"Haply I may remember, And haply may forget": The Doubled Nature of Intertextual Genre Relationships in Samuel Coleridge-Taylor's *Six Sorrow Songs, Op. 57*

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Abstract

In 1904, Black British composer Samuel Coleridge-Taylor published six songs from the œuvre of white British poet Christina Georgina Rossetti, only a few months after reading W.E.B. Du Bois' groundbreaking work *The Souls of Black Folk* (1903). This seminal book included a chapter called "Sorrow Songs" devoted to discussing slave songs. It also introduced the concept of double-consciousness to describe how Black people, see themselves through the lens of the white society. This point of view creates a sense of doubleness in their identity and recognition of self. The songs that Coleridge-Taylor composed, which he titled *Six Sorrow Songs, Op. 57,* address themes of love, death, and spirituality. Coleridge-Taylor grouped these art songs under the title "Sorrow Songs"—showing a connection to Du Bois' work and its influence. This fusion of art song and slave song opens up room for examinations of cross-genre relations, which highlights complexity of meaning and textual changes when interpreted and performed—revealing a "doubledness" to the composition in this time in the composer's life.

Serge Lacasse's (2018) model for intertextuality offers a framework for considering the cross-genre relations that emerge in this song cycle. The concepts of architextuality, transfictionality, and polytextuality from his model are particularly relevant in this cycle, as they account for inter-genre relationships, fictional elements of the story (including speakers and the setting), as well as the overall compilation of the songs, respectively. Drawing this model together with scholarship on Sorrow Songs, this thesis focuses on the emergence of "Sorrow Songs" at this pivotal moment in the composer's life, which will enable the consideration of the intertext of Western classical and African slave songs in this composition as well as the creation of a story in this musico-literary hybrid. Context is critical to this discussion so his trips to the USA, personal experiences, the socio-political events of the time, and the encounter with the

influential Black figures will be discussed to understand how this song cycle reshaped Coleridge-Taylor's musical path. Intertextual analysis of this song cycle reveals a sense of double meaning in *Six Sorrow Songs, Op. 57,* where one clearly sees Du Bois' concept at work in the life of the composer living as a Black man in a white society, in his music combining Western classical and Sorrow Song genres, in the medium he chose to write for, a singer and a pianist, and in setting spiritual/religious poetry written by a white poet to these romantic songs.

Résumé

En 1904, le compositeur britannique Noir Samuel Coleridge-Taylor a publié six chansons tirées de l'œuvre de la poétesse britannique blanche Christina Georgina Rossetti, quelques mois après avoir lu l'ouvrage révolutionnaire de W.E.B Du Bois, *The Souls of Black Folk* (1903). Il introduit le concept de double conscience pour décrire la façon dont les Noirs se voient à travers le prisme de la société blanche. Ce point de vue crée un sentiment de dédoublement dans leur identité et leur reconnaissance de soi. Ce livre fondateur comprend un chapitre intitulé « Sorrow Songs » (chants tristes) consacré à l'étude des chants d'esclaves. Les chansons de Coleridge-Taylor, qu'il a intitulées *Six Sorrow Songs, Op. 57*, abordent les thèmes de l'amour, de la mort et de la spiritualité. Coleridge-Taylor a regroupé ces chansons sous le titre de « Sorrow Songs » - un genre de chants d'esclaves africains—montrant un lien avec l'œuvre de Du Bois et son influence. Cette fusion du chant classique à celui des esclaves ouvre la voie à l'étude des relations entre les genres, ceci permet de mieux comprendre la complexité de sens et les changements textuels lorsqu'ils sont interprétés et joués.

Le modèle d'intertextualité de Serge Lacasse (2018) offre un cadre pour considérer les relations entre les genres qui émergent dans ce cycle de chansons. En m'inspirant de son travail, je discuterai d'abord de l'architextualité en me référent aux relations entre les genres, puis j'aborderai le sujet de la transfictionnalité en analysant la narration fictive telle que l'histoire, les locuteurs et le cadre, pour enfin discuter de la polytextualité en examinant des chansons tirées de ce modèle intertextuel et à la compilation de chansons respectivement dans ce cycle. En m'inspirant fortement de la recherche sur les « Sorrow Songs », ma recherche portera sur l'émergence des « Sorrow Songs » en à ce moment crucial de la vie du compositeur. Ceci permettra de mieux saisir l'intertexte du classique occidental et des chansons d'esclaves africains

dans cette composition ainsi que la création d'une histoire dans cette combinaison musico-littéraire. J'aborderai également ses voyages, ses expériences, les événements sociopolitiques de l'époque et les artistes noirs influents afin de comprendre comment le parcours musical de Coleridge-Taylor a été influencé par son environnement dans son désir d'unir musique et littérature. Le résultat de cette recherche est l'émergence d'un sentiment de double sens où l'on voit clairement ce concept à l'œuvre dans la vie du compositeur vivant en tant qu'homme Noir dans une société blanche, dans sa musique combinant les genres classiques occidental et chanson de chagrin, dans le médium pour lequel il a choisi d'écrire, une chanteuse et une pianiste, et dans le fait de mettre une poésie spirituelle/religieuse écrite par un poète blanc sur ces chansons romantiques.

ابسترکت

در سال ۱۹۰۴، آهنگساز سیاه پوست بریتانیایی ساموئل کولریج-تیلور، شش آهنگ منتشر کرد که تمامی برگرفته از متن شعرهای شاعر سفید پوست بریتانیایی کریستینا روزتی بود. انتشار این آهنگها چند ماه پس از مطالعه ی کتاب بنیادینی به نام «روح مردم سیاه» نوشته ی ویلیام ادوارد بوگارت دووبویس در سال ۱۹۰۳ بود. فصلی از کتاب دووبویس با عنوان غم آهنگ (Sorrow Songs) شامل مباحثی درباره آهنگ های برده داری بود.

دووبویس همچنین مفهوم خود آگاهی دوگانه را مطرح کرد که توصیفی از نحوه ی مشاهده خود (افراد سیاه پوست) از دید جامعه سفید پوست است. این خود آگاهی دوگانه برای سیاه پوستان باعث ایجاد حس دوگانگی در هویت و شناخت خود می شد.

کولریج-تیلور این شش آهنگش را غم آهنگ نامید (*Six Sorrow Songs, Op. 57*) که شامل موضوعات عشق، مرگ و معنویت است. انتخاب او برای نام گذاری این شش آهنگ احتمال تاثیر پذیری او را از اثر دوو بویس نشان می دهد. با تلفیق آهنگهای کلاسیک و آوازهای برده داری، این مجموعه فضایی را برای بررسی روابط بین این دو ژانرها باز می کند که اجرا و تفسیر آن باعث تغییراتی در متن اصلی و پیچیدگی معنایی آن می شود.

سرژ لاکاس (۲۰۱۸) مدلی را برای توصیف روابط بینا متنی ارایه داد. این مدل، چارچوبی را برای روابط بین ژانری توصیف می‌کند. برگرفته از مقاله لاکاس، این پایان نامه پژوهشی روابط بین ژانری که در این شش غم آهنگ کولریج-تیلور پدیدار می شود را بررسی می کند. مبحث آرکی تکسچوالیتی (با اشاره به روابط بین ژانر ها)، ترانس فیکشنالیتی (با اشاره به روایت داستانی مانند سخنرانان و محیط)، علاوه بر پالی تکسچوالیتی (به ترتیب تدوین آهنگ ها) بررسی خواهد شد .

این پایان نامه پژوهشی، برگرفته از تحقیقات پیشین در Sorrow Songs است. نحوه پدیدار شدن Sorrow Songs در این نقطه محوری از زندگی آهنگ ساز، مرا قادر می سازد که بینا متنی آهنگ های کلاسیک غرب و برده داری نسل آفریقایی را در این مجموعه مورد بررسی قرار بدهم. این بررسی منجر به خلق روایت های تازه ای در این ترکیب موسیقی-ادبی می شود. من همچنین درباره سفر ها، تجربیات، رویداد های سیاسی اجتماعی آن زمان و هنرمندان تاثیرگذار سیاه پوست صحبت خواهم کرد تا بفهمم چگونه مسیر موسیقی کولریج-تیلور با این مجموعه آهنگ تغییر شکل داده است. در نتیجه ی این تحقیقات، معنای مضاعفی در جنبه های مختلف زندگی و آثار او پدیدار می شود که به شرح زیر است :

آهنگساز، مردی سیاه پوست است که در جامعه سفید پوست زندگی می کند. همچنین، در موسیقی کولریج-تیلور ترکیبی از ژانرهای کلاسیک غربی و غم آهنگ مشاهده می شود. به علاوه، قالب بیانی که او برای آهنگ سازی انتخاب کرد، برای یک خواننده و یک

پیانیست بود. سرانجام، او شعر های معنوی - مذهبی که توسط یک شاعر سفید پوست سروده شده بود را به آوازهای عاشقانه تبدیل کرد.

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The additional assistance provided by the University of Ottawa's history professor, Lotfi Ben Rejeb in 2019 led me to read books by W.E.B. Du Bois, poems by Paul Laurence Dunbar, and other resources shedding light on the history of slavery. Professor Rejeb introduced me to Du Bois' *The Souls of Black Folk* book, which proved to become a key piece in the story of Coleridge-Taylor and his composition of *Six Sorrow Songs, Op. 57.*

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Introduction

> "What Brahms has done for the Hungarian folk-music, Dvořák for the Bohemian, and Grieg for the Norwegian, I have tried to do for these Negro Melodies."
>
> Samuel Coleridge-Taylor (qtd. in Carter 1984, 133)

British composer Samuel Coleridge-Taylor inscribed these words in the preface to the score for his 1905 composition *Twenty-Four Negro Melodies,* Op. 59, expressing explicitly his wish to be remembered as the African composer who drew on and honoured Black folk culture in his music (Carter 1984, 133). In 1904, Coleridge-Taylor made his first visit to the United States, an experience that motivated in him a heightened interest in Black history. Following this visit to America in the fall, Coleridge-Taylor composed the substantial portion of his African-inspired compositions and deliberately set out to introduce Black music and literature into the British contemporary art scene (Green 2011). The first Black composer to have had an internationally acclaimed piece of music—*The Song of Hiawatha, Op.30*—with significant contribution to Western classical music as a prolific composer, Coleridge-Taylor's fame, legacy, and contributions to the development of classical vocal music of the Romantic era have been under-recognized, if not entirely ignored. (Self 1995).

In1904, Coleridge-Taylor published thirteen sets of compositions, eight of which were vocal compositions. These compositions include "Ah, sweet, thou little knowest," "Eulalie," "Love's Questioning," *Six Sorrow Songs, Op. 57*, "The Eastern Morn," "The Shoshone's Adieu," *Three Song Poems, Op. 50, Five Choral Ballads, Op. 54* (Carr 2005). Out of these songs, both

Five Choral Ballads, Op.54 and *Six Sorrow Songs, Op. 57* reference slavery: the texts of the ballads are about slavery, while the cycle includes musical elements of slave songs. These two compositions set the composer on the path to exploring his African heritage through art. *Six Sorrow Songs, Op. 57* composed in the same year as his first visit to the USA, and published five months before his trip, will be the focus of my research.

In early 1904, Coleridge-Taylor read one of the most important works by the scholar and social activist W. E. B. Du Bois: *The Souls of Black Folk* published in 1903. W.C. Berwick Sayers (1915, 149), the composer's first biographer, noted that Coleridge-Taylor referred to Du Bois' 1903 book as "the greatest book he had ever read." In *The Souls of Black Folk,* Du Bois dedicates a chapter to Sorrow Songs,[1] which was the first instance this term was used to refer to slave songs (Cuney-Hare 1936). In June of 1904, Coleridge-Taylor published *Six Sorrow Songs, Op. 57* (Sayers 1915; Thompson 1994). Although it is unclear when exactly the composer composed this cycle, the publishing history has direct links to the time during which he was learning more about social injustices, before his first trip to the USA.

Beyond the obvious connection to Du Bois's work through the title of the cycle, there seems to be a deeper, more philosophical connection to the text within Coleridge-Taylor's work of this period. In *The Souls of Black Folk,* Du Bois introduced the concept of "double-consciousness." He writes (1903, 4):

> After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world,—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this

[1] Sorrow Songs will be spelled with capital letters throughout the thesis, following the convention employed by Du Bois in his book *The Souls of Black Folk* (1903).

> double-consciousness, this sense of always looking at one's self through the eyes of the others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness,—an American, a Negro; two souls, two thoughts, two unreconciled striving; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.

These words rang true for Coleridge-Taylor as a Black man navigating his life and career in a white society in the UK. This sense of doubleness was not only present in his identity, however, it also emerged in his compositions as he started bringing African musical idioms into his Western classical music. *Six Sorrow Songs, Op. 57* is one example of this fusion—the doubled nature of combining two musical traditions. Coleridge-Taylor, a Black British composer, selected poetry written by a religious, white, female poet, and then grouped them in a collection that he entitled "Sorrow Songs"—a title referencing the genre of African slave songs. Like Brahms, Dvořák and Grieg (whom the composer explicitly named as influences), Coleridge-Taylor used his art to honour Black folk idioms, but he did so through the poetry of a middle-class white, female poet. This context opens room for questions of cross-genre and cross-racial examination. The cryptic language in the poetry allows for many interpretations to emerge, especially when set to music. These poems have spiritual and religious undercurrents, but Coleridge-Taylor used them romantically and dedicated this cycle to his wife. This is another aspect where a sense of doubleness emerges.

What emerges through this composition is a sense of Du Bois's double-consciousness. Not only is there a doubleness in the music genres incorporated into this song cycle and the choice of poetry, but the medium he chose to compose in (a song) has its own sense of doubleness in two ways: a song mixes music and text in a unified work, but also these songs require two players to

perform them—a singer and a pianist who bring their own unique interpretations and sense of musical interplay into these songs. The doubleness, then, emerges in various readings of the composer's life and of the cycle:

1. Coleridge-Taylor's identity as a Black British composer living and working in white circles;
2. The mixing of Sorrow Song and art song genres;
3. Duality of interpretations appearing in the poems and the music accommodating these different interpretations through the use of different tonalities, rhythms, and styles;
4. The choice of poetry with religious undercurrents and setting them into romantic songs,
5. The medium of song that combines text and music; and
6. The arrangement of the songs, which includes two performers: a singer and a pianist.

The goal of this thesis is to draw attention to the cross-genre borrowings between Western classical music and the Sorrow Song genre (slave songs) in *Six Sorrow Songs, Op. 57.* The exploration of the term Sorrow Song as it relates to this cycle has never been discussed before in musicological discourse. In addition, the intertextual relationship of the two genres in this song cycle has remained unexplored in Coleridge-Taylor scholarship. As part of my analytic work, I am also interested in the text-music relationship in Coleridge-Taylor's *Six Sorrow Songs, Op. 57.* I aim to explore the meaning of texts in their new context as the musico-literary hybrid (the composition) provides a new layer of meaning to that of just the literary medium (the poem). I will discuss the local details of contrast and opposition that arise because of the text-music construction of these songs to further expand on the idea of doubled meaning present in this cycle. I am interested in the ways in which textual meaning is created when poems are set to

music in general, and in this context specifically. The poems in this cycle were taken from the *œuvre* of white British poet Christina Georgina Rossetti (1830-1894).

Drawing on Serge Lacasse's (2018) model of transphonography, adapted to this setting, the concept of intertextuality will be used to understand genre borrowings from Sorrow Song and art song genres. Analytic techniques from literary and music theory will provide a foundation for analysis of the poetry and the musical setting. This analysis will enable me to establish a storyline within the songs as well as to investigate issues regarding narrative as they relate to my choice of theoretical framework by Serge Lacasse (2018) in transfictionality to expand a point of departure for analysis of performance interpretations. I will also consult historical sources to put these songs within a socio-historical and cultural context to help us understand how Coleridge-Taylor responded to the historical events around him through his music at the turn of the twentieth century.

Musicologists have explored some compositional and African aspects of Coleridge-Taylor's music, but most of these writings center around his instrumental works (Batchman 1977; Thompson 1981/1994; Snyder 2017; Ottoni do Rosario 2018). The few scholars interested in his vocal and choral compositions have never discussed *Six Sorrow Songs, Op. 57* (Carter 1984; Marshall 2012; Jali 2013; Robles 2014). This research will be the first to analyze *Six Sorrow Songs, Op. 57,* and to consider the context of its composition and the significance of Black musical heritage on the musical setting of Christina Rossetti's poems in musicological discourse.

0.1. Objectives and Research Questions

This thesis aims to analyze Coleridge-Taylor's *Six Sorrow Songs, Op. 57,* and how he combines elements of two music genres (art song and Sorrow Song) to connect his classical training with

his African heritage, which will result in a text-music analysis to better understand how the text and the music complement, challenge, or match each other's narratives. With intertextuality as the guiding concept, I will investigate the cross-genre borrowings from African folksongs, known interchangeably in the literature as spirituals[2], slave songs, Sorrow Songs, or African/negro spirituals. I will then be able to discuss the genre fusion within this cycle. My research questions are comprised of the following:

1. Did Coleridge-Taylor use musical idioms of the Sorrow Song genre in *Six Sorrow Songs, Op. 57* song cycle?
2. How did his experiences in the year 1904 and his planned USA trips influence the composition of this cycle?
3. How does the meaning of Rossetti's poetry change when put into this musical setting?
4. What new ideas emerge from the musical setting?
5. What agreements and disagreements in meaning emerge between poetry and music?
6. How does the idea of double meaning underlie these songs?

Each of the six songs that Coleridge-Taylor sets is a lyric poem—poems that generally do not contain narrative, but rather are expressions of subjective emotion. However, the concept of "narrative" is integral to this thesis, which is concerned with the idea that each poem in the cycle has the potential to tell a tale and play a role in relaying an overarching narrative in the larger sequence (the song cycle). In this way, the songs build a narrative out of those individual lyric utterances (the poems), particularly after the poems are set to music. Alfano's (2011) dissertation enable me to learn more about lyric poems, and how they can have a narrative at their core.

[2] The word "spirituals" has been spelled in different ways in Sorrow Song scholarship – appearing both with a capital and without. This thesis will spell spirituals without a capital letter.

Coleridge-Taylor was an important figure for England for a variety of reasons as mentioned in my introduction. Firstly, he was the first Black composer to have had an internationally acclaimed piece of music: *The Song of Hiawatha, Op. 30*. Secondly, he was invited to conduct the US Marine band, which was uncommon at the time in the USA's segregated society. It also seems he was the very first Black student admitted to the Royal College of Music (RCM). His encounters with important African American political figures in the USA awakened his sense of curiosity to learn more about his own cultural heritage and, in general, issues of race (Green 2011). With his fame, engagement with the Pan-Africanism movement, and as the very first Black composer to have introduced spirituals to the British classical music scene of the twentieth century, he gained the admiration of many persons of colour in both England and the USA. Some scholars even believe that Coleridge-Taylor was one of the first composers to have introduced spirituals to the American music landscape. For example, Willie Frank Strong (1994, 21) writes: "Indeed, the initial American efforts to incorporate spirituals into art music settings were inspired by the work of two European composers: the Czech composer Antonin Dvořák (1841-1904) and Afro-English composer Coleridge-Taylor (1875-1912)." However, this does not seem completely accurate because before the two composers mentioned above, Henry (Harry) T. Burleigh (1866-1949) and the Fisk Jubilee Singers (founded in 1871) introduced spirituals to wide audiences (Ward 2000). Burleigh sang some spirituals to Dvořák as a young music student and provided the composer with spirituals' melodies for his *New World Symphony* (Sayers 1915, 161; Walker 1979, 62; Snyder 2017). Although Coleridge-Taylor's works are slowly but surely finding their way into concert programs, it is disheartening that Coleridge-Taylor, an influential composer, is unjustly forgotten and left out of music history textbooks.

0.2. Chapter Outline

This thesis will begin with a chapter on Coleridge-Taylor's life discussing his upbringing, musical training, and journey into racial and social awareness. Important events of his life such as his admittance into the RCM possibly as the first student of colour, his performance with an all-white orchestra in the USA, and his trips are discussed to understand the double meanings surrounding his identity and music, which take shape by examining the contexts of double-consciousness in his life and how this had an impact on his music. This will be followed by a review of literature about Coleridge-Taylor, which introduces biographical works written by the composer's family and friends as well as works by scholars. Several discrepancies in the literature regarding events in his life are identified, some of which relate to the period studied in this thesis. Some musicologists and musicians have analyzed Coleridge-Taylor's compositions, but most of them focus on his instrumental works, his compositional techniques, and contexts of the works. This chapter concludes with a review of literature discussing Rossetti's poetry to better understand themes, settings, and messages in her writings.

Chapter two focuses on theoretical framework and methodology. Drawing from Serge Lacasse's (2018) model for intertextual analysis, this chapter defines the framework guiding my analysis, which aims to highlight intertextual relations of the songs in the cycle and the Sorrow Song genre. This section includes definitions of key concepts related to the intertextual nature of the cycle, including the genres of art song, song cycle, and Sorrow Song, which are offered to set the foundation for understanding the inter-genre connections emerging in the cycle. In the Sorrow Song section, cultural origin, role, and musical elements of the genre are discussed extensively. The methodology section outlines the ways in which this project took shape as well as the approaches in research, analysis, and criticism in the two categories of poetry and music.

The final chapter includes the analysis of the six songs starting with poetry and then moving on to the musical analysis of each song separately. The relationship of the music to the text is discussed extensively to fully engage with the ways in which I see Coleridge-Taylor's music agreeing, disagreeing, or challenging the textual material. The many complex layers in each song are put under investigation and the doubled meaning surrounding and within each song and text is examined to better understand how the sense of duality takes shape in the music. Throughout each song and in conclusion, suggestions for interpretation are offered to help performers bring these songs to life on stage.

Chapter 1. Samuel Coleridge-Taylor in Context and Literature Review

> "I am always a happy man, I want to be nothing else than what I am—a musician."
>
> Samuel Coleridge-Taylor (qtd. In Walmisley 1943, 61)

Samuel Coleridge-Taylor, a British Black composer, grew up in London and studied classical music at the Royal College of Music (RCM). Through his trips and professional musical engagements in the USA, he learned about historical and systematic inequities in that society after which he used African folk idioms in his compositions to redefine his artistic persona and to honour the voice of his people. His life is a story of perseverance and breaking boundaries in a space weighed down by racial prejudices.

It is crucial to understand Coleridge-Taylor in the context of the English Musical Renaissance, which was a movement at the end of the nineteenth and beginning of the twentieth centuries with lead figures who aimed to define English nationalism in music and to write English music inspired by those nationalistic ideas. Many of the leading figures in this movement were mentors at the RCM including Coleridge-Taylor's composition teacher, Charles Villiers Stanford. It is apparent that Coleridge-Taylor was fostered by individuals who were key in initiating both the English Musical Renaissance and the RCM (Pirie 1979; Hughes and

Stradling 2001; Eatock 2010). Phyllis Weliver's (2011) scholarship demonstrates how much liberalism is featured within this set. Their support of Coleridge-Taylor was aligned with this political and ideological stance.

1.1. Sketch of a Life

British composer and conductor Samuel Coleridge-Taylor was born in London, England in 1875. His mother was an avid poetry reader, through whom Coleridge-Taylor also developed a love for poetry reading. He was named after the poet Samuel Taylor Coleridge (1872-1834), as he himself told a close friend who became his first biographer (Sayers 1915, 2). His family called him by his middle name—Coleridge, and as the composer's half-sister Marjorie Evans (1986, 34) recalls, a publisher's spelling error was the reason for the hyphenation of his middle and last name in 1899-1900. Coleridge-Taylor continued to use this hyphenation.

Coleridge-Taylor was the son of a white British woman named Alice Taylor (maiden name Holmans) and a Creole doctor named Daniel Peter Hughes Taylor. Living as a Black individual in a white family and society with the dual identity of African British proved challenging with the social and racial issues at the time. Although Green (2011, 7) mentions that no marriage registration has been located, his first biographer, Sayers (1915, 2) notes that the parents arranged for a secret marriage. Green (2011, 6) also believes that Coleridge-Taylor never met his father, but Thompson (1994, 1) and Sayers (1915, 2-4) have both suggested that Dr. Taylor lived with his wife and son for a year. Alice assumed her son's biological father's family name and raised Coleridge-Taylor as a single mother with the help of her father Benjamin Holmans and his wife Sarah. It is believed that Daniel Taylor met Alice while he was studying medicine in England. After receiving his qualification as a Member of the Royal College of Surgeons, Dr. Taylor opened a medical practice in Croydon. However, because of a general

distrust in Black medical professionals amongst the white population, Taylor suffered financially and returned to Sierra Leone (Green 2011, 6).

British historian David Olusoga's documentary work is integral to understanding the social systems into which Coleridge-Taylor was born. His 2015 documentary *Britain's Forgotten Slave Owners* sheds light on the complex legacies of slavery after the emancipation in the 1830s in England. After emancipation, the British government compensated every slaveholder based on the number of slaves they owned. This created the first, but the second biggest bailout in British history, which freed Black men and women had to pay for, through each paycheque. Contrary to the popular belief that only rich white men were slaveholders in England, Olusoga discovered that many of the slaveholders were middle-class people and white widows, whose white husbands bestowed slaves to them through their wills. Although many Black individuals took political, public, and religious positions between 1865 and 1877 (Walker 1979, 79-82), slave ownership had been so widespread all over Britain so that even following their emancipation, the Black population was still marginalized, mistreated, and belittled. Coleridge-Taylor was born into this social system, just forty-five years following emancipation.

1.1.1. Musical training

Coleridge-Taylor's grandfather, Benjamin Holmans gave his grandson a violin and taught him some basics of the instrument as the composer himself told the *Musical Times* in 1909 (Sayers 1915; Green 2011). In a time when people of colour had service jobs and were living a difficult life (Kaufmann 2013), growing up learning music was not common in a field traditionally dominated by white students and instructors. Coleridge-Taylor entered the St. George's Presbyterian church as a chorister in 1888 and was only thirteen years old when his talents first piqued the interest of the choirmaster, Herbert Walters. Walters offered financial support to

Coleridge-Taylor and had an interview directly with Sir George Grove, the director at the RCM at the time so that Coleridge-Taylor could pursue violin at the music establishment in 1890 (Sayers 1915; Green 2011). From that interview, it seems that Coleridge-Taylor was the first-ever Black student admitted to this historically white academy (Sayers 1915; 16). It is thus clear that the Black composer grew up in a privileged space of whiteness.

At the RCM, Coleridge-Taylor immersed himself in his studies. In addition to violin and traditional music theory and history courses, he worked on improving his piano skills and learned to play the clarinet from his friend Charles Draper. He enjoyed learning theory from age ten, and by his third year of studies (1893), Coleridge-Taylor's instructors recognized the young man to have exceptional musical skills, although Sayers (1915) notes that he did struggle with some classes during his studies. In 1893, moving to composition seemed like a natural choice for him considering his immense interest in theory and his piano skills. Shortly after, he received a scholarship as a distinguished music student, and won one of the nine open scholarships (Thompson 1994, 3; Green 2011, 29). Coleridge-Taylor studied alongside many musicians who became some of England's most renowned and celebrated composers in the twentieth century, including Gustav Theodore Holst (1874-1934), Ralph Vaughan Williams (1875-1998), and John Ireland (1879-1962). They were acquainted with each other through their school, but there is no mention in the literature that Coleridge-Taylor had been close friends with them. While a senior composition student in 1893, some of Coleridge-Taylor's compositions were performed publicly, including his Sonata for Clarinet and Piano in F minor, and Nonet in F minor, both works remain unpublished in 2021. In 1898, the Three Choirs Festival, one of England's most prestigious musical engagements that remains so today, invited the composer to write a short orchestral work on the recommendation of Sir Edward Elgar (Sayers 1915; Green 2011). Coleridge-Taylor

wrote his *Ballad in A Minor* (1898) for the festival, which was well-received by the audiences. Sayers (1915) believes the immense fame as a result of such a short composition has happened to very few people before. Coleridge-Taylor was then invited to conduct the *Ballad* at the esteemed Crystal Palace, a symbol for the renaissance of English music, as noted by Sayers (1915, 56). Throughout his studies, Coleridge-Taylor wrote music that was influenced mainly through his training as a classical performer and composer. At this point in his development, Coleridge-Taylor's music did not yet display the influence of his African heritage. Although Thompson (1994) notes that Coleridge-Taylor was experimenting in his compositions at this point in his education, there is little information about whether any of his school compositions displayed influences of his African heritage. As Coleridge-Taylor literature reveals (Sayers 1915; Carter 1984; Thompson 1994; Self 2001; Cook 2007; Green 2011), at this time (by 1895), he had little (if any) exposure to musical traditions outside of this white, Euro-centric male canon. His incorporation of African American literature and African musical idioms would become an artistic feature that he would turn to regularly in the years after his graduation.

During his time at the RCM, Coleridge-Taylor met a pianist and singer six years his senior named Jessie Walmisley, with whom he developed a romantic relationship. Walmisley had been looking for a violinist so she could practice Schubert duets. Her teachers suggested Coleridge-Taylor, so she went to his house to propose the rehearsals, and that is how their acquaintance started. Jessie Walmisley (1869-1962) was a white woman, born to upper-middle-class parents Walter and Emma Walmisley. Her father was a banker in London and her mother was a music teacher (Kay 2001). Walmisley and Coleridge-Taylor married in 1899, despite her parents' initial disapproval of the match. Although not illegal, inter-racial marriage was not encouraged in the late 1890s in England (Thomas 2014) and was certainly not supported by her

parents. Walmisley (1943) remembers receiving threats, as well as attempts to force her and Coleridge-Taylor to end their courtship. The composer asked for the blessing of Walmisley's father for her hand in marriage, but later he told Walmisley: "I was kicked out of the house" by the son-in-law (qtd. In Walmisley 1943, 21). His love letters are buried with him, and because of this, there is little documentation of Walmisley and Coleridge-Taylor's courtship and marriage, except for the published recollections by his wife, close family, and his first biographer. Coleridge-Taylor and Walmisley had two children, a boy named Hiawatha and a girl named Gwendolen (later Avril). By published accounts (Sayers 1915; Green 2011), they spent their short time together happily and in a musical family.

1.1.2. African heritage and trips to the USA

A series of events ignited in Coleridge-Taylor a heightened interest in Black history and culture. Coleridge-Taylor's world changed in 1897 when he met influential Black American poet Paul Laurence Dunbar (1872-1906), who was traveling in London, England (Green 2011). Green (2011, 40) believes that the young composer sought out Dunbar in person to ask his permission to set some of his poems to music. Thompson (1994, 4) suggests the exact opposite is true, that it was Dunbar who sought out the composer. In any case, the resulting work was *African Romances, Op.17*, a cycle of seven songs on themes of companionship, the will to survive, and nature. This was Coleridge-Taylor's first work to incorporate elements of African American literature (Banfield 2001)—an artistic feature that he would turn to more steadily in later years.

Three years later, Coleridge-Taylor attended the First Pan-African Conference in London, an event aimed at uniting individuals of African descent to demand equal rights. This was perhaps one of the most critical events in his early career. During the three-day conference, Black people from all over the world gathered to discuss several topics, such as racial

discrimination, rights, racial problems in the USA, and the history of African people. As a result of the conference, Queen Victoria began looking into the impact of labour laws, rules governing property, and business ownership of Black people in South Africa and Rhodesia (Geiss 1974; Sherwood 2011). Several influential figures attended this conference, including Henry Francis Downing, W.E.B. Du Bois, John Archer, and John Aleinder. This is where Coleridge-Taylor met and became acquainted with W. E. B. Du Bois. Researcher and activist, Du Bois wrote some of the most powerful books on African rights, including *The Souls of Black Folk* (1903), *Darkwater: Voices from Within the Veil* (1920), and *Dusk of Dawn* (1940). The pair kept correspondence over the years and became so close that Du Bois devoted one chapter of *Darkwater: Voices from Within the Veil* to the composer after his death. Coleridge-Taylor noted that Du Bois' 1903 book was "the greatest book he had ever read" as Sayers (1915, 149) remembers the composer telling him with enthusiasm in early 1904. Earlier in 1903, and because of his increasing interest and involvement with the music of his Black heritage, the composer was asked to write a book on Black music, which he never started (Sayers 1915). Although Green (2011, 130) believes the book materialized as *Twenty-Four Negro Melodies, Op. 59* in 1903.

