



TUNE THY MUSIC TO THY HEART

Verse by Thomas Campion

Madrigal for SATBarB a cappella chorus
by

H. Walford Davies

VOCAL SCORE



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Cover Image: "Portrait of a Man Playing a Lute" by Bartolomeo Passerotti, 1576



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 6342

Vocal Score:

n/a

Royal College of Music Library

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

Oxford University, Bodleian Music Section, Weston Library

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

Royal Academy of Music Library

lib.ram.ac.uk

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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.

Tune Thy Music to Thy Heart

Tune thy Musicke to thy hart,
Sing thy ioy with thanks, and so thy sorrow :
Though Devotion needes not Art,
Sometimes of the poore the rich may borrow.

Striue not yet for curious wayes :
Concord pleaseth more, the lesse 'tis strained ;
Zeale affects not outward prayse,
Onely striues to show a loue vnfained.

Loue can wondrous things affect,
Sweetest Sacrifice, all wrath appeasing ;
Loue the highest doth respect ;
Loue alone to him is euer pleasing.

Thomas Campion

from Two Bookes of Ayres (1613)
The First Booke - No. 8

Composed for the Bristol Madrigal Society
October 1917

Tune Thy Music to Thy Heart

Thomas Campion
1567 – 1620

Madrigal for SATBarB a cappella chorus

H. Walford Davies
1917

With Joyous Contentment

REFRAIN I

Soprano *pp* Ah! Ah! fa la la,

Alto *pp* Ah! Ah! fa la la,

Tenor *pp* Ah! Ah! fa la,

Baritone *pp* Ah! Ah! fa la la la la la la la la

Bass *pp* Ah! Ah! fa la la la la la la la la

Bass For Rehearsal Only

With Joyous Contentment

S *p* fa la la la la la la la la la, fa la la la la, fa la la la la la!

A *p* fa la la la la la la la la la, fa la la, fa la la la la la!

T *p* fa la la la la la la la, Ah! fa la la la la, Ah!

Bar. *p* la, fa la la la la la la, fa la la la la la la, Ah!

B *p* la, la fa la la, fa la la la la, fa la la la la, Ah!

11

S *p* Ah! *f* fa la la, *p* fa la la!

A *p* Ah! *f* fa la la, *p* fa la la!

T *p* Ah! *f* fa la la, *p* fa la la!

Bar. *p* Ah! *f* fa la la la la, *p* fa la la!

B *p* Ah! *f* fa la la, *p* fa la la la

15 VERSE I *mf*

S Tune thy mu - sic to thy heart,

A *mf* Tune thy mu - sic to thy heart,

T *mf* Tune thy mu - sic to thy heart,

Bar. *mf* Tune thy mu - sic to thy heart,

B *mf* la! Tune thy mu - sic to thy heart,

20

S Sing thy joy with thanks, and so thy sor - row: Though De - vo - tion

A Sing thy joy with thanks, and so thy sor - row: Though De - vo - tion

T Sing thy joy with thanks, and so thy sor - row: Though De - vo - tion

Bar. Sing thy joy with thanks, and so thy sor - row: Though De - vo - tion

B Sing thy joy with thanks, and so thy sor - row: Though De - vo - tion

25

S need not Art, Some - times, some - times of the

A need not Art, Some - times of the poor, of the

T need not Art, Some - times, some - times of the

Bar. need not Art, Some - times of the poor, of the

B need not Art, Some - times, some - times of the

25

REFRAIN II

30

S poor the rich may bor - row. Fa la la la la la, Ah!

A poor the rich may bor - row. Fa la la la la la, Ah!

T 8 poor the rich may bor - row. Fa la la la la la, Ah!

Bar. poor the rich may bor - row. Fa la la la la la la la la,

B poor the rich may bor - row. Fa la la la la la la la la,

35

S — fa la la la la, ah! — fa la la la,

A — fa la la, — fa la la la la Ah!

T 8 — fa la la la la, — fa la la la la, — fa la la la

Bar. — fa la la la la, — Ah!

B — fa la la la la, — Ah! — fa la la, fa la la la la

35

40

S
— fa la la, — fa la la la la la la la la la, fa la la la la, fa la la la la, Ah! —

A
— fa la la, — fa la la la la la la la la la, fa la la, fa la

T
la la la, — fa la la la la la la la, fa — la la la la la, —

Bar.
— fa la la, — la, fa la la la la la la, fa la la, la la la,

B
la, fa la la, — la, la, la, la la la, fa la la la la, fa la la la la —

45

S
Ah! — *p* — *f* — *p* —
fa la la, fa la la!

A
la la la la la, Ah! — *p* — *f* — *p* —
fa la la, fa la la!

T
Ah! — *p* — *f* — *p* —
fa la la fa la la!

