



WHEN LOVE AND BEAUTY

From the Opera *The Sapphire Necklace*

Madrigal for SSATB a cappella chorus

by

Arthur S. Sullivan

VOCAL SCORE



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Cover Image: "The Uninvited Guest" by Eleanor Fortescue-Brickdale, 1906



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 115797

Novello & Co. - 1898

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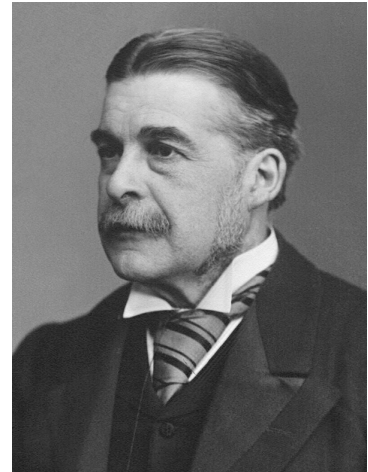
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Reference Material and Software

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.

When Love and Beauty

from *The Sapphire Necklace*

When Love and Beauty to be married go,
Phoebus, without a cloud,
Smiles on the pair.
Though rose-buds pant and blow,
The birds all sing aloud,
Tumultuous Boreas, whom the cedars bowed,
Tamed, like wane of gentle song doth flow,
Saying, till Echo doth repeat the sound,
“May all who wed in truth with happiness be crown’d.”

It is not wealth and state that smooth the way,
Nor bid the desert bloom,
The ploughman at his furrow can be gay,
The weaver at his loom.
Where Honour’s Lord content his wife hath room,
And hearts keep light if heads are gray,
Singing, till Echo doth repeat the sound,
“May all who wed in truth with happiness be crown’d.”

H.F. Chorley
1863-4

The *Sapphire Necklace*, or the *False Heiress* (completed by 1867, and at least mostly completed by 1864), was the first opera composed by Arthur Sullivan. It was never performed, and most of the music and libretto are now lost.

After his incidental music to *The Tempest* brought Arthur Sullivan early fame in 1862, he began to experiment with a wide variety of musical compositions. By 1864, he had written a ballet (*L’Île Enchantée*), several hymns, a few piano solos, and some parlour ballads. He had also set to work on *The Sapphire Necklace*. As with some of his other compositions at this time, the libretto was provided by his friend Henry F. Chorley. However, this libretto proved particularly difficult to set. Later in life Sullivan would say that no other libretto had given him more difficulty, and an 1879 article suggests that he later decided to suppress the opera due to dislike of the libretto.

The Sapphire Necklace was written for the Pyne & Harrison Opera Company. The young Sullivan worked diligently at the four-act opera during 1863 and 1864, and in October 1865 the house journal of publisher Cramer & Co. advertised “A Grand Romantic Opera by A. S. Sullivan” as “ready”, by contrast with operas by Balfe and Wallace described merely as “in preparation”. However, the 1864–65 Pyne and Harrison season at Covent Garden proved to be the company’s last, and so they never produced the opera. Sullivan found no one willing to produce *The Sapphire Necklace*, though the overture and selections from it were performed at The Crystal Palace. Despite this, Sullivan would go on to write a cantata with Chorley, *The Masque at Kenilworth* (1864), and a few stand-alone songs, including “*The Long Day Closes*” (1868).

On 13 April 1867, a selection of songs from the opera were performed at The Crystal Palace, arranged for military band by Charles Godfrey Jr. The overture proved popular and went on to appear in numerous further concerts. Like many of Sullivan’s early pieces, the overture is in the style of Mendelssohn and shows that *The Sapphire Necklace* was a more serious work than the comic operas for which Sullivan later became famous.

