



BY THE WATERS OF BABYLON

for
Four Part Chorus & Organ

TEXT FROM
Holy Bible, Psalm 137

MUSIC BY
Samuel Coleridge-Taylor
1899

VOCAL SCORE

COVER IMAGE

“By the Waters of Babylon” by Arthur Hacker, 1888



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ENGLISH HERITAGE

MUSIC SERIES

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

Full Score Manuscript
Vocal Score

Manuscript Transcription & Score Preparation

n.a.

Novello’s Octavo Anthems, Anth. 644, 1899

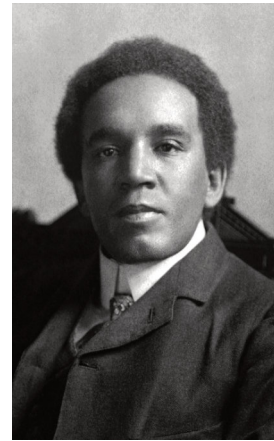
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 5.1.0.2068 *Audio Software:* NotePerformer 3 *Graphic Software:* Adobe Photoshop CS5

Document Software: Affinity Serif Publisher *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.

By the Waters of Babylon

Holy Bible - Psalm 137

Samuel Coleridge-Taylor

Larghetto *mp*

Soprano
By the wa - ters of Ba - by - lon we sat down and wept, when we re -

Alto

Tenor

Bass

Organ
Larghetto
mp

7 *mp*

- mem - ber'd thee, O Si - on. By the wa - ters of Ba - by - lon we sat

mp By the wa - ters of Ba - by - lon we sat

mp By the wa - ters, by the wa - ters we sat

mp By the wa - ters we sat

By the Waters of Babylon

13

f

down_ and wept, when we re - mem - ber'd thee, O Sion,

f

down_ and wept, when we re - mem - ber'd thee, O Si - on, when we re - mem - ber'd thee, O

f

down_ and wept, when we re - mem - ber'd thee, O Si - on, when we re - mem - ber'd thee, O

f

down_ and wept, when we re - mem - ber'd thee, O Si - on, when we re - mem - ber'd thee, O

mf *cresc.*

18

by the wa - ters of Ba - by - lon we sat down_ and wept, when we re - mem - ber'd thee, O

Si - on, by the wa - ters of Ba - by - lon we sat down_ and wept, when we re - mem - ber'd thee, O

Si - on, by the wa - ters of Ba - by - lon we sat down_ and wept, when we re - mem - ber'd thee, O

Si - on, by the wa - ters of Ba - by - lon we sat down_ and wept, when we re - mem - ber'd thee, O

24 *cresc.* *f* *poco rit.*

Si - on, when we re - mem - ber'd thee, O Si - on, when we re - mem - ber'd thee, O
Si - on, when we re - mem - ber'd thee, O Si - on, when we re - mem - ber'd thee, O
Si - on, when we re - mem - ber'd thee, O Si - on, when we re - mem - ber'd thee, O
Si - on, when we re - mem - ber'd thee, O Si - on, when we re - mem - ber'd thee, O

cresc. *f* *poco rit.*

29 *Poco più mosso* *mf* *mf*

Si - on. As for our harps, we hang - ed them up:— *mf*
Si - on. we
Si - on. As for our harps, we hang - ed them up:—
Si - on. *Poco più mosso*

p mf *mf*

36

up - on the trees that are there - in.

hang - ed them up: up - on the trees that are there - in.

up - on the trees that are there - in. For they that led us a - way cap - tive re -

For they that led us a - way cap - tive re -

41

Sing us one of the

and me - lo - dy, in our heav - i - ness, Sing us one of the

- quir - ed of us a song, and me - lo - dy, in our heav - i - ness. Sing us one of the

- quir - ed of us a song, and me - lo - dy, in our heav - i - ness. Sing us one of the

Full Sw. closed

ff open

By the Waters of Babylon

63 *poco rit.* *a tempo* *mp* *dolce* *cresc.*

If I for - get thee, O Je - ru - sa - lem, let my right

If I for - get thee, O Je - ru - sa - lem, let my right

If I for - get thee, O Je - ru - sa - lem, let my right

mp

poco rit. *a tempo* Let my right

mp *cresc.*

70 *mp* *cresc.*

hand for - get her cun - ning. If I do not re - mem - ber thee, let my tongue cleave to the

hand for - get her cun - ning. If I do not re - mem - ber, let my

hand for - get her cun - ning. If I do not re - mem - ber, let my

hand for - get her cun - ning. If I do not re - mem - ber, let my

mp *cresc.*

By the Waters of Babylon

poco accel.

