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A SURVEY OF THE SACRED CHORAL-ORCHESTRAL WORKS OF SIR HENRY WALFORD DAVIES (1869-1941)

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A SURVEY OF THE SACRED CHORAL-ORCHESTRAL WORKS OF SIR HENRY WALFORD DAVIES (1869-1941)

by

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A SURVEY OF THE SACRED CHORAL-ORCHESTRAL WORKS OF SIR HENRY WALFORD DAVIES (1869-1941)

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University of Nebraska, 2012

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In the closing years of the 19th Century, when Charles Villiers Stanford, Hubert Parry and Edward Elgar were at the height of their fame and influence in British musical society Henry Walford Davies emerged as one of the most promising talents of the day, receiving commissions from the provincial music festivals of Great Britain, which were a rite of passage for emerging composers.

Between 1904 and 1929 Davies produced eleven sacred choral-orchestral works for these festivals and one further work, which were received favorably in their day but are now almost forgotten. There are five large multi movement works: The Temple, Everyman, Lift up your Hearts, Noble Numbers, Song of Saint Francis and six short works: Five Sayings of Jesus, Fantasy, Heavens Gate, Men and Angels, High Heaven’s King, Christ in the Universe and Ode on Time. Davies also composed a substantial amount of chamber, orchestral, church, and children’s music. Renewed interest in his music has resulted in some recent recordings, notably Everyman, his most successful cantata.

This study provides a survey of these sacred choral-orchestral works: the background to them, their initial reception, their musical style and attributes. While some are similar in construction, the nature of each work is defined by a deep commitment to the text, which manifests itself through musical expression and
innovation. Information is also provided about performing materials and options for performance.

The neglect of Walford Davies’ sacred choral-orchestral works is discussed in the final chapter. It may have been a change in musical taste or simply that the intensely religious and personal nature of the works were out of favor in the aftermath of war. What can be said for certain is that his work is full of originality and as Ralph Vaughan Williams wrote on one occasion “beauty of invention.”
without the encouragement of friends, family members and colleagues who are too numerous to mention all by name, I doubt that this project would have ever been completed. Some however, cannot go unmentioned.

I thank the members of my supervisory committee: Dr Therees Tkach Hibbard, Dr Ronda Fuelberth, Dr Pamela Starr and Dr Julia Schleck who have encouraged me and set aside time from their busy schedules to assist me in bringing this document to fruition. Their advice and support has been invaluable.

A special thank you must go to Dr Therees Hibbard, my supervisor who did not let me give up, when the going was tough and also to Dr Glenn Nierman for his role in keeping me in school.

I was encouraged to undertake research into Walford Davies by Paul Spicer and Lewis Foreman, both of whom are authorities on British music of this period. I hope this document will contribute to the body of knowledge and help to further a revival of Walford Davies’ music.

The significant primary research for this document took place at the Royal College of Music Library in London, UK. Without the cooperation and help from Dr Peter Horton and his colleagues, this would not have been possible. During my six days there I was made very welcome and given lots of assistance by the library staff. Since then Michael McMullen has been instrumental providing me with scanned materials of some of the full scores, which must have been an enormous, and time consuming task.

My dearest friends Chris and Barbara Palmer have been a life line throughout my three years at the University of Nebraska-Lincoln: keeping in touch with me by email,
almost on a weekly basis, and providing me with somewhere to stay whenever I have been back to the UK. My close friends Lynette Holland, Gillian Winstanley and Dave Black, Andrew and Sharon Dean, Steven Cobb, Julian Whittaker, Mervyn Williams, Phil Clarkson and Anne Moore have all been sources of help, encouragement and support. My journey from school teacher to Doctoral student would not have been possible without the support of my Head Teacher, Debra Silcock and the governors at The Blue Coat School, Liverpool and Richard Woolford, Music Advisor for Liverpool, not forgetting to mention the vast amount of experience afforded to me by conducting Sandbach Voices, who were and still are my friends.
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INTRODUCTION

Sir Henry Walford Davies (1869-1941) emerged as a prodigious talent in the early years of the 20th Century. Today he is almost unknown, except for a few short anthems, such as “God be in my head,” a setting of “O Little Town of Bethlehem,” some Anglican chants, and the Royal Air Force March Past. In reality, Walford Davies wrote music for nearly every genre except opera and included among his compositions are twelve sacred choral-orchestral works that display such variety and evidence of his creative genius that one wonders why they lie forgotten. His overall musical output is extensive and includes the following: 3 short secular choral-orchestral works, 13 works for orchestra, 4 works for military and brass band, 7 chamber works, 67 part-songs, 53 solo songs, 3 organ works, 15 Anglican church service settings, 21 anthems and motets, 41 introits, hymns, chants and other short church works, 26 carols and lullabies, 17 works for unison or children’s voices and 25 compilations of songs, hymns and anthems.

Collectively the sacred choral-orchestral works show an extraordinary ability on the part of Davies to bring to life the written word through music. Their composition spans a period of 27 years and although they are not dealt with chronologically in this survey, a study of them does shed light on Davies’ development as a composer. For example his first work, The Temple, written in 1902 is a traditional English oratorio in a late romantic style, while Men and Angels, written in 1925, is more progressive, making use of octatonic and whole tone scales.

There is little doubt Walford Davies’ career path had an impact on his compositional output. A brief glance at the dates of composition shows that the majority
of his large works were written between 1898 and 1925. These coincide with the years he spent as organist at the Temple Church in London where, no doubt, there was ample opportunity for experimentation and reflection. He left the Temple Church in 1923 to become the Director of musical development for Wales and Professor of Music at the University College of Wales in Aberystwyth, and there were few major works or revisions of existing compositions after that.

Walford Davies was a student of Hubert Parry and Charles Villiers Stanford, who were leading figures of the day. Edward Elgar, a contemporary of them, was well aware of Davies’ ability and actively promoted his music, which resulted in commissions from the *Three Choirs Festival, Leeds Festival* and *Birmingham Festival*. Davies was to provide eleven works for these festivals, both long and short, between the years of 1902-1929. The most successful was *Everyman*, composed for the Leeds Festival in 1904, and subsequently adopted by many British choral societies. However, by the end of the First World War it had fallen out of the repertoire and there are only two known performances since then: London, in 1929, and Reading, in 1982.

Out of these twelve sacred choral-orchestral works, only *Everyman* has been recorded. This took place in 2004, under the directorship of the conductor David Drummond, with the expressed purpose of stimulating new interest in the work. Not long before that, in an interview in the *Independent*, Lewis Foreman, the British musicologist remarked:

> There can be little doubt that among British composers of choral music, Walford Davies is the most demanding of revival, a revival that has probably been inhibited by the difficulty in obtaining the performing materials. It would only need, say, *Everyman*, to be revived, a great hit in its day, and it seems likely that
many choirs would be prompted in to exploring further this fine body of work.¹

The purpose of this document is to review all of Davies’ sacred choral-orchestral works, and generate interest in them. It provides information about the circumstances of composition, first performances, reception by the public and the musical establishment of the time. It also focuses on Davies’ exceptional ability to interpret text and to bring out it’s meaning by musical invention. Davies selection of literature, from which he created his librettos, is an important factor in understanding the musical character of each work. Two of them are based on texts from the Bible, while the rest are taken from celebrated writers that inspired Davies: Dante, George Herbert, Edward Spenser, Milton, Robert Herrick, Alice Meynell and William Blake.

The five extended compositions: *The Temple, Everyman, Lift Up Your Hearts, Noble Numbers* and *Song of Saint Francis* are multi-movement works which were well received at their premieres, but received few, if any subsequent performances, with *Everyman* being the exception. The remaining shorter works represent a complete change of tactics, according H. C. Colles, his biographer: “a rejection of the much speaking by which in the earlier festival works Walford had sought to gain the suffrages of audiences.”² More importantly Colles points out “that they all exhibit a determination - to eschew elaborations and to say in the simplest possible terms to him that which was in his heart to say.”³ Each work has its own individuality. For example *Five Sayings of Jesus* is a work that is a meditation on selected words of Jesus, *Fantasy*, is a setting of Dante’s *Davina Comedia* (essentially a story), *Christ in the Universe* and *Heaven’s Gate* are

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¹ David Drummond. *Sir Henry Walford Davies Everyman*. CD liner notes, Dutton Digital. CDLX 7141
³ Ibid
settings of nineteenth century mystical poetry, while *Men and Angels* and *High Heaven’s King* are settings of poetry selected by Walford Davies, dealing with man’s relationship to God. They are all suitable for including in programs of sacred and secular choral works. That Davies’ works were overlooked between the two wars and forgotten after the Second World War may have been because his musical language and choice of texts was out of fashion. With the passage of time this does not seem so important as it once was, and it is time to take a fresh look at his music and rediscover his genius. His sacred choral-orchestral works were all published during his lifetime, but are now out of print in the UK. The only biography of Walford Davis is by H. C. Colles, which was published in 1942. It is the main source of biographical material for this study.

Colles studied at the Royal College of Music, taking counterpoint lessons from Davies, achieved a Doctorate of Music from Oxford and went on to be music critic for The Times Newspaper. He was also a prolific writer, contributing three and a half million words to the Grove’s Dictionary of Music. He wrote a number of books on music, including, *The Growth of Music*, *The Romantic Spirit of Music* and two books on Brahms. He also lectured at the Royal College of Music. Colles’ book is the most detailed biography of Davies and the one that I have relied on. Although it is biography of a friend, critical assessment of Davies’ compositions is present. I have tried to balance his criticisms with reviews of Davies’ works, found in contemporary journals.

At end of December 2011 and beginning of January 2012, I visited the Royal College of Music Library, in London (UK), to review and study the scores for this research. A perusal of the College library website had revealed that they held a large

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4 The majority of the vocal scores are now available on IMSLP, Petrucci Music Library, http://imslp.org/wiki
body of material on Sir Walford Davies. Emails to Dr Peter Horton confirmed that I would be able to conduct my research, and five days were spent looking at scores, both vocal and orchestral. Vocal scores were used for initial analysis, while full scores were copied and shipped from the Royal College of Music. The musical examples presented in this study have been taken from the vocal scores, as they illustrate the musical ideas presented more succinctly.
CHAPTER 1
BIOGRAPHY

In 1935, Sir Henry Walford Davies published a book called *The Pursuit of Music*. In the two preceding years he had written three other books. These were *First Steps in Music* (An introduction to the study and teaching of Music), *A Four Years’ Course of Music* (For Music teachers in Primary and Preparatory Schools), and *First, Second, Third and Fourth Melody Books* (For Children in Primary and Preparatory Schools). *Music and Worship*, a book written in conjunction with Harvey Grace also appeared in 1935. The titles of these books help us to understand something of the personality of Walford Davies, and the way he thought about music. To him music was something to be shared. He did this with an evangelical fervor and in doing so he shared something of himself.

Henry Walford Davies was born in Oswestry, a town on the border of England and Wales, in the county of Shropshire, September 6 1869. His parents were John Whitridge Davies and Susan Gregory. The family was musical and his father was a leader in the musical life of the community. John Davies played the cello and flute, and brought up his family to make music together. He was also the choirmaster at Christ Church, the local Congregational church where his brother was organist, and where his grandfather had been minister. In the 1850’s John Whitridge Davies founded and conducted a choral society in the town, which received favorable reviews in *The Musical Times*.5

Walford was the seventh of nine children and the youngest of four boys. He had

5 Colles, 11.
two younger sisters. The four boys played music together and came to be known in the family as the “boys band.” The oldest, Tom, went into the ministry. Charlie became organist at Christ Church at the age of eleven, and then went to Australia. The remaining brother Harold followed in his footsteps, becoming Doctor of Music and then professor of music at the University of Adelaide. We should not underestimate the influence of Walford Davies’ early upbringing in Oswestry. His family was strictly non-conformist, and life was centered on the activities at Christ Church. In his biography of Davies, Colles does not go into detail about Davies’ religious beliefs; he makes passing references to them. One early comment, however, sheds some light on the family held views. It relates to his departure from Oswestry, when it was decided that Walford should audition as a chorister at St George’s, Windsor. He was twelve years old.

Mrs. Davies suffered some qualms of conscience about allowing a son of hers to be handed over to the care of the established Church and become inured to its forms and ceremonies, but his general welfare seemed to demand the sacrifice on her part and to justify the risk on his.7

The choir at St George’s was under the directorship of George Elvey (1816-1893) and after an audition Davies was accepted into the choir immediately. His musical training began, first under George Elvey and then only a couple of years later, continued under Walter Parratt who had been, up until that point organist of Magdalene College, Oxford.

The appointment of Walter Parratt as organist, and then Randall Davidson as Dean of St George’s in 1884 brought about a new and enlightened régime, centered on

6 Ibid., 12
7 Colles, 13.
care of the boys, and their religious and musical education. Walter Parratt was a leader in the “modern school” of organ playing which founded its technique on the works of J. S. Bach. By the time Walford Davies was coming to the end of his chorister’s career, it seemed that the Dean was already making provision for him to stay on at Windsor in some capacity. Walford Davies sang his last solo in the choir on 22nd February 1885, and he left the choir two days later, still only fifteen years old. He went home to Oswestry for a holiday, but four days later his father died, leaving the family poorly provided for and without support. The Dean and his wife took the welfare of Walford Davies to heart and he returned to Windsor to become the Dean’s secretary. Within a short time, however, he became assistant organist to Walter Parratt, along with Hubert Hunt, and was also appointed organist to the nearby Park Chapel, with a salary of 40 pounds a year. His duties included training the choir, although a chaplain had to attend practices to help keep order! This was a good training ground for a young musician.

At the same time he came under another influence, which was to have a life long impact. It was that of the Matherson family, who lived at 15 Cannon Place, Hampstead. The Mathersons had friends in Oswestry and Mrs. Matherson had been staying there when Walford’s father’s died. Before his death, his father had already approached Mrs. Matherson, with the hope that he could “secure her interest” in the boy. Mr. and Mrs. Thomas Matherson were to become the mainstay of his life for many years to come. Initially, Mrs. Matherson invited Walford to their home to hear a live string quartet

\[ \text{\textsuperscript{8} On Davies’s early education, see Colles, 11-22.} \]
\[ \text{\textsuperscript{9} Colles, 18.} \]
\[ \text{\textsuperscript{10} Ibid., 19.} \]
playing and within a short space of time he became a frequent visitor. The Mathersons were educated and musical people and took it upon themselves to make sure Walford completed his education. Their first goal for him was to earn a university degree in music. They provided teachers to help him prepare and Mrs. Matherson, being of Swiss origin, taught him German. At this time Walford Davies was supporting his mother and sisters, by fulfilling his duties at Park Chapel and at St George’s. They had come to live in Slough, (a town in close proximity to Windsor).

In 1888 Davies submitted his work for a Bachelor Degree in Music from Cambridge. You could take the exam externally in those days. The final part of the examination was a composition for which Davies composed a cantata called “The Future.” He failed the examination but his composition caught the attention of the examiner, Charles Villiers Stanford, who wrote words of encouragement to him.

Many points in your work were very satisfactory, more so from a poetical than a practical point of view. But it had merit, and gave promise of better when your experience and knowledge becomes equal to your desire for poetical expression.  

This was the beginning of a long association with Stanford. That same year Walford Davies applied for a scholarship in composition at The Royal College of Music (RCM) and it was Stanford who brought his influence to bear to make sure he got it. His tutor in composition at the RCM was Hubert Parry, and after a year of study on “technicalities” he was ready to re-sit the Bachelor of Music Degree. This time he was successful. His ascent to the Royal College of Music had meant an end to his life at

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11 Colles, 21.

12 Ibid., 22.
Windsor, and he moved into lodgings close to the Mathersons. Fortunately his brother Harold had returned from his first visit to Australia and was able to take over his duties in the Slough household. Meanwhile Walford had to support himself while studying at the RCM. He secured a post as organist at St George’s, Campden and then at the more important church of St Anne’s, Soho, which was famous for its performances of Bach choral works. Unfortunately, soon after his appointment at St Anne’s he became seriously ill. He was just 21 years old and his illness that began, as a chill was a shock to him. The Mathersons took him into their home and nursed him back to health, but the illness had had a profound affect on him. Colles sums up its legacy,

It made him unduly apprehensive and watchful of every adverse symptom, and consciously, perhaps morbidly conscious, of that destiny which ‘no living may escape away’. Without it we may never have had the noblest of his earlier works, notably ‘Prospice’ and Everyman.\footnote{Colles, 24.}

*Prospice*\footnote{*Prospice* is a setting of Robert Browning’s poem of the same name. It is a quintet for baritone solo and strings. A recording is available on Meridian Records (2009).} was to be his submission for the Doctor of Music Examination at Cambridge and *Everyman*, was to become the most successful of all of his choral-orchestral works. The phrase in this quotation, “perhaps morbidly conscious, of that destiny which ‘no living may escape away,” I believe is significant and perhaps, sheds light on Walford Davies’ choice of texts in his choral works. It is a quote from the text of *Everyman*. The journey of the soul and the human response to Christ is somewhat of a preoccupation in the works of Walford Davies.

Despite his illness Walford’s career at the Royal College of Music was a resounding success. Hubert Parry recognized his talent from the start; there were
opportunities for his compositions to be played and when Parry was away for the summer term of 1893 he studied with Stanford who encouraged the composition of chamber music: two string quartets, two piano quartets and several sonatas for piano and violin. His *Orchestral Variations* had been written in the Fall Term of 1891 and performed in February 1892, with Stanford conducting. In addition to his composition lessons, Davies studied counterpoint with W.S. Rockstro, who had been a pupil of Mendelssohn at the Leipzig Conservatoire. Rockstro introduced him to the music of Palestrina, which gave him the tools and knowledge to handle vocal writing, a skill that is a notable feature of his choral works.\(^{15}\)

Soon after graduating from The Royal College of Music with an A.R.C.M (Associate of the Royal College of Music) in composition he was offered some temporary teaching duties, and upon the death of Rockstro in 1895 was appointed as teacher of counterpoint at the RCM. By this time Hubert Parry was Principal of the College.

In 1896 Davies put himself forward for the Doctor of Music examination, at Cambridge. He failed to pass in counterpoint, (the subject that he taught!) and although he passed the following year, it was still noted that he was weak in counterpoint. Walford Davies was “cut to the quick” by this and writing to Hubert Parry, offered to resign from the College. There is no record of Parry’s response to the offer, so we must assume that he had not lost faith in his protégé.\(^ {16} \) That Walford Davies, as a young man, took himself very seriously was well known throughout the College. The Mathersons,

\(^{15}\) Colles, 27.

\(^{16}\) Ibid., 29.
particularly Mr. Matherson, aware of this trait sought to improve his social skills:

…to tell a story, take a joke against himself, to answer a quip with a counterquip, and keep the ball of conversation rolling in a mixed gathering. Above all from him he learnt courtesy and consideration for others. By such means was nurtured that charm of manner which was to become so potent a factor in all that part of Walford’s later career which dealt with ordinary listeners.\(^\text{17}\)

Holidays, which included family and friends, in Wales, Yorkshire and Switzerland were all part of Davies’ education. At home the Mathersons promoted his music by organizing concerts for him, where his chamber works were performed and appreciated by a growing number of connoisseurs. Davies began dedicating his music to Mrs. Matherson, in appreciation of her efforts. Each year, as a Christmas present, he would have his compositions bound with a greeting, “to M.G.M from her loving composer,”\(^\text{18}\) a habit that continued for thirty years.

In 1896 Walford Davies made a pilgrimage to see Brahms. As the greatest living master of the symphony and chamber music, he was anxious to get the Maestro’s opinion of his music. The meeting took place at Brahms’ holiday retreat in Bad-Ischl, in the Salzkammergut, but unfortunately we do not know what music was shown to Brahms. We do know Brahms appreciated Davies’ talent and he left feeling encouraged. It was a meeting that he would never forget.

The year 1898 was to be a turning point in Walford Davies career. With the encouragement of Mrs. Matherson and Sir George Grove, he applied for the post of organist at the famous Temple Church. Out of one hundred applicants, three were chosen to attend the audition. His competitors were older and more experienced: Dr G. J. Bennet

\(^{17}\) Ibid., 32.

\(^{18}\) Ibid., 37.
of Lincoln Cathedral and Dr. H. W. Richards of Christchurch, Lancaster Gate, but the committee decided on Davies and his appointment was confirmed in a letter dated 26 February 1898. The Temple Church is situated between Fleet Street and the River Thames, in London (UK). It was built by the Knights Templar and is in two parts: The Round and the Chancel. The Round was consecrated in 1185 and was designed to remind one of the “Church of The Holy Sepulchre” in Jerusalem. It has a wonderful acoustic for singing.\(^{19}\)

Davies remained at the Temple church for twenty-five years, and it was while he was there that his major choral-orchestral works were written. There are many anecdotes about how Walford Davies dealt with the choirboys; how he strove to improve the singing of the choir and their conditions of service; these can be found in Colles’ biography. Suffice it to say he nurtured many promising musicians, among them Leopold Stokowski who never forgot his training. On his appointment at St James, Piccadilly, he wrote to Davies, “I can never, of course, repay in anyway your kindness to me. I can only hope to have an opportunity of passing them on to another.”\(^{20}\) And a letter written six years later from New York is signed, “Always with affection and gratitude. Your ugly duckling, Sto.”\(^{21}\)

In the early days at the Temple, he introduced a number of pieces by Mendelssohn, Brahms’, \textit{How lovely are thy dwellings}, excerpts from the \textit{Messiah},

\(^{19}\)http://www.templechurch.com/TC_History/default.html

\(^{20}\)Colles, 49-50

\(^{21}\)Ibid.
portions of the Chandos Anthems; excerpts from Haydn’s Creation, and other works.\textsuperscript{22}

This all suggest a high standard of achievement, and soon after that he introduced the
music of Bach to his choir. His diary of 1900 shows a long list of Bach performances.

At the Temple the chief events of the year have been, two performances of
the Matthew Passion—March 4 and April 1; O Light Everlasting (in June I think),
a lovely cantata; the Brahms movements, we did the first of the Requiem for the
first time—it was perfect in church; the Christmas Oratorio Parts I and II as
usual\textsuperscript{23}

With extra singers brought in, the performance of the St Matthew Passion became an
annual event. His subsequent appointment as conductor of the London Bach Choir came
about as a result of his work at the Temple Church, and gave him the opportunity of
learning a lot more Bach; and about the problems of conducting chorus and orchestra. In
1906 he gave a performance of the B Minor Mass at the Queen’s Hall and when, after
four years he resigned, handing the post over to Dr H. P. Allen, the choir presented him
with a complete Bach-Gesellschaft edition.

Colles talks about his organ playing at the Temple church, which gives us some
insight into Davies’ creative mind. He describes his accompaniments as “very much his
own, sometimes more than the composer’s.”

Accompaniments to the Psalms were, “discreetly illustrative of the words in the
choice of tone colours,” and accompaniments to orchestral music on the organ,
those of Bach, in particular were played from the full score. In doing this he did
not attempt to reproduce the orchestration on the organ but to “translate” it.\textsuperscript{24}

On hearing one of his own cantatas performed in such a way in January 1915, Parry

\begin{itemize}
\item \textsuperscript{22} Ibid., 54.
\item \textsuperscript{23} Ibid., 55.
\item \textsuperscript{24} Ibid., 62-65.
\end{itemize}
wrote to Davies: “I was quite thrilled with wonder at the performance. Your transfer of the orchestration to the organ was miraculous. I did not know such a sympathetic translation was possible.”25 Mention is also made of the influence of Richard Strauss’ music on Davies. “Although, temperamentally he was opposed to everything that Strauss stood for, he studied the scores of “Ein Heldenleben,” “Don Quixote,” and “Sinfonia Domestica,” and was “curiously” attracted by every suggestion of pictorialism.”26

Between the years 1911-1915 Davies became friends with the Reverend R. W. Corbet who had an influence on his work in a different way. The Reverend Corbet had as a young priest served in Shropshire, where his Rectory had become an informal brotherhood of like-minded people, concerned with developing a strong internal spiritual life. Some people called him, “the Shropshire Saint.” 27 Later in life he married and devoted his old age to the study of scripture. Walford Davies and Mrs. Matherson came in contact with him while he was delivering a series of lectures and discussions in the drawing room of a Miss Paula Schuster. As Colles recounts, Reverend Corbet had “outgrown the formularies of organized religion,” and Davies, also “impatient of artistic formularies,” was ready to “join hands” with such a teacher.28 Davies was attracted by his teaching and became firm friends with him.

During the years of the First World War Davies was anxious to contribute to the war effort; at the age of 45 he was too old for active service. He embarked on a mission to encourage group singing among the troops and from 1916 onwards, made several visits

25 Ibid., 67.
26 Ibid., 90.
27 Ibid
28 Ibid., 99-100.
to France for this purpose. This he did with considerable success. In 1918 the Royal Air
Force (RAF) was born, out of the amalgamation of the Royal Flying Corps and the Royal
Naval Air Service, and Walford Davies was appointed as its Musical Director, with the
rank of Major. His role in the RAF ended in 1919, but not before he had written the
Royal Air Force March Past for the Memorial Concert for members of the R.A.F. held at
Queen’s Hall on the 19th February 1919. One of his most enduring compositions, this
work remains as the official Royal Air Force March Past today.29

In 1919 a Royal Commission was set up to investigate the state of music in
Wales, with a view to bringing about improvements, and creating musical opportunities
for the average person. There was barely one orchestra and only one university music
department in the whole of the Principality. To assist in unifying the general scheme of
music education throughout Wales, Walford Davies was appointed as the first Director
and Professor of Music at the University College of Wales, Aberystwyth.30 The
appointment in Wales meant the relinquishment of the Temple Church, and the position
was handed over to Sir George Thalben-Ball. In Wales, Davies proceeded with
missionary zeal to bring music to the people of Wales. Gregynog House (owned by two
sisters, Gwendoline and Margaret Davies, but no relation to Davies) was made available
for concerts and summer courses. A Summer Festival was founded, which still exists
today, and such eminent figures as Adrian Boult, Ralph Vaughan Williams, Gustav Holst
and Edward Elgar would find their way there.31 Festivals were set up across Wales and

29 Ibid.,117.
30 Christopher Symons, Walford Davies (1869-1941): Master of the King’s Musick. Oswestry, Oswestry
and District Council, 2003, 17.
31 Ibid.,19
the Welsh Symphony Orchestra, based in Cardiff, came into being, adding impetus and excitement to them.\textsuperscript{32}

In 1924, at the age of 54, Walford Davies married Margaret Evans. Thirty years younger than he, she was the daughter of a Canon at St David’s Cathedral. In that same year a new opportunity opened up for him. It was with the British Broadcasting Company (BBC), which became the vehicle for Walford Davies becoming a household name. His natural speaking ability and his zeal for bringing music to the general public was a recipe for success. The radio broadcasts, which he continued to give until the end of his life, for children and adults alike, led to the foundation of the BBC Singers. In 1926 Walford Davies, resigned the Directorship of Wales, due to heart problems and moved back to London and Windsor, becoming organist at St George’s, where he remained until 1932. Three more honors were to come his way. In 1934, on the death of Sir Edward Elgar, he was made Master of the King’s Musick. In 1935 he received an Honorary Doctorate of Music from Oxford, and in 1937 he was knighted.\textsuperscript{33}

The outbreak of war came in 1939 and the BBC was evacuated to Bristol. It was an opportunity for Sir Walford Davies to retire but instead, at the age of 70, he threw himself into the war effort, persuading the BBC that the people needed more than dance music and Vera Lynn.\textsuperscript{34} The children’s broadcasts were revived, Bristol Cathedral was used for broadcasting services, and his final series of Everyman’s Music was launched. By 1941 Bristol was suffering from terrible air raids, and Walford Davies was becoming

\textsuperscript{32} Ibid., 19

\textsuperscript{33} Christopher Symons, \textit{Walford Davies (1869-1941): Master of the King’s Musick}. Oswestry, Oswestry and District Council, 2003, 24-25.

