



REQUIESCAT

Poem by Matthew Arnold

Unaccompanied Part Song
by

Samuel Coleridge-Taylor

VOCAL SCORE



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Cover Image: "Sleeping Beauty" by Thomas Ralph Spence, 1886



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.

Matthew W. Mehaffey

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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

Royal College of Music Library MS 5006

Unpublished

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Reference Material and Software

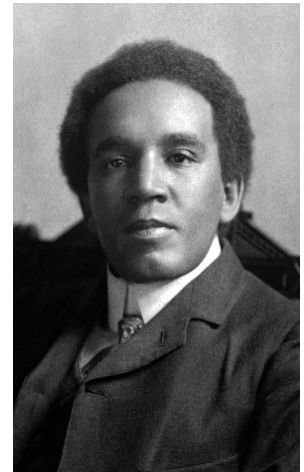
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Samuel Coleridge-Taylor was born in 1875 in London, England to Alice Hare Martin (1856–1953), an English woman, and Dr. Daniel Peter Hughes Taylor, a Krio from Sierra Leone who had studied medicine in the capital. He became a prominent administrator in West Africa. The couple never married.

Alice Martin named her son Samuel Coleridge Taylor after the poet Samuel Taylor Coleridge. They lived with her father Benjamin Holmans and his family after she had her son. Her father was a skilled farrier and was married to a woman other than her mother; they had four daughters and at least one son. Alice and her father called her son Coleridge. The family lived in Croydon, Surrey. In 1887 Alice Martin married George Evans, a railway worker.

Taylor was brought up in Croydon. There were numerous musicians on his mother's side and her father played the violin. He started teaching it to Coleridge when he was young. His ability was obvious when young, and his grandfather paid for the boy to have violin lessons. The extended family arranged for Taylor to study at the Royal College of Music, beginning at the age of 15. He changed from violin to composition, working under professor Charles Villiers Stanford. After completing his degree, Taylor became a professional musician, soon being appointed a professor at the Crystal Palace School of Music; and conducting the orchestra at the Croydon Conservatoire.



The young man later used the name “Samuel Coleridge-Taylor”, with a hyphen, said to be following a printer's typographical error. In 1894, his father Dr. Daniel Taylor was appointed coroner for the British Empire in the Province of Senegambia.

In 1899 Coleridge-Taylor married Jessie Walmisley, whom he had met as a fellow student at the Royal College of Music. Six years older than him, Jessie had left the college in 1893. The couple had a son, named Hiawatha (1900–1980) after a Native American immortalized in poetry, and a daughter Gwendolyn Avril (1903–1998). Both had careers in music: Hiawatha adapted his father's works. Gwendolyn started composing music early in life, and became a conductor-composer in her own right; she used the professional name of Avril Coleridge-Taylor.

By 1896, Coleridge-Taylor was already earning a reputation as a composer. He was later helped by Edward Elgar, who recommended him to the Three Choirs Festival. His “Ballade in A minor” was premiered there. His early work was also guided by the influential music editor and critic August Jaeger of music publisher Novello; he told Elgar that Taylor was “a genius”.

On the strength of Hiawatha's Wedding Feast, which was conducted by Professor Charles Villiers Stanford at its 1898 premiere and proved to be highly popular, Coleridge-Taylor made three tours of the United States. In the United States, he became increasingly interested in his paternal racial heritage. Coleridge-Taylor participated as the youngest delegate at the 1900 First Pan-African Conference held in London, and met leading Americans through this connection, including poet Paul Laurence Dunbar and scholar and activist W.E.B. Du Bois.

In 1904, on his first tour to the United States, Coleridge-Taylor was received by President Theodore Roosevelt at the White House. Coleridge-Taylor sought to draw from traditional African music and integrate it into the classical tradition, which he considered Johannes Brahms to have done with Hungarian music and Antonín Dvořák with Bohemian music. Having met the African-American poet Paul Laurence Dunbar in London, Taylor set some of his poems to music. A joint recital between Taylor and Dunbar was arranged in London, under the patronage of US Ambassador John Milton Hay. It was organized by Henry Francis Downing, an African-American playwright and London resident.

