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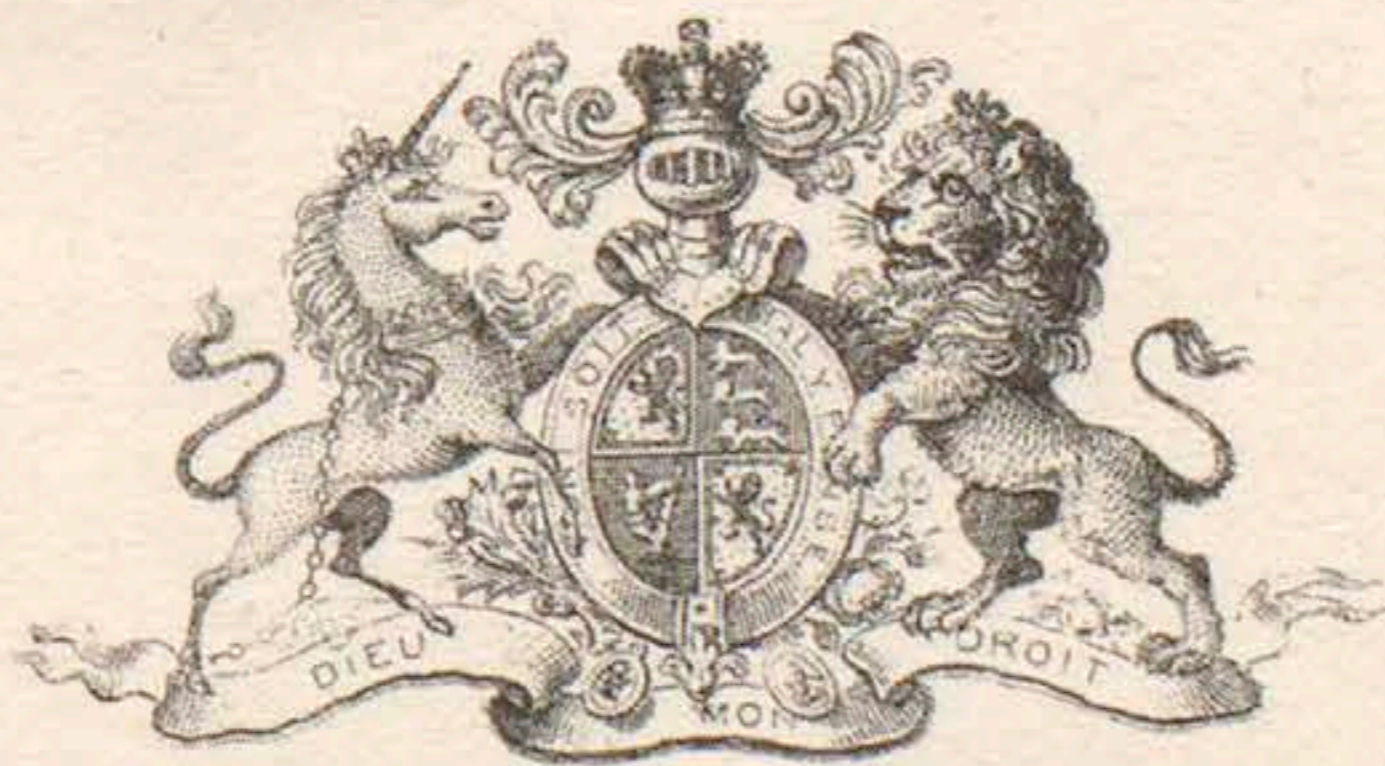
When I am Dead

my Dearest,
SONG,

WORDS BY
CHRISTINA ROSSETTI.

MUSIC BY
LOUISA H. GRANT.

ENT. STA. HALL.



PRICE 3/-

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WHEN I AM DEAD, MY DEAREST.

Words by
CHRISTINA ROSSETTI.

Music by
LOUISA H. GRANT.

Moderato.

VOICE.

PIANO.

mf

dim. rit.

p

When I am dead, my dear - est, Sing no sad songs for
me; Plant thou no ro - ses at my head, Nor sha - dy

cy - press tree: Be the green grass a -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'cy', followed by a quarter note 'press', and a quarter note 'tree:'. The piano accompaniment consists of a sustained chord in the left hand and a melodic line in the right hand. The melodic line includes a sixteenth-note triplet and a quarter-note triplet.

- bove me With show'rs and dew drops wet; And if thou

The second system continues the vocal line and piano accompaniment. The vocal line has a half note '- bove', a quarter note 'me', a quarter note 'With show'rs', a quarter note 'and dew drops wet;', and a quarter note 'And if thou'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with various ornaments and a triplet.

wilt,..... re - mem - ber, and if thou wilt,..... re -

The third system includes dynamic markings *mf* and *f*. The vocal line has a half note 'wilt,.....', a quarter note 're -', a quarter note 'mem -', a quarter note 'ber,', a quarter note 'and if thou', a quarter note 'wilt,.....', and a quarter note 're -'. The piano accompaniment has a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with a triplet and a *f* dynamic marking.

