



SIX SONGS

SOLO VOICE & KEYBOARD

Settings of poems by Thomas Moore, Thomas Hood,
Henry Wadsworth Longfellow, T. Marshall & William Wordsworth

MUSIC BY

Samuel Coleridge-Taylor

1893

PIANO / VOCAL SCORE



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COVER IMAGE

“Windflowers” by John William Waterhouse, 1902



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

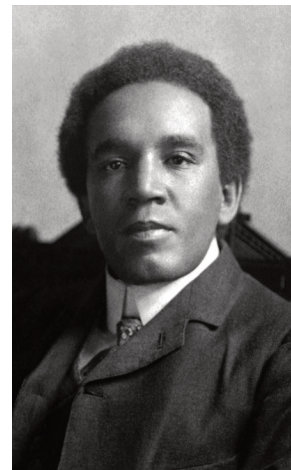
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Samuel Coleridge-Taylor was born in 1875 in London, England to Alice Hare Martin (1856–1953), an English woman, and Dr. Daniel Peter Hughes Taylor, a Krio from Sierra Leone who had studied medicine in the capital. He became a prominent administrator 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.

Six Songs

1. Ah! Tell Me Gentle Zephyr

T. Marshall

Samuel Coleridge-Taylor

Allegro ma non troppo

mf

Ah!

5
tell me gen - tle Zeph-yr, where you bor - row'd that soft sigh?

9
Where do you steal the pear - ly__ tear, that trem - bles in your

Ah! Tell Me Gentle Zephyr

molto cantabile

12 *a tempo* *mf*

eye? The sigh is sure the breeze of morn, that

Red.

16

fans the op' - ning rose; The tear the dew - drop

Red.

19 *rit.*.....

on the thorn Where the May blos - som blows.

p cresc.

22 *a tempo* *mf*

No,

p *pp*

Red. *Red.*

26

shep - herd, from the breez - y morn I bor - row'd not the sigh;

30 *rit.*.....

Nor does the drop that gems the thorn The pear - ly tear sup -

33 meno mosso.

- ply In yon-der grove, that skirts the plain, a

Red.

37 *molto rall...*

nymph the shade pre - fers She mourns thy false - hood,

40 *Red.*

faith-less swain The tear, the sigh, are

Red.

44

her's!

2. Keep Those Eyes Still Purely Mine

Thomas Moore

Samuel Taylor-Coleridge

Allegretto

mf

1. Keep those eyes still
2. Look with - in my

pure - ly mine, Tho' far _____ off I be ;
lov - ing eyes, And there _____ thou wilt see

Red.

When on oth - ers most they shine,
Beau - ties my poor heart doth prize,

f

Red.

Editor Note: Verse 1 text is the poem by Thomas Moore with the same title used by the composer for this song. Verse 2 in the manuscript is in a different hand and the author is unknown. A version of this song was published posthumously by Augener (1916) under the title 'Love's Mirror' - the second verse may have been added by the publisher at that time.

10 *rall*..... *a tempo*

Then think they're turn'd_ on me.
 Re - flect - ed sweet_ from thee.

Red.

14

Should those lips as now re - spond To sweet _____
 Coral - red thy lips are there In all _____

Red.

17

min - strel - sy, When there ac - cents seem most
 love - li - ness; And thy wealth of sun - - - ny

Red.

20 *rall*.....

fond, Then think they're breath'd for
hair, Doth glis - ten tress by

23 *a tempo*

me. Make what hearts thou
tress. When thou see'st how

Ped.

26

wilt thine own, If when all on thee
fair thou art, As mine eyes do prove

29

fix their charm'd thoughts a - lone,
Thou wilt haply ask thy heart :

3

Ped.

rall.....

32

Thou think'st the while on me.
How can mine help but love ?

f

a tempo

rit.

Ped.

35

rit.

3. The Death Bed

Thomas Hood

Samuel Coleridge-Taylor

Andante molto *mp*

We watch'd her breath ing

thro' the night, Her breath ing soft and low, As

in her breast the wave of life Kept heav - ing to and

p *f* *dim.*

10 *p*

fro. _____ So si - lent - ly we

13

seem'd to speak, So slow - ly mov'd a -

15 *cresc.*

- bout, As we had lent her half our

17

pow'rs _____ To eke her liv - - - ing

dim......

19

out. Our ve - ry hopes _____ be - lied our

21

fears _____ Our fears _____ our hopes be -

23 *dim.* *p*

- lied We thought her dy - ing when she slept, And

p

Ped.

