

Norman Mathews

Rossetti Songs

Five Songs for
Medium-High Voice and Piano

Poems by
Christina Rossetti

CONTENTS

1. May	3
2. A Summer Wish	7
3. When I Am Dead, My Dearest	12
4. "No, Thank You, John"	17
5. Sleeping at Last	25

© Copyright 2009 by Ebury Press.
Copyright for all countries. All rights reserved.

Ebury Press
667 West 161st Street
Apartment 3H
New York, NY 10032
212-781-2590

email: eburypress@earthlink.net

1. May

Vocal Solo with Piano

Andante ♩ = 88

1

mf

Red. * *Red.* * *simile*

5

espress.

Red. * *Red.* * *

9

mf

I can - not tell you how it was; But

Red. * *Red.* *

4
13

this I know: it came to pass — Up - on a bright and

16

breez - y day — When May was young; ah pleas - ant May! —

19 *mp*

As yet the pop - pies were not born —

22

Be - tween the blades of ten - der corn; —

25

The last eggs had not hatched as yet,

28

Nor an - y bird fore - gone its mate.

rit.

31

I can - not tell you what it was; But

a tempo

34

this I know it did but pass. It passed a - way with

37

sun - ny May, _____ With all sweet things it

rit. *mp*

Red. *

40

passed a - way, _____ And left me old, _____ and cold, and

p *ritenuto*

43

grey. _____

mf *a tempo* *espress.*

Red.

47

pp

* *Red.* * *Red.* * *Red.* * *Red.*

2. A Summer Wish

Leggero ♩ = 92

mf

Live all thy sweer life

pp

pp
con pedale

4

thro', Sweet Rose, dew - sprent,

7

Drop down thine eve - ning dew ——— To gath - er it a - new When day is

8

10

bright:

I fan - cy thou wast

8va

12

meant Chief - ly to give de - light.

mf

14

Sing in the si - lent

16

sky, Glad soar - ing bird: Sing out thy notes on

19

high To sun - beam stray - ing by Or pass - ing

21

cloud; Heed-less if thou art heard Sing thy full song a - loud.

24

mf Oh that it were with me as with the

p

27

flow-er; Bloom-ing on its own tree For but - ter-fly and bee Its sum-mer

A tempo

30

morns: _____ That I might bloom mine hour A

poco accel.

32

rose _____ in spite of thorns.

34

Oh _____ that my work were done. As birds' that

3

36

soar _____ Re - joic - ing in the sun:


rit.

38 *f* **A tempo**



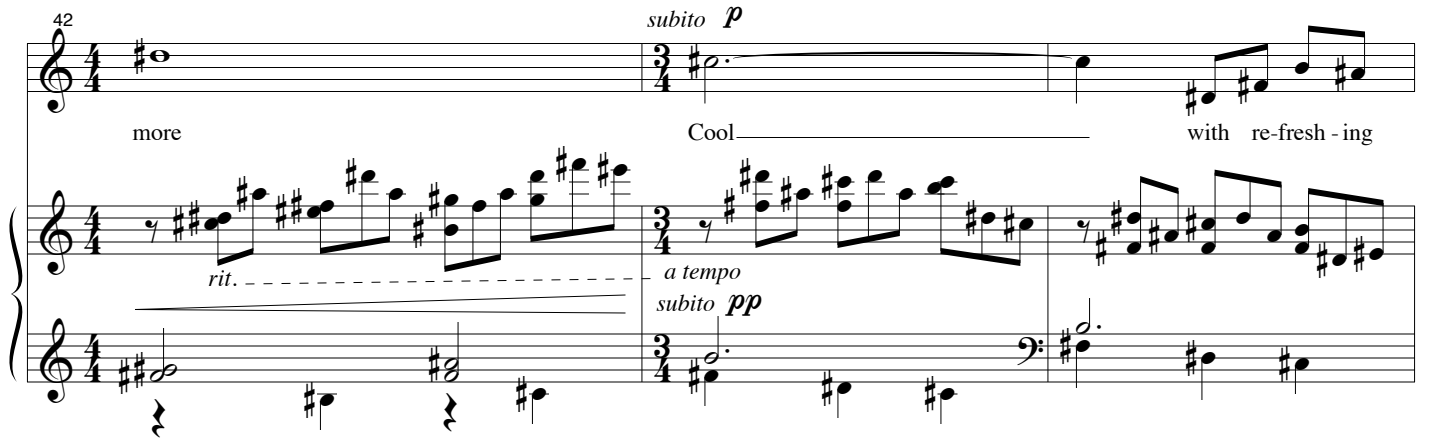
That when my time is run And day - light

40



too, I so might rest once

42 *subito p*



more Cool with re-fresh - ing

rit. *a tempo subito pp*

45



dew.

accel. *pp*

3. When I Am Dead, My Dearest

Eerily $\text{♩} = 78$

The score is in 4/4 time and consists of three systems of music. The first system (measures 1-4) features a treble clef staff with a whole rest and a piano staff with a melody starting on a half note G4. The piano part includes markings for *mf loco* and *simile*, with a sixteenth-note triplet in the bass line. The second system (measures 5-7) continues the piano melody with a *cresc. poco a poco* marking. The third system (measures 8-10) shows the piano melody reaching a peak with a *f rit.* marking, followed by a final chord in the bass line.

