



# HOME THOUGHTS

Poem by Arthur L. Salmon

Part song for SATB a cappella chorus  
by

H. Walford Davies

VOCAL SCORE



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**

Editor

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### Source Information

*Autograph Manuscript:*

Royal College of Music, London MS 6340

*Vocal Score:*

n/a

*Royal College of Music Library*

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

*Oxford University, Bodleian Music Section, Weston Library*

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

*Royal Academy of Music Library*

lib.ram.ac.uk

*Manuscript Transcription & Score Preparation*

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### Reference Material and Software

*Notation Software:* Finale v. 26    *Audio Software:* Garritan Personal Orchestra 5    *Graphic Software:* Adobe Photoshop CS5

*Document Software:* Adobe In Design CS5    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

At various times in his 45-year career, Sir Henry Walford Davies enjoyed wide recognition as a composer, teacher, organist, and lecturer and in the latter capacity, he became England's first popular radio personality on the subject of classical music. He was born 50 years before the advent of radio as a popular broadcast medium, in 1869, and began his formal musical education in his teens in the choir of St. George's Chapel at Windsor. His natural aptitude for music manifested itself in this setting and Davies spent five years as a pupil/assistant to the cathedral organist Walter Parratt. In 1890, he earned a scholarship to the Royal College of Music that allowed him to study with Hubert Parry and Charles Villiers Stanford, and he joined the college's faculty at age 26 as a teacher of counterpoint.



He composed during these years, but it was as an organist that Davies became well-known at a succession of churches in the London area, including seven years at Christ Church, Hampstead, before becoming the organist and choirmaster at Temple Church from 1898 until 1919. Davies later held the conductorship of the Bach Choir and in 1918, after being commissioned a major, he was appointed director of music for the Royal Air Force, the position where he wrote his best-known work, the *RAF March Past*. In 1919, Davies began a distinct new phase of his career when he was appointed professor of music at Aberystwyth, Wales. Over the next 20 years, Davies became one of the leading exponents of Welsh music and musicians, serving as the chairman of the Welsh National Council of Music and acquiring the eternal gratitude of all Welsh people of a musical bent (which by and large meant the entire Welsh population). It was three years later that he received a knighthood. From the end of the teens onward, Davies also found himself in demand as a lecturer on music, his clear diction and outgoing, genial personality making his talks accessible to a wide audience. In the early '20s, he made a series of spoken-word recordings on music for the HMV label. They were so successful that in 1926, the BBC engaged Davies as the speaker on a program called *Music and the Ordinary Listener*, which lasted until the outbreak of war in 1939. In the process, Davies became the most popular classical music personality in England, occupying a position in the culture of that time akin to that of Deems Taylor, Leonard Bernstein, and other speakers on music in the United States. In 1934, following the death of Elgar, Davies was appointed Master of the King's Musick, the equivalent of Poet Laureate, and a position once held by his own teacher, Parratt.

Davies composed music throughout his career, though virtually nothing of his work from the nineteenth century is known. He began emerging in 1904 with the oratorio *Everyman*, which in the years following its premiere was the second-most popular large-scale choral work in England, after Elgar's *The Dream of Gerontius*. Apart from his *RAF March Past*, which remains in the repertory of military and other institutional marching bands (especially in England), Davies' best-remembered works include the *Solemn Melody* (1908), authored for the John Milton tercentenary; and *Jesu, Dulcis Memoria* (1918), his only published original piece for organ.

## Home Thoughts

There's a maiden in the homeland who is waiting today,  
She is longing for a word from o'er the sea;  
There's a mother in the homeland and her heart's far away  
With the laddie that she nursed at her knee.

When the men march thro' the street  
There are women's hearts to beat,  
There are women's tears to glisten as they think of those who fall;  
There are wives and there are mothers in the homeland today,  
And their prayers go up to God for us all.

There are comrades true and faithful who must labour at home,  
But their thoughts are surely with us, day and night,  
There are men and boys in England who are longing to come,  
They are with us, we are one in the fight.