\textsuperscript{34} Ibid., 26
ill. His heart was weak and on March 11th 1941 he died. His funeral took place three days later, in Bristol Cathedral to the music of his own setting of the Nunc Dimittis.
CHAPTER 2
ANALYSIS OF THE LONG CHORAL-ORCHESTRAL WORKS. PART I

Introduction

Between 1902 and 1912 Walford Davies wrote five large choral-orchestral works for provincial music festivals in Great Britain: The Three Choirs Festival, The Birmingham Festival and the Leeds Festival. The Three Choirs Festival was established in the 18th Century and is one of the world’s oldest music festivals. It rotates annually between the Cathedral cities of Worcester, Hereford and Gloucester. The festivals are often referred to separately as The Worcester Festival, The Hereford Festival and the Gloucester Festival. The Birmingham Festival, founded in 1784, and The Leeds Festival founded in 1858, are no longer in existence. They were triennial events. All three festivals were responsible for commissioning works from contemporary composers.

This chapter assesses the two most successful of the five large works. They are Everyman and Song of Saint Francis. Both works are more homogeneous than any of his other works: they both contain themes and motives that recur throughout them acting as leit motives. Two quotations from Colles mark out these two works as a pair:

As Stanford perceived, it (Everyman) was of a high order. On the technical side it exhibited a new idiom, which none of Walford’s earlier works had foreshadowed, and which only appeared again incidentally in his later works.35

The Song of Saint Francis, beautifully sung and played, made a deep impression which led to other performances. It did not receive the loud acclamation which had greeted Everyman at Leeds eight years before; but it reaffirmed what those who had stood near to him had long recognized, that Walford stood for something distinctive in the music of his time.36

35 Colles, 83
36 Ibid
BACKGROUND

In his biography Colles devotes a whole chapter to Everyman, detailing for us its inspiration, its composition, first performance of the work, along with some criticism and analysis of the work. The inspiration for the work came from a revival of the Medieval English morality play of the same name, that had taken place in London, which had deeply moved Walford Davies. Colles relates that Davies “had been smitten by its truthfulness of spirit and by the measured rhythmical language, almost biblical in character, as it was delivered by Edith Wynne Mathison, whose playing of the name part became famous.”37 The subject matter of the play: the journey of the soul through life, is a subject that preoccupies Davies in some of his subsequent works.

The play Everyman was likely written in the late 14th century, but its source has not been established. There is a Flemish version of the play, which has the same story and characters, and this has created speculation about which version came first: the English or Flemish version. All we know for sure, is that the Flemish version was written around 1495, by Peter van Deist and that the original printed English versions, of which there are two, are held in the British Library. They are written in “Middle” English.

The idea of making the play into a cantata was already in Walford Davies’ mind when the invitation came from Leeds to contribute a work to the 1904 festival. Having

37 Ibid
shaped his libretto Davies sought the opinion of A. J. Jaeger who expressed his concerns, particularly over the solemnity of the text.

That it is quite an exceptional poem of this particular kind I readily allow, but the fact that God Himself is introduced (though you set his words for chorus) adds solemnity to the work. I take it that there will be only one number in which a higher note be struck, so that the work must necessarily be solemn and severe.\(^{38}\)

A. J. Jaeger mentioned here is also known as Elgar’s “Nimrod.” He was a close friend and champion of Walford Davies’ music. Having arrived from Germany in 1878 at the age of eighteen, Jaeger, who was keenly musical, set about learning all he could about English music. In 1890 he obtained the senior post at Novello’s Publishing Company, which was responsible for much of the music used by English choral societies, where he not only supervised the publishing of music but also submitted it to critical examination.\(^{39}\) In this capacity he became close friends with Elgar and Walford Davies, both of whom valued his musical criticism. We cannot underestimate the importance of Jeager’s influence on English musical life during this period as Jaeger not only worked on behalf of Novello but also wrote extensively as a critic in *The Musical Times*. When he died, tragically young in 1909, those closest to him were Parry, Dorabella (also of *Enigma Variations*), Walford Davies and Elgar. Walford Davies, with his choristers from the Temple Church provided music for his funeral at Golders Green Crematorium.\(^{40}\) Despite Jaeger’s reservations about the proposed *Everyman*, Walford took no further advice and went ahead and composed the music and, as Colles recounts, “it flowed with

\(^{38}\) Colles, 79.

\(^{39}\) Kevin Allen, August Jaeger: Portrait of Nimrod, Aldershot, Ashgate Publishing Ltd, 2000, pages ix-xi (forward by Percy Young)

\(^{40}\) Ibid
remarkable ease.” In the vocal score Walford Davies makes the following comment about his adaptation of the text.

In this setting of Everyman, the words are almost entirely those of the old Morality Play; but much has been omitted,—often reluctantly; obsolete expressions have been avoided; and the form of that which remains has been somewhat adapted or re-arranged.  

The complete text, as devised by Walford Davies, appears inside the front cover of the vocal score.

Voicing and Accompaniment.

“Everyman” is scored for Soprano, Contralto, Tenor and Bass solos. SATB chorus and Orchestra

ANALYSIS

Davies divides his cantata into three parts:

Part I. The high Father of Heaven sendeth Death into the world to summon Everyman to come to Him.

Part II. Everyman calleth in his distress, and at last he getteth comfort.

Part III. Everyman accompanied by Good-deeds, Knowledge, Strength, Beauty, Discretion and Five-wits, cometh to his grave.

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41 Ibid.

42 Walford Davies, Everyman, London: Sidney Riorden, 12-13 Noel Street, Oxford Street, W, 1904,
PART I. God Sendeth Death to Summon Everyman to Come to Him.

No.1. Prelude and Prologue

I pray you all give your audience. 
And here this matter with reverence, 
By figure a moral play; 
The Summoning of Everyman called it is. 
That of our lives and ending shows 
How transitory we be all day. 
This matter is wondrous precious, 
But the intent of it is more gracious, 
And sweet to bear away.

The story saith: Man, in the beginning 
Look well, and take good heed to the ending. 
Be you never so gay; 
For ye shall hear how heaven our King, 
Calleth Everyman to a general reckoning; 
Give audience, and hear what he doth say.

The work begins with a short prelude, in which we are immediately introduced to a motive that appears throughout the whole work:

Figure 2:1. The horn call of “death,” associated with all that is mortal. Page 1.

This is the horn call of death, and permeates the whole work. The chord “progression works its way through all that is mortal in the story of Everyman.”43 Two melodies follow that are also heard throughout the cantata. The first one seems to represent the journey of life, or maybe the toil of life. It is followed by a flowing melody for the strings, which may represent the more carefree side of life. Its ebb and flow reminds one of Elgar’s melodies.

43 Colles, 83.
It leads into a passage of accompanied recitative for all four soloists, to be sung strictly in time (*L'istesso tempo*), and at the end of it they all sing together. The accompaniment being that of the horn call:
God Speaketh:
I perceive here in my majesty
How that my creatures be to me unkind,
Living without dread in worldly
prosperity;
Of ghastly sight the people be so blind.
I hoped well that Everyman
In my glory should make his mansion,
And thereto I had him elect;
But now I see that like a traitor deject
He thanks me not for the pleasure that I
to him meant,
Nor yet for his being that I have lent;
I proffered the people great multitude of
mercy,
And few there be that asketh it heartly.

Death:
Here am I Almighty God, at Thy
commandment.

God:
Go thou to Everyman
And shew him in my Name,
A pilgrimage he must on him take,
Which he in no wise may escape;
And that he bring with him sure
reckoning
Without delay or tarrying.

In this movement God’s voice is an unaccompanied chorus. The Key is E flat
Major and the setting is syllabic, but as it progresses the pitch gets higher, perhaps
representing the frustration of God with man’s ways. The climax (see Figure 2:4 below)
is reached as God calls out for His mighty messenger, Death. The word Death being set
against an augmented triad.
The augmented triad continues to be heard underneath Death’s reply to God’s call, until the chorus (representing the voice of God), re-enters. The orchestra is crucial here in portraying the text: the word “go” being represented by upward moving figures that increase in length:

“Go thou to Everyman, And shew him in My Name, A pilgrimage he must on him take.” (see Figure 2:5)
The orchestral passage, preceding the final words, “Go in my name,” consists of a chromatic descent, perhaps portraying the descent of God’s messenger to earth, or the ebbing away of life itself. (see Figure 2:6)

![Music notation](image)

Figure 2:6. The orchestral passage, preceding the final words, “Go in my name,” consists of a chromatic descent. Page 11.

No. 3 The Arrest of Everyman

*Death*
I am death that no man dreadeth.
For Everyman I arrest and no man spareth;
For it is God’s commandment
That all to me should be obedient.
I set not by gold, silver or riches,
Nor by Pope, Emperor, King Duke, nor Princes.
For an I would receive gifts great.
All the world I might get.
I am Death that no man dreadeth.
For Everyman I arrest and no man spareth;

*Chorus*
All to Death must be obedient.

*Death*
Lo, yonder I see Everyman walking;
Full little he thinketh on my coming;
Everyman, stand still; whither art thou going
Thus gaily? Hast thou thy Maker forgot?

*Everyman*
Why asketh thou? Wouldest thou wot?

_Death_
Yea, sir, I will shew you;
In great haste I am sent to thee
From God out of His Majesty.

_Everyman_
What sent to me?

_Death_
Yea, certainly.
Though thou dost forget Him here,
He thinketh on thee in the heavenly sphere.

_Everyman_
What desireth God of me?

_Death_
That I shall shew thee.
On thee thou must take a long journey:
Therefore thy book of count with thee thou bring;
How thou hast sped thy life and in what wise,
Before the chief Lord of Paradise.

_Everyman_
Full unready I am such reckoning to give.
I know thee not, what messenger art thou?

_Death_
I am Death, that no man dreadeth.
For Everyman I arrest and no man spareth;
For it is God’s commandment
That all to me should be obedient.

_Everyman_
O Death, thou comest when I had thee least in mind;
In thy power lieth me to save,
Yea, an if ye will be kind,—
A thousand pound shalt thou have,
And defer this matter till another day.

_Death_
I set not by gold, silver nor riches,
Nor by pope, emperor, king, duke nor princes,
For an I would receive gifts great,
All the world I might get.

_Everyman_
Alas, shall I have no longer respite?
To think on thee maketh my heart sick.
Death, if I should this pilgrimage take,
And my reckoning surely make,
Shew me, for saint charity,
Should I not come again shortly?

_Death_
No, Everyman; trust me verily.

_Everyman_
O Gracious God, in the high seat celestial,
Have mercy on me in my most need.
Shall I have no company from this vale terrestrial
Of mine acquaintance that way me to lead?

_Death_
Yea, if any be so hardy,
That would go with thee and bear thee company.
And now out of sight I will me hie;
See thou make thee ready shortly,
For thou mayest say this is the day
That no man living may scape away.

Chorus
No man living may scape away.
This dramatic aria for the tenor soloist, who plays the character Death, contains numerous examples of text painting: far too many to quote all of them. The key is D minor at the outset, and in the short orchestral prelude there are downward chromatic flourishes, followed by a rising bass line announcing the arrival of Death, with a half close ii°-V.

Figure 2:7. Downward chromatic flourishes, followed by a rising bass line announcing the arrival of Death, with a half close ii°-V. Page 12

The text here is:

I am death that no man dreadeth. I set not by gold, silver or riches,
For Everyman I arrest and no man Nor by Pope, Emperor, King Duke, nor
spareth; Princes.
For it is God’s commandment For an I would receive gifts great.
That all to me should be obedient.

The setting of the last three lines of this is particularly dramatic. First there is a slowly rising chromatic scale in the accompaniment, as Death lists the things of importance in the world. On the last note there is a cascade of a diminished arpeggio on the words “gifts great.”
In the dialogue that ensues between Death and Everyman many of these ideas are repeated. Another motive that should be noted at this point is that of “Everyman,” which first appeared in the string melody of the opening prelude, although not with the dotted rhythm, which now becomes its main feature. This motive is a feature throughout the work and the dotted rhythm which it now assumes, is the most important feature of it, as it may have a leap of almost any interval.
Figure 2:10 Everyman motive. Page 18

Figure 2:11. Everyman motive in No. 2. Page 9.

Figure 2:12. Everyman motive in No. 4. Page 35.
No. 4. Everyman’s Lament

Everyman
Alas! I may well weep with sighs deep;
Now have I no manner of company
To help me in my journey and me to keep;
Also my writing is full unready.
The time passeth: help, Lord, that all wrought,
For though I mourn it availleth nought

The day passeth: it is almost ago,
Everyman, what wilt thou do?

Chorus
The time passeth: help, Lord, that all wrought,
For though I mourn it availleth nought
The day passeth: it is almost ago,
Everyman, what wilt thou do?

In this movement (for the tenor soloist and chorus), Everyman’s lament is characterized by a series of chromatic descents in the orchestral accompaniment, as well as in a “sighing motive” which is also a feature in the opening prelude.

![Figure 2:13. “Sighing” motive in the opening prelude of No. 4. Page 27.](image)

The text that follows is:

“Alas, The day passeth: it is almost ago,
Everyman, what wilt thou do?
Alas, I may well weep with sighs deep”

The “passing away of day” is also illustrated by a chromatic descent:

![Figure 2:14. The “passing away of day” is illustrated by a chromatic descent. Page 28.](image)
The same idea is used for, “with sighs deep.”

Figure 2:15. Chromatic descent used to illustrate “I may well weep with sighs deep”. Page 30.

In fact these chromatic descents pervade the whole movement, the final one being in the orchestral postlude, bringing the first part of the cantata to its conclusion.
PART II. Everyman calleth in his distress, and getteth comfort.

No. 1. Everyman’s appeal to Kindred and Fellowship

*Everyman*
Ah! Whither for succour shall I fly?
To my kinsmen I will truly
Where be ye now, my friends and kinsmen?

*Kindred*
Here be we now at your commandment.
Show your intent and do not spare,
Yea, Everyman, to us declare
If ye be disposed to go any whither,
For wot ye well, we will live and die together.

*Fellowship*
Everyman, good-morrow by this day.
Sir, why lookest thou so piteously?
If anything be amiss we pray thee say,
That we may help to remedy.

*Kindred and Fellowship*
Friend, now show to us your mind;
We will not forsake thee unto life’s end;
If any you have wronged ye shall revenged be,
Though we on the ground be slain for thee,
Though that we know before that we should die.
In wealth and woe we will with you hold,
For over his kin a man may be bold.
Everyman, why lookest thou so piteously?

*Everyman*
Commanded I am to go a journey,
A long way, hard and dangerous;
And give a straight count without delay,
Befor e the high judge Adonai.
Wherefore I pray you bear me company,

*Kindred*
What account is that which ye must show?
That we must know.

*Everyman*
How I have lived and my days spent,
Also of ill deeds that I have used
In my time since life was me lent;
And of all virtues I have refused;
Wherefore, I pray you, bear me company.

*Fellowship*
But if we took such a journey,
When should we come again?

*Everyman*
Nay never again till the day of doom.

*Fellowship*
Who hath you these tidings brought?

*Kindred and Fellowship*
Now, by God, that all hath bought,
If Death were the messenger,
For no man that is living today,
We will not go that loathsome journey.

*Everyman*
Whither away, Fellowship, wilt thou forsake me?

*Kindred and Fellowship (departing)*
Yea, by my fay, to God I betake thee.

*Everyman*
Ah, Jesus, is all come hereto?
Part II begins with an extensive chorus in which Everyman appeals to Kindred and Fellowship to accompany him on his journey. It consists of three sections, the first of which is the appeal to Kindred. This is in compound meter, *Allegro Vivace*, full of life and hope, characterized by rising melodic lines.
The appeal to Fellowship is scored for the more intimate semi-chorus and features the Everyman motive.
In the final section Kindred and Fellowship become the main chorus, with passages of choral recitative for, bass, tenor, alto and soprano.
At the end of the chorus the words, “we will not go on that loathsome journey,” are illustrated, once more, by a chromatic descent.

Figure 2:19. “we will not go on that loathsome journey,” is illustrated, once more, by a chromatic descent. Page 58.
No. 2. The Appeal to Riches

*Everyman*
Where art thou, my Goods and Riches?
I would speak to thee in my distress.

*Riches*
I lie here in corners, trussed and piled so high,
And in chests I am locked so fast,
Also sacked in bags—thou mayest see with thine eye-
I cannot stir; in packs, lo, I lie.

*Everyman*
All my life I have had joy and pleasure in thee,
Therefore, I pray thee, go with me,
For it is said ever among,
That money maketh all right that is wrong.

*Riches*
Nay, not so, I am too brittle, I may not endure.

I will follow no man one foot, be thou sure.
As for a while I was lent thee,
A season thou hast had me in prosperity,
My condition is man’s soul to kill;
If I save one, a thousand do I spill;
When thou art dead, this is my guise,
Another to deceive in the same wise!

*Everyman*
O false Good, cursed thou be!
Thou traitor to God, thou hast deceived me,
And caught me in thy snare.

*Riches*
Marry, thou brought thyself in care,
Whereof I am glad,
I must needs laugh, I cannot be sad.

*Everyman*
Oh! To whom shall I make moan?

The opening theme of “Riches” is almost a caricature of what you would expect for the illustration of a miser, to which Davies adds further humorous touches as seen in Figure 2:20.
Riches piled in corners

Riches piled high

Figure 2:20. Humorous touches in “Appeal to Riches.” Pages 60-61.

No. 3. The Appeal to Good – Deeds.

*Everyman*
I think that I shall never speed
Till that I go to my Good-deed
But, alas, she is so weak,
That she can neither go nor speak;
My Good-deeds, where be you?

*Good-deeds*
Here I lie, cold in the ground;
Thy sins have made me sore bound,
That I cannot stir.

*Everyman*
O Good-deeds, I stand in fear;
I pray thee, go with me.

*Good-deeds*
I would fain, but I cannot stand, verily.

*Everyman*
Good-deeds your counsel I pray give

The appeal to good deeds is a complete contrast to the previous movement and
begins with the horn-call of the opening of the cantata, reminding us of Everyman’s humanity. It is used to accompany the conversation between Good Deeds and Everyman. A gentle “rocking” accompaniment supports the next section where Everyman is cradled in the assurance that Knowledge will accompany him.

No. 4. Song of Knowledge

Knowledge and Chorus
O Glorious Fountain that all uncleanness doth clarify
Wash from thee the spots of vices unclean,
That on thee no sin may be seen.
Remember thy Saviour was scourged for thee,
With sharp scourges, and suffered it patiently.
So must thou, ere thou scape that painful pilgrimage;
Knowledge keep thee in this voyage,
In any wise be sure of mercy,
For your time draweth fast, and ye will saved be.
Ask God mercy and He will grant truly.

The Song of Knowledge is one of the tenderest movements of the cantata. Stanford was enraptured by it. “Anyone might have written it,” he said, meaning by “anyone,” any of the world’s greatest melodists.
The text setting here needs no explanation, except to say that the very same melody is sung in unison by the chorus, for the words, “Ask God mercy and He will grant truly,” where it is seems to be just as appropriate.

No. 5. Everyman's Prayer

Everyman
O eternal God, O heavenly Figure.
O way of Righteousness, O goodly Vision,
Forgive me my grievous offence;
Here I cry Thee mercy in this presence:
O ghostly Treasure, Ransomer and Redeemer
Of all the world, Hope and Conductor,
Mirror of Joy, Founder of Mercy,
Which illumineth heaven and earth therby,
Hear my clamorous complaint, though it late be;
Receive my prayers of Thy benignity.

Chorus
When with the scourge man doth him bind,
The oil of forgiveness then shall he find.

Everyman
Save me from the power of my enemy,
For Death assaileth me strongly.
Knowledge, give me the scourge of Penance,
My flesh therewith shall give a quittance,
God give me grace!
Chorus
Everyman, God give you time and space!

Everyman and Chorus
O eternal God, Ransomer and Redeemer
Of all the world, Hope and Conductor,
Mirror of Joy, Founder of Mercy,
Which illumineth heaven and earth thereby-

Good-deeds
Everyman, pilgrim, my special friend,
Blessed be thou without end;
For thee is prepared the eternal glory.

Everyman
Welcome Good-deeds; now I hear your voice,
I weep for very sweetness of love.

For Baritone solo at the outset, this movement has a darker character created by its chromaticism:

Figure 2:22. Darker character of the music defined by its chromaticism. Page 87.

Later on in the movement the chorus “prays” for the soul of Everyman, offering encouragement to him. At this point the music has reached the more optimistic key of G major and for the word “Hope” Davies uses the chord of Eb, but for the word Heaven it shifts abruptly to E major, showing how God’s forgiveness illuminates heaven.

No.6. Everyman’s Comfort

Knowledge and Chorus
Be no more sad, but evermore rejoice,
God seeth thy living in His throne above;
Put on this garment to thy behove
Which with your tears is now all wet.
It is the garment of sorrow,
From pain it will you borrow;

Contrition it is
That gettesth forgiveness;
It pleaseth God passing well.

Good-deeds
Everyman, wear it for thy heal.
Everyman
Blessed be thou Jesu, Mary’s Son,
Now have I on true contrition.
Let us go now without tarrying;
Good-deeds, have we clear our reckoning?

Good-deeds
Yes, Everyman. I have it here.

Everyman
Then I trust we need not fear.

Chorus
God be thy guide.

Everyman’s Comfort is a continuation of the previous movement and stays in the key if E major. Davies seems to have reserved this key to express God’s forgiveness. A violin solo soars high above the orchestra as if it is the voice of God.

Part III. Everyman accompanied by Good Deeds, Knowledge, Strength, Beauty, Discretion and Five Wits, cometh to his grave.

No.1. Everyman’s Farewell

Everyman
Alas, I am so faint, I may not stand,
My limbs under me do fold;
Friends, let us not turn again to this land,
Not for all the world’s gold,
For into this cave must I creep,
And turn to the earth and there to sleep.

Sweet Strength! Tarry a little space;
Ye would ever bide by me, ye said.

Chorus
He that trusteth in his Strength
She him deceiveth at the length.

Everyman
What, beauty, whither will ye?
Alas, she goeth fast away from me.

Chorus
Both Strength and Beauty forsake thee,
Yet they promised thee fair and lovingly.

Everyman
Why Discretion, will ye forsake me?
Yet, I pray thee,
Look in my grave once piteously.

Chorus
O all thing faileth, save God alone,
Beauty, Strength and Discretion;  
For when Death bloweth his blast,  
They all run full fast.

Five-wits
Everyman, of thee now our leave we take,  
We will follow the other, for here we thee forsake.

Everyman
Now, Jesu, help! All hath forsaken me.

Good-deeds
Fear not, I will spesk for thee.

Good-deeds
Here I cry God mercy.

Good-deeds
Short our end and minish our pain;  
Let us go and never come again.

Everyman
Have mercy, God most mighty.

Everyman
Into Thy hands my soul I commend,  
Receive it, Lord, That it be not lost;  
As thou me boughtest, so me defend,  
That I may appear with that blessed host  
That shall be saved at the day of doom.  
In mannos tuas of might’s most  
For ever commendo spiritum meum.

The short orchestral prelude is the same as at the opening of the cantata, only now in the key of C. It is time for Everyman’s departure, so the key has moved down, a major 3rd from the previous movement, and is a tone lower than the key of the cantata, perhaps indicating Everyman’s descent to his grave. The horn-call motive is heard for the last time, followed by the “toil of life” theme, which is then used as an accompaniment to Everyman’s last words:

Figure 2:23. The “toil of life” theme. Page 102.
No.2. Epilogue

Now hath he suffered that we all shall endure;
Now hath he made ending.
Methinks that I hear angels sing
And make great joy and melody,
Where Everyman’s soul shall received be.
Now thy reckoning is crystal-clear:
Now shalt thou to the heavenly sphere,
Unto the which all ye shall come,
That liveth well before the day of doom.
He that hath his account whole and sound,
High in Heaven shall he be crowned.

Colles describes the final chorus as, “a massive peroration of Joy in Heaven, involving chorus, solo voices, and orchestra, a climax worthy of such forces as the Leeds Festival could bring together.” He points out, however, that Mr. Ernest Newman, a well-known music critic of the day, as well as Stanford, viewed it as a “weak spot.”

Newman declared it to be out of the picture, a piece of festival music making there had been too much of in The Temple, and altogether on a lower level than the rest of the work.

Stanford felt strongly enough to write to Walford about it, suggesting cuts:

I feel certain that the little preachment at the end (‘He that hath his account whole and sound, High in Heaven shall be crowned’), in order to strike home, ought not to be wrapped up in fugal ornaments, but just be shot out once with the words enunciated by everyone at the same time. The result would be newer in effect (just as the rest of the work is) and would not give the impression it gives now that having spontaneously struck out a new line in oratorio, you changed your mind and bowed to convention at the end.

In 1934, thirty years after its production Davies issued a revised version of Everyman, in

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44 Colles, 86.
45 Ibid.
46 Colles, 86.
which the Epilogue is shortened as Stanford had suggested.\footnote{Ibid.}

The main theme of the Epilogue (see Figure 2:43) acts as a bookend to a long fugal section, complete with solo “flourishes.” It seems strange that Walford Davies does not use any musical material from previous movements in the work.
SONG OF ST FRANCIS. Opus 36.

Copyright 1912. Published by Novello. (also known as Song of the Sun.)

The Song of Saint Francis is the last of Davies’ large works for chorus and orchestra and was written for the Birmingham Festival of 1912. The Festival of 1912 was significant in that it brought Jean Sibelius to Great Britain for the first time, to conduct his Symphony no. 4 in A minor. Also premiered at the festival was Elgar’s new cantata The Music Makers and Granville Bantock’s orchestral tone poem Fifine at the Fair. Sibelius, Elgar, Bantock and Davies all got on well together and were appreciative of each other’s work. Henry Wood was the general conductor of the Festival and with him came the New Queen’s Hall Orchestra. As a result, Walford Davies had no anxieties about the first performance. He had an excellent quartet of soloists, which consisted of Mme. Donalda, Miss Doris Woodall, Gervase Elwes and Thorpe Bates. The performance was a success. “It was beautifully sung and made a deep impression, which led to other performances.”

The text is based on Brother Leo’s Mirror of Perfection and consists of nine movements: In the vocal score a note on the text says:

The words here used have been compiled and adapted from the original (as found in Brother Leo’s Mirror of Perfection) and from various translations, notably that of the late Mr. Sebastian Evans, to whom, as indeed to many others who have given valuable help, the writer owes a deep debt of gratitude.