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

The fourth system includes dynamic markings *mf* and *p*. The vocal line has a half note '- mem -', a quarter note 'ber,', a quarter note 'And if thou', a quarter note 'wilt,', a quarter note 'for -', and a quarter note 'get.'. The piano accompaniment has a steady eighth-note accompaniment in the left hand and a melodic line in the right hand with a *p* dynamic marking and a *rit.* (ritardando) marking.

p

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

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic. The lyrics are "I shall not see the sha - dows, I shall not feel the". The piano accompaniment consists of two staves (treble and bass clefs) with chords and some moving lines.

mf

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

mf *p*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "rain; I shall not hear the night-in - gale Sing". The piano accompaniment features a *mf* dynamic in the first half and a *p* dynamic in the second half. There are some chordal textures and a melodic line in the right hand.

p rit. *a tempo*

on, as if in pain:..... And dream - ing thro' the

colla voce

6 3

Detailed description: This system contains the final two lines of music on the page. The vocal line has a *p rit.* (piano, ritardando) marking followed by a *a tempo* marking. The lyrics are "on, as if in pain:..... And dream - ing thro' the". The piano accompaniment is marked *colla voce* and includes a sixteenth-note figure (marked '6') and a triplet (marked '3').

twi - light That doth not rise nor set, Hap-ly I

may..... re-mem - ber, hap-ly I may..... re-

- mem - ber, And hap - ly may for - get.....

NEW & POPULAR SONGS.

Meeting and Parting.

Written by M. MARK LEMON.
Con Sentimento.

Composed by ODOARDO BARRI.

The wild winds stole o'er the stormy sea, And the stars were veiled from sight; We met by the old for-sa-ken tree, In the dark storm threat'ning night. No voice the si-lence round us broke, As we met by the stormy

The Quaker's Wife.

Re-written by Prof. BLACKIE.

The Qua-ker's wife was brisk and gay, And like her were na on - y, But now she wears the man tle grey, And thinks na on her John-nie. Aye whan we met we used to be, As blithe as lark or

Near the Sea Bird's Home.

Written by M. MARK LEMON.
Con Sentimento.

Composed by ODOARDO BARRI.

Long years a-go, by the sea-birds home, When the day was changing to night, She watch'd as the waves with crests of foam, Were rip-pling 'mid the light. Up-on that strand their part-ing was said, E'er his ship sail'd o'er the

A Lullaby.

Words by Major WHYTE MELVILLE.
Andante non troppo.

Music by A. E. SIMSON.

Sleep, my love, sleep! Rest, my love, rest! Di-eth the moan of the wind in the tree, Fold-eth her pin-ions the bird in her nest, Sink-eth the sun to his bed in the sea.

Sally Gray.

Words by ROBERT ANDERSON.
Allegretto.

Music by A. M. WAKEFIELD.

Come here and I'll tell you a se-cret, If you'll on-ly keep't close in your brest I would not for all Car-lisle Pa-rish— It should get to the ears of the rest But I'll

The Auld Fisher.

Words by GEORGE MACDONALD. L.L.D.
Moderato con Espressione.

Music by ELMA.

There was an auld fi-she-er; he sat by the wa! An' he lui-kit oot ower the sea! An' the bairn-ies were playin' he smild on them a', But the tear it stude in his e'e An' it's

"Serenade."

Words by TOM HOOD.
Andante.

Music by A. M. WAKEFIELD.

Ah sweet, thou lit-tle know-est how I wake and pas-sion-ate watches keep; And yet while I ad-dress thee now, me thinks thou smil-est smil-est in thy sleep. 'Tis sweet e-nough to

O'er the Sea.

Words by JULIA GODDARD.
Con passione.

Music by OTTO SCHWEIZER.

Dark clouds o'er the heavens are sweep-ing, The wind murmurs wild-and low, And it wails out the words that my lov-er spake, Spake to me long, long a-go:— We part but to meet— my

Remember?

Words by EDWARD OXENFORD.
Moderato.

Music by FRANZ ABT.

Re-mem-ber? Could I'er for-get Thy ten-der words at par-ting said? My dar-ling, they are with me yet, And will be when long years have fled! They were sweet mu-sic, and from me their me-lo-dy can

Only a little Beggar Maiden.

Simplice.

Written and Composed by FLORENCE M. FULTON.

On-ly a lit-tle beg-gar mai-den, Sing-ing in the cold and drea-ry street, With her shiv'-ring lit-tle fi-gure clad in rags, No

The Olden Songs.

Words by EDWARD OXENFORD.
Andantino.

Music by FRANZ ABT.

I love the songs of o-ther days, The songs I heard long years a-go, They sound to me in ma-n-y ways, Far sweeter as they ol-der grow; Then sing a-gain the ol-den songs, The songs of long a-

Flowers.

Words by NITA.
Andante con espressione.

Music by JOHN KINROSS.

Weave gar-lands, weave gar-lands of beau-ti-ful flow'rs, With them deck the young and the gay. A-dorn them with trophies from Flo-ra's sweet bow'rs, For what more be-fit-ting then they?

PATERSON & SONS,
EDINBURGH, GLASGOW, PERTH, DUNDEE, AND AYR,

WHEN I AM DEAD, MY DEAREST.

VIOLIN OBLIGATO. (ad lib.)

Moderato.

The musical score is written for a violin and consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a dynamic marking of *p* (piano) and a tempo marking of *Moderato*. The first staff contains a melodic line with a slur over the first four notes and a *rit. dim.* marking above the last two notes. The second staff starts with a *pp* (pianissimo) dynamic and features a series of eighth notes with slurs. The third staff includes a *p* dynamic and a four-measure rest. The fourth staff has a *mf* (mezzo-forte) dynamic, a *rit.* marking, and a *p* dynamic. The fifth staff starts with a *pp* dynamic and ends with a *mf* dynamic. The sixth staff features a *p* dynamic, a *rit.* marking, and a four-measure rest. The seventh staff begins with a *mf* dynamic and ends with a *p* dynamic. The eighth staff starts with a *mf* dynamic and concludes the piece. Various fingering numbers (1, 2, 4) and slurs are used throughout the score to indicate performance technique.