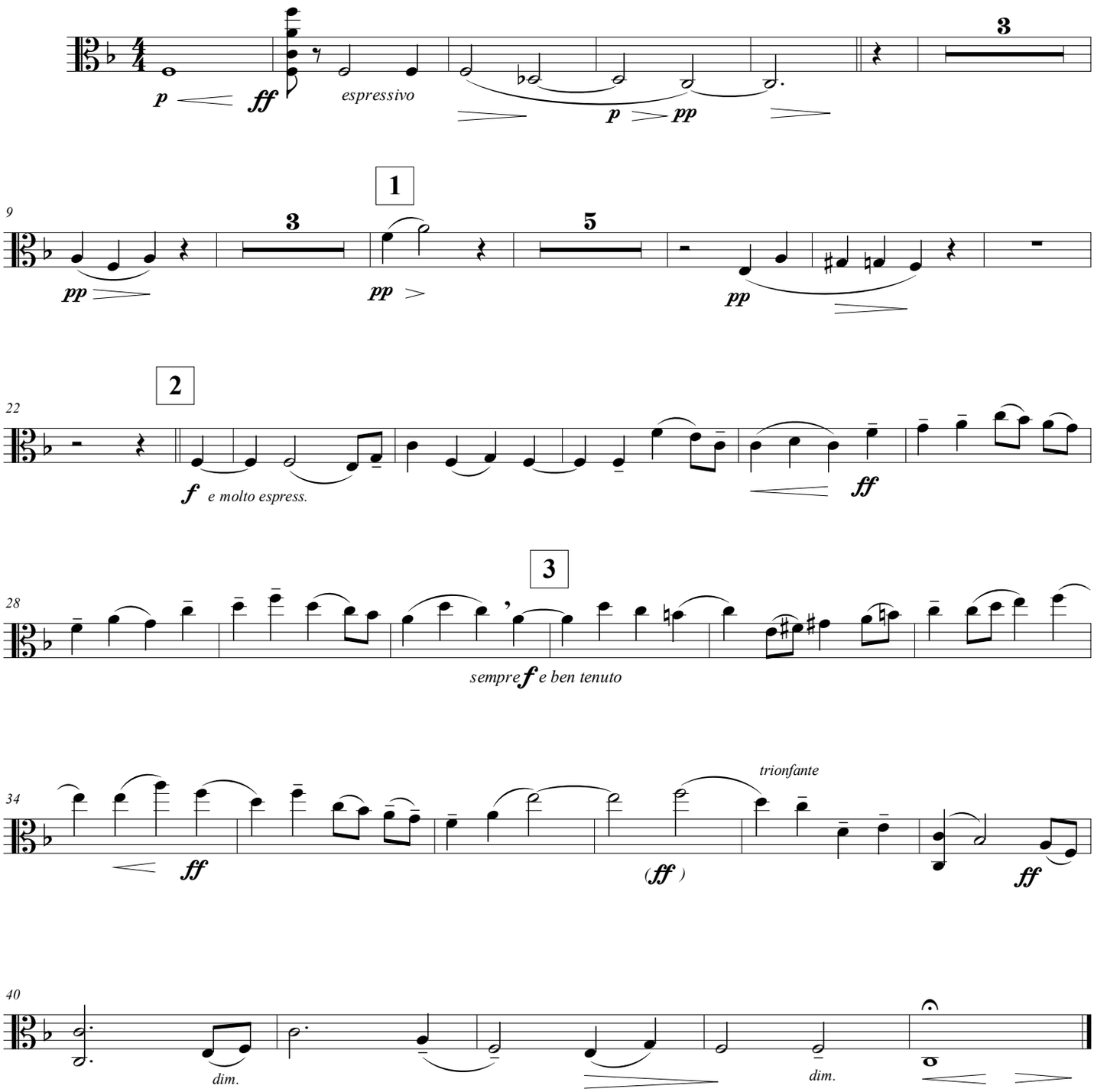


Tuba


Lento molto espressivo.
1
2
2
7
9
3
pp
ff
26
3
3
mf
mf
34
trionfante
ff
p
40
(pp)
p
p

