

TO ONE IN PARADISE

Poem by Edgar Allan Poe

Song for Voice & Piano
by

Arthur S. Sullivan

VOCAL SCORE



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Cover Image: "Isabella and the pot of basil" by Arthur Trevelin Nowell, 1904



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 115816

Novello & Co. - 1904

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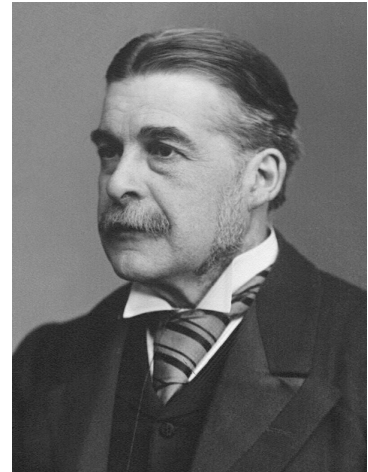
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Reference Material and Software

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.

To One in Paradise

Edgar Allan Poe

Thou wast that all to me, love,
For which my soul did pine —
A green isle in the sea, love,
A fountain and a shrine,
All wreathed with fairy fruits and flow-
ers,
And all the flowers were mine.

Ah, dream too bright to last!
Ah, starry Hope! that didst arise
But to be overcast!
A voice from out the Future cries,
“On! on!” — but o’er the Past
(Dim gulf!) my spirit hovering lies
Mute, motionless, aghast!

For, alas! alas! with me
The light of Life is o’er!
No more — no more — no more
—
(Such language holds the solemn sea
To the sands upon the shore)
Shall bloom the thunder-blasted tree,
Or the stricken eagle soar!

And all my days are trances,
And all my nightly dreams
Are where thy grey eye glances,
And where thy footstep gleams —
In what ethereal dances,
By what eternal streams.

This is always considered one of Poe’s more important poems. Miss Winwar, in *The Haunted Palace*, says it is “among the most musical of his rare love poems” and that it has “yet a sense of irremediable loss.” Philip Pendleton Cooke wrote to Poe “The closing stanza ... is the perfection of melody.”

Poe himself acknowledged a literary source of his poem. He says, as narrator in “The Visionary”:

“In turning over a page of Politian’s beautiful tragedy, the ‘Orfeo,’ which lay near me upon an Ottoman, I found a passage underlined in pencil. It is a passage near the conclusion of the third act — a passage of heart-stirring pathos — a passage which, divested of its impurity, no man could read without a thrill — no maiden without a sigh ... upon the opposite interleaf were the following lines ...”

Poe’s verses, without title, follow. The only passage to which this reference can apply is Orfeo, II, 19-26, which may be translated:

Now I lament, Oh lyre disconsolate, because the usual song no more seems right. Let’s weep as heaven spins upon its poles, and nightingale give [page 213:] place to our lament. Oh heaven! oh earth! oh sea! oh dire fate! How can I suffer so much misery? My beautiful Euridice, oh, my life, Without you, it’s wrong that I stay in this world.

There is no impurity here, but Poe knew the epigram and may have supposed that there was some possible indelicacy in the lament. He hardly can have had a text before him, his indebtedness is so slight.

The poem must have been written before the end of 1833, since it appears in “The Visionary,” which was published in *The Lady’s Book* for January 1834. This version includes a fifth stanza, which is retained in all versions of the tale and its revision, “The Assignation,” but is omitted in the separately published versions of the poem. The earliest text preserved is probably that of a manuscript published in a supplement to the *London Spectator* of January 1, 1853 — following the appearance of an English edition of Poe’s poems — with the amazing claim by one “G. D. B.” that the American editor or Poe himself had put his name to a poem by Tennyson. On January 20, the Laureate wrote a letter, published in the issue of January 22, vindicating Poe’s integrity as author of the verses. The manuscript seems to have been authentic, but it has not been traced during the past century.

Edgar Allan Poe
1809 - 1849

To One in Paradise

Arthur S. Sullivan
1842 - 1900

Moderato

Voice

Piano

f

4

Thou wast all that to me, love, For which my soul did

p

8

pine, A green isle in the sea, love, A foun - tain and a

12 *cresc.* *f*

shrine, All wreathed with fai - ry fruits and flowers, And all the flowers were

16

mine. But a - las! _____

20

_____ a - las! with me the Light of

24 *accel.* -----

Life is — flown! "No more, No more,

28 *cresc.*

No more shall bloom the thun - der blast - ed tree, Or the

32 **Vivace**

strick - en ea - gle soar!"

36 Quasi Recit. *p*

(Such lan - guage holds the sol - emn sea,

36 *f* *p*

40 *rall.* ----- To the sands up - on the shore.)

40 *rit.* -----

Tempo I^{mo}

44 *mf*

And all my days are —

44 *mf*

48

tran - ces, And all my night - ly — dreams *f* Are where thy dark eye —

52

glan - ces, And where thy foot - print gleams; In what e - ther - eal

56

dan - ces, By what e - ter - nal streams, *cresc.* In what e - ther - eal

60 *f* *rit.*

dan - - - ces, By what e -

63

ter - nal streams.

63 *f*



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