

60

To my Wife and Children

Seventeen Lyrics

from

Sing-Song

BY CHRISTINA ROSSETTI

Set to Music by

Sidney Homer

Op. 19



High

Low

Price, \$1.25 net

New York : G. Schirmer

Boston : Boston Music Co.

J. WILLIAM SOWERWINE
340 RIVERSIDE DRIVE
NEW YORK 25, N. Y.

#7
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SEVENTEEN LYRICS FROM

"SING-SONG"

(CHRISTINA ROSSETTI)

PART I

[1]

Eight o'clock;
The postman's knock!
Five letters for Papa;
 One for Lou,
 And none for you,
And three for dear Mamma.

[2]

Baby cry—
Oh fie!—
At the physic in the cup:
 Gulp it twice
 And gulp it thrice,
Baby gulp it up.

[3]

Dead in the cold, a song-singing thrush,
Dead at the foot of a snowberry bush,—
Weave him a coffin of rush,
Dig him a grave where the soft mosses grow,
Raise him a tombstone of snow.

[4]

Love me,—I love you,
 Love me, my baby;
Sing it high, sing it low,
 Sing it as may be.
Mother's arms under you,
 Her eyes above you;
Sing it high, sing it low,
 Love me,—I love you.

[5]

'Kookoorookoo! kookoorookoo!'
 Crows the cock before the morn;
'Kikirikee! kikirikee!'
 Roses in the east are born.

'Kookoorookoo! kookoorookoo!'
 Early birds begin their singing;
'Kikirikee! kikirikee!'
 The day, the day, the day is springing.

[6]

Boats sail on the rivers,
 And ships sail on the seas;
But clouds that sail across the sky
 Are prettier far than these.

There are bridges on the rivers,
 As pretty as you please;
But the bow that bridges heaven,
 And overtops the trees,
And builds a road from earth to sky,
 Is prettier far than these.

[7]

In the meadow—what in the meadow?
Bluebells, buttercups, meadowsweet,
And fairy rings for the children's feet
 In the meadow.

In the garden—what in the garden?
Jacob's-ladder and Solomon's-seal,
And Love-lies-bleeding beside All-heal
 In the garden.

[8]

The dog lies in his kennel,
And Puss purrs on the rug,
And baby perches on my knee
For me to love and hug.
Pat the dog and stroke the cat
Each in its degree;
And cuddle and kiss my baby,
And baby kiss me.

[9]

Lie abed,
Sleepy head,

Shut up eyes, bo-peep;
Till day-break
Never wake:—
Baby, sleep.

[10]

Mix a pancake,
Stir a pancake,
Pop it in the pan;
Fry the pancake,
Toss the pancake,—
Catch it if you can.

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PART II

[1]

Who has seen the wind?
Neither I nor you:
But when the leaves hang trembling,
The wind is passing thro'.

Who has seen the wind?
Neither you nor I:
But when the trees bow down their heads,
The wind is passing by.

[2]

Dancing on the hilltops,
Singing in the valleys,
Laughing with the echoes,
Merry little Alice.

Playing games with lambkins
In the flowering valleys,
Gathering pretty posies,
Helpful little Alice.

If her father's cottage
Turned into a palace,
And he owned the hilltops
And the flowering valleys,
She'd be none the happier,
Happy little Alice.

[3]

A pocket handkerchief to hem—
Oh dear, oh dear, oh dear!
How many stitches it will take
Before it's done, I fear.

Yet set a stitch and then a stitch,
And stitch and stitch away,
Till stitch by stitch the hem is done—
And after work is play!

[4]

A motherless soft lambkin
Alone upon a hill;
No mother's fleece to shelter him
And wrap him from the cold:—
I'll run to him and comfort him,
I'll fetch him, that I will;
I'll care for him and feed him
Until he's strong and bold.

[5]

Lullaby, oh lullaby!
Flowers are closed and lambs are sleeping;
Lullaby, oh lullaby!
Stars are up, the moon is peeping;
Lullaby, oh lullaby!

