



# LIVING POEMS

Poem "Children" by Henry Wadsworth Longfellow

Voice & Piano  
by

Sir Arthur Sullivan

VOCAL SCORE





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Cover Image: "Teasing the Cat" by William Henry Gore, date unknown



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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### 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*

The Morgan Library & Museum, New York, NY ID 205863

Boosey & Co. 1874

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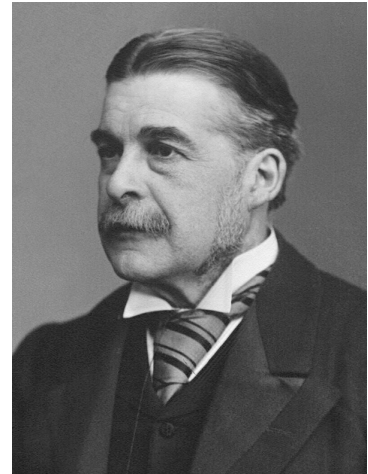
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### Reference Material and Software

*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

**Sir Arthur Seymour Sullivan** MVO (1842 –1900) was an English composer. He is best known for 14 operatic collaborations with the dramatist W. S. Gilbert, including *H.M.S. Pinafore*, *The Pirates of Penzance* and *The Mikado*. His works include 24 operas, 11 major orchestral works, ten choral works and oratorios, two ballets, incidental music to several plays, and numerous church pieces, songs, and piano and chamber pieces. His hymns and songs include “Onward, Christian Soldiers” and “The Lost Chord”.



The son of a military bandmaster, Sullivan composed his first anthem at the age of eight and was later a soloist in the boys' choir of the Chapel Royal. In 1856, at 14, he was awarded the first Mendelssohn Scholarship by the Royal Academy of Music, which allowed him to study at the academy and then at the Leipzig Conservatoire in Germany. His graduation piece, incidental music to Shakespeare's *The Tempest* (1861), was received with acclaim on its first performance in London. Among his early major works were a ballet, *L'Île Enchantée* (1864), a symphony, a cello concerto (both 1866), and his *Overture di Ballo* (1870). To supplement the income from his concert works he wrote hymns, parlour ballads and other light pieces, and worked as a church organist and music teacher.

In 1866 Sullivan composed a one-act comic opera, *Cox and Box*, which is still widely performed. He wrote his first opera with W. S. Gilbert, *Thespis*, in 1871. Four years later, the impresario Richard D'Oyly Carte engaged Gilbert and Sullivan to create a one-act piece, *Trial by Jury* (1875). Its box-office success led to a series of twelve full-length comic operas by the collaborators. After the extraordinary success of *H.M.S. Pinafore* (1878) and *The Pirates of Penzance* (1879), Carte used his profits from the partnership to build the Savoy Theatre in 1881, and their joint works became known as the Savoy operas. Among the best known of the later operas are *The Mikado* (1885) and *The Gondoliers* (1889). Gilbert broke from Sullivan and Carte in 1890, after a quarrel over expenses at the Savoy. They reunited in the 1890s for two more operas, but these did not achieve the popularity of their earlier works.

Sullivan's infrequent serious pieces during the 1880s included two cantatas, *The Martyr of Antioch* (1880) and *The Golden Legend* (1886), his most popular choral work. He also wrote incidental music for West End productions of several Shakespeare plays, and held conducting and academic appointments. Sullivan's only grand opera, *Ivanhoe*, though initially successful in 1891, has rarely been revived. In his last decade Sullivan continued to compose comic operas with various librettists and wrote other major and minor works.

He died in November 1900 at the age of 58. His comic opera style served as a model for generations of musical theatre composers that followed, and his music is still frequently performed, recorded and pastiched.

# Children

Poem by Henry Wadsworth Longfellow  
(1858)

Across the wide spectrum of work published by Henry Wadsworth Longfellow in his lifetime, children were a consistent topic of unique interest to him. In several of his works, Longfellow references his own joy that he felt seemingly whenever he was around them, especially his own. The depth of his passion was something that the famous poet often expressed in the best way he knew how, through his artistic works, evocative language, and a strong command of metaphors to express his most complicated feelings about the world. *Children*, named rather appropriately for the subject, is one of his most notable works exploring those emotions that were so important throughout the poet's life.

