

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.

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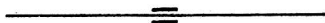
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# "Oh what comes over the Sea."

(From "Sorrow Songs.")

Words by Christina G. Rossetti.\*

S. Coleridge-Taylor. Op. 57. N<sup>o</sup> 1.

Allegro, molto appassionato.

VOICE. *f*

Oh what comes o - ver the sea,

PIANO. *f*

*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*

*poco rit.*

moan — in its blast; But no - thing comes home to me,

Sail - ing slow, \_\_\_\_\_ sail - ing fast. \_\_\_\_\_

*f*

Let me be, let me be, For my lot is

*Largamente.*

*sf mf*

*poco accel.*

cast, Land or sea all's one to me, And

*cresc. poco accel.*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with the lyrics 'cast, Land or sea all's one to me, And'. The piano accompaniment includes dynamic markings such as *cresc. poco accel.* and features several double-measure rests (marked with a '2') in the right hand.

*rall.*

sail it slow or fast.

*f*

The second system continues the vocal line with the lyrics 'sail it slow or fast.'. The piano accompaniment includes a dynamic marking of *f* (forte) and continues with double-measure rests in the right hand.

*poco meno mosso*

*mp*

Let me be, Let me be, Let me

*mf poco meno mosso* *mp*

The third system features the vocal line with the lyrics 'Let me be, Let me be, Let me'. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano), along with the tempo marking *poco meno mosso*.

be.

*pp* *pp*

The fourth system concludes the vocal line with the word 'be.'. The piano accompaniment includes dynamic markings of *pp* (pianissimo) and features double-measure rests in the right hand.

# “When I am dead, my dearest.”

(From “Sorrow Songs.”)

Words by Christina G. Rossetti.

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

Andante con moto. *mp*

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.* *cresc.*

The musical score is set in G major and 3/4 time. The tempo is 'Andante con moto'. The piano part begins with a *sostenuto* marking and a *mp* dynamic. The voice part enters with a *mp* dynamic. The lyrics are: 'When I am dead, my dear-est, Sing no sad songs for me; Plant thou no ros - es at my head, Nor sha - dy cy - press tree: \_\_\_\_\_'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score includes various performance markings such as *sostenuto*, *mp*, and *cresc.* (crescendo).

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* *molto espress.* *p* *pp*

see the sha - dows, I shall not feel the

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

*cresc.*

Sing, sing on, as if in pain:

*dim.* *p*

And dream - ing through the twi - light That



doth — not rise nor set, Hap - ly I

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "doth — not rise nor set, Hap - ly I". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. The music features a mix of eighth and quarter notes, with some notes beamed together.

may — re - mem - ber, And hap - ly

*p* *rall.*

*f* *pp*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "may — re - mem - ber, And hap - ly". The vocal line includes a dynamic marking of *p* (piano) and a tempo marking of *rall.* (rallentando). The piano accompaniment features a dynamic marking of *f* (forte) and *pp* (pianissimo). The music includes a change in tempo and dynamics, with a section marked *pp* and *rall.* towards the end of the system.

may for - get.

*mp a tempo*

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "may for - get.". The vocal line includes a dynamic marking of *mp* (mezzo-piano) and a tempo marking of *a tempo*. The piano accompaniment features a dynamic marking of *mp* and *a tempo*. The music includes a change in tempo and dynamics, with a section marked *mp* and *a tempo*.

*pp*

The fourth system of the musical score continues the piano accompaniment. It features a dynamic marking of *pp* (pianissimo). The music includes a change in dynamics and tempo, with a section marked *pp*.

# Oh, Roses for the flush of youth.

Words by Christina G. Rossetti.\*

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

Molto moderato.

VOICE. 

PIANO. *pp*

*ped.*

*mf*

Oh

*pp*

*ped.*

ro - - - - - ses, Oh

*rit.*

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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

old be - fore my time.