48 Colles, 104

49 Brother Leo was St Francis’ companion and the Mirror of Perfection was his biography of the Saint. It was included in a book called: The Little Flowers and Life of St Francis, with The Mirror of Perfection. Colles tells us that this was a favorite bedside book of Walford Davies.

50 Colles, 101
Voicing and accompaniment.

The *Song of Saint Francis* is scored for SATB solo, chorus and orchestra.

### No. 1 Prologue: Altissime, Omnipotens, Of Brother Sun.

**Prologue**

*Altissime, Omnipotens, Bonne Domine!*

Thine be the praises,  
And the glory,  
And the honour,  
And every blessing,  
*Ad Te solum, Altissime, sunt debita;*  
And no mortal is worthy to call upon Thee.  
Praised be Thou, O my Lord, of all Thy creatures!  
*Laudare domine meus!*

**Of Brother Sun**  
Above all Brother Sun, my Lord.  
Who doth bring in the dawn,  
And doth give us the light,  
For fair is he and radiant with great splendour.  
*Teque, Altissime, demonstrat. Laudare*

The first movement of the Song of St Francis is for solo quartet and chorus. It is headed by the direction *Allegretto semplice (Joculatores Domini).*

Joyousness was one basic feature of the creed preached by St Francis; his disciples he called *joculatores,* the divinely inspired jesters who encourage the hearts of those that should hear their sayings by the gaiety of their approach to life and their complete lack of ecclesiastical pomposity. It is that spirit of the *joculatores* that is in the opening phrase of the short orchestral introduction.\(^{51}\)

![Figure 2:26. The opening theme of Song of St Francis. Page 1.](image)

The two opening motives are extended and developed in the short introduction until a second motive is introduced by the tenor soloist:

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\(^{51}\) Scott Goddard. *Programme Notes.* London: Royal Festival Hall. 19 December 1959
Various versions of this theme are heard, in all subsequent movements, wherever this text occurs: that is at the beginning and end of each movement. The next section of the movement, Andante, is the beginning of a hymn of praise, with the tenor and bass soloists taking the lead. The sustained open chord of D minor and the absence of thirds in the chords, give it an ecclesiastical nature.

Later on in the movement this theme appears in an altered version in a passage for unaccompanied chorus and then again with the orchestra. At this point it is developed in the orchestral, choral and solo writing with increasing intensity. As the climax occurs the
texture is suddenly cleared for: “Above all of brother Sun, My Lord.”

Davies creates clarity in the texture, with orchestral figurations that imitate the “shimmering” of the sun. (see Figure 2:29.)

Figure 2:29. Text painting: imitating the shimmering of the sun. Page 18.
No. 2. Of Sister Moon and the Stars

Laudare Domine meus
Of Sister Moon and the Stars;
In the heaven hast Thou formed them
Clear and precious and beautiful.
Laudare

The texture of the second movement is in complete contrast to the opening movement. The spaciousness of the heavens is created through a simpler texture, in which the soprano, contralto and tenor soloist are set alongside the soprano and alto sections of the chorus. The scoring is for strings with solo woodwind figures suggestive of the moon and stars. The movement begins with the *Laudare* motive, which then merges gently with rest of the text throughout the remainder of the music.

![Musical notation](image)

Figure 2:30. Opening of the 2\textsuperscript{nd} movement: The moon and stars depicted by a lighter texture. Page 30.

One of the most poignant moments of the movement is Davies’ setting of, “Clear,
precious and beautiful,” where the orchestral writing is reduced, and shifting harmonies highlight the words “precious and beautiful.

Figure 2:31. Precious and beautiful. Page 32-33
No. 3. Of Brother Wind and the Air

*Laudare Domine meus*

Of Brother Wind and the Air,
Of the clouds and the clear,
And of all weathers
By which Thou upholdest life in all Thy creatures.
*Laudare.*

A complete change of tempo ushers in the “wind and air.” The *Laudare* motive is modified again, this time by the bass soloist, and punctuated by the orchestra, whose figurations imitate “gusts of wind.”

Figure 2:32. Movement III. Upward sweeps in the orchestral depict the “wind” and the air. Page 36.
The rising figurations in the orchestral writing, support the text, “Thou upholdest life in all.”

Figure 2:33. Upward sweeps also used for “Thou upholdest Life.” Page 41.
No. 4. Of Sister Water.

*Laudare Domine meus*
Of Sister Water;
For manifold is her use,
And humble is she and precious,
And chaste.
*Laudare.*

The accompaniment for “water,” is typically that of rapidly broken chords, spread throughout the orchestra. Against this gentle accompaniment are set, the reduced forces of a semi-chorus (SATB) and the contralto soloist. The chorus sings only the *Laudare* text.
Figure 2:34 The orchestral accompaniment here depicts “water,” Page 47.

No. 5. O Brother Fire

Laudere Domine meus  
Of Brother Fire,  
By whom Thou didst illumine the night.  
Comely is he and jocund,  
And masterful, and strong.  
Laudare

This is one of the longest movements in the work and a vehicle for Walford Davies fertile imagination, in setting text. The flames of fire are vividly portrayed by upward moving figures, both chordal and chromatic, in the orchestral parts, as well as in the vocal lines.

Figure 2:35. The depiction of “fire.” Page 78.
Although the bass soloist introduces “fire,” in a declamatory style, the rest of the movement is for double chorus, who sing antiphonally and together, but never sharing the same music. Such is the complexity of the writing. The orchestral writing is virtuosic and littered with percussion effects, all of which add up to create a picture of the “awfulness” and “wonderfulness” of fire. The text setting is precise and illustrative, as the two examples below show:

Figure 2:36. The melismas used to illustrate how fire illuminates the sky. Page 65.
Figure 2:37. Orchestral figurations are like tongues of fire, staccato leaps for “jocund.” Page 69
No. 6. Of Sister Earth

*Laudere Domine meus*
Of Sister earth our Mother
That doth cherish us
And hath us in keeping,
And doth bring forth fruit in abundance,
And flowers of many colours,
And the grass.
*Laudere.*

Of Sister earth is a solo for the tenor, with orchestra. The accompaniment makes continual references to the opening figure of the work and is rather like a meditation or reverie that occasionally coincides with the solo voice, to emphasize a word, as Figure 2:39 shows. This song has many of the qualities of Strauss lieder; the juxtaposition of rhythms and the harmonic complexity.
Figure 2:38. The opening “Of Sister Earth.” Page 83.

No. 7. Of Them that Forgive.

*Laudere Domine meus*
Of them that forgive others for love of Thee,
And do endure adversity and tribulation,
Yea, blessed are they that do endure in peace;
Of Thee, Altissime, ishlist they be crowned.
Laudere.

“Of Them That Forgive”, along with no 8, is one of the most lyrical numbers of
the whole work. It is for soprano solo and full chorus, in which the soprano takes the lead and the chorus follows, linking the music to the next phrase of the solo. This is a formula that Davies employs often in his works. The soloist and the chorus usually join together for the climax as they do in this piece, “For of Thee Alissime, they shall be crowned.”

![Figure 2:39. The climax, “Of Them That Forgive.” Page 89.](image)

**No. 8. Of Sister Death.**

The blessed Francis, hearing that death was close at hand gave praise to God and said: “Forasmuch as that, an it please the Lord, I am soon to die, call Brother Angelo and Brother Leo unto me that they may sing to me of Sister Death.” Then those two brethren with tears chanted the Song that the holy man had made.

*Laudere Domine meus*

Of Sister Death
From whom no man living may escape.
Woe to them who die in mortal sin;
Blessed are they that find themselves in Thy most holy will,
For them the second death can do no hurt.

For tenor and bass soloists this lyrical setting is concerned with death of Saint
Francis, the horn-call of death being present at the beginning of the duet.

Figure 2:40. The opening, “Of Sister Death,” showing the horn call of death, bars 3-4. Page 90

The writing, in the second section of the song, marked *adagio* is intensely lyrical for both voices and orchestra, but they come together towards the end, speaking with one voice:

“Blessed they who find themselves in Thy most Holy will.”

Figure 2:41. The ending of an intensely lyrical section. Page 93.
No. 9. Laudate Et Benedicite Dominum

*Laudate et Benedicte Dominum,*
*Et gratias agite,*
*Et cum grand humiltate servite.*

The opening “Laudare” theme dominates this final movement, which is a hymn of praise. This starts with the tenors and basses singing against a simple accompaniment of chords, in the key of A♭, but it quickly moves up to D♭ for a canonic entry from the sopranos and altos.

By the time the soloists enter, with their own canonic entries the key has been raised to E major, all this to support the rising paeans of praise. By the time the soloists and chorus join forces the music is moving upwards again, towards the key of B♭, and is firmly
established for the final section; *Animandosi e crescendo poco e poco*. The climax is reached for the final *Laudare, et benedicite*, after which the music dies away to *ppp*. It is as though a curtain has been drawn aside to allow us to hear the heavenly chorus, and then let go.
SUMMARY OF EVERYMAN AND SONG OF SAINT FRANCIS

Both Everyman and Song of Saint Francis are cyclic works: that is, they both have themes and motives that appear throughout the work. Song of Saint Francis is more faithful to that ideal, because in Everyman the final chorus breaks (Epilogue) away from previous material and is a “festival chorus” in its own right – a feature that he was criticized for by Ernest Newman and Stanford. However, Everyman took the public by storm and for about seven years was “performed by every choral society claiming to represent contemporary music.”

Everyman lasts about an hour and, therefore, will occupy most of a concert. It requires large performing resources, both in terms of choir and orchestra, and the most effective performance would be with orchestra, as is it full of colorful imagery. Everyman was revived and recorded by David Drummond in 2004, and one should contact David Drummond at the Royal College of Music in London (UK) to assess the availability of orchestral materials.

Song of Saint Francis in performance lasts 43:45m. It was well received at its first performance and made a deep impression, which resulted in further performances. In a review of the first performance, in The Musical Times, November 1, 1912, the writer made the following observation: “It is gratifying to record that the performance confirmed the forecast of its high artistic value. There are ten numbers, each of which are

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52 Colles, 86
53 Colles, 82
54 Colles, 103
rounded off by a tonic cadence, and can be performed separately”

There are, in fact only nine pieces—the Prologue and Brother Sun are one piece. The only piece that really stands alone is the last one, which is a hymn of praise and thanksgiving. The rest of the pieces, like Everyman run as a sequence. The orchestral writing is an integral part of this music, and although the vocal score is complete with pedal markings, a convincing performance with the piano or organ would be difficult. The Song of Saint Francis came eight years after Everyman and did not have the same success. Times and tastes were changing and with this regard Colles makes an interesting statement.

But it reaffirmed what those who had stood near him had long recognized. That Walford stood for something distinctive in the music of his time, which was no less valuable because he was working upstream and facing a strong contrary current. It is possible that the Song of Saint Francis would be more easily revived now or in the future than the once popular Everyman.

In fact a revival of this work would be relatively easy as the Royal College of Music has a set of performing parts.

CHAPTER 3

ANALYSIS OF LONG WORKS PART II

THE TEMPLE, LIFT UP YOUR HEARTS AND NOBLE NUMBERS

Introduction

Walford Davies compiled the librettos for these three compositions. As individual works, however, they are quite distinct. The Temple describes the building of Solomon’s Temple, with texts chosen from the Bible. It is typical of 19th century English Oratorio in that it is made up of choruses, and solo passages, and has a story. Lift up your hearts is a sacred symphony and eschews the traditional oratorio. One is tempted to find a precedent in Mendelssohn’s Hymn of Praise, but that would be a mistake, as the third and fourth movements are reflective, demanding that the listener should examine their hearts in response to Christ’s message. Noble Numbers is different again. Through a series of carefully selected poems Davies takes the listener on a spiritual journey—the search for God, reflection on the Christ Child, on what Christ has done for us, and finally our response to Him, followed by praise and thanksgiving for what He has done.
BACKGROUND

The request for Walford Davies to provide a work for the Worcester Festival of 1902 came about as a result of Elgar’s recommendation to the festival committee. Extracts from his letters written in December 1900 show Elgar’s habitual generosity and encouragement to other composers:

I had a letter from the secretary enquiring as to new work (for the 1902 Worcester Festival). I had to decline but expressed a hope for Gerontius. I also recommended strongly Walford Davies. I hope that you approve of this and will back it up. I think he ought to have a chance, don’t you?\textsuperscript{56}

The committee considered his recommendation on 29\textsuperscript{th} February 1901 and a resolution was passed: “That Dr. H. Walford Davies be invited to write a new work for production at the next festival, which shall occupy one hour.”\textsuperscript{57} When the request came, the idea of an oratorio based on the building of Solomon’s Temple was already in his head. For some time Davies had been inspired by the words and music of an Anthem by Frederick Ouseley (1825-1889), who was Professor of Music at Oxford and relished the thought of writing a grand work on the same theme. What Walford Davies produced certainly was on a grand scale and exceeded the one-hour of music that had been requested. Colles

\textsuperscript{57} Colles, 90.
gives a detailed account of the difficulties encountered in rehearsing and performing this work, and why it was never performed again. Some of the problems that he highlights are: There were only two solos that did not include the chorus and only numbers 4, 7, and 9 were short and simple. Numbers 12, 14 and 16 were in “the grand manner,” containing elaborate combinations of solo voices and choral passages. Apart from the two solo numbers and the double chorus in Part II, it is impossible to rehearse any part of the work complete, until soloists and chorus meet.\(^{58}\) The nature of the festival meant that the full compliment of performers did not rehearse together until everyone arrived in Worcester. They had four days worth of music to prepare, which included *Messiah*, *The Dream of Gerontius*, Mendelssohn’s *Hymn of Praise*, a Bach cantata and Horatio Parker’s *Legend of St Christopher*—a work that had never been heard in Britain before, as well as Davies’ new work.\(^{59}\)

To our knowledge *The Temple* was never performed again in its entirety. Colles is quite clear on his view of the music: “in fact, The Temple was good music and some of it great music.”\(^{60}\) But he goes on to describe its mixed reception and what others thought of it. A. J. Jaeger wrote to Davies to express his feelings about it, “too long and lacking in contrast to be grasped easily. But I have not lost faith in your powers, *on the contrary.*”\(^{61}\)

If this gives a rather negative view of *The Temple*, a review of the performance in *The Musical Times*, dated September 1\(^{st}\) 1902 does quite the opposite. Walford Davies is

\(^{58}\) Ibid., 71.

\(^{59}\) Ibid., 72.

\(^{60}\) Ibid.

\(^{61}\) Ibid.
applauded for producing an “oratorio pure and simple”\(^2\) and not, “a glowing piece of oriental picture making.”\(^3\) The oratorio is deemed to be, “much more acceptable to the majority of British ears and susceptibilities.”\(^4\)

For the most part Dr. Davies effects are produced by fine though rather complex choral-writing, interspersed with narrative and arias for solo voices——we have in Dr. Davies’s new work an impressive an scholarly composition, imbued with deep earnestness of purpose, an never for one moment calculated to outrage the susceptibilities of an English oratorio-loving audience, yet by its sound musicianship and clever, massive contrapuntal writing, calculated to call forth the admiration of the musician. Although the complexity of the choral-writing will place it beyond the average choral society, it is a work that should receive numerous hearings, and one must congratulate the composer and the Worcester Festival authorities on having secured the first hearing of a work worthy to rank beside the best of works that have been done on the same lines by British composers.\(^5\)

Inside the cover page of the published score Walford Davies list the sources of his libretto:

The words of the Narrative in this oratorio have been selected from both versions of the accounts of the Temple given in I. Chronicles xvii, xxviii, xxix, ; II Chronicles iii., v., vi, ; and I Kings vi and viii.

The words of the Reflective movements have been taken form Psalms xcvi. and c (100),. 1xxi (81), 1xv (65),. xxxi,(31) cxxxii (132), cxxxvi (136), and of the Finale only) from the words of St. Paul and St. Stephen in The New Testament—the Epistles to Timothy and the Corinthians, and Acts vii., 47 and 48.

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\(^3\) Ibid.

\(^4\) Ibid

The full text of *The Temple* is very extensive and because of this can be found in the Appendix.

**Voicing and accompaniment.**

*The Temple* is scored for Soprano, Tenor and Baritone Solo, Chorus, Orchestra and Organ.

**ANALYSIS**

*The Temple* is conceived on a grand scale, suitable for an occasion like *The Three Choirs Festival*. It consists of 16 movements, all but one of which involve soloists. At the first performance the choir would have consisted of over three hundred voices, as was usual at the *Three Choirs Festival*. In the preface, to the vocal score Walford Davies suggests that the work can be performed with much reduced forces:

The relative strength of the two choruses is left to the discretion of the conductor. In cathedrals and churches they may be sung by *Decani* and *Cantoris* respectively, the latter being strengthened from external sources.\(^{66}\)

The small notes in the pianoforte part are intended to suggest the orchestration more fully; and though left to the discretion of the pianist, they should be interpreted as fully as possible.\(^{67}\)

We can conclude from this that he expected *The Temple* to be performed by much smaller choirs, although we can deduce from the complexity of the writing that it requires very capable singers. Colles makes a comment that seems to suggest that Walford Davies did just this, with his very capable choir at the Temple Church. “As it was, however, the ‘mixed reception’ meant that like so many works of the nineteenth century, *The Temple*


\(^{67}\) Ibid.
was put on the shelf and never looked at again by anyone outside the wall of the Temple Church." \(^{68}\) *The Temple* is divided into two parts. The first is about David’s desire to build the Temple and ends with the death of David. The second part is about Solomon’s building of the Temple. \(^{69}\) Both sections contain large and complex of choruses. The chorus parts are for SATB, but the voices are often divide as Table 2:1 shows.

Table 2:1. Overall structure of The Temple

<table>
<thead>
<tr>
<th>Part 1</th>
<th>Key</th>
<th>Title</th>
<th>Chorus</th>
<th>Solo</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>C</td>
<td>Choral Overture</td>
<td>SSATBB</td>
<td>Soprano solo.</td>
</tr>
<tr>
<td>No. 2</td>
<td>C/E/D</td>
<td>Now David, King of Israel</td>
<td>SATB Small Chorus, SATB</td>
<td>Soprano solo.</td>
</tr>
<tr>
<td>No. 3</td>
<td>A Flat/F</td>
<td>Thou art my hope, O Lord God</td>
<td>Barbite Solo</td>
<td></td>
</tr>
<tr>
<td>No. 4</td>
<td>F</td>
<td>O Thou That Hearest Prayer</td>
<td>SATB Chorus Unaccompanied</td>
<td>Soprano solo</td>
</tr>
<tr>
<td>No. 5</td>
<td>D minor</td>
<td>And David Assembled All The Priests.</td>
<td>SSAA, SSAATTBB and SATB</td>
<td>Duet for Baritone and Soprano</td>
</tr>
<tr>
<td>No. 6</td>
<td>D</td>
<td>Blessed Be Thou, Lord God</td>
<td>TTBB Chorus, Small Chorus SATB, with divisions. Small Chorus and “Great Chorus” together, without divisions</td>
<td>Baritone solo</td>
</tr>
<tr>
<td>No. 7</td>
<td>D</td>
<td>And David Died</td>
<td></td>
<td>Soprano Solo</td>
</tr>
<tr>
<td>No. 8</td>
<td>E</td>
<td>Solemn Interlude</td>
<td>Orchestral</td>
<td></td>
</tr>
<tr>
<td>No. 9</td>
<td>D Flat</td>
<td>Lord into Thy Hands</td>
<td></td>
<td>Soprano solo</td>
</tr>
</tbody>
</table>

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\(^{68}\) Colles, 77.

\(^{69}\) Colles, 75.
Part I

No.1. Choral Overture.

This is a Choral Overture of the grandest proportions. At the outset, the writing for chorus and orchestra is expansive, with chords sometimes spanning six octaves in the orchestral parts: perhaps portraying the “awfulness” of God. The key of C major is a bright and uplifting key and the melodic shape of the vocal parts suggests the whole world bowing down before the Lord: first reaching up to A flat and then descending through an arpeggio and settling onto the dominant. The sub-median chord of A flat, is used to highlight the grandeur of God’s creation. The mediant harmonic relationships as found between C and A flat, are a recurring feature of Walford Davies musical style.

<table>
<thead>
<tr>
<th>Part II</th>
<th>Title</th>
<th>Chorus</th>
<th>Solo</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 10</td>
<td>G</td>
<td>And Solomon Built The House Of The Lord</td>
<td>SATB chorus with divisions</td>
</tr>
<tr>
<td>No.11</td>
<td>G</td>
<td>We Will Go Into The Tabernacle</td>
<td>TB chorus with divisions</td>
</tr>
<tr>
<td>No.12</td>
<td>E Flat</td>
<td>O Give Thanks Unto God.</td>
<td>Chorus I (Small) Chorus II (Great)</td>
</tr>
<tr>
<td>No.13</td>
<td>A minor/D</td>
<td>It Came Even To Pass</td>
<td>SATB Chorus</td>
</tr>
<tr>
<td>No.14</td>
<td>G</td>
<td>O Lord God Of Israel</td>
<td>SATB Quartet.</td>
</tr>
<tr>
<td>No.15</td>
<td>C</td>
<td>And It Was So When Solomon.</td>
<td>SATB Chorus with divisions. At the end there is a passage for Small Chorus and Great Chorus</td>
</tr>
<tr>
<td>No.16</td>
<td>C</td>
<td>King Of Kings.</td>
<td>SATB Chorus with divisions. Passages where chorus divides into Small Chorus and Great Chorus</td>
</tr>
</tbody>
</table>
Figure 3:01. "The Temple," mm 1-9, Page 1.
This introduction is followed by a processional march for the orchestra

Figure 3:02. “The Temple.” mm 10-14. Page 2.

These two sections contain the musical materials for whole movement. The verses are set as a choral hymn, and role of the orchestra is an integral part of the interpretation of the text, punctuating it with colorful figurations that are not merely pictorial.

The first verse, is in a homophonic style, and is followed by a “grand” orchestral march, which is derived from the opening and from the orchestral march on page 2 of the vocal score:
The choral writing in the second verse is more imitative, while the flowing accompaniment, and harmonic content show examples of text painting.
Figure 3:05. Excerpt showing imitative writing and text painting. Page 9.

Verse three continues in the same vain: Figure 2:6, below showing further examples of text painting: the words, “thousands” and “sounding praise.”
Nos. 2, 3 and 4 are concerned with David’s desire to build a Temple, and Nathan, the prophet forbidding him to do so: prophesying that it will be built by one to come after him. In these numbers, which are involved with “telling the story,” the performing resources required are less and the overall texture less complex.

No. 2. Now David, King of Israel

This movement is about royalty. The opening orchestral bars are reminiscent of a minuet (the dance of courts), while the vocal part is more like accompanied recitative. When the Lord God speaks the music is lifted from the Key of C to the very special key of E major. Not only is this a major 3rd higher and an example of Davies’ exploitation of
mediant relationships, it is the only time this key is used in the whole oratorio, suggesting that E major has been reserved for the voice of God. Finally, in this movement Davies uses a series of dissonant and chromatic chords to color the final words, “that he (David) should die.”

No. 3. Thou Art My Hope, O Lord God.

This baritone solo is in the key of F minor, reflecting the somber nature of the text. It is an extended aria of some beauty and gives us an insight into how Walford Davies sets text and creates melodic lines. It is made up of simple six and eight bar phrases, as the text dictates, which are syllabic and lacking in any melismatic writing. The meaning of the text is brought out by melodic shape and harmonic color. Pertinent to this is the upward leap of a third (and occasionally a fourth) to all the important words: “hope,” “trust,” “strength,” “God,” and “power”. More richly scored chords support these words on each occasion. The descent in the melodic line, beginning seven bars after Figure 15, representing David’s decline, as old age takes its hold and is another example of Davies’ text painting.
No. 4. O Thou That Hearest Prayer,

This is for soprano solo and unaccompanied SATB Chorus. The setting is beautifully simple: monosyllabic and homophonic, although there is a short middle section, containing imitation, which highlights and reiterates the words, “My misdeeds prevail against me.”

No. 5 And David Assembled All The Princes (Allegro energico).

The drama surrounding this text is created by two main elements in the music: the march-like quality of the melody and tremolos combined with fanfares in the orchestral part. The key of D minor suggests that God will not approve of David’s project. The dominant chord of A major supports the shouts of praise delivered by the female chorus, which end on a chord of F major (another sub-mediant relationship). God delivers his reproof in F major. The tempo changes in this movement are an important factor in conveying the changing mood of the text. Two examples are: poco meno mosso- as David tells his people what he has a mind to do, Andante tranquillo – God’s message to David.
**No. 6. Blessed Be Thou, Lord God.**

This is an extended chorus, with baritone solo. It continues, without a break from the previous movement. The men’s chorus enters, imitating the opening baritone solo, in which the rhythm is defined by the rhythm of the text. Notice also the orchestral flourishes and the chords of B Flat and B, on the choral rests, all designed to depict the shouts of praise.
The chorus writing is exciting and challenging and the orchestral writing euphoric. The middle section of this chorus is for baritone solo and the text is reflective. Here text
setting is syllabic and the tempo slower – *Lento non troppo*, eventually reaching *Andante tranquillo*. At Figure 34 the text is “For we are strangers before Thee, and sojourners:” the melody and the harmony descending by half steps. (Figure 3:10.)

This is another hallmark of Davies’ style, to be found in later works, and always depicts estrangement from God. Towards the end of this solo the speed increases to *Allegro con spirito* and the soprano soloist joins in at Figure 36, followed by the semi chorus two bars later, for a chorus of “praise and worship,” which begins quietly: “Worship the Lord in the beauty of his holiness.” The opening section returns and in a coda the choral writing is divided between “Small Chorus” and “Great Chorus” for the final part of the text, “Thine is the Kingdom, O Lord, and Thou art exalted…” After this numbers 7, 8 and 9 come as a bit of an anti-climax, although all three numbers have there own intrinsic beauty.

**No.7. And David Died**

This is a short narrative of 17 bars, in accompanied recitative. Falling figures in the accompaniment signify the death of David the king.
No.8. Solemn Interlude

Solemn Interlude is a reflection on the death of David. It is in the solemn key of C# minor and is a slow march. The bass line and the melodic material is derived from the orchestral march of the first movement. Harmonically the music is complicated and resists conventional Roman numeral analysis. Mediant relationships and augmented chords are numerous, enabling fluid transitions, from minor to major chords. The use of dissonance and resolution, and chromatic movement is present throughout but is exemplified in the final thirteen bars.

Figure 3:11. Ending of the Solemn Interlude. Page 83.

No.9. Lord Into Thy hands I Commend My Spirit

This is a rather beautiful soprano solo, in the enharmonic key of D flat major, and brings Part I to a close.
Part II

Part II of *The Temple* is about Solomon building the Temple. The first two numbers are short but are harmonically interesting.

No. 10. And Solomon Built The Temple Of The Lord

Although the key signature is G major it begins on a chord of D flat major and G major is not reached until the third bar. This eight bar passage, that functions like choral recitative, leads to a recitative passage sung by the soprano solo. In the last four bars of this, the orchestra begins a processional march and the chorus takes over for the last four bars with the words, “And the priests brought in the ark to the most holy place,” again functioning as a choral recitative style.” Ending on the dominant of G major the orchestra leads into the next chorus.

