



# Twelve Songs

with Pianoforte Accompaniment

composed  
by

# ROGER ASCHAM.

OP. 22.

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# "Love me," she said.

(C. Barnard-Smith.)

ROGER ASCHAM.  
Op. 22, No 1.

Andante.

VOICE.

PIANO.

*cantando*  
*m.d.*  
*m.g.*

"Love me," she said, "not on - ly for to - day, Or for to -

*f*  
*coll'voce*

mor - row, or for years to come, But ev - er and for ev - er, and al - way

*f*  
*coll'voce*

Let my heart find with - in thy heart its home, And not one pass - ing cloud or

*p*  
*Led.*

shad-ow be, Be - lov - ed one, between thy soul — and me.”

*m. d.*

*cantabile*

*cresc.*

*f*

*dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

“Love me”, she said, “at rise and fall of day; Love me in summer most, and

most in spring; Love me in eve-ry sim-ple word I say And

place around my path a magic ring of sweetness and protection

*dolce*

*p dolce*

full and free, All rising from thy tender love for me.

*rit.*

"Love me", she said, "for I may of-ten fail in

*f* *p*

judgement and in dai-ly needs and power; But if thou lovest me,

*coll' voce* *passionato* *f* *coll' voce*

it will a - vail To smooth each ris - ing wave from hour to hour;

And what-so - e'er short - com - ings there may be, Think of this al - ways -

*dolce*

*rit.*

*p* *pp*

that thou lovest me, think of this al ways - that thou lovest me,

*f.* *con molto espress.*

*cresc.* *coll' roce* *f.* *rit.* *p rit.*

*Andante molto.*

that thou lov - est me.

*rit.*

To my friend Rev. Wilfred Burnham.

# “What is the end of Fame?”

(Byron.)

ROGER ASCHAM.  
Op. 22, No 2.

Allegro ironico. ♩ = 144.

VOICE. *f* *p poco rit.*

PIANO. *f* *p poco rit.*

What is the end of Fame? 'tis but to

*a tempo*

fill A certain por-tion of un - certain pa - per: Some liken it to climbing up a

*p* *a tempo*

*rit.*

hill, Whose sum-mit, like all hills, is lost in va - pour: For

*p* *m.d.* *coll voce rit.*

*m.g.*

*a tempo*

this men write, speak, preach and he - roes kill And

*marc.*  
*fa tempo*

*p*

*rit.*

bards burn what they call their "mid - night ta - per"; To

*p*

*Red.*

*accel. molto*

have, when the o - rig - i - nal is dust, A

*accel. molto*

*ff*

*marc.*

*Red.*

*più accel.* *rit.*

name, a wretched pic - ture, and worse bust! (Don Juan Canto 1 v. CCXVIII.)

*fz* *più accel.* *ff* *ff rit.* *p* *pp*

*Red.*



# "When I am dead, my dearest."

(Christina Rossetti.)

ROGER ASCHAM,  
Op. 22, N<sup>o</sup> 3.

Andante molto.

VOICE. *p* When I am dead, my dear - est,

PIANO. *p*

Sing no sad songs for me; Plant thou no ro - ses at my head, Nor

*ped.* *ped.* \*

sha - dy cypress tree: Be the green grass a bove me With showers and dewdrops

*pp*

*ped.* *ped.* *ped.* \* *ped.* *ped.*

wet; And if thou wilt, re - mem - ber, And if thou wilt, for - get.

*f* *p rit.*

*cresc.* *f* *coll' voce*

*ped.* *ped.* *ped.* *ped.* \* *ped.* *ped.* *ped.* \*

I shall not see the shad - - ows

*p* *pp* *pp*

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

*cresc.* *cresc.*

on as if in pain; And, dreaming thro' the twi - - light

*p* *pp subito*

That doth not rise nor set. Hap-ly I shall re - mem - - ber

*cresc.* *molto cresc. ed appassionato* *cresc.* *f cresc. molto* *ff*

And hap-ly may for-get.