Più mosso

76

f

cresc.

roof of my mouth, yea, if I pre-fer not Je-ru-sa-lem in my mirth, let my
 tongue cleave to my mouth. yea, if I pre-fer not Je-ru-sa-lem in my mirth, let my
 tongue to my mouth, yea, Je-ru-sa-lem in my mirth, let my
 tongue cleave to my mouth, yea, if I pre-fer not Je-ru-sa-lem in my mirth, let my

poco accel.

Più mosso

tongue cleave to the roof of my mouth, let my tongue cleave to the roof of my mouth,
 tongue cleave to the roof of my mouth, let my tongue cleave to the roof of my mouth,
 tongue cleave to the roof of my mouth, let my tongue cleave to the roof of my mouth,
 tongue cleave to the roof of my mouth, let my tongue cleave to the roof of my mouth,

82

tongue cleave to the roof of my mouth, let my tongue cleave to the roof of my mouth,
 tongue cleave to the roof of my mouth, let my tongue cleave to the roof of my mouth,
 tongue cleave to the roof of my mouth, let my tongue cleave to the roof of my mouth,
 tongue cleave to the roof of my mouth, let my tongue cleave to the roof of my mouth,

89

f *p*

if I pre - fer not Je - ru - sa - lem in my mirth. Re - mem - ber the chil - dren of

f *p*

if I pre - fer not Je - ru - sa - lem in my mirth. Re - mem - ber the chil - dren of

f *p*

if I pre - fer not Je - ru - sa - lem in my mirth. Re - mem - ber the chil - dren of

f *p*

if I pre - fer not Je - ru - sa - lem in my mirth. Re - mem - ber the chil - dren of

95

f

E - dom, O Lord, in the day of Je - ru - sa - lem, how they said,

f

E - dom, O Lord, in the day of Je - ru - sa - lem, how they said,

f

E - dom, O Lord, in the day of Je - ru - sa - lem, how they said,

f

E - dom, O Lord, in the day of Je - ru - sa - lem, how they said,

Sw. closed

p

rall.

101

Down with it, down with it, e - ven to the ground.

Down with it, down with it, e - ven to the ground.

Down with it, down with it, e - ven to the ground.

Down with it, down with it, e - ven to the ground.

dim. p

Tempo I

[106]

O daugh - ter of Ba - by - lon, wast - ed with mis - se - ry, yea, hap - py shall he

O daugh - ter of Ba - by - lon, wast - ed with mi - se - ry, hap - py shall he

O daugh - ter of Ba - by - lon, wast - ed with mi - se - ry, yea, hap - py shall he

O daugh - ter of Ba - by - lon, wast - ed with mi - se - ry, yea, hap - py shall he

p

Tempo I

p

112

be that re - ward - eth thee, as thou hast serv - ed us. Bless - ed shall he

Be that re - ward - eth thee, as thou hast serv - ed us. Bless - ed shall
Bless'd shall he

be that re - ward - eth thee, as thou hast serv - ed us. Bless - ed shall
[Alternate Text - See Note] Bless'd shall he

mp

118

poco a poco rall. e dim 32 ft.

Bless - ed shall he be that tak - - eth thy chil - dren, and throw - eth them a -
seek - - eth re - venge re - venge on Ba - - by -

be that tak - - eth thy chil - dren, and throw - - eth them a -
seek - - eth re - venge on Ba - - by - lon, re -

he be that tak - eth thy child - ren, and throw - - eth them a -
be that seek - eth re - venge on Ba - - by - lon, re -

he be that tak - eth thy chil - dren, and throw - eth them a -
be that seek - eth re - venge on Ba - by - lon, re -

poco a poco rall. e dim

122 *mp* *Più lento* *pp* *rit.*

- gainst the stones, _____ a - gainst the stones. _____
 - lon, re - venge _____ on Ba - by - lon. _____

- gainst the_ stones, _____ a - gainst the stones. _____
 - venge, re - - venge _____ on Ba - by - lon. _____

- gainst the_ stones, _____ a - gainst the stones. _____
 - venge, re - venge _____ on Ba - by - lon. _____

- gainst the stones, _____ a - gainst the stones. _____
 - venge, re - venge _____ on Ba - by - lon. _____

p *pp* *Più lento* *rit.*

EDITOR'S NOTE

Psalm 137, verse 9 “Blessed shall he be that taketh thy children and throweth them against the stones”, which begins at measure 116, can present difficulty for some in performance in light of today’s societal norms. Alternative text, consistent with the meaning expressed in the Psalm text, is provided. (*italicized*).



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