The madrigal, “*When Love and Beauty to be Married*,” would be saved by the Victorian love of parlour ballads, but the rest of the score, as well as the libretto, was lost. Sullivan sold the score to Metzler in 1878, but bought it back again in 1880. Sullivan evidently made an effort to revise the score under a new title, *The False Heiress*. He also mentioned, in an 1897 letter to his secretary, Wilfred Bendall, having part of the score in front of him when composing *Victoria and Merrie England*.

https://en.wikipedia.org/wiki/The_Sapphire_Necklace

When Love and Beauty

H.F. Chorley
1808 - 1872

Madrigal for SSATB a cappella chorus

Arthur S. Sullivan
1842 - 1900

Lively

f

1st Treble
When Love and Beau - ty to be mar - ried go, Phoe - bus with - out a cloud,

2nd Treble
When Love and Beau - ty to be mar - ried go, Phoe - bus with - out a cloud,

Alto
When Love and Beau - ty to be mar - ried go, Phoe - bus with - out a cloud Phoe -

Tenor
When Love and Beau - ty to be mar - ried go, Phoe - bus with - out a cloud Phoe -

Bass
When Love and Beau - ty to be mar - ried go, Phoe - bus with - out a cloud,

For Rehearsal Only

7

1. *p* 2.

Trb. 1
Phoe - bus with out a cloud, with out a cloud smiles on the pair. When pair: Tho'

Trb. 2
Phoe - bus with - out a cloud, with out a cloud with - out a cloud smiles on the pair. When pair: Tho'

A
bus with - out a cloud, with - out a cloud smiles on the pair. When pair: Tho'

T
- bus with - out a cloud, Phoebus with - out a cloud, with - out a cloud smiles on the pair. When pair:

B
Phoe - bus with - out a cloud, Phoebus, Phoebus with - out a cloud smiles on the pair. When pair:

7

15 *cresc.* *f*

Trb. 1
rose-buds pant and blow, The birds all sing a - loud, Tu - mul - tuous Bor -

Trb. 2
rose-buds pant and blow, The birds all sing a - loud, Tu - mul - tuous Bor -

A
rose-buds pant and blow, The birds all sing a - loud, Tu - mul - tuous Bor - eas. who the

T
The birds all sing a - loud, Tu - mul - tuous Bor - - - eas, who the

B
Tu - mul - tuous Bor - eas, who the

15 *cresc.* *f*

Detailed description: This block contains the musical score for measures 15 through 20. It features five vocal staves (Trb. 1, Trb. 2, A, T, B) and a piano accompaniment. The vocal parts have lyrics: 'rose-buds pant and blow, The birds all sing a - loud, Tu - mul - tuous Bor - eas. who the'. The piano part provides harmonic support with chords and a melodic line. Dynamics include *cresc.* and *f*.

21 *p* *dim.*

Trb. 1
- eas, who the ce - dars bow - ed, Tamed, like wane

Trb. 2
- eas, who the ce - dars bow - ed, Tamed, like wane

A
ce - dars bowed, the ce - dars bow - ed, Tamed, like wane of

T
ce - dars bowed, the ce - dars bow - ed, Tamed, like wane

B
ce - dars bowed, the ce - dars bow - ed, Tamed, like wane

21 *p* *dim.*

Detailed description: This block contains the musical score for measures 21 through 26. It features five vocal staves (Trb. 1, Trb. 2, A, T, B) and a piano accompaniment. The vocal parts have lyrics: '- eas, who the ce - dars bow - ed, Tamed, like wane'. The piano part provides harmonic support with chords and a melodic line. Dynamics include *p* and *dim.*.

39

Trb. 1 *f* peat the sound, till E - cho doth re - peat the sound, *p* "May all who wed in truth with

Trb. 2 *f* - ing till E - cho, till E - cho doth re - peat the sound, *p* May all who wed in truth with

A *f* doth re - peat the sound, till E - cho re - peat the sound, *p* "May all who wed in truth with

T *f* sound, Say - ing till E - cho doth re - peat the sound, *p* "May all who wed in truth with

B *f* Say - ing till E - cho doth re - peat the sound.

45

Trb. 1 *f* hap - pi - ness be crown'd, *f* May all who wed in truth _____ with

Trb. 2 *f* hap - pi - ness be crown'd, *f* May all who wed in truth _____ with

A *f* hap - pi - ness be crown'd, *f* May all who wed in truth _____ with

T *f* hap - pi - ness be crown'd, *f* May all who wed May all who wed in truth _____

B *f* "May all who wed in truth _____ with

2nd Verse

51 *f*

Trb. 1 hap - pi - ness be crown'd." It is not wealth and state that

Trb. 2 hap - pi - ness be crown'd." It is not wealth and state that

A hap - pi - ness be crown'd." It is not wealth and state that

T 8 — with hap - pi - ness — be crown'd." It is not wealth and state that

B hap - pi - ness be crown'd." It is not wealth and state that

57

Trb. 1 smooth the way, Nor bid the de - sert bloom, Nor bid the de - sert bloom, Nor