The Pan-African Conference in 1900 set Coleridge-Taylor on a new path in his career. In the years following this historic event, he embarked on three trips to the USA (in 1904, 1906, and 1910), where he met and became friendly with even more African American figures involved in the civil rights movement. Coleridge-Taylor's compositional skills were greatly admired in the United States. As his popularity grew, so did the number of ensembles that came to know and perform his music. One such ensemble devoted to the performance of his music was the Samuel Coleridge-Taylor Choral Society in Washington, DC (discussed below). This choir

was founded by the enthusiasm of Mammie Hilyer in 1901, the wife of the activist and lawyer Andrew F. Hilyer (Green 2011). Following this visit to the USA, Coleridge-Taylor composed a substantial portion of his African-inspired compositions and deliberately set out to introduce Black music and literature into the British contemporary art scene (Green 2011).

Coleridge-Taylor's time in the USA was creatively productive as well. The US Marine Band (which later became an orchestra with the addition of string instruments) invited the composer to the USA in 1904 to conduct them in a concert featuring his most famous composition, *The Song of Hiawatha, Op. 30* (McGinty 2001). This event is notable not just because it was a performance of his music on American soil, but also because it was not a common practice in a socially segregated USA to have a Black conductor conduct a prolific all-white band (Kaufmann 2013). The two-day concert was referred to as The Coleridge-Taylor Festival (Sayers 1915, 161). During this trip, he became even more familiar with and collaborated in performances with the composer Henry T. Burleigh, who was the solo baritone at the first night of the concert mentioned above. In addition, Coleridge-Taylor met President Roosevelt and was invited to the White House on the same trip. The admission of a Black artist in the White House for an occasion that included dining with important figures was extremely significant for the time as only the most renowned public figures in white circles would have such an offer. The President's lodgings had hosted famous composers, such as Jean Sibelius (1865-1957) and Sergei Rachmaninoff (1873-1943) in the past (Kaufmann 2013). During this trip, the composer also met political advisor and race spokesman Booker T. Washington (1856-1915) who wrote the preface to the composer's *Twenty-four Negro Melodies, Op. 59* in 1905. The composer enjoyed his interactions with Washington, his story of life, and his accomplishments, but Coleridge-Taylor disagreed with him on some political views and aligned

himself with Du Bois' approach to freedom for all races (Sayers 1915). In his final two trips to the USA, Coleridge-Taylor continued to perform and conduct his own compositions including performances with the Samuel Coleridge-Taylor Choral Society. At the request of Carl Stoeckel (whom he had met at the White House in 1904), Coleridge-Taylor performed at the Norfolk festival (which was associated with Yale University) in Connecticut in 1910. At the festival, he accompanied choirs and solo singers at the piano in his own compositions (Green 2011; Banfield 2013).

Throughout his travels in the USA, Coleridge-Taylor became attuned to a system of racial segregation and began using his creative platform to advocate for equal rights. Upon his return to England following his first visit, Coleridge-Taylor was urged to connect with his fellow Black artists and to become acquainted with Sierra Leoneans (Rognoni and Barry 2017). Coleridge-Taylor learned about Black history in England and the United States and developed a strong sense of African heritage in his quest to redefine his personal and creative identity through his encounters with important figures on these trips (Sayers 1915; Green 2011). Like many other Black artists and social activists, Coleridge-Taylor began using his art as a vehicle for challenging social structure and demanding equal rights for Black and other minority populations (Cook 2007). It is important to note that he was still tokenized as a Black prolific composer within an almost exclusively white musical context. As a Black musician, composer, and conductor travelling in predominantly white musical circles, he experienced racism of the white supremacist system in which he studied and worked. At the same time, he broke many important barriers. Through his friendships and involvement in civil rights groups and events (predominantly those in the USA), he developed an important musical platform through which he honoured Black musical traditions. Sayers (1915, 12) notes that his choirmates at a young age

set his hair on fire "to see if it would burn." His composition professor, Charles Stanford, saw how a few students made inappropriate remarks to the composer, after which the teacher took him aside and asked him to ignore the remarks as he reassured the composer of his superior skills in music (27). Sayers also recounts an interaction that occurred when Coleridge-Taylor was conducting an ensemble: a musician in the ensemble referred to Coleridge-Taylor as Black, when a female student stepped in to say, "Please don't call Mr. Coleridge-Taylor [Black]; he is only [Black] on outside" (71). These are just a few examples of the micro-aggressions that Coleridge-Taylor endured as a student, which have been recounted directly in the sources about the composer. It is certain that he faced racism in different ways as he navigated spaces of whiteness in school and work.

In 1912, at the young age of thirty-seven, Coleridge-Taylor suffered a fall at the train station. He was then diagnosed with pneumonia and died four days later. Many of his friends and acquaintances believe that his fall and early death were a result of overworking. He led a life with no rest until his death. At his funeral, the second song from *Six Sorrow Songs, Op. 57* called "When I am dead, my dearest" was performed (Sayers 1915, Green 2011). His wife (1943, 60) recalls her husband conducting an imaginary orchestra just minutes before his death.

1.1.3. Musical Style

Coleridge-Taylor's style of composition has been compared to that of Antonín Leopold Dvořák's with respect to themes, treatment of variations, and the sense of lyricism (Batchman 1977; Green 2011). A noteworthy connection between the two composers is their interest in and use of folk tunes and African American melodies. In 1901, Coleridge-Taylor wrote a letter to A. F. Hilyer, saying: "Dvořák was my first musical love, and I hope I have received more from his works than from anyone's" (cited in Sayers 1915, 118).

Over the course of his studies, Coleridge-Taylor developed a compositional style that was classical in nature, but following his graduation, he turned increasingly to African folk melodies and non-classical sounds, such as borrowings of African folk tunes and musical characteristics. This change in compositional style and influence emerged at a time in which Coleridge-Taylor was exploring his cultural heritage and learning more about Black history and culture, as well as racial inequities at home and abroad. A sense of doubleness in his own identity started to take shape in some of his compositions. Over time, he turned increasingly to African American themes and African folksong musical idioms. This resulted in several African-inspired compositions, including *African Romances, Op.17* for voice and piano (1897), *African Suite Op. 35* for piano (1899), *African Dances, Op.58* for violin and piano (1904), *Twenty-Four Negro Melodies, Op. 59* for piano (1905), and *Symphonic Variations on an African Air, Op.63* for orchestra (1906). *Dream Lovers* opera, *Op. 25* (1898) was set to the libretto by Paul Laurence Dunbar. Coleridge-Taylor also incorporated Indigenous themes and musical elements in his music, as in his compositions, such as *The Song of Hiawatha, Op. 30* (1898-1900) about a Native American myth (Carr 2005). *The Song of Hiawatha, Op. 30* is his most famous composition built upon the theme of the famous African American spiritual "Nobody Knows the Trouble I've Seen," and was inspired by the Fisk Jubilee Singers after the composer heard their performance of this song in the 1890s in England.[3] The Fisk Jubilee singers (a choral group of former slaves) set out to introduce spirituals to wide audiences (Sayers 1915, 86). The performance of the first part of this work ("Hiawatha's Wedding Feast") performed in London in 1898 conducted by his

[3] Sayers (1915) mentions a concert by the Fisk Jubilee Singers in London just before Coleridge-Taylor wrote his *The Death of Minnehaha* (1899). After consulting Ward's (2000) book about the choir, it seems that the last time the Fisk Jubilee Singer travelled to the south of England was in 1884, when Coleridge-Taylor was only 9 years old, so it is unclear when and how in the 1890s the composer heard the choir.

composition professor, Charles Villiers Stanford, brought even more attention to this young composer.

1.1.4. Composing Six Sorrow Songs, Op. 57

Six Sorrow Songs, Op. 57, the song cycle analyzed in this thesis, was published in 1904. Coleridge-Taylor dedicated the song cycle to his wife, Jessie Walmisley. As mentioned earlier, Coleridge-Taylor came across Du Bois' book early in the year that he composed the cycle, which he admired, and which he called "the greatest book he had ever read" (Sayers 1915, 149). This book included a chapter on Sorrow Songs. He read this book a few months before his first trip to the USA and then later published and performed *Six Sorrow Songs, Op. 57* (Thompson 1994). Although it is unclear when exactly he composed the cycle—whether it was before, after, or even during his reading of the book, a clear connection between the name of the cycle and Du Bois' chapter on Sorrow Songs points to potential inspirations drawn from the Sorrow Song repertory.

The poems were selected from the œuvre of white, British poet Christina Rossetti (1830-1894), who was the composer's contemporary. The poems he selected address romantic love and the impermanence of time. While it is unlikely that the composer and the poet met, Christina Rossetti was a popular and admired poet, and her poetry was familiar to many students and professors at the RCM. Some of the earliest documented settings of Rossetti's poetry by individuals at the RCM have been traced to Arthur Somervell (1863-1937) and Charles Harford Lloyd (1849-1919), who set Rossetti's poetry in 1888 and 1893, respectively (Ives 2014). Both Somervell and Lloyd were professors at the RCM around the same time that Coleridge-Taylor

was a student.[4] The professors were possibly responsible for introducing Rossetti's poetry to students at the RCM. Coleridge-Taylor himself has set some other poems by Rossetti to music (Carr 2005).[5] Rossetti's poetry was popular amongst RCM students, and Coleridge-Taylor's colleagues set her poetry throughout their studies and careers. Several other student-colleagues of Coleridge-Taylor set Rossetti's poetry later in their studies and throughout their careers, including Ralph Vaughan Williams's "Dreamland" (1898?), "Rest" (1902), "Boy Johnny" (1902), "If I were a Queen" (1902), "Sound Sleep" (1903), and "When I am Dead, My Dearest" (1903); Gustav Holst's "In the Bleak Mid-Winter" (1904); and John Ireland's "Mother and Child" (1918), "What art thou thinking of?" (1924), and "When I am Dead, My Dearest" (1924) (Matthews 2001; Ottaway 2001). It is reasonable to speculate, then, that Coleridge-Taylor became acquainted with her poetry through his professors and colleagues. His own composition and orchestration teacher, Charles Villiers Stanford (1852-1924), also set three Rossetti poems: "The Horses of the Sea," "Ferry Me Across the Water," and "The Summer Nights are Short," all published in 1916. Furthermore, Coleridge-Taylor's mother was an avid poetry reader, and it is entirely possible that he was exposed to Rossetti's poetry at home. Sayers (1915, 45, 97) notes that Coleridge-Taylor himself always read poetry (by the Brownings, Lady Florence Dixie, and many others), then would take long walks to think of the poems more deeply. He often memorized poems and was also interested in poetry with religious sensibility. The biographer (1915, 18) even mentions that the composer would pay careful attention to the accentuation of words, even for the price of disturbing the melodic lines as he was composing songs. Coleridge-Taylor also was an admirer of flowers, so it is no surprise that the poems of Christina Rossetti

[4] Maura Ives (2014) has also identified two settings from students around the same time of Somervell and Lloyd, works by Cecil Forsyth (1870-1941) and Hermann Loehr (1871-1943) in 1893 and 1897.

[5] These settings include, "What can lambkins do?" (1908), "A Birthday" (1909), "A lament" (1910), "Summer is gone" (1911). From 1901 to 1903 Coleridge-Taylor also composed an instrumental work *Symphonic Rhapsody* inspired by and including a quotation from the poem "Echo."

appealed to him. Although the song cycle's six poems were originally published between 1850 and 1875, the first edition of Rossetti's complete poems (*The Poetical Works of Christina Georgina Rossetti, with Memoir and Notes* by William Michael Rossetti) was published in 1904, the year of Coleridge-Taylor's first journey to the USA.

What is most striking about the cycle is the choice of name. Sorrow Songs are chant-like songs sung by the enslaved individuals, which recount their collective suffering. They were sung both while working in the fields and in gatherings as an empowering tool for them to overcome the difficulties of their life and work by focusing on faith and hope. Some were used as coded messages to help the enslaved individuals escape (Walker 1997; Floyd 1997; Kelley 2008) — examples include "Wade in the Water," "Steal Away," "Walk Together Children," and "Michael, Row the Boat A-shore"). Sorrow Songs were taught orally and passed from generation to generation. Most of these songs have elements of the African folksong tradition and praise of God. Secular songs, especially love songs, are less common in this genre (Du Bois 1903, 167-177). Interestingly, despite the fact that Sorrow Songs did not normally address romantic themes of love, these songs of Coleridge-Taylor had elements of romantic love.

What we see happening in the songs from this cycle is the blending of two genres: art song with Sorrow Song—and, by extension, the fusion of "high" (art) and what was at the time referred to as "low" culture. Not only do these genres have different stylistic origins, but Sorrow Songs and art songs differ in terms of their context of performance, social function, and lyrical content. This finding is interesting because such a path in Coleridge-Taylor scholarship has never been explored from a vocal genre-blending point of view. Scholars have talked about his borrowings from spirituals but have yet to explore this borrowing specifically in terms of genre-

blending and this song cycle in particular. This thesis is the first to explicitly connect the title and content of the work, Sorrow Songs, to the genre of slave song.

Not only does this cycle show Coleridge-Taylor's blending styles, but he is also merging genres of different social and cultural contexts in an incredibly important way. Given the moment at which this cycle is emerging in his œuvre, *Six Sorrow Songs, Op. 57* appears at a critical moment in his professional development and could be considered a pivotal step toward his vocal composition style in the final decade of his life and his interest in drawing from new musical influences.

1.2. Literature Review

The following is an overview and description of the existing scholarship on Samuel Coleridge-Taylor, Sorrow Song genre, and Christina Rossetti scholarship. Writings on Coleridge-Taylor include several biographies as well as critical works, which attempt not only to define his unique compositional elements, but also to trace African musical elements in his compositions. The writings on the composer are mainly of a historical nature focusing on his position as a Black composer in a white music scene and his contributions through his incorporation of African musical elements in his compositions to the Pan-Africanism movement that emerged by 1896, mostly post-graduation (Thompson 1994, 77). However, musicological scholarship on Coleridge-Tayler's works is limited. Scholars have focused on specific compositional devices as well as the ways in which he uses African folk melodies or harmonic elements in his works but have largely ignored the presence of these elements in his under-discovered works such as his songs. While this literature is critical for becoming familiar with the composer's life, work, and compositional history, the current scholarship leaves many questions concerning his knowledge

of Black music genres, his specific political stance, and the study of his lesser-known vocal compositions.

Writings on Sorrow Songs are vast and varied, written by musicologists, musicians, scholars, and civil rights activists. Taken together, these writings offer a definition of the elements that contribute to the Sorrow Song genre musically, socially, and historically—each bringing awareness to the genre. As a result, they have articulated the interchangeable terminology when referring to Sorrow Songs, which include spirituals, slave songs, African folksongs, or African/negro spirituals. W. E. B Du Bois coined the term Sorrow Songs (Cuney-Hare 1936) in his 1903 book *The Souls of Black Folk,* after which point many scholars reference him when talking about this term or slave songs in general. This literature provides a foundation for the analytic goals of this thesis, which aims to explore the intertextual connections between Sorrow Songs and the classical art song idiom that form the basis of Coleridge-Taylor's *Six Sorrow Songs, Op. 57.*

Given that the goals of this thesis also include literary analysis, it is important to consider the scholarship on Christina Rossetti. As mentioned above, Rossetti's poetry has been set to music many times, but no musicologists have considered this particular cycle, *Six Sorrow Songs, Op. 57,* from a musical standpoint. The individual poems selected for *Six Sorrow Songs, Op. 57* have been analyzed in terms of theological messages, symbolism, and gender issues in literary scholarship. This literature is invaluable for interpreting the textual meaning of Rossetti's writing when set to music.

1.2.1. Scholarship on Samuel Coleridge-Taylor

1.2.1.1. On Coleridge-Taylor's Biography

Much of the literature on Coleridge-Taylor consists of biographic discussions of his life and career. Coleridge-Taylor's life has been retold by his intimate family members. These writings, though personal and biased, can provide an invaluable account of the composer's daily life, his travels, and his encounters. W.C. Berwick Sayers, the composer's close friend who later became his first biographer, wrote *Samuel Coleridge-Taylor, Musician: His Life and Letters* in 1915, at the request of the composer's wife after Coleridge-Taylor's death. In addition to drawing from memories by the composer's wife, his classmates in the RCM, his students, professors, and acquaintances to paint a picture of Coleridge-Taylor as a person and as a composer, the book also includes the composer's letters to important political figures, patrons, and some other personal correspondences. Nearly thirty years later, the composer's wife, Jessie Walmisley, wrote a biography, *A Memory Sketch, Or Personal Reminiscences of my Husband, Genius and Musician, S. Coleridge-Taylor 1875-1912* (1943), which is a valuable resource on Coleridge-Taylor's daily life and intimate memories. The book also includes a full list prepared by J. H. Smither Jackson of Coleridge-Taylor's compositions, at the end of the book. This list indicates that *Six Sorrow Songs, Op. 57* were published both as a cycle and individually. There is also mention of a string quartet arrangement by Cedric Sharpe and an orchestral accompaniment just for the fifth song. *Christina Rossetti in Music* project further clarifies that it seems the orchestral arrangement was by Sharpe for Mezzo-soprano voice (de Lerma 2018). The composer's daughter, Avril, wrote a book entitled *The Heritage of Samuel Coleridge-Taylor* (1979), which includes a discussion of her father's professional career as a composer and a conductor as well as stories about her own life and career. In this book, she explains Coleridge-Taylor's growing

interest in his race and his preparation for his first trip to the USA in 1904. Of particular importance to this period in Coleridge-Taylor's life, his daughter (1979, 54) mentions that her father studied Du Bois' 1903 *The Souls of Black Folk*, which she recalls him referring to as "the greatest book he had ever read." Finally, the composer's half-sister, Marjorie Evans' short chapter "I Remember Coleridge: Recollections of Samuel Coleridge-Taylor 1875-1912" (1986) discusses Coleridge-Taylor's family situation, his personality, and his encounters with the important figures after 1900. Taken together, these writings offer a clearer picture of the composer's personal life and hardships, his innermost thoughts about the issue of race in the UK and abroad, and his journey into lifting Black voices through his art.

Outside of these more personal writings by his family, Coleridge-Taylor's life has been the subject of scholarly literature. Of course, *Grove Music* encyclopedia (Banfield 2001, 2013) and *The Oxford Companion to Black British History* (Herbert 2007) offer short biographical articles about the composer's life and work. In addition, Charles Elford (2008) also wrote a biographical fiction novel on the life of the composer, with mentions of a screenplay adaptation. Geoffrey Self's book (1995) similarly acts as a biographical work retelling the story of the composer's life and his compositional history.[6] They serve as a blueprint to check some facts about the composer's life, performances, and compositional history.

Inspired by these biographical sources, historian Jeffery Green has offered detailed accounts of the composer's life. Green's work (1985) draws on newspaper articles after the composer's death to analyze his position in society as a Black composer of fame. This source sheds light on the extent of Coleridge-Taylor's prominence in early twentieth-century England. In the same year, Green and McGilchrist (1985) wrote about previously unpublished documents relating to the composer or his family. They followed up one year later with a short article (1986)

[6] Due to the limitations of the COVID-19 pandemic, access to this work was not possible.

on an 1898 concert drawing on the account of the composer's half-sister as well as the composer's correspondences. The authors uncovered the truth about the composer's violin training before entering the RCM. Although these scholars have indicated there is no evidence of the composer having been trained on the violin by his grandfather, Coleridge-Taylor himself told *Musical Times* that his grandfather purchased the instrument for him and taught him rudimentary positions on the instrument (cited in Sayers 1915, 15). Green and McGilchrist refer to paper clippings and Coleridge-Taylor's correspondence to bring the name of his violin teacher to the fore: Joseph Beckwith (259-260). Green and McGilchrist's work offers corrections to previous biographies and discusses newspapers' posts on the composer's reputation as a young composer. They write (1986, 260): "By the 1890s, Coleridge-Taylor's talent was well-known locally, and by the end of the decade his musical reputation had spread beyond Croydon and the Royal College of Music." They also correct the opus numberings of four pieces presented in Sayers' autobiography from 1915, and the composer's daughter's book from 1979. The correct opus numbers aid in tracing accurate dates of compositions and other events surrounding the compositions. In a series of articles published in *Black Music Research Journal*, Green (1990, 2001) not only discusses the composer's life, but he also encourages readers interested in African music at the turn of the twentieth century to explore Coleridge-Taylor's œuvre, where he outlines the circumstances in which the composer grew up. His full biographical publication materialized as *Samuel Coleridge-Taylor, A Musical Life* (Green 2011), drawing on the biographies published before it. This is the most recent and full biography of the composer.

In celebration of the centenary of Coleridge-Taylor's death, Philip L. Scowcroft (2012) published an article on the life and contributions of the composer.[7] Philip Herbert (2007) in his chapter on the composer in *The Oxford Companion to Black British History* mentions that King

[7] Due to the limitations of the COVID-19 pandemic, access to this work was not possible.

George V gave the composer's mother and wife a pension after his death due to the composer's musical contributions to the country as a leading musical figure. These works contextualize the composer's position in the UK and USA societies during his life and after his death.

Paul Richards' work has been seminal in understanding the connection between Coleridge-Taylor and his African heritage. Richards was an anthropologist with a background in music who was interested in the history of Sierra Leone. His articles (1987, 2001) offer more than a descriptive account of the composer's life; instead, he articulates connections of Africanness in the composer's compositions and identifies the compositions in which the composer incorporated African melodies. Richard does not offer interpretive analyses of Coleridge-Taylor's work, but instead searches for direct links between African songs or spirituals with the composer's works. This work has been invaluable for my research, offering a foundation on which to understand intertextual relationships in some of Coleridge-Taylor's compositions. Richards cites Percy M. Young's brief 1975 article, which discussed the composer's life in the light of his inspirations after meeting African American figures from the USA in reference to the music he wrote to represent his people, culture, and race. Doris Evan McGinty (2001) discusses the composer's travels to the USA, the making of the Samuel Coleridge-Taylor Choral Society, as well as the success and importance of the 1904 concert where a Black conductor led a white band (US Marine Band) with President Roosevelt's secretory present in the audience. This conductor was Coleridge-Taylor. Although she does not mention the articles above by Green & McGilchrist, and books by Avril Coleridge-Taylor, Jessie Walmisley, and W.C. Berwick Sayers, the article offers an important account of the events that unfolded during the year that Coleridge-Taylor wrote *Six Sorrow Songs, Op. 57* making it possible to trace the composer's path and inspiration for the song cycle.

Several other descriptive accounts of the composer's life have been published that only focus on one element of Coleridge-Taylor's life, including Bruce R. Schueneman's (1995) work that discusses the ways in which the composer's race might have assisted or diminished his success in the music scene of Europe. This work also analyzes the composer's life in connection to the historical circumstance of the time in which he lived. Likewise, Charles Kay's (2001) article focuses on the relationship between Coleridge-Taylor and his wife, addressing the difficulties of being in an interracial marriage at the turn of the twentieth century, and Walmisley's influence on the composer's music. Both sources provide key historical events in the composer's lifespan and offer a greater perspective on the racial climate of the time.

A documentary movie that tells the story of Coleridge-Taylor, his life, and political activism was directed by Charles Kaufmann (2013). In this documentary, historians such as Geoffrey Green talk about the composer's life with performance segments showcasing the Longfellow Chorus and other performers. In addition, Ward's historical book (2005) tells the story of the Fisk Jubilee Singers, their origins and developments, and tours. This was an ensemble that inspired Coleridge-Taylor to learn about spirituals (Strong 1994, 22-23; Cook 2007).

Several discrepancies emerge in the biographic literature. The conflicting information that currently exists about Coleridge-Taylor's life was discovered and mentioned in this research, which proves the incredible need for more work to be done. In addition, these biographic sources aided this research in understanding the timeline through which the composer was learning about Sorrow Songs with connection to the composition of *Six Sorrow Songs, Op. 57*.

1.2.1.2. On Coleridge-Taylor's Musical Life

Coleridge-Taylor scholarship has to date focused mainly on his instrumental works. Music scholars have set out to first, pinpoint specific musical elements of Coleridge-Taylor's compositional style and second, to find connections between his music and African musical traditions. Musicological scholarship on the composer includes analyses of his piano compositions, violin, orchestral, chamber, vocal, and choral works. Catherine Carr (2005) included a full catalogue of Coleridge-Taylor's compositions in her 2005 dissertation, where she lists his compositions by genre. The entries include details concerning composition and publication date, first performance date, instrumentation, opus number, and other relevant information. Carr was able to find the score for Coleridge-Taylor's opera *Thelma, Op. 72* after years of being thought of as lost or burned.

In his dissertation, John Clifford Batchman (1977) discusses the composer's piano works in terms of the harmonic structure and specific compositional techniques that he employs regularly, including specific rhythmic elements (habanera, iambic, anapestic, syncopations, cross-rhythms, metric ambiguity, use of accents), chromatic harmonies, unexpected modulations by sequence, dominant and diminished seventh chords, and many more, to name a few elements highlighted in this work. This dissertation offers an invaluable foundation for those working to understand Coleridge-Taylor's musical language.

The most recent work published on Coleridge-Taylor's music was by Leonardo Ottoni do Rosario (2018). His DMA dissertation aims to catalogue the composer's violin works and to discuss the African influences in the composer's string compositions. Although the repertoire he focuses on is not vocal music, his research is still of value since the composer's primary instrument was the violin. Learning how Coleridge-Taylor used African musical idioms for an instrument he was most comfortable with would offer a comparative framework for analyzing

his vocal lines, given that historically violin and the voice have been treated quite similarly. Some of Coleridge-Taylor's compositions, like *Deep River,* were written for different instruments so there is a possibility of cross-referencing.

The second most recent article on Coleridge-Taylor's compositions was written by John L. Snyder (2017), which focused on the *Symphonic Variations on an African Air, Op. 63*. The author notes the ways in which Coleridge-Taylor uses transformation and a combination of motives as well as cantus firmus techniques to build *Symphonic Variations on an African Air, Op. 63*. This work focuses on Coleridge-Taylor's skills as a classically trained musician to construct new soundscapes in this work.

Expanding on her dissertation (1981), Jewel Taylor Thompson (1994) has offered a comprehensive study in Coleridge-Taylor's compositional development, with more focus on his post-graduation pieces. She focuses on many pieces in the composer's œuvre by dividing them into three categories: (1) works influenced by his classical training; (2) works influenced by West African and African American elements; and (3) works on specific dramatic poems. She gives detailed accounts of the composition dates, publication dates, concerts, and concert receptions for different compositions as well. The compositions analyzed include vocal music, chamber works, orchestral music, incidental music, and a piano composition. The book focuses mainly on his style after graduation—similar to the work of William Tortolano's (2002), which traces pieces in the exact three categories mentioned above.[8]

Reading Thompson's (1994) and Green's (2011) writing, I detect inconsistencies. While both shed light on Coleridge-Taylor's life and experiences, they disagree on important details within these narratives. First, Thompson (1994, 1) believes the composer lived with his father until he was one year old, which Sayers (1915) also noted, while Green (2011, 5-6) indicates that

[8] Due to the limitations of the COVID-19 pandemic, access to this work was not possible.

Coleridge-Taylor never met his father. Second, Green (2011, 40) mentions that the composer sought out Paul Laurence Dunbar to set some of his poems to music, but Thompson (1994, 77) believes the opposite where the poet sought the composer. These inconsistencies suggest the need for more research in order to uncover the truths about the composer's life to better understand his personal relationships.

A few scholars have shown interest in Coleridge-Taylor's compositions for solo voice as well as choral settings. Tsitsi Jali's (2013) work analyzes Coleridge-Taylor's setting of Paul L. Dunbar's text of "A Corn-song" from a rhythmical point of view and compares the rhythm in the poem to the rhythm in the musical setting. Jali discusses the changes in the flow of the sentences with the aid of some harmonic analysis, which creates an interpretation of this poem about a story of enslaved people in the song. Jali's work is about narrative construction for performance purposes. While rhythmic analysis of the poems in *Six Sorrow Songs, Op. 57* will not be featured in my analysis, Jali's work offers an example of how to undertake text-music analysis of Coleridge-Taylor's vocal repertoire.

Nathan M. Carter's (1984) *Samuel Coleridge-Taylor: His Life and Works* examines the composer's different compositional styles during his studies and later in his life throughout multiple genres with the emphasis on the use of African folk tunes and the use of musical elements to create atmospheric moments in his songs and to show his unique sense of melodic construction. In addition, he discusses some of the concert programs that his music was a part of in the USA in regard to the historical events and the reception surrounding them, which helps contextualize those works. Since Carter focuses on songs in a section of his work in connection to African tunes, this work can directly inform one's understanding of Coleridge-Taylor's style of song composition. Drawing on Carter's work, Nicholas Cook's (2007) chapter in the

Handbook of Musical Identities traces African elements in Coleridge-Taylor's music, such as the text, the titles, or the musical elements. He also discusses inspirations that allowed the composer to go through a new journey to redefine his identity: some of these inspirational figures include the Fisk Jubilee Singers, Henry T. Burleigh, and the poet, Paul Laurence Dunbar. Furthermore, in his 2001 article, Self analyzes some orchestral works by the composer, their performance dates, and musical devices.

Focusing on the effect of historical events on musical output, Willie Frank Strong's (1994) dissertation explores the ways in which African artists responded to political, social, and cultural currents through their music to create an African identity in the USA in musical genres of spirituals, musicals, jazz, and rap. The first portion of his dissertation focuses on spirituals for concerts between 1870-1940 by discussing the Fisk Jubilee Singers' inspiration that led Coleridge-Taylor to use varied versions of their songs in his own compositions as the composer himself stated (22-23). Understanding the composer's initial exposure to spirituals and his usage of them to acknowledge the political, social, and cultural climate of the time allows the *Six Sorrow Songs, Op. 57* to be seen in a new light.

Another scholar interested in Coleridge-Taylor's vocal works is Zanaida Noelle Robles, a soprano soloist, and a conductor who examines the style, historical context, and relevance of the choral music by Coleridge-Taylor to our musical practices in her 2014 DMA dissertation. These sacred choral works include hymns, anthems, and music for church services. She discusses the ways in which the composer uses material from outside of an African tradition, including the text of non-African poets, such as Longfellow, Shakespeare, and Christina Rossetti. Robles uncovers the mastery and the beauty in the selected choral works in hopes of bringing Coleridge-Taylor's legacy back on stage. Though choral works are different from the solo vocal repertoire, this

dissertation sheds light on Coleridge-Taylor's treatment of voice, which would enlighten ideas of his vocal line construction when approaching *Six Sorrow Songs, Op. 57.*

On the subject of musical analysis of choral pieces, Andrew St. Claire Marshall's (2012) DMA dissertation focuses on the first movement of Coleridge-Taylor's internationally acclaimed work *The Song of Hiawatha, Op. 30*. Through historic, theoretic, harmonic, and textual analysis, Marshall discusses this composer's contribution to the choral genre development of classical music. In addition, he includes the Seven-Step Performance Pyramid originally developed by Richard Zielinski, Director of Choral Studies in the University of Oklahoma's School of Music to help conductors plan for the preparation of this piece with an ensemble. *The Song of Hiawatha, Op. 30* was the composer's most recognized internationally acclaimed composition, which uses a full orchestra, choir, and a solo tenor to bring to life Longfellow's epic poem of the same name. Understanding how Coleridge-Taylor drew on all his compositional tools to create a masterpiece is essential as I try to fully engage with his ideas of vocal composition.