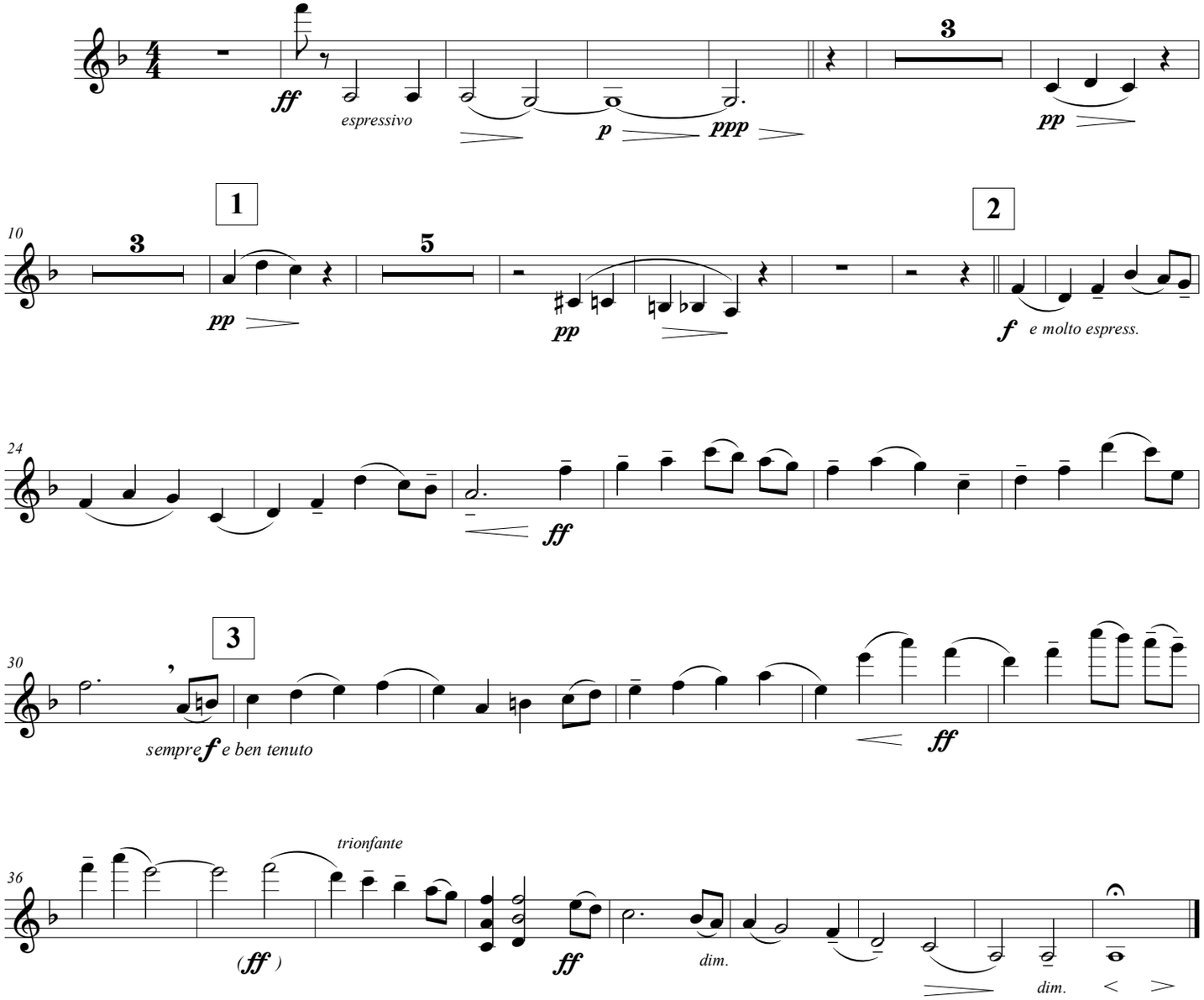
Viola

Lento molto espressivo.