Trb. 2 smooth the way, Nor bid the de - sert bloom, Nor bid the de - sert bloom, Nor

A smooth the way, Nor bid the de - sert bloom, Nor bid the de - sert bloom, —

T 8 smooth the way, Nor bid the de - sert bloom, Nor bid the de - sert bloom, —

B smooth the way, Nor bid the de - sert bloom, Nor bid the de - sert

63

Trb. 1 *p*
bid _____ nor bid _____ the de - sert bloom; The plough-man at his

Trb. 2 *p*
bid, _____ the de - sert bloom, nor bid the de - sert bloom; The plough-man at his

A *p*
the de - sert bloom, Nor bid the de - sert bloom; The plough-man at his

T
8 _____ It is not wealth and state that mooth the way, nor bid the des - sert bloom;

B
bloom, Nor bid the de - sert, the de - sert bloom;

63

69

Trb. 1 *dim.*
fur - row can _____ be _____ gay, The wea - ver at his

Trb. 2
fur - row, The plough-man can be gay. The wea - ver at his

A
fur - row, The plough-man can be gay. The wea - ver at his loom. The wea -

T *p*
8 The plough-man can be gay. The wea - ver at his loom.

B *f*
The wea - ver at his loom. The wea - ver at his

69

75

Trb. 1 *f*
loom. And hearts keep light if

Trb. 2 *p* *cresc.*
loom. Where Hon-our's Lord con-tent his wife hath room, And hearts keep light if

A *dim.* *p* *cresc.*
- ver at his loom. When Hon-our's Lord con-tent his wife hath room, And

T *p*
8 When Hon-our's Lord con-tent his wife hath room, And hearts keep

B *p* *cresc.*
loom. Where Hon-our's Lord con-tent his wife hath room, And

81

Trb. 1 *fp*
heads are gray, if e-ven heads are gray.

Trb. 2 *p*
heads are gray, if e-ven heads are gray. Sing-ing, till E-cho doth re-peat the sound, Sing-

A *p*
hearts keep light if e-ven heads are gray. Sing-ing, till E-cho doth re-peat the sound,

T *p*
8 light if e-ven heads are gray. Sing-ing, that E-cho may re-peat the sound, Sing-ing, till

B *fp*
hearts keep light, if e-ven heads are gray. Sing-ing,

87 *cresc.*

Trb. 1 Sing - ing, till E - cho doth re - peat the sound, Sing - ing, till

Trb. 2 *cresc.* - ing, till E - cho doth re - peat the sound, Sing - ing, till E - cho doth re - peat the sound, Sing - ing, till

A *cresc.* Sing - ing, till E - cho doth re - peat the sound, Sing - ing, till E - cho

T *cresc.* E - cho doth re - peat the sound, Sing - ing, till E - cho doth re - peat the sound, Sing - ing, till E - cho doth re -

B *cresc.* till E - cho doth re - peat the sound, Sing - ing,



93 *f* *p*

Trb. 1 E - cho doth re - peat, till E - cho doth re - peat the sound, "May all who wed in truth with

Trb. 2 *f* *p* E - cho doth re - peat, till E - cho doth re - peat the sound, "May all who wed in truth with

A *f* *p* doth re - peat the sound, till E - cho re - peat the sound, "May all who wed in truth with

T *f* *p* 8 peat the sound, till E - cho doth re - peat the sound, "May all who wed in truth with

B *f* till E - cho doth re - peat the sound.



99 *f*

Trb. 1 hap - pi - ness be crown'd, May all who wed in truth

Trb. 2 hap - pi - ness be crown'd, May all who wed in truth

A hap - pi - ness be crown'd, May all who wed in truth

T 8 hap - pi - ness be crown'd, May all who wed May all who wed in

B May all who wed in truth

104

Trb. 1 — with hap - pi - ness be crown'd."

Trb. 2 — with hap - pi - ness be crown'd."

A — with hap - pi - ness be crown'd."

T 8 truth — with hap - pi - ness be crown'd."

B — with hap - pi - ness be crown'd."



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