Looking at Coleridge-Taylor scholarship, there is a lack of musicological research done on this composer's solo vocal works, specifically the S*ix Sorrow Songs, Op. 5*7. He wrote over 100 vocal pieces (Banfield 2001), but only a few of these songs have been engaged in musicological research. Additionally, the relationship of slave songs to his vocal work as well as his treatment of poetic themes is under-researched in musicological scholarship. Within this scholarship, a large portion of the composer's vocal works has been neglected. Therefore, with this thesis, I aim to start the discussion by analyzing his S*ix Sorrow Songs, Op. 57.* My research sheds light on one of the forgotten cycles, which includes the new discovery of the Sorrow Song genre's presence in these songs, through the choice of name and musical idioms, which is the first time that this connection is mentioned in musicological scholarship as it relates to *Six Sorrow Songs, Op. 57.*

1.2.2. Sorrow Song Scholarship

The scholarship on Sorrow Songs includes a variety of writings by musical and political figures. The writings by musicians and musicologists pinpoint the musical elements that separate or connect this genre of song to other folksongs. Social activists' writings put this genre into a socio-historical context to better understand the musical influences and textual topics. The combination of these sources creates a framework to better understand and analyze slave songs. It is important to note that Sorrow Songs are known interchangeably in the literature as African/Negro folksongs, spirituals, or slave songs.

Writings on Sorrow Songs by musicians and musicologists have offered a glimpse into African music's history and its traces in slave songs, the definition of slave songs, their religious aspect, and historical context, primarily in books and prefaces to musical scores. Henry Edward Krehbiel (1914) analyzes slave songs' musical idioms and discusses their most common modes, rhythms, and thematic topics. John Wesley Work (1915), the first African American musician who collected spirituals, wrote a book with one extensive chapter on different types of Sorrow Songs, which includes explanations of the different types of songs, their historical background, the text, and some musical annotations of them. The other chapters discuss African songs, American folksongs, the Fisk Jubilee Singers, and other historical contexts. R. Nathaniel Dett's book (1927) includes a short preface on music of enslaved people, and the different occasions for these songs, which then leads to the scores for over 160 slave songs arranged in four-part harmony. He was the very first composer to offer a spiritual arranged in an anthem format ("Listen to the Lambs" from 1914), after which others, such as Burleigh, Johnson, and Johnson started publishing arrangements of spirituals (Walker 1979, 62). Maud Cuney-Hare (1936) traces the transmission of African musical idioms to American music in terms of folk idioms, rhythmic musical elements, religious topics, and the context in which slave songs were born. The

combination of these sources spells out the musical idioms of the slave song genre, their social aspects, and historical context.

There are many writings on Sorrow Songs by historians, and social activists as well. The preface of historian William Francis Allen's (1867) book introduces the different types of slave songs, addressing their social context, structure, and thematic materials. He also includes transcriptions of melodies from some slave songs that he and some of his acquaintances (Lucy McKim Garrison and Charles Pickard Ware) collected and transcribed as they visited different plantations in the USA. Some of the most important books on racism and social injustice in American culture and society were written by W. E. B. Du Bois. As discussed earlier, his 1903 book *The Souls of Black Folk*, which Coleridge-Taylor owned and admired, includes a chapter on Sorrow Songs. In this chapter, Du Bois discusses some general musical elements of slave songs, what they are about and what emotions they evoke. Slave songs are further discussed in the writing of civil rights activist James Weldon Johnson. A musician himself, Johnson's (1925) book defines different types of slave songs and discusses some musical elements, such as drum calls, melodic and rhythmic qualities as well as religious texts with the addition of slave songs' scores. Johnson's book includes scores for sixty-one slave songs that were arranged for solo voice and piano by his brother J. Rosamond Johnson, with additional arrangements by Lawrence Brown. American writer, Alain LeRoy Locke (1936), whose book includes an explanation of Sorrow Songs, their musical elements, and folk quality, mentions the name of Coleridge-Taylor multiple times when talking about his life, fame, and admiration of Dvořák. In addition to defining the musical genre of Sorrow or slave song, these sources offer discussion on the historical and social function of the genre. What is especially important is the introduction of common musical terms, which enable us to better understand the importance of the Sorrow/slave

song in its socio-historical and cultural context. Finally, Wyatt Tee Walker, a pastor, and civil rights activist, with an interest in sacred Black music published a book in 1979 that includes a detailed discussion of spirituals, their historical context, and scores to better understand the evolution and the transmission of these songs.

Recent scholarly writings in music and history show an increasing interest in recovery work that redefines this period of American history. In his dissertation, Eric Shawn Crawford (2012) discusses spirituals of Saint Helena Island over a period of 150 years, offering discussion on the changes that these songs have undergone. He analyses the mood, text, and musical elements of these songs, and places them into a social and historical context. Although this writing focuses on the songs in one island, his fieldwork in collecting the songs, historical and scholarly writings (such as the reference to the work of Willian Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison [discussed earlier]), as well as Crawford's new findings further help in understanding similar musical elements in those particular songs and the Sorrow Song genre in general.

Historian David Olusoga has been active in creating research documentaries about Britain's history, Black communities, and the legacies of slavery in the UK. His 2015 documentary sheds light on the history of slavery and its lasting effects on Black communities. His book (2016) narrates the story of the Britain and African people. The eleventh chapter of his book outlines historical events in Britain at the turn of the twentieth century. Together, these works paint a picture of the situation within which the Sorrow Songs, in general, were born and of the period/context in which Coleridge-Taylor was born, raised, and employed.

Adding to the current scholarship, my research draws this scholarship together to offer a working definition of Sorrow Songs from a musicological standpoint and to open room for

discussions surrounding slave songs in research and performance. By bringing musical, cultural, and social aspects of this genre together in a musicological work, the inter-genre connections present in Coleridge-Taylor's *Six Sorrow Songs, Op. 57* become apparent.

1.2.3. Christina Rossetti Scholarship

Christina Rossetti's writings have been much studied from a variety of literary and analytic perspectives. Scholars in literary studies have explored her life and her poetry in relation to the social context in which she lived (Battiscombe 1981; Arseneau 2004), with a variety of thematic concerns discussed below briefly relating to the six poems that appear in *Six Sorrow Songs, Op. 57*. The analyzed perspectives directly related to my research of these six poems include theological messages, symbols, and gender issues.

In Rossetti's writings, mortal objects symbolize immortal ideas. Some of these theological perspectives relating to spiritual interpretations of her text were explored by literary scholars Catherine Musello Cantalupo (1987), Mary Arseneau (1993), Dinah Roe (2007), and Stephanie L. Johnson (2018). These scholars uncover ideas beneath the surface of the text to discover the ways in which Rossetti refers to ideas of the afterlife, soul-sleep, rebirth after death, and the ephemeral state of earthly desires. Elements, such as Doctrine of Reserve, which advocates for reserve and deliberate reticence in expression and behaviour when talking about religious truths, and sacramental aesthetics in her poetry are discussed. In addition, G.B. Tennyson's writing (1981) on the devotional poetry of the Victorian era and its connection to the Oxford/Tractarian movement would clarify the influence of this movement on Rossetti's writings. Understanding these features is essential to realizing Rossetti's theological messages.

Decoding the meaning of symbols in Rossetti's poetry is one of the most important steps towards understanding the messages in her writing. Scholars who discuss Rossetti's work in

relation to story-creation by the presence of symbols and language of flowers in a literary dynamic are many in number: Gisela Hönnighausen (1972), Diane Apostolos-Cappadona (1981-82), Lothar Hönnighausen (1988), Angela Leighton (1992; 1996), Arseneau (1994), Antony H. Harrison (1998), and Lorraine Janzen Kooistra (2002). These scholars investigate a variety of symbolic meanings in Rossetti's text. Some are more conventional symbols wherein Victorian culture and people collectively knew the significance an object projects: for example, violets and daisies as signs of innocence (Hönnighausen 1972; D'Amico 1999, 32; Roe 2007). Arseneau's (1994) article specifically discusses the poem of the sixth song, which comes from a longer narrative poem. In addition to the mention of borrowings and influences from other authors, this work analyzes the symbolic significance of objects and people in the poem, and the Prince's lack of judgment in decoding those messages, which causes his ultimate downfall of tardiness when traveling to his bride. The language of flowers plays a crucial role in understanding the third poem in the song cycle "Oh, Roses for the Flush of Youth." Some other symbols get their associational significance by repetition in Rossetti's œuvre. For example, in her writings, the idea of death is associated with a peaceful rest after which one can get the true reward by connecting to God (Arseneau and Terrell [2019], along with many other scholars who have made this observation). Themes of death appear in two poems in this cycle: "When I am dead, my dearest" and "Unmindful of the Roses." These symbols can be used as metaphors, allegorical emblems, similes, personifications, and archetypes (Abrams 1993). The writings of the scholars mentioned above would aid in understanding Rossetti's literary devices and recurrent themes.

Rossetti's poetic themes and messages are not limited to only devotional writings. A portion of her œuvre brings up gender issues, which has been discussed by Dolores Rosenblum (1986), and Diane D'Amico (1999). These scholars have discussed the relationship between

women in society and their dynamic with men in Victorian society. In "Too Late for Love" the pure woman dies faithfully waiting for a man who gets distracted by the obstacles on his journey to her. Suzanne M. Waldman's (2008) work considers narratives related to romantic themes and discusses works by Rossetti and her brother, Dante Gabriel, to discover the ways in which they display the idea of psyche and desire in their work. The love theme is present in four of the poems in the cycle: "When I am dead, my dearest," "She sat and sang always," "Too late for love," and "Oh, Roses for the Flush of Youth." These works would help us recognize and appreciate how Rossetti utilizes romantic love themes.

Some other writings address many different conversations in Rossetti scholarship through the analysis of much of her œuvre over many decades with mentions of one or some of the poems included in *Six Sorrow Songs, Op. 57. The Culture of Christina Rossetti: Female Poetics and Victorian Contexts* book edited by Arseneau, Harrison, and Kooistra (1999) analyzes Rossetti's collective works in an effort to showcase the poetess as a progressive and active voice in the Victorian era's artistic and political climate. Drawing specifically from Margaret Linley's (1999) chapter aids in the textual analysis of the fourth song of the song cycle. These works draw from different theories and concepts mentioned earlier to discuss Rossetti's œuvre and placement in Victorian society from a variety of perspectives. In addition, Constance W. Hassett's (2005) book includes analysis of Rossetti's first and second volumes of poetry, her *Sing-Song: A Nursery Rhyme*, sonnets, and devotional poetry to uncover common themes and poetic devices used by Victorian poets, with a focus on Rossetti's writings. Hassett's (2005) work includes mentions of three poems that appear in Coleridge-Taylor's *Six Sorrow Songs, Op. 57*. Books such as *Christina Rossetti: A Divided Life* (Battiscombe 1981), *Victorian Women Poets: A Critical Reader* (Leighton 1996), *Recovering Christina Rossetti* (Arseneau 2004), and *Christina*

Rossetti's Faithful Imagination (Roe 2007) include direct discussions on some of the six poems appearing in the song cycle. I have made note of these analyses in the third chapter to help me uncover symbolic meanings in the text and create storylines in the songs.

Over the last four decades, there has been growing interest in the collection of musical settings of Rossetti's poetry (Gooch & Thatcher 1979; Ives 2014) within the field of literary studies. Through her SSHRC-funded *Christina Rossetti in Music* project, Mary Arseneau has been building a comprehensive database of compositions and has to date identified approximately 2,000 compositions based on Rossetti's poetry. Some literary scholars with a background in music have been interested in text-music relations. Da Sousa Correa (2006) edited *Phrase and Subject: Studies in Literature and Music*, a collection containing essays by scholars from different disciplines discussing the interplay between text and music in different contexts. In line with the interest in analyzing the text-music relationships, Michael Allis' (2012) book includes five chapters investigating how the poetry by renowned British poets takes on new narratives when set to music by Holst, Elgar, Bantock, Stanford, and Parry. The poetic inspirations in these pieces can be of programmatic or non-programmatic nature. Weliver's (2011) work is another example of this, but she is mainly interested in the place of literature and music in the Victorian era. Weliver's (2017) later work on the Victorian salon discusses the contributions of Mary Gladstone in founding the RCM and the milieu within which high intellectuals, political figures, and musicians were travelling in during the Victorian era. Yuen's unpublished work (shared with me by Dr. Arseneau) explicitly discusses George Alexander Macfarren's *Songs in a Cornfield,* which sets Rossetti's poetry in an attempt to investigate different features in this setting connected to the Pre-Raphaelite features in the poem. As more

musical settings are discovered, the potential of musicological research grows as this rich body of music is waiting to be analyzed.

My research draws from musical and literary criticism to discuss six settings of Rossetti's poetry. In the previous section, a true gap in the musicological scholarship surrounding the musical settings of her poetry became obvious. By bringing scholarship on Rossetti and Coleridge-Taylor together, this research offers an interdisciplinary approach in song analysis for researchers and performers.

Chapter 2. Theoretical Framework and Methodology

"They that walked in darkness sang songs in the olden days—
Sorrow Songs—for they were weary at heart."

W. E. B. Du Bois (1903, 134)

Within the span of six months in 1904, Samuel Coleridge-Taylor read Du Bois' *The Souls of Black Folk* and then published his *Six Sorrow Songs, Op. 57*. Du Bois's book includes a chapter on slave songs, which is the first instance the term Sorrow Songs emerges. The connection between Du Bois' term and the song cycle's title opens up room for questions relating to inter-genre relations. This interdisciplinary project aims to address the intertextual relations that emerge as a result of genre fusions in Coleridge-Taylor's *Six Sorrow Songs, Op. 57* by drawing from Serge Lacasse's model of transphonography. As a result, the concept of genre is integral to this discussion as I draw from art song and Sorrow Song scholarship to map out the fusion of their musical elements in this composition.

2.1. Intertextuality

The concept of intertextuality offers a critical framework for evaluating cross-genre borrowing in Coleridge-Taylor's *Six Sorrow Songs, Op. 57*. Intertextuality refers to borrowing through quotation, allusion, structure, variation, or paraphrase for many reasons, such as evocation of a particular era, culture, or group of people, just to name a few. These references in art and literature place works contextually in connection with other styles or artworks to add new layers

of meaning regarding their creation and the interpretation of these works. The term initially used in philosophical-literary scholarship, coined by Julia Kristeva (1986), found its way into music and has been discussed extensively especially in popular music scholarship. Serge Lacasse (2018, 10) has developed a model for evaluating a study of cross-genre borrowing that I will apply to Coleridge-Taylor's *Six Sorrow Songs, Op. 57.* Drawing from the foundational work of Gérard Genette (1982; 1997), Lacasse adapted the literary theorist's model to better understand the relationships surrounding and within recorded popular music tracks. Lacasse argues that this model is helpful for understanding the relationship between different "texts" for popular music settings. While his model centers on the intertextual world surrounding a musical recording, this flexible model can be adapted to considering the inter-genre and inter-stylistic relations of a song cycle. Lacasse's model will enable me to consider the intertext of Western classical and slave songs in *Six Sorrow Songs, Op. 57*.

Lacasse's model centers on the "archiphonographic" or abstract elements of genre and style, the "phonographic" elements of the recorded parameters of the track, such as quotation and transformation of musical ideas, and "extra-phonographic" or the "extra-musical" parameters surrounding the recorded musical track for example commentary on the work. For my thesis, I have mainly focused on the realms of archiphonography and transfictionality. Lacasse's model, though developed for recorded popular music, was developed in a way that is adaptable to other musical contexts. As such, I am adapting his terms and application to the context of a written musical score. When he refers to "archiphonography," the abstract elements of musical genre and style of a recorded song, I am using the term "archi*textuality*" instead to refer to the score. Genette (1982; 1997, 1) refers to this term as "architextuality" as well, which he defines as "all that sets the text in a relationship, whether obvious or concealed, with other texts." In addition,

for transfictionality of the narrative and story construction in the six songs of the cycle, I will draw from literary scholarship to analyze the poems and to perform the text-music analysis.

For Lacasse, archiphonography refers to styles of performance, musical traditions, and music genres (2018, 16-18), which Mark Spicer (2009) called stylistic intertextuality. Spicer (2009, 353) writes: "Stylistic intertextuality occurs when a composer adopts distinctive features of a pre-existing style without reference to any specific work in that style." His writing focuses on stylistic borrowings between pop and classical genres, demonstrating how several popular songs draw material from pieces in classical repertoire by means of varying thematic, harmonic, or rhythmic elements through cross-genre borrowing in innovative ways. My research similarly will include the investigation of genre fusions, focusing on sub-genres within vocal music, including art song, song cycle, Sorrow Song, and the fusion in their stylistic features. Robert S. Hatten's (1985) work has also considered stylistic intertextuality, focusing on how composers borrow stylistically from other genres, but he also focuses on strategic intertextuality, which focuses on the composer's deliberate choice of borrowing, by reference to a specific work. Throughout my analysis, I will investigate the ways in which the musical idioms of the Sorrow Song genre appear in *Six Sorrow Songs, Op. 57* by formal, harmonic, and rhythmic analysis. Since the start of my research process, I have continuously tried to confront and challenge my analysis by ensuring I am not essentializing the elements of Sorrow Songs genre that appear in this cycle. However, after observing the occurrence of many repetitive elements, it was impossible to ignore the borrowings, which I believe are of stylistic nature, and not strategic, since no specific work of art is currently known to be directly and deliberately borrowed in this cycle. However, an avenue of future research could focus on if and how materials from any specific Spirituals or other songs have been used in *Six Sorrow Songs, Op. 57*.

Drawing from literary scholarship to aid in the poetic analysis as my blueprint, the text-music analysis of this project will address fictional elements in the story relating to the character(s), settings, plot, viewpoint, and themes. Lacasse (2018, 28-31) draws from the work of Richard Saint-Gelais (2011) to define transfictionality as the occurrence of the same fictional elements in different songs, including, but not limited to characters and settings. Lacasse believes that Saint-Gelais' use of this term should not be treated as limited to the few examples he discusses (listed below), but rather could be expanded to include new ways of thinking of narratives. Some of his examples for transfictionality include incorporating an original fictional world into a new song—called a "capture" by Saint-Gelais (2011), narratives including a story from outside the fictional universe of a song, song prequels, and song sequels. The concept of transfictionality offers the tools for considering the possibility of an overarching narrative in Coleridge-Taylor's *Six Sorrow Songs, Op. 57*, as I will discuss the fictional world within each song and their relationship to each other in the cycle as a whole as well as elements of character development and story construction. While there is much debate between performers and researchers about whether song cycles have such narrative structures (Moore 1975; Bingham 2004; Tunbridge 2010; Borisova 2018; Sly and Callahan 2020), I will address transfictionality in my analysis when talking about the fictional world in every song, informed by literary scholarship on the poems and text-music analysis of the score.

2.2. Genre

Genre has different meanings in literary theory and music theory. John Frow (2005, 6-12) defines "genre" in literary criticism as the combination of thematic material, formal features, the form of address, and the type of setting or frame. In addition, he thinks of genre as a sequence of any symbols that form the way we view the world around us (2). The concept of music genre is

at the heart of my research as I set out to point out the connections that arise from Western classical and slave songs fusions in *Six Sorrow Songs, Op. 57*. Fabian Holt (2007), pinpoints specific aspects of musical genres in his book *Genre in Popular Music.* These aspects can be divided into three main categories to analyze how genres emerge including cultural origin, role/function, and musical elements. Holt discusses genre creation in terms of music made collectively with specific cultural signification in a specific context as he writes (2): "Genre is a fundamental structuring force in musical life. It has implications for *how, where, and with whom people make and experience music.*" This observation matches what Krehbiel (1914) wrote about folksongs and in particular, slave songs where the genre stands for an inter-connected set of conventions, values, and purposes. By collective musical and social contributions of people who create genres of music, specific conventions, such as musical idioms, emerge as a result of repetitions (Holt 2007, 3, 23). *Six Sorrow Songs, Op. 57* combines elements from two genres: art songs arranged in a song cycle and Sorrow Songs. Each of these genres has its own set of conventions, musical features, performance context, and recurrent textual themes.

2.2.1. Art song

While different parts of the world have their own art song tradition, standard Western classical art song is defined as a vocal piece with one musical instrument as accompaniment (usually piano). These songs were initially only performed at private events. The performance of art songs and song cycles moved to the big stages in the nineteenth century, which led to the immense popularity of the genre. The variety of songs and different levels of difficulty in this genre allows amateur singers and professional singers to perform these songs. It is important to note though that art songs are considered highly sophisticated art. An art song can encompass a

variety of topics, such as nature, romantic love, loss, and retrospection (Stevens 1960; Kimball 2005).

2.2.2. Song Cycle

Art songs and song cycles as forms are very interconnected and share similar features. A song cycle is a series of songs, at least more than two, drawn together by the composer with the purpose of being performed as one large piece, unless common practice allows for separate performances of each song (Tunbridge 2010). Each country also has its own unique traditions of song cycles, but this form of song collection emerged at the end of the eighteenth century. While there is no standard rule surrounding the selection of songs to be included in a cycle, composers tend to either draw from the œuvre of one single poet, while others may draw together the works of multiple poets. Although a song cycle often displays a sense of continuity, connectedness, and story development from one song to another (for example, as in Schumann's *Dichterliebe, Op. 48* or Schubert's *Die Schöne Müllerin, Op. 25, D. 795*), it can also include different separate stories for each song. This will depend on the specific text in the songs and whether the performer could see them as a continuous narrative (as in Poulenc's *Banalités, FP. 107* or Heggie's *Songs to the Moon)* (Tunbridge 2010, 1-23). Rossetti sequenced her poetry in a specific way when they appear in her collected works. Coleridge-Taylor also sequenced the songs in a way through which to express specific narratives. This new hybrid form (sequence of poems and songs in this specific way in the song cycle) allows for new meanings and stories to emerge.

2.2.3. Sorrow Song

What is most striking about Coleridge-Taylor's cycle is the choice of title. Coleridge-Taylor read Du Bois' *The Souls of Black Folk* in 1904, which includes a chapter on Sorrow Songs. In June of the same year, Coleridge-Taylor published *Six Sorrow Songs, Op. 57* (Sayers 1915; Thompson

1994). Although it is unclear when exactly the composer composed this cycle, the publishing history has direct links to the time during which he was learning more about social injustices before his first trip to the USA.

Table 2.1 presents the different definitions of Sorrow Songs (known interchangeably in the literature as African/Negro folksongs, spirituals, or slave songs) from scholars in the fields of musicology, music performance, and sociology. Although there are many writings on Sorrow Songs, I have only included the sources that I drew from directly. The most recent writing on African songs and/or Sorrow Songs from a musical point of view are mostly either in the field of ethnomusicology (Dworskin 2008; Bassoppo-Moyo 2012; Diouf and Nwankwo 2010), music history (Huggins 1971' Dabydeen 1990; Oliver, Russell, Dixon, Godrich, Rye 2001; Peretti 2009; Charters 2015; Sernett 2020), or are centered on the discussion of contemporary genres stemming from slave songs (Southern 1983; Floyd Jr. 1995; Jonhson 1995; Wynn 2007; Rudinow 2010; Winters 2013; La Veon Hunter 2015; Reagan 2015). Reading through the definitions in Table 2.1, a few common musical characteristics emerge, such as the folk quality of Sorrow Songs, the inclusion of biblical references with messages of hope even in the face of death and despair, heavy rhythmic activity, and sound/modes of the songs. By noting how differently scholars view musical, cultural, and historical elements of the genre, one could start to see the many ways of defining or conceptualizing Sorrow Songs.

It is important to note that although these sources include insightful descriptions of the songs and their context, they are oftentimes accompanied by problematic or reductive language regarding the songs' origin and creation, sound, musical merit, and general understanding of the genre. Some examples of this could be viewed in Table 2.1. For example, some sources seem to connect the creation of the slave songs to music that is derived from slave owners and not from

the enslaved creators (Allen 1867; Johnson 1925). Krehbiel (1914, vi) also points to this issue mentioning the discussions in newspapers regarding the origin of these songs and even the identity of the enslaved people with the lack of acceptance by the newspapers calling them American. Although the idea of musical borrowings is entirely possible and common when musics get born, this kind of a perspective takes credit away from the creators and enables accreditation and the merit of the genre to be connected to white slave holders. Some linguistic terms that repeat throughout sources from the early-mind twentieth century is the usage of words, "negro," "savages," "primitive," "oriental," "rhythmical peculiarities," "wild," "barbaric," (Allen 1867; Krehbiel 1914, Cuney-Hare 1936) as terms referring to the enslaved individuals or the quality of the music. Some others seem to have viewed the genre only for its rhythmic merit, which disregards the musical, melodic, and harmonic complexities of the genre as a way of simplification (Johnson 1925, 18). These instances need to be noted and avoided as to allow for a deeper understanding of the genre free from prejudice, generalization, and assumptions.

Taken together, the definitions from sources cited below allow me to offer the following working definition for the purposes of this research:

> *Sorrow Songs are folksongs, composed and sung by the enslaved individuals about their life and experiences. The textual themes in these songs mainly included religious topics, but there are also many other topics included in this repertory, such as romantic themes, texts about daily tasks, celebrations, and many more depending on the occasion. Some also contain concealed messages. Sorrow Songs have been analyzed and written down by many authors, their common musical elements include repetitive formal structures, specific modes/keys, syncopations, weak beat accents, polyrhythm, cross-rhythms,*

declamatory sections, drum calls, and the addition of non-diatonic pitches. The next section will include detailed discussions on the cultural origins, role, and function of the songs, as well as their musical elements.

Table 2.1. Definitions of Sorrow Songs

This table summarizes the key elements of the definitions of Sorrow Song by musicologists, musicians, scholars, civil rights activists, and sociologists. Emphasis has been added.

Author	**Sorrow Song explanation and definitions**
William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison from *Slave Songs of the United States* (1867)	"These *hymns* illustrate feelings, opinions and habits of the slaves… 'sung with a full heart and a troubled sperrit.' [...Some of these songs have] slides from one note to another, and *turns and cadences* not in articulated notes. [...They are] valuable as an expression of the character and life of the race. The words breathe a *trusting faith* in rest for the future [which include] *odd intervals* and a frequent use of *chromatics*" (vi-xxiii).
W.E. B Du Bois from *The Souls of Black Folk* (1903)	"These songs are *the articulate message of the slave to the world*. They are *the music of an unhappy people* [...] they tell of *death and suffering* and unvoiced longing toward a truer world, of misty wanderings and hidden ways [...] *Love-songs are scarce* [...] Of *death* the Negro showed little fear, but talked of it familiarly and even fondly as simply a crossing of the waters [...] *As in olden time, the words of these hymns were improvised by some leading minstrel of the religious band* [...] Through all the sorrow of the Sorrow Songs *there breathes a hope—a faith in the ultimate justice of things*" (134-142).
H.E. Krehbiel from *Afro-American folksongs* (1914)	"The music of the *folksong* reflects the *inner life of the people* that gave it birth, and that is characteristics, like the *people's physical and mental habits, occupations, methods and feelings* are the product of environment, as set forth in the definition" (4). Many slave songs are *religious* songs, and some are *secular*, but there are other songs that came from customs and traditions in Africa. Specific *modes* appear in these songs with *heavy rhythmic activity*.
James Weldon Johnson from *The Book of American Negro Spirituals* (1925)	"American negroes heard their masters sing [*religious music* about] patience, forbearance, love, *faith, and hope* [so they carried them down the generation]. Melody has small place in African music, and harmony even less; but in *rhythms* African music is beyond comparison with any other music in the world […] combination of duple and triple time [...with] *exchange of rhythms, syncopations...and dynamic devices*. [...] Spirituals were *forged of sorrow* in the heat of religious fervor [...] sung in *[close] harmony*. [...They] run strictly in parallel with African songs, instrumental leading lines and choral iterations...leading line and response [...as well as *form, with imitation of beat of drums and dance rhythms]*" (11-50).

R. Nathaniel Dett from *Religious Folk-songs of the Negro (1927)*	"[Their] *religious inheritance* [...] made easy the incorporation into the spirit of so much of Bible [...] all negro *folk-singing is unaccompanied group singing* [...] Negro music is a series of *pulses*, all of which are alike without secondary beats" (x-xviii).
Alain LeRoy Locke from *The Negro and His Music* (1936)	"A genuine spiritual is always *a folk composition or a group product*, spontaneously composed as a choral expression of *religious feeling* [...] Both the rhythm, phrasing and harmony are much more complex and irregular [...]. It will be noticed, [that they] have the actual mechanics of *improvised Negro choral singing, with its syllabic quavers, off-tones and tone glides, improvised interpolations, subtle rhythmic variation"* (21-24).
Maud Cuney-Hare from *Negro Musicians and Their Music* (1936)	"There is a rhythmical relationship and melodic similarity between native African music and that of the Negro American *folk song* [...] the ingenuity shown in the *shifting of accent or addition of grace notes and embellishments* [...] produce[s] a folk musical contribution that is unique. [...The use of] *change in meter* [appears in some slave songs…]. The minor is found to a lesser extent than that of any other key. The songs sound minor because they are in the old "Dorian" (arithmetic) *mode*—the oldest used in folk songs—one that is based on the dominant of the scale [...] An imagery of poetic text found in the *religious and sentimental songs* was born of the Negro's innate gift of oratory and his transcendental reasoning. African folklore abounds with legends and proverbs, and *the use of metaphor* is very pronounced in the songs of the Negro wherever born [...slave songs] known as Spirituals are the expression of a *supreme belief in immortality* [...] and they are the musical expression of spiritual emotion created *by* the race and not *for it*…" Important musical features of Sorrow Songs include *syncopated rhythms, drum calls, improvisatory, repeated melodies, cross-rhythms*, just to name a few (39, 44, 68, 74-81, 77, 118).
Wyatt Tee Walker from *"Somebody's Calling My Name": Black Sacred Music and Social Change* (1979)	"The sheer force of circumstance required the slaves to "adopt" the language of their master. This, coupled with the *Bible narratives* [...] provided slaves with the raw material to fashion their own *concept of God's providence* and concern in the hellish condition of servitude" (31) "through the *veiled hope for the Promised Land*" with many other textual themes depending on the occasion (34, 50-51). "*Spiritual is folk music* [...] and is a view from the inside out—as the slaves viewed slavery themselves" with *biblical themes*" (33, 34). "The primary characteristic of the Spiritual is *rhythm*" (52). "The Spirituals [...] can be identified as '*code songs'* with historic or legendary connections to slave rebellions" (58).

2.2.3.1. Cultural Origins

Slave songs include different terminology of songs depending on their context and usage that encompasses music from 1760 to around 1875—or more specifically 1863 after Emancipation (Walker 1979, 127, 175). Spirituals or Sorrow Songs were the very first instance of music in communities of enslaved individuals (40). In contrast to the "high" art tradition of the art song,

Sorrow Songs are a completely new cultural idiom, what would have been thought of as "low" culture in the Victorian era. Sorrow Songs are folksongs about the life of the enslaved people. Walker (1979, 39) believes that the first slave songs were probably work songs and game songs developed between 1619-1800 that included "moans, and chants and cries for deliverance." The next stage of slave song development included "Faith songs, Sorrow Songs, and Praise hymns" between 1750-1875 (38). Some scholars use different spellings to show the word "folk song" or "folksong," but the scholars mentioned here all agree that folksongs reflect the life and experiences of the group of people within which the songs are born. Folksongs around the world have similar features, such as simple forms, repetitive melodies, and text about people, but of course, each country has its own unique musical and textual elements of folksongs as well (Krehbiel 1914; Cuney-Hare 1936; LeeMaster 1943). Since I have drawn heavily from the work of H.E Krehbiel (1914), I will use his spelling of folksongs.

