



CLOUDS

Poem by Frank D. Sherman

Trio for Children's or Women's Voices
by

H. Walford Davies

VOCAL SCORE



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Cover Image: "Schafhirt in den Sabinerbergen" by Johann Zahnd, 1886



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.

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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 6342 no. 24

n/a

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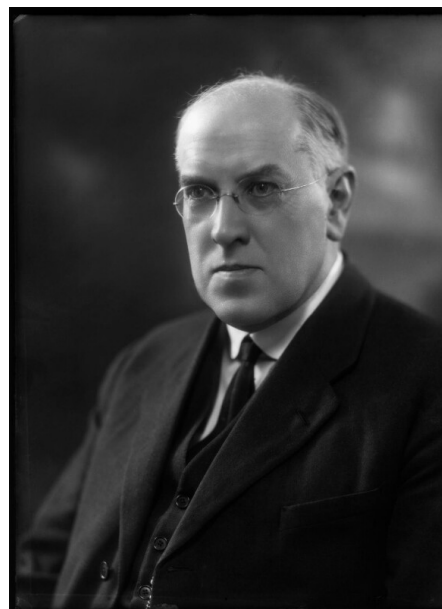
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Reference Material and Software

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.

Clouds

The sky is full of clouds to-day,
And idly, to and fro,
Like sheep across the pasture, they
Across the heavens go.
I hear the wind with merry noise
Around the housetops sweep,
And dream it is the shepherd boys—
They're driving home their sheep.

The clouds move faster now, and see!
The west is red and gold;
Each sheep seems hastening to be
The first within the fold.
I watch them hurry on until
The blue is clear and deep,
And dream that far beyond the hill
The shepherds fold their sheep.

Then in the sky the trembling stars
Like little flowers shine out,
While Night puts up the shadow bars,
And darkness falls about.
I hear the shepherd wind's good night,
"Good night, and happy sleep!"
And dream that in the east, all white,
Slumber the clouds, the sheep.

Frank D. Sherman

Clouds

Trio for Children's or Women's Voices

Frank D. Sherman

H. Walford Davies
1916

Joyously (♩ = about 96)

1
Soprano

2
Alto

f The sky is full of clouds to-day, And

f The sky is full of clouds to-day, And

f The sky is full of clouds to-day, And

Joyously (♩ = about 96)

Piano

f

7

i - dly, to and fro, Like sheep — a - cross the pas - ture, they a - cross the heav - ens

i - dly, to and fro, Like sheep — a - cross the pas - ture, they a - cross the heav - ens

i - dly, to and fro, Like sheep — a - cross the pas - ture, they a - cross the heav - ens

13

f

go. _____ I hear the wind with mer - ry noise a -

f

go. _____ I hear the wind with mer - ry noise a -

f

go. _____ I hear the wind with mer - ry noise a -

19

cross the house - tops sweep, And dream _____ it is the shep - herd boys, a - driv - ing home their

cross the house - tops sweep, And dream _____ it is the shep - herd boys, a - driv - ing home their

cross the house - tops sweep, And dream _____ it is the shep - herd boys, a - driv - ing home their

25

sheep. I watch them hur - ry on un - til the blue

sheep. I watch them hur - ry on un - til the

sheep. I watch them hur - ry on un - til the blue

p

Detailed description: This block contains the first system of a musical score, measures 25-30. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#). The lyrics are: "sheep. I watch them hur - ry on un - til the blue". The piano accompaniment consists of a treble and bass clef. A piano dynamic marking (*p*) is placed above the piano part in measure 28. The system ends with a double bar line.

30

is clear and deep, And dream that

blue is clear and deep, And dream that

is clear and deep, And dream that

dim. *p* *pp*

Detailed description: This block contains the second system of a musical score, measures 30-35. It features three vocal staves and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#). The lyrics are: "is clear and deep, And dream that" (repeated for each voice part). The piano accompaniment consists of a treble and bass clef. Dynamic markings include *dim.* (diminuendo) above each vocal staff and *pp* (pianissimo) above the piano part in measure 34. The system ends with a double bar line.

36

far — be - yond the hill The shep - herds — fold their

far — be - yond the hill The shep - herds fold — their —

far — be - yond the hill The shep - herds fold their —

42

p

sheep. Then — in the sky — the trem - bling

sheep. Then — in the sky the trem - bling

sheep. Then — in the sky the trem - bling

48

stars like lit - tle flowers shine out, shine

stars like lit - tle flowers shine out, shine

stars like lit - tle flowers shine out, shine

8^{va}

54

p *slentando*

While Night puts up the sha - dow bars, And dark -

out, And dark -

out, And dark -

8^{va} loco *pp* *pp* *slentando*

pp

60

ness falls a - bout.

ness falls a - bout.

ness falls a - bout.

pp *cresc.*

66

a tempo

f *dim.*

I hear the shep - herd wind's good night, "Good night and hap - py sleep!" And dream -

f *dim.*

I hear the shep - herd wind's good night, "Good night and hap - py sleep!" And dream -

f *dim.*

I hear the shep - herd wind's good night, "Good night and hap - py sleep!" And dream -

a tempo *f* *dim.*

72

— that in the east, all white, Slumber, slumber

— that in the east, all white, Slumber, slumber

— that in the east, all white, Slumber, slumber

pp

Ped.

77

ber the clouds, the sheep.

ber the clouds, the sheep.

ber the clouds, the sheep.

pp

Ped.

Ped.



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