No.11. We Will Go Into The Tabernacle

*We Will Go Into The Tabernacle* begins with a 17 bar orchestral introduction (*Andante marziale*), but it is a curious kind of military style with a time signature of $\frac{3}{4}$ throughout. The processional style continues in the orchestra and the text. “Arise, O Lord,” is set to rising melodic figures in the voice parts.
No.12. O Give Thanks to The Lord

This is another hymn of praise, this time in the key of E flat major, which is the sub-mediant of the previous key of G. The orchestral parts are littered with flourishes and fanfare figures.
The chorus writing in the first section is homophonic with rising intervals of a $5^{th}$ dominating the beginning of phrases where the words are, “O give thanks,” and, “For His mercy.” The juxtaposition of E flat major and G major is also a prominent feature of this movement. Eight bars before Figure 58 the choral writing is divided into “Small” and “Great” chorus, who sing antiphonally up until figure 60. At the very end the two choruses join forces. From Figure 64 the orchestral march is $fff$ and the chorus joins in unison with, “For his mercy endures for ever.”

**No. 13. It Came Even To Pass**

This begins with an accompanied recitative for soprano solo. The text describes the trumpeters and singers entering the Temple and praising God. The text continues:

Then the house was filled with a cloud, even the house of the Lord, so that the priests could not stand to minister by reason of the cloud: for the glory of the Lord had filled the house of God.

Davies creates the “cloud” in the accompaniment, by use of a series of unrelated 7th chords. At first *Tremolando* sustain these in the upper instruments while the bass notes of the chords are sustained and linked by rapidly rising chromatic scales. Described as a narrative, this is accompanied recitative.

This is an extended aria for tenor solo. The first section (A) consists of a two-part melody, the first part of which is repeated at figure 69. The orchestral accompaniment has a life of its own, usually moving in contrary motion to the tenor part, and sometimes moving in thirds or unison, but always connecting each line of the text.
The second section (B) begins after the fermata at bar 22 and is more dramatic, reaching *forte* five bars after figure 70, for the words “heaven and the heavens cannot contain Thee.” Here the tessitura is high and G major becomes B flat minor, illustrating that the heavens are far away.

![Sheet music image]

Figure 3:16. High tessitura of vocal line and remote key, indicating that heaven is far away. Page 128.

The music soon subsides and the music slips into a new key set for the next section. These are A major, F# minor and F# major. At Figure 71 a new and beautiful eight bar melody is introduced. The accompaniment is reminiscent of the opening of the movement.
A quartet repeats this melody with simple harmonies. The first four bars are sung a cappella and the next four have a gentle accompaniment of flowing triplets. This new melody now becomes a feature of the rest of the aria and continues to be shared between the soloist and the quartet.

**No.15. And It Was So When Solomon**

In this number the chorus is interpolated between “tenor” narratives, echoing the words of Solomon, “Blessed be the Lord. The Lord be with us, as He was with our fathers. Let Him not leave us, nor forsake us.” Chord relationships are important in understanding how Davies sets the text for the chorus, as he uses them to color the text, as illustrated below:
Table 3:1. Showing how chord quality is used to enhance the text.

| Let us lift up our hearts with our hands to God who is in the heavens |
|---|---|---|---|
| A Flat | F minor | A flat + | C Major |

No. 16. King of Kings! Lord of Lord!

This is the grand finale combining all three soloists with the full chorus. The orchestral double dotted rhythms, reminiscent of a French Overture are a feature of this movement and have their root in the first movement. The “processional march” from the opening movement is also woven into the texture. In addition to this there are two main themes.

Figure 3:18. Dotted figure reminiscent of a “French Overture.” First theme. Page 155.
These are used skillfully to create an exciting movement. The oratorio does not end on this note of high praise, however, but with a salutary reminder, “The most High dwelleth not in Temples made with hands. Brethren, know ye not that ye are the Temple of God, and the Spirit of God dwelleth in you.” The music dies away at this moment, the writing here being much simpler. The tempo suddenly becomes *Lento solenne*: the declamatory writing gives way to gentle half notes and quarter notes and the accompaniment is reduced to quarter notes. Final references are made to the opening orchestral material, above which are sung the final Amen’s.
The subtitle, in the score of *Lift up your hearts* is *Sacred Symphony in F*. It was written for *Hereford Festival* in 1906. Inside the front cover of the vocal score is a facsimile quotation of Merbecke’s *Sanctus*. Davies had been fascinated by John Merbecke’s (c1510-c1585)\(^{70}\) setting of the liturgy for some time, particularly the post communion parts and often made harmonized versions of them for use at the Temple church.”\(^{71}\) In this work the “Merbecke” Sanctus becomes the basis of the last movement. Colles maintains that this movement is the most successful part of the symphony.

The earlier and mainly instrumental movements went for very little in performance, but from the moment that the voice of Harry Plunket Greene chanted the words, ‘Lift up your hearts’ and was met with the choral response, ‘We Lift them up to the Lord,’ the spirit kindled. The music surges forward through the words of the English liturgy, gathering impetus as it goes till it bursts into the mighty torrent of the Sanctus.”\(^{72}\)

Colles who was a close friend of Davies, but also a critic of his work, believes the last movement to be the “heart of the work,” and “one of the most magnificent pieces of accompanied choral music of our time.”\(^{73}\) He thought the earlier movements detracted from it, describing them as “lacking in purpose.” The review of the first performance in

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\(^{70}\) When the first Book of Common Prayer was published, in 1549, a need was felt for service music similar to that which had been used for the old Latin rites. So Archbishop Cramner engaged one John Merbecke to provided such a collection of service music. Cramner desired a simpler form of music than was then current, urging Merbecke to have “for every syllable a note” [http://justus.anglican.org/resources/bcp/Merbecke/Merbecke.htm](http://justus.anglican.org/resources/bcp/Merbecke/Merbecke.htm)

\(^{71}\) Colles, 94-95.

\(^{72}\) Ibid.

\(^{73}\) Ibid.
the *Musical Times*, dated October 1st 1906, is more generous in its coverage of the work. A description of the first movement reads as follows:

- somewhat in the vein of Brahms. This is most successful; the ideas are elevated and the orchestral treatment shows more richness, breadth and variety than has hitherto been noticeable in the composer’s work.74

The third and fourth movements are reviewed less favorably giving weight, perhaps, to Colles’s view that the work would be stronger without them.

The vocal score does not give the source of the text for the first three movements but they are:

**Introduction:** Psalm 104 verse 31.

**Movement 3, Soliloquy:**

Ecclesiastes, Chapter 3 verses 7, 8 and 11. Psalm 14 v 1, Proverbs Chapter 26 verse 10, Ecclesiastes, Chapter 8 verse 12, Ecclesiastes, Chapter 1 verse 8, Ecclesiastes, Chapter 5 verse 10, Proverbs 14 verse 12, Ecclesiastes, Chapter 8 verse 8, Ecclesiastes, 9 verses 14-15, John Chapter 1 verses 10-11, John Chapter 4 verse 23, Matthew Chapter 16 verse 23, John Chapter 8 v 32.

**Movement 5, Finale:**


**Voicing and Accompaniment.**

*Lift Up Your Hearts* is scored for Bass Solo, Chorus and Orchestra.

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ANALYSIS

*Lift Up Your Hearts* has 5 movements:


**Movement 1: Introduction and Allegro energico**

Text: Psalm 104 verse 31.

The glorious majesty of the Lord shall endure forever.

The introduction, which last only eleven bars consists of a brief recitative for bass soloist, followed by an ejaculation of praise from the choir, typified by the rising melodic phrase in the chorus and dotted figure accompaniment.
The symphonic movement that follows is in sonata form: the first subject group.
consisting of two themes, both of which are derived from the introduction.

Figure 3:21. Theme 1. Page 4.
The second theme, in the dominant, follows at figure 4

Figure 3:22. Theme 2. Page 6.

In the development section the two subjects almost alternate. The first subject is characterized by it rising figurations, as if to say, “Lift up hearts,” while the second subject, which is a long arched phrase seems to be more “worshipful.” Both themes are
subject to elaborations, to “stir the spirit,” and when the recapitulation occurs it is the second subject that is heard first. The more expressive quality of the second theme eventually gives way to exuberant upward moving figurations that once more urge us to “lift up our hearts.” The first subject eventually returns on the flattened sub-median, followed by a coda that leads to the key of B minor. The movement ends on a chord of E major (fermata), which acts as a link into the next movement.

**Movement 2: Allegro amabile.**

**Analysis**

This movement is the equivalent of a Minuet and trio, although it is much more lyrical than a minuet. The overall structure is ABA. After the exuberance of the first movement, this gentle piece is a repose and makes way for the next movement, where Walford Davies presents texts, which require us to reflect on the nature of man and his ways. It would seem that Walford Davies held this movement in some affection, as there is an arrangement of it for violin and piano, which can be found in the Royal College of Music library (6388). The first section is built around the opening theme:

![Opening theme of 2nd movement](image)

Figure 3:23. Opening theme of 2nd movement. Page 17.

It returns in the third section, in the key of G, before returning to the tonic. The middle
section is marked as a Trio with a meter that alternates between 2/8 and 3/8

![Trio](image)

Figure 3:24. Opening of the trio section. Page 18.

### Movement 3: Soliloquy

Truly the light is sweet and a pleasant thing it is to behold the sun. But if a man live for many years and rejoice in them all; yet let him remember the days of darkness for they shall be many. All that cometh is vanity. I have seen all the travail, which God hath given to the sons of men to be exercised in it. He hath made everything beautiful in his time: also he hath set the world in their heart so that no man can find out the work that God maketh from the beginning to the end. The fool hath said in his heart: there is no God. The great God that formed all things both rewardeth the fool and rewardeth transgressors. Though a sinner do evil an hundred times and his days be prolonged, yet surely I know that it shall be well with them that fear God, which fear Him; but it shall not be well with the sinner, neither shall he prolong his days which are a shadow because he feareth not before God.

The eye is not satisfied with seeing, Nor is the ear filled with hearing

He that loveth silver shall not be satisfied with silver He that loveth pleasure shall be a poor man.

There is a way that seemeth right to man, But the end thereof are the ways of death.

No man hath power over death: There is no discharge in that war, Neither shall wickedness deliver those that are given it.

There was a little city and few men within it; And there came a great King against it and besieged it, and made great bulwarks against it.
Now there was found in it a poor wise man,
And he by his wisdom delivered the city,
Yet no man remembered that same poor man.

*He was in the world, and the world was made by Him,*
*And the world knew Him not.*
*He came unto His own,*
*And His own received Him not*

Walford Davies compiled the text for this movement, which reflect on the state of man before his maker: both the sinner and the righteous. This long solo movement is for bass solo, with a brief passage for the chorus at the end. It is marked *Andante quasi Recit,* although there are passages that are more *Arioso* in style, with delicate accompaniment from the orchestra, as found beginning the bar after Figure 32, where the gentle dotted rhythm seems to represent the beating of the heart and journey of life.

![Figure 3:25. The gentle dotted rhythm seems to represent the beating of the heart and journey of life. Page 22.](image)

The “*recitativo*” style, however, is ideal for delivering the large amount of text, which
consists of sections of prose and sections of poetry. The final part of the text is taken from St John’s Gospel, Chapter 1 verses 10 and 11. These words are reserved for a semi-chorus, set in a simple homophonic and declamatory style, and followed by a gentle orchestral postlude with leads into the next movement.

**Movement 4: Largo espressivo**

(Wherein are heard three sayings of Jesus)

The hour cometh and now it is when true worshippers shall worship the Father in Spirit and in Truth.

If any man will come after Me, let him deny himself and take up his cross and follow Me. Whosoever shall endure unto the end, he shall be saved.

Ye shall know the truth, and the truth shall make you free; While ye have light believe in the light that ye may be the children of light.

This movement consists of orchestral passages in between which, there are simple and brief homophonic choral passages, for a semi chorus of between 6 and 8 bars: similar in style to those in Soliloquy. The first “Saying of Jesus,” is delivered by the bass soloist and repeated by the semi-chorus. The other two “Sayings” are sung by the chorus, and followed by a brief comment on the text delivered the bass.

The opening orchestral passage of 29 bars presents us with an opening theme:
Figure 3:26. Opening theme of the Fourth movement. Page 31.

The remaining orchestral passages are elaborate variations on this, which vary in character, according to the text. The choral passages are in a simple monosyllabic style as shown in Figure 3:27.
Figure 3:27. The simple choral style, which is monosyllabic. Page 32.
Movement 5: Finale

The text of this movement is taken from The Holy Communion Service for the Church of England as found in the Book of Common Prayer, where it precedes the prayer of humble accession.

Lift up your hearts:  (Cantor)

We lift them up unto the Lord,  (Congregation)

Let us give thanks unto our Lord God:  (Cantor)

It is meet and right so to do.  (Congregation)

(Cantor)

It is very, right, and our bounden duty that we should at all times and in all places give thanks unto Thee, Holy Father, Almighty, Everlasting God. Therefore with Angels and Archangels and with all the company of Heaven, We laud and magnify Thy glorious Name, evermore praising Thee, and saying.

Holy, Holy, Holy, Lord God of hosts,  (Congregation)
Heaven and earth are full of Thy Glory,
Glory be to Thee, O Lord Most High,
Hosanna in the Highest. Amen

The first section of the movement is devoted to the setting of the first part of this text. In Walford Davies’ setting the bass solo represents the cantor and the choir represents the people. The role of the orchestra is both, to introduce the text and accompany; adding color and atmosphere. The orchestra introduces the first line of text, sung by the bass soloist. The choir responds in parallel moving harmonies, reminiscent of chant, with the same tune (in the bass and second alto).
The orchestra then lifts the mood, with fanfare figurations, making ready for the next line of the text. The bass soloist then begins the longest part of the text. This time
accompanied by the orchestra, with the chorus echoing important phrases, such as, “Holy Father,” and “Everlasting God.” This is the beginning of a long crescendo, assisted by an increasingly complex texture, in both orchestral and choral writing. Harmonic interest is also increased, adding extra color to the passage, where upward phrases dominate to “send praises up to heaven.” The chord changes (which indicate a cycle of fifths) coincide with key words: Eb7 for “glorious”, A for “evermore,” D♭7 for “praising Thee.” This all lead to the Sanctus, which consists of two parts. The first is a chaconne, with the Merbecke melody treated as its subject, with variations of increasing complexity. The second is a double fugue, no doubt intended to inspire enthusiasm from performers and audience alike.
God of hosts, Heaven and earth are
Lord God of hosts, Heaven and earth are
Lord God of hosts, Heaven and earth are
Lord God of hosts, Heaven and earth are

full of Thy Glory:
full of Thy Glory:
full of Thy Glory:
full of Thy Glory:

55
The two subjects of the double fugue appear below, in Figure 3:30

Figure 3:30. The two subjects of the double fugue. Page 60.
The choir is divided SSAATB for the fugue. In the final section (Presto) of this complex movement the first choral entry is marked “semi-chorus,” and the next entry “full chorus.” For the final working out of the fugue both soprano and alto sections divide. The last fifteen bars are planned out carefully to create a cascade of “Amen’s.” Starting Adagio and piano, the “Amen’s” come from each section of the choir in turn. Eight bars later the music has reached fortissimo. There is a sudden tempo change – Allegro molto: the choir is static, on the word Amen, while the orchestra is propelled forward to the final chord, eight bars later.
NOBLE NUMBERS. Opus 28.

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BACKGROUND

*Noble Numbers* was written for the *Hereford Festival* in 1909 and is a choral song cycle made up of eighteen poems. Like a traditional song cycle it takes the listener on a journey; in this case a spiritual journey, as is usual in Walford Davies’ choral works. A description of the work appears in *The Musical Times*, dated September 1, 1909, making it quite clear that the work is not an oratorio and quite different to anything that had been presented previously at *The Three Choirs Festival*.

“Each poem is complete in itself and is set to music which belongs wholly to itself; there are practically no leading themes representing specific ideas.”

In one sense this is true: it is possible to extract some of the movements from this work for separate performance. Walford Davies did just this, when he promoted “What sweeter music,” for soprano solo and semi chorus (No.7) and “Litany: To the Holy Spirit,” for SATB Quartet and Chorus (No.12).

The texts of *Noble Numbers* are selected from poems by seventeenth century authors: Robert Herrick (1591-1674), George Herbert (1593-1633), John Donne (1572-1631), and an anonymous writer. The title of the work is taken from the collection of 271 poems that Robert Herrick called his “Noble Numbers.” Walford Davies sets eleven of

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his poems and two others “bookend” the work as mottos. Also included are six poems by John Donne (also known as Dean Donne) and part of an anonymous poem from the same historical period. Some of the poems are shortened and in number 7 the word “this” has been changed to “Christ.”

Voicing and accompaniment.

Noble Numbers is scored for Soprano, Contralto, Tenor and Bass Solos. SATB Chorus, Solo Cello and Orchestra.

ANALYSIS

The chart below gives an overview of the work: the forces required for each number, their comparative length, the side texts that Davies includes in the vocal score and the key scheme for the whole work.

Table 3:3. Overview of Noble Numbers.

<table>
<thead>
<tr>
<th>Title</th>
<th>Theme by Davies</th>
<th>Chorus</th>
<th>Soloists</th>
<th>Key</th>
<th>Orchestra</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrata</td>
<td>God is hidden from the eyes of all living</td>
<td></td>
<td></td>
<td>D Major</td>
<td>Orchestral Prelude</td>
<td>Short 59 bars</td>
</tr>
<tr>
<td>1. Tis Hard to Find God</td>
<td>God is hidden from the eyes of all living</td>
<td>SATB</td>
<td>Quartet</td>
<td>D minor</td>
<td>(Long orchestral section)</td>
<td>Long 166 bars</td>
</tr>
<tr>
<td>2. Weigh me the Fire</td>
<td>God is hidden from the eyes of all living</td>
<td>SATB</td>
<td>Quartet</td>
<td>D minor</td>
<td></td>
<td>Long 181 bars</td>
</tr>
<tr>
<td>3. Whither, O Whither</td>
<td>God dwelleth in light unapproachable. Him no man hath seen nor can see</td>
<td>Alto</td>
<td></td>
<td>F major</td>
<td></td>
<td>Short 72 bars</td>
</tr>
<tr>
<td>4. God’s Dwelling</td>
<td>God’s presence perceived</td>
<td>SATB</td>
<td>Quartet</td>
<td>D major</td>
<td>Unaccompanied</td>
<td>Short 24 bars</td>
</tr>
<tr>
<td>5. Grace for a Child</td>
<td>His Spirit discerned in any little child</td>
<td>Treble (Child)</td>
<td></td>
<td>D Major</td>
<td></td>
<td>Very Short 26 bars</td>
</tr>
<tr>
<td>6. To the Saviour, A Child</td>
<td>But above all, in the Holy Child of Bethlehem</td>
<td>Alto</td>
<td></td>
<td>D Major</td>
<td></td>
<td>Short 69 bars</td>
</tr>
</tbody>
</table>

### Table: Musical Works

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer/Textwriter</th>
<th>Voice/Ensemble</th>
<th>Key</th>
<th>Length (bars)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.</td>
<td>What Sweeter Music In Praise of the Christ</td>
<td></td>
<td>SATB Small Chorus</td>
<td>G Major</td>
<td>Long 153 bars</td>
</tr>
<tr>
<td>8.</td>
<td>A Royal Guest</td>
<td></td>
<td>Bass (Recit.)</td>
<td>F Major</td>
<td>Short 48 bars</td>
</tr>
<tr>
<td>9.</td>
<td>Christ’s Part</td>
<td></td>
<td>SATB Quartet</td>
<td>E Major</td>
<td>Long 87 bars</td>
</tr>
<tr>
<td>PART II</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>How Should I Praise You</td>
<td></td>
<td>TBB TBB</td>
<td>B Major</td>
<td>Long 152 bars</td>
</tr>
<tr>
<td>11.</td>
<td>The Bellman</td>
<td></td>
<td>Bass E minor</td>
<td></td>
<td>Short 50 bars</td>
</tr>
<tr>
<td>12.</td>
<td>Litanies: To the Holy Spirit</td>
<td></td>
<td>SATB Quartet</td>
<td>C minor</td>
<td>Short 50 bars</td>
</tr>
<tr>
<td>13.</td>
<td>The Revolt</td>
<td></td>
<td>Tenor A Major A Minor</td>
<td></td>
<td>Long 63 bars</td>
</tr>
<tr>
<td>14.</td>
<td>Heaven’s Echo</td>
<td></td>
<td>Soprano A Major</td>
<td></td>
<td>Short 55 bars</td>
</tr>
<tr>
<td>15.</td>
<td>Christ and the Cross</td>
<td></td>
<td>SATB A Major Cello Solo only</td>
<td></td>
<td>Short 31 bars</td>
</tr>
<tr>
<td>15A.</td>
<td>To Heaven</td>
<td></td>
<td>TTBBB A Major Unaccompanied</td>
<td></td>
<td>Short 27 bars</td>
</tr>
<tr>
<td>16.</td>
<td>The Call</td>
<td></td>
<td>SATB SATB D Major</td>
<td></td>
<td>Short 25 bars</td>
</tr>
<tr>
<td>17.</td>
<td>The Mastery</td>
<td></td>
<td>D Major Orchestral movement</td>
<td>Long 92 bars</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Let All the World In Every Corner</td>
<td></td>
<td>SSATB SATB D Major</td>
<td>Long 110 bars</td>
<td></td>
</tr>
</tbody>
</table>

“Entrata” is a short orchestral prelude in D major. The melody is built on an interval of a rising fifth that “expresses the yearning aspiration of the first piece:”

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"Tis hard to find God, but to comprehend Him, as He is, is labour without end."

The rising interval of a fifth from the opening bars soon becomes a melodic motive used to create a truly “noble” section.
The bright sound of D major chords spread throughout the strings, give the music its nobility as it ebbs and flows.

After a grand fortissimo, scored for full orchestra, the music dies away, ending as it had begun. The motive introduced at Figure 2 becomes the opening theme of the first piece.

No. 1. Tis hard to find God

(Herrick)

Tis hard to find God, but to comprehend Him, as He is, is labour without end.
The couplet quoted above is the text of the first piece. The key of D minor gives the music its somber tone and the theme is taken from the “Entrata.”

Walford Davies uses complex chromatic harmonies to bring out the meaning of the text. A typical example is the three chords used for “comprehend Him,” in bars 9 and 10.
Here we have the chords A, then G in its second inversion, followed by an augmented triad.

Growing out of the bass part of the accompaniment comes a ground bass, which forms the basis of a set of orchestral variations.

This section, “gives the impression of a vague groping in the dark, and afterwards as the
variations become more closely knit, of persistent struggle towards a certain goal.”\textsuperscript{79} The chorus enters to bring the music to its conclusion, with a reiteration of the text. The final orchestral chord is a link to the next piece.

**No. 2 Weigh me the fire.**

(Herrick)

Weigh me the fire; or canst thou find  
A way to measure out the wind;  
Distinguish all those floods that are  
Mixed in the watery theatre;  
And taste thou them as saltless there  
As in their channel first they were.  
Tell me the people that do keep  
Within the Kingdoms of the deep;  
Or fetch me back that cloud again,  
Beshivered into seeds of rain;  
Tell me the motes, dust, sands, and spears  
Of corn when summers shakes his ears;  
Shew me the world of stars, and whence  
They noiseless spill their influence:  
This if thou canst; then show me Him  
That rides the glorious Cherubim.

This powerful chorus in D minor, conjuring up thoughts of Mozart’s Dies Irae (also in D minor) is harmonically less complicated than the previous movement, although it has motivic connections, with it. Here the words “fire” and “wind” receive melismatic treatment, which is unusual for Davies, but the strong perfect cadence at the outset gives all the weight that is required for the words “Weigh me the fire.”

\textsuperscript{79} Hereford Festival Novelties, *The Musical Times*, Vol. 50, No. 799 (Sep. 1, 1909), pp. 582-583  
Published by: Musical Times Publications Ltd.  
Stable URL: http://www.jstor.org/stable/905819
Text painting is a distinctive feature throughout the movement, usually in the orchestral writing. Two notable examples being: The portrayal of rain,

Figure 3:36. The opening of Weigh Me In The Fire, sowing motivic connections. Page 12.

Figure 3:37. Portrayal of rain using staccato sixteenth and eighth notes, on broken chords. Page 17
and the depiction of stars which precede the text, “Shew me the stars.”

The final two bars press home the text, “Shew me Him,” with a massive bright sounding cadence of D Major.

**No. 3. The Search**

(Herbert)

Whither, O, whither art Thou fled,
My Lord, my Love?
My searches are my daily bread;
Yet never prove.

My knees pierce th’ earth, mine eyes the sky;
And yet the sphere
And centre both to me deny
That thou are there.

I sent a sigh to seek thee out,
Deep drawn in pain,
Wing’d like an arrow: but my scout
Returns in vain.

Where is my God; what hidden place
Conceals thee still?
What covert dare eclipse Thy face?
Is thy will still?

This is a contralto solo. The introduction becomes the accompaniment and the source of melodic material for the solo voice. Text painting, in terms of harmonic color and motivic design are a distinct feature of this moving piece; exemplified, perhaps, by the following excerpt where, “I sent a sign, to seek Thee out, Deep drawn in pain.” Note here, the “sighing couplets” and the “winged arrow.”

Figure 3:39. Showing sighing motives in the orchestra that portray the text. Page 34.

The bass line often seems to be struggling to rise, often half steps at a time, but then falling back. This may be the, “searching soul.” The final ascent of the bass line is
achieved in the postlude to the song, bringing the “search” to an end.

If the first three numbers represent the soul searching for God; then next six numbers are about God’s presence on earth.

No. 4 God’s Dwelling

(Anon)

God’s said to dwell there, wheresoever He
Puts down some prints of His High Majesty:
As when to man He comes, and there doth place
His Holy Spirit, or plant His grace.

This is an unaccompanied piece for SATB soloists and chorus. D major seems to represent the quiet Majesty of God, with rich sonorous harmonies. The beauty of the Holy Spirit is portrayed by a magical shift to G♯ major. This is the sort of piece that could be extracted and performed as an anthem.
The next two numbers are solos of great simplicity.

**No. 5. Grace for a Child.**

(Herrick)

Here a little child I stand,
Heaving up my either hand;
Cold as paddocks though they be.
Here I lift them up to Thee.
For a benison to fall
On our meat, and on us all. *Amen.*

This is a treble solo. A footnote in the score says, it is to be sung by a child if possible. The melody is stated simply and repeated, but with an extension.
No. 6. To The Saviour a Child.

(Herrick)

Go, pretty child, and bear this flower
Unto thy little Saviour
And tell Him, by that bud now blown,
He is the Rose of Sharon known:
And tell Him (for good Hansel too)
That thou hast brought a whistle new,
Made of clean straight oaten reed,
To charm His cries, (at time of need:)
Tell Him, for coral, thou hast none;
But if thou hadst He should have one;
But poor thou art, and known be
Even as moniless as He.

This is a contralto solo. The melody is cast, using the same rhythmic ideas, linking it closely to the previous solo.