Slave songs, coming to the Americas through the enslaved Indigenous Africans, were sung both while working on the fields and in gatherings, as an important part of worship (Walker 1979, 31, 34). These songs were taught orally and passed from generation to generation. Most slave songs share themes of suffering, fear, and isolation in this world and a triumphant afterlife with the text of many taken from the Bible or, in general, praising God (Du Bois 1903; Krehbiel 1914, 29-30). Regarding the topic of these Sorrow Songs, Krehbiel (1914, 29-30) writes: "Patience in this life, and triumph in the next." However, it needs to be noted that many religious slave songs included humorous references (Walker 1979, 40). Although many slave songs reference religious topics, there are many more textual themes. Walker (1979, 50) mentions Thurman (1976) who suggests three main categories: the Bible, nature, and personal understanding of religion.

2.2.3.2. Role and Function

Sorrow Songs are folksongs that were sung by enslaved people and served community, work, spiritual and communication purposes within Black communities. Walker (1979, 47) lists seven purposes that Sorrow Songs served in his book *"Somebody's Calling My Name": Black Sacred Music and Social Change*:

1. To keep a sense of community,
2. To make the enslaved individuals energized,
3. To inspire them,
4. To help them face their problems and challenges,
5. To act as commentary on the life of the enslaved community,
6. To open room for personal solutions and belonging in a harsh world, and
7. To be used as coded language for emergencies.

In addition, some were asked to sing while working on the field to increase work productivity using the rhythms of the songs (34). As Du Bois (1903, 175) has defined, Sorrow Songs empowered slaves. Walker (1979, 32) discussed the main three textual "leit motifs" of spirituals: "Spirituals [...] are the negro's obsession for freedom." Focused on God, faith, and hope, Spirituals uplifted the morale of slaves through their most difficult moments. Walker (32) called the second leit motif: "the slave's desire for justice."[9] Samuel A. Floyd Jr. (1997, 2) says that many slave songs brought peace away from the secular world and as a result, they became what Walker (1979, 32) refers to as "the strategy [...] to gain an eminent future." These songs were also used as a form of secret coded language to help the enslaved individuals flee through specific regional paths (Floyd 1997; Kelley 2008). Walker (1979) connects this function to their desire for freedom, through which escaping via the Underground Railroad was one of the main desires.

[9] The word "leit motif" is spelled differently in sources. This particular spelling, which will be used throughout, is in line with Walker's (1979).

2.2.3.3. Musical elements

Drawing from slave songs scholarship, a clear image of the Sorrow Songs' musical idioms emerges. Some important musical features that the American musicologist, H. E Krehbiel (1914), along with scholars, such as James Weldon Johnson (1925), Johnson (1925), Dett (1927), Lock (1936), Maud Cuney-Hare (1936), and Walker (1797) draw our attention to are the repetitive formal structure, the modes, and the treatment of rhythms inspired by African dance and speech in the Sorrow Song genre (Krehbiel 1914, 6). Some of these rhythmical treatments include declamatory sections, repetitive rhythmic motives such as drum calls, syncopations, weak beat accents, cross-rhythms, and polyrhythm. Many of these elements come from African musical traditions including polyrhythm, polyphony, recurring lines, syncopations, and the use of pentatonic modes (Walker 1979, 39, 53)

American Musicologist, H. E Krehbiel (1914, 103) lists different kinds of slave songs and their characteristics: religious songs, nocturnal songs, funeral dances, as well as secular songs, such as reel tunes, fiddle songs, corn songs (32), devil songs, jig tunes, and boat songs (48). It is important to note that some songs are considered secular slave songs, love songs, which are much fewer in number. Secular songs include fiddle songs, corn songs, devil songs, jig tunes, and boat songs (32, 48). Interestingly, even though Sorrow Songs did not normally address romantic themes of love, these songs of Coleridge-Taylor had elements of romantic love. Understanding the intersection of all the above themes can aid performers and researchers alike in the ways in which they interpret, write about, narrate, and perform this cycle, which can create complex multifaceted interpretations informed by how the cross-genre borrowings allow for a sense of doubleness to arise in the songs for analysis and performance.

Writings on Sorrow Songs point to the repetitive nature of these songs in terms of formal structure. The repetitive nature of slave songs was due to the fact that many were sung in groups,

so in order to facilitate learning, they had to be repetitive. As LeeMaster (1943, 12) reveals, folksongs are generally simple, regular, and repetitive. This repetitive format dictated repetitions of melodies, oftentimes with some variations (Krehbiel 1914; Johnson 1925). There are musical elements reminiscent of this gesture in *Six Sorrow Songs, Op. 57*. For example, all the songs in this song cycle are either written in strophic form or have a strophic quality in the first two sections of the songs with a new contrasting final section. The strophic form allows the music to repeat on different words.

H.E. Krehbiel studied and discussed folksongs extensively. His work regarding slave songs was published in 1914. In his book *Afro-American Folksongs*, he identified different modes appearing in slave songs, displayed in Table 2.2 below from most to least common. Several of these categories map onto Coleridge-Taylor's cycle, showing a connection between the cycle and these modes, discussed extensively in the analysis chapter. Table 2.2 shows how each of these modes connects to one or two songs from the cycle. In many songs from this cycle, Coleridge-Taylor uses avoidance and lack of traction to some pitches within the scale, which connects his songs to these modes.

Table 2.2. The Modes Appearing in Slave Songs

The modes are presented in order from most to least common, as documented by H. E. Krehbiel (1914, 43, 69), and the mode of the Six Sorrow Songs, Op. 57 is indicated in the right-hand column. The asterisk (*) indicates that the section of the music could be in that specific tonality.

	Modes	Songs
1	Ordinary major	-
2	Pentatonic (major scale without 4^{th} and 7^{th})	Song 4
3	Major scale, without 7^{th}/leading note	Song 5
4	Ordinary minor	-
5	Major scale, without 4^{th}	-
6	Minor scale, without 6^{th}	Song 6?*
7	Mixed and vague	-
8	Major scale, with b7^{th}	Song 2
9	Minor scale, with #7^{th}	Song 1, 3
10	Minor scale, with #6^{th} (some without the leading note)	Song 6?*

The scholars mentioned in the previous section (Allen, Ware, McKim Garrison 1867; Du Bois 1903; Krehbiel 1914; Johnson 1925; Dett 1927; Locke 1936; Cuney-Hare 1936; Walker 1979) also discuss the treatment of rhythms extensively in African music and its transformation into slave songs. The most common rhythmic devices appearing in Sorrow Songs include declamation or improvisatory lines, drum calls, syncopations, and weak beat accents, cross-rhythms, and polyrhythm. Coleridge-Taylor uses all of these devices in *Six Sorrow Songs, Op. 57* for textual expression and word painting.

Several Sorrow Songs were declamatory in nature, showing a potential connection to a more chant-like and authentic expression of speech (Krehbiel 1914). The recit-like vocal line[10] in this cycle predominantly appears in the sixth song, which adds to the dramatic expression of the song. Additionally, this recit-like sensation is augmented by the changes in the meter to make the

[10] Recitativo or recit, in short, stands for speech-like melodic lines that show specific musical characteristics, such as syllabic text setting, repetitive notes, and avoidance of steady meter. To imitate speech musically, many recits do not include a large vocal range. In addition, they normally mimic inflections and accentuations of speech in the given language to some extent (Hill 2013).

sentences sound like speech as the speaker narrates the story. Songs 4 and 5 also explore quasi-recit sections to switch between reciting or speaking and singing as another way a sense of duality takes shape musically.

Another unique musical element that is shaped through repetitive rhythmic motives and pedal notes in the bass is a drum call figure. Research has revealed the extent to which drums have figured importantly in different African nations, including their use in ceremonies, dances, and songs (Nzewi, Anyahuru, Ohiaraumunna 2001; Diouf and Nwankwo 2010; Dor 2014). Esther A. Dagan (1993, 354) notes examples such as "war drums, talking drums, sacred drums, and work drums." As a result, drumming, and rhythm, in general, have a crucial role in African music, including in songs. All instruments were banned in some regions for the enslaved individuals when they were taken from their homeland, but the element of rhythm stayed with them in their ceremonies and the birth of the spirituals by means of clapping or stomping of the feet. Repetitive rhythms show up frequently in Coleridge-Taylor's song cycle, predominantly in the form of a bass drum call where the left hand of the piano accompaniment plays repeated low notes to mimic the sound of a drum strike.

Drawing from the African musical idioms, many of these songs in the cycle also display extensive use of syncopations and accents on weak beats, particularly in the vocal line, which blurs out a sense of regular time and allows the songs to take on new rhythmic sensations. Examples of this are frequent throughout *Six Sorrow Songs, Op. 57*. However, in Song No.2, the syncopations are used as a way of connecting the musical phrases together with fluidity, rather than creating rhythmical activity.

Cross-rhythms and polyrhythms created by different rhythmical lines happening simultaneously were another feature of African music and slave songs (Johnson 1925; Cuney-

Hare 1936). Cross-rhythms appear in songs Nos. 5 and 6, and polyrhythms in song No. 3. The usage of these devices by the composer could act as a homage to slave songs and their rhythmic complexity, which in turn create new layers of meaning and activity in the songs, to display tension and release of emotions in the songs and the character's psychological journey through them.

These songs of Coleridge-Taylor, although classical in nature, show clear repetitive connections to African folk idioms through the presence of several musical elements: such as the repetitive form, the usage of specific modes, declamatory gestures, repetitive rhythmic motives like drum calls, as well as syncopations, weak beat accents, cross-rhythms, and polyrhythms.

2.3. Methodology

This thesis will focus on Coleridge-Taylor's *Six Sorrow Songs, Op. 57*, a 1904 song cycle set to poems by Christina Rossetti. I am interested in exploring the intertextual relationship that emerges between the two song genres—art song and Sorrow Song in this cycle. The elements that Coleridge-Taylor drew from the Sorrow Song genre have not been discussed yet in the critical tradition on *Six Sorrow Songs, Op. 57*, and I believe the exploration of this generic innovation will add valuable insight to our understanding of this important song cycle. I am also interested in how the textual meaning of Rossetti's poems changes in their new musical setting as they relate to the idea of transfictionality in Lacasse's intertextual model (setting, character, mood, etc.). This is particularly interesting in Coleridge-Taylor's *Six Sorrow Songs, Op. 57* because the setting brings together the African Sorrow Song musical tradition with the poetry of a white British woman in an art song setting. Of course, these songs must be considered within the context of Coleridge-Taylor's life, as the events of his life and experiences surrounding the composition of this cycle inform my reading. Coleridge-Taylor's music suggests influence of the

Sorrow Song musical idiom, a nod to the composer's heritage and cultural traditions. With his life story at the core of this project, I will draw from literary criticism, intertextual theory, and the writings on Sorrow Songs to fully engage with the intertextual elements at play in this song cycle. [11]

The analysis of *Six Sorrow Songs, Op. 57* will unfold through discussion of both the original poems by Rossetti and the musical settings by Coleridge-Taylor. As such, the analysis will begin with a historic-contextual analysis of Rossetti's poetry, focusing on the original context of the poems and the Rossettian literary devices used in the poetry to better understand the meaning of the poems. This analysis will set the foundation for the larger analysis of the song cycle, which will include the abstract parameters of form, harmony, rhythm, and expressive elements of text-music relationships (such as word painting) that emerge in the song setting. This analysis will enable me to highlight agreements and/or disagreements between the textual narrative of the poems and of the song cycle in order to uncover the many complex layers of each song and the ways in which Coleridge-Taylor constructs a story through the use of compositional devices (form, harmony, rhythm). These are the main analytic elements that I will be focusing on in order to explore the architextual and transfictional intertexts in the song cycle. It is imperative to note from the outset that these elements are not necessarily discussed in the analysis of each song in the *Six Sorrow Songs, Op. 57*; rather, I am drawing on the most pertinent devices to highlight the intertextual relationships that emerge in Coleridge-Taylor's score.

2.3.1. Analytic Method for Poetry

In a project focused on songs, lyrics are an integral part of the analytic discussion. The analysis will begin with close readings of each of the poems that Coleridge-Taylor set to music. Drawing

[11] This analysis will also serve a personal goal of delivering a lecture-recital and of recording this cycle after my graduation.

on literary criticism, the textual analysis will focus on contextual information surrounding the writing of the poem and speakers, as well as recurrent themes, moods, symbolic and literary devices within Rossetti's poetry that illuminate some of the concealed meanings.

To fully engage with the six poems' content, it is necessary to consider spiritual, symbolic, and romantic perspectives emerging in Rossetti's work. I will look at spiritual trajectories that lead Rossetti's poetic storylines, such as Christian ideologies, and the poet's religious understanding of the world around her (Cantalupo 1987; Roe 2007). By understanding the literary symbols used in English literature of the Pre-Raphaelite movement during the Victorian era, I will discuss how Rossetti likewise used similar symbolism techniques as a result of being a part of the said movement (G. Hönnighausen 1972; L. Hönnighausen 1988). I will also look at romantic themes and gender issues arising in Rossetti's poetry through her exploration of earthly and religious love, and social commentary on gendered characters in her poetry (D'Amico 1999; Waldman 2008). Scholars such as McGann (1979-80), Rosenblum (1986), Harrison (1988), Leighton (1990; 1992), and Hassett (2005) discuss many of her poems, from more popular to less-often analyzed, to bring out more understanding of recurring themes and messages in Rossetti's writings. It is of utmost importance to consider Rossetti's messages in line with religious teachings and morals. These would be valuable resources for me to familiarize myself even more with Christina Rossetti's poetry. This work will be used as a blueprint for my music analysis and narrative construction when discussing transfictionality.

2.3.2. Method for Music/Music-Text Analysis

It is important to note that each individual song analysis will focus on the musical elements that are relevant to the song in question. Therefore, I do not intend to explore each of the analytic elements identified here in each song; instead, I will focus on the most relevant musical elements

as they contribute to the discussion of intertextuality and narrative construction. As such, the musical analysis will focus on the specific musical elements associated with the Sorrow Song genre as they appear in each song. Additionally, the analysis will address the role of music in relation to the text to create a story (text-music analysis).

To complete this dual text-music analysis, the work will begin with a formal and harmonic analysis for each song. Once the harmonic structure is documented on the score, the next step is to highlight specific words to evaluate the emotional response and expressive meaning. The music analysis will accompany the textual analysis, which enables the discovery of a story in the musical narrative when discussing transfictionality. In these instances, I am drawing from Lacasse's concept of transfictionality (even if not explicitly stated) to fully engage with different elements of the fictional world in each song and in the cycle.

The harmonic and the text-music analysis will be followed by studying writings on the Sorrow Song genre, to fully understand the cultural origin, function, and musical elements of the genre. With the historical and contextual purpose of Sorrow Songs and their musical elements in mind, I will consider the occurrences of the Sorrow Song genre's musical elements in the song cycle as I will investigate the architextual relations arising from the genre fusion. Influenced by Krehbiel's work (1914) and other scholars mentioned earlier, I will investigate how these songs showcase specific repetitive forms, modes, and rhythmic elements, such as drum calls, syncopations, weak beat accents, polyrhythm, cross-rhythms, declamatory sections. Anytime I refer to elements of genre and style in the ways in which Coleridge-Taylor mixes the vocal genre, I am drawing from Lacasse's concept of architextuality. To support this analytic task, I created a table to collect analytic data for each song. Table 2.3 shares the analytic template, identifying the textual and musical categories on which this analysis focuses. Chapter 3 shares

the completed version of this template (Table 3.1), which functions as an analytic map of the song cycle.

Table 2.3. Analytic Template

	Textual Themes	**Key**	**Features**	**Form**	**Meter**	**Rhythmic qualities**	**Melodic characteristics**
Song	Themes Character development Symbols Language of flowers	Tonality Modulation	Musical motives Dynamics Articulation	Strophic Binary Ternary	Simple Compound Duple Triple	Pulsation Accents Syncopations	Description of melodic lines

The literary and musical analysis will offer some performative elements to aid other performers in their interpretational creations when singing these songs. I will offer narratives/stories within each song and the cycle to allow interpretations in terms of storyline construction and character development on stage. I will not approach narrative from a theoretical point of view in service of narrative analysis. When I use the term narrative, I invoke the idea of story creation, character construction, and portrayal of a tale as it relates to the concept of transfictionality. The steps mentioned above in the Musical Analysis section will help me form ideas on the character's journey throughout every individual piece and throughout the cycle when considering all six songs. This kind of analysis will initiate invaluable discussion on the many different, yet subtle ways in which individual singers can bring a character to life. As a result, the subtle differences in the portrayal of the characters will result in unique performances. This level of deep reflection on character construction will allow the many layers of human emotions to come through so the audience can connect to the character and the story. After all, performances are meant to make audiences reflect, question, connect and change.

Through this project, I endeavour to shed light on Coleridge-Taylor's contribution to the art song genre through musical idioms associated with Sorrow Songs as I aim to contribute to the discussion of genre intertextuality in song with art song, song cycle, and Sorrow Songs. This project opens up the conversation of the musical settings of Christina Rossetti's poetry, which will allow performers, conductors, teachers, and researchers alike to explore and tap into an underappreciated and under-discovered repertoire. This two-part analysis (of the poems, and the musical score) will enable a range of interpretive perspectives that will allow for a deeper discussion of the religious, racial, and romantic themes at play in the narrative.

Chapter 3. Intertextual Analysis of *Six Sorrow Songs, Op. 57*

Six Sorrow Songs, Op. 57 conveys themes of loss, death, impermanence, youth, and suffering, which unfold over the course of the six-song sequence. The main character of the cycle experiences loss in the first song and as a result, undergoes a reflective state within which they explore ideas of reunion through death and impermanence of worldly things. The character awaits while enduring suffering as a result of which, they feel gray and aged. The cycle ends with the character's death while their ladies in waiting sing them a funeral march. The thematic and emotional arch throughout the cycle allows for different stories to emerge. When working on a song cycle, performers may decide to see the story of each song as separate from one another, or they may decide to connect them in one cohesive narrative through their own personal interpretation.[12] As a performer, I cannot help but see a story unfold throughout my textual and musical analysis, which acts as the interpretational offering of this chapter.

The cycle draws from poems by Christina Rossetti published between the years of 1848-1896, all included in *Christina Rossetti: The Complete Poems* (2005). Each of these poems showcases Rossettian devices, such as Doctrine of Reserve, Analogy, and soul-sleep, which under a literary framework take on certain meanings, but show new meanings in the cycle in relation to each other as the poems get set to music.

[12] In my conversation with Elizabeth Llewellyn on May 24, 2021, the singer indicated that she reads the text and looks carefully at the music to see what words stand out to her and what words the composer treated differently in the musical setting. She then allows the music to speak to her so that she can make personal sense of the cryptic language of the poems and poetic symbols. She also emphasized how performers' ideas change over time and how the narrative and the symbols could take new shape through each performance.

With the use of formal, harmonic, and rhythmic analysis, this chapter explores the intertextual relationships that occur in each song through Coleridge-Taylor's incorporation of art song and Sorrow Song genres through architextuality. Please note that I refer to the low version of the score in my analysis.[13] I will examine how each song showcases unique musical features that aid in storytelling through text-music analysis. Considering the musical elements appearing in the cycle, such as the use of specific modes, drum calls, syncopations, weak beat accents, polyrhythm, and declamatory sections, I will discuss the ways in which Coleridge-Taylor blurs the lines between the art song and the Sorrow Song genre[14] with a focus on architextual relationships of musical elements in the two genres. Table 3.1 below summarizes the textual and musical elements that appear in each song of the cycle. I will also point to transfictionality to describe the songs' fictional setting and the meanings that emerge because of the songs' ordering in the cycle.

It is important to note from the outset that Rossetti often uses the word "Song" before the title of some of her poems, which could create some confusion in the analysis of musical settings of *songs*. Mary Arseneau (c 2017-2019) offers the following reason on the *Christina Rossetti in Music* project platform regarding the possible reason behind Rossetti's use of the word song: "Rossetti's lyrics partake of a sensibility, vocabulary, metre, and stanzaic form that make them undeniably and recognizably nascent songs, and this is a quality that is highlighted in Rossetti's titles (a significant number of which include the word "song" or some other musical term in their titles)." Since Rossetti wrote many poems entitled song, the following format will be used throughout this chapter to differentiate between them: "Song" ['first line of the poem']. All the

[13] The cycle has been published in both high and low versions. Elizabeth Llewellyn sings the high version in her new album *Heart and Hereafter* (2021).

[14] In my conversation with Elizabeth Llewellyn on May 24, 2021, she noted that this cycle's use of some compositional elements was in line with the Romantic era, but she believes some of this music sounded like 1930s music to her, as though the composer was thirty years ahead of his time.

poems in this chapter are drawn from the book *Christina Rossetti, The Complete Poems* (2005). In addition, in Rossetti's poetry, literary scholars refer to the narrating voice as the speaker. For this reason, I will follow this convention and call the narrator the speaker throughout this chapter. The other individuals appearing in the poems will be referred to as characters.

3.1. Analysis

At initial encounter, *Six Sorrow Songs, Op.57* seems like any other art song/song cycle of the Romantic era with its chromatic harmonies, extended word painting, and challenging technical requirements for performance. However, after close inspection and harmonic analysis, it becomes apparent how Coleridge-Taylor subtly incorporated musical elements of the Sorrow Song genre in this cycle and blended styles from two very different vocal genres: the Western classical art song tradition and slave songs. One of the strategies that emerges in this analysis is the composer's use of repeating forms, sometimes in strophic or binary forms that allows for different, sometimes even opposing, stories to be repeated on the same music to show the flexibility of the emotions evoked through the same music as a way of complementing the flexibility in the textual interpretation. Rhythm plays a crucial role in slave songs as the language of drums allowed the drummers to communicate through rhythms in Africa. In addition, clapping, stomping, and movements of the body was an integral part of African song and worship tradition that the enslaved individuals continued especially after the ban of music instruments for them (Krehbiel 11914; Johnson 1925; Diouf and Nwankwo 2010). Although it is important to note that in some areas the instruments were not banned so the songs could be accompanied by "banjo, musical saw, reed flutes, drums […] sticks or bones, and rattles of various kinds" as Floyd Jr. (1995, 52) notes.[15] Rhythms take on an important role in these songs

[15] The importance of these rhythmic activities in slave songs is noted in Eileen Southern's (1983) work as well.

of Coleridge-Taylor as he brings the characteristic rhythms of slave songs into his own discourse to show youthfulness, sadness, and foreboding sensations, as well as to allow the many layers of the music to interact with each other rhythmically for a richer soundscape. In addition to syncopations and weak beat accents, drum calls, an important feature of Sorrow Songs, appear frequently in these songs. These low bass notes unify each song, but also add layers of meaning to the interpretation as they can evoke different moods. It's worthy of mention to note that the composer's use of cross-rhythms is particularly apparent in the fifth song of the cycle to show struggles as the vocal line and piano enter a subtle rhythmical interplay (Martin 2004; Omry 2008). Polyrhythms only appear once in this cycle in the third song to enhance the sense of grappling with painful memories. Finally, all these songs showcase tonalities and connections to the modes in slave songs. This exploration with sounds is in line with what other Romantic era composers did, but here, the composer specifically gravitates towards modes common in the Sorrow Song genre.

Table 3.1 shows a summary of the larger textual and musical devices, which have been captured as data in one place. This table can be referred to throughout the analysis, as it helps to understand how many of the musical elements appearing throughout the cycle come from the Sorrow Song genre, which makes the composer's use of them an architextual musical borrowing into these art songs.

Table 3.1. Textual and Musical Elements in *Six Sorrow Songs, Op. 57*

	Textual themes	**Key**	**Features**	**Form**	**Meter**	**Rhythmic qualities**	**Melodic characteristics**
S.1	Loss, isolation, and darkness Personified nature Symbolism	D Minor with #7	Descending bass Colourful chords Tremolo in RH Dynamics	AAB	9/8	Syncopations Weak beats Duple in 9/8	Descending lines

S.2	Death, rebirth, impermanence Soul-sleep Doctrine of Reserve Language of flowers Symbolic nature	F Major with b7 (F+/g-/a-/g-/F+) repeating twice	Chromatic modulation Static choral vs. moving accompaniment Rolled chords Descending bass	AA	3/4 Lullaby	Very legato Square	High and low
S.3	Youth and age, as well as ambition and resignation Language of flowers	Eb-Minor with #7	Accents Recit at the end	AA	2/4	Polyrhythm Drum calls	Descending and mournful vocal lines Upbeat piano lines
S.4	Memory, disappointment, potentially an unrequited love, suffering, coming of age, retrospect, and a sense of impermanence 4 elements Symbolic nature Personified nature	Pentatonic.G+/G-then A-flat Minor	Piano/Voice dialogue Chromaticism in B Shifted recit-like section at the end	AAB AA'B	3/8 felt in 1	Drum calls	Tuneful vocal lines
S.5	Memory/remembering, suffering, overcoming difficulties, and rebirth Soul-sleep Doctrine of Analogy Symbols Spiritual trajectory	B Minor/D Major hidden without 7	Excessive tenutos and accents Repeated inner voices Semitone in the vocal line Parallel/contrary motions Descending lines	AA'	3/4	Shifted accents to accent the weak beats Drum calls Syncopations Cross-rhythm Declamatory sections	Chromaticism Contrary motion Dynamics Accelerando/rallentando
S.6	Loss, fate, greed, betrayal, youth and innocence, neglect, heartbreak, and regret Dantean and Biblical references Commentary on gender issues	F-Minor with #6	Quasi-recita like declamation at the beginning Chromatic notes Descending lines	AA'B	4/4	Recit-like declamation Syncopations Weak beat accents Drum calls Funeral march	Semitones Low notes Accents Descending lines

Another critical point to address at the outset is a musical motive regarded by scholars to be Coleridge-Taylor's musical signature. Several scholars have noted the composer's extensive use of descending lines to create colourful chromatic chords, which functions as his musical signature (Batchman 1977, Carter 1984; Richards 1987; Thompson 1994; Snyder 2017). The idea that Coleridge-Taylor, like many other Western classical composers, developed his own musical motive as a way of embedding his identity in his compositions is an important aspect of the song cycle addressed here. These descending musical lines appear in the *Six Sorrow Songs, Op. 57* extensively including in songs no. 1, 2, 5, and 6. These descending lines are used as word painting to portray the depth of sorrow, desperation, loss of hope, and descent into the grave. In the analysis that follows, both the musical elements identified in Table 3.1 and the musical signature will be addressed in how they emerge to develop intertextual genre relations in Coleridge-Taylor's song cycle.

3.1.1. No. 1: "Oh what comes over the sea"

3.1.1.1. Textual Analysis

"Song" ['Oh What Comes Over the Sea'] by Christina Rossetti was composed in 1866 and first published in 1875 (Crump and Flowers 2005). Rossetti wrote this poem during the summer of 1866 while staying at Penkill castle as a guest of Alice Boyd. Boyd was the lover of one of the painters/poets in the Pre-Raphaelite circle, William Bell Scott who was married to Letitia Scott. The environment and surroundings within which Rossetti spent those seven weeks appear in this poem. During this summer, she was contemplating the refusal of a suitor she loved, Charles Cayley, and a desolate lonely life thereafter (Battiscombe 1981, 125-126).

The themes appearing in this poem include loss, isolation, and darkness. The speaker hopes that the sea with its moving waves could bring something new, but the sea only brings a

moaning wind with shoals and quicksands. In the last stanza, the speaker claims that no matter where, all is the same as they declare “my lot is cast.” The reason for being cast aside is not clear in the poem.

Oh what comes over the sea,
    Shoals and quicksands past;
And what comes home to me,
    Sailing slow, sailing fast?

A wind comes over the sea
    With a moan in its blast;
But nothing comes home to me,
    Sailing slow, sailing fast.

Let me be, let me be,
    For my lot is cast:
Land or sea all's one to me,
    And sail it slow or fast.

A sense of personified nature and symbolism is present in many poems in the Pre-Raphaelite movement stemming from the Oxford/Tractarian movement’s idea of mortal things signifying immortal ideas. This idea found its way into many of Rossetti’s poems as well (Cantalupo 1987; Arseneau 1993; Roe 2007; Johnson 2018). Therefore, natural elements are evocative of Christian ideas as well as indicators of emotional states. The speaker who awaits an offering by nature or a resolution for their struggles faces dark thoughts summoned by the turbulent sea and a moaning wind. These adverse weather conditions imply a sense of foreboding, which foreshadows an unfortunate event in the future. The only offerings brought to the speaker are shoals and quicksands, both invaluable and dangerous natural elements. The speaker becomes increasingly more desperate and somber as the poem progresses. While the question of “what comes to me” in line 1 evokes some hope, in the second stanza, the question has turned into an affirmative sentence acknowledging nothing of value waiting for the speaker.

The poem ends with the speaker expressing loss at the arbitrary nature of their question by feeling isolated and cast aside.

The naturalistic elements of this poem stand for symbolic meanings, like many other writings by Rossetti (G. Hönnighausen 1972; Apostolos-Cappadona 1981-82; L. Hönnighausen 1988; Leighton 1996; 1992; Harrison 1998; Kooistra 2002). For example, the sea with its reflective surface could act as a mirror to see what might be invisible to the eye, or in a way to realize the reality, oneself, or an event (Frelick 2016). The sea's aggressiveness foreshadows unpleasant realities. In addition, the water with its flexible state could represent the calm or transform into turbulent aggressive waves, which is the case in this poem. This unsettled sea is symbolic of the tempestuous emotions of the speaker. The dual possibilities in the sea's state (being turbulent or calm) could also suggest dualities in what is and what could be. Additionally, the vast sea could be seen as a source of life, but also as an outlet of freedom. This connection to freedom comes from the expansiveness of the sea and the adventures that await the sailor while on the sea. However, this poem's sea blocks all pleasant thoughts and only brings shoals (a sandbar). Similarly, the wind has a dual nature just like the sea. A pleasant breeze could bring news of a loved one in romantic poetry, but a moaning wind can bring foreshadowed menace and an ominous future. A moaning wind or in general, turbulent weather is a typical device used in Victorian literature to announce a foreboding sensation (Johns-Putra 2019). Some extensive examples of this appear in popular Brontë sisters' novels and poetry.

3.1.1.2. Musical Analysis

Coleridge-Taylor's musical setting captures the agitated emotional state of the poem's speaker and the dramatic conditions of the sea and the wind through a combination of repetitive structure,

modes, descending lines, rhythmic interplays, and word painting. The following analysis will highlight the ways in which musical elements are used to convey the poem's story and emotional expressions. The first song in this cycle, “Oh what comes over the Sea,” shares three similar musical elements with slave songs: structure/form, mode, and rhythm, which will be discussed in detail below to point out the connections to the Sorrow Song genre. These three elements, what Lacasse (2018) would refer to as architextual borrowings, draw upon a combination of musical elements from a different genre, in this case, the Sorrow Song genre.

Repetitive forms were a common feature of Sorrow Songs because the repetition aided in learning the material in group settings. This structure also conveniently allowed the enslaved individuals to build on the lyrics by singing many different verses on the same music (Krehbiel 1914; Johnson 1925). The structure of “Oh what comes over the Sea” is strophic in the two initial stanzas with a contrasting final section to conclude the song as follows: A-A-B (see Table 3.2).

