



THE LORD IS MY SHEPHERD  
(Psalm 23)

Musical setting for tenor, solo violin & organ  
by

H. Walford Davies

VOCAL / ORGAN SCORE





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Cover Image: "The Prayer" by William-Adolphe Bouguereau, 1865



# 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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 6305, No. 9, #1
<i>Vocal Score:</i>	F.M. Geidel, Leipzig 1900
<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>Royal Academy of Music Library</i>	lib.ram.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:* 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



Henry Walford Davies was born in the Shropshire town of Oswestry close to the border with Wales. He was the seventh of nine children of John Whitridge Davies and Susan, née Gregory, and the youngest of four surviving sons. It was a musical family: Davies senior, an accountant by profession was a keen amateur musician, who founded and conducted a choral society at Oswestry and was choirmaster of the local Congregational church. Two of his other sons, Charlie and Harold, later held the post of organist at the church; the latter was professor of music at the University of Adelaide from 1919 to 1947. In 1882 Walford was accepted as a chorister at St George's Chapel, Windsor, by the organist, Sir George Elvey.

When his voice broke in 1885 Davies left the choir and later that year was appointed organist of the royal chapel of All Saints, Windsor Great Park and was secretary to Elvey's successor, Walter Parratt, and Dean (later Archbishop) Randall Davidson. At this time British universities, including Cambridge, awarded "non-collegiate" music degrees to any applicant who could pass the necessary examinations. Davies entered for the Cambridge bachelor of music examinations in 1889, but his exercise (a cantata, "*The Future*", to words by Matthew Arnold) was not accepted. With

the encouragement of Charles Villiers Stanford, professor of music at Cambridge, Davies made a second attempt; it was successful, and he graduated in 1891.

In 1890 Davies was awarded a scholarship in composition at the Royal College of Music (RCM), London, where he was a student until 1894. His teachers there were Hubert Parry and (for a single term) Stanford for composition, and W. S. Rockstro (counterpoint), Herbert Sharpe (piano) and Haydn Inwards (violin). While still at the RCM he was organist of St George's Church, Campden Hill, for three months, and St Anne's Church, Soho for a year until 1891, when he resigned for health reasons. In the following year was appointed organist of Christ Church, Hampstead; he remained there until 1897, holding the post in tandem for the last two years with an appointment from 1895 as teacher of counterpoint at the RCM in succession to Rockstro, a post that he held until 1903. He considered resigning the post in 1896, when he failed the counterpoint paper in the Cambridge examinations for the degree of Doctor of Music; he was successful at his second attempt, and the doctorate was conferred in March 1898.

In May 1898 Davies was appointed organist and director of the choir at the Temple Church in the City of London, a post he retained until 1923. With this appointment, in the view of his biographer, Jeremy Dibble, Davies began to be seen as a prominent figure in British musical life. As an organist he became well known both as a soloist and as a teacher – the most celebrated of his pupils being Leopold Stokowski. As a conductor he directed the London Church Choir Association (1901–13) and succeeded Stanford at the Bach Choir (1902–07).

As a composer Davies achieved his most substantial success in 1904, with his cantata "*Everyman*", based on the 15th century morality play of the same name. His friend and biographer H. C. Colles wrote, "[T]he music itself was not like anything he had written before or would write again. "*Everyman*" was tumultuously received, and in the next few years given by every choral society in the country which aimed at a standard of firstateness." During the First World War Davies joined the Committee for Music in War Time under Parry's chairmanship, organised concerts for the troops in France and musical events for the Fight for Right movement. In 1918 he was appointed director of music of the Royal Air Force, with the rank of major. He established the RAF School of Music and two RAF bands, and composed the "Royal Air Force March Past", to which a slow "trio" section was later added by his successor, Major George Dyson. Since 1930 Walford Davies' "*Solemn Melody*" has been one of the permanent selection of national airs and mourning music performed on Remembrance Sunday at The Cenotaph, Whitehall.

Andante tranquillo. ♩ = 104

Violin *p*

Tenor

8

Andante tranquillo. ♩ = 104

Organ

Vln. 7

T 7

8

Org. 7

The Lord

*mp*

*p*

Vln. 14

T 14

8

Org. 14

is my shep - herd; I shall not

*p*

*cantabile*

19

Vln.

T

8

want. \_\_\_\_\_ He ma - keth me to lie down in green

Org.

25

Vln.

T

8

pas - tures: He lead - eth me be -

*mp*

Org.

31

Vln.

T

8

side \_\_\_ still wa - ters, be - side \_\_\_ still wa -

*p* *espress.*

Org.

37

Vln.

T

Org.

8

ters. He re - stor - eth my soul: He

*f dim.*

*f dim.*

*p*

43

Vln.

T

Org.

8

guid - eth me in the paths of right - eous-ness, in the

*pp*

*p espress.*

*p*

49

Vln.

T

Org.

8

paths of right - eous-ness for his

*mp*

*dim.*

*pp*

*pp*

55

Vln.

T

Org.

name's \_\_\_\_\_ sake.

*pp*

*sempre pp*

*sempre pp*

61

Vln.

T

Org.

Yea, though I

*pp*

*p*

*pp*

67

Vln.

T

Org.

walk through the val - ley \_\_\_\_\_ of \_\_\_\_\_ the

*pp*

*pp*

*pp*



73

Vln.

T

Org.

sha - dow of death, I will

79

Vln.

T

Org.

fear no e - vil; for thou art

*f*

*cresc.*

85

Vln.

T

Org.

with me: Thy rod and thy staff, they

*f*

2

91

Vln. *pp* *cresc.* *mf*

T  
8 com - fort me. Thou pre -

Org. *pp* *cresc.*

97 *poco animando e cresc.* *mf*

Vln. *mf*

T  
8 par - est a ta - ble be - fore me in the pre - sence

Org. *mf* *poco animando e cresc.*

102 *f*

Vln. *f*

T  
8 of mine e - ne-mies: Thou hast a - noint - ed my

Org. *f*

107

Vln.

T

8

head with oil; my cup run - neth o - ver.

Org.

112

Vln.

T

8

Org.

*rit.*

*molto maestoso*

*f*

117

Vln.

T

8

Sure - ly good - ness and mer - cy shall fol - low me all the

Org.

122

Vln.

T

Org.

8

days of my life:

*ff*

*dim.*

127

Vln.

T

Org.

8

And I will dwell, will

*p* *sempre tranquillo*

132

Vln.

T

Org.

8

dwell in the house of the Lord



137

Vln. *pp* *colla voce*

T *pp* for - e - ver.

Org. *pp* *colla voce*

142

Vln. *ppp* *a tempo*

T *ppp*

Org. *pp* *a tempo*

147

Vln. *ppp*

T *ppp*

Org. *ppp*

152

Vln.

T

Org.

8

*smorzando*

*ppp*

*ppp*





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 **LIBRARIES**

PUBLISHING

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

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