

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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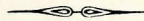
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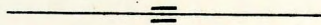
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SORROW SONGS.

"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

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

poco rit.

Sail - ing slow, sail - ing fast.

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

Oh

ro - - - - - ses, Oh

rit.

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 whole rest for the first two measures, followed by a half note 'Oh' in the third measure. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, with triplets in the right hand. The first system ends with a fermata over a chord. The second system continues the piano accompaniment, with the voice part entering with a half note 'Oh' in the third measure. The third system shows the voice part singing 'ro - - - - - ses, Oh' over a piano accompaniment that includes a ritardando ('rit.') marking. The score concludes with a final chord in the piano part.

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,

poco rit. -

Oh

*mp**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 ends with a fermata over the final note.

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 and chords. The system ends with a fermata over the final note.

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 and a *pp* (pianissimo) marking. The system ends with a fermata over the final note.

poco rit. *dim.* *ppp*

The fourth system of the musical score. The piano accompaniment features a *poco rit.* marking, a *dim.* (diminuendo) marking, and a *ppp* (pianississimo) marking. The system ends with a fermata over the final note.

"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 voice part begins with a whole rest for the first two measures, then enters with the lyrics 'She sat and sang — al - way By the green —'. The piano accompaniment starts with a piano (*pp*) texture in the first system, moving to mezzo-piano (*mp*) in the second. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The lyrics continue with 'mar - gin of a stream, — Watching the fish - es' in the third system. The piano part continues with a similar texture, ending with a final chord.

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

gate: 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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