

# LOVE IS A TORMENT

Text from a poem by Samuel Daniel (1615)

Part Song for Mixed Chorus & Piano  
by

H. Walford Davies

VOCAL SCORE



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>

Cover Image: "Isabella and the Pot of Basil" by John William Waterhouse, 1907



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

Professor of Music

*University of Minnesota - School of Music*

*Minneapolis, Minnesota USA*

---

### Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Royal Academy of Music Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music, London MS 6336

S. Riorden © Henry Walford Davies 1913

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

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

lib.ram.ac.uk

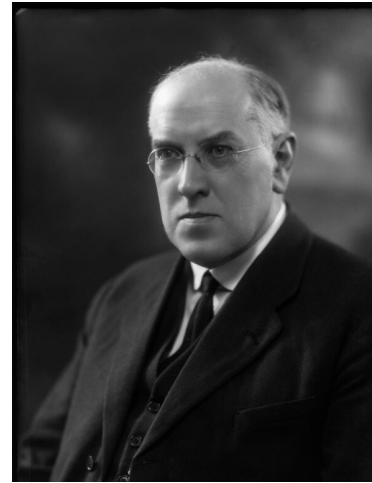
David Fielding - dhcfielding@charter.net

### 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.

# Love is a Sickness

Samuel Daniel (1562-1619)

Song of the First Chorus from *Hymen's Triumph* - 1615

Love is a sickness full of woes,  
All remedies refusing:  
A plant that with most cutting grows,  
Most barren with best using.  
Why so?

More we enjoy it, more it dies,  
If not enjoy'd, it sighing cries,  
Hey ho.

Love is a torment of the mind,  
A tempest everlasting;  
And Jove hath made it of a kind,  
Not well, nor full nor fasting.  
Why so?

More we enjoy it, more it dies  
If not enjoyd, it sighing cries,  
Hey ho.

---

Samuel Daniel (1562–1619) was an English poet, playwright, and historian in the late Elizabethan and early Jacobean eras. He was an innovator in a wide range of literary genres. His best-known works are the sonnet cycle *Delia*, the epic poem *The Civil Wars Between the Houses of Lancaster and York*, the dialogue in verse *Musophilus*, and the essay on English poetry *A Defense of Rhyme*.

He was considered one of the preeminent authors of his time and his works had a significant influence on contemporary writers, including William Shakespeare. Daniel's writings continued to influence authors for centuries after his death, especially the Romantic poets Samuel Taylor Coleridge and William Wordsworth. C.S. Lewis called Daniel "the most interesting man of letters" whom the sixteenth century produced in England.

[https://en.wikipedia.org/wiki/Samuel\\_Daniel](https://en.wikipedia.org/wiki/Samuel_Daniel)

# Love is a Torment

Samuel Daniel  
1615

H. Walford Davies  
Op. 41/1 - 1913

**Allegro energico.**

Soprano

Alto

Tenor

Bass

**Allegro energico.**

Piano

*f*

5 *ff* >

Heigh ho! Heigh ho, heigh ho, heigh ho, Heigh ho!

*ff* >

Heigh ho! Heigh ho, heigh ho, heigh ho, Heigh ho!

*ff* >

Heigh ho! Heigh ho, heigh ho, heigh ho, Heigh ho!

*ff* >

Heigh ho! Heigh ho, heigh ho, heigh ho, Heigh ho!

10

— heigh ho, — heigh ho, — heigh ho, — Love — is a tor - ment of the

— heigh ho, — heigh ho, — heigh ho, — Love — is a tor - ment of the

— heigh ho, — heigh ho, — heigh ho, — Love — is a tor - ment of the

— heigh ho, — heigh ho, — heigh ho, — Love — is a tor - ment of the

15

mind, a — tor - ment, a — tor - ment, a — tor - ment of the

mind, a — tor - ment, a — tor - ment, a — tor - ment of the

mind, a — tor - ment, a — tor - ment, a — tor - ment of the

mind, a — tor - ment, a — tor - ment, a — tor - ment of the

20

mind, A tem - pest ev - er

mind, A tem - pest ev - er

mind, A tem - pest ev - er

mind, A tem - pest ev - er -

10

Ped.

22

last - - - ing, a *ff*

last - - - ing, a *ff*

last - - - ing, a *ff*

- - - last - - - ing, a *ff*

10

Ped.

Ped.

Ped.



25

tem - pest ev - er - last - - - ing; And Jove

tem - pest ev - er - last - - - ing; And Jove

tem - pest ev - er - last - - - ing; And Jove

tem - pest ev - er - last - - - ing; And Jove

*p*

5

Detailed description: This block contains the musical score for measures 25 through 28. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "tem - pest ev - er - last - - - ing; And Jove". The piano part includes a dynamic marking of *p* and a fingering of 5. The music is in a minor key with a common time signature.

29

hath made it of a kind Not

hath made it of a kind not

hath made it of a kind Not

hath made it of a kind Not

Detailed description: This block contains the musical score for measures 29 through 32. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "hath made it of a kind Not". The piano part includes dynamic markings of *v* and *v*. The music is in a minor key with a common time signature.

33

well, nor full nor fast - - - ing.

well, nor full nor fast - - - ing.

well, nor full nor fast - - - ing.

well, nor full nor fast - - - ing.

37

*ff* Heigh ho, heigh ho, heigh ho,

*ff* Heigh ho, heigh ho, heigh ho,

*ff* Heigh ho, heigh ho, heigh ho,

*ff* Heigh ho, heigh ho, heigh ho,

41

heigh ho, heigh ho, Why so?

heigh ho, heigh ho, Why so?

heigh ho, heigh ho, Why so?

heigh ho, heigh ho, Why so?

*f*

*f*

*f*

*f*

45

*Poco meno mosso.*

*p*

More we en - joy it, more it dies;

*p*

More we en - joy it, more it dies;

*p*

More we en - joy it, more it dies;

*p*

More we en - joy it, more it dies;

*Poco meno mosso.*

*p*

49

If not en - joy'd, it sigh - ing, sigh - ing, cries \_\_\_\_

If not en - joy'd, it sigh - ing, sigh - ing, cries \_\_\_\_

If not en - joy'd, it sigh - ing, sigh - ing, cries \_\_\_\_

If not en - joy'd, — it sigh - ing, sigh - ing, cries \_\_\_\_

pp

pp

pp

pp

53

Heigh ho! heigh ho, \_\_\_\_

Heigh ho! heigh \_\_\_\_

Heigh ho! heigh \_\_\_\_

Heigh ho! heigh \_\_\_\_

pp

pp

pp

pp



64

tor - ment, a — tor - - - - - ment, A

tor - ment, a — tor - - - - - ment, A

tor - ment, a — tor - - - - - ment, A

tor - ment, a — tor - - - - - ment, A

67

tem - pest ev - er - last - - - - -

tem - pest ev - er - last - - - - -

tem - pest ev - er - last - - - - -

tem - pest ev - er - last - - - - -

10

10

10

10

Ced.

69

ing, Heigh ho,  
ing, Heigh ho,  
ing, Heigh ho,  
ing, Heigh ho,

Ped. Ped. Ped. Ped.

72

heigh ho, heigh ho!  
heigh ho, heigh ho!  
heigh ho, heigh ho!  
heigh ho, heigh ho!

fff

Ped. Ped. Ped. Ped.



**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

---

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

2.10/02