

What Sweeter Music

from Noble Numbers, op. 28/no. 7

SET TO MUSIC FOR

Soprano solo, Chorus and Orchestra

by

H. Walford Davies

Violin I

Premiered at the Three Choirs Festival (Hereford) - September 9, 1909



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 6329

Novello Octavo Edition No. 13017 (1909)

Michael Mullen, Ass’t. Librarian - mmullen@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

What Sweeter Music

H. Walford Davies

Allegro amabile $\text{♩} = 76$

p

p

p

rit.

pp

34 *a tempo*

f

dim.

p

37 35 **Leggiero**

p

Musical staff 37-41: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. A dynamic marking *p* is placed below the staff.

42

Musical staff 42-46: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The staff ends with a quarter rest.

47

f

Musical staff 47-51: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). A dynamic marking *f* is placed below the staff.

52 36

p

Musical staff 52-56: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a wavy line above it, indicating a vibrato. A dynamic marking *p* is placed below the staff.

57 *espress.*

Musical staff 57-61: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a wavy line above it, indicating a vibrato. A dynamic marking *espress.* is placed above the staff.

62 *con delicatezza*

pp

Div.

2

66-67

Musical staff 62-67: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a wavy line above it, indicating a vibrato. A dynamic marking *pp* is placed below the staff. A double bar line is followed by a fermata and the number 2. The page number 66-67 is written below the staff.

68

72

77

82

87

92

97

102

107

37

38

cresc.

f

p

animato

mp

cresc.

Div.

Detailed description: This page of a Violin I score contains measures 68 through 107. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of musical textures, including melodic lines with long slurs, dense chordal passages, and dynamic markings such as *f*, *p*, *animato*, *mp*, and *cresc.*. Measure numbers 68, 72, 77, 82, 87, 92, 97, 102, and 107 are indicated at the start of their respective staves. Rehearsal marks 37 and 38 are enclosed in boxes. A hairpin symbol is used to indicate a crescendo starting at measure 82. The piece concludes with a *Div.* (diviso) marking at the end of measure 107.

111

Musical staff 111-114: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes, some beamed together, with various slurs and accents.

115

39

Musical staff 115-118: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes, some beamed together, with various slurs and accents. A box containing the number '39' is placed above the staff.

119

a2

mp

Div.

Musical staff 119-123: Treble clef, key signature of two sharps. The staff contains a series of eighth and sixteenth notes, some beamed together, with various slurs and accents. The dynamic marking 'mp' is present. The instruction 'Div.' is at the end of the staff.

124

rit.

40

a tempo

mf

rit. colle voci

Musical staff 124-129: Treble clef, key signature of two sharps. The staff contains a series of notes, some beamed together, with various slurs and accents. The dynamic markings 'f', 'p', and 'mf' are present. The instruction 'rit.' is above the staff, and 'a tempo' and 'rit. colle voci' are below the staff.

130

a tempo

p

pp

Musical staff 130-135: Treble clef, key signature of two sharps. The staff contains a series of notes, some beamed together, with various slurs and accents. The dynamic markings 'p' and 'pp' are present. The instruction 'a tempo' is above the staff.

136

3

Musical staff 136-142: Treble clef, key signature of two sharps. The staff contains a series of notes, some beamed together, with various slurs and accents. The number '3' is written above the staff, indicating a triplet.

143

Div.

a tempo

pp

a2

Musical staff 143-148: Treble clef, key signature of two sharps. The staff contains a series of notes, some beamed together, with various slurs and accents. The dynamic marking 'pp' is present. The instruction 'Div.' is above the staff, and 'a tempo' and 'a2' are below the staff.

149

ppp

Musical staff 149-154: Treble clef, key signature of two sharps. The staff contains a series of notes, some beamed together, with various slurs and accents. The dynamic marking 'ppp' is present.



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

2.7/03