(Herrick)

What sweeter music can we bring
Than a carol for to sing
The birth of Christ, our heavenly King?
Awake the voice! Awake the string!
Heart, ear, and eye, and every thing
Awake! The while the active finger
Runs division with the singer.
Dark and dull night, fly hence away,
And give the honour of the day
That sees December turned to May.

Why does the chilling winter’s morn
Smile, like a field beset with corn?

‘Tis He is born, whose quickening birth
Gives life and luster, public mirth
To Heaven and the under-earth.

We see Him come, and know Him ours,
Who, with His sunshine and His showers,
Turns all the patient ground to flowers.

Marked Allegro amabile, this is a long and lyrical piece, for soprano solo and small chorus. It is one of the movements that could be extracted, and would make an ideal piece for inclusion in a program of Christmas music. The harmonies are simple and the orchestral texture light and clear, ideal for playing on the piano or organ. Like-wise the texture of the vocal writing is transparent. The vocal parts are set above an accompaniment that flows along giving buoyancy to the whole setting. This is never more apparent than in the second section, when the soprano solo and voice parts interact alternately.
Notice how, in this excerpt, the bass line often falls in 3rds with alternating chords being major and minor: the arpeggio accompaniment, reminiscent of sweet harp music. The whole piece can be divided into three sections. The first section begins with a soprano solo, with the soprano section singing a third below (the sweet sounds of thirds). After
four bars the upper voices of the choir, arranged SSA take over, with the upper sopranos singing in unison with the soprano solo. Soon the full chorus joins with fanfare figures for, “Awake the voice!”

The soprano soloist then takes the lead, with the chorus repeating the words in sections of imitative writing (a common feature in Davies’ works). Section II and III (verse 2 and 3) are similar. Section IV begins with the full chorus, where the writing is homophonic: the chorus proclaiming, “We see Him come.”
This climax is short lived and the music gradually dies away, with the orchestra reduced to almost nothing in a short postlude.

**No. 8. A Royal Guest.**

(Thomas Ford)

Yet if his majesty our sovereign lord
Should of his own accord
Friendly himself invite,
And say, “I’ll be your guest to-morrow night.”
How should we stir ourselves, call and command
All hand to work! “Let no man idle stand.”
For ‘tis a duteous thing
To show all honour to an earthly king.
Bur at the coming of the King of Heaven,
All’s set at six and seven:
We entertain Him always like a stranger,
And as at first still lodge Him a manger.
This is an accompanied recitative for the bass. The key of E minor, is a serious one, as is the message of the text urging us not to leave Christ in the manger – as a stranger.

**No. 9. Christ’s Part**

(Herrick)

Christ He requires still, wheresoe’er He comes  
To feed or lodge, to have the best of rooms:  
Give Him the choice; grant Him the nobler part  
Of all the house: the best of all’s the heart.

This movement concludes the first part of the work. The key E major seems to be significant. It is the central point of the work and it the only movement in this key. Whether Davies reserved E major especially for this movement we have no way of knowing, but this is a very special moment in the whole cycle, not least because it is a choral aria for the soprano section of the choir with the four soloists accompanying. You could say this is role reversal and represents the Christ Child taking leave of heaven to become man. The sopranos take the lead, singing the first two lines of the poem throughout the song. The soloists respond by singing the third and fourth lines of the poem. There are some modifications to the text throughout to accommodate the eight repetitions of the text. The lilting nature of the music and the harmonic simplicity reminds us of the nativity scene.
The response to Christ is to “give Him the best room in the house—your heart.” These words are given to the four soloists, and the harmony is more complex, particularly at the cadence points, which occur on the words, “the nobler part of the house,” and “the best of all’s the heart.” Each time the word “heart” occurs it rests on an augmented 6th.
Part I comes to an end with an orchestral postlude of twenty-four bars. This is a moment of reflection and repeats much of the music heard in the song. It is marked $ppp$, never reaches more than $pp$ dying away to almost nothing.
Part II

No.10. How Should I Praise Thee

The first piece in Part II is set for soloists: a tenor and two basses and men’s chorus. It is a song of praise.

(Herbert)

How should I praise Thee, Lord! How should my rhymes
Gladly engrave Thy Love in steel,
If what my soul doth feel sometimes,
My soul might ever feel!

Although there were some forty heavens, or more,
Sometimes I peer above them all:
Sometimes I hardly reach the score,
Sometimes to hell I fall.

Yet take Thy way; for sure Thy way is best:
Stretch or contract me, Thy poor debtor:
This is but tuning of my breast,
To make the music better.

Whether I fly with angels, fall with dust
Thy hands made both, and I am there;
Thy power and love, my love and trust
Make one place everywhere.

“The second part (Part II) turns from childhood to the fuller experiences of manhood.”—a rich spontaneous melody is supported by a strongly moving instrumental bass.”

Figure 3:48. Strong melody and bass line for the fuller experiences of manhood. Page 70.


81 Ibid
There are three sections in which the soloists take the lead; the melody above being used throughout for phrases of exultation—“How should I praise Thee,” “Whither I fly with angels,” and “Thy power and love.” At the end of the first section, the text is graphically illustrated, (“Sometimes to hell I fall”), by a chromatic descent—a common feature in Davies’ music to represent Death or Hell.

![Chromatic descent for “to hell I fall.”](image)

Figure 3:49. Chromatic descent for “to hell I fall.” Page 75.

The *ritardando* at this point leads into the next short section, marked *meno mosso*. The writing again reflects the text with chromatically rising chords and melodic sequences, which perhaps, imitate the tuning of instruments.
An *allargando* leads into the third section and a return to the first melody. It is marked *Maestoso*, and then *Largamente*, with expansive orchestral writing – chords spread across the orchestra and a vigorous walking bass as if to illustrate, “Thy power and love.”
No.11. The Bellman

(Herrick)

Along the dark and silent night,
With my lantern and my light,
And the tinkling of my bell,
Thus I walk and this I tell:
Death and dreadfulness call on
To the general session;
To whose dismal bar we there
All accounts must come to clear:
Scores of sins we’ve made here many,
Wiped out few (Good knows) if any.
Rise, ye debtors, then, and fall
To make payment while I call.
Ponder this, when I am gone.
By the clock “tis almost one.

This bass aria is a slow, heavy death march that is characterized by its modal qualities. The orchestral accompaniment also symbolizes perhaps, the “tinkling bell,” which is low and sinister, the slow ticking of the clock and the passing of time.

Figure 3:51. The accompaniment is multi purpose – the bell, the walk and the bell. Page 80.
The melodic line for the soloist is simple and direct, delivering a clear warning.

**No.12. Litany: To the Holy Sprit**

(Herrick)

In the hour of my distress,
When temptations me oppress,
And when I my sins confess,
Sweet Spirit Comfort me!

When the house doth sigh and weep,
And the world is drowned in sleep.
Yet mine eyes their watch do keep;
Sweet Spirit Comfort me!

When God knows I’m tossed about,
Either with despair or doubt;
Yet before the glass is out,
Sweet Spirit Comfort me!

When the judgment is revealed
And that opened which was sealed,
When to Thee I have appealed;
Sweet Spirit Comfort me!

This penitential prayer to the Holy Spirit is set somewhat in the style of a chorale.

At the end of each verse the soloists and chorus join together to sing, “Sweet Spirit, comfort me,” a phrase of “haunting beauty.”

Typical of Davies, the words of hope and comfort reach upwards to God.

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Initially the choir moves in unison while the contralto sings a melody above. Both are of equal importance: the contralto part as a descant.
All this is repeated for the second verse. In verse 3, however, the tenor and bass take the lead with a rather angular melody, illustrating the words, “either with despair or doubt.”

Meanwhile the chorus has a decorated version of their original tune, moving in eighth
notes and doubled by the orchestra. Perhaps this conjures up the idea of being tossed above on waves. Everyone sings the final verse, with a rising chromatic scale in the orchestra warning us of “judgment.”

**No.13. The Revolt**

(Herbert)

I struck the board and cried, No More.
I will abroad.
What? Shall I ever sigh and pine?
My lines of life are free; free as the road,
Looses as the wind, as large as a store.
Shall I be still in suit?
Have I no harvest but a thorn
To let me blood, and not restore
What I have lost with cordial fruit?
Sure there was wine
Before my sighs did dry it: there was corn
Before my tears did drown it.
Is the year only lost to me?
No flowers, no garlands gay? all blasted?
All wasted.

Not so, my heart: but there is fruit,
And thou hast hands.
Recover all thy sigh-blown age
On double pleasures: leave thy cold dispute
Of what is fit and not: forsake thy cage,
Thy rope of sands,
Which petty thoughts have made, and made thee
Good cable, to enforce and draw
And be thy law,
While thou didst wink and wouldst not see.
Away, take heed:
I will abroad.
Call in thy death’s head there: tie up thy fears.
He that forbears
To suit and serve his need,
Deserves his load,
But as I raved and grew more fierce and wild,
At every word
Methought I heard one calling, *Child,*
And I replied, *My Lord.*
The writer in the *Musical Times*, reviewing this work in 1909 describes this aria in enthusiastic terms,

- from the purely musical point of view one of the most striking movements in the whole work.” “It is an impulsive piece of strenuous music which sets the solemn mood of the two previous songs at defiance; but the last stanza:

   At every word
   Methought I heard one calling, Child
   And I replied, My Lord.

subdues the violence and leads to a serene ending."\(^83\)

It is like an aria that you would find in any opera or oratorio. The solo part is straightforward, laid out in clear melodic phrases.

\[\text{Figure 3:54. Opening of “The Revolt.” Page 91.}\]

The orchestral part, however, is full of text painting flourishes such as downward scales on, “abroad” and rising chromatic figures on, “What shall I ever sigh and pine.” Note also the leaping motive at figure 53 (Figure 3:55) for the word “free” and the downward scales imitating the wind.

Figure 3:55. The “road” and the “wind.” Page 92.

In contrast to this tenor aria the following three songs are short and simple.

**No. 14. Heaven’s Echo**

(Herbert)

Who will show me those delights on high?

(Echo) *I.*

Thou, echo, thou art all mortal, all men know.

(Echo) *No.* *(know?)*

Thou tell me, what is that supreme delight?

(Echo) *Light.*

Light to the mind, what shall the will enjoy?

(Echo) *Joy.*
But are these cares and business with the pleasure?
(Echo) *Leisure.*
Light, joy and leisure; but shall persevere?
(Echo) *Ever.*

For soprano, with an echo voice, the simplicity and charm of this aria is
exemplified in the echoes, which spell out the message of the song.

Figure 3:56. The “echoes” at the end of “Heaven’s Echo.” Page 102.
No.15. Christ and the Cross

(Donne)

Since Christ embraced the Cross itself, dare I,
His image, th’ image of His Cross deny?
Would I have profit by the sacrifice,
And dare the chosen altar to despise?
It bore all other sins, but is it fit
That I should bear the sins of scorning it?

This is described as a “Soliloquy for Cello and Chorus.” Since it is a meditation on the Cross it written in the more solemn key of A minor. The song opens with a solo for cello and is followed by a passage for unaccompanied voices. I feel that there is a certain imagery about this solo. The shape of the melody in the first bar is $A$. The second bar shape is: $V$. If you superimpose them they form an $X$ or cross. While this is an attractive notion, it may just be that it is the angular shape of the melody that conjures up the agony of the cross.

![Figure 3:57. Cello solo at the beginning of “Christ and the Cross.” Page 104.](image)

The cello tune is integrated into the choral writing, as well as being repeated between each six bar choral passage. The piece ends with a more extended cello solo, which seems to carry our sins away, as it sinks to a low $A$. 

No. 15a. Open Thy Gates

(Herrick)

Open Thy gates
To Him, who weeping waits,
And might come in
But that held back by sin

Let mercy be
So kind, to set me free,
And I will straight
Come in, or force the gate.

This is a short, four phrase unaccompanied piece for male chorus – TTBBB and in the style of a chorale. It begins *pianissimo* and phrase by phrase increases in volume until it reaches *fortissimo*. A note in the score says that this number may be sung in addition or instead of No. 15.

No. 16. The Call

(Herbert)

Come my Way, My Truth, my Life:
Such a way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a heart, as joys in love.

This short chorus, which is the style of a church anthem, consists of two sections,
one for each verse. It begins with a two bar crescendo for the orchestra and then the solo quartet, bursts into life (fortissimo), with the words, “Come my Way,” set with rising melodic lines that represent “life.” The second verse is set to the same music, for soloists and chorus together, with the soloists decorating the final cadence.

**No. 17. The Mastery**

This is an orchestral interlude based on the motto: “No man is tempted so but may o’come, If that he has the will to Masterdom.” Apparently its composition gave Walford Davies some difficulties as an entry in his diary on 17 June 1909 indicates.

The mastery is to be finished this morning and a glorious burst of chorus is ready. But I think the ‘Mastery’ protests too much. It is exuberant health and spirits in music; and here is the unresolved problem. I feel that it is not right since I am not right. Health and spirits wont do it. The will to sacrifice must transcend the will to live—not because it curtails it but because it **transcends** and **surpasses** it, and releases poor man from every hampering consideration.\(^{84}\)

Whatever, the problems were in its composition; the result is an exuberant orchestral movement, loosely in sonata form.

“The rising sixth, like the fifth which so prominent in the ‘Entrata,’ gives its special character of exuberant power,”\(^{85}\)

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\(^{84}\) Colles, 97

No. 18. Let All the world In Every Corner Sing

( Herbert)

**Chorus.** Let all the world in every corner sing,

*My God and King.*

**Verse.** The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there my grow.

**Chorus.** Let all the world in every corner sing,

*My God and King.*

**Verse.** The church with Psalms must shout,
No door can keep them out:
But, above all, the heart
Must bear the longest part.

**Chorus.** Let all the world in every corner sing,

*My God and King.*

The opening two bars set the tone for this extensive hymn of praise, which is full or upward rising phrases and arched phrases: all typical of the way Davies sets words of “joy and praise.”
Figure 3:58. Opening two bars of “Let All The world.” Page 118.
Melodic phrases graphically portray the text—note the upward and downward sweeps to illustrate the word “fly.” See Figure 5:59.

A walking bass line, which undergoes a number of rapid chord changes, dominates the orchestra: a common feature of Walford Davies. This exuberant song of praise brings the work to an end with a final chorus, complete with flourishes from the orchestra. This is one of the few occasions when Walford Davies indulges in a “big” ending to one of his works.
SUMMARY OF THE TEMPLE, LIFT UP YOUR HEARTS AND NOBLE NUMBERS

All three of these works are long multi-movement compositions, although each is distinctive and innovative in their own way. There are some general characteristics, however, that are common to all three works.

Nearly every movement in each of these compositions has its own musical materials, so there are few themes that tie different movements together. However, some movements are clearly intended to connect to the next one, except in Lift Up Your Hearts. When themes or motives reoccur within a movement they are organically changed to accommodate the text - the text is never made to fit the tune. Harmonic support is used in many subtle ways to color the meaning of the text, with few standard cadences, and vocal writing occurs in two styles: homophonic and syllabic, and imitative writing. Walford Davies never repeats text for the sake of form or structure. He occasionally repeats a word or a phrase, but this is always to emphasize the meaning of the text. Performing resources are combined and used in multiple ways throughout these works.

Lift Up Your Hearts is the only work for which orchestral performing materials are available. It would be an enormous task to reconstruct the performing materials from the full scores, so a performance with orchestra of The Temple and Noble Numbers is unlikely in the near future. Performances for them could be given with organ or piano, but I feel that much of the color and excitement contained in them would be lost. However, parts of all three works could be extracted and performed effectively with organ or piano and this would be a good way to move forward and make this music
available to audiences. A list of extractable numbers is contained in Chapter 5 of this document.

Colles suggests that *The Temple* would benefit from drastic revision. He makes the following suggestion:

…a ruthless cut sacrificing almost the whole of Part I. The choral overture is a splendid piece of music and quite distinct in character from what follows, though its broad melody returns again appropriately as a feature of the Finale. The Choral Overture ends with an Amen (not over elaborated) sung *Lento Maestoso* in an emphatic C major cadence. The ruthless cut could be made straight to No. 11, where after a short orchestral prelude (G major) the tenors and basses begin a ceremonial chant, “We will go into the tabernacle,” leading into the double chorus, “O give thanks.” After that comes the narrative. “It came even to pass.” And Solomon’s Prayer which, being for tenor voice with only a few voices and comparatively quiet orchestration, gives the needed contrast to its surroundings. The Finale then becomes the logical counterpart of the Choral Overture.⁸⁶

It seems to me that this would be an ideal way of reviving some of the most attractive music in this work.

⁸⁶ Colles, 75.
CHAPTER 4.
THE SHORTER SACRED CHORAL-ORCHESTRAL WORKS.

INTRODUCTION TO THE SHORTER WORKS

The shorter choral-orchestral works of Walford Davies were written between 1908 and 1929. The first was *Ode On Time* which written in 1908 for a service of celebration to be held in the Bow church on the tercentenary of Milton’s birth, and was short, simply because of the circumstances. The remaining works in this category were short for an entirely different reason as Colles explains, “to eschew elaborations and to say in the simplest terms possible that which was in his heart to say.”\(^{87}\) The first of these works was *Five Sayings of Jesus* (1911), followed by *Fantasy* (1920), *Heaven’s Gate* (1917), *Men and Angels* (1925), *High Heaven’s King* (1926), and *Christ in the Universe* (1929). Colles maintains that there is a “certain sameness of manner about them” and that none of them “appeared to musicians to be of outstanding importance, or to add anything to Walford’s reputation as a composer.”\(^{88}\) This may or may not be true, but each of these works is quite individual and as I studied them I became excited by their inventiveness and charm. If there is a “sameness,” it is shown in the way that they are grouped in this survey. *Men and Angels* is the longest of the works, and employs the most adventurous compositional techniques. For this reason it has been singled out to be reviewed first. *Ode On Time* and *Fantasy* appear next because both are settings of ancient texts and are concerned with the journey of the soul. *Five Sayings of Jesus* and *High Heaven’s King* have been paired because their texts are compiled from different sources, combining

\(^{87}\) Colles, 93

\(^{88}\) Ibid.
poetry with passages from the Bible. *Christ in the Universe* and *Heaven’s Gate* are both settings of mystical poetry from the nineteenth century and appear at the end of the survey. There are two broad themes that preoccupy Davies in all of these works: 1) The journey through life and destination of the soul, 2) The human response to the love of Christ.
MEN AND ANGELS. Opus 51

Copyright 1925.

BACKGROUND

Of the shorter choral-orchestral works by Walford Davies this work stands out as different because it has six separate movements, some of which could be performed separately. As is the norm with Davies, the text carries the listener on a spiritual journey. It is selected from Temple, a poem by George Herbert (1593-1633) and Pilgrims Progress, by John Bunyan (1628-1688). The title page of the vocal score, describes the work as, “A Choral Suite, for use in churches. Various poems set to music For Chorus, Tenor Solo, Orchestra and Organ.” Curwen and Sons, Ltd published “Men And Angels,” in 1925. Inside the front cover is a notice asking that profits from the sale of the work, or from performances should be donated to the Parry Room and the Elwes Fund, and should be forwarded to the Director of the Royal College of Music. The score also contains a dedication to Hubert Parry and Gervase Elwes. Gervase Elwes took part in many of Walford Davies’ premieres and was one of the great English singers of the time, doing much to promote the works of English composers at the beginning of the 20th Century. He died in a horrific railway accident at Boston Railway Station while on tour in the USA.

The first performance took place at The Gloucester Festival during September 1925. Herbert Thompson reviewed the whole festival in The Musical Times, dated 1st October of that year. In his review he makes the following observations,

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90 Ibid
That Herbert and Bunyan—whose lives only just overlap—had something more in common than their piety is testified by this composition, and it is apparent that the same note of mysticism which Sir Walford found in ‘Everyman’ has appealed to him here.” “It reminds the listener frequently of ‘Everyman,’ and it has, perhaps to a still more marked degree, an obvious desire to make the presentation of the text as vivid and clear as possible, even though this may thrust purely musical development and melodic interest into a secondary place.\(^9\)

Voicing and accompaniment.

*Men And Angels* is scored for Tenor Solo, Chorus, Orchestra and Organ.

ANALYSIS

No. 1. Antiphon—Praised Be The God of Love

Praised be the God of Love
  Men: here below
  Angels: And here above;
Who hath dealt His mercies so,
  Angels: To his friend,
  Men: And to his foe:
That both grace and glory tend
  Angels: Us of old
  Men: And us in the end
The great Shepherd of the fold
  Angels: Us did make
  Men: For us was sold.
He our foes in pieces brake:
  Angels: Him we touch
  Men: And him we take
Wherefore since that he is such
  Angel: We adore
  Men: And we do couch
Lord thy praises should be more.
  Men: We have come
  Angels: And we no store.
Praised be the God alone
Who hath made of two folds one.

\(^9\) The Gloucester Musical Festival
Published by: Musical Times Publications Ltd.
Article Stable URL: http://0-www.jstor.org.library.unl.edu/stable/913437
This choral suite is in the pastoral key of F major, which seems to suit the ostinato pedal figures that accompany the choral parts throughout the majority of this movement. They are a significant feature, which give this hymn of praise its sense of forward motion: a type of accompaniment used frequently by Davies to “drive” his music forward. Occasionally major and minor chords, unrelated to the tonic of F, are used to highlight the important words: “grace,” “glory,” “of old” and “adore.” These, being a major or minor third apart is part of Davies’ compositional style.
There are three types of text in this poem: the Cantor’s words, the response of Men and the response of Angels. To achieve an antiphonal effect Davies assigns the Cantors words the full choir, the Angels words to “Distant Voices,” (who are made up of sopranos and tenors), the Men’s words are given to the lower voices (alto, tenor and bass).

No. 2. Reverie—Jesus is in my Heart

Jesu is in my heart, his sacred Name
Is deeply carved there: But th’ other week
A great affliction broke the little frame,
Ev’n all to pieces: which I went to seek:
And first I found the corner where was J,
After, where E S, and next where U was graved.
When I had got these parcels, instantly
I sat me down to spell them, and perceived
That my broken heart he was I ease you.
And my whole cry is JESU.
This exceedingly beautiful and poignant movement is also in the key of F major, a key that traditionally is thought to be calm. It is a tenor solo, with the chorus singing in unison for three bars towards the end, in order to add emphasis to the words, “I ease you,” and “Jesu.” The song opens with a simple melody, for solo oboe, repeated by the tenor soloist.

An exquisite “reverie” for the orchestra, after which the tenor repeats the opening melody, follows this. A dotted eighth note, followed by a sixteenth note figure becomes a feature throughout the rest of the song. Perhaps it represents the beating of the heart.
The harmony, with chords a third apart emphasizes and color each word. The dissonant augmented chord on $A^b$ adds meaning to the word “carved.” Further on, this accompaniment figure appears against the following text, “But the other week, A great affliction broke the little frame, Ev’n all to pieces,” and surely represents, “affliction.” The song ends with a postlude that allows time for reflection, of the type that might be found at the end of a Schumann song, although the filigree writing has a certain impressionistic character about it. (see Figure 4:04).
No. 3. Ballad—Leave me not

All my love, leave me not,
Leave me not, leave me not.
All my love, leave me not,
Thus myne alone
With one burden on my back
I may not bear it I am so weak;
Love, this burden from me take
Or else I am gone

I cry and call to thee
O leave me not, leave me not
I cry and call to thee
To leave me not alone.
All they that laden be
Thou biddles’ them come to thee,
Then shall saved be
Through thy mercy alone.
This movement derives its title from the origin of its text: *Gude and Godlie Ballatis*, also known as *The Dundee Book*. The anguished cry, “Love, leave me not,” is set in the key of F minor. It is like a part song, mainly homophonic, with two main themes. The first theme consists of a descending melodic line, fittingly for the words “All my love, leave me not.” A variation of this theme is used for the beginning of the second verse, “I cry and I call to thee, O leave me not.”

![Figure 4:05. The opening of Leave me not. Page 20.](image)

![Figure 4:06. Variation of the opening theme – verse 2. Page 22.](image)
The second theme belongs to the second half of each verse. The character of the theme is that of a slow and heavy march which is suitable for the text of both verses: “With one burden on my back” and in verse 2 “All they that laden be.” The text is further supported by the accompaniment.

![Sheet Music](image)

Figure 4:07. Characterization of the text. Page 21.

The ending of this piece is noteworthy. The text here is, “Then shall they saved be through thy mercy alone.” Davies repeats the word “then” three times, the third time landing on the chord of E flat major (a major chord for salvation!). The piece unexpectedly proceeds to the chord of F major for the close. The third of the chord, however, is missing: it is supplied by the solo cello that quotes the opening theme from the second movement, “Jesu is in my heart.”
The note A becomes the first note of the next piece.

No. 4. Dream—Christian Reaches The Cross

Recit: I saw in my dream that just as Christian came
Up with the cross, his Burden loosed, and fell,
And continued to tumble till it came to the
Sepulchre, where it fell in, and I saw it no more.

Song: Thus far did I come loaden with my sin;
Nor could aught ease the grief that I was in
Till it came hither: What a place is this!
Must here be the beginning of my bliss?
Must here the Burden fall from my back?
Blest Cross! Blest Sepulchre! Blest rather be
The man that there was put to shame for me.

The obscure tonality of this piece creates its dreamlike quality. The piece is
divided into three scenes. The opening scene, written in the Aeolian mode, is for the
chorus and is marked *parlando*. This is choral recitative and describes Christian’s approach to the cross, and the release of his burden. The nature of the writing contributes to the dream-like quality, while the falling motives graphically illustrate the tumbling of the burden, off Christian’s back, into the sepulcher.

![Text painting showing the shedding of Christians burden. Page 25.](image)

In the second scene the stage is set by six bars for orchestra, in which the chords of A minor and F minor; then G minor and E♭, are combined with motives that are like “wisps of mist.”
In a recitative passage, Christian considers the cross, and chords of different quality punctuate each thought. The third scene represents the realization that the cross has lifted his burden. The writing here is more songlike with pulsating chords in the accompaniment. Chords of D♭ and F minor for the word “Bliss,” and C♯ minor and E major for the “fallen burden,” illustrate how Davies uses harmonic color to bring out the meaning of individual words. “Blest Cross” and “Blest Sepulcher,” receive special harmonic treatment as illustrated below. The final three words of the song are, “shame for me,” which is graphically colored by an augmented 6th chord.
No. 5. Dialogue-Anthem—Christian and Death

Christian: Alas, poor Death, where is thy glorie?
Where is thy famous force, thy ancient sting?

Death: Alas, poor mortal, void of storie,
Go spell and read how I have kill’d thy King!

Christian: Poor Death! And who was hurt thereby?
Thy curse being laid on him, makes thee accurst.

Death: Let losers talk: yet thou shalt die;
These arms shall crush thee.

Christian: Spare not, do thy worst,
I shall be one day better than before;
Thou so much worse, that thou shalt be no more.

In this dialogue between Christian and Death, Davies makes it clear that for Christian, salvation is a triumph over death. He does this through the use of advanced, chromatic harmonies and dramatic figurations. In the orchestral introduction, the word “death” is announced by trumpets, and the words “pain of death” by dissonant harmonies. The hope of resurrection, is represented dramatically by rising octatonic scales, which are punctuated by major and minor triads, themselves a major third apart.
Figure 4:12. The use of octatonic harmonies announces death and the hope of resurrection. Page 28.

