

Augener's Edition,
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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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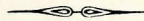
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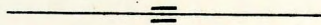
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SORROW SONGS.

"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*

Ad. *

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

sempre Ad.

Sail - ing slow, sail - ing fast?

A wind comes o - ver the sea With a

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

Sail - ing slow, sail - ing fast.

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

Largamente.

f *mf*

poco rit.

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

ros-es at my head, Nor sha-dy cy-press tree: *cresc.*

cresc.

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is 'Andante con moto'. The score is divided into three systems. The first system shows the voice entering with the lyrics 'When I am' and the piano accompaniment. The second system continues the vocal line with 'dead, my dear-est, Sing no sad songs for me; Plant thou no' and the piano accompaniment. The third system concludes the vocal line with 'ros-es at my head, Nor sha-dy cy-press tree:'. The piano accompaniment features various musical markings including 'sostenuto', 'mp', and 'cresc.' (crescendo). The score is printed on a single page with a copyright notice at the bottom.

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

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (Bb). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "see the sha - dows, I shall not feel the". The music features a mix of eighth and quarter notes, with some rests.

rain; I shall not hear the night - in - gale

cresc. -

cresc. -

The second system of the musical score. The vocal line continues with "rain; I shall not hear the night - in - gale". The piano accompaniment includes a crescendo marking (*cresc. -*) in both the vocal and piano parts. The music features a mix of eighth and quarter notes, with some rests.

Sing, sing - on, as if in pain:

dim. -

p

dim. -

p

The third system of the musical score. The vocal line continues with "Sing, sing - on, as if in pain:". The piano accompaniment includes a decrescendo marking (*dim. -*) and a piano marking (*p*) in both the vocal and piano parts. The music features a mix of eighth and quarter notes, with some rests.

And dream - ing through the twi - light That

The fourth system of the musical score. The vocal line continues with "And dream - ing through the twi - light That". The piano accompaniment continues with a mix of eighth and quarter notes, with some rests.

doth — not rise nor set, Hap - ly I

may — re - mem - ber, And hap - ly

p rall.

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 voice part starts with a rest, followed by a melodic line with lyrics 'ro - - - - - ses, Oh'. The piano accompaniment features a series of chords and triplets in the right hand, and a bass line in the left hand. Dynamics include 'pp' (pianissimo) and 'mf' (mezzo-forte). The piece concludes with a 'rit.' (ritardando) marking.

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*

Ped. >

mp

Oh

pp

Ped.

*poco rit. -**pp*

vio - - - - - lets,

Oh

*poco rit. -**mp*

3

3

3

3

a tempo

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

pp

bay for those — dead in their prime;

The first system of the musical score. The vocal line (treble clef) has a key signature of three flats (E-flat major) and a common time signature. The lyrics are "bay for those — dead in their prime;". The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and triplets. The system concludes with a fermata over the final note of the vocal line.

Give me the with - er'd leaves I —

The second system of the musical score. The vocal line continues with the lyrics "Give me the with - er'd leaves I —". The piano accompaniment continues with similar rhythmic patterns, including triplets in the treble and bass lines. The system ends with a fermata over the final note of the vocal line.

chose Be - fore in the old time.

poco rit. *a tempo*

The third system of the musical score. The vocal line has the lyrics "chose Be - fore in the old time.". Above the vocal line, the tempo marking *poco rit.* is written above the first measure, and *a tempo* is written above the final measure. The piano accompaniment includes a *poco rit.* marking in the middle and a *pp* (pianissimo) marking in the final measure. The system ends with a fermata over the final note of the vocal line.

poco rit. *dim.* *ppp*

The fourth system of the musical score. The vocal line is mostly silent, with a final note. The piano accompaniment features a *poco rit.* marking and a *dim.* (diminuendo) marking. The system concludes with a *ppp* (pianissimo) marking and a final chord. The page number 12715 is printed at the bottom center.

"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 for a voice and piano piece. It is in 3/8 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto.' The score is divided into three systems. The first system shows the voice part with a whole rest and the piano accompaniment starting with a piano (*pp*) dynamic. The second system shows the voice part singing 'She sat and sang — al - way By the green —' with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with a piano (*pp*) dynamic. The third system shows the voice part singing 'mar - gin of a stream, — Watching the fish - es' with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with a piano (*ppp*) dynamic. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

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 - o - ry;

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.*

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

pp

sempre pp

bed. But wherefore, wherefore, should you weep to - day That she is

mp

dead? Lo, we who love, weep not to-day, But crown her roy - al

poco accel. *f*

f

head. Let be these pop - pies that we strew, Your

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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