While the birds are silence keeping,
 (Lullaby, oh lullaby !)
Sleep, my baby, fall a-sleeping,
 Lullaby, oh lullaby !

[6]

Hurt no living thing:
 Ladybird, nor butterfly,
Nor moth with dusty wing,
 Nor cricket chirping cheerily,
Nor grasshopper so light of leap.
 Nor dancing gnat, nor beetle fat,
Nor harmless worms that creep.

[7]

Minnie and Mattie
 And fat little May,
Out in the country,
 Spending a day.

Such a bright day,
 With the sun glowing,
And the trees half in leaf,
 And the grass growing.

Pinky white pigling
 Squeals through his snout,
Woolly white lambkin
 Frisks all about.

Cluck! cluck! the nursing hen
 Summons her folk,—
Ducklings all downy soft,
 Yellow as yolk.

Cluck! cluck! the mother hen
 Summons her chickens
To peck the dainty bits
 Found in her pickings.

Minnie and Mattie
 And May carry posies,
Half of sweet violets,
 Half of primroses.

Give the sun time enough,
 Glowing and glowing,
He'll rouse the roses
 And bring them blowing.

Don't wait for roses,
 Losing to-day,
O Minnie, Mattie,
 And wise little May.

Violets and primroses
 Blossom to-day
For Minnie and Mattie
 And fat little May.

J. WILLIAM SOWERWINE
340 RIVERSIDE DRIVE
NEW YORK 25, N. Y.

PART I

Seventeen Lyrics from "Sing-Song"

PART I

1. "Eight o'clock; the postman's knock!"

Poems by
Christina Rossetti

Sidney Homer, Op. 19

Allegro $\text{♩} = 104$ *
mf gaily

Voice

Eight o' - clock; The post - man's knock! Five let - ters for Pa - pa;

Piano

mf

f

cresc.

ff

One for Lou, And none for you, And three for dear Mam - ma.

cresc.

ff

rit.

p

Eight o' - clock; The post - man's knock!

Lento

rit.

p

dim.

pp

* All metronome-marks merely approximate.

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2. "Baby cry— Oh fie!"

L. WILLIAM SOWERWINE
340 RIVERSIDE DRIVE
NEW YORK 25, N. Y.

Allegro $\text{♩} = 116$
f gaily

Ba - by cry— Oh fie!— At the phys-ic in the cup:

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 116 beats per minute, and the mood is 'f gaily'. The vocal line begins with a half note 'Ba', followed by a quarter note 'by', a half note 'cry', and then a series of eighth notes for 'Oh fie!'. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note chords in the left hand, with some triplets indicated by a '3' over the notes.

Gulp it twice And gulp it thrice, Ba - by gulp it up.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has a half note 'Gulp', followed by eighth notes 'it twice', a half note 'And', eighth notes 'gulp it thrice', a half note 'Ba', eighth notes 'by gulp', and a half note 'it up'. The piano accompaniment continues with similar eighth-note chords and triplets. The system ends with a double bar line.

3. "Dead in the cold, a song-singing thrush"

Poems by
Christina Rossetti

Sidney Homer, Op. 19

Lento $\text{♩} = 84$ *
p simply

Dead in the cold, a — song-sing-ing thrush, Dead at the foot of a

p legato

snow-ber-ry bush,— Weave him a cof-fin of rush, Dig him a grave where the

pp *p*

pp *p*

soft moss-es grow, Raise him a tomb-stone of snow.

dim. *rit.*

dim. *rit.*

* All metronome-marks merely approximate.

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4. "Love me, - I love you"

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NEW YORK 25 N.Y.

Lento $\text{♩} = 66$
p tenderly

Love — me, — I love you, Love me, my ba - by,

p legato

Sing it high, sing it low, Sing it as may be. Moth-er's arms un-der you,

pp

Her eyes a - bove you; Sing it high, sing it low, Love me, - I love you.

rit. dim. pp

f *cresc.*

'Ki - ki - ki - kee! ki - ki - ri - ki - ki - ri - kee! The

ff

day, the day, the day, the day, the day is spring - -

ing.

