



OLD LOVE LETTERS

Text by Samuel K. Cowan

Song for Voice & Piano
by

Arthur S. Sullivan

VOCAL SCORE



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Cover Image: "Love's Messenger" by Marie Spartali Stillman, 1885



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 115803

Boosey & Co. 1879

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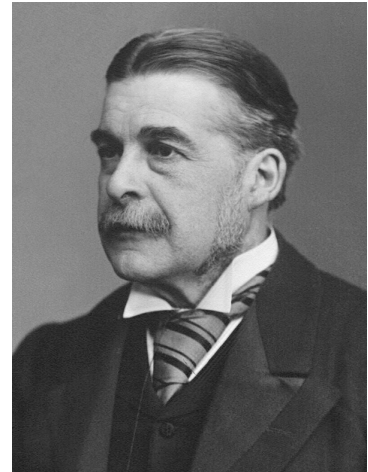
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Reference Material and Software

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.

Old Love Letters

Samuel K. Cowan

A day – a week – a month are past.
Another year is by:
Beside her on the opened desk,
His old love letters lie.

She reads them till the daylight fades,
And 'neath the moonlit sky,
She sleeps at rest for on her heart
Those old love letters lie.

Ah me, ah me, ah me
That those who meet in smiles
So soon in tears should part.
Ah me, that those who meet in smiles
So soon in tears should part.

He loved her well; a warrior brave
He sought the deadly fray:
But ere her first love letter came
His soul had passed away!

A flower she gave a pictured face
A tress of golden hair:
And death, that chilled his warm heart found
Those old love letters there!

Ah me, ah me, ah me
That those who meet in smiles
So soon in tears should part.
Ah me, that those who meet in smiles
So soon in tears should part.

Part in tears!
Ah me, that those who meet in smiles
Should part in tears,
In tears should part!

Old Love Letters

Samuel K. Cowan
1850 - 1918

Arthur S. Sullivan
1842 - 1900

Allegro grazioso

Voice

Piano

f

5

dim. *p* *p*

10

A day, a week, a month are past, An - oth - er

f dim.

sf

16

year is by: Be - side her on the

p *dolce*

21

o - pened desk, His old love let-ters lie.

26

She reads them till the day - light fades. And

p

31

'neath the moon - lit sky, She sleeps at

31

f dim.

36

rest for on her breast those old love let - ters

36

p

41

lie. Ah me, Ah me.

rall.

41

rall.

46 *a tempo con tenerezza*

Ah me that those who meet in smiles, so

46 *a tempo*

p

51 soon in tears should part. Ah me that

51 *cresc.* *f*

56 those who meet in smiles, so soon in tears should part.

56 *rit.* *p* *rit.* *f*

62

dim. *p*

66

p

70

He loved her well; — a war - rior brave He sought — the

Allegro grazioso

70

f *dim.*

sf

76

dead - ly fray: — — — — — But — — — — — her — — — — — first — — — — —

76

p *dolce*

81

love let-ter came, His soul had passed a-way!

86

A flower she gave a pic-tured face, A

91

tress of gol-den hair: And

95

death, that chilled his warm heart found those old

f *dim.* *p*

100

love let-ters there! Ah me, Ah

105

me, Ah me, that those who meet in

p

110

smiles, So soon in tears should part. Ah

110

cresc.

115

me, that those who meet in smiles, So soon in

115

f *p*

120

tears should part. Part in

120

p



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PUBLISHING

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