



SOLEMN MELODY



by
H. Walford Davies

Composed for the Coronation of King George V at Westminster Abbey on June 22, 1911

FULL SCORE

Originally composed for the commemoration of the tercentenary of the birth of John Milton and premiered under the title of “Milton Prelude and Postlude” at Bow Church on December 9, 1908.

Arrangement for full orchestra, retitled as “Solemn Melody”, prepared for use at the Coronation of King George V at Westminster Abbey on June 22, 1911.

Since 1930 “Solemn Melody” has been one of the permanent selection of national airs and mourning music performed on Remembrance Sunday at The Cenotaph, Whitehall.



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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.

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Editor

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music Library MS 6333

n.a.

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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

Lento molto espressivo.

Flauti I. II.

Musical staff for Flauti I. II. with rests.

Oboe

Musical staff for Oboe with rests.

Clarinet in B♭ I.

Musical staff for Clarinet in B♭ I. with notes and dynamics.

Clarinet in B♭ II.

Musical staff for Clarinet in B♭ II. with notes and dynamics.

Fagotti I. II.

Musical staff for Fagotti I. II. with notes and dynamics.

Lento molto espressivo.

Corni in F. I. II.

Musical staff for Corni in F. I. II. with notes and dynamics.

Corni in F. III. IV.

Musical staff for Corni in F. III. IV. with notes and dynamics.

Trombe I. II. III. in B♭

Musical staff for Trombe I. II. III. in B♭ with notes and dynamics.

Tromboni I. II.

Musical staff for Tromboni I. II. with notes and dynamics.

Trombone III.
Tuba

Musical staff for Trombone III. Tuba with notes and dynamics.

Timpani

Musical staff for Timpani with notes and dynamics.

Gran Cassa.

Musical staff for Gran Cassa with notes and dynamics.

Organo.

Musical staff for Organo with notes and dynamics.

Lento molto espressivo.

Violini I.

Musical staff for Violini I. with notes and dynamics.

Violini II.

Musical staff for Violini II. with notes and dynamics.

Viole.

Musical staff for Viole. with notes and dynamics.

Violoncello I.

Musical staff for Violoncello I. with notes and dynamics.

Violoncello II.

Musical staff for Violoncello II. with notes and dynamics.

Bassi.

Musical staff for Bassi. with notes and dynamics.

Fl. I. II.

Ob. *

B♭ Cl. I. *

B♭ Cl. II.

Fag. I. II. *

Cor. I. II. *

Cor. III. IV.

B♭ Tpt. I. II.

Tbn. I. II.

B. Tbn. & Tuba

Timp.

Gran. Cassa.

Org. *p* (St. Diap. or Salc. on Sw.) *pp* (one stop only)

Vln. I. *pp*

Vln. II. *pp*

Vla. *pp*

Vc. I. *Solo f espress.* *pp*

Vc. II. *pp*

Bassi.

* When there is an Organ, the Fagotti, Clarinetti, Oboe and Corni need not play from this point until Rehearsal 2.

1

Fl. I. II. *ll*

Ob. *(sempre pp)*

B♭ Cl. I. *pp*

B♭ Cl. II. *pp*

Fag. I. II. *pp*

1

Cor. I. II. *(pp)*

Cor. III. IV.

B♭ Tpt. I. II.

Tbn. I. II.

B. Tbn. & Tuba

Timp. *ll*

Gran. Cassa. *ll*

Org. *ll* *p (open Diap. Sw.)*

1

Vln. I. *pp*

Vln. II. *pp*

Vla. *pp*

Vc. I. *mf*

Vc. II. *pp*

Bassi.

17

Fl. I. II.

Ob.

B♭ Cl. I.

B♭ Cl. II.

Fag. I. II.

17

Cor. I. II.

Cor. III. IV.

B♭ Tpt. I. II.

Tbn. I. II.

B. Tbn. & Tuba

17

Timp.

17

Gran. Cassa.

17

Org.

Vln. I.

Vln. II.

Vla.

Vc. I.

Vc. II.

Bassi.