*rit* *coll' voce* *p* *p* *pp*

To my friend, M<sup>rs</sup> Tennyson Cole.

# The Rainy Day.

(Longfellow.)

Allegro Tempestuoso. ♩ = 100

ROGER ASCHAM,  
Op. 22, No 4.

VOICE.

PIANO.

*f marc.*

(con 8<sup>va</sup> ad lib.)

The

day — is cold — and dark — and drear-y It rains — and the wind — is

nev - er wear - y The vine still clings to the mould'ring wall But at

*rit.* *a tempo* *f*

*rit.* *a tempo cresc.*

ev - - - 'ry gust the dead leaves fall And the

*f* *rit.*

day is cold and drear-y.

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

*rit.* *dim.*

My life is cold and

*p* *rit.*

dark and drear - y It rains and the wind is

*red.* \*

nev - - er wea - ry My thoughts still cling to the

*rit.*  
*m.g.*  
*red.* \*

mould' - ring past And the hopes of youth fall thick in the blast And the

*m.g.* *coll' voce*

days are cold and drear-y.

*p rit.* *rit.*

Poco meno mosso. ♩ = 80.

*cresc.*

Be still, sad heart, and cease re - pin - - ing Be -

*p più tranquillo*

*cresc.*

hind the clouds is the sun still shin - ing, Thy fate is the com - mon

*f*

*dim.*

fate of all In - to each life some rain must fall Some

*p*

*f*

*p*

*cresc.* *poco a poco*

days must be dark and drear - y, Some days must be dark and

*f*

*coll' voce*

Tempo I. *Ad.* \*

drear - - y.

*f*

*8va*

To my friend W. T. Taylor.

## Autumn leaves.

(Moore.)

ROGER ASCHAM,  
Op. 22, No 5.

Andante. ♩ = 80.

VOICE.

PIANO.

*legato*

*p*

*dim.*

*con espress.*

When a-round thee dy - ing, Au - tumn leaves are ly - ing, Oh!

then re - mem - ber me. And at night, when gaz - ing

On the gay hearth blaz - ing, Oh! still re - mem - ber me

*cresc.* *poco a poco*

*cresc.* *poco a poco*

*f*

*p*

*poco più mosso*

Then should music steal - - ing all the soul of feel - - ing

*f* To thy heart ap-peal - ing Draw one tear from thee. *con espr.* Then let mem<sup>y</sup>- ry *f con passione*

*coll'voce* *a tempo* *p rit.* *f*

bring thee strains I used to sing thee, Oh! then remem-ber me, Oh!

then re-mem-ber me.

*rall.* *coll'voce* *p* *dim.* *pp*



To my friend George Burnham.

## "Come not when I am dead."

(Tennyson.)

ROGER ASCHAM,  
Op. 22, No 6.

Andante. ♩ = 80

VOICE.

PIANO.

*f*

Come not when I am dead, To drop thy foo - lish tears u - pon my

grave, To tram - ple round my fal - len head, And

*p*

*sost.*

*p*

vex the un - hap - py dust thou wouldst not save.

*cresc. molto*  
Ped. Ped. Ped.

There let the wind sweep and the

*f*  
Ped. Ped. Ped.

plow - ver cry; But thou, - but thou - go

*a tempo*  
*rit. e smorz.* *a tempo*  
*marc.*  
Ped. \*

by.

*f* *rit.*  
\* Ped. \*

Moderato.

Child, if it were thine er - ror or thy crime I care no long - er,

*p dolce*

be - ing all un - blest; Wed whom thou wilt, but

*rit.* *p*

I am sick of time, And I de - sire to rest. Pass on, weak heart, and

*p rit.* *Andante.*

*And. à chaque mesure*

leave me where I lie: go by, go by, go by.

*pp rit.* *coll' voce*

To my friend M<sup>rs</sup> Tennyson Cole.

# In Dreamland.

(W. T. Seward.)

ROGER ASCHAM,  
Op. 22, No 7.

