



WHAT SWEETER MUSIC

from
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Poem by Robert Herrick set to music
by

H. Walford Davies

Composed for the Three Choirs Festival (Hereford) - September 9, 1909

FULL SCORE



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Cover Image: "Song of the Angels" by William-Adolphe-Bouguereau, 1881



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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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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 6329

Novello Octavo Edition No. 13017 (1909)

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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

A CHRISTMAS CAROL

Sung to the King in the presence at Whitehall

by

Robert Herrick (1591–1674)

WHAT sweeter music can we bring
Than a carol for to sing
The birth of this our Heavenly King?
Awake the voice! awake the string!
Heart, ear, and eye, and everything
Awake! the while the active finger
Runs division with the singer.

from the Flourish they came to the Song

1. Dark and dull night fly hence away!
And give the honour to this day
That sees December turn'd to May.

2. *If we may ask the reason, say
The why and wherefore all things here
Seem like the spring-time of the year.*

3. Why does the chilling winter's morn
Smile like a field beset with corn?

*Or smell like to a mead new shorn,
Thus on a sudden?*

4. *Come and see
The cause why things thus fragrant be:
'Tis He is born, whose quickening birth
Gives life and lustre, public mirth,
To heaven and the under-earth.*

Chorus

We see Him come, and know Him ours,
Who with his sunshine and his showers
Turns all the patient ground to flowers.

1. *The darling of the world is come,
And fit it is we find a room
To welcome Him.*

2. *The nobler part
Of all the house here is the heart,*

Chorus

*Which we will give Him; and bequeath
This holly and this ivy wreath
To do Him honour, who's our King
And Lord of all this revelling.*

Note: *Italicized text* not set by Walford Davies

For as long as Christmas has been the object of habit, expectation, and cliché, poets have found creative, sometimes surprising, ways of revivifying the holiday. One such reimagining: a 17th-century carol by Robert Herrick that casts Christmas in terms not of winter but of spring:

In much traditional Christian imagery of the Northern Hemisphere, flowers and sunshine are associated with the time of Jesus' death. His birth, in standard images, coincides with the long nights and snows, or cozy firesides, of December. Irving Berlin's little-known verse for "White Christmas" refers to the palm trees of Los Angeles, setting up the better-known chorus's evocation of glistening treetops and sleigh bells in the snow.

Sweet-minded, mirthful, and sensuous 17th-century poet Robert Herrick (1591-1674) composed a Christmas carol (originally for soloists and chorus) that invokes spring instead of winter. In Herrick's charming reversal of seasonal imagery, his Jesus is a darling prince of flowers and natural warmth—a divine figure in keeping with Herrick's merry disposition in his poems. Only in closing does this carol nod to the traditional Christmas evergreens.

http://www.slate.com/articles/arts/poem/2009/12/a_christmas_carol_sung_to_the_king_in_the_presence_at_whitehall.



At various times in his 45-year career, Sir Henry Walford Davies enjoyed wide recognition as a composer, teacher, organist, and lecturer and in the latter capacity, he became England's first popular radio personality on the subject of classical music. He was born 50 years before the advent of radio as a popular broadcast medium, in 1869, and began his formal musical education in his teens in the choir of St. George's Chapel at Windsor. His natural aptitude for music manifested itself in this setting and Davies spent five years as a pupil/assistant to the cathedral organist Walter Parratt. In 1890, he earned a scholarship to the Royal College of Music that allowed him to study with Hubert Parry and Charles Villiers Stanford, and he joined the college's faculty at age 26 as a teacher of counterpoint.

He composed during these years, but it was as an organist that Davies became well-known at a succession of churches in the London area, including seven years at Christ Church, Hampstead, before becoming the organist and choirmaster at Temple Church from 1898 until 1919. Davies later held the conductorship of the Bach Choir and in 1918, after being commissioned a major, he was appointed director of music for the Royal Air Force, the position where he wrote his best-known work, the *RAF March Past*. In 1919, Davies began a distinct new phase of his career when he was appointed professor

of music at Aberystwyth, Wales. Over the next 20 years, Davies became one of the leading exponents of Welsh music and musicians, serving as the chairman of the Welsh National Council of Music and acquiring the eternal gratitude of all Welsh people of a musical bent (which by and large meant the entire Welsh population). It was three years later that he received a knighthood. From the end of the teens onward, Davies also found himself in demand as a lecturer on music, his clear diction and outgoing, genial personality making his talks accessible to a wide audience. In the early '20s, he made a series of spoken-word recordings on music for the HMV label. They were so successful that in 1926, the BBC engaged Davies as the speaker on a program called *Music and the Ordinary Listener*, which lasted until the outbreak of war in 1939. In the process, Davies became the most popular classical music personality in England, occupying a position in the culture of that time akin to that of Deems Taylor, Leonard Bernstein, and other speakers on music in the United States. In 1934, following the death of Elgar, Davies was appointed Master of the King's Musick, the equivalent of Poet Laureate, and a position once held by his own teacher, Parratt.

