

Augener's Edition,
No 8870.

TO MY WIFE.

6
Sorrow Songs

WORDS BY

† CHRISTINA G. ROSSETTI

Music by

S. COLERIDGE-TAYLOR.

OP. 57.

No 8870A
For Low Voice.

No 8870B
For High Voice.

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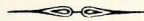
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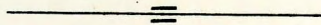
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SORROW SONGS.

"Oh what comes over the Sea."

Words by Christina G. Rossetti.*

Music by S. Coleridge-Taylor. Op. 57.

Allegro, molto appassionato.

VOICE. *f* *>*

Oh what comes o - ver the sea,

PIANO. *sf*

And. *

Shoals and quick_sands past; And what comes home to me,

sempre And.

Sail - ing slow, sail - ing fast?

A wind comes o - ver the sea With a

f

moan in its blast; But no - thing comes home to me,

poco rit.

Sail - ing slow, sail - ing fast.

f

Largamente. Let me be, let me be, For my lot is

f *mf*

poco accel.

cast, Land or sea all's one to me, And

cresc. poco accel.

rall.

sail it slow or fast.

f

*poco meno mosso**mp*

Let me be, Let me be, Let me

mf poco meno mosso

mp

be.

pp

pp

"When I am dead, my dearest."

Andante con moto. *mp*

VOICE. When I am

PIANO. *sostenuto* *mp*

dead, my dear-est, Sing no sad songs for me; Plant thou no

cresc.

ros-es at my head, Nor sha-dy cy-press tree:—

cresc.

Be the green grass a - bove me With show'rs and

mf

dew - drops wet: And if thou wilt, re -

mem - ber, And if thou wilt, for -

f *mp* *rall.* *pp* *rall.*

get. I shall not

a tempo *p* *molto espress.* *pp*

see the sha - dows, I shall not feel the

rain; I shall not hear the night in gale

cresc.

cresc.

Sing, sing on, as if in pain:

dim.

p

dim.

p

And dream ing through the twi light That

doth — not rise nor set, Hap - ly I

may — re - mem - ber, And hap - ly

p *rall.*

f *pp*

may for - get.

mp a tempo

pp

"Oh, Roses for the flush of youth."

Molto moderato.

VOICE.

PIANO.

pp

mf

rit.

ro - - - - - ses, Oh

Oh

The musical score is written for voice and piano. It begins with a tempo marking 'Molto moderato.' The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 2/4. The piano part features a series of chords and triplets in the right hand, with a bass line in the left hand. The voice part has a melody that follows the piano accompaniment. The score is divided into three systems. The first system shows the piano introduction with a 'pp' (pianissimo) dynamic. The second system shows the voice entering with the word 'Oh' and a 'mf' (mezzo-forte) dynamic. The third system shows the voice singing 'ro - - - - - ses, Oh' with a 'rit.' (ritardando) marking. The piano accompaniment continues throughout, with various dynamics and articulations.

ro - ses for the flush of youth, And

a tempo

lau - rel for the per - fect prime; But

pluck an i - vy branch for me Grown

poco rit. *p*

old be - fore my time.

poco rit. *p*

*a tempo**pp*
*a tempo**mp*

Oh

*poco rit.**pp*

vio - - - - - lets,

poco rit.

Oh

a tempo

vio - - - lets for the grave of youth, And

bay for those — dead in their prime;

Give me the with - er'd leaves I

chose Be - fore in the old time.

poco rit. *a tempo*

poco rit. *pp a tempo*

poco rit. *dim.* *ppp*

"She sat and sang alway."

Allegretto.

VOICE.

PIANO.

pp *mp*

mp *ppp* *mp*

She sat and sang — al - way By the green —

mar - gin of a stream, — Watching the fish - es

The musical score is written for voice and piano. The key signature has one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto.' The score is divided into three systems. The first system shows the piano accompaniment starting with a piano (*pp*) dynamic, moving to mezzo-piano (*mp*). The voice part enters in the second system with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with a pianissimo (*ppp*) dynamic, then returns to mezzo-piano (*mp*). The lyrics are: 'She sat and sang — al - way By the green — mar - gin of a stream, — Watching the fish - es'. The piano part features intricate arpeggiated figures in the right hand and block chords in the left hand.

leap and play Be - neath the glad sun - beam

poco rit.

a tempo

I sat and wept al - way

a tempo

'Neath the moon's most sha - d'wy beam, Watching the blossoms of the

May Weep leaves, the blossoms weep leaves in to the stream.

poco rit.

poco rit.

a tempo *p* *pp* *a tempo*

I wept for mem-ory;

mf She sang for hope that is so fair; My tears were

cresc. *mf*

swallowed by the sea, Her songs died, died on the

mp rall. *p rall.* *pp* *p*

air.

ppp mo-ren-do

"Unmindful of the Roses."

Lento.

VOICE.

mf

Un - mind - ful of the

PIANO.

mp

ro - ses,

Un - mind - ful of the thorn,

A

reap - er tired

re - po - ses

A - mong his gath - er'd corn:—

*cresc. - poco accel.**cresc. poco accel.*

f *rall.* *poco rit.*

So might I, so might I, till the

f *rall.* *p poco rit.*

morn!

mf *dim.*

a tempo *mp* *mp*

Cold as the cold De-

cem - bers, Past as the days that

poco accel.

set, While on - ly one re - mem - bers And

poco accel.

cresc. all the rest for - get, *f* But one *rall.* re - mem - bers

cresc. *rall.*

poco rit. yet, But one re - mem - bers yet.

poco rit.

p *dim. morendo* *ppp*

"Too late for love."

Andante.

VOICE. *mf* "Too late for love, too late for joy, Too late, too late!"

PIANO. *mf*

molto sostenuto

a tempo

You loitered on the way too long, You tri - fled at the

poco rit.

pp

gate: Th'enchant-ed dove up - on her branch

Died with_out a mate; Th'enchanted prin_cess in her

poco rit.
tower Slept, died, be_hind the grate;
mp

p
Her heart was starv_ing all this while You made it

poco rit.
wait, you made it wait?
pp *poco rit.* *a tempo*

mp *rall.*

"Ten years a - go, five years a - go, One year a -

mp *pp*

a tempo

go, E'en then you had ar - rived in time, Though

pp

some - what slow; Then you had known her liv - ing

poco rit.

face Which now you can - not know.

poco rit.

a tempo
mf

The froz - zen foun - tain would have leaped, The buds gone on to

mf a tempo *f*

mp poco rit.

blow, The warm south wind would have a - waked,

mp *p poco rit.*

a tempo

To melt the snow, To melt the snow."

pp *pp*

poco rit. *a tempo*

poco rit. *pp*

"You should have wept her yes - ter - day, Wast - ing up - on her
 bed. But wherefore, wherefore, should you weep to - day That she is
 dead? Lo, we who love, weep not to-day, But crown her roy - al
 head. Let be these pop - pies that we strew, Your

pp
sempre pp
mp
poco accel. *f*
poco rit. *mp*
pp

ro - ses are too red: *pp* *rit. poco* Let be these pop - pies,

pp *rit. poco*

a poco not for you Cut down and spread." *a tempo*

a poco *pp*

rall. *Meno mosso.* *pp* "You should have

rall. *ppp*

wept her yes - ter - day."

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