1

mf loco

simile

m.s.

8^{vb}
Ped.

8^{vb}
* Ped.

8^{vb}
* simile

8^{vb}

5

cresc. poco a poco

8

6

7

f rit.

8^{vb}
Ped.

* 8^{vb}
Ped.

10 With feigned sweetness, savoring revenge $\text{♩} = 74$

When I am dead, my dear-est, Sing no sad songs for

mp

me;

Plant thou no ros-es at my head; Nor

f

tr

shad-y cy-press-tree: Be the green grass a-

mp

rit. - - - *a tempo*

19

bove me With show - ers and dew-drops wet; — And

22

if thou wilt, re - mem - ber, And if thou wilt, for - get.

24 **Tempo I°**

loco *simile* *m.s. 8va* *m.s. 8va*
Sub Red. *Sub simile* *Sub*

27

loco *simile* *Sub*

29

rit.

I

30

shall not see the sha - dows, I shall not feel the

a tempo

33

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

36

on, as if in pain: And

p

rit.

3 5

38

dream - ing through the twi - light That doth not rise nor set,

a tempo

40

Hap - ly I may re - mem - ber, And

43 *molto rit.* ----- *a tempo*

hap - ly may for - get.

mf

Sub ----- Sub Sub Red.

46

rit. ----- *ppp*

Sub ----- Sub Red.

4. "No, Thank You, John"

1 $\text{♩} = 148$

p

5 *ff*

I nev-er said I love you,

9 *sfz*

John: Why ——— will you tease me day by day, And

12

wax a wear - i - ness to think up - on With al - ways "do" and

15

"pray"?

You know I nev - er loved you,

18

John;

No fault of mine made me your toast:

21

Why will you haunt me with a face as wan As shows an hour - old

24

ghost? I dare say Meg or

27

Moll would take Pi - ty up - on you, ——— if you'd ask: And

30

pray don't re - main sin - gle for my sake ——— Who can't per - form that

33

task. I have no heart?— Per - haps I have not; But

36

then you're mad to take of - fence That I don't give you what I have not got:

39

$\text{♩} = 142$

Use your own com - mon sense.

tenuto

43

Let by - gones be by - gones: Don't

47

- call me false who owed not to be true:

51

I'd rather answer "No" to fifty

54

Johns Than answer "Yes" to you.

57

Let's mar our plea - sant

60

days no more, Song - birds of

63

pas - sage, days of youth:

66

Catch at to - day. for - get the days be -

69

fore: I'll wink at your un -

72

Tempo I°

truth.

poco rit.

75

Let us strike

78

hands as heart - y friends; No more, no

81

less; and friend - ship's good: On - ly don't keep in

84

view ul - ter - i - or ends, And points not un - der -

87

stood In o-pen trea-ty.— Rise a-bove Quib-les and shuffling off and

poco rit. ————— *a tempo*

90

on: Here's friend-ship for you if you like; but

93

love,— No, thank you,

poco rit. *ff* *a tempo*

95

John.

m.d. *m.s.* *m.d.* *m.s.* *8vb*

5. Sleeping at Last

Rhythmically free, molto espressivo e appassionato

♩ = 72

The first system of the musical score is in 4/4 time. The right hand (treble clef) features a melodic line with slurs and dynamic markings of *sfz* (sforzando) in each of the four measures. The left hand (bass clef) provides a simple accompaniment with notes marked *Red.* (ritardando) and *simile*. The system concludes with a *rit.* (ritardando) marking.

poco stringendo -----

rit. -----

The second system begins at measure 5. The right hand continues with a melodic line, marked *mp* (mezzo-piano) in the final measure. The left hand accompaniment is also present. The system ends with a *rit.* (ritardando) marking.

Teneramente, rhythmically free

♩ = 84

The third system begins at measure 8. The right hand features a melodic line with slurs and dynamic markings of *p* (piano) in the first measure and *mp* in the final measure. The left hand accompaniment includes notes marked *Red.* (ritardando) and *simile*. The system concludes with a *rit.* (ritardando) marking.

12

Sleep - ing at last, the strug - gle and hor - ror

Ped. * *simile*

15

past, Sleep - ing at

18

last, the trou - ble and tu - mult o - ver,

21

Cold and white, out of sight of

mf

24 **Somewhat broader**

friend and of lov - er, Sleep - ing at last.

27 **Più lento**

No

30

more a tired heart down - cast or

33 **Più mosso**

o - ver - cast, No more pangs that

36 **A tempo**

wring or shift - ing fears that hov - er, — Sleep - ing at last in a

cresc.

39

dream - less sleep locked fast. —

p.

42

Fast a - sleep, Sing - ing birds in their leaf - y cov - er — Can - not

mp

45

wake her, — nor shake her the gust - y blast. —

48

f Un - der the pur - ple

Lea. * Lea. * Lea. * Lea. *

51 **Molto rit.**

thyme and the pur - ple clov - er

54 **Più mosso** **Molto rit.**

Sleep - ing at last.

subito p *morendo*