*poco rit.* *p*

*a tempo*

*pp*  
*a tempo*

*Ped.*

*mp*  
Oh

*pp*

*Ped.*

*poco rit.* - - - *pp*  
vio - - - lets, Oh

*mp*

*poco rit.*

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

*a tempo*  
*pp*

bay for those dead in their prime;

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line contains the lyrics "bay for those dead in their prime;". The piano accompaniment includes triplet figures in the right hand and sustained chords in the left hand.

Give me the with-er'd leaves I

The second system continues the vocal line with the lyrics "Give me the with-er'd leaves I". The piano accompaniment maintains the triplet patterns in the right hand and chordal support in the left hand.

chose Be-fore in the old time.

*poco rit.* *a tempo*

The third system contains the lyrics "chose Be-fore in the old time." and includes performance markings: *poco rit.* (ritardando) and *a tempo* (return to tempo). The piano accompaniment features a *pp* (pianissimo) dynamic marking and continues with triplet figures.

*poco rit.* *dim.* *ppp*

The fourth system shows the piano accompaniment concluding with performance markings: *poco rit.*, *dim.* (diminuendo), and *ppp* (pianississimo). The right hand has a triplet figure, and the left hand has sustained chords.

# She sat and sang alway.

Words by Christina G. Rossetti.\*

S. Coleridge-Taylor. Op. 57, N<sup>o</sup> 4.

Allegretto.

VOICE.

PIANO.

The musical score is written in A major (three sharps) and 3/4 time. It consists of three systems. The first system shows the beginning of the piece with a piano introduction. The second system contains the first line of lyrics: "She sat and sang alway By the green". The third system contains the second line of lyrics: "margin of a stream, Watching the fishes". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. Dynamics include *pp*, *mp*, and *ppp*. The tempo is marked *Allegretto*.

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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

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

*poco rit.*

*poco rit.*

*a tempo* *p*

I wept for mem - o - ry;

*pp*

*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

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Lento'. The piano part features a prominent accompaniment of chords in the right hand and sustained notes in the left hand. The voice part has lyrics: 'Un-mind-ful of the ro - ses, Un - mind - ful of the thorn, A reap-er tired re - po - ses A - mong his gath - er'd'. Performance markings include 'mf' for the voice, 'mp' for the piano, and 'cresc.' and 'poco accel.' for the final phrase.

*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

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

*cresc.* *f* *rall.*

yet, But one re-mem-bers yet.

*poco rit.*

*p dim. morendo* *ppp*

# 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*

*poco rit.*

*a tempo*

*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;

*poco rit.*

*mp*

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

*p*

wait, you made it wait?!

*poco rit.*

*pp*

*poco rit.*

*a tempo*

*mp* > "Ten years a-go, five years a-go, One year a-

*mp* *rall.* *pp* *rall.*

go, *a tempo* > E'en then you had ar-rived in time, Though

*pp a tempo*

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

face Which now you can-not know.

*poco rit.*

*poco rit.*

*a tempo*  
*mf* The fro - zen foun.tain would have leaped, *f* The buds gone on to

*mp poco rit.*  
 blow, The warm south wind would have a - waked,

*mp* *p poco rit.*

To melt the snow, To melt the snow?"

*a tempo*  
*pp* *pp*

*poco rit.* *a tempo*

*a tempo*  
*pp*

"You should have wept her yes - ter - day, Wast - ing up - on her

*pp*

*sempre pp*

bed: But wherefore, wherefore, should you weep to - day That she is

*mp*

dead? Lo, we who love, weep not to - day, But crown her roy - al

*poco accel.*

*f*

*poco accel.*

*f*

head. Let be these pop - pies that we - strew, Your

*poco rit.*

*mp*

*pp*



fo - ses are too - red: Let be these pop - pies,

*pp rit. poco*

*pp rit. poco*

not for - you Cut down and spread?"

*a poco a tempo*

*a poco pp*

"You should have

Meno mosso.

*rall. pp*

*rall. PPP*

wept her yes - ter - day."