



# FAIN WOULD I CHANGE THAT NOTE

UNACCOMPANIED PART SONG FOR MIXED VOICES

Poem from Captain Tobias Hume's *The First Part of Airs, &c.*, (1605)

MUSIC BY

**John Ireland**

1921



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.

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#### COVER IMAGE

“Love Among the Ruins” by Edward Burne-Jones, 1873

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#### Source Information

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John Ireland was born in Bowdon, near Altrincham, Cheshire, into a family of English and Scottish descent and some cultural distinction. His father, Alexander Ireland, a publisher and newspaper proprietor, was aged 69 at John's birth. John was the youngest of the five children from Alexander's second marriage (his first wife had died). His mother, Annie Elizabeth Nicholson Ireland, was a biographer and 30 years younger than Alexander. She died in October 1893, when John was 14, and Alexander died the following year, when John was 15. John Ireland was described as "a self-critical, introspective man, haunted by memories of a sad childhood".

Ireland entered the Royal College of Music in 1893, studying piano with Frederic Cliffe, and organ, his second study, under Walter Parratt. From 1897 he studied composition under Charles Villiers Stanford. In 1896 Ireland was appointed sub-organist at Holy Trinity, Sloane Street, London SW1, and later, from 1904 until 1926, was organist and choirmaster at St Luke's Church, Chelsea.

Ireland began to make his name in the early 1900s as a composer of songs and chamber music. His Violin Sonata No. 1 of 1909 won first prize in an international competition organized by the well-known patron of chamber music W. W. Cobbett. Even more successful was his Violin Sonata No. 2: completed in January 1917, he submitted this to a competition organized to assist musicians in wartime. The jury included the violinist Albert Sammons and the pianist William Murdoch, who together gave the work its first performance at Aeolian Hall in New Bond Street on 6 March that year. As Ireland recalled, "It was probably the first and only occasion when a British composer was lifted from relative obscurity in a single night by a work cast in a chamber-music medium." The work was enthusiastically reviewed, and the publisher Winthrop Rogers offered immediate publication (the first edition was sold out even before it had been processed by the printers). A subsequent performance of the Violin Sonata by Ireland and the violinist Désiré Defauw drew a packed audience to the Wigmore Hall in London.

From 1923 he taught at the Royal College of Music. His pupils there included Richard Arnell, Ernest John Moeran, Benjamin Britten, composer Alan Bush, Geoffrey Bush (no relation to Alan), who subsequently edited or arranged many of Ireland's works for publication, Anthony Bernard and Percy Turnbull (who became a lifelong friend).

Ireland retired in 1953, settling in the hamlet of Rock in Sussex, where he lived in a converted windmill, Rock Mill, Washington, for the rest of his life. It was there he met the young pianist Alan Rowlands who would be Ireland's choice to record his complete piano music. He died of heart failure aged 82 at Rock Mill and is buried at St. Mary the Virgin in Shipley, near his home. His epitaph reads "Many waters cannot quench love" and "One of God's noblest works lies here."

[https://en.wikipedia.org/wiki/John\\_Ireland](https://en.wikipedia.org/wiki/John_Ireland)

## Fain Would I Change That Note

*Fain would I change that note  
To which fond Love hath charm'd me  
Long, long to sing by rote,  
Fancying that that harm'd me:*

*Yet when this thought doth come  
'Love is the perfect sum  
Of all delight!'  
I have no other choice  
Either for pen or voice  
To sing or write.*

*O Love! they wrong thee much  
That say thy sweet is bitter,  
When thy rich fruit is such  
As nothing can be sweeter.*

*Fair house of joy and bliss,  
Where truest pleasure is,  
I do adore thee:  
I know thee what thou art,  
I serve thee with my heart,  
And fall before thee.*

# FAIN WOULD I CHANGE THAT NOTE

UNACCOMPANIED PART SONG FOR MIXED VOICES

Tobias Hume

1605

John Ireland

1921

**Allegretto con anima.**

Soprano  
Fain would I change that note To which fond Love hath charm'd me, Long,

Alto  
Fain would I change that note To which fond Love hath charm'd me,

Tenor  
Fain would I change that note To which fond Love hath

Bass  
Fain would I change that note To which fond Love hath

**Allegretto con anima. (q=72-76)**

For Rehearsal Only

4 *cresc.* *mp* *p*

S long to sing by rote, Fan - cy - ing that that harm'd me:

4 *cresc.* *mp* *p*

A Long, to sing by rote, Fan - cy - ing that that harm'd me:

8 *cresc.* *mp* *p*

T charm'd me, Long, Fan - cy - ing that that harm'd me:

8 *cresc.* *mp* *p*

B charm'd me, Long to sing by rote, Fan - cy - ing that that harm'd me:

4 *cresc.* *mp* *p*

8 *cresc.* *f*

S Yet when this thought doth come, "Love is the per - fect

A *cresc.* *f*

A Yet when this thought doth come, "Love is the

T *cresc.* *f*

T Yet when this thought doth come, "Love is the

B *cresc.* *f*

B Yet when this thought doth come, "Love is

11 *dim.* *p dolce*

S sum of all de - light," I have no oth - er choice, —

A *dim.* *p dolce*

A per - fect sum of all de - light," I have no oth - er

T *dim.* *p dolce*

T per - fect sum of all de - light," I have no

B *dim.* *p dolce*

B — the per - fect sum of all de - light," I have no oth - er

14

S Ei - ther for pen or voice, To sing or write. —

A choice, Ei - ther for pen or voice, To sing or write. —

T oth - er choice, Ei - ther for pen or voice, To sing or write. —

B choice, Ei - ther for pen or voice, To sing or write. —

18 *mp* *cresc.*

S O Love! they wrong thee much That say thy sweet is bit - ter, When thy rich fruit is

A *mp* *cresc.*

A O Love! they wrong thee, That say thy sweet is bit - ter, When thy rich

T *mp* *cresc.*

T O Love! they wrong thee much That Say thy sweet is bit - ter, When thy

B *mp* *cresc.*

B O Love! they wrong thee That Say thy sweet is bit - ter, When thy

S  
such As no - thing can be sweet - er. Fair house of joy

A  
fruit is such As no - thing can be sweet - er. Fair house of

T  
rich fruit is such As no - thing can be sweet - er. Fair house of

B  
rich fruit is such As no - thing can be sweet - er. Fair house of

S  
dore thee, I do a - dore thee: I know thee what thou art, I

A  
thee, I do a - dore thee: I know thee what thou art, I

T  
dore thee, I do a - dore thee: I know thee what thou art, I

B  
dore thee, I do a - dore thee: I know thee what thou art, I

S  
and bliss, Where tru - est plea - sure is, I do a -

A  
joy and bliss Where tru - est plea - sure is, I do a - dore

T  
joy and bliss Where tru - est plea - sure is, I do a -

B  
joy Where tru - est plea - sure is, I do a -

S  
serve thee with my heart, And fall be - fore thee.

A  
serve thee with my heart, And fall be - fore thee.

T  
serve thee with my heart, And fall be - fore thee.

B  
serve thee with my heart, And fall be - fore thee.



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