Davies composed music throughout his career, though virtually nothing of his work from the nineteenth century is known. He began emerging in 1904 with the oratorio *Everyman*, which in the years following its premiere was the second-most popular large-scale choral work in England, after Elgar's *The Dream of Gerontius*. Apart from his *RAF March Past*, which remains in the repertory of military and other institutional marching bands (especially in England), Davies' best-remembered works include the *Solemn Melody* (1908), authored for the John Milton tercentenary; and *Jesu, Dulcis Memoria* (1918), his only published original piece for organ.

Biography by Bruce Eder at www.allmusic.com

Allegro amabile $\text{♩} = 76$

Flute 3

Flute 1
2

Oboe 1
2

Clarinet in B \flat 1
2

Bass Clarinet

Bassoon 1
2

Horn in F 1
2
3
4

Harp

Violin I

Violin II

Viola

Soprano Solo

Soprano

Alto

Tenor

Bass

Cello 1

Cello 2

Double Bass

1

2

3

4

5

6

Fl. 3: Rest
Fl. 1, 2: *p* [melody]
Ob. 1, 2: Rest
B♭ Cl. 1, 2: *p* [melody]
B. Cl.: Rest
Bsn. 1, 2: [melody]
F Hn. 1, 2, 3, 4: Rest
Hp.: Rest
Vln. I: *p* [melody]
Vln. II: *p* [melody, Div.]
Vla.: *p* [melody]
S Solo: can we bring than a ca - rol, a ca - rol for to sing the birth of
S: can we bring than a ca - rol for to sing the birth of
A: than a ca - rol for to sing the birth of
T: Rest
B: Rest
Vc. 1: Rest
Vc. 2: *p* [melody, arco]
D.B.: *p* [melody, arco]

7

8

9

10

11

12

rit. 34 *a tempo*

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

F Hn. 1
2

F Hn. 3
4

Hp.

Vln. I *rit.* 34 *a tempo*

Vln. II *pp* Unis. *pp*

Vla. *pp*

S Solo *p* *f*

S *p* *f*

A *p* *f*

T *f*

B *f*

Vc. 1 *pp* *f*

Vc. 2 *pp* *f*

D.B. *pp*

ly King. A - wake, the voice!

ly King. A - wake, the voice!

ly King. A - wake, the voice!

A - wake!

A - wake!

pp

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

F Hn. 1
2

3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

f

mp

p

f

dim.

f

dim.

f

dim.

f

sf

dim.

A - wake, the string!

A - wake, the string!

A - wake the string!

A - wake!

A - wake!

f

sf

dim.

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2
F Hn.

3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

mp

p

mf

f

p

p

pizz.

Heart, ear and eye and ev - ery thing A - wake!

Heart,

Heart,

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2

F Hn.

3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

mp

p

mf

pizz.

p

non legato

35 **Leggiero**

A - while the ac - tion fin - ger runs di -

ear and eye and ev - ery - thing, A - wake!

and ear and eye and ev - ery - thing, A - wake!

Heart, ear and eye Heart and ev - ery - thing, A - wake!

Heart, ear and eye and ev - ery - thing, A - wake!

pizz.

p

p

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

F Hn. 1
2

3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

48 49 50 51 52

musical notation including notes, rests, dynamics (f, ff), articulation (accents, slurs), and performance instructions (arco).

sing - er.

A - wake, the voice,

A - wake

sing - er.

A - wake! a - wake - the voice,

A -

sing - er.

A - wake! the voice,

A -

fing - er runs di - vi - sion with the sing - er.

A - wake!

fing - er runs di - vi - sion with the sing - er.

A - wake!

Fl. 3
Fl. 1
2
Ob. 1
2
Bb. Cl. 1
2
B. Cl.
Bsn. 1
2
1
2
F. Hn.
3
4
Hp.
Vln. I
Vln. II
Vla.
S. Solo
S.
A.
T.
B.
Vc. 1
Vc. 2
D.B.

the string!
wake the string!
wake the string!
a - wake!
a - wake!

53 54 55 56 57 58 59 60

con delicatezza

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2

F Hn.
3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

Solo p espress.

pp

pp

pp

ppp

con delicatezza

pp

pp

Div.

p

mf ed espress.

Dark and dull

con delicatezza

Solo arco

a2 arco

pizz.

Div.

a2 pizz.

ppp

61

62

63

64

65

66

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2
F Hn.
3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

p

pp

arco

night, fly hence a - way And give the hon - our to _____ this _____ day That sees _____ De -

67

68

69

70

71

72

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2

F Hn.

3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

cem - ber turned to May.

Dark and dull night, fly hence, a -

Dark night, fly hence, a -

Dark night, fly hence, a -

Dark and dull night, fly hence, a - way and

p

p

p

f *espress.*

Unis.

ten.

73 74 75 76 77 78

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2
F Hn.
3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S
way, And give the hon - our to this day That

A
way, And give the hon - our to this day That sees De -

T
way, And give the hon - our to this day That sees De -

B
give the hon - our to this day That sees De - cem - ber turned,

Vc. 1

Vc. 2

D.B.

