



DOMINUS ILLUMINATIO MEA

Anonymous words from the Oxford Book of Verse set to music for male voice chorus (T.T.B.B.B.) of 40 voices
by

H. Walford Davies
(Op. 38)

VOCAL SCORE



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Cover Image: "Venus Lamenting the Death of Adonis" by Benjamin West, 1768



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. 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 were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed 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, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, 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 non-engraved/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

Royal Academy of Music Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 6335 no. 3

J. Curwen & Sons, Ltd. Edition no. 41016 © 1913

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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.

DOMINUS ILLUMINATIO MEA

In the hour of death, after this life's whim,
When the heart beats low, and the eyes grow dim,
And pain has exhausted every limb—
The lover of the Lord shall trust in Him.

When the will has forgotten the lifelong aim,
And the mind can only disgrace its fame,
And a man is uncertain of his own name—
The power of the Lord shall fill this frame.

When the last sigh is heaved, and the last tear shed,
And the coffin is waiting beside the bed,
And the widow and child forsake the dead—
The angel of the Lord shall lift this head.

For even the purest delight may pall,
And power must fail, and the pride must fall,
And the love of the dearest friends grow small—
But the glory of the Lord is all in all.

Anonymous
Oxford Book of Verse



Dominus illuminatio mea (Latin for 'The Lord is my light') is the incipit (opening words) of Psalm 27 and is used by the University of Oxford as its motto. It has been in use there since at least the second half of the sixteenth century, and it appears in the coat of arms of the university.

Andantino solenne. (♩ = about 76)

pp

1 In the hour of death, af - ter this life's whim, When the

2 In the hour of death, af - ter this life's whim, When the

Bass In the hour of death, When the

Bass1 In the hour of death, af - ter this life's whim, When the

2 In the hour of death, af - ter this life's whim, When the

Andantino solenne. (♩ = about 76)

(For Practice Only) *pp*

3

8 heart beats low, and the es grow — dim, — And

8 heart beats low, and the yes grow — dim, — And

3 heart beats low, and the eyes — grow dim, — And

heart beats — low, and te es grow — dim, — And — pain —

heart beats low, and the eyes grow — dim, — And

3

6
8
p
pain has ex-haust - ed ev - 'ry limb,
pain has ex-haust - ed ev - 'ry limb,
6
pain has ex-haust - ed ev - 'ry limb, (In the hour of
has ex-haust - ed ev - 'ry limb, (In the hour of death
pain has ex - haust - ed ev - 'ry limb, (In the hour of death, af - ter

9
8
ppp poco slentando.
The lov - er of the Lord shall
ppp
The lov - er of the Lord shall
9
death,) The lov - er of the Lord shall
pp *ppp*
af - ter this life's whim,) The lov - er of the Lord shall
pp *ppp*
this life's whim,) The lov - er of the Lord shall
9
poco slentando.
pp

12
8 trust in Him, shall trust in Him.

8 trust in Him, shall trust in Him.

12
trust in Him, shall trust in Him.

trust in Him, shall trust in Him.

trust in Him, shall trust in Him.

12
trust in Him, shall trust in Him.

a tempo
pp

8 When the will has for - got - ten the life - long aim, And the

pp
8 When the will has for - got - ten the life - long aim, And the

pp
When the will has for - got - ten the aim, And the

pp
When the will has for - got - ten the life - long aim, And the

pp
When the will has for - got - ten the life - long aim, And the

a tempo
pp

18
8 mind can on - ly dis - grace its fame, And a man is un - cer - tain, a *p* *dim.*

8 mind can on - ly dis - grace its fame, And a man is un - cer - tain of his *p* *pp*

18
8 mind can on - ly dis - grace its fame, And a man is un - cer - tain of his *p* *pp*

8 mind can on - ly dis - grace its fame, And a man is un - cer - tain, a *p* *dim.*

18
8

poco animandosi

21
8 man is un - cer - tain of his own name The pow - er of the Lord shall _

sempre pp

8 own name The pow - er of the Lord shall _

sempre pp

21
8 own name The pow - er of the Lord shall _

sempre pp

8 own name The pow - er of the Lord shall _

21
8 man is un - cer - tain of his own name The pow - er of the Lord shall _

poco animandosi

dim. *ff*

** sempre sotto voce*

31
8 — is shed, And the cof - fin is wait - ing be - side the bed, And the

And the

31
— is shed, And the

— is shed, And the

— is shed, And the

31

** This sentence should be whispered so as to be barely audible.*

poco rit.

34
8 wi - dow and child for - sake the dead The

ppp pp

8 wi - dow and child for - sake the dead The

ppp pp

34
8 wi - dow and child for - sake the dead

ppp >

8 wi - dow and child for - sake the dead

ppp >

34
poco rit.

pp

molto sostenuto

37

8 an - gel of the Lord shall lift this head, The

molto sostenuto

37

ppp

The an - gel of the Lord, The

molto sostenuto

ppp

The an - gel of the Lord, The

molto sostenuto

ppp

The an - gel of the Lord, The

37

pp

sempre sosten. e *pp* (♩ = 66-69)

40

8 an - gel of the Lord shall lift this head. *ten.*

ten.

40

an - gel of the Lord shall lift this head. *ten.*

ten.

40

an - gel of the Lord shall lift this head. *ten.*

ten.

40

an - gel of the Lord shall lift this head. *ten.*

sempre sosten. e *pp* (♩ = 66-69)

40

molto espress. e cresc.

For e - ven the pur - est de - light may pall, And power must fail, and the

molto espress. e cresc.

For e - ven the pur - est de - light may pall, And power must fail, and the

molto espress. e cresc.

For e - ven the pur - est de - light may pall, And power must fail, and the

molto espress. e cresc.

For e - ven the pur - est de - light may pall, And power must fail, and the

molto espress. e cresc.

For e - ven the pur - est de - light may pall, And power must fail, and the

ppp cresc. f

47

pride must fall, And the love, the

mp

pride must fall, And the love, the

mp

47

pride must fall, And the love,

dim. p

pride must fall, And the love,

dim. p

pride must fall, And the love,

dim. (p)

pride must fall,

p

50

love of the dear - est friends grow

love of the dear - est friends grow

50

the love of friends grow

the love of friends grow

and love may grow

50

53

pp small, grow small, *ppp* may grow small,

pp small, grow small, *ppp* may grow small,

53 *pp* small, grow small, love grow small, But the

pp small, grow small, love grow small,

pp small, may grow small, may grow small,

53 *ff*

57 **Molto animato.** (♩ = about 92) *ff*

But the glo - ry of the Lord, _____ the

But the glo - ry of the Lord, _____

57 glo - ry of the Lord, _____ the glo - ry of the Lord, _____ the

ff But the glo - ry of the Lord, the glo - - - -

ff But the glo - ry of the Lord, _____

57 **Molto animato.** (♩ = about 92)

60 *ff*

glo - ry of the Lord _____ is all, _____ the

the glo - ry of the Lord is all, _____ the

60 glo - ry, _____ the glo - ry of the Lord, _____ the glo - ry, the

- ry of the Lord, the glo - ry of the Lord, _____ the

the glo - - - - ry, the glo -

60 *ff*



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