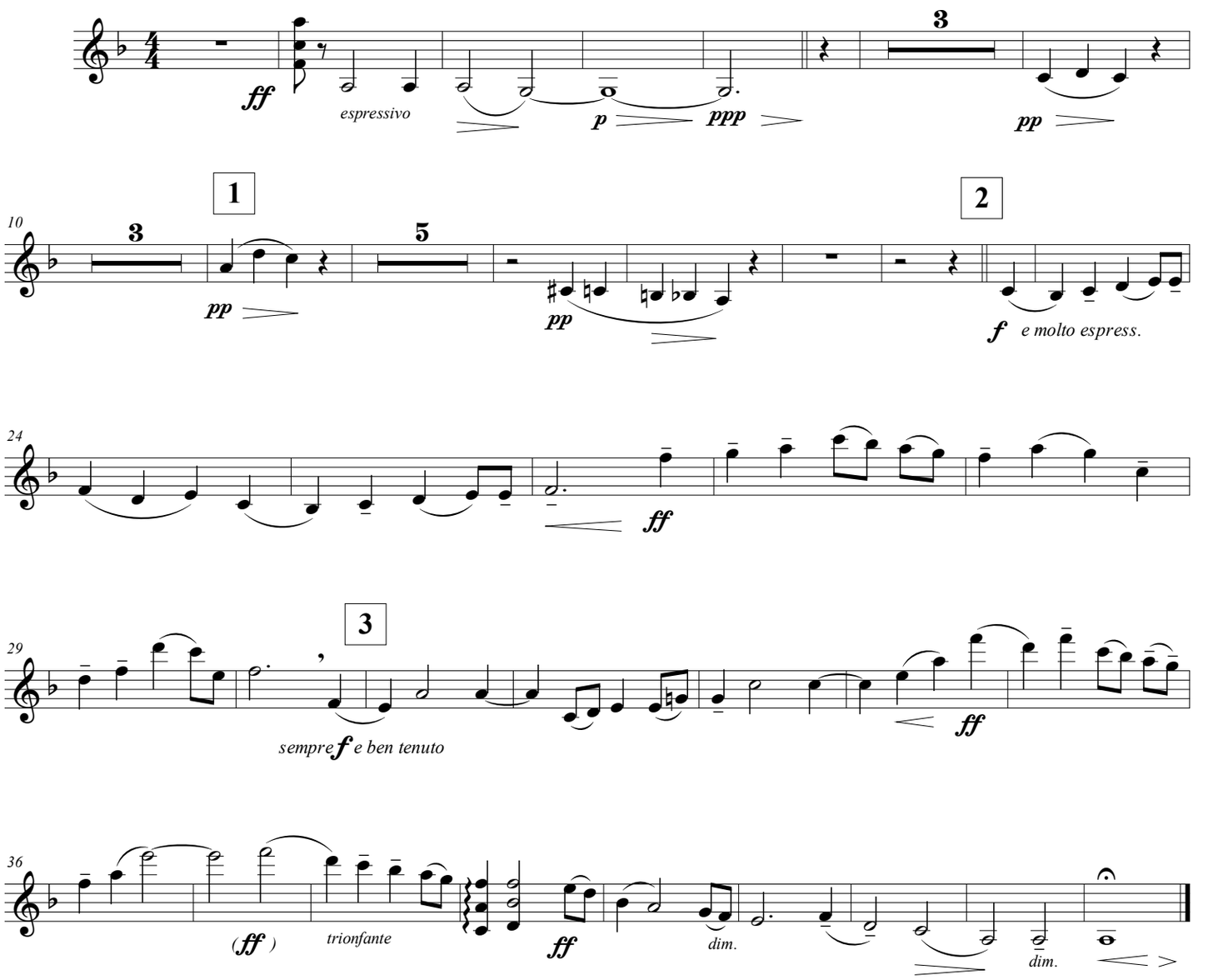
Violino I

Lento molto espressivo.

