



Solemn Melody

H. WALFORD DAVIES (1869–1941)

Arranged by DOUGLAS E. WAGNER (ASCAP)

INSTRUMENTATION

- | | | | |
|---|-----------------------|---|--|
| 1 | Conductor | 1 | 1st F Horn |
| 1 | Piccolo | 1 | 2nd F Horn |
| 3 | 1st Flute | 1 | 3rd F Horn |
| 3 | 2nd Flute | 1 | 4th F Horn |
| 2 | Oboe | 2 | 1st Trombone |
| 2 | Bassoon | 2 | 2nd Trombone |
| 3 | 1st B♭ Clarinet | 2 | 3rd Trombone |
| 3 | 2nd B♭ Clarinet | 2 | Euphonium |
| 3 | 3rd B♭ Clarinet | 4 | Tuba |
| 2 | B♭ Bass Clarinet | 2 | Mallet Percussion
(Chimes/Bells) |
| 2 | 1st E♭ Alto Saxophone | 1 | Timpani |
| 2 | 2nd E♭ Alto Saxophone | 2 | Percussion 1
(Bass Drum/Triangle) |
| 1 | B♭ Tenor Saxophone | 2 | Percussion 2
(Suspended Cymbal/Crash Cymbals) |
| 1 | E♭ Baritone Saxophone | | |
| 3 | 1st B♭ Trumpet | | |
| 3 | 2nd B♭ Trumpet | | |
| 3 | 3rd B♭ Trumpet | | |

SUPPLEMENTAL AND WORLD PARTS

*Available for download from
www.alfred.com/worldparts*

- E♭ Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E♭
- 2nd Horn in E♭
- 3rd Horn in E♭
- 4th Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

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PROGRAM NOTES

Born in Shropshire, on the Welsh border, Sir Henry Walford Davies was educated at the Royal College of Music, staying on after graduation as a teacher of counterpoint. He continued an active and rewarding life as teacher, BBC lecturer, performer and composer, succeeding Sir Edward Elgar as Master of the King's Musick in 1934.

The two instrumental works by Walford Davies best known to musicians today are the classic British march, *RAF March Past*, and the deeply moving *Solemn Melody*, the latter of which was first cast in a 1908 scoring for strings and organ. It was later re-scored in a version for solo cello and full orchestra. So popular was the tune at the time that it also enjoyed the not oft occurring situation of having words added to it.

This setting for Symphonic Band makes full use of the rich sonorities of the ensemble to create for the idiom a work of matchless beauty and depth. The arrangement is true in form and content to the original with the addition of a two-measure coda and various tempo interpretations included to amplify the emotion.

NOTES TO THE CONDUCTOR

The original score is peppered with directives of *molto espressivo* and *ben tenuto*, giving direct clues as to the composer's intent. While the notes themselves pose no technical problems, adequate breath support and control remain crucial in maintaining musical phrasing. For the most part, places for breaths have been imbedded into the music and shown by eighth rests between phrases. Quick breaths should be taken at these points, taking care not to clip short the notes that precede them.

This work should enjoy many applications throughout the year as not only an effective concert offering and contest ballad selection, but also as a perfect chorale-style title to be used in the daily warm-up routine.



Solemn Melody

FULL SCORE
Approx. Duration - 3:00

By H. Walford Davies (1869-1941)
Arranged by Douglas E. Wagner (ASCAP)

With dignity and expression ♩ = 63

The score is arranged in five systems. The first system includes Piccolo, Flutes (1/2), Oboe, Bassoon, B♭ Clarinets (1/2/3), B♭ Bass Clarinet, E♭ Alto Saxophones (1/2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpets (1/2/3), F Horns (1/2/3/4), Trombones (1/2/3), Euphonium, and Tuba. The third system includes Mallet Percussion (Chimes, Bells), Timpani, and Percussion 1 (Bass Drum/Triangle). The fourth system includes Percussion 2 (Suspended Cymbal/Crash Cymbals). The fifth system shows the page number 5. Dynamics include *mp*, *f*, *mf*, and *mp*. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

Picc.

Fls. 1/2

Ob.

Bsn. *mp*

Cls. 1/2/3 *mp*

B. Cl. *mp*

A. Saxes. 1/2 *a2*

T. Sax.

Bar. Sax. *mp*

Tpts. 1/2/3 *mp*

Hns. 1/2/3/4 *mp*

Tbns. 1/2/3

Euph.

Tuba *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rit.

rit.

rit.

16 17 18 19 20

Picc. *f*

Fls. 1 2 *f* *a2* *a2* *mp*

Ob. *f*

Bsn. *f* *mp*

Cls. 1 2 3 *f* *mp* *a2* *mp*

B. Cl. *f* *mp* *a2*

A. Saxes. 1 2 *f* *mp* *a2*

T. Sax. *f* *mp*

Bar. Sax. *f*

Tpts. 1 2 3 *f*

Hns. 1 2 3 4 *f*

Tbns. 1 2 3 *f* *mp* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

Mlt. Perc. Bells *mf*

Timp. *mf*

Perc. 1 *mp* Trgl. *mp*

Perc. 2 *p* *mf*

molto rit.

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl. 1 - div.

mp

mf

a2

p

molto rit.

Trgl.

Chimes

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