

ADAM RAMET MUSIC COLLECTION

Augener's Edition,

Nº 8819.

Southern Love Songs

set to music

BY

S. COLERIDGE-TAYLOR.

Op. 12.

- 1 MY LOVE. [A Spanish Ditty.]
- 2 TEARS. [A Lament.]
- 3 MINGUILLO. [Ancient Spanish.]
- 4 IF THOU ART SLEEPING MAIDEN. [Portuguese.]
- 5 OH! MY LONELY PILLOW. [Stanzas to a Hindoo air.]

Augener & Co. London,

199, REGENT STREET, W.

City Branch,

22, NEWGATE STREET, E.C.

Library & School Department,

81, REGENT STREET, W.

Copyright 1896 by Augener & Co.

My Love.

A Spanish Ditty.

(Longfellow.)

S. Coleridge-Taylor. Op. 12.

Molto moderato.

VOICE. *mp*

1.

PIANO. *mp*

She is a maid of art - less grace

rit.

Gentle in form, and fair of face. Tell — me, thou an - cient mar - in - er, That sail - est

rit.

cresc. - - - f rit. - - -

on the sea, If ship, or sail, or ev'ning star Be half — so fair as

cresc. - - - rit. - - -

Ped.

a tempo

she?

rit. -

p *espressivo*

Ad.

f *animato*

Tell me, thou gal-lant cav-a-lier,

Whose shin-ing arms I see,

f *animato*

If steed, or sword, or bat-tle-field

Be half so fair as

rit. -

rit. -

Tempo I.

she?

p Tempo I.

mp
 Tell me, thou swain — that guard'st thy flock — Be - neath the

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 is three sharps (F#, C#, G#). The vocal line begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

sha - - - dy tree, *mf* If flock, or —

The second system continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a *cresc.* (crescendo) marking in the bass line.

vale, or moun - tain ridge, *f* Be half — as fair as

The third system features a vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic and includes a *rit.* (ritardando) marking. The piano accompaniment also has a *f* dynamic and *rit.* marking. A *ped.* (pedal) marking is present in the bass line.

she? —

The fourth system concludes the piece. The vocal line ends with a question mark. The piano accompaniment features a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic.

Tears.

A Lament.

Andante affettuoso.

1. In tre-mor, ere the morn-ing With Orient light is

2. *pp calmato*

Leg. sostenuto *Leg.* *molto rall.* *a tempo*

grey, I tar-ried at the win-dow, And look'd for com-ing day.

molto rall. *pp a tempo*

2. Full in the glow of noon-tide I shed a bit-ter

tear And to my fond heart whis-per'd, "My Love will

rit. *a tempo*

rit. *a tempo*

rall. - - - - *a tempo*

soon be here."

rall. - - - - *pp* *a tempo*

ped. *ped.* *ped.*

3. The night, the night is o'er me, Whose gleams I shun in

ped.

Meno mosso. *rall.* - - - -

dread, The day has now de - part - ed, My dream of

Meno mosso. *rall.* - - - -

sfz.

joy is fled!

pp *pp*

ped. *ped.* *ped.* *ped.*

Minguillo.

Ancient Spanish.

(Lockhart.)

Allegro con anima.

leggiero

3.

1. Since for kiss - ing

thee, Min-guil - lo, My mo - ther scolds me all the day,

Let me have it quick - ly, dar - ling; Give me back my

a tempo

kiss, I pray.

rit.

mp

2. If we have done aught a - miss Let's un - do it

pp

cresc.

cresc.

rit.

a tempo

while we may, Quick - ly give me back the kiss

rit.

f a tempo

rit. - - - *a tempo*

That she may have nought to say.

rit.

mp a tempo

3. Do! she keeps so great a poth - er, Chides so sharp - ly,

looks so grave; Do, my love, to please — my mo - ther,

rit. - - *a tempo*

Give me back the kiss I gave. —

rit. - - *a tempo* *dim.*

f *agitato*

rall. dim.