Loving friends! Remembering you gives us courage, strong and fine,  
And we'll fight the better for it till the foeman fly in fear.  
There's a new and living spirit in our hearts this day,  
And the dear ones in the homeland  
They are here!

Arthur L. Salmon

# Home Thoughts

Arthur L. Salmon

Part Song for SATB a cappella chorus

H. Walford Davies

1916

**Pensively**

*p*

Soprano  
Ah! There's a

Alto  
Ah!

Tenor  
Ah!

Bass  
Ah!

For Rehearsal Only

5

maid-en in the home-land who is wait-ing to-day, She is long-ing for a word from o'er the sea; There's a

Solo *p*

There's a

*pp*

Ah!

*pp*

Ah!

9

mo - ther in the home - land and her heart's far a - way, with the lad - die that she nursed at her

mo - ther in the home - land and her heart's far a - way, with the lad - die that she nursed

with the lad - die that she nursed

her heart's far a - way, with the lad - die that she nursed at her

12

**f** Chorus

knee. When the men march thro' the street there are wo - men's hearts to beat, There are

**f** Chorus

at her knee. When the men march thro' the street there are wo - men's hearts to beat, There are

at her knee. When the men march thro' the street there are wo - men's hearts to beat, There are

knee. When the men march thro' the street there are wo - men's hearts to beat, There are

*pp* *mf*

15

wo - men's tears to glis - ten as they think of those who fall; There are wives and there are mo - thers in the

wo - men's tears to glis - ten as they think of those who fall; There are wives and there are mo - thers in the

wo - men's tears to glis - ten as they think of those who fall; Ah!

wo - men's tears to glis - ten as they think of those who fall; Ah!

18

home - land to - day, And their prayers go up to God for us all.

home - land to - day, And their prayers go up to God for us all.

— And their prayers go up to God for us all.

— And their prayers go up to God for us all.



21

*pp* Ah!

*pp* Ah!

*pp* Ah!

*mp* Solo There are com-rades true and faith - ful who must

*pp* Ah!

*pp* Ah!

*mp*

27

*p* There are

*p* There are

*mf* Chorus la - bour at home, But their thoughts are sure - ly with us day and night, There are

*Solo mp* But their thoughts are sure - ly with us day and night, There are

*mf* Chorus

*mf*

30 *cresc.*

men and boys in Eng - land who are long - ing to come, They are with us, we are one in the

*cresc.*

men and boys in Eng - land who are long - ing to come, They are with us, we are one \_\_\_\_\_

*cresc.*

men and boys in Eng - land who are long - ing to come, They are with us, we are one \_\_\_\_\_

*cresc.*

men and boys in Eng - land who are long - ing to come, They are with us, we are one \_\_\_\_\_

33 *f*

fight. Lov - ing friends! Re-mem-b'ring you gives us cour - age, strong and fine, — And we'll

*f*

\_\_\_\_\_ in the fight, Lov - ing friends! Re-mem-b'ring you gives us cour - age, strong and fine, — And we'll

*f*

\_\_\_\_\_ in the fight. Lov - ing friends! Re-mem-b'ring you gives us cour - age, strong and fine, — And we'll

*f*

\_\_\_\_\_ in the fight. Lov - ing friends! Re-mem-b'ring you gives us cour - age, strong and fine, — And we'll

36

fight the bet - ter for it till the foe - men fly in fear. There's a new and liv - ing Spir - it in our

fight the bet - ter for it 'till the foe - men fly in fear. There's a new and liv - ing Spir - it in our

fight the bet - ter for it till the foe - men fly in fear. There's a new and liv - ing Spir - it in our

fight the bet - ter for it till the foe - men fly in fear. There's a new and liv - ing Spir - it in our

39

hearts this day, And the dear ones in the home - land, they are here!

hearts this day, And the dear ones in the home - land, they are here!

hearts this day, And the dear ones in the home - land, they are here!

hearts this day, And the dear ones in the home - land, they are here.



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