Come to me, O ye children!  
For I hear you at your play,  
And the questions that perplexed me  
Have vanished quite away.

Ye open the eastern windows,  
That look towards the sun,  
Where thoughts are singing swallows  
And the brooks of morning run.

In your hearts are the birds and the sunshine,  
In your thoughts the brooklet's flow,  
But in mine is the wind of Autumn  
And the first fall of the snow.

Ah! what would the world be to us  
If the children were no more?  
We should dread the desert behind us  
Worse than the dark before.

What the leaves are to the forest,  
With light and air for food,  
Ere their sweet and tender juices  
Have been hardened into wood, --

That to the world are children;  
Through them it feels the glow  
Of a brighter and sunnier climate  
Than reaches the trunks below.

Come to me, O ye children!  
And whisper in my ear  
What the birds and the winds are singing  
In your sunny atmosphere.

For what are all our contrivings,  
And the wisdom of our books,  
When compared with your caresses,  
And the gladness of your looks?

Ye are better than all the ballads  
That ever were sung or said;  
For ye are living poems,  
And all the rest are dead.

# Living Poems

Henry Wadsworth Longfellow  
1807 - 1882

Arthur S. Sullivan  
1842 - 1900

**Allegretto non troppo vivo.**

Voice

Piano

5

5

9

9

Come to me, O ye

13

chil - dren! For I hear you at your play, And the ques - tions that per -

17

plexed me Have van - ished quite a - way; Ye o - pen the east - ern

21

win - dows, That look - to - wards the sun, Where thoughts are sing - ing

25 *un poco rit:* *a tempo*

swal - lows, And the brooks of morn - ing run. \_\_\_\_\_

25 *un poco rit:* *a tempo* *f*

29 *p*

In your hearts are the birds — and sun - shine, In your thoughts the brook - lets

29 *p*

33 *f* *dim.*

flow, But in mine is the wind of Au - tumn, And the first — fall of the

33 *f* *dim.* *sf*



37 *p*  
snow. Come to me, O ye

41 *rall.* *a tempo*  
chil - dren come to me. *sf*

41 *rall.* *a tempo* *f*

45 *p*  
Ah! what would the world be to

45 *p*

49

us, If the chil - dren were no more? We should dread the de - sert be -

53

*cresc.*

hind us Worse than the dark be - fore; What the leaves are to the

53

*cresc.*

57

*f.*

for - est, With light and air for food, Ere their sweet and ten - der

57

*f.*

61

jui - ces Have been har - den'd in - to wood, \_\_\_\_

61

*f* *sf*

65

That to the world are chil - dren, Thro' them it feels \_ the

65

*p*

69

glow Of a brigh - ter and sun - nier cli - mate Than reach - es the trunks be -

69

*f* *rall.*

*rall.*

73 *a tempo* *p*

low. Come to me, O ye chil - dren! And

73 *a tempo*  
*dim.* ----- *p*

77 *cresc.* *f*

whis - per in my ear What the birds and the winds are sing - ing In your

77 *cresc.* *f*

81 *meno f*

sun - ny at - mos - phere. For what are all our con - tri - vings, And the

81 *meno f*



85 *cresc.* *un poco rit:*

wis - dom of our books, When com - par'd with your ca - res - ses And the

85 *cresc.* *un poco rit:*

89 glad - ness of your looks? \_\_\_\_\_ Ye are

89 *sf*

93 bet - ter than all the bal - lads That ev - er were sung or said; For

93

97 *f*

ye are liv - ing po - ems, And all the rest are dead. Ye are

97 *f*

101 *f un poco più lento.*

bet - ter than all — the bal - lads That ev - er were sung or said; For ye are liv - ing

101 *sf* *f un poco più lento.*

106 *p*

po - ems, And all — the rest are dead. — Come to me,

106 *p*

111

O ye chil - dren, Come,

*cresc.*

116

O ye chil - dren, come to me!

*f* *dim.* *pp*

*sf* *dim.* *p*

*Leg.*

121

*rall.*



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