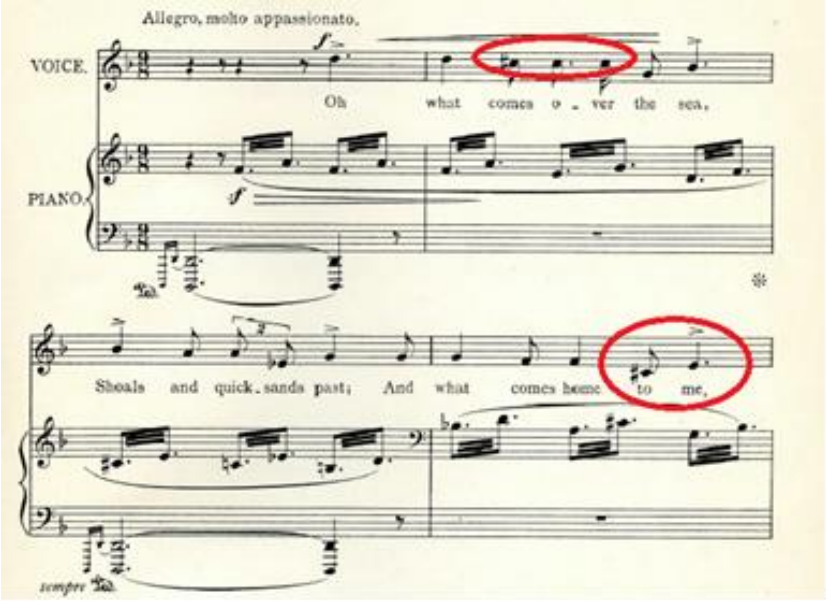
Table 3.2. Song No. 1 - Formal structure of “Oh What Comes Over the Sea”

Measures	Sections
mm. 1-6	A
mm. 7-12	A
mm. 13-26	B

Musicologist H.E. Krehbiel studied and discussed folksongs extensively, publishing a book on slave songs in 1914. In his book, *Afro-American Folksongs*, he identified different modes appearing in slave songs, discussed in the Theoretical Framework chapter earlier (refer to Table 2.1 and 2.2). Several of these modal categories map onto Coleridge-Taylor’s cycle, showing a connection between the cycle and these modes using architextual borrowing. “Oh

what comes over the Sea" is written in D minor with a raised 7th scale degree (C sharp), which is one of the common modes that Krehbiel mentions in common modes of slave songs. In this song, the raised 7th (C#) never occurs as a leading note moving to the tonic (note D). The lines that include a C# are either descending or leaping up to the second scale degree without any resolution to the tonic D (refer to Example 3.1).

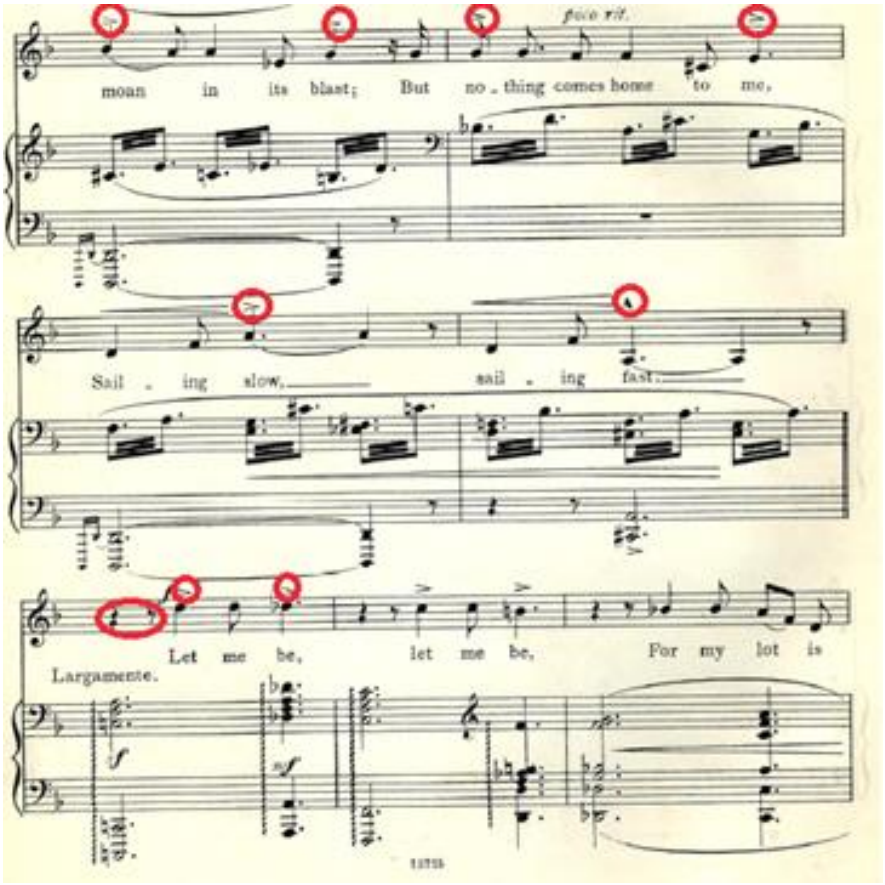
Example 3.1. Song No. 1, Absence of Resolution from Leading Note to Tonic



The third shared element of "Oh what comes over the sea" with slave songs is the use of accents on weak beats as well as the use of syncopations (refer to Table 2.1), which is a predominant feature in this song and particularly representative of African music and slave songs (Allen 1867; Krehbiel 1914; Johnson 1925; Dett 1927; Cuney-Hare 1936). In the score, many accents appear on beats 1 and 3 to create a regular consistent rhythmic sensation. The pattern of accents on beats 1 and 3 is replaced by accents on the second beats when the speaker sings "sailing slow, sailing fast." In the chorus ("Let me be"), the accents are on beats 2 and 3. This

rhythmic pattern of highlighting weak beats adds to the sense of timelessness and trepidation especially since the pulsation seems ever-changing (refer to Example 3.2).

Example 3.2. Song No. 1, Use of Accents and Syncopations in "Oh what comes over the Sea"



Although there are many musical devices that connect this song to the slave song musical tradition, one needs to acknowledge the devices that Coleridge-Taylor used that are inspired by his classical training, and not necessarily the slave song tradition. One such element is the meter. This song is written in 9/8—a compound meter, which separates the measures into three beats. This feature is not very common amongst slave songs, though there are a few examples (Krehbiel 1914, 95). The choice of this compound meter might have been a result of the

composer wanting to create the up and down motions of the waves in the sea mentioned in the poem.

Some scholars (Batchman 1977, Carter 1984; Richards 1987; Thompson 1994; Snyder 2017) have indicated that Coleridge-Taylor's extensive use of descending lines to create colourful chromatic chords functions as his musical signature, which appears here. The descent might cue the death approaching for the speaker but since Rossetti sees death as the beginning of eternal sleep, the result of these descending lines is colourful chromatic chords. This compositional approach goes against the horizontal notion of common chord progressions and instead allows for colourful vertical chords to take shape as the walking bass descends one note at a time. Although the descending line repeats, the music removes all sense of predictability in this song as a result of the contrasting atmospheres present in the vocal line and the piano; the vocal line has long legato lines while the piano part is agitated with tremolos. The descending bass line is a typical compositional device of many other composers from the Romantic Era, including Chopin in his *Prelude in e minor, Op. 28, No. 4* or Clara Wieck-Schumann's use of this gesture in combination with other elements—like cadences, sequential sections, and more (Pedneault-Deslaurier 2016).

The musical setting allows interpretive readings to emerge—a form of transfictionality (Lacasse 2018) that elaborates on the fictional elements/world of musical works. This concept is important for this analysis, as it allows me to draw connections between the settings, characters, and stories in the cycle. For example, a biographical reading of the poem could showcase the speaker as the lonesome poetess herself, which refers to her misery and a sense of emptiness as she was preparing to refuse the love of her life. The musico-literary hybrid offers new layers of meaning related to and inspired by the composer's life in a biographical reading of the song to

display an image of the composer travelling to the USA by sea and being away from his family. Coleridge-Taylor was preparing for his first trip to the USA when he published this cycle (Thompson 1994, 13) so perhaps he was contemplating his sea voyage while writing these songs. In these two stories inspired by Rossetti or Coleridge-Taylor, the characters and locations are seemingly different, but could potentially be mixed to create one dynamic character on stage encompassing both individual speaker's stories and emotional journeys. An example of this mixture could be a lonesome individual refusing their lover and sailing away to a foreign land. This is just an imaginative way for singers to consider character construction on stage using this analysis as they prepare to sing this song. Based on the many elements discussed above, there emerge new meanings and ways in which singers could perform this song with multiple interpretations and storytelling devices.[16]

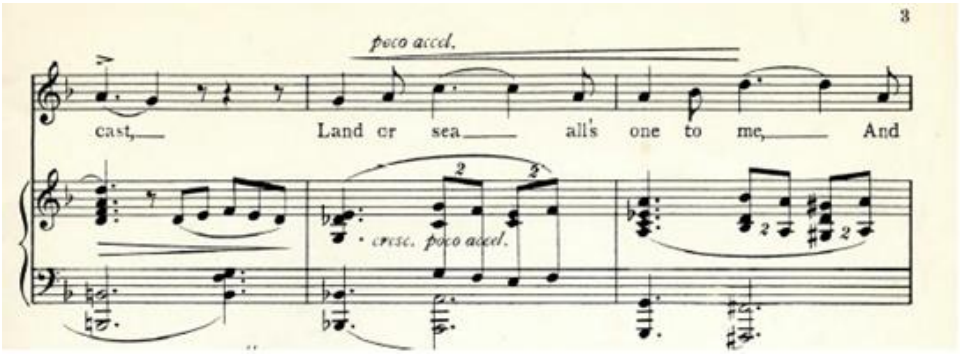
The tremolo in the accompaniment's right hand in this song, which encompasses more than half of the piece, creates an inner sense of trouble. The first two stanzas of the poem speak of uncertainty and maybe even offer a glimpse of hope that something good will come to the speaker (refer to Example 3.1). It is only with the sudden interruption of the tremolos where reality hits in m. 13 on the words "Let me be" (refer to Example 3.2). In the reading of the poem, after every two lines, there is a natural pause, but these tremolos in the music make the two stanzas feel like one continuous thought that repeats twice in the strophic scheme: once from mm. 1-6, and then again between mm. 7-12. These tremolos that descend by semitone create an ominous feeling that is ever-present because the descent of semitones in the Romantic era takes on an important emotional weight to show intensified feelings through this dissonant interval

[16] In my conversation with Elizabeth Llewellyn on May 24, 2021, the singer indicated that she does not use biographical information to inform her performance and character construction; rather, she allows for freedom and flexibility. Also, depending on what other music she worked on during that time, they may influence her preparation of ideas of this cycle, which she called "cross-fertilization."

(Rothenberg, Holzer, Móricz, and Schneider 2013). Coleridge-Taylor's descending lines could be ominously foreshadowing death, but the chromaticism in every individual chord that results in their sense of colour could also be seen as the exact opposite and more in line with Rossetti's idea of death as not ominous or sad. The dual nature of this observation is an example of the many underlying doubled meanings in the text and the music. In this song, the semitone can act as a symbol for unpleasant things in the story. These tremolos are performed over D pedals (sustained D pitches in the piano's left-hand accompaniment), which lack direction towards a cadence in their downward fall, and as a result, feel unresolvable. This adds to the sense of despair and helplessness in the speaker's emotional state. The continued fall in the accompaniment and the vocal part drag the speaker down and with it goes down the hope.

As mentioned previously and in Table 2.1, rhythmic embellishments are an expressive device, common in African music and dances (Krehbiel 1914). The vocal line begins on the third beat of the first measure, which seems sudden and feels out of place. One wonders if the impulse for the speaker/singer is only the fear that is a result of the two tremolo patterns in the piano (refer to Example 3.1). Additionally, the vocal line includes many syncopated lines, another musical element from the spirituals' tradition. In this song, some duples happen within the triple meter, which happens only on some words here. One of the final lines "Land or sea all's one to me and sailing slow or fast" includes a duple in the accompaniment while the vocal line has subdivisions in three following the time signature (refer to Example 3.3). The only other word set in duple rhythm is "quicksand." At this final moment with the sense of tension between the duple and triple rhythms, in addition to the descending bass line, it seems the speaker is being drowned by the quicksand that the sea has brought.

Example 3.3. Song No. 1, Duple of the Piano Against Compound Subdivision of the Vocal Line



Dynamic markings in this song enhance the sense of agitation. The score asks the vocalist to get louder and louder throughout the piece until the last few measures, although the vocal part already starts on a forte. This makes the entire song an outcry of emotions just like Du Bois (1903, 252) said in relation to Sorrow Songs. It's only at the final repetitions of "Let me be" that a deep sense of hopelessness is achieved.

Coleridge-Taylor brings out the agitation of the speaker in the music using rhythmic elements, such as accents and syncopations in the vocal line. With the accents, a sense of urgency is created for the singer. Additionally, the piano is an active commentator on the story with its tremolos, colourful chromatic chords, and descending lines to fulfil its duty in adding to the doubleness underlying the singer's role and the piano's role in telling the story. Through these musical elements, the piano contributes to creating stress or releasing tension. These elements not only show the song's musical connections to the Sorrow Song genre using architextual borrowings, but they also create a transfictional atmosphere through which the speaker showcases a wide range of emotive states, such as distress, loss, and devastation.

3.1.2. No. 2: "When I am dead, my dearest"

3.1.2.1. Textual Analysis

Christina Rossetti wrote the poem, "Song" ['When I am Dead My Dearest'] in December 1848 (Battiscome 1965, 64-65), which was published as part of Rossetti's first collection of poetry in 1862 entitled *Goblin Market and Other Poems*. The lines of the poetry only make sense as couplets with the idea travelling through to the second line, which is called enjambment in literature. Speaking from a state of soul-sleep (not alive, but still possessing consciousness), the speaker in this poem asks to be forgotten after their death, as they will neither be able to feel, see, or hear anything to reciprocate the affection, nor will the speaker feel any pain or anguish (Hassett 2005, 30-31). The poem ends with the speaker giving the option of being remembered or forgotten. There's duality surrounding memory in the poem, emerging in the lines "Haply I may remember, And haply may forget," which suggests it is not significant whether one remembers or forgets the deceased person. However, later in the discussion of these songs, it becomes clear that the idea of memory and being remembered after death is in fact crucial to Rossetti. As a result, the poem seems to be sending mixed signals and dual messages to the reader. It is, however, unclear who the speaker is speaking to. The text of this song includes themes of reflection, rebirth, and impermanence, especially the impermanence of human emotions. Throughout this poem, the verb tenses switch between present and future to show an in-between state of time. In addition, the newly dead speaker talks during twilight from within the grave—a Rossettian device, all cueing a liminal space between death and afterlife, between night and morning, or as Leighton (1990, 380) calls it: "a time of ambiguity, dream, delay." This duality in the verb tenses and the twilight setting augment a sense of ambiguity in the text:

When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on, as if in pain:
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

Two common Rossettian elements of soul-sleep and language of flowers appear in the first stanza of "Song" ['When I am Dead My Dearest']**.** The listener is asked not to express grief through sad songs or gestures of mourning after the speaker 's death since they would be unable to feel and reciprocate (Arseneau c. 2017-2019). In Rossetti's poetry, a newly dead figure often appears. This is called soul-sleep, a peaceful state within which the speaker is dead, but still possesses consciousness to comment on themes of death and rebirth, as they are still somehow connected to the living world (Johnson 2018). This is another device that Rossetti uses to express a liminal state of dualities: not alive, but with consciousness. It is important to mention that many contrasting interpretations of this poem are possible as well. For example, Alfano (2011, 159) believes the monosyllabic words, the ballad meter, and the repetitions of remembering and forgetting strophes in fact make the poem and the speaker of it memorable. Although that is a valid argument on its own, other literary scholars read this poem in line with Rossetti's common themes of rebirth after death and the unimportance of the material world, based on her Christian

religious beliefs (Leighton 1990; Arseneau 2019). Leighton (1990, 388) mentions that some of Rossetti's poetry poses a sense of ambiguous fun. Does the speaker want to be remembered or forgotten? Is this poem about love or faith? "The secret of Rossetti's poetry, like all the tantalizing secrets of her life, is one which she playfully, loquaciously, and inventively kept" (388). This quote refers to the cryptic language and moral messages hidden beneath Rossetti's texts allowing for multiple interpretations. This method is in line with the Doctrine of Reserve to withhold religious truths, a device from the Oxford/Tractarian movement that Rossetti used in her writings. According to the Doctrine of Reserve, profound religious truths should not be declared baldly and openly so that the uninitiated can understand them. Rather, by veiling deep truths in poetic image and indirection, truths are expressed in ways that only the readers' faith and interpretive ability lead them to discern (Cantalupo 1987; Arseneau 1993; Roe 2007).

The usage of the language of flowers is a regular recurrence in Rossetti's poetry. Like the previous poem, a spiritual trajectory in the symbolic use of naturalistic elements appears (G. Hönnighausen 1972). The speaker at the present time talks about the future by asking the (unknown) listener not to bring them anything that is a symbol for love, care, or remembrance, such as songs, roses or cypresses. This listener might be a lover, a family member, or a friend. Rossetti talks to the reader by using flowers to show the speaker's lack of desire to receive objects that show love. This speaker rejects objects of love, which could be connected to Rossetti's life when she wrote this poem; during the time when she realized she needed to refuse the person she loves.[17] In the language of flowers, planting roses could be a symbol of love, and cypress a symbol for death and mourning since they are often planted in cemeteries (Greenaway 1884; 14, 36-37). Other elements such as green grass, showers, dewdrops are all signs of nature

[17] In 1848, Rossetti became engaged to her first financé, James Collinson, a member of the Pre-Raphaelite Brotherhood. She eventually ended this engagement when he converted back to Catholicism (Arseneau 2004, 91-2, 95).

and life on earth. The addition of sad songs to this section gives this stanza a mixed expression: the combination of love and sun with rain and sad songs shows the lack of assuredness in what the speaker asks of the listener, which adds to the general ambiguous tone of the poem. The speaker asks the listener to be like the green grass, beside the grave all the time as a permanent companion through showers and dews or as Roe calls it a symbol of "submission and utility" (2007, 47). On the other hand, the speaker gives the listener an option to remember or to forget, and the speaker in the last two lines of the poem states that perhaps they may remember, or perhaps may forget, which further creates a sense of duality in the message.

In contrast to the first stanza's imperative verbs, the second part of the poem is informative and focused on the speaker with the word "I." All the imagery in this stanza is sad: shadow, shower, a nightingale in pain, and the twilight that does not rise or set. No clear skies, sun, or happy bird songs. This stanza is said from inside the grave. All these sad images help the speaker communicate how they will no longer feel like a human, and they, too, may remember or forget as shown in the final two lines of the poem.

3.1.2.2. Musical Analysis

Like the previous song, a few elements in this song adhere to that of slave songs through architextual relationships, such as form and the use of non-diatonic tones/pitches. Many other elements though step away from most slave songs' features, such as the triple meter, the flourishing accompaniment, and the use of anacrusis to soften the rhythmic motion in the song. The combination of these elements elevates the emotional expressivity behind some words and captures the calm or agitated emotions of the speaker to offer subtextual insight into the story

and the setting within which the speaker talks. The structure of this song is strophic: A-A that allows the music to repeat on different words.

The first architextural borrowing in this song is the use of a major scale with a flattened 7^{th} scale degree. The key is F major, but with a flat scale degree 7 (E flat), although the song temporarily moves through different keys (F+ to G- to A- back to G- and then F+). As shown in Table 2.2, Krehbiel (1914, 43, 69) believes that a major scale with a flattened 7th degree is one of the common modes in slave songs. Some examples of this appear in spirituals, such as "A Great Campmeeting" (Krehbiel 1914, 78). The play on functionally important pitches, such as the leading tone (E), further creates an ambiguous tonality. This tonal uncertainty elevates the ambiguity surrounding the speaker's message in the text of being remembered or being forgotten. The instances where the E appears are all less important functionally in the form of a passing note except on the word "Remember," emphasizing the idea of memory by using a flattened E on that word, as though in the music, the composer is trying to make the speaker long for being remembered. Throughout the accompaniment, the piano switches from E natural to E flat many times. Interestingly, note B natural/flat is another note that alters several times. With the passing sharpened 4th scale degree (B natural), it becomes very unclear what key the song is in. This ambiguity is not uncommon in slave songs as mentioned in Table 2.1 (Krehbiel 1914), which enhances the sense of dreamy doubt present in the poem and the speaker's message about being remembered or unremembered.

In the first stanza, the composer highlights the important words by modulations and using colourful non-diatonic/chromatic chords, namely seventh chords with inversions and added tones, flattened chords, and modal mixture. Therefore, he puts emphasis on words that have a tactile feeling like "grass," "showers," "dews," and "wet" as though the speaker is in fact capable

of feeling and sensing. In the second stanza, the composer continues the same process (modulations and use of colourful chromatic chords), but for the verbs: “see,” “feel,” “sing,” “doth,” “rise.” In this stanza, the composer emphasizes all the things one could see or feel with the objects of sorrow: “shadow,” “shower,” in pain nightingale, the twilight that does not rise or set. In a way, the composer’s persona is more human than that of the poem because he emphasizes objects one can see or feelings one can feel, but the poem’s persona is dead in the second stanza and speaks from the grave. This is an instance where the speaker is showcased in the music in a way that does not entirely match the speaker in the poem. The setting captures a doubled nature of the speaker through the musical elements discussed above, making them more human-like—contrary to the poem’s speaker, who is communicating from the grave.

One of the most striking features of this song is the contrast between the alternating static choral and the moving accompaniment part with the eighth notes that unfolds in the accompaniment. These contrasting sections evoke different kinds of emotions and subtext. For the most part, as the speaker speaks, the piano accompaniment intones steady block chords. These chords show an intensified difficulty in the movement to potentially communicate the laboured psychological journey the speaker is going through and the doubt that they feel. The moving notes and the rolled chords (chords with glissando markings in the score) show up when the singer is finishing their vocal line or where a sense of tender kind love shines through. Examples of this include the text about planting roses, and not feeling or hearing anymore as a dead figure (refer to Example 3.4). In addition, the rolled chords may remind the listener of string instruments. The shadow of a drum is absent here, but the nod to string instruments could connect this song to some African songs accompanied by fiddle or banjo (Johnson 1925). Both times where the speaker says, “Haply I may remember”, the piano accompaniment moves in

eighth notes and increases in volume to intensify the desire to be remembered. But as soon as the speaker says, “And haply I may forget”, the piano becomes very quiet without any eighth notes to evoke movement. As a result, the concepts of remembering and forgetting take on different shapes in the music, wherein the act of remembering is characterized musically through movement and loudness and forgetting through stasis and quietude.

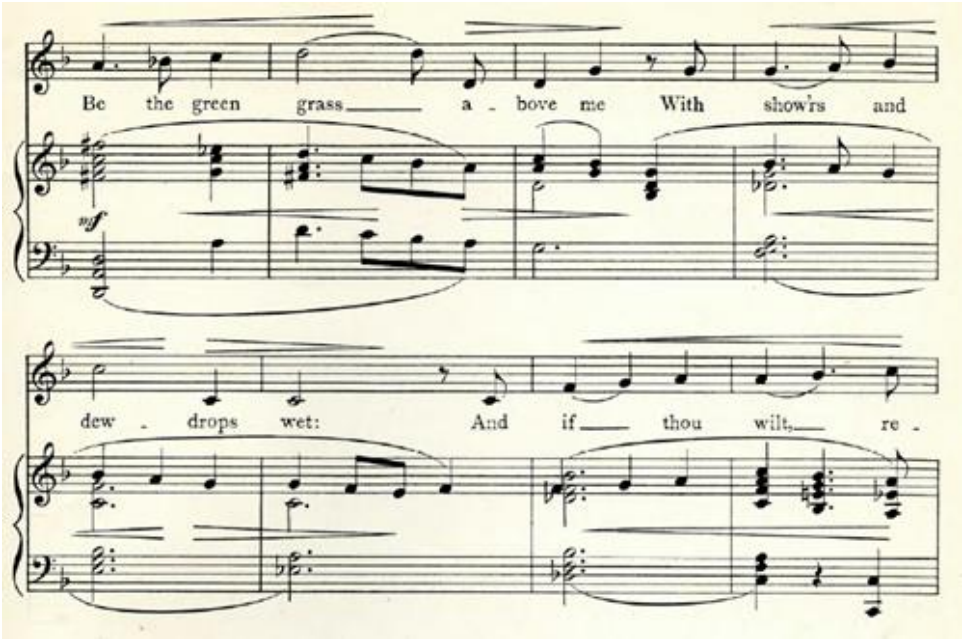
Like “Oh what comes over the sea,” many of the musical elements go against some common slave songs’ features. For example, this song is in triple meter, which is not very common in slave songs (Krehbiel 1914). Also, anacrusis is sometimes used to enhance rhythm and to activate movement in music in general, but in this song, the use of syncopations in the form of anacrusis is not to create percussive motions. Rather, it is used to make the song feel like a lullaby to facilitate a sense of flow, fluidity, or connection between different sections. Therefore, syncopation is used to blur out the percussive sense of the rhythms. With this execution of syncopations, it seems there is no natural sense of pause or cadence throughout the entire song, which adds to the sense of timelessness and mystery of the twilight and the soul-sleep state of the speaker.

In this song’s transfictional world, a singer can draw from personal experiences of loss to construct a story; however, the poet’s persona could also come through along with her Christian ideologies and religious mindset. A performer could also build a character who is dying but reflects on their life, relationships, and the impermanence of experiences. These are just a few ideas to help the singers with their story and character construction.

The song opens with rolled chords to establish the key, with the flattened scale degree 7, the music seems to be in F minor, instead of the F major seen in the key signature. The vocal line soars upward, but it often resolves down to chest notes giving the vocal part a dual characteristic:

singing on high notes and speaking on low notes (refer to Example 3.4). The switch between high and low registers further captures the unsure speaker and their enigmatic message.

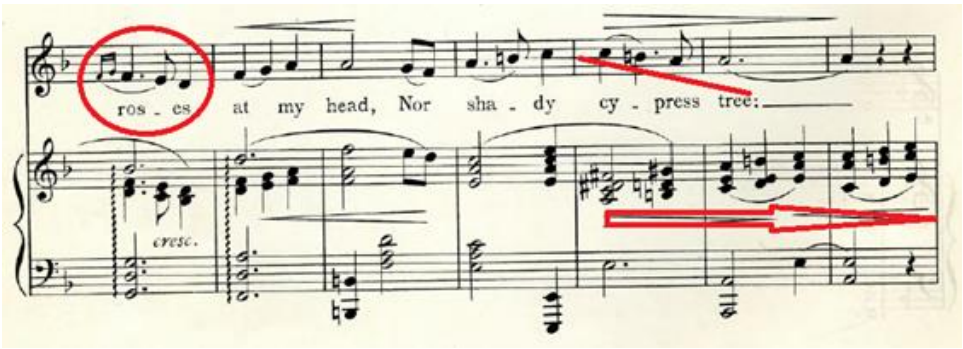
Example 3.4. Song No.2, Emulation of Singing and Talking in the Vocal Line



Shortly after the vocal line starts, the chromatic chords appear on words, such as “dead” and “sing” to elevate their meaning (refer to Example 3.5). The rolled chords continue to give a sweet gentle sound moving in parallel motion with the vocal line, as the singer elaborates the word “roses” by embellishing notes. As the singer moves to sing “shady cypress tree,” the music builds upon momentary tension by the use of added tone chords and contrasting motion of the piano and the vocal line. The same tension happens in the second stanza as the singer sings about the nightingale in pain, maybe showcasing a lover in pain. In addition, after every couplet in the poem, the music sounds incomplete as it fails to resolve into a cadential chord that feels

complete. These phrase closures that feel like they need to keep moving are drawn out musically, connecting them to the idea of a memory being elongated without it being forgotten.

Example 3.5. Song No. 2, Embellishment on "Roses" and Contrasting Motion in Piano and Vocal Line



The climax of the song happens on the word "remember" with the flattened 7th scale degree and the moving ascending lines to showcase transcendence into death and being remembered. In the second stanza, when the singer sings about a twilight that does not rise or set, the same music with its moving eighth notes and ascending motion comes back to display that sense of dreamy halt during the twilight. Although the final line of the two stanzas discusses the possibility of remembering or forgetting with added tone chords and tension, they both resolve in tonic on the vocal line to showcase a sense of acceptance. In both sections, the repetitive melodic motives ascend and descend as though the music itself is weighing the possibility of remembering or forgetting.

There are over 200 musical settings of this poem (*Christina Rossetti in Music* project). This musical setting allows the newly dead figure to appear as a human with feelings, which goes against the poem's speaker to create a dual nature to this speaker. Coleridge-Taylor uses

chromatic notes, rhythms, and word painting to elevate the emotions behind words and at the same time, utilizes ambiguity in tonal areas and the use of contrasting rhythms in the piano at different spots to allow the speaker's confusing message to be reflected in the music.

3.1.3. No. 3: "Oh, Roses for the Flush of Youth"

3.1.3.1. Textual Analysis

The short 8-line poem, "Song" ['Oh, Roses for the Flush of Youth'] was written in February 1849 and published under Rossetti's pseudonym "Ellen Alleyne" in the first issue of *Germ*[18] in 1850 (Hassett 2005, 1999; Roe 2007). This poem with the theme of loss (D'Amico 1999) was included in Rossetti's first volume of poetry—*Goblin Market and Other Poems* in 1862.

O roses for the flush of youth,
And laurel for the perfect prime;
But pluck an ivy branch for me
Grown old before my time.

O violets for the grave of youth,
And bay for those dead in their prime;
Give me the withered leaves I chose
Before in the old time.

Roe (2007, 44) believes that Rossetti makes extensive use of language to flowers to explore the relationship between opposite concepts, such as youth and age, as well as ambition and resignation in this poem. She also mentions that by utilizing the language of flowers, Rossetti sends cryptic messages in the poem that creates ambiguity about the identity of the individual that the speaker is addressing. The presence of different flowers that bloom at different times during the year also signals the passage of time. Roe also believes that since Rossetti does not

[18] *The Germ: Thoughts Toward Nature in Poetry, Literature, and Art* was the Pre-Raphaelite Brotherhood periodical centering on new ideas in visual art, literature, and poetry (Hunt 1914).

specify the types of each flower, one is unable to assign one specific meaning to them. However, each flower could stand for a variety of meanings. For example, roses could symbolize love, pride, and danger, and laurels could act as a reference for the symbolic crowning of the poet or ambition with connections to the prime of life. This combination seems to refer to love as a dangerous undertaking for the poet in their process of the poetic journey. D'Amico (1999, 32) believes that Rossetti or the speaker renounces love, substituting it for the evergreen ivy (a symbol of devotion) allowing them to remain faithful to the act of renouncing love. Another emblematic language occurs when the speaker mentions plucking the ivy during the time of prime, which represents cutting one's life short at a young age. The withered leaves in the poem symbolize fortitude, patience, while ivy signifies fidelity or "Night, death, … and tenacity" (Rose 2007, 44), which could all refer to an enduring commitment to poetic melancholy to produce poems. In addition, violets stand for innocence, modesty, humility, and faithfulness, and bay as a sign of glory as though she hints that modesty should not be bought with fame (Hönnighausen 1972; D'Amico 1999, 32; Roe 2007, 44-45). As a concluding message, Roe (2007, 47) suggests that the speaker asks for the withered leaves instead of the bay (symbolizing glory) to note that the true crowning of the poet will happen with rebirth after death. More important than that, Rossetti would have thought that true success in life is the achievement of salvation (Arseneau 2004).

Drawing from her own experience and poor health, many of Rossetti's poems include a young speaker expecting death or a newly dead figure. Rossetti suffered health issues from a young age, and she and her family did not expect her to live a normal lifespan. She was diagnosed with Grave's disease in 1872, which was then understood as a heart condition by physicians (Arseneau and Terrell 2019). Considering this aspect of her life could offer a

biographical reading of the poem, which could result in seeing the speaker's voice as that of Rossetti. She also saw death as a religious rebirth to unite with God and, thus the avoidance of romantic love and focusing on the afterlife is recurring in many of her writings. The play on the word "old" is interesting. Initially, it was used in the context of growing old, but the poem ends with the mention of the "old time," which refers to her when she was young.