4. Out — up on you, false Min-guil-lo! One you give, but two you take;

f

mf

rall.

dim.

a tempo

rit.

Give me back — the two, my dar - ling, Give them, for my mo - ther's

a tempo

rit.

f

a tempo

sake! —

a tempo

p

dim.

Ad.

If thou art sleeping, maiden.

Portuguese.
(Longfellow.)

Con moto.

4. *p*

1. If thou art sleep - ing,

Detailed description: This system contains the first four measures of the piece. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and includes a '4.' marking. The vocal line starts with a rest for two measures, then begins with the lyrics '1. If thou art sleep - ing,'.

maid - en, A - wake, and o - pen thy door: — 'Tis the break of day, and

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics 'maid - en, A - wake, and o - pen thy door: — 'Tis the break of day, and'. The piano accompaniment continues with chords and moving lines in both hands.

rit. dim. a tempo

we must a - way, O'er meadow, and mount, and moor. —

rit. dim. a tempo

Detailed description: This system contains the final four measures of the piece. The vocal line concludes with the lyrics 'we must a - way, O'er meadow, and mount, and moor. —'. The piano accompaniment features dynamic markings: *rit.* (ritardando), *dim.* (diminuendo), and *a tempo* (return to original tempo). The piece ends with a double bar line.

2. Wait not to find thy slip - pers, But come with thy na - ked

feet: _____ We shall have to pass through the dew - y grass, And

rit. - - - *a tempo*

wa - ters wide _____ and fleet. _____

rit. - - - *p a tempo*

Leg. *Leg.* *sempre Leg.*

dim. - - - *pp*

Leg.

Oh! my lonely, lonely, lonely, Pillow.

Stanzas to a Hindoo Air.

(Byron.)

Andante, con malinconia.

5. *p*

1. Oh! my lone-ly, lone-ly, lone-ly, Pil - low! Where is my lov - er? where is my

sempre Fed.

lov - er? — Is it his bark — which my drear - y dreams dis - cov - er?

Far, far — a - way! — and a - lone — a - long the bil - low.

2. Oh! my lone-ly, lone-ly, lone-ly, Pil-low! Why must my head

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "2. Oh! my lone-ly, lone-ly, lone-ly, Pil-low! Why must my head". The piano accompaniment starts with a bass clef and a key signature of one sharp. The music is in a 3/4 time signature. The vocal line has a melodic contour that rises and then falls, with some slurs and accents. The piano accompaniment provides a harmonic support with chords and moving lines in both hands.

ache where his gen-tle brow lay

The second system continues the vocal line and piano accompaniment. The lyrics are "ache where his gen-tle brow lay". The vocal line has a long note on "lay" that spans across the bar line. The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands.

p How the long night flags love-less-ly and slow-ly, And my head

The third system continues the vocal line and piano accompaniment. The lyrics are "How the long night flags love-less-ly and slow-ly, And my head". The vocal line starts with a dynamic marking of *p* (piano). The piano accompaniment also starts with a dynamic marking of *p*. The music continues with the same melodic and harmonic structure.

rit. droops over thee like the wil-low!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "droops over thee like the wil-low!". The vocal line has a dynamic marking of *rit.* (ritardando) above it. The piano accompaniment also has a dynamic marking of *p* and *rit.* below it. The music ends with a final chord and a fermata over the last note.

agitato

3. Oh! thou my sad and sol.i.ta.ry Pil-low!

agitato

Send me kind dreams to keep my heart from break-ing, In re - turn for the tears I

shed upon thee wa-king, Let me not die till he comes back o'er the

rit.

bil-low. 4. Then if thou wilt no more my lone-ly

Pil - low, In one em - brace let these arms a - gain — en - fold him!

f

cresc.

f

And then ex - pire — of the joy — but to be - hold him!

agitato

molto cresc. ff

mp

molto cresc.

Oh! — my lone — bo - som! — Oh! — my

fp

morendo

ad lib.

fp

morendo

ad lib.

lone - ly Pil - low! —

a tempo

rit.

dim.

pp

a tempo