Composers were not handsomely paid for their music, and they often sold the rights to works outright in order to make immediate income. This caused them to lose the royalties earned by the publishers who had invested in the music distribution through publication. The popular Hiawatha's Wedding Feast sold hundreds of thousands of copies, but Coleridge-Taylor had sold the music outright for the sum of 15 guineas, so did not benefit directly. He learned to retain his rights and earned royalties for other compositions after achieving wide renown but always struggled financially.

Coleridge-Taylor was 37 when he died of pneumonia on September 1, 1912. His death is often attributed to the stress of his financial situation. He was survived by his wife Jessie (1869–1962), their daughter Avril and son Hiawatha.

Requiescat

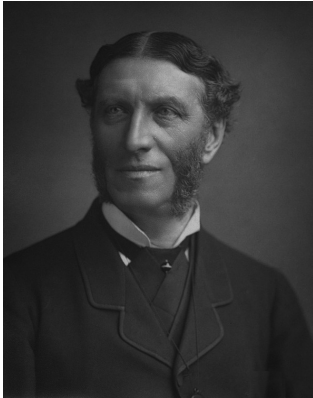
Matthew Arnold

Strew on her roses, roses,
And never a spray of yew.
In quiet she reposes:
Ah! would that I did too.

Her mirth the world required:
She bathed it in smiles of glee.
But her heart was tired, tired,
And now they let her be.

Her life was turning, turning,
In mazes of heat and sound.
But for peace her soul was yearning
And now peace laps her round.

Her cabin'd, ample Spirit,
It flutter'd and fail'd for breath.
To-night it doth inherit
The vasty hall of Death.



Matthew Arnold (24 December 1822 – 15 April 1888) was an English poet and cultural critic who worked as an inspector of schools. Arnold has been characterised as a sage writer, a type of writer who chastises and instructs the reader on contemporary social issues. He was also an inspector of schools for thirty-five years, and supported the concept of state-regulated secondary education.

In 1852, Arnold published his second volume of poems, *Empedocles on Etna, and Other Poems*. In 1853, he published *Poems: A New Edition*, a selection from the two earlier volumes famously excluding *Empedocles on Etna*, but adding new poems, *Sohrab and Rustum* and *The Scholar Gipsy*, set by Ralph Vaughan Williams in his Oxford Elegy.

Arnold was elected Professor of Poetry at Oxford in 1857, and he was the first in this position to deliver his lectures in English rather than in Latin. He was re-elected in 1862.

On Translating Homer (1861) and the initial thoughts that Arnold would transform into *Culture and Anarchy* were among the fruits of the Oxford lectures. In 1859, he conducted the first of three trips to the continent at the behest of Parliament to study European educational practices. He self-published *The Popular Education of France* (1861), the introduction to which was later published under the title *Democracy* (1879).

In 1883 and 1884, Arnold toured the United States and Canada, delivering lectures on education, democracy and Ralph Waldo Emerson. He was elected a Foreign Honorary Member of the American Academy of Arts and Sciences in 1883. In 1886, he retired from school inspection and made another trip to America. An edition of *Poems by Matthew Arnold*, with an introduction by A. C. Benson and illustrations by Henry Osipov, was published in 1900. Arnold died suddenly in 1888 of heart failure whilst running to meet a train that would have taken him to the Liverpool Landing Stage to see his daughter, who was visiting from the United States where she had moved after marrying an American. He was survived by his wife, who died in June 1901.

Requiescat

Matthew Arnold

Samuel Coleridge-Taylor
n.d.

Larghetto

pp

Soprano
Strew on her ro - ses, ro - ses, And nev - er a spray of yew.

Alto
pp
Strew on her ro - ses, ro - ses, And ne - ver a spray of yew. —

Tenor
pp
Strew on her ro - ses, ro - ses, And ne - ver a spray of yew.

Bass
pp
Strew on her ro - ses, ro - ses, And ne - ver a spray of yew.