3.1.3.2. Musical Analysis

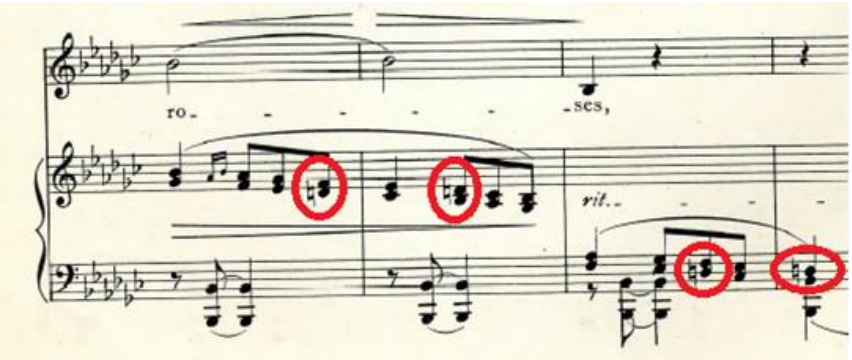
The musical setting captures the tone of symbolic undercurrents in the poem's text by the use of contrasting rhythms in the piano and the vocal line. Many other musical elements add to the intensity of emotions and the enigma behind the words, such as chromatic pitches, and the beating drum calls. In terms of genre, this song falls within the art song tradition, however, it also shows architextual connections with musical elements of the Sorrow Song genre. Namely, the repetitive form, mode, polyrhythm, and drum call figures in the left hand of the piano accompaniment (refer to Table 2.1).

This song is written in strophic form where each stanza is set to music that repeats with an A-A structure. Though common in art song tradition, this form is also very common in African folksong traditions, including the Sorrow Song genre to facilitate learning by repetition of melodies as mentioned in previous sections (Krehbiel 1914). This repetition of music on the two stanzas allows for a sense of continuity in thought and emotional trajectory in this song.

"Oh, Roses for the flush of youth" is written in a minor key with a raised 7th scale degree. This mode, though not very common, is still one of the modes that Krehbiel (1914, 43) notes in his book as part of Sorrow Song genre modes as listed in Table 2.2. In ascending motion, it is common for composers to use the melodic form of the minor scale, but in this song,

the sharpened leading note (D natural) often appears as a descending passing note, instead of resolving to the tonic (refer to Example 3.6).

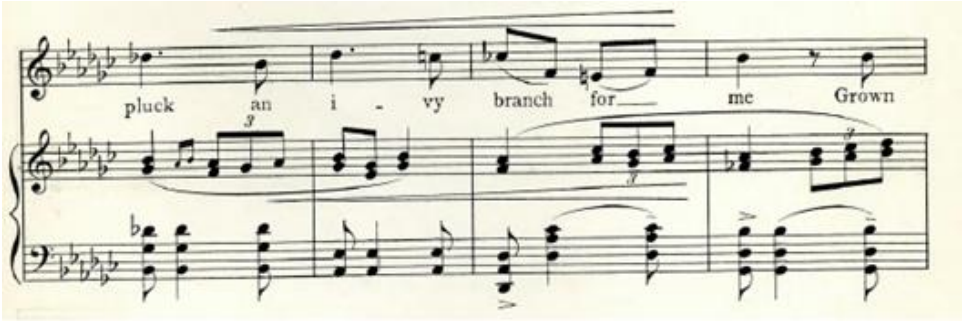
Example 3.6. Song No. 3, Raised 7th Scale Degree in Descending Motion



This is the only song in the cycle that exhibits polyrhythmic texture[19]—another musical element from the Sorrow Song genre mentioned in Table 2.1 (Johnson 1925), which emerges in the duple rhythms in the vocal line against the triplet subdivisions in the piano part. Other rhythmic elements in this song such as syncopations in the vocal lines appear often as well. With the syncopations and the different subdivisions in the voice and the piano parts, the audience experiences a unique kind of rhythmic play, that is comforting as is unsettling. As the singer sings duples, the piano comments with a completely different rhythmic subdivision (refer to Example 3.7), which might point to the fact that many words in the vocal line do not appear as they seem, and instead they stand for deeper symbolic meanings. The symbolic words with the polyrhythms go hand in hand in showcasing the dual nature of the text.

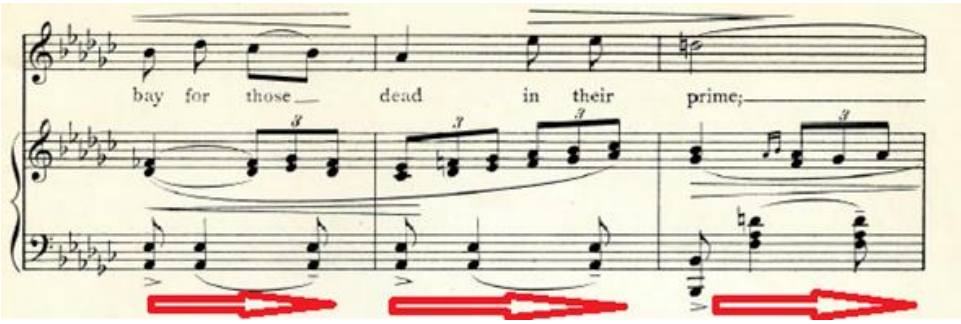
[19] Polyrhythm is the simultaneous use of two or more rhythms that are not readily perceived as deriving from one another, or as simple manifestations of the same meter (Randal and Apple, 1986).

Example 3.7. Song No. 3, Polyrhythm Between Vocal Line and Piano

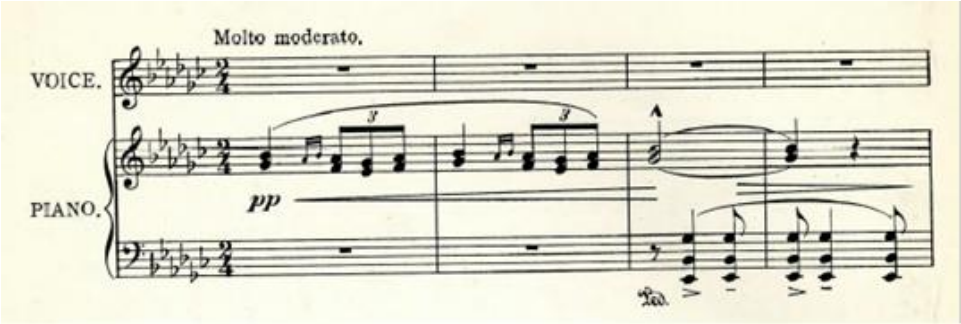


The drum call figures, which are repetitive rhythmic motives appearing on low notes, symbolize drumming. Drum calls were used in African dances and ceremonies, and as a means of communication between drummers in Africa, just like a language, as mentioned earlier. This musical element found its way into some slave songs and became an emblematic feature of Black music in the Americas (Krehbiel 1914; Cuney-Hare 1936). The repetitive rhythmic motive in this song repeats for the majority of the composition, sometimes with the same notes and sometimes with changing chords (refer to Example 3.8). In some sections of "Oh, Roses for the flush of youth," this drum call figure allows a quasi-accent feeling to fall on the weak part of the first beat in every measure, heightening the sense of weak beat accent even further (refer to Example 3.9).

Example 3.8. Song No. 3, Drum Calls in the Left Hand of the Piano Accompaniment



Example 3.9. Song No. 3, Accented Syncopations in Drum Call Figure of Piano Accompaniment



In the music, the contesting happy triplets with the sad minor bass notes appear right from the beginning. The drum call motive tolls like low church bells, possibly for a funeral. They could also act as a call to declare that the time of death/rebirth has come. The vocal melody then soars over the piano accompaniment, with its expansive melodic contour and repetitions. The stanzas that get a descending chromatic line in the vocal line add to the sense of loss and sadness. Some of these descents seem rather comfortable, without any resistance. The contrast in the alarming left-hand accompaniment, the upbeat right-hand accompaniment, and the mournful vocal line is striking because it creates an unsettling emotional landscape, augmented by the polyrhythmic texture (refer to Example 3.10). The combination of these elements creates a mysterious, confused setting with many active parts to elevate the sense of cryptic language portrayed in the text.

The repeating figure of the quarter note followed by a triplet of eighths repeats throughout the song as a unifying motive. After the speaker has finished their line, the piano accompaniment continues to play this motive to cue the idea of being remembered even after the speaker has stopped singing. These measures act as small postludes, carrying tremendous power. Although short and repetitive, these musical elements continue to exist even after the speaker has

seemingly passed away to be reborn and crowned in their poetic glory through repetition and remembrance.

The speaker in the poem, compared to that of the music, could potentially be different when considering a transficional interpretation. Thinking of a more biographical reading could connect the lives of the creators (the poet and the composer) with the story. Rossetti's life could allow us to see this poem as an expression of her suffering and subsequent acceptance of poor health. In contrast, Coleridge-Taylor might have chosen this poem mostly because of its sense of loss, nostalgia, and fleetingness of life. As Sawyers (1915, 75) notes the composer was an admirer of flowers so the language of flowers might have appealed to him in the text. The dual interpretations of the speaker in the text and the music can result in unique multi-faceted performances.

Thinking of character construction and transfictional analysis, a singer could sing this song from the point of view of the poet, the composer, or a completely new persona created by the performer. For example, the singer could assume the perspective of a character that has aged and is now imparting wisdom to their younger self. One could also search for the exact opposite idea: a young person thinking ahead to when they have aged. Another possible avenue for interpretation could be from a gender commentary perspective commenting on different roles by men and women in a society where the woman suffers patiently for the desired outcome. Finally, one could look at this from the point of view of a suffering character with any number of backgrounds (suffering due to issues of poor health, social and class inequity, personal circumstances, etc.) to construct the story.

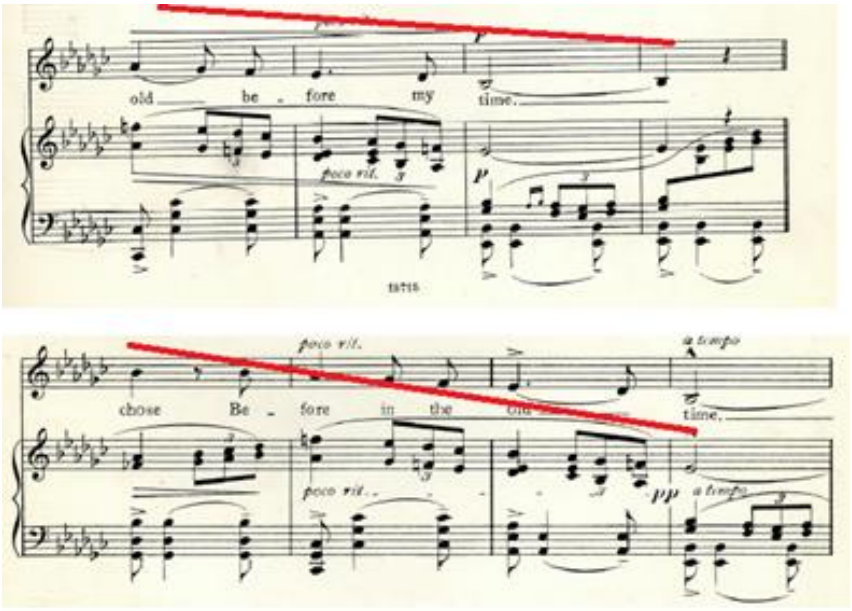
In the music, detecting the speaker's mood can be more challenging since the music now adds new layers of commentary to the story in this fictional world. The vocal line seems

sorrowful, even mournful at times, but the piano accompaniment with its triplets has a contrasting upbeat, one might even say youthful feel to it. This duality shows the youth "grown old before" their time (line 4 of the poem). It also feels almost as if the singer/speaker struggles with the idea of a short life, as the piano still navigates the youthful part of the speaker's life. The song reaches its highest points on lines 3 and 6 of the poem about the laurel and the bay, both signifying the shimmering idea of glory and fame to show a longing desire for achieving glory in one's lifetime. The intensifying tension is built up using chromatic notes, an active piano accompaniment, and polyrhythm. In these instances, the speaker seems to be struggling the most. Right after both lines, the vocal line falls into a long descent towards acceptance and quieting down.

The descending vocal line on "but pluck an ivy for me. Grown old before my time" suggests descent and fading away just like dying of a plucked flower. The young speaker fades away one semitone at a time during the prime of their life. The same melody repeats on "Give me the withered leaves I chose before in the old time." This again shows the descent into death with the use of withered seemingly insignificant leaves (refer to Example 3.10).

The postlude of the song offers alternating slow chords to potentially give a nod to the idea of duality and choice in the themes of the song as mentioned earlier: youth or old age, fame, or resignation. The setting is completely different in the two stanzas: the first one is from the point of view of a living youth and the second one from potentially after death. Although these two stanzas come from two different perspectives, the music remains the same, so it is up to the performer to highlight words in different ways to bring nuances to the storytelling aspect of their performance.

Example 3.10. Song No. 3, Descending Lines in Vocal Line and Piano Accompaniment



The poetry of Rossetti allows for a high level of accessibility and emotional interpretation. The words are simple but veiled in symbolism so a performer could treat this song as simply or as enigmatically as they choose. This wide range of subjective understanding could inform contrasting unique performances on stage.

In this musical setting, Coleridge-Taylor uses a variety of musical devices to showcase the speaker's reserved behaviour, veiled messages, and the overall atmosphere of duality (such as the alternating chords and duple vs. triplet rhythms). The strophic structure and repetitive rhythmic motives allow for a sense of continuity in the two stanzas and in the overall interpretation of the song as the poet is being remembered after their death. The use of the minor key with a raised 7th in descending motion, and chromatic notes create colourful sounds to add to the intensity and to cue new emotional responses. The extensive use of drum calls and polyrhythms also contribute to an ever-active rhythmic landscape that aids in showcasing

different subtext and emotional states with this symbolic poem while connecting this song to the Sorrow Song musical tradition.

3.1.4. No. 4: "She sat and sang alway"

3.1.4.1. Textual Analysis

"Song" ['She sat and sang alway'] was written in 1848 (Linley 1999). This poem is part of Rossetti's first volume of poetry—*Goblin Market and Other Poems* (1862). The speaker or narrator opens this lyric poem reflecting on a happy memory from the past. The two characters in the poem are portrayed in different settings, potentially the same location, seemingly separated by time and space. The relationship between them is unclear, and as a result, one cannot conclude whether they are lovers, friends, siblings, or even two sides of the same character.[20] This poem explores a range of human emotions, using these two characters and their separation to show the contrasting duality of emotions further portrayed through symbols and metaphors in naturalist elements. The themes appearing in this work include memory/remembering, disappointment, potentially unrequited love, suffering, coming of age, retrospection, and a sense of impermanence.

She sat and sang alway
By the green margin of a stream,
Watching the fishes leap and play
Beneath the glad sunbeam.

I sat and wept alway
Beneath the moon's most shadowy beam,
Watching the blossoms of the May
Weep leaves into the stream.

[20] In my conversation with Elizabeth Llewellyn on May 24, 2021, she mentioned that she sees two distinct characters in this song: a speaker and a young woman.

I wept for memory;
10 She sang for hope that is so fair:
My tears were swallowed by the sea;
Her songs died on the air.

I will be referring to the narrating voice as the "speaker" and the other character about whom the narrator sings as the "character."[21] This character sings sitting at the stream while watching the animals leap and enjoys the golden sun. The speaker is separated from this character in the second stanza and reflects on a memory. The speaker also cries under the moon at nighttime surrounded by falling blossoms, which express sadness as the dominant emotion. A few elements point to a sense of separation by time and space. For example, the first two stanzas are set up the same way but in seemingly different times, maybe even at the same location. The speaker also admits to remembering a memory, which automatically refers to a time in the past, separate from the present. Throughout the poem, all the verb tenses are in the past tense, referring to a memory.

The *Christina Rossetti in Music* project (exhibition by Megan McKague, unpub.)[22] points to the presence of four elements in this poem, which refer to the elements of the universe in western culture: earth, fire, water, and air. In the first stanza, the green margin is a representation of the earth, and the sun a depiction of fire. In Stanza 2, the tears and the stream show the water, while the air element appears in line 12. Although the *Christina Rossetti in Music* project mentions the air as the only binding element between the two individuals, three of these elements also seem to help connect them in their separate worlds. Although the green margin only appears in the first stanza, because of the presence of the stream for both characters, one might think they both sit at the same stream so the edge of the stream as a representation of earth is present in

[21] Linley (1999) refers to the speaker as the "weeper" and the other character as the "singer."
[22] This source was shared with me by Dr. Mary Arseneau.

both. The stream symbolizing the element of water shows up in both settings. Additionally, the air is present for both. Therefore, the only element that is missing from the speaker's world is the fire or the sun, pointing to the absence of passion or love. It seems that with these four elements the poet is trying to create a perfect universe for these individuals to play out their stories.

Rossetti draws on natural elements to connect the two characters. These symbolic meanings of elements impact the way one uncovers layers of the story. Different times of day and natural surroundings reflect each character's mood. For example, water appears in the two stanzas for both characters. The water takes on the shape of a stream for the character in line 2 and in the tears of the speaker in lines 5 and 9. Through the separation of time and space and due to an unknown memory, it seems the gushing water of the stream has turned into tears for the speaker.

Another connection could be drawn between the sun and the moon, appearing in the happy and the sad characters' lines, respectively. Sun could metaphorically express emotions of rebirth, and happiness, while the shadowy moon could show the speaker feeling downcast. Therefore, the sun and the moon represent these individuals' emotional states. The sun signals earthy temporality as it moves from morning to evening, which connects these objects to Rossetti's ideas on the impermanence of earthly things such as hope, tears, songs, and love.

In addition, I suggest that the moon, just like water, can be used as a mirror in literature for self-reflection of the characters in the story because of their reflective surfaces. Hence, it could be argued that these two characters are not separate but are in fact two sides of the same person at two different times connected through the metaphoric meaning of moon and the water. The speaker uses the moon as a mirror to see the past and reflect on a memory, which shows its impermanence like the essence of our life on earth as Rossetti believed (Arseneau 2004).

Another way to look at the imagery of the moon is a place where lovers meet, so these individuals could also be viewed as lovers who have been separated. These are just a few different readings, the poem itself does not give a definite answer. All of these different ideas could aid the performers in creating their character(s) on stage. These literary devices not only showcase the emotional circumstances of these characters, but also point to the ideas of distance, time, change, and memory.

In addition to the emblematic weight of the naturalistic elements, these elements are also personified and exaggerated to elevate the experienced emotions this character(s) go through. In this poem, the sea swallows the tears of the speaker and washes them away in its expansive aggression. Additionally, the air kills the songs of the second character to silence them. This harsh tone and behaviour by naturalistic elements around them might have a connection to the harsh societal environment in the Victorian era where the tears are swallowed, and the songs are silenced. This type of text has typically been seen as "timeless" in tone and themes, but in the twenty-first century, there may be new readings and interpretations as we learn more about systemic inequalities in different territories and eras. These images convey experiential states where both individuals decide to wipe their tears and silence their song, to maybe break away from this lost memory. All these images and symbols elaborate on human emotions and experiences.

3.1.4.2. Musical Analysis

This musical setting captures the tone of the textual duality and the different emotions through a combination of a misplaced/shifted recit-like section, repetitive rhythmic motives, contrasting harmonies, and word painting. The piano and voice work in dialogue to provide extra layers of

emotional response. Not only does this setting capture the mood and emotions of the respective characters, but it also allows the audience to see new perspectives and meanings in the song. The following analysis will highlight the ways in which musical elements are used to convey the poem's story.

The relationship between the voice and the piano, and their interplay is critical in telling the story and in the harmonic structure of the song. The piano and the voice work in conversation, the piano echoing the voice's melodic lines in a pentatonic scale for most of the song. Here, a sense of double meaning is underlying the echo between the voice and the piano. This echo creates a dream-like setting, which establishes a musical sense of distance through time and space, as though this echo acts as a trigger to bring back a memory. This musical echo functions as a metaphor of the memories returning to the speaker so that after each melodic line is sung, the memories are repeated and commemorated by the piano once again. This moment in the cycle creates a sense of ease moving from one section to the other while creating beautiful contrapuntal harmonies. In addition, the active participation of the piano allows for it to be seen as a character commenting on what the singer/the speaker narrates.

This song has a three-part structural and harmonic scheme, which corresponds to the emotional journey that the characters and, in turn, the audiences go through; from a joyful spring day to a sad lonely corner and finally creating a sense of helplessness after a turmoil of emotions. Since the melodic themes repeat in the first two sections, this song has qualities of strophic form, though in different keys. As a result, the structure could be A-A-B, or A-A'-B. Table 3.3 shows the formal structure of this song. The piano preludes act as a facilitator between the three different sections. This form and harmonic structure happen explicitly in another one of

Coleridge-Taylor's vocal pieces: "Ballad" from *African Romances, Op. 17* in 1897 to the text of Paul Laurence Dunbar.

Table 3.3. Song No. 4, Formal and Harmonic Structure

The asterisk (*) indicates that the section of the music could be in that specific tonality.

Sections	**Measures**	**Key areas**
Piano prelude	1-5	G major
Section A	6-20	
Piano prelude	21-24	G minor
Section A/A'	25-40	
Piano prelude	41-44	
Section B	45-62	A-flat major/minor?/F minor*
Coda	63-68	G minor

Structurally, this song challenges the traditional placement and the function of recitative in art song by displaying a quasi-declamation at the very end of the composition. This declamatory style is a function of the combination of syllabic notes, few pitches, slower pace, and focus on the rhythm of speech. Normally, declamatory sections appear at the beginning of compositions, or they alternate with the aria sections in the classical repertoire (Stevens 1960) with the dramatic function of moving the story forward. In folksongs, including Sorrow Songs, the entire song could be declamatory (refer to Table 2.1). The placement of the quasi-declamatory section at the end of this song serves as quite a shocking change of functions, creating a dramatically charged burst of emotions before the music slows and quiets down.

The vocal line is written in a tuneful songlike cantabile style throughout. However, in the final page (Section B), the vocal melody feels very recit-like. If one were to slow it down and perform a piano reduction with one chord per measure, this section could be quite a dramatic

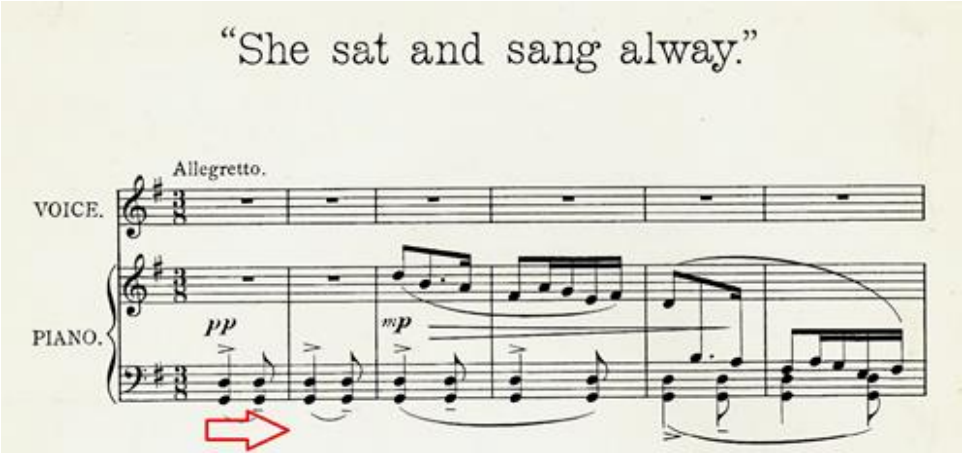
declamation, although it is still a very expressive section even in its original tempo (refer to Table 3.4).

Table 3.4. Song No. 4, Chords after Piano Reduction (mm. 51-58)

Measures	**51-52**	**53-56**	**57-58**
Chords	i6	V	iv

The song starts with a repetitive rhythmic motive or ostinato in the left hand of the piano accompaniment (quarter note followed by an eighth note), which has intertextual connections to a drum call, a common feature in African folksongs, dances, and slave songs (refer to Example 3.11). This initial drum call awakens the nature for start of the day and sets the mood for a musical description of a sunny happy spring day, captured in the musical setting to follow.

Example 3.11. Song No. 4, Drum Calls in the Piano Accompaniment's Left-hand



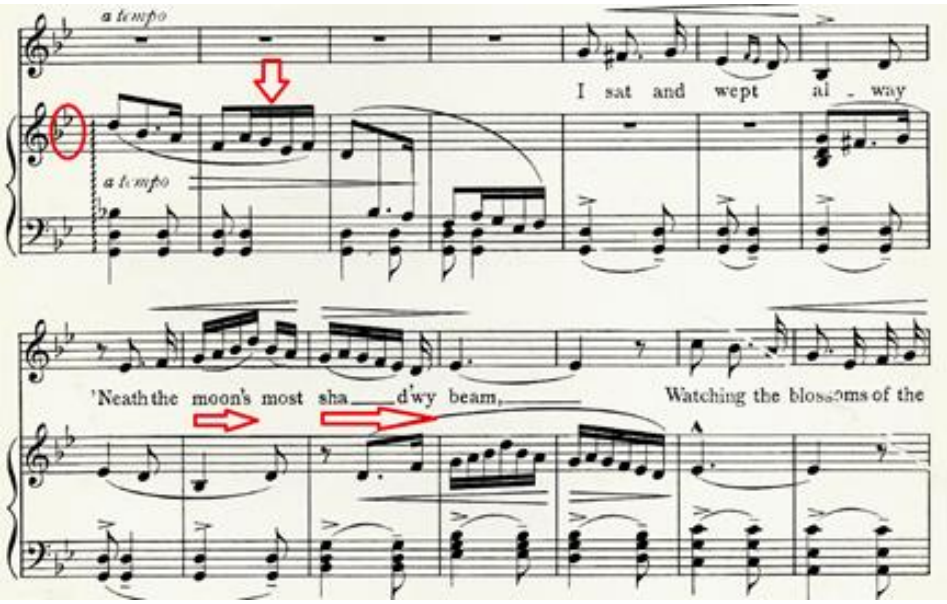
The right hand of the piano accompaniment emerges with a descending tuneful melody that may be heard as a bird's song. This bird song-like melody is represented through the skips in

the notes, the fast rhythmic figures, the start on the higher register, and the fluttery downward motion without a strong sense of cadence. Section A sets the mood for a beautiful spring day with its jolly G major scale and pentatonic tonality, both of which create bright happy sounds. The pentatonic scale avoids scale degrees 4 and 7, which is the fourth common mode in the Sorrow Song genre (Krehbiel 1914), listed in Table 2.2. An instance of architextuality, the song borrows this mode from the slave song genre as one way to cross and mix vocal genres. In this section, the vocal line shifts into major pentatonic melodic melismas on the words "sing," "green margin," and "glad," elevating the text from the narration, to allow the character to truly sing in a lyrical melodic gesture that rises stepwise for three notes, leaps high, leaps down and then descends in stepwise motion by one more note.

The emergence of the same pentatonic motive in Section A', this time in G minor signals a shift away from this character's world and into the sorrowful world of the speaker, as they weep under the shadowy moon (refer to Example 3.12). The melodies stay the same as section A, which makes this change in key quite noticeable at this point. The same melodies, though in a minor key, have now turned into gloomy sighs or mournful cries. Even the pentatonic motives now ring mysteriously because of their minor quality and the flattened third scale degree. These motives occur on words, such as "moon" and "shadowy." This time, the drum calls no longer have an energizing tone. Instead, they act like warning bells (this change in sonic colour and quality could be explored in depth by pianists for performance). Contrasting to the previous section, these drum calls are played as block chords, not as rolled chords. The drum call itself has changed from a steady quarter note and eighth in Section A to a quarter note and eighth and then an eighth and a quarter note pattern in Section A'. They drag on with a laboured sensation to

show the depressed psyche of the speaker as they talk about weeping and sadness. This section showcases functional and sonic duality in the use of variations in tonality and rhythm.

Example 3.12. Song No. 4, Modulation to G minor in Section A'



The final section, Section B, has completely new musical material. It starts as though it is a variation of Section A', but it quickly travels a semitone higher in the tonality of A-flat major with a flattened third scale degree. This makes the tonality to feel eerily close to a variation of the A-flat minor or F minor. The entirety of the final page is quasi A-flat minor, with a strong elongated attempt to resolve to G minor by using the predominant of A-flat minor as the dominant to G minor. This section has added tension because of the use of chromatic notes, through which the speaker's expression of the aggressive sea swallowing their tears gets magnified. The vagueness in the key area, the musical struggle, and the desire towards a G minor cadence suggest these characters are grappling with the idea of memory or fighting to hold on to hope. As the speaker talks about the aggression behind the sea swallowing the tears and the air

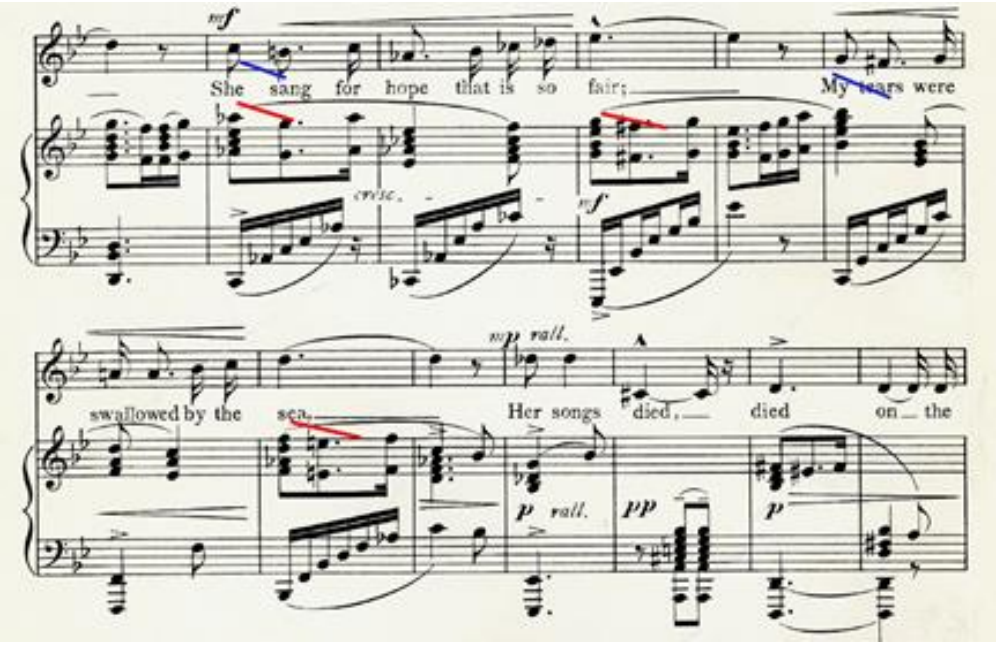
killing the songs, the piano is very active rhythmically as well as in terms of range. It looks as though even the piano is raging and ripping through the entire keyboard just like the raging sea and the howling wind. As soon as the words “her songs died, died on the air” appear, the piano goes silent little by little as the song of the piano dies likewise. Interestingly, the piano postlude then repeats the first melodic motive from the beginning of the song, which also repeats in the A’ section, but this time it is pianississimo, slow, low, and decorated with glissandos. This echo acts as a reminder for the audiences (and singers of this song) to continue remembering the memory told in the narrative. The alteration/variation in the postlude reveals the speaker’s depth of sorrow with the use of dynamics, register, and articulation in this repetition. The final cadence feels rushed as though the melodic line ends prematurely as this song also dies. The final drum calls toll again: ominous, consistent, and low. These drum calls might be the painful memories repeating and living deep within the speaker’s mind.

The melodic lines are somewhat disorienting right from the beginning. I felt the song initially in one because of the accents on the left-hand part’s first beat of each measure in the piano. It took quite some time before the feel of the 3/8-time signature became clear. Meters in 3 are not common in the Sorrow Song genre, but here the composer has creatively masked the feeling of 3 by accenting the first beat of the measures in the left hand of the piano accompaniment so that each measure could be felt in one. This sense of confusion adds to the vagueness of the person about whom the speaker sings. The vocal lines are also enriched with a folk quality using the pentatonic flair, which might not feel quite in line with most art song repertoire of the time, therefore making it a unique new sound as the singer and the piano echo these lines.