6. "Boats sail on the rivers"

Lento $\text{♩} = 58$
mf with breadth and elevation

Boats sail on the riv - ers, And ships sail on the

mf legato

seas; But clouds that sail a - cross the sky Are pret - tier far than

cresc. *dim.*

these. There are bridg - es on the riv - ers, As pret - ty as you

rit. *a tempo*

cresc. *f*

please; But the bow that bridg-es heav - en, And o - ver - tops the

cresc. *ff largamente* *dim.* *rit.*

trees, — And builds a road from earth to sky, Is pret-tier far than

p *rit.*

these, is pret - tier far than these.

p *rit.* *pp*

7. "In the meadow—what in the meadow?"

Poems by
Christina Rossetti

Sidney Homer, Op. 19

Vivace $\text{♩} = 10\frac{1}{4}$ *
mf with delicacy and sentiment

cresc.

In the mead-ow— what in the mead-ow? Blue-bells, but-ter-cups,

mf

cresc.

f rit.

dim.

mead-ow-sweet, And fair-y rings for the chil-dren's feet

f rit.

dim.

a tempo

p

In the mead-ow. _____ In the gar-den—

p a tempo

p

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cresc.

what in the gar - den? Ja - cob's - lad - der and Sol - o - mon's - seal, And

cresc.

f rit. *dim.* *p a tempo*

Love - lies - bleed - ing be - side All - heal In the gar - den, —

f rit. *dim.* *p a tempo*

rit.

in the gar - den.

rit. *espress.*

8. "The dog lies in his kennel"

Allegro $\text{♩} = 144$ *f* with mingled humor and love

The dog lies in his ken-nel, And Puss purrs on the rug, And

f

cresc.

ba - by perch-es on my knee For me _____ to love and

cresc.

f

hug. Pat the dog and stroke the cat,

f

cresc.

Each in its de - gree; And cud-dle and kiss my ba - by, and

cresc.

ff

cud - dle and kiss my ba - - - - -

ff

rit.

by, And ba - - by kiss me, ——— kiss

rit.

a tempo

me.

f a tempo

p

9. "Lie abed, sleepy head"

Poems by
Christina Rossetti

Sidney Homer, Op. 19

Lento ♩ = 60 *
p with great tenderness

espr.
p legato

Lie a - bed, Sleep - y head, Shut up eyes, bo -

poco rit.

peep; Till day-break Nev - er wake:— Ba - by, Ba - by,

poco rit.

a tempo *pp rit. e dim.* *ppp lento molto*

sleep, Ba - by, Ba - by, sleep,— sleep.—

pp rit. e dim. *ppp lento molto*

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10. "Mix a pancake, stir a pancake"

Vivace $\text{♩} = 144$
f with spirit and humor

Mix a pan-cake, Stir a pan-cake, Pop it in the pan;

f marcato

This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a driving, rhythmic pattern with many accents, marked *f marcato*.

Fry the pan - cake, Toss the pan-cake, Catch it if you can,

cresc. *ff*

cresc. *ff*

This system contains measures 4 through 7. The vocal line continues with the lyrics 'Fry the pan - cake, Toss the pan-cake, Catch it if you can,'. The piano accompaniment continues with the same driving pattern, marked *cresc.* and *ff* in both staves.

catch it if you— if you can.

p *rit.*

p *rit.*

This system contains measures 8 through 11. The vocal line concludes with 'catch it if you— if you can.' The piano accompaniment features a deceleration, marked *p* and *rit.* in both staves.

f a tempo *cresc.*
Mix a pan - cake, Stir a pan - cake, Fry the pan - cake,

f a tempo *cresc.*
Toss the pan - cake, Catch- catch it if you

ff
can, catch it if you- if you

p
can, if you can.

cresc. *ff*

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first three measures of the song. The second system contains the next three measures. The third system contains the next three measures. The fourth system contains the final three measures. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using chords and arpeggios. Dynamics include *f* (forte), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). The tempo is marked *a tempo*.

