

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.

AUGENER LTD.

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"Oh what comes over the Sea."

(From "Sorrow Songs.")

Words by Christina G. Rossetti.*

S. Coleridge-Taylor, Op. 57. No. 1.

Allegro, molto appassionato.

VOICE. *f* *>*

Oh what comes o - ver the sea,

PIANO. *sf*

poco rit.

Shoals and quick-sands past; And what comes home to me,

poco rit.

sempre Ped.

Sail - ing slow, — sail - ing fast? —

a tempo

A wind comes o - ver the sea With a

a tempo *sf*

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

sf *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

Let me be, Let me be, Let me

mf poco meno mosso

mp

pp

be.

pp

"When I am dead, my dearest."

(From "Sorrow Songs.")

Words by Christina G. Rossetti.

S. Coleridge-Taylor. Op. 57. No. 2.

Andante con moto.

VOICE. *mp* 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.

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 shadows, 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

And dreaming through the twilight That

doth not rise nor set, Hap - ly I

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "doth not rise nor set, Hap - ly I". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The music is in common time (C).

may re - mem - ber, And hap - ly

p *rall.*

f *pp*

The second system of the musical score. The vocal line continues with the lyrics "may re - mem - ber, And hap - ly". The piano accompaniment features a dynamic change from *f* (forte) to *pp* (pianissimo) and a tempo change to *rall.* (rallentando). The key signature remains one sharp.

may for - get.

mp a tempo

The third system of the musical score. The vocal line continues with the lyrics "may for - get.". The piano accompaniment features a dynamic change to *mp* (mezzo-piano) and a tempo change to *a tempo* (return to original tempo). The key signature remains one sharp.

pp

The fourth system of the musical score. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment features a dynamic change to *pp* (pianissimo). The key signature remains one sharp.

Oh, Roses for the flush of youth.

Words by Christina G. Rossetti.*

S. Coleridge-Taylor. Op. 57, No. 3.

Molto moderato.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature has three flats (B-flat major), and the time signature is 2/4. The tempo is marked "Molto moderato." The piano accompaniment features a prominent triplet figure in the right hand, which is repeated throughout the piece. The voice part enters in the second system with the lyrics "ro - ses, Oh". The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score is divided into three systems, each with a voice staff and a piano grand staff.

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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, Oh

poco rit. - - -

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

a tempo
pp

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. *a tempo* *pp*

poco rit. *dim.* *ppp*

She sat and sang alway.

Words by Christina G. Rossetti.*

S. Coleridge-Taylor. Op. 57, N^o 4.

Allegretto.

VOICE.

PIANO.

She sat and sang alway By the green

margin of a stream, Watching the fishes

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poco rit.

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

poco rit.

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

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*

mp rall. swallowed by the sea, Her songs died,— died on— the

p rall. *pp* *p*

air.

PPP *mo - ren - do*

"Unmindful of the Roses."

(From "Sorrow Songs.")

Words by Christina G. Rossetti.

S. Coleridge-Taylor. Op. 57. No. 5.

VOICE. *Lento.* *mf*

Un-mind-ful of the

PIANO. *mp*

ro - ses, Un - mind - ful of the thorn, A

reap-er tired re - po - ses *cresc. - poco accel.* A - mong his gath - er'd

cresc. poco accel.

f rall.

corn: _____ So might I, so might

f rall.

poco rit.

I, till the morn!

p poco rit.

mf dim.

a tempo

mp

mp

Cold as the cold De - cem - bers,

poco accel.

Past as the days that set, While on-ly one re-mem-bers And

*poco accel.**cresc.*

all the rest for-get, But one re-mem-bers

*cresc.**f**rall.**rall.**poco rit.*

yet, But one re-mem-bers yet.

*poco rit.**p dim. morendo**ppp*

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Too late for love.

Words by Christina G. Rossetti.*

S. Coleridge-Taylor. Op. 57, No. 6

Andante.
mf

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

PIANO. *mf*
molto sostenuto

a tempo

poco rit.
pp

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

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Died with - out a mate; Th'enchant.ed prin.cess in her

tower Slept, died, be - hind the grate;

Her heart was starv - ing all this while You made it

wait, you made it wait?

mp *rall.*

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

mp *pp* *rall.*

a tempo

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

pp a tempo

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

poco rit.

face Which now you can-not know.

poco rit.

*a tempo**mf**f*

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

*mf a tempo**f*

blow,

mp poco rit.

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**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 accel.

f

poco rit.

mp

pp

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

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

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

wept her yes - ter - day."