For Rehearsal Only

Larghetto

pp

6

S
In qui - et she re - po - ses, re - po - ses; Ah! — would that I did

A
In qui - et she re - po - ses, re - pos - es, — Ah! — would that I — did —

T
8
In qui - et she re - po - ses, re - po - ses, Ah! — would that I did

B
quiet she - re - po - ses, re - po - ses, Ah! — would that I did

mf *pp* *poco rit.*

6

mf *pp* *poco rit.*

Animato

S *mf* *f*
too. Her mirth the world re - quir - ed; she bathed it in smiles of

A *mf* *f*
too. Her mirth the world re - quir - ed; she bathed it in smiles of

T *mf* *f*
too. Her mirth the world re - quir - ed; she bathed it in smiles of

B *mf* *f*
too, would that I did too. Her mirth the world re -

Animato

f

Tranquillo

S *pp* *dim. e rall.*
glee. But her heart was tir - ed, tir - ed, And now they let her be.

A *pp*
glee. But her heart was tir - ed, tir - ed, And now they let her be.

T *pp*
glee. But her heart was tir - ed, tir - ed, And now they let her be.

B *pp*
quir - ed; But her heart was tir - ed, tir - ed, And now they let her be, they let her

Tranquillo

pp *dim. e rall.*

Animato **Tranquillo**

S *mf* Her life was turn-ing, turn - ing, *f* In maz-es of heat and sound. *p* But for peace her heart was

A *mf* Her life was turn-ing, turn - ing, *f* In maz - es of heat and sound. *p* But for peace her soul was

T *mf* Her life was turn-ing, turn - ing, *f* In maz - es of heat and sound. *p* But for peace her soul was

B be. Her life was turn - ing, turn - ing. But for peace her soul was

Animato **Tranquillo**

mf *f* *p*

S *pp* yearn - ing, And now peace laps her round. *mp* Her cab - in'd, am - ple

A *pp* yearn - ing, And now peace laps her round. *mp* Her cab-in'd am - ple spir - it,

T *pp* yearn - ing, And now peace laps her round. *mp* Her cab-in'd am - ple spir - it,

B *pp* yearn - ing, And now peace laps her round. *mp* Her cab-in'd am - ple spir - it,

pp

31

S spir - it, It flut-ter'd and fail'd for breath, To - night it doth in -

A It flut-ter'd and fail'd for breath. To-night it doth in - her - it

T It flut-ter'd and fail'd for breath. To-night it doth in - her - it

B It flut-ter'd and fail'd for breath. To-night it doth in - her - it

36

S her - it the vas - ty hall of death. Strew on her ros - es, —

A *pp* the vas - ty hall of death. *mp* Strew on her ros - es, —

T *pp* the vas - ty hall of death. *mp* Strew on her ros - es, —

B *pp* the vas - ty hall of death. *mp* Strew on her ros - - - -

poco rall. ----- *a tempo*

41

S
ros - es. Strew on her ros - es, ros - es. Strew on her

A
ros - es. Strew on her ros - es, roses. Strew on her

T
ros - es. Strew on her ros - es, ros - es. Strew on her

B
es, Strew on her ros - es. Strew on her, Strew on her

41

poco rall. ----- *a tempo*

pp

47

S
ros - es, ros - es, And nev-er a spray of yew! In qui-et she re - pos - es, re -

A
ros - es, ros - es, And nev-er a spray of yew! In qui-et she re - pos - es, re -

T
ros - es, ros - es, And nev-er a spray of yew! In qui-et she re - pos - es, re -

B
ros - es, ros - es, And nev-er a spray of yew! In quiet she re - pos - es, re -

47

poco a poco rall.-----

53 *mf*

S pos - es. Ah! would that I did too. Ah! would that I, would that

A pos - es. Ah! would that I did too. Ah! would that I, did

T pos - es. Ah! would that I did too. Ah! would that I did

B pos - es, Ah! would that I did too. Ah! would that I did

poco a poco rall.-----

53 *mf*

59 *ppp*

S I did too.

A too, would that I did too.

T too, would that I did too.

B too, would that I did too.

59 *ppp*



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