PART II

Seventeen Lyrics from "Sing-Song"

PART II

1. "Who has seen the wind?"

Poems by
Christina Rossetti

Sidney Homer, Op. 19

Andante con moto $\text{♩} = 58 *$
p with imagination

Who has seen the wind? Nei - ther I nor

p legato

you: But when the leaves hang trem - bling, The

cresc.

wind is pass - ing thro' Who has seen the

rit. dim. pp a tempo

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wind? Nei - ther you nor I: But

rit. poco a poco
mf cresc. when the trees bow down their heads, The wind is pass - ing
dim. *p*

mf rit. poco a poco cresc. *dim.* *p*

pp by.
a tempo
pp *rit.*

2. "Dancing on the hilltops"

Animato $\text{♩} = 56$ *mf with grace and affection**dim.*

Danc-ing on the hill-tops, Sing-ing in the val-leys, Laugh-ing with the e-choes,

*p rit.**a tempo*

Mer-ry lit-tle Al-ice. Play-ing games with lamb-kins In the flow'r-ing val-leys,

*dim.**p rit.**f più lento*

Gath'-ring pret-ty po-sies, Help-ful lit-tle Al-ice. If her fa-ther's cot-tage

a tempo cresc.

And he owned the hill - tops, And the flow'r - ing val - leys,

Ossia

a tempo cresc.

a tempo cresc.

Turned in - to a pal - ace, And he owned the hill - tops, And the flow'r - ing val - leys,

ff

dim e rit.

She'd be none the hap - pi - er, Hap - py lit - tle Al - ice. —

ff

dim e rit.

p

ff

dim. e rit.

p

She'd be none the hap - pi - er, Hap - py lit - tle Al - ice. —

ff

dim. e rit.

p

3. "A pocket handkerchief to hem"—

Poems by
Christina Rossetti

Sidney Homer, Op. 19

Allegro molto, con amore ♩ = 138 *

mf tearfully

A pock - et hand - ker - chief to hem— Oh

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Allegro molto, con amore' with a metronome mark of ♩ = 138. The dynamic is *mf* (mezzo-forte) and the expression is 'tearfully'. The lyrics are 'A pock - et hand - ker - chief to hem— Oh'.

dear, oh dear, oh dear! How man - y stitch - es it will take Be -

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'dear, oh dear, oh dear! How man - y stitch - es it will take Be -'.

rit. fore it's done, I fear. *a tempo* *f* gaily Yet set a stitch and then a stitch, And

The third system of the musical score. It includes a *rit.* (ritardando) marking before the vocal line and a *a tempo* and *f* (forte) marking for the piano line. The lyrics are 'fore it's done, I fear. Yet set a stitch and then a stitch, And'.

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rit.

stitch and stitch a - way, Till stitch by stitch the hem is done— And

rit.

a tempo

af - ter work, and af - ter work is play! —

ffaccel.

a tempo

ffaccel.

4. "A motherless soft lambkin"

Molto lento $\text{♩} = 60$
p very tenderly

A moth - er - less soft lamb - kin A -

lone up - on a hill; No moth - er's fleece to

shel - ter him And wrap him from the cold:- I'll

f run to him and com - fort him, I'll fetch him, that I

dim.

p will; *pp* I'll care for him and feed him, Un -

rit. *cresc.*

f til he's strong and bold.

a tempo

dim. e rit. *p*

5. "Lullaby, oh lullaby!"

Poems by
Christina Rossetti

Sidney Homer, Op. 19

Molto lento $\text{♩} = 52$ *
p sustained, with deep feeling

The first system of the musical score. The vocal line (treble clef) begins with the lyrics "Lul - la - by, oh lul - la - by!" followed by "Flow'rs are closed and". The piano accompaniment (grand staff) is marked *p molto legato*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system of the musical score. The vocal line continues with "lamps are sleep - ing; Lul - la - by, oh lul - la - by!". The piano accompaniment is marked *pp*. The key signature and time signature remain the same.