26 *rall.*..... *accel.*.....

sleep - ing when she died.

pp

p

28 **Tempo primo** *p*

For when the morn came

p

31

dim and sad, and chill with ear - - ly

33

show'rs, Her qui - et eye - - lids clos'd

35

rall.....

She had an - oth - er morn than ours.

38

The musical score for measures 38-40 is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 38 consists of a whole rest in the vocal line and a whole rest in the piano line. Measure 39 features a vocal line with a triplet of eighth notes (F4, G4, A4) and a piano line with a triplet of eighth notes (F3, G3, A3). Measure 40 contains a vocal line with a triplet of eighth notes (B4, C5, D5) marked *8va* and a piano line with a triplet of eighth notes (B2, C3, D3). The piano line in measure 40 includes a *ped.* (pedal) marking. The score concludes with a double bar line.

4. She Dwelt Among the Untrodden Ways

William Wordsworth

Samuel Coleridge-Taylor

Larghetto

She dwelt a - mong the un -

- trod - den ways Be - side the springs of Dove, A

Maid whom there were none to praise, And ve - ry

10

few to love : A

13

vio - let by a mos - sy stone Half hid - den

p *cresc.*

16

from the eye. Fair as a star,

dim. *p*

18 *rit.*.....

when on - - ly one is shin - ing in the

21 *a tempo*

sky. She liv'd un - known and

24

few could know When Lu - cy ceas'd to be ;

rit......

27

But she is in her grave _____ and oh! The

30

diff' - rence to me.

Red.

rall......

33

dim......

5. The Arrow and the Sun

Henry Wadsworth Longfellow

Samuel Coleridge-Taylor

Allegro leggiero *mp*

I shot an ar - row in - to the air, It fell to

5 earth I knew not where: For, so swift - ly it flew,

8 rit.....
the sight could not fol - low it in its flight!

cresc. *f* *dim.*

12

I breath'd a song _____ in - to the air, It fell to

15

earth _____ I knew not where; _____ For who has sight so keen _____

18

_____ and strong, that it can fol - low the flight _____ of

21 *a tempo* *f*

song ? Long, long af - ter ward

Ped.

25

in an oak, I found the ar - row, still un -

28

- broke ; And the song from be -

32 *cresc.*..... ***ff*** *rall.*

- gin - ning to end, I found a - gain in the heart_____

37 **a tempo**

_____ of a friend.

6. Why does Azure Deck the Sky?

Thomas Moore

Samuel Coleridge-Taylor

Allegro comodo

Red.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole rest. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of triplet eighth notes in the right hand and a simple bass line in the left hand. The tempo marking 'Allegro comodo' is positioned above the first system.

Why does az - ure deck the sky ?

The second system continues the musical score. The vocal line begins with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note with a sharp sign. The piano accompaniment continues with triplet eighth notes in the right hand and a bass line in the left hand. The tempo marking 'Allegro comodo' is implied from the first system.

rit..... a tempo

'Tis to be like thy looks of blue. Why is red the

The third system continues the musical score. The vocal line begins with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note with a sharp sign. The piano accompaniment continues with triplet eighth notes in the right hand and a bass line in the left hand. The tempo marking 'rit..... a tempo' is positioned above the first system.

rall.....

8

ro - se's dye? be - cause it is thy blush-es' hue.

11

cresc.....

a tempo

rit.....

13

f All that's fair, by Love's de - cree, Has been made _____

16

re - sem - bling thee !

f *dim.*

19 **a tempo** rit....

Why is fall - ing snow so white, But to be like_ thy

p

22 **a tempo**

bos - om_ fair ! Why are so - lar beams so bright ?

f

rit......

25

That they may seem thy gold - en hair!

accel.

27

f

rall......

29

All that's bright, by Love's de - cree, Has been made

32

re - sem - bling thee!

34

a tempo

Why are Na - ture's

36

rit.....

beau - ties felt? Oh! 'tis thine in her_ we see!

39 **a tempo** **rit.**.....

Why has mu - sic pow'r to melt? Oh! be - cause it

42 **a tempo**

speaks like_ thee.

cresc......

44 **f**

All that's sweet, by Love's de - cree,

molto rit...... *a tempo*

47

Has been made _____ re - sem - bling thee ! _____

Musical score for measures 47-49. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features triplet patterns in the right hand and chords in the left hand.

50

dim......

Musical score for measures 50-51. The piano accompaniment continues with triplet patterns in the right hand and chords in the left hand. The vocal line is empty.

52

rall......

Musical score for measures 52-53. The piano accompaniment features triplet patterns in the right hand and chords in the left hand. The vocal line is empty.



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