



WHAT SWEETER MUSIC

Poem by Robert Herrick set to music for soprano solo, mixed chorus & orchestra
by

H. Walford Davies

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Matthew W. Mehaffey

Editor

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Royal Academy of Music Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 6329, no. 7

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

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.

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.

What Sweeter Music

from Noble Numbers, op. 28/7

Robert Herrick
1648

H. Walford Davies
1909

Allegro amabile $\text{♩} = 76$ *mf*

Soprano Solo

Soprano

Alto

Tenor

Bass

What sweet - er
What sweet - er

Allegro amabile $\text{♩} = 76$ *p*

For Rehearsal Only

S Solo

S

A

T

B

mu - sic can we _ bring than a _ ca - rol, a _ ca - rol for to
mu - sic can we _ bring than a _ ca - rol for to
than a _ ca - rol for to

p

11

S Solo
sing the birth of Christ, of Christ,

S
sing the birth of Christ, of

A
sing the birth of Christ, of

T
8

B

16

S Solo
our heaven - - - ly King.

S
Christ, our heaven - - - ly King.

A
Christ, our heaven - - - ly King.

T
8

B

16

21 34 *a tempo* *f*

S Solo

S A - wake, the voice!

A A - wake, the voice!

T A - wake!

B A - wake!

21 34 *a tempo*

26

S Solo

S A - wake, the string!

A A - wake, the string!

T A - wake!

B A - wake!

26

31 *f*

S Solo Heart, ear and eye and ev - ery thing

S

A

T

B

36 *mf* *non legato*

S Solo A - wake! A -

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

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

T Heart, ear and eye and ev - ery - thing, A -

B Heart, ear and eye and ev - ery - thing, A -

35 **Leggiero**

S Solo while the ac - tion fin - ger runs di - vi - sion with the - sing - er,

S *f non legato* A -

A wake! *f non legato* A - while the

T wake!

B wake!

35 **Leggiero**

S Solo *f* Runs di - vi - sion with the sing - er.

S while the ac - tion fing - er runs di - vi - sion with the - sing - er.

A ac - tion fing - er runs di - vi - sion - with the - sing - er.

T *f non legato* A - while the ac - tion fing - er runs di -

B *f non legato* A - while the ac - tion fing - er runs di -

45 *cresc.*

49

S Solo A - wake, the voice, A-wake

S *ff* A - wake! a - wake - the voice, A -

A *ff* A - wake! the voice, A -

T 8 vi - sion with the sing - er. A - wake!

B vi - sion with the sing - er. A - wake!

53

S Solo the string!

S wake the string!

A wake the string!

T 8 a - wake!

B a - wake!

36

36

53

3 3 3

p

57

S Solo

S

A

T

B

(from the flourish they come to the song)

57

espress.

62 THE SONG

S Solo

S

A

T

B

62 THE SONG

p

66 *mf ed espress.*

S Solo

Dark and dull night, fly hence a - way And

S

A

T

B

69

S Solo

give the hon - our to _____ this _____ day That sees _____ De -

S

A

T

B

73 *p* 37

S Solo

cem - ber turned _____ to May. _____

S _____ *p* Dark and dull _____

A _____ *p* Dark _____

T _____ *p* Dark _____

B _____ *p* _____ *f* *espress.* Dark _____ and dull _____

77

S Solo

S *ten.* night, fly hence, a - way, _____ And _____

A *ten.* night, fly hence, a - way, _____ And give _____ the _____

T night, _____ fly hence, a - way, _____ And give _____ the _____

B night, fly hence, a - way _____ and give the hon - our to _____ this _____

81

S Solo

S
give the hon - our to this day That *cresc.*

A
hon - our to this day That sees De - *cresc.*

T
hon - our to this day That sees De - *cresc.*

B
day That sees De - cem - ber turned, *cresc.*

85

S Solo

S
sees De - cem - ber turned to May. *f*

A
cem - ber turned to May. *f*

T
cem - ber turned to May. *f*

B
that sees De - cem - ber turned *f dim.*

89 *p cresc.* *quasi recit.*

S Solo

Why _____ does the

S

A *p*

T

B *p*

to May.

89 *p*

93

S Solo

chill - ing win - ter's morn smile _____ like a field be -

S

A

T

B

93

38 *animato*

S Solo

set with corn?

