

# The Lord is my Shepherd

for

Tenor solo, Solo Violin & Organ

by

H. Walford Davies

Violin



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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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**  
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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, London MS 6305, No. 9, #1

F.M. Geidel, Leipzig 1900

Ass’t. Librarian - library@rcm.ac.uk

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

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



# The Lord is my Shepherd

H. Walford Davies

Andante tranquillo. ♩ = 104

9

16

24

32 *p* *espress.*

Musical staff 32-38: Treble clef, key signature of one sharp (F#). The staff contains six measures of music. It begins with a quarter rest, followed by a quarter note G4, then a half note A4. The next two measures feature eighth-note pairs (G4-A4, A4-B4) and (A4-B4, B4-C5) respectively, all under a slur. The final measure has a quarter note C5. Dynamics include *p* and *espress.* with hairpins.

39 *f* *dim.* *pp* *p* *espress.*

Musical staff 39-48: Treble clef, key signature of one sharp (F#). The staff contains ten measures. It starts with a half note Bb4, followed by a half note A4. The next two measures have eighth-note pairs (A4-Bb4, Bb4-C5) and (Bb4-C5, C5-D5) under a slur. Measure 41 has a quarter rest, followed by a quarter note G4. Measure 42 is a triplet of eighth notes (G4-A4-B4). Measure 43 has a quarter note C5. Measure 44 has a quarter note B4. Measure 45 has a quarter note A4. Measure 46 has a quarter note G4. Measure 47 has a quarter note F#4. Measure 48 has a quarter note E4. Dynamics include *f*, *dim.*, *pp*, and *p* *espress.* with hairpins.

49 *mp* *dim.* *pp*

Musical staff 49-56: Treble clef, key signature of one sharp (F#). The staff contains eight measures. It begins with a half note G4, followed by a half note A4. The next two measures have eighth-note pairs (A4-B4, B4-C5) and (A4-B4, B4-C5) under a slur. Measure 51 has a quarter note C5. Measure 52 has a quarter note B4. Measure 53 has a quarter note A4. Measure 54 has a quarter note G4. Measure 55 has a quarter note F#4. Measure 56 has a quarter note E4. Dynamics include *mp*, *dim.*, and *pp* with hairpins.

57 *sempre pp*

Musical staff 57-64: Treble clef, key signature of one sharp (F#). The staff contains eight measures. It begins with a quarter rest, followed by a quarter note G4, then a half note A4. The next two measures have eighth-note pairs (G4-A4, A4-B4) and (A4-B4, B4-C5) under a slur. Measure 61 has a quarter note C5. Measure 62 has a quarter note B4. Measure 63 has a quarter note A4. Measure 64 has a quarter note G4. Dynamics include *sempre pp* with hairpins.

65 *pp*

Musical staff 65-72: Treble clef, key signature of two flats (Bb). The staff contains eight measures. It begins with a half note Gb4, followed by a half note F4. The next two measures have eighth-note pairs (F4-Gb4, Gb4-A4) and (F4-Gb4, Gb4-A4) under a slur. Measure 68 has a quarter note Bb4. Measure 69 has a quarter note Ab4. Measure 70 has a quarter note Gb4. Measure 71 has a quarter note F4. Measure 72 has a quarter note Eb4. Dynamics include *pp* with hairpins.

73

Musical staff 73-80: Treble clef, key signature of two flats (Bb). The staff contains eight measures. It begins with a half note Gb4, followed by a half note F4. The next two measures have eighth-note pairs (F4-Gb4, Gb4-A4) and (F4-Gb4, Gb4-A4) under a slur. Measure 76 has a quarter note Bb4. Measure 77 has a quarter note Ab4. Measure 78 has a quarter note Gb4. Measure 79 has a quarter note F4. Measure 80 has a quarter note Eb4. Dynamics include *pp* with hairpins.

81 *f*

Musical staff 81-88: Treble clef, key signature of two flats (Bb). The staff contains eight measures. It begins with a half note Gb4, followed by a half note F4. The next two measures have eighth-note pairs (F4-Gb4, Gb4-A4) and (F4-Gb4, Gb4-A4) under a slur. Measure 84 has a quarter note Bb4. Measure 85 has a quarter note Ab4. Measure 86 has a quarter note Gb4. Measure 87 has a quarter note F4. Measure 88 has a quarter note Eb4. Dynamics include *f* with hairpins.

89 *pp* *cresc.*

Musical staff 89-96: Treble clef, key signature of two flats (Bb). The staff contains eight measures. It begins with a half note Gb4, followed by a half note F4. The next two measures have eighth-note pairs (F4-Gb4, Gb4-A4) and (F4-Gb4, Gb4-A4) under a slur. Measure 92 has a quarter note Bb4. Measure 93 has a quarter note Ab4. Measure 94 has a quarter note Gb4. Measure 95 has a quarter note F4. Measure 96 has a quarter note Eb4. Dynamics include *pp* and *cresc.* with hairpins.

97 *poco animando e cresc.*  
*mf*

Musical staff 97-104: Treble clef, key signature of two sharps (F# and C#). The staff contains eighth and sixteenth notes with slurs. A dynamic marking of *mf* is placed below the staff.

105 *f*

Musical staff 105-112: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs. A dynamic marking of *f* is placed above the staff.

113 *rit.* *molto maestoso* *f*

Musical staff 113-120: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs. A dynamic marking of *f* is placed above the staff. The tempo marking *molto maestoso* is placed above the staff, and *rit.* is placed below the staff.

121 *ff* *dim.* *sempre tranquillo* *p*

Musical staff 121-128: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs. Dynamic markings *ff* and *dim.* are placed above the staff. The tempo marking *sempre tranquillo* is placed above the staff, and a dynamic marking of *p* is placed below the staff.

129

Musical staff 129-136: Treble clef, key signature of two sharps. The staff contains dotted half notes with a long slur spanning the entire staff.

137 *pp* *colla voce* *a tempo* *ppp*

Musical staff 137-144: Treble clef, key signature of two sharps. The staff contains dotted half notes with slurs. Dynamic markings *pp*, *colla voce*, and *ppp* are placed below the staff. The tempo marking *a tempo* is placed above the staff.

145

Musical staff 145-152: Treble clef, key signature of two sharps. The staff contains dotted half notes with slurs.

153 *ppp*

Musical staff 153-160: Treble clef, key signature of two sharps. The staff contains dotted half notes with slurs. A dynamic marking of *ppp* is placed below the staff.



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[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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