The third system of the musical score. The vocal line continues with "Stars are up, the moon is peep - ing; Lul - la - by, oh". The piano accompaniment is marked *pp*. The key signature and time signature remain the same.

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lul - la - by! While the birds are si - lence keep - ing,

ppp
(Lul - la - by, oh lul - la - by!) Sleep, my ba - by,

rit. *morendo*
fall a - sleep - ing, Lul - la - by, oh lul - la - by!

6. "Hurt no living thing"

Allegretto $\text{♩} = 106$ *mf simply**p with imagination*

Hurt no liv - ing thing: La - dy - bird, nor but - ter - fly, Nor

moth with dust - y wing, Nor crick - et chirp - ing cheer - i - ly, Nor

grass-hop-per so light of leap, Nor danc - ing gnat, nor bee - tle fat, Nor

harm - less worms that creep. Hurt no liv - ing thing.

7. "Minnie and Mattie and fat little May"

Poems by
Christina Rossetti

Sidney Homer, Op. 19

Allegro $\text{♩} = 76$ *

mf with humor and affection

Min - nie and Mat - tie And fat lit - tle May,

mf legato

Out in the coun - try, Spend - ing a day.

p

Such a bright day, With the sun glow - - ing,

p

And the trees half in leaf, And the grass grow - - ing.

rit.

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mf a tempo

Pink-y white pig-ling Squeals thro' his snout, Wool-ly white lamb-kin

mf a tempo

Frisks all a-bout. Cluck! cluck! the nurs-ing hen Sum-mons her folk,-

f

Duck-lings all down-y soft, Yel-low as yolk. Cluck! cluck! the moth-er hen

p *f*

Sum-mons her chick-ens To peck the dain-ty bits Found in her pick-ings.

dim. *rit.*

mf a tempo

Min-nie and Mat-tie And May car-ry po-sies, Half of sweet vi-o-lets,

*mf a tempo**cresc. poco a poco*

Half of prim-ros-es. Give the sun time e-nough,

*f cresc. poco a poco**frit.*

Glow-ing and glow-ing, He'll rouse the ros-es And bring them blow-ing.

*frit.**ff with breadth*

Don't wait for ros-es, Los-ing to-day, O

ff with breadth

f a tempo

Min - nie, Mat - tie, And wise lit - tle May.

f a tempo

p

Vio - lets and prim - ros - es Blossom to - day For

p

rit. *f*

Min - nie and Mat - tie And fat lit - tle May, For

rit. *f*

ff with breadth

Min-nie and Mat-tie And fat lit - tle May.

ff with breadth

THREE SCOTCH POEMS

By Sidney Homer

"Dinna ask me"

Andante
p simply

Voice
O, din-na ask me gin I lee ye. Truth, I deur-na

Piano
p

tell Din-na ask me gin I lee ye, - Ask it o your . se? O,

rit più lento
din-na look nae sair at me, For woe ye kea me true, O, gin ye look nae

rit più lento

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Auld Daddy Darkness

Animato (with imagination)

Voice
Auld Daddy Dark-ness creeps frae his hole,

Piano
p molto legato

cresc. rit.
Black as a black-a-moor, blin' as a mole; Sit the fire till it lowers, let the bairns sit,

più lento dim. a tempo
Auld Dad-dy Dar-ness is no want-it yit.

più lento dim. a tempo

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Cuddle Doon

Vivace, non troppo presto
with humor and tenderness, frolic

Voice
The bair-mies cud-dle doon at nicht Wi'

Piano
mf non troppo rigido, colla voce

cresc.
muck-to faucht an' dits "Oh, try an' sleep, ye wauk-rife rogues, Your

fai-ther's com-in' in' They aw-er heed a word I speak; I try to gie a froon, But

legato

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G. SCHIRMER

NEW YORK





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