When Christian addresses Death the tessitura of the writing is high, signifying victory over death, and references to the death of Jesus are represented by a chromatic descent in the melodic line.

Figure 4:13. The chromatic descent in the melodic line signifies death. Page 30.
The chorus, singing in their lowest registers, also represents Death. The text is portrayed graphically: “These arms shall crush thee,” set with contrary motion part writing.

Figure 4:14. Close dissonant harmonies portray “crush thee.” Page 31.

No. 6. Song—True Valour

Who would True valour see,  
Let him come hither;  
One here will constant be,  
Come wind, come weather.  
There’s no discouragement  
Shall make him once relent,  
His first avowed intent  
To be a pilgrim.

Whoso beset him round  
With dismal stories,  
Do but themselves confound;

His strength the more is,  
No lion can him fight,  
He’ll with a giant fight,  
But he will have the right  
To be a Pilgrim

Hobgoblin, nor foul Fiend  
Can daunt his spirit;  
He knows he at the end  
Shall Life inherit.  
Then fancies flee away,  
He’ll fear not what men say,  
He’ll labour night and day  
To be a Pilgrim

*Now, now, look how the holy Pilgrims ride*  
*Clouds are their Chariots, Angels are their guide!*
This movement sets a familiar text (that of a well-known hymn in the UK), and
takes on the character of a festive church anthem: a five bar introduction that imitates the
chiming of church bells affirms the festive nature of this setting. There are two melodic
fragments that are important. Each time they appear they are rhythmically changed to
accommodate text stress.

![Image of musical notation]

Figure 4:15. Adaptation of a melodic fragment to fit the text. Page 34-40.

There is a lot of text painting in the accompaniment as the following extract shows
(Figure 4:17). Here the accompaniment reflects the “fight with the giant.”
In the second half of verse 3: “Then fancies flee away. He’ll fear not what men say,” the melodic fragments are set imitatively between alto and bass and soprano and tenor. In addition the words, “He’ll labour night and day,” are repeated three times. The repetition of these two text phrases becomes the basis of the next section, which leads to a fortissimo climax before merging into a coda. The coda is a vehicle for the delivery of the final thought.

“Now, now, look how the holy Pilgrims ride
Clouds are their Chariots, Angels are their guide!”

Here the clouds and the angels are represented by a triplet accompaniment. Riding high
on these is the tenor soloist, and distant trebles and tenors sing with him (in unison). The chords of E♭ and D are used respectively to color the words, “Clouds are their chariots,” and “Angels are their guide!”

Figure 4:17. Chariot clouds and the angels are represented by a triplet accompaniment. Page 46-47.
The piece ends softly with a brief reprise of melodic figures from the first movement.

**SUMMARY**

*Men and Angels* is described as a choral suite and not a cantata, and although the selection of texts takes the listener on a spiritual journey the structure of the work is six separate movements. It is perhaps the most innovative of the shorter choral-orchestral works by Walford Davies. Musically, each of the movements is distinct, exploring a range of compositional techniques that are unlike anything seen in his other works. In the first movement the broken chord accompaniment figures act as ostinatos and pedals: something that we associate with more modern composers of the time, and in movement 2 (Reverie) the postlude has an impressionistic quality about it. The mystical nature of the writing extends itself into movement 4 (Dream) where remote harmonies conjure up a certain “hazy” atmosphere, and in the 5th movement (Christian and Death) octatonic harmonies and scales are used to create a mood of conflict. *Men and Angels* lasts for about thirty minutes and although the orchestral materials are not available it could be performed successfully with organ or piano accompaniment. The accompaniment in the vocal score is carefully constructed, as in all Davies’ works and is accessible to a good keyboard player. *Men and Angels* would be a fine addition to any choral program and deserves to be heard. It is possible to extract movements from it, particularly the first and last, both of which could be used as anthems in church services.
ODE ON TIME AND FANTASY

ODE ON TIME. Opus 27.

Copyright 1908. Published Novello. (Revised 1936).

Ode on Time was written for a tercentenary commemoration service of the birth of John Milton (December 1608), which took place in the Bow Church, London.

Walford was in charge of the musical arrangements and used his Temple Church singers and a small orchestra of strings for the performance. Realizing that he needed more music for the concert he wrote a short orchestral piece entitled “A Solemn Melody,” to act as a Voluntary. 92 This was to become one his most enduring works. Soon after the concert he offered it to Henry Wood for the Promenade Concerts, where it became a feature of the Proms 93 for seasons to come. It is undoubtedly Davies most popular instrumental composition. 94 Ode on Time was reviewed in The Musical Times of March 1st, 1909, as follows:

“In attempting the formidable task of composing music powerful enough to be associated with Milton’s impressive poem, Dr. Davies has once again justified confidence in his powers of insight and expression.”95

Later in the article the anonymous reviewer writes.

92 Colles, 92

93 The Promenade Concerts, often referred to as the “proms” were founded by Robert Newman and Sir Henry Wood in 1895. They are held annually in The Royal Albert Hall in London.

94 Ibid

“The choral portions, while not presenting great difficulties, call for experienced singers. The dynamic changes are often very striking. A great climax at the words:

‘Truth, and Peace, and Love, shall ever shine
About the supreme throne
Of Him to whose happy-making sight alone
When once our heavenly-guided soul shall climb….’
Is one of the fine points of the work, and the majestic close;
‘………we shall for ever sit
Triumphing over Death and Chance and thee, O Time’

is a splendid, jubilant peroration that seems to call for the sonority of thousands of executants.”

Text

Fly envious Time, till thou run out thy race;
Call on the lazy leaden-stepping hours,
Whose speed is but the heavy plummet’s pace;
And glut thyself with what thy womb devours,
Which is no more than what is false and vain,
And merely mortal dross,
So little is our loss,
So little is thy gain!
For when each thing bad thou hast entomb’d
And last of all thy greedy self consum’d,
Thou long Eternity shall greet our bliss
With an individual kiss

And Joy shall overtake us as a flood,
When everything that is sincerely good
And perfectly divine,
With Truth, and Peace, and Love, shall ever shine
About the supreme throne
Of Him to whose happy-making sight alone
When once our heavenly-guided soul shall climb;
Then all this earthy grossness quit;
Attir’d with stars we shall ever sit forever
Triumphing over Death and Chance and thee, O Time.

VOICING AND ACCOMPANIMENT

Ode On Time is scored for Baritone solo, SATB chorus and orchestra

96 Ibid.
ANALYSIS

*Ode On Time* is divided into two movements, one for each of the two stanzas of the poem. The first verse meditates on the ravages of time and in choosing the key of C minor Davies achieves a serious and pious atmosphere. It begins with an orchestral prelude: *Andante solenne*, which is built on a ground bass of descending major 3rds, which seems ideal for the representation of “time.”

![Figure 4:18. The beginning of the opening Prelude. Page 1.](image)

The chords built on the descending notes, which operate as roots, can be either major or minor, an option that Davies exploits later on, to help color the meaning of the text. The ground bass is carefully worked out over 42 bars with the upper parts often moving in contrary motion, becoming rhythmically more complex, and gradually rising in pitch. The second half of the prelude is more dramatic—the music begins to “fly” preparing us for the entry of the baritone solo and the chorus, with the words “Fly envious time.”
The opening phrase of the solo is taken from the opening prelude and is built on the following figure (Figure 4:20), which is immediately adopted by the chorus. Throughout this section the baritone leads with the chorus imitating two or three bars later.

Figure 4:19. Second part of the Prelude. Page 2.

Figure 4:20. The entry of the Baritone solo and the chorus. Pages 2-3
At Figure 9 the music returns to that of the opening orchestral introduction, but with choral parts added.

The descending intervals being ideal to represent the somber nature of the text,

“For when as each thing bad, thou hast tomb’d,
And last of all thy greedy self consumed.”

Here the baritone soloist sings in unison with sopranos. The final section of the movement is set over a dominant pedal of C: the static nature of the music and the major tonality representing, “Thou long Eternity shall greet our bliss.”
Figure 4:22. Dominant pedal to represent “eternity.” Page 11.
The second movement is about Joy, Truth, Peace and Love, triumphing over death: the second stanza of the sonnet. The key of C major and the diatonic nature of the music are entirely appropriate to the text. The joyful nature of the music is reliant on the two factors: the melodic leaps encompassing a fourth and a sixth,

![Musical Score](image)

Figure 4:23. The choral parts at the opening of the second movement. Page 12

and the harmonic color used to punctuate the key words: “triumphing over Death and Chance.” The relationship of thirds is self-evident here. (See Figure 4:25)
The final passage marked *piu Animato e poco accel* (more animated and speeding up a little) begins with a series of canonic entries, over a rapidly moving bass line in the
orchestra. When the baritone enters “estatico,” (ecstatic, rapturous) the tessitura is exceptionally high. The chorus parts gradually get higher and the orchestral writing is littered with upward flourishes. The harmony in this passage is also increasing chromatic, with the relationship of thirds and enharmonic changes present. All of these elements combine to support the text, “shall forever sit triumphing over death and Chance, and thee O Time.” The final two chords, once again reiterate the relationship of a major third to produce an unconventional final cadence.

Figure 4.25. The final cadence. Page 24.
SUMMARY

_Ode on Time_ is a short two-movement work lasting about ten minutes, for baritone solo, chorus and orchestra. The first movement is slow, beginning with an orchestral prelude, from which the themes for the soloist and chorus are constructed. As is quite common in Walford Davies’ works, the soloist leads the chorus. The choral writing, however, is quite complex: there is some unison writing and some block harmony, but generally the vocal lines are independent of each other, with numerous points of imitation and some _divisi_ of individual parts. The voice writing is quite chromatic throughout and, therefore, challenging, and the solo and choral parts are carefully integrated. The second movement is particularly exciting with fast moving choral and orchestral parts. As the text is by John Milton, and is timeless, it is likely to be acceptable to today’s audiences and performers. As the work only lasts for ten minutes, it would make an ideal opening piece for a concert of sacred or secular music. It could be performed successfully with organ or piano accompaniment. The piano part in the vocal score is carefully arranged, and is complete with pedal indications, but an able pianist would be required. An arrangement for piano and orchestra would also be an option. Although the work demands experienced singers, it could be performed by either a chamber choir, or by a larger choral society, depending on the accompaniment option that is chosen.
FANTASY. Opus 42.

Copyright 1920. Published Novello. (Composed in 1914)

BACKGROUND

Little is known of the circumstances that brought about the composition of this work. All we know is that its first performance was at The Three Choirs Festival in 1920, and that this was the first such festival to be held following World War I. The revival of the festival was brought about by the persistence of Ivor Atkins who received a knighthood for his achievement. Walford Davies was asked for a contribution and provided Fantasy, which he had actually written for the Festival of 1914, which had been abandoned due to the outbreak of war.

The work is founded on passages from Dante’s Divina Commedia. A review of the whole festival, and the concert in which Fantasy was performed appears in The Musical Times of October 1st 1920.

The soul of Statius feels itself freed to seek a higher sphere and is greeted with shouts of Gloria - The admixture of a divine humility with a heavenly paradox which seems to lean, in all but one glorious outburst, to something of weakness, and the voice of Statius himself seems in one passage too much overborne for any substantial effect. Where ideas transcend, the power of the composer must transcend equally or the result is doubtful.97

Like Edward Elgar’s Dream of Gerontius it is about the journey of a soul—in this case Statius. The majority of the text is assigned to the tenor soloist. The chorus, whose text is always in Latin, is referred to as “Mystic Voices” in the vocal score.

Article Stable URL: http://0-www.jstor.org.library.unl.edu/stable/908134
Chorus
Quis nos separabit a caritate Christi?
Tribulatio an angustia an persecutio?

Tenor solo
On ward I moved: he also onward moved
Who led me, coasting still, wherever place
Along the rock was vacant

Chorus
Quis nos separabit a caritate Christi?
Tribulatio an angustia an persecutio?
Quia propter Te mortificamur.

Tenor
Now we essayed
With the utmost effort to surmount the way;
When I did feel, as nodding to its fall,
The mountains tremble; whence an icy chill
Seized on me, as on one death convey’d
Forth with from every side arose a shout:
Gloria in excelsis Deo! Gloria!

Chorus
Gloria in Excelsis Deo! Gloria!
Laudamus Te! Benedictimus Te! Adoramus Te!

Tenor
We Stood
Immoveably suspended, like to those,
The Shepherds, who first heard in Bethlehem’s field
That song: Till ceased the trembling, and the song
Was ended
Never within my breast
Did ignorance so struggle with desire
Of knowledge, as in that moment; nor dare I
To ask wherefore the mountain rocked, or why
The souls as one rejoiced; so forth I fared
In thoughtfulness and dread. When lo! As Christ
Appear’d unto the two upon their way,
A shade appear’d and after us approached,
Saying, “Brothers, God give you peace.” He then to our inmost question thus full gave:

“Here in this mount from every change exempt,
“Other than that which heaven I itself
“Doth of itself receive, no influence
“Can reach us: Tempest none, shower, hail or snow,
“Hoar frost or dewy moisture. Lower perchance
“With various motions rocked, trembles the soil;
“But here through winds in earth’s deep hollow pent,
“I know not how, yet never trembles; save
“When any soul doth feel itself made free
“That it may move, may rise, may mount on high.
“Of perfect health the will alone gives proof.
“And I who in this punishment had lain
“Five hundred years and more, but now have felt
“Free wish for happier clime, therefore thou felt’st
“The mountain tremble; and the spirits devout
“Heard’st over all his limits in the praise
“To that liege Lord, whom I intreat their joy
“To hasten.”
Thus he spake: and, since the draught
Is grateful ever as the thirst is keen,
No words may speak my fullness of content.

Then our hallowed path resumed,
Eyeing the prostrate shadows, who renewed
Their wonted mourning.

Chorus
Tribulatio an angustia an persecutio?
Prpter Te mortificamur
Prpter Te! Prpter Te!

Voicing and accompaniment.

Fantasy is for Tenor solo, SATB Chorus and orchestra.
ANALYSIS

The opening orchestral introduction, which consists of 14 bars, is a solemn march, entirely fitting for the “journey of the soul.” The rhythm is that of a pavan: suitable as a backdrop for a poem of this period. The introduction contains the musical materials used in the rest of the work: both melodically and harmonically. How Davies combines these materials defines him as a true artist.

Figure 4:26. The opening prelude of Fantasy. Page 2.

The “Mystic” chorus enters at bar 15 (figure 2). The setting here is syllabic and chant-like and elements of the opening pavan occur in the accompaniment, see bar 21 ff. The juxtaposition of D major chords, G minor and B flat chords is also a feature of the music, from bar 25 onwards.
As the chorus dies away, the pavan returns, with upward moving figures to accompany Statius ascending the mount.

The chorus re-enters in a similar manner as before at Figure 6. The words are the same. The accompaniment has turbulent figurations under the words, “Tribulatio, an augustia, an persecutio” (Trouble or distress or persecution) and the melodic line rises more steadily, reaching a climax at bar 63 on a chord of B flat. The juxtaposition of B flat, and D major chords in this passage is a hallmark of Davies’ style.
This whole chorus section lasts 28 bars and the text is extended to include: *Quia propter Te mortificamur*—“Every day we face death.” A more elaborate version of the pavan returns for the next solo, and contains some graphic text painting: *a tremolando* is used for the word “tremble” and a dissonant chord is added for “an icy chill,” while declamatory chords in the accompaniment punctuate “Forthwith from every side arose a shout.” The words and music of the next chorus are introduced by the tenor soloist, “*Gloria in excelsis Deo.*” The key here is a bright B major with the chorus and orchestra in full flight: strong homophonic writing for the chorus and rapid arpeggios in the orchestral parts.
An extended tenor solo follows, and a brief encounter with the chorus for the words, “God give you peace.” The tenor solo is closely linked to the music of the pavan, by melodic and rhythmic fragments, although it is not a repeat of the pavan. Davies’ concern as always is with portrayal of the text, and he does this in many subtle ways. Examination of Figure 4:31 reveals how cleverly he does this.
The music concludes with a choral passage. For this final Latin text, the choir is divided into semi chorus and full chorus. The words, “Tribulatio? An augustia, and persecutio” are set with minor chords of B♭m, Dm and F♯m, while “Propter Te,” are set against peaceful chords of D major. The chorus writing is in a syllabic style and simply dies away to ppp with a final chord of D major from the orchestra.
SUMMARY

The structure of this work is defined by the structure of the text, which is chorus-solo-chorus, but this is too simplistic a description. The work grows organically out of the opening orchestra prelude and a close look at the excerpts shown in this analysis will reveal how imaginatively Davies does this. As a result this is a one-movement work and can only be performed as such. Although it is a religious work it does not readily offer itself for liturgical use and it’s place in the concert hall. It could be performed successfully with either piano or organ accompaniment. The choral parts are not difficult and are accessible to choirs of average ability. The size of choir needs some careful consideration. As we know it was written for The Three Choirs Festival we can assume that it was conceived for a large choir, with orchestral accompaniment. The choral writing suggests a large ensemble by the use of divisi parts. It would not be a huge task to reconstruct the orchestral parts from the orchestral score, as Fantasy is a short work. If performed with piano or organ one could achieve a good performance with a smaller choir. Fantasy would make a good addition to any choral concert of sacred or secular music.
BACKGROUND

*The Five Sayings of Jesus* was written for the 1911 *Three Choirs Festival* held in Worcester. The title page gives a full description of its contents: “Five Sayings of Jesus together with a reputed saying of His and certain other words chiefly derived from *The Imitation of Christ* by Thomas à Kempis.”\(^{98}\) It is dedicated to M.G.M. (Mrs. Matherson) and R.W.C., who was the Reverend R. W. Corbet. After compiling the text for *The Five Sayings of Jesus* Davies submitted the text to the Reverend Corbet who suggested changes,\(^ {99}\) “and his revisions are all in the direction of gaining greater precision in conveying the meaning of the text.”\(^ {100}\)

*The Five Sayings of Jesus* was performed at the Evening Concert of September 11th in Worcester Cathedral. “It is the first of a series of short episodic cantatas”\(^ {101}\) that were written between World War I and II. A description of the concert appears in *The Musical Times* of October 1st 1911. Here the work is described as the most novel of the

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\(^{99}\) Colles, 100.

\(^{100}\) Ibid

\(^{101}\) Ibid
evening, lasting about ten minutes. Colles assures us “that its brevity and certain elusive sketchiness of style,” was not because he was too busy to write a larger work for the Festival, but instead, “represents a spiritual change in himself, a deepening of his sense of responsibility.”

The chorus sings the words of Jesus and the tenor solos that come in between are based on texts that are “chiefly derived from The Imitation of Christ by Thomas à Kempis.” It is clear from the complexity of the vocal score that the opening prelude is conceived for orchestra and that the choral writing is for a large group of singers. The opening prelude is complex and the choral writing that follows has divisions in all four voice parts. We know that at the first performance the London Philharmonic Orchestra accompanied Five Sayings of Jesus and the choir consisted of over 300 singers.

Voicing and accompaniment.

Five Sayings of Jesus is scored for Tenor Solo, Chorus and Orchestra.

Chorus.
Let not him that seeketh cease from his search until he find. And when he findeth, th shall wonder. Wondering, he shall reach the Kingdom; and in the Kingdom he shall have rest.

Tenor solo
O Jesu, Thou brightness of eternal glory,
Thou comfort of the pilgrim soul;
With Thee is my tongue without voice,

103 Colles, 93.
104 Ibid
And my very silence speaketh unto Thee.

How long doth my Lord delay to come?
Let Him come to me,
Let Him make me glad,
Let Him put forth His hand,
And deliver His servant from all anguish.

Chorus
Whosoever doth not bear his cross and come after me, cannot be my disciple.

Solo
O Lord let that become impossible by Thy grace
Which by nature seems impossible to me,
My frailty is in every way known unto Thee.
It will be needful for me to fight as long as I breath.

Alas, what life is this,
When one temptation goeth, another cometh;
Yea, while the first conflict is yet lasting, others come.
How can it be called a life that begetteth so many deaths and plagues?
And yet is the object of men’s love.

Chorus
If any man will come after me, let him disown himself and take up his cross and follow me.

Solo
Strengthen me with heavenly courage
Lest the miserable flesh prevail.

Chorus
He that shall endure to the end, the same shall be saved.

Solo
Thy life is our way,
And by the path of holy patience
We walk towards Thee, Who art our Crown.

Chorus
Abide in me and I in you.

Solo
Above all things, and in all things, O my soul,
Thou shalt rest in the Lord always.

Chorus
Love one another even as I have loved you.

Solo (with chorus)
Grant me rest in Thee above all creatures
Above all health and beauty
Above all knowledge and subtilty,
Above all glory and honour,
Above all power and dignity
Above all fame and praise,
Above all sweetness and comfort,
Above all hope and promise,
Above all gifts that Thou canst give unto us,
Above all mirth and joy that the mind of man can receive and feel.
Finally, above all angels and archangels,
And above the heavenly host,
Above all things visible and invisible;
That even as Thou lovest, O my God,
I too may love

Chorus
Let not him that seeketh cease from his search until he find. And when he findeth he shall wonder. Wondering, he shall reach the Kingdom; and in he Kingdom have rest
Like four other Walford Davies cantatas *Five Sayings of Jesus* begins with a Prelude for orchestra. This Prelude consists of five sections, which correspond to the five sayings of Jesus.

![Figure 4:32 Opening Prelude. Page 1.](image-url)
The first section, which comprises of the opening four bars is based the Lydian mode, built on F#. The second, third and final sections are built on the Lydian mode based on D, while the fourth section is built on A. We do not know why Walford Davies chose the Lydian mode. It may be that he wanted to imbue the music with a religious flavor. Whatever the reason, the prelude has a serene and peaceful nature. If indeed the five sections do correspond to the “Five Sayings,” then the opening four bars, with its rising tri-tone may represent “man’s search.” The next four sections are variations on the main theme of the work, introduced in the next bar. The upward leap of a 6th (bar 4-5) becomes a feature of the work. This beautiful, weaving melody, which consists of couplets and leaps, is like a reverie or mediation, preparing the listener for the actual words of Jesus. The next two sections are similar, as are the next two sayings: disciples of Jesus must “bear the cross” and “take up his cross.” The next section is longer: the melodic material being extended and corresponding to, “he that shall endure to the end.” The final section is extended even further: the melody reaching upward is supported by wide spread major chords. This seems to reflect the text: “love one another as I have loved you.”

When the chorus enters the setting is in a simple homophonic style and the melody is based on the opening motive of the prelude. Single instruments in the orchestra provide the accompaniment.
The first “Saying” merges into the first tenor solo and both the solo part and the accompaniment have their roots in the opening prelude. Mediant chord relationships add color to the simple melodic line and the solo ends with a climax of some intensity."\(^{107}\)

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A three bar interlude at figure 7 separates the solo from the second “Saying.” The choral setting here is similar to the first saying, but with added imitation the emphasize the
words, “Whosoever doth not bear his cross and come after me.” The next tenor solo, overlaps with the chorus and is an impassioned prayer. Here the writing is more chromatic. The “battle with temptation” is reflected in the harmonic relationships of supporting chords B major and E flat and later, in an Allegro agitato section, B flat minor, – F# minor /C# minor, – A minor / E minor - C minor. The orchestral figurations also reflect the battle with temptation.

![Figure 4:35. Showing word painting in the accompaniment and harmonic color. Page 6.](image)

The final part of the text: “And yet it is the object of man’s love,” is pause for thought. The next choral section is a setting of the text “If any man will come after me, let him disown himself and take up his cross and follow me.” At this point the music is in G major and the choral writing similar in texture to the other two verses, but the writing is extended, and has more imitation and more harmonic development. As the text continues; “He that shall endure to the end shall be saved,” there is a sudden shift to the brighter key of A major, for nine repetitions of the words, “shall be saved.” Above the chorus, the tenor sings “Thy life is our way.” An arpeggio chord from the orchestra announces an intensely lyrical and extended tenor solo.
Eventually the chorus joins in for the final part of the text, representing the heavenly host.

After a fermata, as if to reflect on the words, the opening four bars of the orchestral prelude return, followed by a complete repeat of the opening chorus, bringing the music to its conclusion.
SUMMARY

The orchestral prelude of *Five Sayings of Jesus* provides the musical materials for the rest of the work, including the long tenor solo, “Grant me rest,” which is derived from bar 9. Following the Prelude, the structure is one of chorus/solo/chorus. The work is given dramatic shape by the increased complexity in texture, harmonic content and extended structure of each section, and follows the drama contained within the choices of text. Walford Davies takes the listener on a spiritual journey, which is a common factor in all his sacred choral-orchestral works. In this work the theme is familiar: the search for God, the realization of salvation, the call to follow, and the resulting rest in the Kingdom of God. The texts are derived from the gospels, but Walford Davies does not tell us their sources. The first “saying,” is a reputed saying of Jesus. In the review of the first performance, at Worcester Cathedral in 1911, the writer tells us that this saying is from the Gospel of St Peter. The second “saying,” is from the St Luke’s Gospel, Chapter 14, verse 27. The next three “sayings” are in embodied into the third chorus section of the work and are from, St Matthew’s Gospel, Chapter 16, verse 24, Chapter 24, verse 13 and St John’s Gospel, Chapter 13, verses 34 and 35. The devotional nature of the text requires careful programming: a precedent of such texts being easily found in the choral works of composers such as Heinrich Schutz and Johann Sebastian Bach. The difference between their works and this particular work by Davies, is that their works were written specifically for liturgical use and *The Five Sayings of Jesus* was offered, initially as a concert work. There is no reason, however, why it could not be used liturgically. It would certainly make a fine addition to any Lenten program of music. If it is to be programmed

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as a concert piece, the time of year and the general nature of the program should be considered carefully. Large choirs, or smaller groups could perform this work and it could be performed successfully with organ or piano accompaniment. I have been unable to locate a full score, so at this time it would be impossible to reconstruct the orchestral parts. Perhaps one solution would be to arrange it for strings, while the search continues for the full score.
BACKGROUND

High Heaven’s King was written for the Worcester festival of 1926 and was reviewed in The Musical Times of October 1st 1926.

The new Church cantata, ‘High Heaven’s King’ by Sir Walford Davies, proved to be a work of singular attraction.” “Sir Walford Davies is, one imagines, the first composer to approach Spenser’s contemplative verse with a right sense of its quiet rapture. His music goes about its task with a gentle and cherishing hand, spinning out the threads of thought.109

The text consists of verses selected from Edmund Spenser’s poem The Hymn of Heavenly Love and a passage from St John’s Gospel, Chapter 13 verses 3-17. Edmund Spenser (b. circ 1552. d. 1559) has been described as “the prince of poets, as great in English as Virgil is in Latin.”110 In the review of the first performance, at Worcester the writer questions the insertion into the text of the passage taken from St John’s Gospel, the heading of which is: “The words of the Lord are heard in which He tells His followers what they are to do.”111 The author of this, review, W McNaught questions the

109 W. McNaught, The Three Choirs Festival, Worcester, September 5-10
The Musical Times, Vol. 67, No. 1004 (Oct. 1, 1926), pp. 928-930
Published by: Musical Times Publications Ltd.
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110 www.english.cam.ac.uk/spenser/biography.htm

111 W. McNaught, The Three Choirs Festival, Worcester, September 5-10
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effectiveness of this section of music, in which the narrative includes the story of Jesus washing the feet of His disciples. Three baritone soloists sing this, and apparently at the first performance the men assigned to the part were far from successful. Nevertheless he writes:

“In any case one may still ask whether this interpolation justifies itself. No answer can be given except by those who are better able than most to judge of its spiritual significance.”