Word painting is an ever-present device in this song. A sense of movement is present in the vocal line's rhythm as the speaker talks about fishes leaping. The voice leaps to a third lower and then rises in stepwise motion. Additionally, in the line "beneath the glad sunbeam," the vocal line dives downward and then resolves with a major pentatonic figure to show the fishes playing *beneath* the shimmery golden sun. The same melodic lines and their decorative sense of additional pitches turn into sighs in Section A' in G minor. As "the blossoms of the May weep leaves," the singer soars high to show a sense of cry. This time, the smaller subdivisions of notes that were previously showcasing the shimmering sun, could represent the fluttering of the leaves into the stream with the minor pentatonic figure.

In Section B, the melodies are dissonant using chromatic notes, jumps in range, and a lack of pause or conclusion as each phrase ends. The chromatic notes create a sense of uncertainty about the tonality. The key could be A-flat major, F minor, or A-flat minor. This vagueness shows the sense of loss the characters feel at the memory. The piano breaks free from echoing the same notes as the vocal part and instead continues the vocal line's descent in echo, as shown in Example 3.13. This compositional decision unites this section with the remainder of the song in terms of the interplay between the vocal line and the piano, albeit in a new way. At the same time, this descent adds to the obscurity of the key and aids in the slow fall towards the G minor cadence.

Example 3.13. Song No. 4, Piano Accompaniment's Descent, Section B



Considering this analysis and the many intertextual connections of this song with art song and Sorrow Song genres, one could start to think about the ways in which performers could bring this song to the stage by referring to the idea of transfictionality to construct and analyze the fictional world within this song. Do these characters represent two facets of the speaker's character and experiences? Or are they lovers? Or perhaps, friends forced apart by some unknown reason? The musical hybrid adds new information to the poem in terms of these characters' emotional and psychological journey, which aids our interpretation. In addition to the word painting mentioned, I discussed musical cues, such as key changes, articulation differences, and rhythmic variations, which help us learn the innermost sentiments of each character and the sense of duality that emerge musically to showcase the two characters, or the same character in two different times. I also discussed how the echoing quality between the voice and the piano

triggers the memory that is to be retold in the song, which lives on even after the singer has sung their last word.

3.1.5. No. 5: "Unmindful of the Roses"/poem: "One Sea-Side Grave"

3.1.5.1. Textual Analysis

In the poem titled "One Seaside Grave," written in April 1884 (Battiscombe 1981, 186), Rossetti explores themes of suffering, overcoming difficulties, and rebirth. The cryptic language in this poem does not allow for a clear story to come through, so relying on Rossetti scholarship is crucial to deciphering its message. Rossetti's brother, William Michael Rossetti, connects the writing of this poem to the death of Christina's suiter, now friend in 1883 (Charles Cayley), and Christina's visit to his grave in January 1884, four months before writing this poem (Battiscombe 1981, 185-186).

The title of the poem explicitly refers to a setting in which this poem occurs: a seaside grave. This indication contextualizes the poem for the reader, with a clear connection between the grave and the speaker, who speaks from the grave, a common feature in Rossetti's poetry. In contrast, Coleridge-Taylor uses the first line of the poem as the song title, at which point, any notion about the grave is lost if the reader does not have the background information on the poem itself.

The poem opens with opposing images of rose and thorn, or love and pain showcasing possibly the extreme poles of human emotions. The concepts of the harvest of one's good or bad deeds in the afterlife or reaping what one sows are common in Rossetti's writing (Roe 2007). In this poem, a reaper appears reposing among their harvest. The idea of harvesting then participates in the symbolic overarching idea that each person harvests in the afterlife what they

plant or sow in this world. Line 5, which could be the speaker's contemplation of their own state after death, allows them to ponder on reposing in a carefree unworried manner just like the reaper: unmindful of the roses and the thorn. The speaker presents the viewpoint of the newly dead, who is conscious but views the world from the grave while talking about the past. As mentioned earlier, this common feature in Rossetti's writings is called soul-sleep (Johnson 2018). The speaker projects their consciousness past death into the grave, and thus, across insurmountable boundaries, which establishes a continuous emotional connection with the object of their grief. It is as if the speaker has a foot in both the living world and the world after death. Certainly, this doubleness is reflected in the musical analysis that follows. The idea of remembering appears in the final lines, which seems to refer to the past life in love and in pain through the imagery of roses and thorns by the newly dead speaker. In this poem, the speaker emphasizes the notion that after death, the love and the pain that one goes through during life matter no more. Instead, one needs to think of what one harvests after death. The idea of impermanence in our earthly form and in what we feel is at the heart of many of Rossetti's writings (Arseneau 2004).

Unmindful of the roses,
    Unmindful of the thorn,
A reaper tired reposes
    Among his gathered corn:
5 So might I, till the morn!

Cold as the cold Decembers,
    Past as the days that set,
While only one remembers
    And all the rest forget,—
10 But one remembers yet.

The reader delivers the second stanza from the first-person point of view allowing them to experience the world from the speaker's viewpoint. The speaker then connects themselves to the reaper who is in need of repose. As a result, the reader might feel connected to the ideas of repose and rest. The poem seems to also point to the fact that our continuous daily work draws our attention away from noticing the roses or the thorns (Megan McKague, unpub).

As mentioned earlier, the Doctrine of Analogy is another feature present in many of Rossetti's writings, including this poem, which allows for objects to take on symbolic meanings (Cantalupo 1987; Harrison 1988). The reaper is a person who is gathering his harvests, symbolizing the fruition of deeds after death. In addition, the rose and the thorn are classic symbols of love and pain in the Victorian era to refer to the opposite sides of the emotional spectrum (G. Hönnighausen 1972; L. Hönnighausen 1988). This poem's spiritual trajectory draws our attention to moral messages. In this case, the readers are asked to think of their deeds during life so that they could be rewarded in the afterlife.

In line with the appearance of spiritual trajectories, the speaker reflects on what comes after death as they await the transition to the afterlife. The readers do not receive a conclusive answer, but in the last stanza, it seems that the speaker focuses on the idea of being remembered as a reward, even if only by one person. Many other Rossetti's poems include this idea of remembering and forgetting, for example, in "Song" ['When I am Dead, My Dearest'], and "Remember."

3.1.5.2. Musical Analysis

This musical setting conveys the tones of weariness, struggle, and reflectiveness present in the text through the usage of descending lines, minor and major tonalities, articulation markings

(tenutos, and accents), chromatic pitches, and rhythmic compositional devices (drum calls, syncopations, and declamatory sections). The musical elements mentioned above provide new subtextual information through which the audience unpeels the new emerging emotional states, which will be discussed in detail below.

"Unmindful of the Roses" has a strophic form, with each stanza of the poem repeated to the same music. The second stanza undergoes minor variations that accommodate syllable changes due to the change in the text (refer to Table 3.5). In this song, Coleridge-Taylor uses one of his most common compositional devices mentioned earlier: creating harmonic progressions by descending motions in the left hand of the piano accompaniment. This descent is sometimes in parallel motion with the vocal line, and sometimes in contrary motion. This type of relationship plays a crucial role in creating and releasing tension in different parts of the song.

Table 3.5. Song No. 5, Formal Structure of "Unmindful of the Roses"

Measures	**Sections**
mm. 1-16	A
mm. 17-32	A'
m. 33: final measure	

The song opens with two measures of descending melodic motives with eighth notes that have tenuto markings with a decrescendo on each measure. The combination of these musical elements (equal divisions of notes, tenuto markings on each note, and the diminishing volume) sets the mood for the speaker's exhausted disposition to emerge. The initial two vocal lines descend with a pause in between the first two lines of the poem. This pause, along with the eighth note rests in the piano that matches the vocal line rhythmically, creates a sense of

reflection, making the rests feel like a dramatic cue for the performer to think before singing the text.

The excessive presence of tenuto marks in the piano part, particularly at the beginning of the song, creates a very laboured accompaniment in which the eighth notes are accentuated by a tenuto to emphasize a dragging or overworked feel. This particular articulation marking takes away the usual accented pattern of 3/4 meter: strong-weak-weak, and instead puts somewhat of an equal weight and emphasis on each eighth note. By placing equal importance on the small eighth note subdivisions, the music becomes very weary. This device, in addition to the long vocal lines that have no sense of pause or cadence with their ever-modulating shapes, allows the music to feel continuous. The continuity of music assists the textual interpretation to appear as a stream of consciousness. The piano part is also very scale-like, ascending and descending in simple stepwise motions, which make the song square and steady, without much direction. Through this continuity and steadiness without direction, a sense of timelessness is achieved musically to match the text's soul-sleep or the grave within which the speaker speaks.

Although the song ends on a D major chord, the song itself is strikingly minor. This is achieved by the repeated B minor chords in the left hand of the piano accompaniment at the beginning of the song as a drum call ostinato, which moves to a dominant chord of B minor after three measures. This tonic to dominant movement establishes the key of B minor. It is only during the final three measures of every stanza where a clear dominant (V) to tonic (I) movement appears in the key of D major. The vocal melody ending on the third scale degree of D major at the end of every section further establishes the major tonality. Not ending the vocal line on the tonic allows the music to feel unfinished with a sense of continuation rather than a finality to match the tone of the text about living on in someone's memory as well as the continuity of the

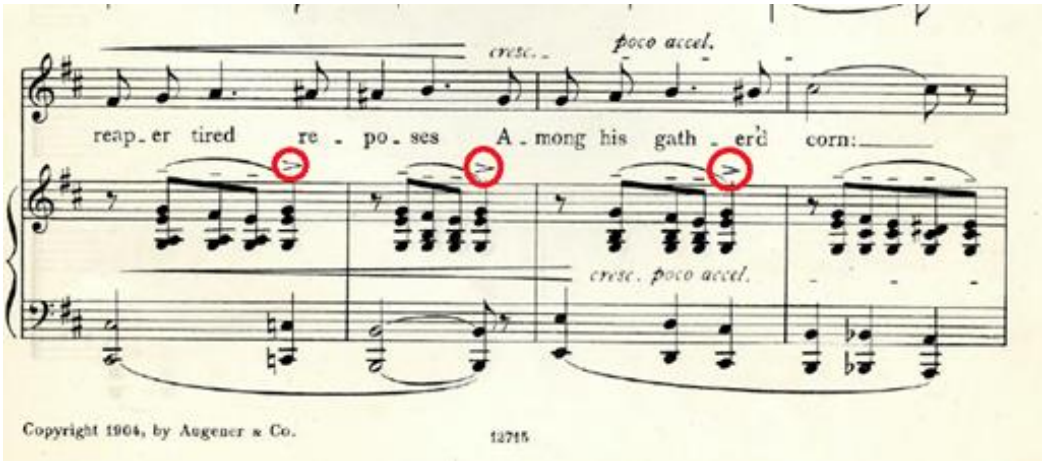
speaker's connection to the living world and the afterlife. The dual relationship between the relative minor and major keys in the song shows the two sides of the coin in this emotional subject matter. Just like love and pain, the minor and major keys show how the speaker starts off as exhausted and sad but concludes their thoughts on a note that is hopeful with the help of a major cadence. The alternate tonalities also connect the ideas of living in between the earthly and the afterlife worlds.

The D major key is hidden beneath all the chromatic notes. In the same way, the message of loss and suffering is layered beneath the surface of the text. This vagueness in the key is also the result of avoiding the leading note, which is one way this song could be connected to slave song genres architextually (refer to Table 2.1). Krehbiel (1914) identifies major songs without a leading note as the third most common mode appearing in the Sorrow Song genre, as listed in Table 2.2. The usage of this kind of "mode" as Krehbiel (1914) calls it, connects this song to the Sorrow Song genre.

The speaker then talks from a third-person viewpoint describing a reaper resting among his gathered harvest. Although the text is about repose, the music increasingly gains tension by the use of chromatic pitches, movement of lines, repeated notes, shifted accents, tempo changes, and increasing dynamic levels outlined below (mm. 7-10). This tension adds a juxtaposed subtext of stress while the text is about rest (refer to Example 3.14). Ascending by a semitone, the chromaticism of the vocal line moves contrary to the semitone descent of the piano, which seems as though they are each moving to a new key area. Contrary motion is used that creates a substantial gap between the highest and the lowest notes of this phrase. This gap of over two octaves, between the lowest note of the piano and the highest note of the vocal line, adds to the sense of expansiveness as the music explores new territorial registers for height in dramatic

response. Repetition of the piano's right-hand notes act as common tones to temporary tonality changes. Their repetition bells persistently, which creates a sense of stress. The shifted accent on the third beats of the piano accompaniment with the eighth rest on the first beats manipulate the idea of 3/4 meter. Instead of having weak third beats, these accented third beats move the music forward. As a result, these accents turn the weak beats into strong ones. Shifted accents to create new rhythmic sensations are a common feature in the Sorrow Song genre. By using accelerando marking with the shifted accents, the tempo feels sped up. This aids in building excitement and tension toward the last word: "corn" on the highest note of this phrase. In the Victorian era, corn symbolized riches (Greenaway 1884) so the struggle to gain worldly things is emphasized here. Another active force that assists the agitated statement is the increase in the dynamic level. As the vocal line ascends and gets faster, the phrase gets louder.

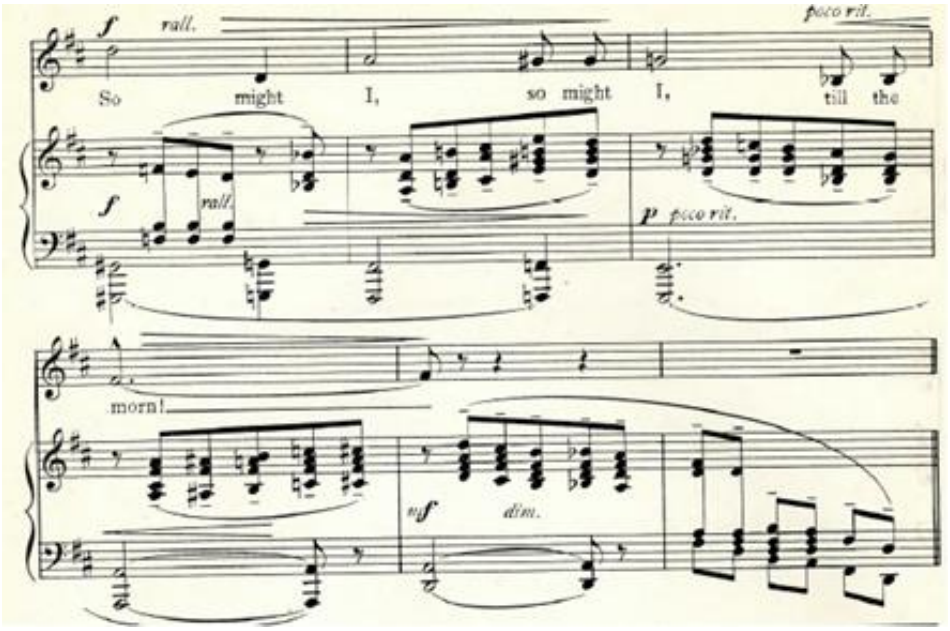
Example 3.14. Song No. 5, Agitation in the Musical Elements of the Score



The agitated musical line discussed above has a dual nature to it, which is about repose after harvest, but paradoxically, it does not feel restful musically. Here, the composer shows the

grind of the day and working hard, possibly resonating with this line as his own life was unrestful and busy. This tension moves the phrase forward to only start to gain rest when the speaker admits they too need rest in m. 11. With the repetition of "so might I," the tension releases one note at a time, as the tonality moves to a sweet G minor to show rest along with the quiet dynamics, the lower vocal register, and the usage of diatonic chords, shown in Example 3.15. The resolution to the tonic D major marks the end of the first stanza in the poem and Section A in the music.

Example 3.15. Song No. 5, Resolution of "So might I" Line to Tonic



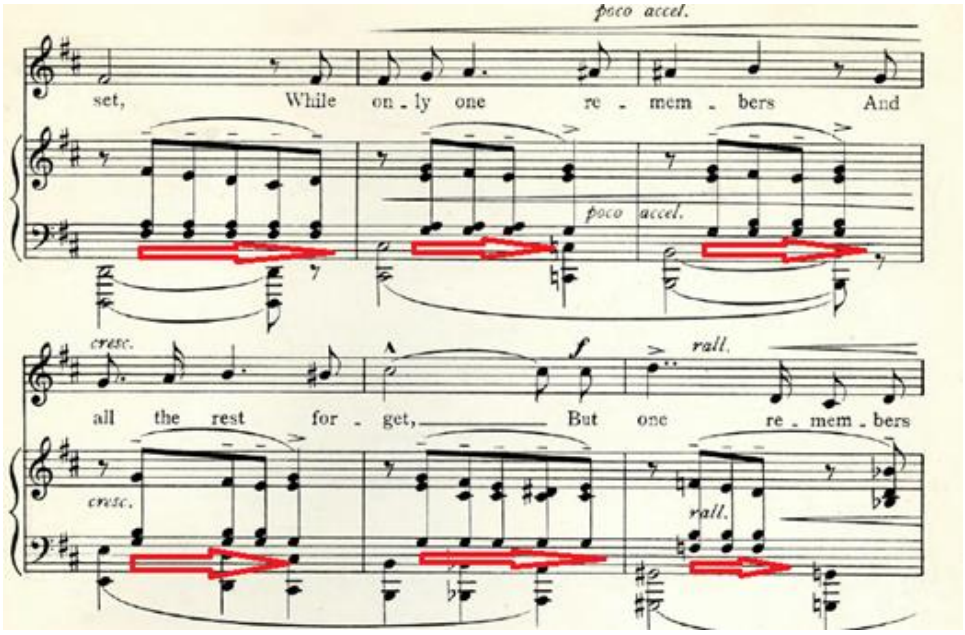
Immediately after, the music moves to the second stanza with the repetition of the same music (Section A'). In this section, minimal variations occur to accommodate the new syllable count of the phrases with an extra added measure at the end of the song. Although the music is identical to that of Section A, because of the text, these same musical pauses, use of chromatic

notes, vagueness in the key, and the bass pedals create mysterious colourful chromatic tones that could point to cold Decembers and a sense of melancholy towards olden days (lines 6 and 7 in the poem). One could even feel the 3/4 measures in one, with the accents on the first beats in this section. The motion towards the first beats falls on the words “cold” and “past” to further highlight a sense of reflective contemplative state about the past.

The final section of the song has the same tension using chromaticism, repeated inner voices in the piano accompaniment, the dynamic increase, and the contrary motion of the vocal line and the piano part. The text about being remembered by one person repeats multiple times. The sense of remembrance takes shape musically through the usage of repeated rhythms and chords that undergo variations but keep common tones as they repeat, which makes this segment memorable. The emotional intensity for the significance of only one person remembering the speaker acts as a closure to the song and a sense of acceptance for their life, especially as the final chord softly sounds: the tonic chord in root position with a glissando marking. The text’s speaker speaks from inside the grave and suggests one’s life is rewarded if even one person remembers them.

The right hand of the piano accompaniment is always in descending motion except for four measures (mm. 12, 14, 28, and 30). The soprano line in the piano, which has the highest notes, descends while the inner voices change to create new harmonies. Repeated notes appear in the inner voices, which act as common tones to the changing harmonies. These pitch repetitions along with the drum calls, and the repeated rhythms create more languor. This sense of unease in moving forward expresses the sense of fatigue and weariness in the poem’s text (refer to Example 3.16).

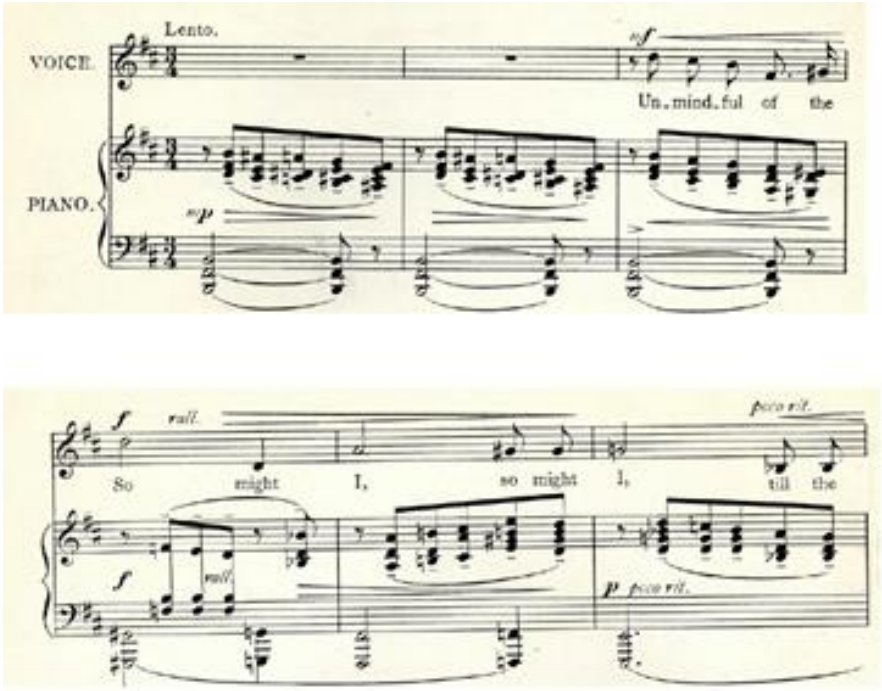
Example 3.16. Song No. 5, Repeated Inner Voices, Descending Treble Line in Piano, and Drum Calls



The drum call gestures in the left hand of the piano accompaniment connect this song to the Sorrow Song genre as well architextually (Krehbiel 1914; Johnson 1926; Cuney-Hare 1936). This ostinato sometimes appears as a pedal note (held note) and sometimes as block chords that move (refer to Example 3.17). When it moves, the notes stay very steady in quarter or half notes, which resemble a drum strike. Since the first note of every measure sounds in the left hand of the piano accompaniment with a rest in the right hand's part, it allows the low bass notes to sound full without being covered or softened by other notes when performed. The sparse textural choice draws attention to the only notes at those spots: the piano's left-hand notes (the drum calls) and sometimes the vocal line. The ever-presence of these low-registered calls allows the music to feel full of sorrow and struggle, to mimic the speaker's emotional state.

Example 3.17. Song No. 5, Ostinato Drum Calls

The ostinato drum calls are represented in the held notes and block chords



The function of these drum calls in relation to the text could be church bells tolling as the speaker talks from the grave. Its repetitive nature could also show the repetitive gesture of harvesting mentioned in the text or the repetitive daily tasks that are implicitly referenced. This repetition in itself has a memorable quality to connect it to the theme of remembering in the text.

Syncopations happen in the form of an absence of a note on the very first beat of the phrases. As shown in Table 2.1, this kind of syncopation is a common feature in African folksongs (Krehbiel 1914). The syncopations followed by eighth notes in this song allow the lines to feel more speech-like, which is another feature in the Sorrow Song genre. The sense of speech present here adds to the reflective state the speaker is in.

The entire song has a quasi-recit feel due to the syllabic text setting of the musical phrases, with some words getting smaller note durations to create a pace similar to talking. For

example, the short sixteenth notes occur on the words “the” where the word is just an article, and for the first syllable of the words, “de'cember,” and “re'member” where the tonic accent of the words fall on the second syllable. The use of short notes for unaccented syllables allows the composer to respect the tonic accents in the words and to place them (the main syllable) on the downbeat of the respected measures. This careful attention to the word accents aligns the words in the song with the natural rhythms of spoken English. The inclusion of accelerando and rallentando creates a sense of rubato for the singer. Liberty in performing the lines as a result of the rubato will allow the singer to take their time to express the text and the phrases in an emotive way in many different ways. This quasi-rubato feel also goes hand in hand with the idea of speech-like expression.

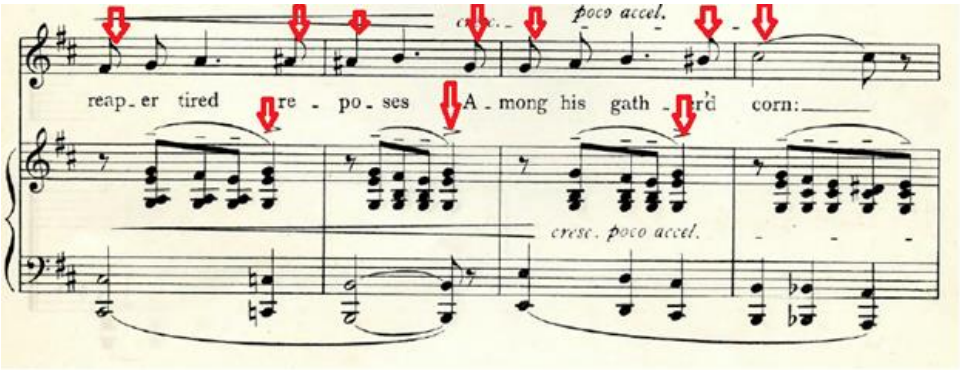
In the vocal line, the interval of a semitone is of crucial importance and appears in every phrase. This interval takes place on the following words and phrases: “roses,” “reposes,” “gathered corn,” “so might I,” “December,” “remembers,” “but one.” This slide from one note to another highlights the importance of these verbs and nouns emotionally. In addition, this semitone interval helps in moving through different harmonies temporarily in a way to blur the sense of tonality, which highlights the liminal threshold space that this poem focuses on. Because of this vagueness in key areas with the use of chromaticism, the entire song feels confused, unsure, and mysterious. The veiling of the key goes hand in hand with the veiling of the story and message, called the Doctrine of Reserve in the Oxford/Tractarian movement that influenced Rossetti’s writings (Tennyson 1981).

Parallel and contrary motion between the vocal melody and the piano part functions to create a sense of increase and release of tension. Lines 3-4 and 8-9 of the poem have an ascending vocal line and a descending piano part to show the extreme struggle between the

emotions of the persons portrayed in the musical range (refer to Example 3.18). In the first example, the reaper tries to rest, but the daily tasks keep them away from repose. In the second example, the speaker wants to be remembered although they are in the grave and at the brink of oblivion by others. The rest of the song shows parallel motions between the voice and the piano parts to relax the tension. The descending motion in both further showcases the sense of sorrow.

With the steady beat of the piano part, the rhythmical variety comes from the vocal line. In many sections, the voice repeated the eighth note subdivisions to create unity with the piano. In other parts, the vocal line extends/holds some notes so that it soars above the ever-beating piano part. In mm. 7-10 and 22-26, the vocal line sings on some off beats while the piano plays and vice versa. This rhythmical interplay in the form of a cross-rhythm highlights the struggle by rhythmical activity, which adds to the intensity of the emotions (refer to Example 3.18). Cross-rhythmic musical devices have been seen often in slave songs, mentioned in Table 2.1 (Cuney-Hare 1936).

Example 3.18. Song No. 5, Cross-rhythms Between the Vocal Line and the Piano



Although the story in the poem might appear inconclusive, the characters show definitive emotional states. New layers of meaning and doubleness emerge in the song by different means that aid in the song's transfictional reading: first, the usage of chromatic notes and vagueness in keys allow for doubt and discomfort to be an ever-present mood; in addition, important rhythmic elements from the Sorrow Song genre appear, such as drum calls, recitative sections, shifted accents, syncopations, and cross-rhythms. Some repetitive musical elements allow for different portions of this song to feel memorable as the theme of remembering plays out in the text. These musical elements allow the audience to experience unique soundscapes that capture emotional states and moods as well as displaying double meanings in the text and the story.

3.1.6. No. 6: "Too late for love" from the Prince's Progress (poem)

3.1.6.1. Textual Analysis

"Too Late for Love" was initially written in 1861 as a stand-alone poem by Christina Rossetti. This poem was later evolved into a longer narrative poem entitled "The Prince's Progress," which became the title poem of Rossetti's second volume of poetry in 1866—*The Prince's Progress and Other Poems* (Battiscombe 1981; Arseneau 1994). This poem tells the story of the Prince's tardiness in arriving to get to his bride through allowing himself to be delayed by different distractions on his way and finding her dead upon arrival. Please note that this poem has an anonymous narrator throughout. Interestingly, the poem is sung by "Veiled figures carrying her," referring to potentially the princess's ladies in waiting. Notice how they refer to themselves as "we." This image has connections to the picture of Sleeping Beauty (Arseneau 2019, Hassett 2005, 86). The themes appearing in this poem include loss, fate, greed, betrayal, youth and innocence, neglect, heartbreak, and regret.

[...]

"Too late for love, too late for joy,
Too late, too late!
You loitered on the road too long,
You trifled at the gate:
The enchanted dove upon her branch
Died without a mate;
The enchanted princess in her tower
Slept, died, behind the grate;
Her heart was starving all this while
You made it wait.

"Ten years ago, five years ago,
One year ago,
Even then you had arrived in time,
Tho' somewhat slow;
Then you had known her living face
Which now you cannot know:
The frozen fountain would have leaped,
The buds gone on to blow,
The warm south wind would have awaked
To melt the snow.

[…]

"You should have wept her yesterday,
Wasting upon her bed:
But wherefore should you weep today
That she is dead?

Lo, we who love weep not today,
But crown her royal head.
Let be these poppies that we strew,
Your roses are too red:
Let be these poppies, not for you
Cut down and spread."

The poem "Too Late for Love" starts with a warning sign of "Too late for love, too late for joy" because the Prince had become distracted and delayed on his journey and as a result

arrives too late to unite with his bride. A dove, a symbol of purity, dies upon a branch, representing the pure bride dying without a mate. The poem goes on to express the cause of the princess's death as heartbreak and longing. The speaker(s) take an accusatory tone saying "Ten years ago, five years ago, One year ago" the Prince would have arrived on time and found his bride alive. The naturalistic elements appear here again: frozen fountain leaping and coming to life, the buds blooming, the warm south wind blowing, and the snow melting—all of which are signs of life, joy, and fulfillment only if the Prince would have arrived on time.

The speaker(s) condemn the Prince, suggesting that he should have been by her bedside weeping for her as she was dying, now to weep after her death is too late. The rest of the stanza suggests that death is not all sad: "we who love weep not today, But crown her royal head." Viewing death in a positive light is typical in Rossetti's poetry (Arseneau 2004). The speaker(s) go on to ask those who loved her to refrain from weeping, indicating that they should instead crown her head with the crown of purity and faithfulness. Additionally, asking that they scatter poppies instead of roses could refer to the bride being a martyr in love who will be remembered, no longer needing roses as a sign of affection, as roses symbolize love and poppies symbolize remembrance.

This poem also has Dantean and Biblical references. For example, in this quasi-quest narrative, the bride seems to be the goal, but as a spiritual salvation to show the Prince the lesson of symbolic interpretation. Also, other Dantean elements such as the presence of the evil counsellor, the weak-willed protagonist, and his lack of ability to prioritize in an effortful pilgrimage are also apparent here. In addition, there are Biblical echoes in this poem. The bride in the poem seems like the bride in Song of Solomon. Echoes of John Bunyan's "Pilgrim's Progress" are also worthy of mention (Kooistra 2002; Arseneau 2004; 2019).

Moreover, the thematic material of the poem could act as a commentary on gender issues. The bride waits, but the Prince with no sense of urgency gets distracted, articulating the different roles and treatment of women and men in Victorian society (Arseneau, Kooistra, and Harrison 1999). Arseneau (2004) believes that Christina Rossetti might have had her brother, Gabriel Dante, and his postponement in marrying his fiancée and intended bride, Elizabeth Siddal, in mind while writing this poem.

3.1.6.2. Musical Analysis

This musical setting displays the ideas of time, latency, and disaster through compositional devices using rhythms, pitches, and meters to create unique dramatic atmospheres in the duality of recitation or sung for multiple characters and their stories to take shape: the bride, the Prince, and the speaker(s). In this song of Coleridge-Taylor, some musical elements from the Sorrow Song genre appear through architextual borrowing, such as minor mode with a sharpened scale degree 6, chromatic pitches, declamatory sections, and rhythmic elements (syncopations, weak beat accents, and drum calls). Please refer to Table 2.1.

The structure of this song includes two closely repetitive sections with a final funeral march section as follows: A-A'-B (refer to Table 3.6). This structure allows for the story of the first two stanzas to be connected. They then lead to the death of the bride through the final section, as a funeral march.

