



STORM-JOY

Verse by Arthur L. Salmon

Musical setting for TTBB a cappella chorus
by

H. Walford Davies

VOCAL SCORE



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Cover Image: "Morgen nach einer Sturmnacht" by Johan Christian Clauseen, 1819



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:

Royal College of Music, London MS 6342

Vocal Score:

n/a

Royal College of Music Library

Ass't. Librarian - library@rcm.ac.uk

Oxford University, Bodleian Music Section, Weston Library

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

Royal Academy of Music Library

lib.ram.ac.uk

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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.

Storm-Joy

There's a weight of wind to follow
Ere the storm hath wreaked its will
The earth looks gaunt and hollow
Like a prophetess of ill.

Now the ocean grips the beaches,
And hurls the boulders far,
With leaping laugh that reaches
High over rock and scar.

Vain are the dykes repelling
Vain is the long sea-wall;
The sea sweeps crashing, yelling,
High and beyond them all.

The toils of man are flouted
By wild exultant power;
Long years of peace are routed,
In one unfettered hour.

Arthur L. Salmon

Composed for the 1916 Wharfedale Musical Festival

Storm-Joy

Arthur L. Salmon
1865 - 1952

Musical setting for TTBB a cappella chorus

H. Walford Davies
1916

Molto Allegro.
pp

1
Tenor
Ah! Ah!

2
Ah!

1
Bass
Ah!

2
Ah!

Molto Allegro.
pp

For Rehearsal Only

7

Tenor

8

1st Bass Solo There's a weight of wind to fol - low, Ere the storm hath wreaked

mf

3 3 3

Bass

7

13

pp

Tenor

Ah!

Ah!

Ah!

Bass

it's will.

Ah!

Ah!

13



19

pp

Tenor

pp

pp

Bass

2nd Bass Solo The earth looks gaunt and

f

pp

19

25

Tenor

Bass

like a proph-et - ess of ill. ah

like a proph-et - ess of ill. ah

hol - low like a proph-et - tess of ill. ah

like a proph - et - ess of ill. ah

31

Tenor

Bass

ha ha! ah ha ha!

ha ha! ah ha ha!

ha ha! ah ha ha!

ha ha! ah ha ha!

37

Tenor

Bass

f

ah ha ha!

ah ha ha!

ah ha ha!

ah ha ha!

ah ha ha!

ah ha ha!

43

Tenor

Bass

cresc.

ah

ah

ah

ah

ah

ah

49

ff *ff* *f*

Tenor

ah ha ha ha ha Now

ff *ff* *f*

Bass

ah ha ha ha ha Now

ff *ff* *f*

ah ah ha! ha ha ha Now

49

55

ff *ff* *ff* *ff*

Tenor

the o - cean grips the beach - es, grips, and hurls

ff *ff* *ff* *ff*

Bass

the o - cean grips the beach - es, grips and hurls

the o - cean grips, grips, grips and hurls

55

61

Tenor

the boul - ders far, ha ha! ha ha!

Bass

the boul - ders far, ha ha! ha ha!

the boul - ders far, with leap - ing laugh, with leap - ing, leap - ing, leap - ing

ff

ff

marcato



67

Tenor

ha ha ha ha ha ha! ha ha! That

Bass

ha ha ha ha ha ha! ha ha! That

laugh, with leap - ing laugh, with leap - ing, leap - ing laugh that reach - es,

(f#)

73

ff

Tenor

reach - es high, high, high

Bass

reach - es high, high, o



poco allargando

a tempo (and very swiftly)

79

p

Tenor

o - ver rock, rock and scar.

Bass

ver rock, rock and scar.

p

poco allargando

a tempo (and very swiftly)

85

Tenor

Bass

ah!

ah!

ah!

ah!

85



91

Tenor

Bass

ha ha!

ah

ha ha!

ah

ha ha!

ha ha!

mf

mf

mf

mf

espressivo

Vain

Vain

Vain

91

97

Tenor

Bass

are the dykes re - pel - ing, Vain is the long sea -

are the dykes re - pel - ing, Vain is the long sea -

are the dykes re - pel - ing, Vain is the long sea -

are the dykes re - pel - ing, Vain is the long sea -

97

* The "r" must here be rolled (in a slow crescendo) and the open vowel delayed until the first beat of the bar.

103

Bar. Solo

Tenor

Bass

The sea sweeps cr* - ash - ing, Yell - ing,

wall; The sea sweeps cr* - ash - ing yell - ing,

wall; The sea sweeps cr* - ash - ing yell - ing,

wall; The sea sweeps cr* - ash - ing yell - ing,

wall: High

103

110 *sempre f*

Tenor
High and be - yond _____ them all. _____ The toils of

Bass
High and be - yond _____ them all. _____ The toils of
_____ and be - yond _____ them all. _____ The toils of _____



116 *ff*

Tenor
man are flout - ed By _____ wild ex - ult - ant power, _____

Bass
man are flout - ed By _____ wild ex - ult - ant power: _____
man _____ are flout - ed By _____ wild ex - ult - ant power, _____

122 *mf* *p* *ff*

Tenor

Long years of peace are rout - ed

Bass

Long years of peace are rout - ed

Long years of peace are rout - ed

Long years of peace are rout - ed

molto espressivo

128

Tenor

in one, in one un - fet - tered

Bass

in one un - fet - tered

in one, in one un - fet - tered

molto espressivo *p*

134 **Presto** *ff* (Wildly) *f*

Tenor
hour. ha ha ah

Bass
hour. ha ha ah

134 **Presto** *ff* *f*



140 *ff* *ff* *ff*

Tenor
ha ha! ha ha! ha ha ha

Bass
ha ha! ha ha! ha ha ha

140 *ff* *ff* *ff*

stringendo

146

Tenor

Bass

ha ha! Ah! —

ha ha! Ah! —

ha ha! Ah! —

ha ha! Ah! —

stringendo

146

accelerando

152

Tenor

Bass

Ah! — Ah. —

Ah! — Ah. —

Ah! — Ah. —

Ah! — Ah. —

accelerando

152



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PUBLISHING

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