It is seems typical of Walford Davies to include in his text that which calls the listener to a more devout life.

Love, lift me up upon thy golden wings
From this base world unto thy heavens height
Where I may see those admirable things
Which there thou workest by thy sovereign might,
Far above feeble reach of earthly sight,
Unto the God of Love, high heavens King.

Out of the bosom of eternal bliss,
In which He reignéd with his glorious Sire,
The Lord descended, like a most demiss* And abject thrall, in flesh’s frail attire,

In flesh at first the guilt committed was,
Therefore in flesh it must be satisfied;
Nor spirit, nor angel, though they man surpass,
Could make amends to God for mans misguide,
But only man himself, who self did slide;
So, taking flesh of sacred virgins womb,
For mans dear sake he did a man become.

Behold from first, where he encradled was
In simple cratch*, wrapt in a wad of hay,
Between the toilful Ox and humble Ass,
And in what rags, and in how base array,

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112 Ibid
113 * submissive
The glory of our heavenly riches lay,
When Him the silly Shepherds came to see,
Whom greatest princes sought on lowest knee.

From thence read on the story of his life,
His humble carriage, his unfaulty ways,
His cankered foes, His fights, His toil, his strife,
His pains, his poverty, his sharp assays,
Through which he past his miserable dayes,
Offending none, and doing good to all,
Yet being malic’d both by great and small.

And look at last, how of most wretched wights
He taken was, betrayed, and false accused;
How with most scornful taunts and fell desipites,
He was reviled, disgraced, and foul abused;
How scourged, how crowned, how buffeted, how bruised;
And, lastly, how twixt robbers crucified,
With bitter wounds through hands, through feet, and side!

O huge and most unspeakable impression
Of love’s deep wound, that pierced the piteous heart
Of that dear Lord with so entire affection,
And sharply launching every inner part,
Dolours of death into His soul did dart,
Doing Him die that never it deserved,
To free His foes, that from His best land swerved!

* Cradle

O blesséd Well of Love! O Flower of Light!
O glorious Morning Star! O Lamp of Light!
Most lively image of Thy Father’s face,
Eternal King of Glory, Lord of Might,
Meek Lamb of God, before all world’s behight
How can we Thee requite for all this good?
Or what can prize that Thy most precious blood?
THE WORDS OF THE LORD ARE HEARD IN WHICH HE TELLS HIS FOLLOWERS WHAT THEY ARE TO DO.

Narrative: by remote voices.

Having loved his own which were in the world, He loved them unto the end.

Jesus, knowing that the Father had given all things into his hands, and that he came forth from God, riseth from supper, and layeth aside his garments; and he took a towel, and girded himself. Then he poureth water into a basin, and began to wash the disciples’ feet, and wipe them with a towel wherewith he was girded, so he cometh to Simon Peter. Peter saith, Lord, dost thou wash my feet? Jesus answered: What I do thou knowest not now; but thou shalt understand hereafter.

Peter saith unto him, Thou shalt never wash my feet. Jesus answered him: If I wash thee not, thou hast no part with me. Simon Peter saith, Lord, not my feet only, but also my hands and head. So when he had washed their feet, and taken his garments, and sat down again, he said unto them, Know ye what I have done unto you? Ye call me Master, and, Lord: and ye say well; for so I am. If I then, the Lord and the Master, have washed your feet, ye also ought to wash one another’s feet. Verily, verily, I say unto you, A servant is not greater than his lord; neither one that is sent greater than he that sent him. If ye know these things, blessed are ye if ye do them.

Thus he our life hath left us free,
Free that was thrall, and blesséd that was bann’d
Nor ought demands but that we loving be,
As He Himself hath loved us afore-hand,
And bound thereto with an eternal band;
Him first to love us to so dearly bought,
And next our brethren to His image wrought.

. . . . . . . .

Learn Him to love, that lovéd thee so dear,
And in thy heart His blessed image bear.

Voicing and accompaniment.

High Heaven’s King is scored for solo Soprano and Baritone, SATB Chorus and Orchestra.
ANALYSIS

Writing in *The Musical Times* of October 1, 1926, W. McNaught comments on the quality of Walford Davies’ music in this work.

Such poetry should have attracted the eye of musicians long before this, and no doubt it has; but wisdom to seek out a good text does not always go with wisdom in setting it. Sir Walford Davies is, one imagines, the first musician to approach Spenser’s contemplative verse with a right sense of its quiet rapture. His music goes about this task with a gentle and cherishing hand, spinning out the threads of thought. The material of the music is not connected into a whole design by symphonic means or leading motives. Each episode is a design in itself, almost sketchily drawn in some cases and never progressing on familiar lines of cantata choruses or arias.114

The music of this cantata is continuous, very pictorial and is divided into sections rather than movements, with musical links, that connect each section as is shown in Table 4:1 below.

Table 4:1. Overall structure of High Heaven’s King.

<table>
<thead>
<tr>
<th>Key(s)/Time Signature</th>
<th>Section/Text</th>
<th>Chorus</th>
<th>Solos</th>
<th>Special features</th>
</tr>
</thead>
<tbody>
<tr>
<td>D major. 3/2</td>
<td>Verse I. The Grandeur of God’s Love</td>
<td>SATB</td>
<td>Baritone, Soprano</td>
<td>Arched phrases depict “embracing love” and the “heavens”</td>
</tr>
<tr>
<td>D major. 6/8</td>
<td>Verse II &amp; III. The Mystery of the Incarnation</td>
<td>SATB, sotto voce</td>
<td>Baritone, Soprano sings in unison with sopranos</td>
<td>Chromatic harmonies, depicting the mystery of incarnation</td>
</tr>
</tbody>
</table>

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G major. 9/8, 3/4
Verse IV. The Nativity  SAA. SATB  Pastoral setting of the nativity created by simple harmonies and compound time signature. Examples of specific word painting.

G minor. 3/4
Verse V. Christ’s Life of Poverty  SATB  Baritone  Use of minor key and walking bass, along with chromatic movement to depict the toil and poverty of Christ’s life

C minor. 2/4
Verse VI. The Crucifixion  SATB  Baritone  Double dotted rhythms in accompaniment depict the scourging and crucifixion

B flat minor 2/4
Verse VII. Reflection on the Crucifixion  SATB  Baritone  Chromatic harmonies, descending vocal and accompaniment figures used to reflect of the sacrifice of Christ

C major. 4/4
Verse VIII. Hymn of Praise  SATB  Soprano  Major key, rising melodic phrases. Accompaniment has ‘peel of bells’ figure.

F major. 4/4

D major. 4/4, 3/4
Verse IX. Commission to love  SATB  Baritone. Soprano  Hymn like solo and chorus section.

Two triumphant D major chords announce the opening section for baritone solo and chorus.
The D major chord going to a chord of the flattened 7th, C major, creates a dramatic effect. Later in this opening section, we have the juxtaposition of D major and B flat major. The chord of B flat (far removed from D major) emphasizing the phrase, “Far above feeble reach of heavenly sight.”
In the next section (beginning at Figure 2) the baritone and soprano are in conversation: the text being, “That I there of an heavenly Hymn may sing.” Underneath the soloists, the chorus echoes the same text, which Davies sets in the manner of a hymn. In the last four bars the baritone and soprano double their respective parts in the chorus. There is something intensely religious about the harmonies that Davies uses in the last four bars: D major chords give way to C major, while the final cadence is the progression: $b\text{VI} - b\text{II} - 1$. 
The text of the second verse describes the mystery of the incarnation and the harmonies that are chromatic and complex underpin the text. The descending bass line, which is a mixture of whole steps and half steps, is harmonized with major chords, which imbues the music with serenity.
Chords: D C B B♭ A G A F E

Figure 4:40 Complex and chromatic harmonies support the text which about the mystery of the incarnation. Page 7.

The serene chord progression from an F major chord to A flat announces, “The Lord descended like a most demiss.”\(^\text{115}\) In contrast at figure 5 the minor harmonies: C# minor - G minor - B minor - F minor, serve to emphasize the sacrifice of God becoming man, “So, taking flesh of sacred Virgin’s womb, for man’s dear sake He did a man become.”

Maybe the diminished 5th between the chords of C♯m and Gm, and between B and F (see Figure 4:41) might represent “sacrifice,” while the A major chord following, “For man’s dear sake,” could show thankfulness for the incarnation.

\(^{115}\) * submissive
The short postlude that follows prepares us for verse IV, which describes the nativity, and has all the charm of a pastoral scene. The harmonies are much more diatonic, suitable for the simplicity of the nativity scene. The introduction is reminiscent of the shepherd pipes, the opening is sung in unison by the trebles and altos,

and there is no doubt about the word painting used to depict the “hee-haw of the Ass”
“Special” harmonies reserved to the adoration of the Wise Men.

but shift to the G minor in verse V darkens the mood of the music, depicting the struggles of Jesus’ life; also characterized by a walking bass line. The first 12 bars are a duet
between the baritone solo and the tenor and bass section of the choir (who sing in unison). The harmonies become increasingly chromatic:

![Figure 4:45. The walking bass and the chromatic harmonies depict the toil of Jesus’ life. Page 13.](image)

until the full chorus enters with the words “Offending none, and doing good to all.” The writing is homophonic and the minor harmonies give way to E flat major on the words, “doing good to all.” The use of major chords to depict words, such as “good, love, joy and peace” is a common feature in Davies’ work.

The accompaniment of verse VI may remind us of “Surely He has borne our grief’s and carried our sorrows”, from Handel’s “Messiah.” The text here describes the pain of betrayal, the scourging and crucifixion. The harmonies of the opening five bars are built upon a bass line that descends an octave as shown in Figure 4:46. Descending lines in Walford Davies music are frequently used to depict death.
Verse VII is a reflection on the death of Jesus, and the use of a minor key (B flat minor) is characteristic of Davies, as are the “plunging” figures throughout that describe death as shown below.

These are reiterated by orchestral figures that eventually plunge to the “depths of hell,” at the end of the verse.
Verse VIII is a devotional hymn, the choral writing somewhat in the style of a Bach chorale. The accompaniment and the harmonies are very different, however. The orchestra has a constant flow of eighth notes, rather like a gentle peal of bells. The harmonic progression from Figure 16 onwards (Figure 4:49.) is typical of how Davies uses harmonic color to support the text. In this case the flat key chords of F, B flat, G flat, E flat minor support, “Most lovely image of Thy Father’s Face, Eternal.” This is followed by the bright chords of, D and E, signifying the words, “King of Glory, Lord of Might,” and somber F minor that depicts, “Meek Lamb of God.”
The next section is the narrative passage from St John’s Gospel and it is an extraordinary example of writing, which is structured like choral recitative. It begins with an unaccompanied passage for a small chorus of men and boys. Next is an extensive section of accompanied recitative for three baritones. Figure 4:50 illustrates the nature of the writing.
Orchestral passages accompany and link the narrative together. The final six bars are for full chorus. Marked *ppp* the chorus sings the words, “If ye know these things, blesséd are ye if ye do them.” Here is Davies’ fondness of chords a minor third apart, providing a colorful effect to emphasize significant words: F major, (“If ye *know* these things.”) followed by D major, (“*Blessed,*”)
soprano and baritone with the chorus echoing the word, “Free,” and joining in with, “Blessèd that was bann’d.” This leads into a serene hymn-like aria for the Baritone, which is repeated by the chorus.

Figure 4:52. Hymn-like writing for the chorus. Page 33.
The Final section (beginning at Figure 23), “Bound thereto, bound with eternal band” proceeds with triumphant major chords and fanfare figures in the orchestral accompaniment, representing the “eternal band.” The music quickly dies away and the work comes to a close with a message delivered by the soprano. “Learn Him to love that loved thee so dear, And in thy heart His blesséd image bear”—the last three words being echoed, *sotto voce*, by the baritone solo and the tenors and basses. This type of ending is common in Davies choral-orchestral works. He frequently ends quietly with a thought upon which the listener is encouraged ponder.

**SUMMARY**

*High Heaven’s King* is 30 minutes in duration and would make a good addition to a concert of choral-orchestral works, either sacred or secular. However, it would be very effective in a church setting, for Easter or on Good Friday. A set of performing materials is available from the Royal College of Music Library in London, UK, but the accompaniment could be played on an organ that has colorful registration possibilities. It could also be performed successfully with piano accompaniment. If performed with orchestra it will need a large choir to balance the orchestra. The choral writing is not very difficult so a local choral society, or good church choir could perform it. The soloists need to be professional singers, but one of the unique challenges of this work is the passage for three baritones soloists.
CHRIST IN THE UNIVERSE. Opus 53.

Copyright 1929. Published Novello.

BACKGROUND

*Christ in the Universe* was written for the *Three Choirs Festival*, held in Worcester September 8 to 13, 1929. It is a setting of a mystical poem by Alice Meynell, for soprano and tenor solos, chorus and orchestra, in which there is a prominent piano part. At the first performance Walford Davies played the piano part, Miss Dorothy Silk sang the soprano part and the tenor part was sung by Mr. Steuart Wilson.\(^{116}\) The writer in *The Musical Times* made the following comment:

“This is a work the charm of which makes an instantaneous impression; it is less ascetic in colour than is usual with the composer, and the sense of a gradual climax suggested by the poem is most effectively carried out”\(^{117}\)

The work was performed again at Southwark Cathedral on February 8, 1930, under the baton of Edgar Cook. Once again the concert was reviewed in *The Musical Times*, dated March 1, 1930, as follows:

“I was anxious to hear the work again. The vague impression given at Worcester was, I think due to a lack of balance and precision in the performance. There was a chance that at Southwark, with reduced choral forces, the details would fall into place. But this did not happen. The work still proved elusive—aspiring and sincere, of course, but curiously, tantalizingly, intangible.\(^{118}\)

Certainly this music has a mystical quality; perhaps caused by the extremes of pitch, often spread over eight octaves, as in the introduction.


\(^{117}\) Ibid

Voicing and accompaniment.

Tenor Solo, Chorus, Piano and Orchestra

Text

The text is a poem by Alice Meynell (1847-27) insert here some biographical information about Alice Meynell

With this ambiguous earth
His dealings have been told us. These abide:
The signal to a maid, the human birth,
The lesson, and the young Man crucified.

But not a star of all
The innumerable host of stars has heard
How He administered this terrestrial ball.
Our race have kept their Lord’s entrusted Word.

Of His earth-visiting feet
None knows the secret, cherished, perilous,
The terrible, shamefast, frightened, whispered, sweet,
Heart-shattering secret of His way with us.

No planet knows that this
Our wayside planet, carrying land and wave,
Love and life multiplied, and pain and bliss,
Bears, as chief treasure, one forsaken grave.

Nor, in our little day,
May His devices with the heavens be guessed,
His pilgrimage to thread the Milky Way
Or His bestowals there be manifest.

But in the eternities,
Doubtless we shall compare together, hear
A million alien Gospels, in what guise
He trod the Pleiades, the Lyre, the Bear.

O, be prepared, my soul!
To read the inconceivable, to scan
The myriad forms of God those stars unroll
When, in our turn, we show to them a Man.
ANALYSIS

Davies sets the scene for this mystical poem, first with a short solo cadenza, which reaches up to G⁶, followed by a series of chords, moving in contrary motion. The initial chords are spread far apart and as they progress, move closer and closer together. It is as though Davies is painting a picture of the heavens, the stars and Christ descending to earth.

![Music notation](image)

Figure 4:53. The opening of Christ in the Universe. Page 1.

The first and third chord in each group is a major third apart; a common feature in Walford Davies’ music, making for all sorts of harmonic possibilities. The chord sequence is as follows:

\[
\text{C /D E F / G /A B flat / C / D}
\]

The first verse begins with accompanied recitativo, delivered by the tenor and soprano soloists: the orchestral interpolations making use of the “descending chords” idea. This is a beautiful portrayal of Christ descending to earth to die for us. Verse two is a tenor solo, which has a “Straussian” quality about it.
The stars are chords, high above the stratosphere and the world below is represented by arpeggio figures, moving in contrary motion to the chords. Verse three is marked out by a return to *recitativo* style, marked *Molto solenne* (very solemn), and after another series of descending chords, the chorus enters for verse 4, with the tenor soloist in unison with sopranos. This homophonic and syllabic style is typical of Davies. The harmony marks out the text: “love” and “bliss” on major chords, “pain” on a minor chord.
Verse 5 is for the soprano soloist. The mystical quality of the text, “May his devices with the heavens guessed; His pilgrimage to thread the Milky Way,” is supported by colorful sweeps of chords and a flowing accompaniment:
Verse 6 combines the soloists and choir in a passage of “choral recitative” rooted firmly above a dominant pedal of C major. As the tempo and dynamics increase: *animandosi e crescendo* (animated and gradually getting louder), an arpeggio figure in the orchestra represents the “million alien gospels,” although it also serves to drive the music forward.
The last verse overlaps with this: the first line sung by the soloists, and repeated by the
chorus. The text here is the heart of this poem; the message of the poem:

“O, be prepared, my soul!
To read the inconceivable, to scan
The myriad forms of God those stars unroll
When, in our turn, we show to them a Man.”

The accompaniment doubles the chorus parts, supporting the text with rich harmonies.

Figure 4:58. Page 14.

The climax is short lived and soon fades away to almost nothing.

SUMMARY

*Christ In The Universe* has several features in common with the other short sacred choral-orchestral works of Walford Davies. It begins with an orchestral prelude that sets out many of the musical materials contained in the rest of the work. In doing this Davies is diligent in capturing the general tenor of the text, and capturing almost pictorially, elements of the poetry. After the prelude, the text is set in alternating passages for the soloist and chorus, which almost always corresponds with stanzas of the text. In this work, as with others, the solo passages consist of recitatives plus more lyrical solos. The chorus passages also fall into categories: those where the setting is homophonic and is rather like choral recitative, those with minimal accompaniment, and those where the
writing is more imitative, with a more substantial accompaniment: often portraying some specific aspect of the text. The latter type of chorus writing occurs towards the end of the work and serves to bring the music to a climax. Walford Davies had a penchant for choosing literature of high quality, and in this case has chosen a poem by Alice Meynell, who was a celebrated poet of the 19th century. We may find this poem a little too mystical and religious for today’s audience, but the quality of the verse, not to mention the quality of the setting is worthy of being heard. Although Christ In The Universe has a religious text it does not readily offer itself for liturgical use. It is more suited to the concert hall. It could be performed successfully with either piano or organ accompaniment, although piano would be better for this particular work because its percussive quality has the ability to produce sounds that conjure up the “twinkling of stars,” for example. The accompaniment in the vocal score is carefully worked out for the piano complete with pedal markings. The choral parts are not difficult and are accessible to choirs of average ability. It would not be a huge task to reconstruct the orchestral parts from the orchestral score, as Christ In the Universe is a short work. The music is high quality and it would be a worthwhile project.
BACKGROUND

There is little background information available about this short cantata. Colles tells us that *Heaven’s Gate* was “given at the Peoples Palace, London in 1916.”\(^{119}\) We also know that it was performed at *The Hereford Festival* in September of 1921.\(^ {120}\) The text is taken from William Blake’s Jerusalem. It is interesting to note that Sir Hubert Parry composed the better-known “Jerusalem,” in the same year, although there is nothing to suggest any connection between the two compositions. A footnote in the score says: “The words for this Cantata are taken from section IV, entitled “To the Christians,” in William Blake’s *JERUSALEM*. The present title has been chosen from the third line of the poem. Fourteen lines have been omitted.”\(^ {121}\)

Heaven’s Gate.

I give you the end of a golden ring
Only wind it into a ball,
It will lead you in at Heaven’s Gate
Built in Jerusalem’s wall.

I stood among my valleys of the south,
And saw a flame of fire, even as a wheel
Of fire surrounding all the heavens: it went
From west to east against the current of

\(^ {119}\) Colles, 93

Published by: Musical Times Publications Ltd.

\(^ {121}\) H. Walford Davies. *Heaven’s Gate*. London: J Curwen & Sons Ltd. 24 Berners Street. W. 1917
Creation, and devoured all things in its loud
Fury and thundering course round heaven and earth.
By it the sun was rolled into an orb;
By it the moon faded into a globe
Travelling through the night; for from its dire
And restless fury Man himself shrunk up
Into a little root a fathom long.

And I asked a Watcher and a Holy-one
Its name. He answered: “It’s the wheel of Religion.”
I wept and said: “Is this the law of Jesus. –
“This terrible devouring sword turning every way?”
He Answered: “Jesus died because He strove
“Against the current of this wheel: its name is
“Caiaphas, the dark preacher of Death,
“Of sin, of sorrow, and of punishment.

*  *  *

“But Jesus is the bright preacher of Life.
“Thine eyes behold
“The dungeons burst, and the prisoners set free.’’

England! awake! awake! awake!
Jerusalem thy sister calls!
Why wilt thou sleep the sleep of death,
And close her from thy ancient walls?

Thy hills and valleys felt her feet
Gentle upon their bosoms move:
Thy gates beheld sweet Zion’s ways;
Then was a time of joy and love.

And now the time returns again:
Our souls exult; and London’s towers
Receive the Lamb of God to dwell
In England’s green and pleasant bowers.

**Voicing and accompaniment.**

Mezzo-Soprano Solo, Chorus and Small Orchestra.
ANALYSIS

This is the only choral-orchestral work by Walford Davies that is in the bright and “hopeful” key of A major. *Heaven’s Gate* was first performed during the First World War and then again during the depression, so one wonders how it was received, as it clearly urges the listener to put their trust in God. It begins, with an orchestral introduction, which is a source of rhythmic ideas and melodic fragments for the rest of the cantata, although the connections are rather tenuous. The mezzo soprano solo, that follows, which is prefaced by a short introduction, is concerned with the first two lines of text: “I give you the end of a golden string, only wind it into a ball, It will lead in at Heaven’s gate, Built in Jerusalem’s wall.” The melody and harmonies are simple and the accompaniment, with its continuous arpeggio figures represents the winding of the ball of string.

![Figure 4:59. Accompaniment figures imitate the winding of a ball of string. Page 4.](image)
A fermata and an augmented 6th chord, brings the music to a sudden halt, which leads into a bar of recitative, announcing the vision of the “wheel of religion.” The next section is a tenor solo and the “wheel of religion” is represented in the accompaniment by a repeated arpeggiando figure. While the idea is a traditional one, the harmony is advanced as shown in Figure 4:60 below, and prevents the music falling into banality. The vocal line littered with angular leaps.
A short orchestral link and another bar of recitative, “And I asked the Watcher and a Holy One His name” leads into the next narrative section that includes a chorus of tenors and basses, whose role is to support the soloist for the crucial parts of the text:

It is the wheel of religion,
Jesus died because He strove against this wheel,
Jesus is the bright preacher of Life. Thine eyes behold the dungeons burst and the prisoner is free.

In these passages Davies use different harmonies, coupled with a different pitch range to help depict the meaning of the text. The wheel of religion is represented by dark, sinister harmonies,
and the text, “Jesus died because He stove against it,” has much more conventional harmonies.

![Musical notation image]

Figure 4:62. Page 10.

In the next section, “Jesus the bright preacher of hope…” is harmonized, solely with major chords in the key of A. The final section of this cantata is a call for, “England! Awake!” and is in the style of a march. Like other celebratory choruses of Davies’ it is led by the soloist and includes a section for upper voices, prior to the entrance of the full chorus. This chorus is full of text painting, both in the vocal lines and the orchestral writing: “England, awake!” is set to a sharply rising figure,
“The hills and valleys felt her feet,” are clearly visible,

“London’s towers rejoice,” rise up from the orchestra.
Like most of Davies’ cantatas the work ends quietly, (with a thought upon which to meditate); this time it with a brief reprise of the opening soprano solo.

SUMMARY

The structure of this work is similar to the other short cantatas by Walford Davies:

A short orchestral introduction, followed by sections of music that relate to the verses in the selected poetry. Here Davies selects three verses from Blake’s poem and so there are three sections in the music. The sections flow naturally from one to another, in this case linked by single bars of recitative. The main problem with reviving this work is that of the text. William Blake’s (1757-1827) mystical poetry is that of a non-conformist, who rejected conventional religion, so far from being nationalistic it is a genuine call to repentance. Walford Davies was raised as a non-conformist and was deeply religious, as
we know from his biography, so the choice of this poem would have been a genuine
desire to urge the British people put their trust in God and not a “jingoistic” call to arms.
Nevertheless, the text is a problem and makes it unattractive to performers outside of the
UK as well as to some groups in the UK.
CHAPTER 5
SUMMARY AND CONCLUSIONS

Introduction.

There can be little doubt from studying the sacred choral-orchestral works of Walford Davies that he was constantly striving to achieve something new. I believe that this was embodied in the notion that the message of the texts that he chose or compiled could be enhanced through musical invention. Although the works have commonality in their musical language, and similar ways of expressing a thought (as with any other composer), none of these works follow the same pattern or formula. The five longer works, for example are all completely different. *The Temple* is a “grand” English oratorio, *Everyman* is a cantata, *Lift up your Hearts* is a sacred symphony, *Noble Numbers* is a choral song cycle and *Song of Saint Francis* and is a cantata of “praise.” In terms of musical language there are points of style and techniques that are developed throughout his works: the use of motives, both melodic and rhythmic, methods of setting different kinds of text, the way that harmony is used to enhance the meaning of words and different ways of text painting. There are moments when one is reminded of Edward Elgar as in the Prelude to *Everyman*, or Johannes Brahms in the first movement of *Lift Up your Hearts*, but these are incidental to the central idea that the message of the text is made more powerful through music.

In this chapter there is an attempt to summarize what has been discovered about Davies’ sacred choral-orchestral works, what musical influences are apparent in his music, what is revealed about his personal musical style and, how his works might be revived and performed in the future.
Walford Davies emerged as a composer at a time when musical life in London was dominated by the visits of famous foreign composers and executants. Richard Strauss was one of these and to many English musicians he was the symbol of the new century. We know that Davies was not drawn to the fashion of the time but that he did study the scores of some of Strauss’ music and ‘was curiously attracted by every suggestion of pictorialism.’ Davies’ early musical education, however, was typical of a church musician and his tutelage, under Hubert Parry and Charles Villiers Stanford did little to assuage that; and neither was that their intention. The Church of England was, and still is today a place where many English musicians are nurtured. Both Parry and Stanford, however, had also studied in Germany, were both adherents to the music of Brahms and in the case of Parry, to the music of Wagner so it is not surprising that elements of late 19th century German music are present in Walford Davies compositions.

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122 Colles, 90.