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2
F Hn.

3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S
sees De - cem - ber turned to May.

A
cem - ber turned to May.

T
cem - ber turned to May.

B
that sees De - cem - ber turned to May.

Vc. 1

Vc. 2

D.B.

38 *animato*

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2

F Hn.

3
4

Hp.

Detailed description: This section of the score covers measures 97-102. It features woodwinds and strings. Flute 1 and 2 play a melodic line starting in measure 99 with a *mf* dynamic. Oboe 1 and 2 play a similar line with *mp* dynamics. Bassoon 1 and 2 play a rhythmic pattern with *p* and *mp* dynamics. Horns 1 and 2 play a sustained line with *p* dynamics. The harp plays a triplet accompaniment in the right hand.

38 *animato*

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

set with corn?

'Tis He is come

'Tis He

'Tis He is

'Tis He is

Div.

pizz.

arco

Detailed description: This section of the score covers measures 97-102. It features strings and a vocal soloist. Violin I and II play a melodic line with *mp* dynamics. Viola plays a rhythmic pattern with *mp* dynamics and *pizz.* markings. The vocal soloist has a line with lyrics: "set with corn?". The vocal quartet (Soprano, Alto, Tenor, Bass) has lyrics: "'Tis He is come", "'Tis He", "'Tis He is", and "'Tis He is". The string quartet (Violin 1, Violin 2, Viola, Double Bass) plays with *pp* and *mp* dynamics, including *pizz.* and *arco* markings.

97

98

99

100

101

102

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2

F Hn.

3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S
A
T
B

Vc. 1

Vc. 2

D.B.

whose quicken - ing birth gives life and lus - tre,
 whose birth gives life and lus - tre,
 come whose quicken - ing birth, gives life and
 come whose quicken - ing birth gives life and lus - tre,
 come whose quicken - ing birth, gives life and lus - tre,
 come whose quicken - ing birth gives life and lus - tre,

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2
F Hn.

3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

p

mf *cresc.*

f

Life _____ and _____ mirth _____

pub - lic mirth _____ to heaven _____ and _____ to _____ the _____ un - der -

pub - lic _____ mirth, _____ gives _____ mirth _____ to _____ heaven _____ and _____ to _____ the _____ un -

mirth _____ gives _____ mirth, _____ gives _____ to hea - ven _____ and _____ to _____ the _____

pub - lic _____ mirth, _____ gives _____ mirth _____ to _____ heaven _____ and _____ to _____ the _____ un -

39

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2

F Hn.

3
4

Hp.

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Vc. 1

Vc. 2

D.B.

mp

ff

ff

p

ff

dim.

f

mp

f

p

f

p

f

p

ff

mp

Unis.

arco

mp

ff

pizz.

ff

p

115

116

117

118

119

120

rit. colle voci

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2

F Hn.

3
4

Hp.

rit. colle voci

Vln. I

Vln. II

Vla.

S Solo

see Him come, _____ We know Him ours, _____

à piacere *p dim.*

S

see Him come, _____ We know Him ours, _____

dim. *pp*

A

see Him come, _____ We know Him _____

dim. *pp*

T

see Him come, _____ We know Him ours, _____

pp

B

see Him come, _____ We know Him ours, _____

pp

Vc. 1

Vc. 2

D.B.

a tempo

Fl. 3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

B. Cl.

Bsn. 1
2

1
2

F Hn.

3
4

Hp.

a tempo

Vln. I

Vln. II

Vla.

S Solo

S

A

T

B

Who with His sun - shine and His show - ers, His

Who with His sun - shine, with His sun - shine and His

ours, Who with His sun - shine, with His

Who with His sun - shine, with His

Who with His sun - shine and His show - ers, His sun -

Vc. 1

Vc. 2

D.B.

pizz.

pp

This musical score page contains measures 150 through 153. The instruments and parts are arranged as follows:

- Flutes:** Fl. 3, Fl. 1 & 2. Measures 150-151 feature a melodic line in both parts, marked *pp*.
- Woodwinds:** Ob. 1 & 2, B♭ Cl. 1 & 2, B. Cl., Bsn. 1 & 2. These parts are mostly silent, with a *pp* dynamic marking in the Bsn. 1 & 2 part in measure 150.
- Brass:** F Hn. 1 & 2, 3 & 4. Measure 150 has a *pp* dynamic marking.
- Percussion:** Hp. (Harp).
- Strings:** Vln. I, Vln. II, Vla., Vc. 1 & 2, D.B. (Double Bass). Vln. I has a *ppp* dynamic marking in measure 150. Vln. II and Vla. have *pizz.* (pizzicato) markings in measure 151, transitioning to *arco* (arco) in measure 152. Vc. 1 & 2 have *ppp* markings in measure 150.
- Voice:** S Solo, S (Soprano), A (Alto), T (Tenor), B (Bass). These parts are silent throughout the page.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a delicate, *ppp* texture in the woodwinds and strings, with some *pizz.* effects in the strings in measure 151.



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