The musical score for measures 17-22 includes the following parts and markings:

- Fl. I. II.**: Rests throughout.
- Ob.**: Rests throughout.
- B♭ Cl. I.**: Melodic line starting at measure 17, marked *ppp* at measure 20.
- B♭ Cl. II.**: Melodic line starting at measure 17, marked *ppp* at measure 20.
- Fag. I. II.**: Bass line starting at measure 17, marked *ppp* at measure 20.
- Cor. I. II.**: Rests throughout.
- Cor. III. IV.**: Rests throughout.
- B♭ Tpt. I. II.**: Rests throughout.
- Tbn. I. II.**: Rests throughout.
- B. Tbn. & Tuba**: Rests throughout.
- Timp.**: Rests throughout.
- Gran. Cassa.**: Rests throughout.
- Org.**: Organ part with *pp* marking at measure 17.
- Vln. I.**: Melodic line starting at measure 19, marked *pp*.
- Vln. II.**: Melodic line starting at measure 19, marked *pp*.
- Vla.**: Melodic line starting at measure 19, marked *pp*.
- Vc. I.**: Bass line starting at measure 17, marked *p* at measure 19 and *(pp)* at measure 21.
- Vc. II.**: Bass line starting at measure 19, marked *pp legato* and *pizz.* at measure 20.
- Bassi.**: Bass line starting at measure 19, marked *pp* at measure 20.

2

Fl. I. II. *ff* a2

Ob. *ff*

B♭ Cl. I. *f* *e molto espress.* *ff*

B♭ Cl. II. *f* *ff*

Fag. I. II. *f* *ff* a2

Cor. I. II. *mf* *f* a2

Cor. III. IV. *f* a2

B♭ Tpt. I. II. *pp* *mf* I. II. a2

Tbn. I. II. *pp*

B. Tbn. & Tuba *mf*

Timp. *tr* *p* *f*

Gran. Cassa.

Org. *f* (Gt.)

Vln. I. *f* *e molto espress.* *ff*

Vln. II. *f* *e molto espress.* *ff*

Vla. *f* *e molto espress.* *ff*

Vc. I. *Tutti.* *f* *e molto espress.* *ff* (b)

Vc. II. *f* *e molto espress.* *ff*

Bassi. *f* *e molto espress.*

8va

34

Fl. I. II. *ff* *trionfante*

Ob. *ff* *trionfante*

B♭ Cl. I. *ff* *trionfante*

B♭ Cl. II. *ff* *trionfante*

Fag. I. II. *ff* *trionfante*

Cor. I. II. *ff* *trionfante* *p*

Cor. III. IV. *ff* *trionfante* *p*

B♭ Tpt. I. II. *ff* *trionfante* *p*

Tbn. I. II. *ff* *trionfante* *p*

B. Tbn. & Tuba *ff* *trionfante* *p*

Timp. *tr* *tr* *tr* *tr* *trionfante*

Gran. Cassa. *ff* *f* *tr* *sf* *trionfante* *ff* *mf*

Org. *ff* (Gt. with Sw. coupled.) *ff* *trionfante*

Vln. I. *ff* *ff* *trionfante* *ff*

Vln. II. *ff* *ff* *trionfante* *ff*

Vla. *ff* *ff* *trionfante* *ff*

Vc. I. *ff* *ff* *trionfante* *ff*

Vc. II. *ff* *ff* *trionfante* *ff*

Bassi. *ff* *trionfante* *ff*

40

Fl. I. II. *dim.*

Ob. *dim.*

B♭ Cl. I. *dim.*

B♭ Cl. II. *dim.* *pp*

Fag. I. II. *dim.* *espressivo* *pp*

Cor. I. II. *p* *a2* *pp*

Cor. III. IV. *p* *a2* *pp*

B♭ Tpt. I. II. *(pp)* *pp* *a3*

Tbn. I. II. *(pp)* *p* *p*

B. Tbn. & Tuba *(pp)* *p*

Timp. *tr* *(pp)* *p* *tr* *tr* *lunga* *tr* *pp* *ppp*

Gran. Cassa. *pp* *lunga* *ppp*

Org. *p (Sw.)* *dim.* *pp* *lunga*

Vln. I. *dim.* *dim.*

Vln. II. *dim.* *dim.*

Vla. *dim.* *dim.*

Vc. I. *dim.* *dim.*

Vc. II. *dim.* *dim.*

Bassi. *dim.* *dim.* *lunga*



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PUBLISHING

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