Bar.
Ah! — *p* — *f* — *p* —
fa la la la la la la!

B
Ah! — *p* — *f* — *p* —
fa la la, fa la la!

45

VERSE II

50 *mf* *p*

S Strive not yet for curious ways: Concord pleas - eth more, the less 'tis

A Strive not yet for curious ways: Concord pleas - eth more, the less 'tis

T Stive not yet for curious ways: Concord pleas - eth more, the less 'tis

Bar. Strive not yet for curious ways: Concord pleas - eth more, the less 'tis

B Strive not yet for curious ways: Concord pleas - eth more, the less 'tis

50 *mf* *p*

55 *f* *dim.*

S strain - ed; Zeal af - fects not out - ward praise, On - ly strives to show

A strain - ed; Zeal af - fects not out - ward praise, On - ly strives to show

T strain - ed; Zeal af - fects not out - ward parise, On - ly shrives to show a

Bar. strain - ed; Zeal af - fects not out - ward praise, On - ly strives to show

B strain - ed; Zeal af - fects not out - ward praise, On - ly strives to show

55 *f* *dim.*

poco allargando.

60

S
a love un - feign - ed, a love, a love un -

A
a love un - feign - ed, a love a love un -

T
love un - feign - ed, to show a love, un -

Bar.
a love to show a love un -

B
a love, a love un - feign - - - -

60

poco allargando.

REFRAIN III

65

a tempo
p
S
feign - ed. Fa la la la la la la la, fa la la la la, fa la la la la la la la

A
feign - ed. Fa la la la la la la fa la la la la la la la la la la

T
feign - ed. Fa la la la la, fa la la la la la

Bar.
feign - ed. Fa la la la la, fa la la la la la la

B
ed. Fa la la la la, fa la la la la fa la

65

a tempo
p
cresc.

70

S
la, ah! _____ fa la la, fa la la, _____ ah! _____

A
la, fa la la la, fa la la, fa la la, _____ ah! _____

T
la, fa la la la, fa la la fa la la, _____ ah! _____ fa la la la la _____

Bar.
la, fa la la fa la la la la, fa la la la la, ah! fa la la la la _____

B
la la la la la, fa la la la la, ah! _____ Love _____ can



==

VERSE III

75


S
f Love can won - drous things ef - fect, _____

A
f Love can won - drous things ef - fect, _____

T
f Love can won - drous things ef - fect, _____

Bar.
f Love can won - drous things ef - fect, _____

B
f won - drous, won - drous things ef - fect, _____



==

80

S Sweet - est sac - ri - fice all wrath ap - peas - ing;

A Sweet - est sac - ri - fice all wrath ap - peas - ing;

T Sweet - est sac - ri - fice all wrath ap - peas - ing;

Bar. Sweet - est sac - ri - fice all wrath ap - peas - ing;

B Sweet - est sac - ri - fice all wrath ap - peas - ing;

85

S *p* Love the High - est doth re - spect;

A *p* Love the High - est doth re - spect;

T *p* Love the High - est doth re - spect;

Bar. *p* Love the High - est doth re - spect;

B *p* Love the High - est doth re - spect;

90

S Love a - lone, Love a - lone, to Him

A Love a - lone, Love a - lone to

T Love a - lone, Love a - lone to

Bar. Love a - lone Love a - lone to

B Love a - lone, Love a - lone, Love to Him

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

95

S is ev - er pleas - ing. Fa la la la la

A Him is ev - er pleas - ing. Love

T Him is ev - er pleas - ing. Love

Bar. Him is ev - er pleas - ing. fa la la,

B is ev - er pleas - ing.

rit. *p* *a tempo* *p*

p *p*

p *p*

p *p*

p *p*

p *p*

rit. *a tempo* *p*

p *p*

100

S *pp*
la la la la — fa la la la la la la la la, — Love —

A *pp*
— a - lone, Love — a - lone, Love —

T
— a - lone, fa la la, fa la la la, fa la la la la

Bar.
fa la la la la, Love — a - lone, fa

B *p*
Love - a - lone, — Love —

100

pp

104

S *pp*
— a - lone! ah! — fa la la —

A *pp*
— a - lone fa la la la la la la la, Love —

T *pp*
la la la la — Love — a - lone! fa la la la

Bar. *pp*
la la la, fa la la la la la la la la — Love —

B *pp*
— a - lone! fa la la la la la la la la, fa la, fa la la la la

104

pp

108

S
— la la la, fa la la la la fa la la la la, Love *pp*

A
— a - lone, Love a - lone!

T
8
la la la la la, Love a - lone!

Bar.
— a - lone, Love - - - a - lone!

B
la la la la la, Love a - lone!

108

pp

112

S
— a - lone!

A
ppp
fa la la la!

T
ppp
fa la la la!

Bar.

B

112

ppp



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