



# LOVE'S TRANQUILLITY

Sonnet by Sir Philip Sidney (1580)

Part Song for Mixed Chorus & Piano

by

H. Walford Davies

VOCAL SCORE



**IN THE  
UNITED STATES**

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Cover Image: "Venus and Anchises (detail)" by William Blake Richmond, 1890



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**

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### 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

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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.

# Song from Arcadia

Sir Philip Sidney

(1580)

My true-love hath my heart and I have his,  
By just exchange one for the other given:  
I hold his dear, and mine he cannot miss;  
There never was a bargain better driven.

His heart in me keeps me and him in one;  
My heart in him his thoughts and senses guides:  
He loves my heart, for once it was his own;  
I cherish his because in me it bides.

His heart his wound received from my sight;  
My heart was wounded with his wounded heart;  
For as from me on him his hurt did light,  
So still, methought, in me his hurt did smart:

Both equal hurt, in this change sought our bliss,  
My true love hath my heart and I have his.

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This sonnet is a song from Sidney's long pastoral romance, *Arcadia*. Arguably written from the point of view of a woman, the poem deals with a perfectly requited love.

Each quatrain leads us deeper into the harmonious love the pair share. The first four lines are bound by rhyme. The following four lines parallel each other: 'His heart in me' is echoed by 'My heart in him'. Then, with the next quatrain, we are spiralled into the state of 'bliss' that is mentioned in the final couplet. We can barely discern the speaker from his lover as 'from me on him his hurt did light'. Who has inflicted the hurt? Whose hurt is it originally? Although the answers are not clear, the poem suggests a state of perfect two-in-oneness has been achieved. The shared hurt simply serves to deepen the connection. In the concluding couplet, we read 'our bliss', implying that there is no longer any separation between the two lovers. The repetition of the first line not only neatly seals the poem but suggests that this love is never-ending.

A poet, soldier and courtier, Philip Sidney was one of the most celebrated figures of the Elizabethan age. He was a member of a distinguished and talented family; his sister, Mary, the Countess of Pembroke, was a patron of writers and supported her brother as he wrote his great work, *Arcadia*.

Sidney left Oxford before completing his degree and travelled extensively in France, Germany, Austria and Italy with his patron and father-in-law Sir Francis Walsingham. A militant Protestant who fell in and out of favour with Queen Elizabeth I, Sidney was appointed Governor of Flushing in the Netherlands and died after being wounded in the Battle of Zutphen, fighting the Spanish.

He wrote in his hugely influential 'Defence of Poesy' that 'verse far exceedeth prose in the knitting up of memory': an apt claim when his poetry, including *Astrophil and Stella*, with its 108 sonnets and 11 songs, and *Arcadia* are still read today.

# Love's Tranquillity

Sir Philip Sidney  
1580

H. Walford Davies  
Op. 41/2 - 1913

**Andante molto tranquillo**

Soprano *f*  
My true love hath my heart and I have his,

Alto *f*  
My true love hath my heart and I have his,

Tenore *f*  
My true love hath my heart and I have his,

Basso *f*  
My true love hath my heart and I have his,

**Andante molto tranquillo**

Piano *mf*

4

Soprano *(p)*  
By just ex-change one for the oth - er given: I hold his dear, and mine he can-not miss,

Alto *(p)*  
By just ex - change one for the oth - er given: — I hold his dear, and mine he can-not miss,

Tenore *(p)*  
By just ex-change one for the oth - er given: — I hold his dear, and mine he can-not miss,

Basso *(p)*  
By just ex - change one for the oth - er given: — I hold his dear, and mine he can-not miss,

Piano *p*

9 *(p)*  
 There nev - er was a bet - ter bar - gain driven: My true love hath my  
*(p)* *(p)*  
 There nev - er was a bet - ter bar - gain driven: My true love hath my  
*(p)* *(p)*  
 There nev - er was a bet - ter bar - gain driven: My true love hath my  
*(p)* *(p)*  
 a bet - ter bar - gain driven: My true love hath my

13  
 heart and I have his. His heart in me keeps him and me in one, —  
 heart and I have his. keeps him and me in one, My  
 heart and I have his. keeps him and me in one, My  
 heart and I have his. His heart keeps him and me in one,

*espress.*

18

My heart in him his thoughts and senses guides: He loves my heart, for  
heart in him his thoughts and senses guides: He loves my heart, for  
heart in him his thoughts and senses guides: He loves my heart, for  
My heart in him his thoughts and senses guides: He loves my heart, for

22

once it was his own, I cherish his because in me it bides. My  
once it was his own, I cherish his because in me it bides. My  
once it was his own, I cherish his because in me it bides. My  
once it was his own, because in me it bides. My

*pp ppp*



Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: true love hath my heart and I have his.

The score is written in a single system. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves: the upper staff is in bass clef and the lower staff is in bass clef. The lyrics are aligned under the vocal staves.



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