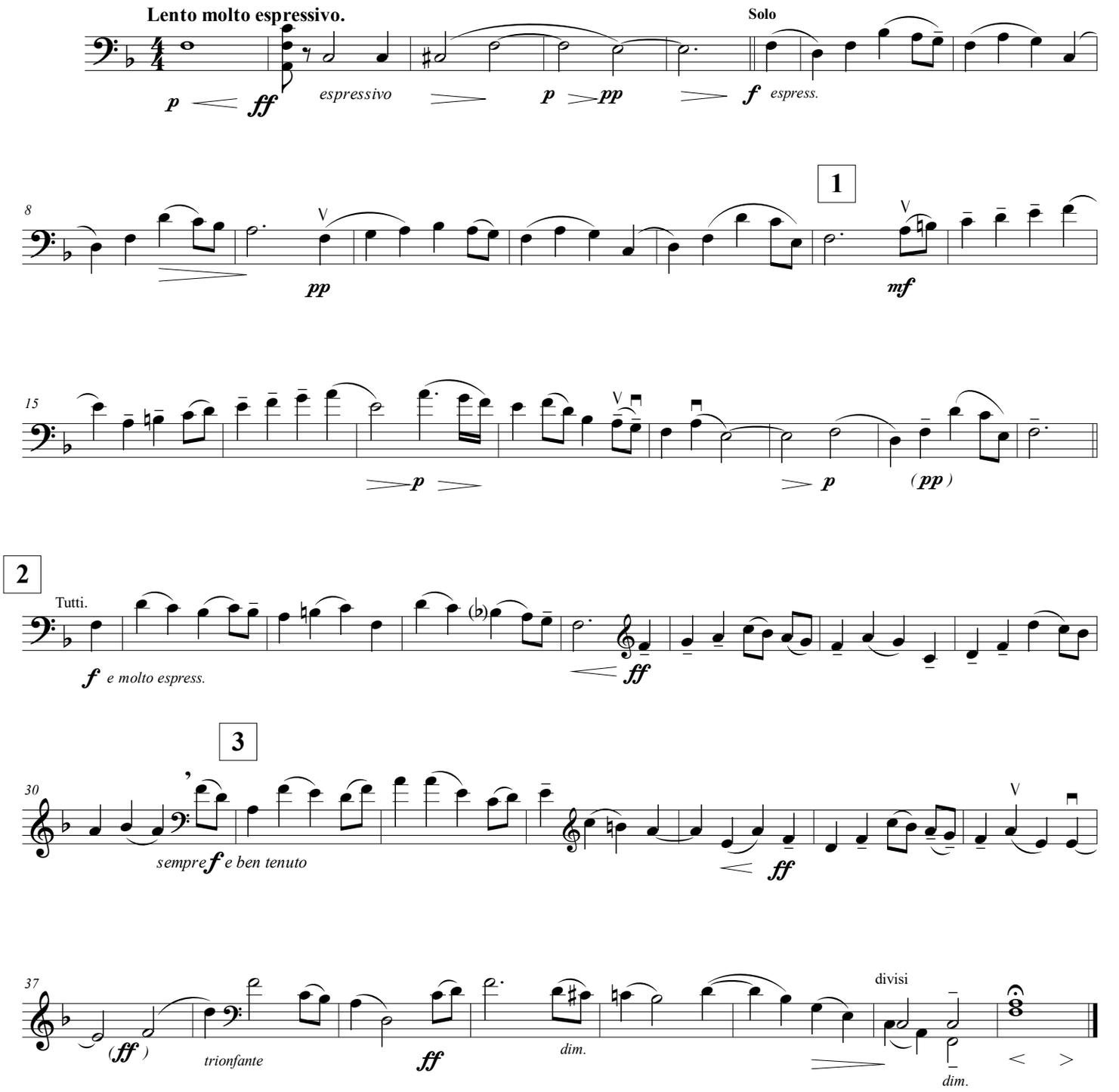


Violino II

Lento molto espressivo.