Table 3.6. Song No. 6, Formal Structure of "Too Late for Love"

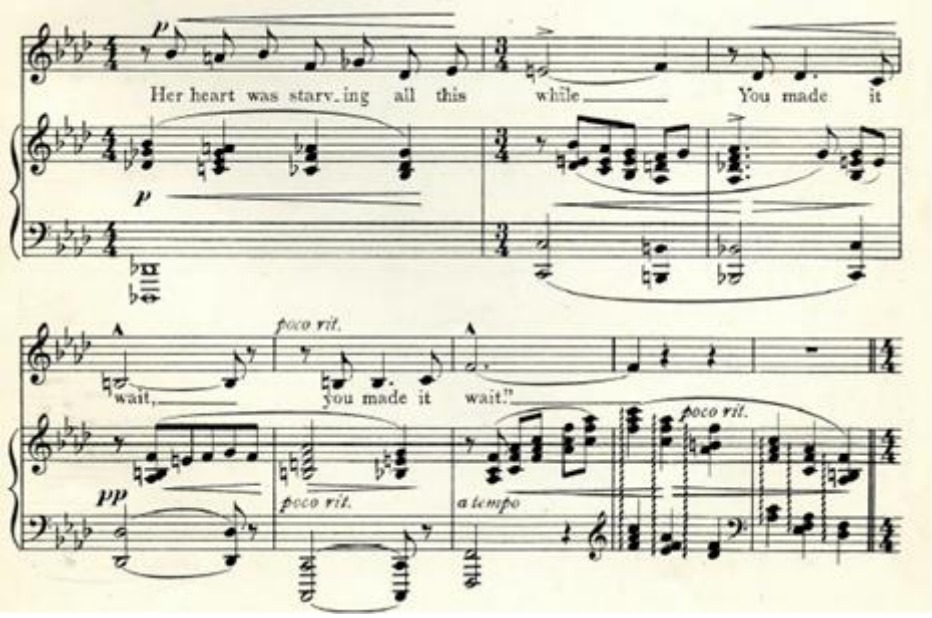
Measures	**Section**
mm. 1-24	Section A
mm. 25-48	Section A'
mm. 49-78	Section B

Sorrow Songs in a minor key with a sharpened scale degree 6 is listed in Krehbiel's (1914) book and in Table 2.2 as the least common mode in the slave songs that he studied and analyzed. In "Too Late for Love," written in F minor, the composer avoids the scale degree 6 and instead uses a sharpened 6th scale degree (D natural), which appears often, mainly as a passing note. This choice of tonality connects this song to the Sorrow Song tradition.

Chromatic notes create interesting harmonies to increase or release tension. For example, the poetic lines 485-6 and 495-6 both talk about the bride dying. Their corresponding melodic lines include many chromatic notes to show the depth and breadth of pain felt by the bride and the severity of the issue. With the notes on the extreme low side of the vocal line in mm. 20-21 and 43-44, the speaker(s) feel menacing as they accuse the Prince of making the bride wait. The low register of notes could also be interpreted emotionally as a sense of quiet desperation and sadness by the speakers. The combination of these elements with an ever-descending vocal and piano line creates a sorrowful atmosphere to show the speaker(s), the bride, and the Prince's shared sadness (refer to Example 3.19).

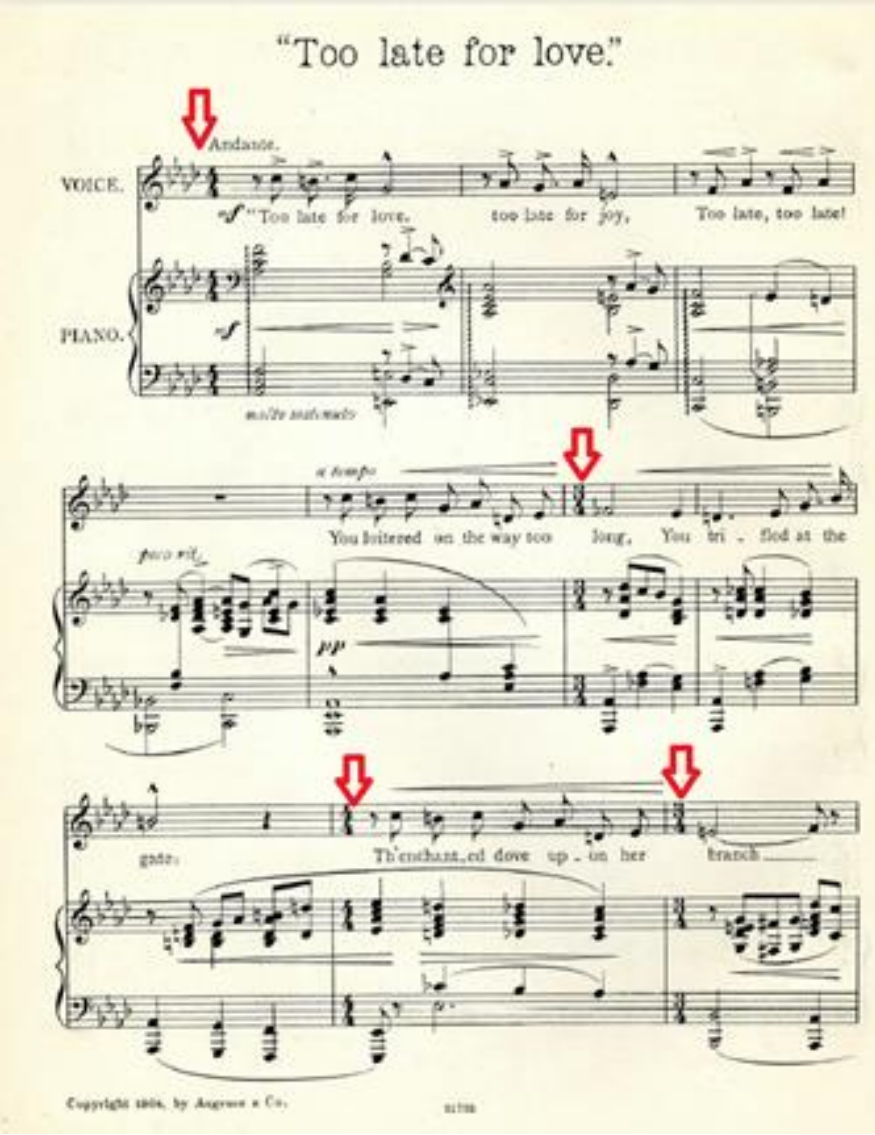
The same melodies repeat in the second stanza with minor changes. For example, the composer elongates the first note of m. 33 and adds an accent to emphasize the word "then," talking about a lost opportunity in the past to have seen the bride. The harmonies under the text relating to the bride's death or the natural elements coming to life as a sign of love include less dissonant notes, with rolled chords to soften any tension built up previously in the music.

Example 3.19. Song No. 6, Descending Vocal Line to Low Chest Tones



The song opens with rolled chords and the singer's quasi-recit declamation accenting almost all the words. Many Sorrow Songs were declamatory in nature showing a potential connection to a more chant-like and an authentic expression of speech. The declamatory nature of some of these songs came from worship practices and responses from the congregation in prayer settings (Lincoln and Mamiya 1990). Refer to Table 2.1. The recit-like vocal line in this song, with its syllabic word setting, adds to the dramatic expression of storytelling. Additionally, this recit-like sensation is augmented by the changes in the meter to make the sentences feel like speech as the speaker(s) narrate the story like an epic poem (refer to Example 3.20).

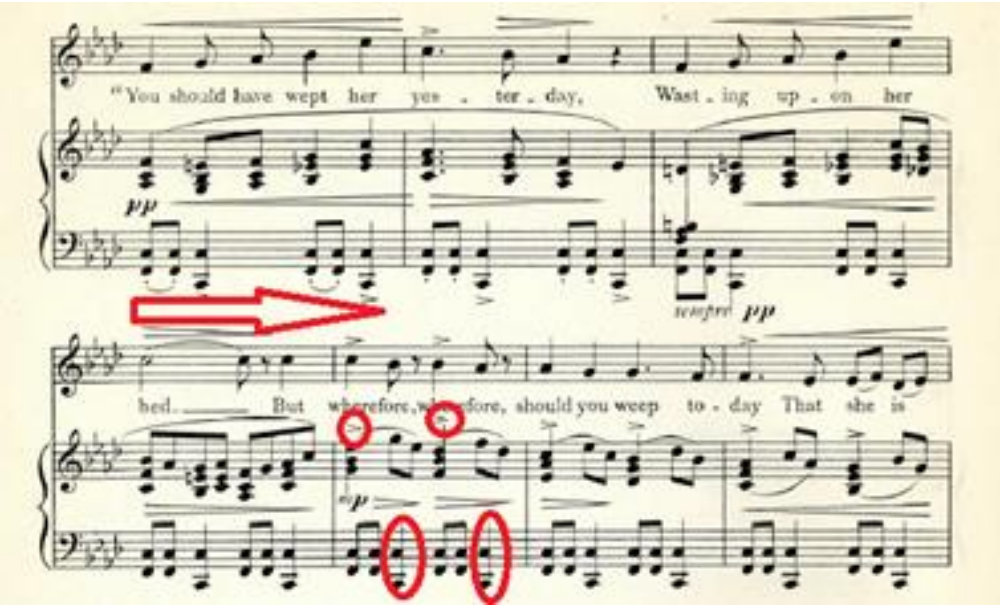
Example 3.20. Song No. 6, Declamatory Vocal Line and Meter Changes



A few different musical elements showcase the idea of tardiness and rush in time. The repetitive static eighth note divisions of the vocal line and the repetitive interval of a semitone make the melodic phrase feel laboured and dragged to match the text about loitering. This sense of lateness is juxtaposed with the piano's moving line in the eighth notes as though the piano is trying to rush the Prince (refer to Example 3.20). In addition, the phrase endings with a semitone raise at the end symbolize a sense of longing.

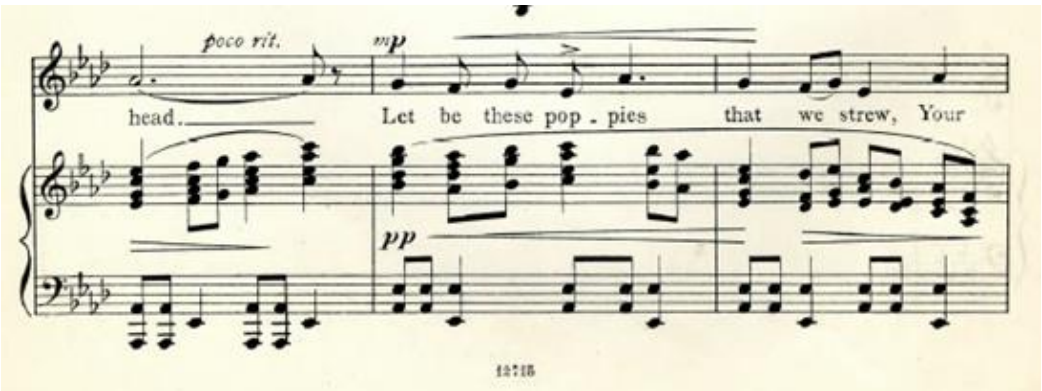
This song exhibits other musical elements that could connect it to African musical idioms, such as the use of syncopations and accents on weak beats (refer to Table 2.1). The syncopations and weak beat accents show up especially in the vocal line to transform them rhythmically by softening the feel of regular time (refer to Example 3.20). These displaced accents give the song a new rhythmic feel. Another unique musical element from the Sorrow Song genre appearing in this song is shaped through repetitive motives and pedal notes in the bass—the drum call figures (refer to Example 3.21). This repeated rhythmic motive plays out for 22 measures near the end of the song at the funeral march section. This funeral march section includes accents on beats 2 and 4 in the piano's left-hand score. By using accents on some words, the singer could use that musical cue to emphasize them in their performance. The cross-accentuation of these beats with beats 1 and 3 of the piano's right-hand accompaniment (mm. 55-57, and the last page) adds weight to the sorrowful ending.

Example 3.21. Song No. 6, Drum Calls and Cross-accentuation in the Piano Accompaniment



The last section has repetitive rhythmic patterns and a lack of extensive chromaticism for the piano and the vocal line. This unity, along with the lack of extensive dissonant chromatic harmonies, creates a sense of ease and sorrow for the funeral march, communicating finality for the moment (refer to Example 3.22). Although sometimes dissonant, the drum calls no longer feel like a warning; instead, they are softened by piano dynamics. The large ascending lines of the piano accompaniment seem to represent the soul of the bride transcending into the afterlife. Some of the block chords imitate hymn-like writing as an ode to the dead princess and the crowning of her head as a pure and faithful woman. It is in the final "Let be these poppies, not for you" that the vocal line, the right hand, and the left hand of the piano accompaniment finally fit into an F minor seventh chord. The song ends with the speaker(s) saying "You should have wept her yesterday" on repeated notes to show a sense of lifelessness. The piano's slow rolled chords help in this gentle silencing. With the tremoloes and the final two chords, the drama of the story comes back and disappears immediately into oblivion as though the bride has easily been forgotten by the Prince.

Example 3.22. Song No. 6, Repeated Rhythms and Lack of Chromaticism in the Funeral March



This song, like many other songs analyzed in the cycle, shows clear repetitive connections to African folk idioms through the presence of several musical elements by the way of architextual borrowings, such as the use of common modes seen in slave songs, declamatory gestures, repetitive rhythmic motives, syncopations, accents on weak beats, and drum calls (refer to Table 2.1). These musical elements paint the words and add new dramatic emotional expressions to these characters, which help singers to construct well-rounded characters through transfictionality. With the theme of loss and unrequited love, a singer can construct any number of stories through this quest-narrative. Since the main distractions do not appear in this segment of the poem, a singer could be imaginative in terms of the reasons behind this late arrival. For example, being far apart geographically, being weak-willed, or simply not caring about the princess enough to arrive at a timely manner. Each concept will allow for different storytelling and narrative trajectories.

3.2. Conclusions

Throughout this chapter, I have communicated textual themes and poetic analysis, and delivered musical analysis, and character construction for the six songs. With connections to Coleridge-Taylor scholarship and Sorrow Song writings, I pointed to cross-genre borrowings between classical music and slave songs in this cycle, which help to better understand how Coleridge-Taylor’s compositional techniques might be read through the lens of his journey in race consciousness via his music, and through this cycle. I have also illustrated the many parallels between the indeterminacy of both textual meaning and musical meaning: Rossetti's poems very often legitimately accommodate different meanings and readings, and likewise, Coleridge-Taylor's music shows similar indeterminacy and doubleness in its use of genre, tonal areas, and rhythms.

Common thematic material in the songs' texts includes suffering, impermanence, memory and retrospection. Many Rossettian devices appear, such as symbolic nature and language of flowers, through which Rossetti speaks to the reader in a veiled language to express emotions, but more so to refer to Biblical and Christian ideologies in her narrative of understanding the world around us as signs to refer to afterlife. Soul-sleep is used in two of the poems as a path to explore ideas relating to death and life.

Scholarship on Coleridge-Taylor's music sheds light on compositional devices common in the composer's repertory, such as excessive use of descending lines, explorative nature of rhythms, and generous use of chromatic harmonies. By drawing from the works of Allen, Ware, and McKim Garrison (1867), Krehbiel (1914), Johnson (1925), Dett (1927), Cuney-Hare (1936), Lock (1936), and Du Bois (1903), I saw that many musical elements of Sorrow Songs emerge in this cycle, including the choice of repetitive formal structures, keys, syncopations, weak beat accents, polyrhythm, cross-rhythms, declamatory sections, drum calls, and the addition of non-diatonic pitches (refer to Table 2.1). All six songs include two repetitive musical sections and show tonalities of slave songs genres that Krehbiel (1914) discusses. Different rhythmical elements of the Sorrow Song genre also appear in these songs, most notably, the drum calls and shifted accents.

What we see in the song cycle, in general, are borrowings from Western art song and the Sorrow Song genre through similar connections to musical idioms of both genres. Mapping these connections could act as a blueprint to create multiple artistic interpretations for performance and analysis purposes. Understanding this intersection with the cross-genre analysis not only creates new layers of meaning when interpreting and performing this composition, but also it allows us to better understand one of Coleridge-Taylor's compositions in the early years of the 1900s.

As a final note, I would like to offer an interpretative reading that is a result of looking at these songs as connected smaller episodes of a larger story. Here, I am influenced by Lacasses's (2018) idea of polytextuality to refer to the assemblage of these songs and their sequencing for creating an overarching narrative. The first song introduces the story and the speaker who awaits someone by the sea in a tumultuous setting. This speaker ponders on the passage of time and death because of the long waiting time in hope of seeing their lover. This song starts creating a new thought for the speaker as they weigh the possibility of their lover's death at sea. The softness and non-chromatic sections in the music could refer to the fact that death is welcome for this speaker, potentially as a way of connecting with their lover again (Song No. 2). Because of this waiting, the speaker feels lonesome and old as they admit they have "grown old before my time" (Song No. 3). As the sense of reflection on life, death and ephemerality of moments develop throughout the songs, the speaker remembers their young self or their lover sitting happily by the margin of a stream. The striking contrast with their current state is highlighted through the description of the sad scene as they cry under the moon watching the leaves fall. This section is accompanied by minor harmonies and chromatic chords (Song No. 4). As the speaker feels more somber waiting for their love who has not arrived yet, they express their weary state and rejoice in the idea that one person (the speaker) still remembers the lover as a way of hoping that the same is reciprocated (Song No. 5). The theme of memory and remembering is present throughout the cycle, but it is heavily emphasized in Songs No. 2, 4, and 5. Song No.4 is simply about a memory in the past or retrospection, while the other two songs explore ideas of being remembered or forgotten after one's passing. The final song paints a painful picture of death: the princess dies while she awaits the arrival of her prince. This princess could be viewed as the speaker of the story who is now dead. Therefore, veiled figures tell her story in this last song (the

speaker in the final lyric is not the waiting-woman). Throughout the first five songs of the cycle, the speaker awaits someone, but when the Prince finally arrives in the final song, he is too late. In the first song, the speaker thought of their lover as dead. The story comes full circle when one realizes that in the last song, they are the dead figure appearing in the funeral march to end the cycle.[23] This realization contextualizes all of the times in which the speaker imagined themselves talking to us from the grave.

[23] In my conversation with Elizabeth Llewellyn on May 24, 2021, she mentioned that she sees the entire cycle as one narrative except for the last song, where she believes her friends are asking someone to make amends for the first song.

Conclusion

When I started my thesis work in 2019, there were only a handful of recordings of these songs with only one full recording of the cycle available. Over the last year of my studies (2020-2021), there has certainly been a growing interest in this cycle, which I will mention below: there are only two full recordings of this cycle available. One by mezzo-soprano Elisabetta Paglia with pianist Christopher Howell from 2014 and the most recent one, by soprano Elizabeth Llewellyn and pianist Simon Lepper in 2021. I had a chance to speak with Llewellyn regarding her preparation process in performing these songs. With her permission, throughout my thesis, I have shared some aspects of her work that she relayed to me on May 24, 2021. I was privileged to be a part of her album release campaign video series (Llewellyn 2021). A classical singer, Alexander Cappellazzo with pianist Nate Ben-Horin recorded and published all six songs in 2021 on Cappellazzo's YouTube channel. De'Courtneyous Miller published the sixth song of the cycle on their Youtube page in 2021. Additionally, Gordon Pullin (tenor) and Roger Fisher (piano) published their home recording on the cycle in 2021 on Fisher's YouTube page.

Four of the pieces from *Six Sorrow Songs, Op. 57* were performed by singer James Gilchrist with pianist Anna Tilbrook at a Radio Concert through the *BBC* at an event called Big Chamber Weekend (2017). The full recordings are, unfortunately, not available. Sina Ulreich has published the cycle in an album called Coleridge-Taylor in 2020, but it seems the album is computer generated and is available online for free. Four of these songs were published by Zenda

Yanka in 2020 in an electronic format online free of charge. “When I am dead, my dearest” has been recorded by a few modern artists: Hélène Lindqvist in 2011 and Thomas Stimmel in 2017. There are also two organ recordings of it available by Laura Gedgaudaité and James Flores (both from 2020). The only other song from this cycle, “Unmindful of the Roses” was recorded by Webster Booth in 1945. As such, there is a great need for additional recordings of this cycle so that more people can discover Coleridge-Taylor’s songs. Given my background in vocal performance, I am uniquely qualified to share with the general public an event centered on this under-performed song cycle. To this end, I would like to deliver a lecture-recital of this cycle and record the song cycle in its entirety.

This project grew out of my love for Victorian literature, through which I came to learn about Christina Rossetti. Although there has been some interest in the musical settings of Rossetti’s poetry in the last few years (notably in the work of Mary Arseneau and her SSHRC-funded *Christina Rossetti in Music* project), it is apparent that many musical settings of her work are largely unknown to performers and musicologists. My research switched gears when I came across Coleridge-Taylor’s composition of her poetry in *Six Sorrow Songs, Op. 57* from 1904. Without having access to high-quality recordings of this cycle, I started learning and singing these songs myself, most of which took place during the pandemic of 2020. Throughout my research, coming across Du Bois’ 1903 book was incredibly profound and life-altering to me as it was to Coleridge-Taylor. We both faced the first occurrence of the term Sorrow Songs in *The Souls of Black Folk*, but over 115 years apart from each other.

From my perspective as a singer, there were different reasons why this cycle piqued my interest musically. Although I had sung many art songs as part of my performance degrees, these art songs introduced new unpredictable sounds to me, with an ineffable quality. Some phrases

were taking interesting and unpredictable turns. It also seemed there were moments of great sorrow. The melodic phrases with those moments of incredible emotional expressivity urged me to pick this song cycle as my research topic. In addition, as a person of colour, I felt it as my calling to bring back the lost voice and the forgotten music of another artist of colour.

A fundamental concept relating to this conversation is genre. Art songs, collected in a song cycle, and slave songs are merging in this song cycle through their musical elements, performance context, and historical background. Coleridge-Taylor scholarship has already investigated some of his borrowings from African folksongs and American Indigenous tunes and tales, mainly in his instrumental works as a way of exploring the doubled nature of genres present in his works. Therefore, a substantial portion of his vocal compositions has stayed untouched in research and performance. There is great need for his life story to also be freed from discrepancies and replaced by truth and reliable information so musicians, researchers, historians, and the public all get to know this man and his music.

With intertextuality as the main theoretical tool, I drew from Sorrow Song scholarship and repertoire to understand this vocal genre's musical features, historical context, and social purpose. Formal, harmonic, and rhythmic analysis shed light on the appearance of the Sorrow Song genre's musical elements in Coleridge-Taylor's *Six Sorrow Songs, Op. 57,* including repetitive sections, modes, declamatory gestures, syncopations, and weak beat accents, drum calls, cross-rhythm, and polyrhythm. This is the first instance in musicological research where this cycle comes to light and its many complex layers of doubleness as a new innovative way of looking at his music are put under investigation. As a result of this discovery, it becomes apparent that Coleridge-Taylor masterfully and subtly creates inter-genre relationships in the

cycle by using elements of both art song and slave songs. This discovery contributes to the sense of double meaning in this thesis by showcasing the mixing of the two song genres.

The intertextual relationships arising from the text, music, and their context create a fascinating network. The texts of these songs were discussed in detail earlier, through which stories and characters emerged in each song. Understanding the intertext of religious undercurrents in the text written by a religious middle-class woman used in the romantic songs that the composer dedicated to his wife, mixed with musical elements of a Eurocentric male canon as well as slave songs opens up room for extra layers of meaning to be taken into consideration for research and performance purposes. Throughout my thesis, I have made note of the spiritual undercurrents in the text used in the content of these romantic songs, and how this doubled nature creates new meanings for interpretation and the overall narrative of the cycle. This network of relations has never been discussed, neither in musicological scholarship, nor in Coleridge-Taylor's scholarship, or even Rossetti literary scholarship. Hence, this research is the first to make these connections and analyze *Six Sorrow Songs, Op. 57* and to expand the established literature on the composer. I also hope that this project will create more space for the exploration of musical settings to the text of Christina Rossetti, both on stage and in academia.

The shortcomings in this research include lack of access to resources and archival material during the pandemic of 2020. With access to those resources, this thesis would have been able to engage more fully with the composer's life and works. What this research does not consider are intertextual relations arising from the text when a religious text is used in a secular setting, and therefore being connected to secular slave songs through the musical idioms. Another textual connection that remains unexplored in this work is the common religious themes

between Rossetti's poems and slave songs. With romantic themes in the text and the dedication of the cycle to his wife, in combination with slave song musical idioms, the composer creates an inter-genre of slave songs that depart from religious topics to instead focus on romantic themes—what some scholars might call devil songs (Krehbiel 1914). In addition, spirituals are not for solo performance (Walker 1979, 55), so what does it mean for this genre's musical elements to show up in a song cycle that is specifically written for solo voice, rather than a choir?

Reflecting on my analysis and research questions, I drew connections between the Western classical musical elements used in Coleridge-Taylor's *Six Sorrow Songs, Op. 57* and African folksong tradition of slave songs through the discussions of formal structure, harmonic and rhythmic analysis to map out the songs' connection to both genres. Coleridge-Taylor's life events and experiences around the time of this composition point to increased awareness and potential inspiration of slave songs. Likewise, with the political events of early 1900s, he became more aware of his own double identity living as a Black person and a British person in a space of whiteness. The preparation for his first trip to the USA in 1904 allowed him to stumble upon Du Bois' *The Souls of Black Folk* (1903), which he called "the greatest book he had ever read" (Sayers 1915, 149). Thus, this awareness of his race and the injustices around him were translated into his music to discover his own cultural heritage and to respond to the political events around him.

Rossetti's writing is brimming with symbols, metaphors, and hidden messages that only those aware of her writing style and religious mindset would be able to uncover. Coleridge-Taylor was familiar with not only the spiritual trajectories and language of flowers common in the Victorian era, but he knew Rossetti's poetry as some of the composers in his circles set her

poetry to music. He accommodates the ambiguous language and multiple interpretations in the text using ambiguous tonalities, pitches, and the use of different rhythms to blur out the sense of timing, speech/singing, or pulse. As a result, the double meanings underlying the text also take shape in musical elements by using two or more different tonalities, rhythms, and styles.

In addition to the many textual themes mentioned throughout the analysis, another significant theme running through the song cycle is the idea of remembering and forgetting, which are initially introduced in the second song. This song not only introduces Rossetti's ideas of death and soul-sleep, it also clearly portrays the ephemeral state of living as the speaker shrugs a shoulder and says: "if thou wilt, remember, And if thou wilt, forget" referring to the act of both remembering and forgetting them after death. The poem ends with the same idea as it relates to the speaker: "Haply I may remember, And haply may forget." These concluding lines portray an incredible sense of heart-wrenching loss, but also acceptance in the dual possibility of being remembered or forgotten. The idea of remembering a past memory and cherishing it is at the heart of the fourth song's story as the speaker tells a story of heartbreak and loss. Song No.5 further explores the idea of being remembered by calling it the reward of life after death. The last song of the cycle hints explicitly to the idea of remembering the bride and honouring her memory.

As discussed earlier, sometimes the text and the music complement each other in their portrayal of emotions and moods, but sometimes there are extra pieces of information that come through the music. The dual characteristics appearing in the text and the songs were explored in the analysis section to further highlight the sense of doubled meaning throughout the cycle. Sometimes the composer, responding to the cryptic language of the poems, creates musical atmospheres that are ambiguous allowing each performer to create their own character and story.

This level of ambiguity would also allow the audiences to be active participants of the story to try and figure out the different aspects of the story through both the text and music. Since Coleridge-Taylor was an avid poetry reader and very sensitive to poetic themes and moods, it is not surprising that his understanding was in line with Rossetti's expressions of emotions in her writing. He of course chooses to add to the commentary from time to time, but also tries to delve deep and elevate the textual expression through his music.

By pointing out the connection between this song cycle and Sorrow Songs (in the title and in musical elements), future research could include an investigation of cross-genre occurrences in his other vocal compositions. One interesting avenue would be to do archival work to fill the gaps and discrepancies that exist in Coleridge-Taylor scholarship as it relates to details of his life. Additionally, further work needs to be done to better understand the composer's political stance and evolution throughout his short life. In terms of performance and stage work, more efforts need to be made to bring this composer's works to classrooms, concert halls, lectures, and music albums.

In a period in which systemic racism and social injustice are at the fore of public, political, and scholarly discourse, recovering the work of Black, Indigenous, and Composers of colour that have been excluded from the canon is of critical importance. I hope my current research as well as my future lecture-recital and recordings will be a valuable contribution to this work.

Throughout my thesis, I have tried to bring more attention to a genre of song that needs more spotlight in research and on stage. In 1903 Du Bois wrote: "by fateful chance the Negro folk-song—the rhythmic cry of the slave—stands to-day not simply as the sole American music, but as the most beautiful expression of human experience born this side the seas. It has been

neglected, it has been, and is, half despised, and above all it has been persistently mistaken and misunderstood; but notwithstanding, it still remains as the singular spiritual heritage of the nation and the greatest gift of the Negro people" (242). Although there have been many writings on this genre of song and its historical context since 1903, we still have far to go to truly revive and preserve these songs.

Many scholars, including Wyatt Tee Walker (1979), Samuel A. Floyd Jr. (1995), and Guthrie Ramsey (2003) trace modern genres of music to spirituals. Walker's 1979 book includes a music tree on the first page which showcases modern music genres and the extent to which they took influence from spirituals. These genres include Rhythm and Blues, Jazz, Ragtime, Blues, Gospel, and Soul. Therefore, a study like this, focused on spirituals and their transmission to other genres like classical vocal music aids the recognition of this genre as the source of other music genres, which has historical and musical value.

These songs of Coleridge-Taylor, although classical in nature, show clear repetitive connections to Sorrow Song music idioms through the presence of several musical elements, such as the use of structures, modes, and rhythmic elements. Understanding this intersection not only creates new layers of meaning when interpreting and performing this composition, but also it allows us to better understand Coleridge-Taylor's compositional voice in the final decade of his life. As a result of this research, a sense of doubleness was unveiled, which translates into the composer's life living as a person of colour in white circles, in his music when merging vocal genres, in the text as the religious poetry is used romantically, and in performance when singers and pianists interpret these songs. A sense of doubleness emerges in several other areas throughout the cycle in the text when words take on symbolic meanings or when the speaker talks from a state of soul-sleep, in a grave but with consciousness. In the music specifically,

Coleridge-Taylor makes use of a variety of compositional devices to show duality, including tonal ambiguity through chromatic chords and alterations of major and minor tonal areas. Moreover, the purpose of the notes is challenged as the composer decides to avoid or change functionally important notes. As a result, the songs fall into modal categories listed by Krehbiel (1914) in his study of slave songs. The composer also uses a variety of rhythms, sometimes simultaneously, to create a sense of duality and rhythmic activity. There is still much to be done so that we could uncover, perform, and better understand Coleridge-Taylor's music. Over 100 vocal pieces await our discovery!

Owing to the re-emergence of the Black Lives Matter movement in 2020 during the Covid-19 pandemic, more awareness about black history is coming to the forefront, and more of Coleridge-Taylor's compositions are finding their way into the concert repertoire. It is more important now, than ever, to uncover and indeed *recover* the role of Black composers and musicians who shaped our cultural heritage. To that end, my research questions are a significant contribution because they aid us in understanding Coleridge-Taylor's influence and mastery of composition to credit him rightfully and honourably for his tremendous contributions to the twentieth century, African-infused classical music in an effort to bring his name back to our musical stages. These questions would also lead us to understand his role in fighting for Black people's acceptance into the cultural scene and society as a whole at the turn of the century. In addition, combined with musical analysis and by drawing from historical sources on race relations towards a narrative construction, I have attempted to place this cycle within a socio-historical context and to uncover meanings within the musico-literary hybrid.

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