S

'Tis

A

T

B

38 *animato*

S Solo

S

He is come whose quicken - ing

A

'Tis He whose

T

'Tis He is come whose

B

'Tis He is come whose

101

105 *cresc.*

S Solo

S birth _____ gives life and lus - tre,

A birth _____ gives _____ life _____ and _____ lus - tre, _____

T quick - n'ing birth, gives life _____ and _____

B quick - n'ing birth gives life _____ and _____ lus - tre, _____

109 *mf cresc.*

S Solo Life _____

S *cresc.* pub - lic mirth _____ to Hea - ven and _____ *f*

A *cresc.* pub - lic _____ mirth, _____ gives _____ mirth _____ to _____ Heaven and _____ *f*

T *cresc.* mirth _____ gives _____ mirth, _____ to _____

B *cresc.* pub - lic _____ mirth, _____ gives _____ mirth _____ to _____ Heaven and _____ *f*

113

S Solo

S

A

T

B

and mirth.

to the un - der - earth.

to the un - - - - der - earth.

8 Hea - ven and to the un - der - earth.

to the un - - - - der - earth.

113

39

117

S Solo

S

A

T

B

39

117

121

S Solo

S

A

T

B

121

cresc.

f

125

40

f a tempo

S Solo

S

A

T

B

We see Him come,

We see Him come,

We see Him come,

We see Him come,

We see Him come,

We see Him come,

125

40

dim.

a tempo

p

129 *rit. colle voci* **p dim.**

S Solo We know Him ours,

S We know Him ours, **pp**

A *dim.* We know **pp**

T We know Him ours, **pp**

B We know Him ours, **pp**

129 *rit. colle voci*

132 *con felicità e forte* *a tempo*

S Solo Who with His

S Who with His

A Him ours, Who

T Him Who

B Him Who with His

132 *a tempo* **pp**

135

S Solo

S

A

T

B

poco cresc.

poco cresc.

poco cresc.

poco cresc.

sun - shine and His show - ers,

sun - shine, with His sun - shine

with His sun - shine,

with His sun - shine,

sun - shine and His show - ers, His

Detailed description: This block contains the musical score for measures 135 to 147. It features five vocal staves (S Solo, S, A, T, B) and a piano accompaniment. The vocal parts have lyrics: S Solo: "sun - shine and His show - ers,"; S: "sun - shine, with His sun - shine"; A: "with His sun - shine,"; T: "with His sun - shine,"; B: "sun - shine and His show - ers, His". The piano accompaniment includes triplets in both hands. The score is marked with "poco cresc." in four places. A double bar line is at the end of measure 147.

138

S Solo

S

A

T

B

His sun - shine and His

and His show - ers Turns

with His sun - shine and His

with His sun - shine and His

sun - shine and His

Detailed description: This block contains the musical score for measures 138 to 147. It features five vocal staves (S Solo, S, A, T, B) and a piano accompaniment. The vocal parts have lyrics: S Solo: "His sun - shine and His"; S: "and His show - ers Turns"; A: "with His sun - shine and His"; T: "with His sun - shine and His"; B: "sun - shine and His". The piano accompaniment includes triplets in both hands. The score is marked with "poco cresc." in four places. A double bar line is at the end of measure 147.

141

S Solo
S
A
T
B

showers, Turns all the pa - tient
all the pa - tient pa - tient
show - ers turns all the pa - tient
showers, Turns all the pa - tient
show - ers, Turns all the pa - tient

rit. à piacere

144

S Solo
S
A
T
B

ground to flowers.
ground to flowers.
ground to flowers.
ground to flowers.
ground to flowers.

pp *a tempo*

147

S Solo

S

A

T

B

147

150

S Solo

S

A

T

B

150

p

pp

This musical score page contains two systems of music. The first system, starting at measure 147, features five vocal staves (S Solo, S, A, T, B) and a piano accompaniment. The vocal parts are in G major and consist of long, sustained notes with a slur across the first two measures. The piano accompaniment has a treble and bass clef, with a slur over the right hand and a melodic line in the left hand. The second system, starting at measure 150, features the same five vocal staves and piano accompaniment. The vocal parts are mostly rests, with a final note in the fourth measure. The piano accompaniment begins with a piano (*p*) dynamic, followed by chords and a melodic line in the left hand, ending with a pianissimo (*pp*) dynamic. The page number '24' is in the top left corner.



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PUBLISHING

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