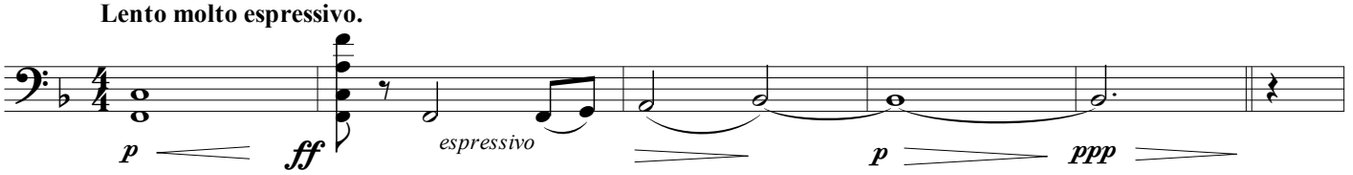


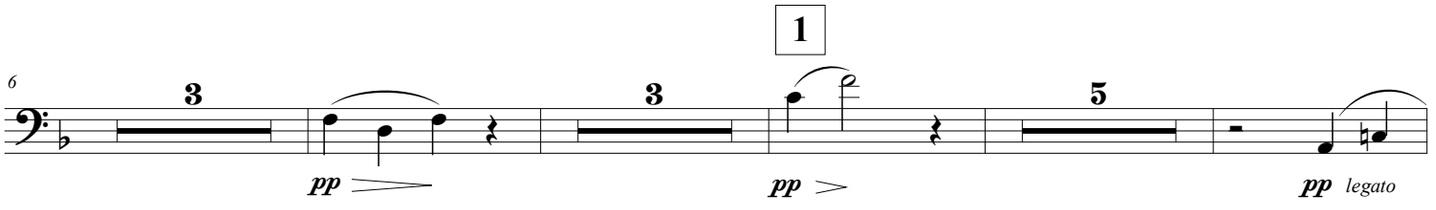
Violoncello I

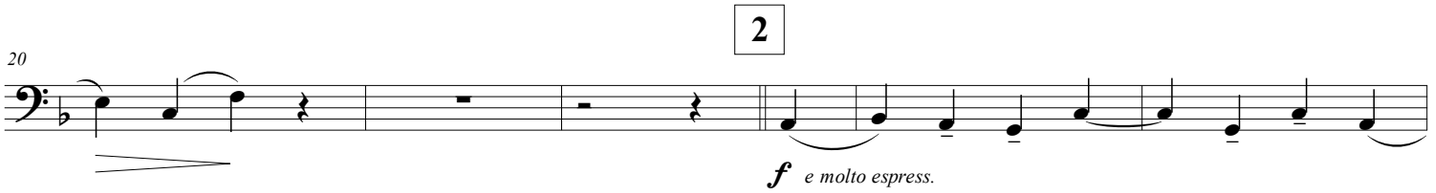


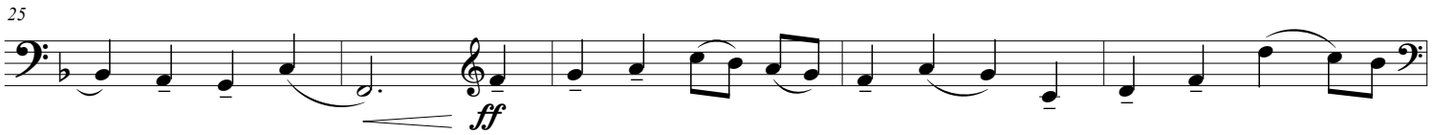
Violoncello II

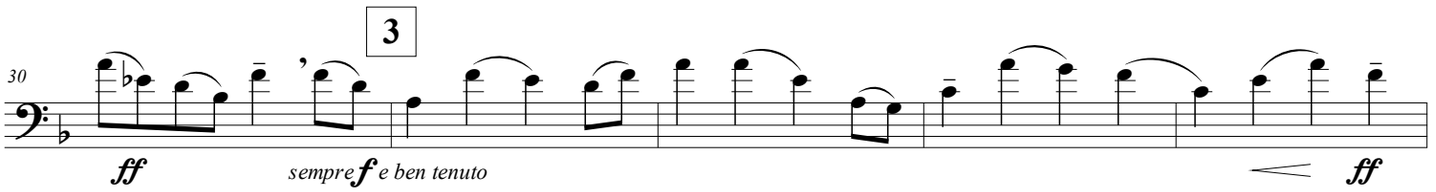
Lento molto espressivo.

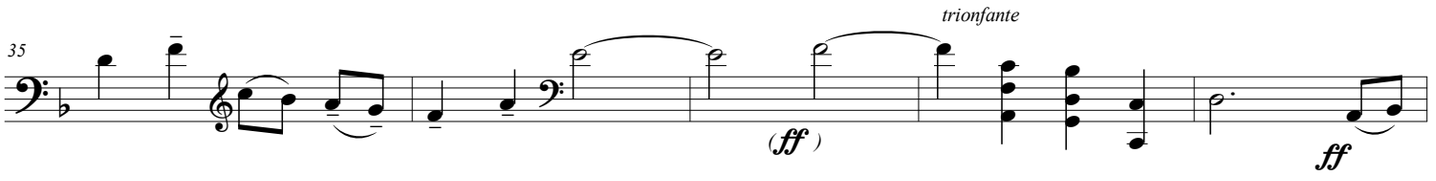


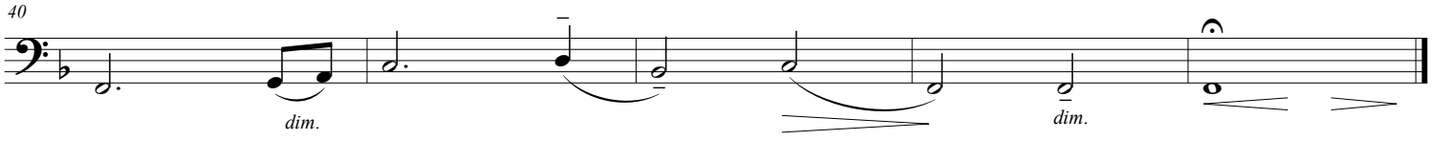












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