Moderato con moto. ♩ = 80

VOICE.

PIANO.

sweet tune-ful harmo-ny, in - cess - ant roar; — All day the Sun; at

*f* *ff* *p*

*f* *p* *marc.* *ff*

Red. \*

night the moon grows pale; — For me a never ceas-ing

*p* *p subito* *rit.*

Red. Red. Red.

mel - o - dy; A lone on some vast height -

*a tempo* *rit.* *a tempo*

*a tempo* *pp rit. ppp* *accel.*

Red.

neath, the sea Fit - - - ful and wild, Be -

*legato*

neath, the sea Fit - - - ful and wild

*poco a poco stringendo e cresc.*

scudding a - cross its breast From pole to pole, — scudding a-cross its breast From

pole to pole — the wail - ings of a world, the

*rit.*

*pesante*

wail - ings of a world Ah me! — Ah me! —

*a tempo*

Ah —

*p*

me! to soar a -bove this wild un-rest To roam at will where mortals

*f*

ne'er have been, And wander o'er the path-less rocks un - seen. *f* 0

let me dream on this en-chant-ed shore And hear the mighty wa - ters

roll - ing, hear the migh-ty wa-ters roll - ing e - ver

more. 0 let me dream, 0

let me dream. *ten.*

To my friend W. Wolstenholme.

# "The World is too much with us"

(Wordsworth.)

ROGER ASCHAM,  
Op. 22, No 8.

**Allegro.**

VOICE.

PIANO.

*Impetuoso*

*f* *p*

The world is too much with us

late and soon, getting and spending we lay waste our powers.

lit-tle we see in na-ture that is ours, we've given our hearts a-way A

*rit.* *rit.* *rit.* *rit.*

*a tempo* *marc.*



*a tempo animato*

sor - did boon. The sea that bares her bo - som to the

*rit.* *a tempo animato*

moon, The winds that will be howl - ing at all hours

*cresc. molto*

*dimin poco a poco*

And are up gather'd now like sleep - ing flowers,

*rit.* *pp*

For this, for ev'ry thing we are out of tune, It moves us not.

*slargando*

To my friend M<sup>RS</sup> Arthur Dent.

# "When I dream that you love me"

(Byron.)

Moderato.

ROGER ASCHAM,  
Op. 22, No. 9.

VOICE.

PIANO.

*mf*

*p*

When I dream that you love me you'll

*p*

sure - ly for-give. Ex - tend not your an - ger to sleep; For in

*f*

visions a-lone your af - fections can live I rise, and it leaves me to weep.

*Animato.* ♩ = 100. Then Mor - pheus! en - ve - lope my fa - cul - ties fast, shed

o'er me your lan - guor be - nign; should the dream of to - night but re -

sem - ble the last, What rap - ture ce - les - tial is mine!

*com espress.* *dim.*

*p* *a tempo I*  
 They tell us that slum-ber, the sist - er of death, Mor-

*p* *a tempo I*

tal - it - y's em - blem is given To fate how I long to re -

*cresc.* *f* *coll' roce*

sign my frail breath, If this be a fore-taste of heaven! Then

*rit.* *f*

**Animato.**

*p rit.*

Mor pheus! en - vel - ope my fa - cul - ties fast, shed o'er me your lan - guor be -

*p rit.*

*f a tempo*

nign, should the dream of to - night but re -

*cresc.* *a tempo* *f*

*rall.* **Allegro.**

sem - ble the last, What rap - ture ce - les - tial is mine!

*rall.* *f*

*cresc.* *f*

To my friend M<sup>RS</sup> Arthur Dent.

# “Good night?”

(Shelley.)

ROGER ASCHAM.  
Op. 22, N<sup>o</sup> 10.

VOICE. *Con moto.* ♩ = 100.

PIANO.

*ad lib.*

Good night? Ah! no; the hour is ill, which se- vers those it

should u- nite; Let us re- main to- ge- ther still, Then it will

be good night.