123 Ibid


CHARACTERISTIC OF DAVIES MUSIC STYLE AS FOUND IN HIS SACRED
CHORAL-ORCHESTRAL MUSIC

MELODY AND TEXT

In constructing a vocal line Davies is always subservient to the text. His text setting is mostly syllabic, and melismatic writing is rare. He hardly ever repeats words or phrases, except by imitation between voices of the chorus, or between soloists and chorus. This allows him set large amounts of text efficiently. In addition to this, melodic shape and rhythm is driven by the text, the result being, that a turn of phrase or melodic fragment is frequently modified to emphasize a word or mood. Consequently there are few distinctive melodies for audiences to recognize or take away from the performance. Melodies generally move by step, although intervals of a fourth are common, intervals are stretched or contracted to emphasize important words in a phrase, and the tessitura and melodic shape is determined by subject matter. For example, Death is represent by a downward direction, often chromatic, with low tessitura, while words such as “Praise,” “Joy” and “love” are frequently represented by upward moving melodic phrases and arched shaped phrases, often based on the notes of a triad. In this context the tessitura is usually high. *Parlando* and recitative style is used to deliver narrative text, although it is almost universally accompanied.
RHYTHM AND METER

Rhythms are determined by the natural rhythms of speech, resulting in complex patterns that are closely allied to the text. Rhythmic fragments are used to unify the music, throughout the vocal lines and in the accompaniment. Time signatures are also subservient to the text, especially in accompanied recitatives and choral passages that are in recitative style.

ACCOMPANIMENTS

Accompaniments, or instrumental writing is an integral part of the Davies’ text setting. All but two of the works (Men and Angels and High Heaven’s King) begin with preludes and in all cases they introduce musical material that is used in the rest of the work. This is often done in the most subtle ways: it may be a rhythmic or melodic fragment that is used, developed or changed to bind the music together, acting like a leit motif. Davies also draws on a menu of standard accompaniment figurations, such as broken figures to illustrate water, as in Song of Saint Francis, harp-like arpeggiando figures in Heaven’s Gate and Christ in the Universe and broken chord ostinato figures in Men and Angels that drive the music forward. Most of all, however, the accompaniment is there to enhance the written word through text painting. These have been discussed throughout this document, but if one had to identify one example where Davies is at his most innovative, reference would have to be made to “Christian and Death,” (No. 5 from Men and Angels). The drama between Christian and Death is almost wholly reliant on the
accompaniment, and seems to look forward to a much more modern style, perhaps even
towards the music of Benjamin Britten. *Men and Angels* is a relatively late work, and one
wonders if Davies would have developed these techniques further, had he not been
diverted away from composition.

HARMONY

Development in harmonic technique becomes evident through a chronological
study of Walford Davies’ works. There is a notable difference between *The Temple* and
*Everyman*, for example, although *Lift Up Yours Hearts*, which follows *Everyman* is less
adventurous. The breadth of harmonic technique in *Noble Numbers*, however, is wide,
ranging from pieces that are simple to those that are harmonically complex. The
complexity of a piece or movement is often a reflection of Davies interpretation of the
text. Common features that recur throughout his work are identifiable, but they are
always used with purpose. His harmonic style is typical of the late Romantic period: the
use of chromaticism, rapidly changing keys, altered chords, the juxtaposition of major
and minor tonalities a third apart, or a tone apart; the frequent use of augmented 6th and
unconventional cadences. How and when these are used is a guide to understanding how
Walford Davies’ sets text. *Men and Angels*, seems to illustrate this best. The first and last
movements, both hymns of praise, are essentially diatonic and rooted firmly in the key of
F major. In the last movement, however, Davies does not miss an opportunity to “bring
out the text” as in the line “Hobgoblin nor foul fiend.” For the word “Hobgoblin” he
inserts an augmented sixth chord: it is momentary, but his purpose is quite clear. He then
moves swiftly back to diatonic tonality for the words, “Can daunt his spirit.” In the previous movement (no.5) “Christian and Death,” much more is demanded from the text. Davies employs a series of innovative measures to heighten the text: octatonic chords and scales, a whole tone scale, a diminished 13th and a chord sequence that rises on the notes of an augmented triad – Cm-Em-Ab, are all used to conjure up the conflict contained in essence of the dialogue between Christian and Death. This is an extreme example, but the point is made. Davies’ use of harmony is never a convention, but a result of artistic endeavor.

FORM AND STRUCTURE

Established forms are rarely used because of the way Davies sets the written word. There is one identifiable use of Ternary Form in Men and Angels, but even here the return of “A” is modified to accommodate the poetry. In the long works, Everyman and Song of Saint Francis, individual movements are “through-composed” and quite separate from each other. Lift Up Your Hearts is described by Davies as a sacred symphony and is different again. The first movement (Introduction) draws on traditional Sonata Form for its structure, and the second movement (Allegro Amabile), which is also instrumental, functions somewhat as much as a Minuet and Trio in the overall structure of the work. Noble Numbers borrows its form from the 19th century song cycle in which some musical material is carried from one movement to another, but also contains choral songs that are completely independent.

The short works are continuous, with contrasting sections joined together, usually by
short orchestral links, as in *Fantasy, Christ in the Universe, Ode on Time* and *Heaven’s Gate*.

**Settings of Scriptural Passages from the New Testament.**

Davies sets direct quotations from the New Testament in a particular way. They are always set for the chorus, in which the writing is syllabic and homophonic, and the accompaniment delicate. One might think of this as a kind of choral recitative which seems to mimic Anglican Chant. Chronologically, the first example of this type of writing comes in the fourth movement of *Lift up your hearts*. Below are several examples.
Figure 5:01. From *Lift up your hearts*. Movement 4. Page 35.

Figure 5:02. From *High Heavens King* Page 24.
Figure 5:03. Final choral passage from *Five Sayings of Jesus*. Page 16.
Choral passages led by soloists.

In some choral passages each choral phrase is preceded by a phrase sung by a soloist. There are examples of this type of setting throughout Davies’ body of work. The first example occurs in a simple chorus in *The Temple*: O Thou that Hearest Prayer.

Figure 5:04. No. 4, from *The Temple*. Page 33.

In the example above the choral writing is in the style of a chorale, but in later examples the choral writing is often more complex as in the *Ode on Time* (below).
Other notable examples of this kind of writing are: The Finale, from *Lift up your hearts*, the opening chorus from *Song of St Francis* and *Christ’s Part*, no. 3 from *Noble Numbers*. 
**Festival Choruses, Anthems and Hymns of Praise.**

Many of these types of choruses have been discussed in previous chapters. They usually occur at the beginning and end of a work and nearly always include the soloists. “King of Kings! Lord of Lords” at the end of *The Temple* is a prime example of a festival chorus. “Let All The World In Every Corner Sing at the end of *Noble Numbers* is a good example of an Anthem type chorus, while “True Valour” at the end of *Men and Angels* can be thought of as a Hymn of Praise.

Festival Choruses are long movements, with several sections, employing different choral techniques: homophonic writing, imitative writing and fugal sections. The accompaniment makes use of the full orchestra; complete with fanfares, rapidly moving bass parts, “grand” orchestral flourishes etc.

Anthem choruses are shorter. They combine passages of homophonic writing and imitative writing but do not have a fugal section.

Hymns of Praise are defined by their verses, with melodic shape being similar for each verse, while they retain some of the features of the festival choruses and anthem choruses.

**Distinctions between long and short works.**

The provincial music festivals of Great Britain were responsible for commissioning music from leading composers of the day, many of them from abroad, but increasingly, by the beginning of the 20th century from British composers. As we already know Walford Davies wrote both long works and short works for them but further distinctions can be made within these two categories.
The long works fall into two groups:

*The Temple, Lift Up Your Hearts* and *Noble Numbers*. These three works consist of separate movements, some of which could be extracted for separate performance. There is little musical material that connects the movements together in these works and for all three of them Davies compiled his own librettos. Although they contain a lot of attractive music, they were not successful, mainly due to their length. Colles, in his biography of Davies makes the following observation,

> In the cases where he compiled his own libretto to express a sequence or thought or a religious aspiration of his own, he was still no proof against the temptation to protest too much, sometimes to overtax the powers of executants and overrate his audiences’ powers of sustained attention. With less asseveration on his part both of these works might have taken a firmer grasp on his hearers and secured a more definite place in the repertoire of festival music.\(^{126}\)

*Everyman* and *Song of St Francis* are different. Both works are more homogenous than any of his other works. Although they have individual movements, they are connected by common musical material; melodic and rhythmic motives, which act like *leit motifs*. Both of these works are settings of established texts: the libretto of *Everyman* is a adaptation from the morality play of the same name, and *The Song of St Francis* is compiled from Brother Leo’s “Mirror of Perfection.” These works were more successful. The limitations of the text kept Davies tendency to ignore the limitations of circumstance, in check.\(^{127}\)

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\(^{126}\) Colles, 92.

\(^{127}\) Ibid., 101.
The short works are: *Ode on Time, Five Sayings of Jesus, Heaven’s Gate, Fantasy, Men and Angels, High Heaven’s King, and Christ in the Universe*. *Five Sayings of Jesus* represents a complete change in Davies approach to providing music for “the festivals.” Colles maintains that it represented a spiritual change in him.

-a rejection of the much speaking by which in the earlier festival works Walford had sought to gain the suffrages of audiences.\(^{128}\)

*Five Sayings of Jesus* is distinct, not just because of its intimacy but also because all of the writing for chorus is very similar for each “saying of Jesus.” Davies compiled the text from different sources with the advice and help of the Reverend Corbet.

The other short works: *Ode On Time, Heaven’s Gate, Fantasy, High Heaven’s King, and Christ in the Universe* are much more like cantatas; although the only one that Davies calls a Cantata is *Heaven’s Gate*. The text for each work is taken from one source, with its own individual message. The music is continuous, being divided into sections rather than movements and making it impossible to extract anything from them for separate performance.

*Men and Angels* stands out among the shorter works, not only because it is longer, but also because it consists of separate movements, some of which could be extracted for individual performance. It remains in the short works category because the writing is not in the “grand manner” of the long works. Like *Five Sayings of Jesus* the text is taken from more than one source.

\(^{128}\) Ibid., 93.
Spirituality in the Sacred Choral Orchestral works.

Writing about vocation in art, Walford Davies quoted Ruskin: “It is the power of bringing God into the world—making God manifest.” He went on to quote Beethoven, “I know God is nearer to me in my heart than others. I commune with Him without fear. Evermore I acknowledged and understood Him.” Walford Davies was a religious man; we know this from his biography so it is not surprising to find in the same essay the following: “He (Jesus) is the exponent of fine art and fine thought as well as fine life; or as He Himself put it, He is the Way and the Truth as well as the Life.” A timely verse at the end of The Temple reminds us, “know ye not that ye are the temple of God, and the Spirit of God dwelleth in you,” but what becomes more of a recurring theme in his works is the theme of Everyman: the journey of the soul through life, the search for God and acceptance of salvation by faith. Davies obviously appreciated poetry of high quality and sets both Catholic and Protestant works. As a devout Protestant, however, he leaves out overtly Catholic lines in order to satisfy his theological standpoint. This is true in the librettos for Everyman, Song of Saint Francis and Fantasy, although they do retain the Catholic notion of salvation through good works. The poets George Herbert (1593-1633), Robert Herrick (1591-1674), Edward Spenser (1552-1599) and John Donne (1572-1632), are sources of text for, Men and Angels, High Heaven’s King, and Noble Numbers. They were all Anglican poets at the time of Elizabeth I, James I and Charles I, thus representing Protestant theology. However, the basic theme remains—the search for God and the journey of the soul.

130 Ibid
Walford Davies evidently viewed music as an ideal vehicle for sharing the message of salvation. Colles tells us that music at the Temple Church often displaced out the sermon, and from 1903 the third Sunday of the month became “Cantata Sunday.” On these Sundays there was no sermon, and only a truncated form of Evensong.\textsuperscript{131} It is not surprising then that Davies’ choral output is largely religious and that it conveys the spiritual message he wants to share with the audience. Evidently he believed that music enhances the message, and makes it more powerful. The care with which Davies set every aspect of the text, through harmonic color, word and text paintings, and orchestral color is testament to this.

\textsuperscript{131} Colles, 56.
THE NEGLECT OF WALFORD DAVIES SACRED CHORAL-ORCHESTRAL MUSIC

One can only hypothesize about the reasons why Walford Davies’ sacred choral-orchestral works have been neglected over the last 90 or so years. We know that Walford Davies did not promote his own music. It was not in his nature to do so. The religious nature of his music has been discussed at length and it is possible that in the aftermath of The Great War, the British public was not receptive to the pious nature of his work. One can only imagine for example, how the public might have reacted to Heaven’s Gate when it was performed in 1916. We also cannot ignore the late Germanic, romantic style of his music, derived from his teachers and from other composers of the day, which was in decline by the end of the First World War.

The Great War of 1914-18 brought about enormous changes, both socially and artistically, and after Armistice the general populace was, perhaps, ready for something new, something fresh and down to earth. That “something” seemed to be found in the work of more innovative composers. Two of Walford Davies’ closest contemporaries were Ralph Vaughan Williams (1874-1958) and Gustav Holst (1874-1935). They were not church musicians, and as such were not tied into the weekly routine of providing music for services. This allowed them to concentrate on composition and to develop their own individual style. By the end of the First World War Vaughan Williams was experimenting with pentatonic scales and modes as an alternative to Wagnerian chromaticism, which provided a whole different set of harmonic tensions and

132 Colles, 96
ambiguities.\textsuperscript{133} Works such as \textit{Flos Campi} for solo viola and wordless chorus, his \textit{Pastoral Symphony} and the choral work \textit{Sancta Civitas}, appeared and gained popularity. They are all very different in style from anything that Walford Davies wrote. Holst had also freed himself from the influence of Wagner, experimenting with modality, rhythmic complexity; use of \textit{ostinato} and scale patterns,\textsuperscript{134} and was enjoying success with \textit{The Planets} and \textit{The Hymn of Jesus}. There is some evidence of experimentation in Davies’ music, and one wonders if he had continued to focus on composition, whether there would have been more development and revision of his works. \textit{The Temple} for example, contained some fine music but was never performed again after its first performance. If Davies had revised it, making cuts as advised by his friends; this work may have found a wider audience. \textit{Lift up your hearts} suffered a similar fate, despite the fact that it contains some uplifting music, notably the last movement, which Colles described as one of the most magnificent pieces of accompanied choral music of modern times.\textsuperscript{135} This unfortunately, was the destiny of most of the sacred choral-orchestral works. In the present time, however, we are in a better position to assess Walford Davies’ achievements more objectively. Here we have a body of music that is clearly of a high order and deserves to heard again.


\textsuperscript{135} Colles, 95
Walford Davies’ music is in the public domain both in the US and the UK.

This is a summary of performing materials and where they may be found:

VOCAL SCORES

In the UK all of Walford Davies Sacred Choral-Orchestral works are out of print. In the USA *The Temple* and *Everyman* are available through Amazon. They are published by Nabu Public Domain Reprints. They are replicas of the original Vocal Scores. However, the vocal scores have recently been presented by IMSLP, Petrucci Music Library, and are available for download from http://imslp.org/wiki

The Royal College of Music (RCM) Library in London, UK has single copies of all of the Vocal Scores.

FULL SCORES

Full Scores of all of Walford Davies choral-orchestral works are available at the Royal College of Music (RCM) in London UK. They have sets of orchestral performing materials for the following works: *Song of Saint Francis, Heaven’s Gate, Lift up Your Hearts, High Heaven’s King.*

The RCM has a Walford Davies Catalogue, which can be viewed on-line.
Note on availability at the RCM Library.

Materials are available to UK residents. International loans are not available, although the Library will scan or photocopy materials for you. A list of charges for these services is available on their website: [www.rcm.ac.uk/library](http://www.rcm.ac.uk/library)

PERFORMANCE OPTIONS

THE SHORT WORKS,

Except for *Men And Angels*, the short works have to be performed complete, but they can be performed convincingly with piano or organ accompaniment. Where orchestral parts are available, the orchestra would be a valuable addition.


LONG WORKS

*The Temple*. As the orchestral parts are missing a full performance of this work is not possible at this point in time. It could be performed with organ accompaniments, but the best way forward is to extract movements, in order to make this music known. The following movements are extractable: No. 1 Choral Overture: No. 6. Blessed be Thou. No.16. King of Kings!

*Lift up Yours Hearts.*

As there is a full set of performing parts this work could be performed complete.
Alternatively the last movement could be performed alone, with orchestra, organ or piano accompaniment.

_**Noble Numbers.**_

The location of the performing materials is not known at this time. This work could be performed complete, with organ or piano accompaniment. The following numbers could be extracted and performed separately: No. 2. Weigh Me in the Fire: No. 4. God’s Dwelling: No. 7. What Sweeter Music: No. 9. Christ’s Part: No. 10. How Should I Praise Thee?: No. 12. Litany to the Holy Spirit: No. 16 The Call: No. 17. Let All The World.

_**Song of St Francis**_

A full performance of _Song of St Francis_ is possible as there is a full set of performing materials available. The following could be extracted and performed with organ accompaniment: No. 1. Altissime, Omnipotens: No. 9. Laudate Et Benedicite Dominum.
APPENDIX

THE TEMPLE.

PART I.

No. 1.—CHORAL OVERTURE.

Thou art my hope, O Lord God:
Thou art my trust from my youth.
Cast me not off in the time of old age:
Forsake me not when my strength faileth.
O God, be not far from me: O my God, make haste for my help.
O God, Thou hast taught me from my youth:
And hitherto have I declared Thy wondrous works.
Now also, when I am old and grey-headed,
O God, forsake me not:
Until I have shewed Thy strength unto this generation,
Thy power to everyone that is to come.

Thou, Which hast showed me great and sore
troubles, shalt quicken me again:
And shalt bring me up again from the dust of death.
Thou shalt comfort me on every side.
I will also praise Thee with the psaltery, even
Thy truth, O my God:
Unto Thee will I sing with the harp, O Thou
Holy One of Israel.
My lips shall greatly rejoice when I sing unto
Thee:
And my Soul, which Thou hast redeemed.

No. 2.—NARRATIVE (Soprano Solo and
Chorus).

No. 3.—BARITONE SOLO.

PART II.

Now David, King of Israel, had it in his
heart to build an house unto the name of the Lord his God. But the Word of God came to
Nathan, the prophet, saying: Go and tell David My servant, Thus saith the Lord thy
God, Thou shalt not build Me an house to
dwell in. The Lord will build thee an house.
And it shall come to pass, when thy days be expired that thou must go to be with thy
fathers, that I will raise up thy seed after thee,
which shall be of thy sons; and I will establish
his kingdom. He shall build Me an house, and
I will establish his throne for ever. I will be
his father, and he shall be My son: and his
throne shall be established for evermore.

Now David, the anointed of God, the sweet
psalmtist of Israel, grew old and stricken in
years; and his days drew nigh that he should
die.
And the King stood up upon his feet and said,
Hear me, my brethren, and my people: As for me, I had in mine heart to build an house of rest for the ark of the covenant of the Lord, and for the footstool of our God. But God said unto me, Thou shalt not build Me an house for My name, because thou hast been a man of war, and hast shed blood. Howbeit the Lord God of Israel chose me to be King over Israel for ever. And of all my sons He hath chosen Solomon my son to sit upon the throne of the Kingdom of the Lord over Israel. Solomon my son, whom alone God hath chosen is yet young and tender and the work is great: for the palace is not for man, but for the Lord God.

Give unto the Lord, O ye mighty: give unto the Lord glory and strength.
Now I have prepared with all my might for the house of my God, the gold for things to be made of gold, and the silver for the things of silver. Who then is willing to consecrate his service this day unto the Lord?

Give unto the Lord, O ye mighty: give unto the Lord glory and strength.
Then the chief of the fathers and princes of the tribes, and the captains of thousands and of hundreds, with the rulers of the King's work, offered willingly.
Then the people rejoiced, for that they offered willingly, because with perfect heart they offered willingly to the Lord: and David the King also rejoiced with great joy and blessed the Lord before all the congregation and said:

No. 6.—SONG OF THANKSGIVING
(Baritone Solo and Chorus).
Blessed be Thou, Lord God of Israel our Father, for ever and ever.
Thine, O Lord, is the greatness, and the power, and the glory, and the victory, and the majesty:
For all that is in heaven, and in the earth is Thine:
Thine is the kingdom, O Lord, and Thou art exalted as head above all.
Now therefore, our God, we thank Thee, and praise Thy glorious Name.
But who am I, and what is my people that we should be able to offer so willingly after this sort for all things come of Thee and of Thine own have we given Thee. For we are strangers before Thee, and sojourners, as were all our fathers: our days on the earth are as a shadow, and there is none abiding. I know also, my God, that Thou triest the heart, and hast pleasure in uprightness. As for me, in the uprightness of my heart I have willingly offered all these things: and now I have seen with joy Thy people, which are present here, to offer willingly unto Thee. O Lord God of our fathers, keep this for ever in the imagination of the thoughts of the heart of Thy people, and prepare their heart unto Thee:

[Give unto the Lord the honour due unto His name: Worship the Lord in the beauty of holiness.]
Give unto them a perfect heart, to keep Thy commandments, Thy testimonies, and Thy statutes, and to build an house for Thy Name. Now bless the Lord your God.
Blessed be Thou, Lord God of Israel our Father, for ever and ever.
Thine, O Lord, is the greatness, and the power, and the glory, and the victory, and the majesty:
For all that is in the heaven, and in the earth is Thine:
Thine is the kingdom, O Lord, and Thou art exalted as head above all.
Now, therefore, our God, we thank Thee, and praise Thy glorious Name.

No. 7.—NARRATIVE (Soprano Solo).
And David died, full of days, riches and honour:
And Solomon his son reigned in his stead.

No. 8.—SOLEMN INTERLUDE.

No. 9.—SOPRANO SOLO.
Lord, into Thy hands I commend my spirit:
For Thou hast redeemed me, O Lord, Thou God of truth.
I have trusted in Thee, O Lord:
I have said, Thou art my God.
My times are in Thy hand:
Lord, into Thy hands I commend my spirit.

PART II.

No. 10.—NARRATIVE (Soprano Solo and Chorus).
And Solomon built the house of the Lord at Jerusalem, in the place that David his father had prepared. . . . And the house was built of stone made ready before it was brought thither: so that there was neither hammer nor axe nor tool of iron heard in the house, while it was in building. And the whole house was overlaid with gold; the altar also was of gold, and the table of gold, and the candlesticks of pure gold. And the house was garnished with precious stones for beauty. And when all the work was finished, then Solomon assembled the elders, and all the heads of the tribes, the chief of the fathers unto Jerusalem, to bring up the ark of the covenant of the Lord. And the priests brought in the ark to the most holy place.
No. 11.—CHORUS.

We will go into the tabernacle of the Lord: We will worship at His foot-stool. Arise, O Lord, into Thy resting-place: Thou and the ark of Thy strength. Let Thy priests, O Lord God, be clothed with righteousness: and let Thy saints rejoice in goodness.

No. 12.—DOUBLE CHORUS.

O give thanks unto the Lord; for He is good: For His mercy endureth for ever. O give thanks unto the God of gods: For His mercy endureth for ever. O give thanks to the Lord of lords: For His mercy endureth for ever. To Him alone Who doeth great wonders: For His mercy endureth for ever. To Him that by wisdom made the heavens: For His mercy endureth for ever. To Him that stretched out the earth above the waters: For His mercy endureth for ever. To Him that hath made great lights: For His mercy endureth for ever. The sun to rule the day: For His mercy endureth for ever. The moon and the stars to govern the night: For His mercy endureth for ever. Who remembered us in our low estate: For His mercy endureth for ever. And hath redeemed us from our enemies: For His mercy endureth for ever. Who giveth food to all flesh: For His mercy endureth for ever. O give thanks unto the God of heaven; for He is good: For His mercy endureth for ever.

No. 13.—NARRATIVE (Soprano and Tenor Soli and Chorus).

And the King turned his face and blessed the whole congregation of Israel: and all the congregation stood. And Solomon stood before the altar of the Lord, and spread forth his hands toward heaven, and said:

No. 14.—THE PRAYER (Tenor Solo with Quartet).

O Lord God of Israel, there is no God like Thee in heaven, nor in the earth; which keepest covenant, and shewest mercy unto Thy servants that walk before Thee with all their hearts. Now, O Lord God, let Thy word be verified which Thou hast spoken unto Thy servant David. But will God in very deed dwell with men on the earth? Behold, heaven and the heaven of heavens cannot contain Thee, how much less this house which I have built! Yet have Thou respect unto the prayer of Thy servant, O Lord my God, to hearken unto the cry and the prayer which Thy servant prayeth before Thee: that Thine eyes may be open upon this house day and night. Hearken then to the supplications of Thy servant, and of Thy people Israel, when they shall pray towards this place:

Yes, hear Thou from heaven, even from Thy dwelling-place: and when Thou heardest, forgive.

If there be drought in the land, if there be pestilence, whatsoever plague or whatever sickness there be. Then what prayer or what supplication soever shall be made by any man, or by all Thy people Israel when every one shall know his own plague and his own sorrow, and shall spread forth his hands in this house: Then hear Thou from heaven, even from Thy dwelling-place, and forgive, and render unto every man according to all his ways, whose heart Thou knowest; for Thou only knowest the hearts of the children of men.

When the stranger shall come from a far country for Thy great Name’s sake, and Thy mighty hand, and Thy stretched out arm; when they shall come and pray toward this house:

Then hear Thou from heaven, even from Thy dwelling-place, and do according to all that the stranger prayeth for: that all the peoples of the earth may know Thy name, and fear Thee, as doth Thy people Israel. If Thy people sin against Thee and Thou be angry with them and deliver them over before their enemies, and they carry them away captive unto a land far off or near; yet if they bethink themselves in the land of their captivity and pray toward this land, toward the city which Thou hast chosen, and toward the house which I have built for Thy name: Then hear Thou from heaven, even from Thy dwelling-place, and maintain their cause, and forgive Thy people.
Now, my God, let, I beseech Thee, Thine eyes be open, and let Thine ears be attuned unto the prayer that is made in this place.

Aris, O Lord God, into Thy resting-place:
O Lord God, for Thy servant David's sake, turn not away the face of Thine anointed.

No. 15.—NARRATIVE (Soprano and Tenor Soli and Chorus).

Now when Solomon had made an end of praying all this prayer and supplication unto the Lord, he arose from before the altar of the Lord, from kneeling on his knees with his hands spread forth towards heaven.

Let us lift up our hearts with our hands to God in the heavens.

And Solomon stood and blessed all the congregation of Israel with a loud voice, saying:
Blessed be the Lord that hath given rest unto His people.
There hath not failed one word of all His good promise.

The Lord our God be with us, as He was with our fathers.
Let Him not leave us nor forsake us;
That He may incline our hearts unto Him to walk in all His ways,
That all the peoples of the earth may know that the Lord He is God: there is none else.

No. 16.—FINALE (Soprano, Tenor, and Baritone Soli and Chorus).

King of kings! Lord of lords!
Who only hath immortality,
Dwelling in Light unapproachable,
Whom no man hath seen, nor can see:
To Thee be honour and power eternal.

Solomon built him an house: howbeit, the Most High dwelleth not in Temples made with hands. Brethren, know ye not that ye are the Temple of God, and the Spirit of God dwelleth in you. Amen.
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