

# THE DOVE SONG

POLKA FOR VOICE & ORCHESTRA

Verse by W. Brough

SET TO MUSIC BY

Arthur Sullivan

(1869)

VOCAL SCORE



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#### COVER IMAGE

“Girl with a Dove” by Charles Joshua Chaplin, 1868





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**  
Editor

Professor of Music  
*University of Minnesota - School of Music*  
*Minneapolis, Minnesota USA*

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### Source Information

*Full Score Manuscript*

Morgan Library & Museum GSC 111832 (Record I.D. 115778)

*Vocal Score*

Gilbert & Sullivan Archive

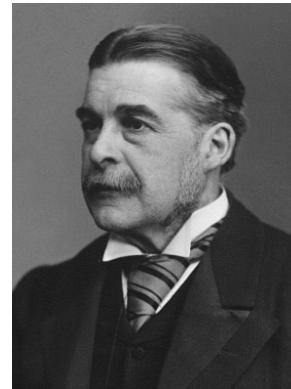
*Manuscript Transcription & Score Preparation*

David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Pro 4.3.30.1132 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Affinity Serif Publisher *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.

[https://en.wikipedia.org/wiki/Arthur\\_Sullivan](https://en.wikipedia.org/wiki/Arthur_Sullivan)

When sleep descends on mortals  
And the dew lies on the flowers,  
The stars peep through night's portals  
In the still and quiet hours,  
We dance in fairy circlets  
To the music that we love -  
The murmur of the rippl'ing lake,  
The cooing of the dove,  
The murmur of the rippl'ing lake,  
The cooing of the dove.  
The cooing, the cooing,  
Coo, coo, coo, coo,  
Coo, coo, coo, coo,  
Coo, coo, coo, coo,  
We dance in fairy circlets  
To the music that we love,  
Dance, we dance in fairy circlets,  
Dance, we dance, we dance, we dance!

When the stars faint light is paling  
Before the ruddy dawn,  
In golden shallops sailing  
We fly before the morn.  
Then couched in ferns and mosses  
We list the sounds we love,  
The music of the rippl'ing lake,  
The cooing of the dove,  
The music of the rippl'ing lake,  
The cooing of the dove.  
The cooing, the cooing,  
Coo, coo, coo, coo,  
Coo, coo, coo, coo,  
Coo, coo, coo, coo,  
We dance in fairy circlets  
To the music that we love,  
Dance, we dance in fairy circlets,  
Dance, we dance, we dance, we dance!

# The Dove Song

W. Brough

Sir Arthur Sullivan

Allegro - Tempo di Polka.

Voice

Piano

*ff*

7

V.

1. When sleep des-cends on mor - tals, And the dew lies on the

Pno

*p*

12

V.

flow - ers, The stars peep through night's por - tals, In the still and qui - et hours We

Pno

17

**A**

V.

dance in fair - y cir - clets, To the mu - sic that we love The mur - mur of the

Pno

The Dove Song

*colla voce*

22

V. *colla voce*

Pno

27

**B** A little slower *ad.lib.*

V. *ad.lib.*

Pno

34

**Tempo I**

V. *Tempo I*

Pno

41

V. *f*

Pno *gva*

47 *p* *f*

V. *p* *f*

that we love, Dance we dance, in fair - y\_\_ cir - clets, dance, we dance, we dance!\_\_

Pno

55 *ff*

V. *ff*

Pno *ff*

61

V.

2. When stars faint light is pa - ling, Be -

Pno *p*

67

V.

- fore the rud - dy dawn\_ In gol - den shal - lops sail - ing, We fly be - fore the moon. Then

Pno

73 **C**

V.   
 couched in ferns and mos - ses, We list the sound we love, The mu - sic of the

Pno

78

V.   
 rip - pling lake, The coo - ing of the dove, The mu - sic of the rip - pling lake, the

Pno

83 **D** A little slower

V.   
 coo-ing of the dove, The coo - - ing, The coo - - ing, coo, coo, coo,

Pno

90

V.   
 coo, coo, coo, coo, coo, coo,

Pno



97 *f*

V. *coo, coo, coo, We dance in fair - y cir - clets to the mu - sic*

Pno *8<sup>va</sup>*

103 *p*

V. *that we love, Dance, we dance, in fair - y cir - clets, dance, we dance, we dance!*

Pno *(8)*

111 *ff*

V.

Pno

116

V.

Pno



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