



# *Let Sorrow Come*

*Frank Van der Stucken*  
*(1858-1929)*

# Let Sorrow Come

Frank van der Stucken

S *mp* Let sor - row come when spring calls forth her flow'rs, — And

A *mp* Let sor - row come when spring calls forth her flow'rs, — And

T *mp* Let sor - row come when spring calls forth her flow'rs, — And

B *mp* Let sor - row come when spring calls forth her flow'rs, — And

5 S soft white clouds float thro' the bend - ing skies, — When

A soft white clouds float thro' the bend - ing skies, — When

T soft white clouds float thro' the bend - ing skies, — When

B soft white clouds float thro' the bend - ing skies, — When

# Let Sorrow Come

9 *mf*

S laugh - ing chil - dren greet with glad sur - prise The

A laugh - ing chil - dren greet with glad sur - prise The

T laugh - ing chil - dren greet with glad sur - prise The

B laugh - ing chil - dren greet with glad sur - prise The

13 *f* *mf* *p rit.*

S hap - py earth kissed by fresh A - pril show'rs. by fresh

A hap - py earth kissed by fresh A - pril show'rs. by fresh

T hap - py earth kissed by fresh A - pril show'rs. by fresh

B hap - py earth kissed by fresh A - pril show'rs. by fresh

17 *mp a tempo*

S A - - pril show'rs; Or when rich

A A - - pril show'rs; Or when rich

T A - - pril show'rs; Or when rich

B A - - pril show'rs; Or when rich

## Let Sorrow Come

22

S au - tumn dreams a - way the hours, — And thro' the

A au - tumn dreams a - way the hours, — And thro' — the

T au - tumn dreams a - way the hours, — And thro' the

B au - tumn dreams a - way the hours, — And thro' — the

26

S qui - et air, with great wide eyes, — Looks on the

A qui - et air, with great — wide eyes, — Looks on the

T qui - et air, with great — wide eyes, — Looks on the

B qui - et air, with great — wide eyes, — Looks on the

*poco rit.* *a tempo* *mf*

30

S fields — where the reaped har - vest lies, — 'Mid mel - low fruit

A fields where the har - vest lies, — 'Mid mel - low fruit —

T fields — where the reaped har - vest lies, — 'Mid mel - low

B fields where the har - vest lies, — 'Mid — mel - low

*f*

# Let Sorrow Come

34

S gleam - ing in leaf - y bow'rs, in leaf - y

A gleam - ing in leaf - y bow'rs, in leaf - y

T fruit in leaf - y bow'rs, in leaf - y

B fruit in leaf - y bow'rs, in leaf - y

*mf* *p* *rit.*

39

**Più mosso**

S bow'rs. But when fierce win - ter comes with

A bow'rs. But when fierce win - ter comes with

T bow'rs. But when fierce win - ter comes with

B bow'rs. But when fierce win - ter comes with

*f*

43

S howl - ing winds, And light and joy, and light and joy with

A howl - ing winds, And light and joy, and light and joy with

T howl - ing winds, And light and joy, and light and joy with

B howl - ing winds, And light and joy, and light and joy with

*mf* *f*

## Let Sorrow Come

47

S short - 'ning days de - crease, — And driv - ing snow the

A short - 'ning days de - crease, — And driv - ing snow the

T short - 'ning days de - crease, — And driv - ing snow the

B short - 'ning days de - crease, — And driv - ing snow the

Meno mosso

51

S eye of heav - en blinds, — the eye of heav - en blinds, —

A eye of heav - en blinds, — the eye of heav - en blinds, —

T eye of heav - en blinds, — the eye of heav - en blinds, —

B eye of heav - en blinds, — the eye of heav - en blinds, — O

57

S O then, — O then — from pain and grief — send

A O then, — O then — from pain and grief send

T O then, — O then — from pain and grief — send

B then, — O then — from pain and grief send

# Let Sorrow Come

63

S sweet re - lease, from pain and grief send sweet re -

A sweet re - lease, from pain and grief send sweet re -

T sweet re - lease, from pain and grief send sweet re -

B sweet re - lease, from pain and grief send sweet re -

68

S lease, send sweet re - - - lease, send re -

A lease, send sweet re - - - lease, send re -

T lease, send sweet re - - - lease, send re -

B lease, send sweet re - - - lease, send re -

73

S lease, sweet re - lease.

A lease, sweet re - lease.

T lease, sweet re - lease.

B lease.

**Frank Valentine Van der Stucken** (1858-1929) was born in Fredericksburg, Texas, son of Belgian immigrants. The family returned to Belgium at the end of the Civil War where he began musical studies at age eight. By age 16, he composed two major works. He then studied at the Royal Conservatoire of Antwerp and at Leipzig, studying under Carl Reinecke, Victor Langer, and Edvard Grieg. He was Kapellmeister of the Stadt Theater, Breslau, Germany, and, after being introduced to Liszt, presented concerts of his own compositions around Germany under Liszt's patronage. He returned to the United States as leader of the Arion Society of New York City, taught at the National Conservatory, and was musical director for Temple Emanuel. He moved to Cincinnati to become the first conductor of the Cincinnati Symphony Orchestra, director and dean of the Cincinnati College of Music, and musical director of the Cincinnati May Festival. He was a champion of American composers and conducted the first European concert with an entirely American program at the 1889 World Exposition in Paris. He divided his time between the United States and Europe, conducting various organizations and events, especially male choruses. In later years he lived in Hanover, Germany, and he died in Hamburg. His compositions include orchestral works, a lyrical drama, piano works, choral music, and songs.

### Consoling Power of Beauty

Let sorrow come when spring calls forth her flowers,  
And soft white clouds float through the bending skies,  
When laughing children greet with glad surprise  
The happy earth kissed by fresh April showers;

Or when rich autumn dreams away the hours,  
And through the quiet air, with great wide eyes,  
Looks on the fields where the reaped harvest lies,  
'Mid mellow fruit gleaming in leafy bowers.

*For then my heart in nature refuge finds, \**  
*And is consoled by her deep soul of peace;\**  
But when fierce winter comes with howling winds,  
And light and joy with shortening days decrease,  
And driving snow the eye of heaven blinds,  
O then from pain and grief send sweet release.

from "God & the soul; a poem"  
John Lancaster Spalding (1840-1916)

*\*these two lines omitted by the composer.*

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