How can I call the lone night good ———— Though thy sweet wishes wing its

*cantabile*

flight, Be it not said, thought un-der-stood,

*f* *coll'voce*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a half note 'flight,' followed by a series of eighth and quarter notes for 'Be it not said, thought un-der-stood,'. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include a forte (*f*) marking and the instruction *coll'voce* (with the voice).

then it will be good night.

*f*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'then it will be good night.' The piano accompaniment continues with similar harmonic support. A forte (*f*) dynamic marking is present.

To hearts which near each o-ther move from

*dolce*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line begins with 'To hearts which near each o-ther move from'. The piano accompaniment features a *dolce* (softly) dynamic marking.

eve - ning close to mor - ning light, the night is good; be - cause my

*f*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with 'eve - ning close to mor - ning light, the night is good; be - cause my'. The piano accompaniment includes a forte (*f*) dynamic marking.

love, they never say good night.

*p*

Detailed description: This system contains the ninth and tenth lines of the musical score. The vocal line concludes with 'love, they never say good night.' The piano accompaniment ends with a piano (*p*) dynamic marking.

# Love's Dream.

(W. T. Seward.)

ROGER ASCHAM,  
Op. 22, No 11.

Andante con espressione.

VOICE.

PIANO.

*dolce*

When eve-ninghushed in beau-ty lies      At the feet of the gathering

night, — Bend on me then thy love-deep eyes Like rays from the star-ry

height, And as the bos - om of the lake Re - flects each trea-sured

*pp dolciss.*



beam, So shall my year - ning soul a - wake To the

*cresc.* *f* *f* *Ped.* \*

an - gel of my dream

*p* *Ped.* *Ped.* *Ped.* \*

There is an hour when

*pp* *Ped.* \*

lo - ver's dreams Pour - tray a theme so fair And

*cresc. molto* *cresc. molto* \*

*poco a poco appassionato*

in that tran - sient hour it seems Thou shouldst in truth be

*f poco a poco appassionato marc.*

there For all my soul re - mem - bers thee

*ff molto appassionato rit.*

*ff*

*rit.*

Tempo I.

Not in the sul - len day But when the stars shine

*dolce tranquillo*

*p e rit.*

*p*

si - lent - ly I pine for thee a - way, 'Tis when the stars shine

*poco a*

*pp*

si - lent - ly I pine for thee a - way.

*poco rall. al fine*

*ppp*

*smorz.*

# Time the Tyrant.

(Mary L. Pendered.)

ROGER ASCHAM,  
Op. 22, No 12.

Allegro. (♩ = 96.)

VOICE.

PIANO.

*legg.*

*ad lib.*

Time went loit'-ring with a maid O'er mea-dow-sweet and dai-sy, He

*a tempo* laughed to think she thought him *rit.* slow And long to go and *a tempo* la - -

*legg.* *rit.* *a tempo*

- - - - - zy *poco meno mosso* He pressed his sien - der

*rit.*

hour - glass His gol - den sands di - lat - ing, For Time you know will

*rit.* *a tempo I* ne-ver go, When Love is wait - ing, wait - - - - -

*rit.* *a tempo I*

ing.

legg. non legato

The mai - dens lo - ver came to pass O'er mea - dow - sweet and

*p* *dim.*

dai - sy He held her fast: "Ah, sweet" he cried: Old Time is sure - ly

*ad lib.* *con espress.*

*coll' voce* *a tempo*

cra - zy, He

*p*

*poco meno mosso*

will not stay, he speeds a-way, His sands are all gy - rat - ing, For

*poco meno mosso*

Time is fleet when lo-vers meet And hearts are mat-ing, mat

*rit.* *a tempo 1*

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 has one flat (B-flat). The tempo markings *rit.* and *a tempo 1* are placed above the vocal line. The lyrics 'Time is fleet when lo-vers meet And hearts are mat-ing, mat' are written below the vocal line.

ing

The second system continues the vocal line and piano accompaniment. The lyrics 'ing' are written below the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The third system shows the piano accompaniment continuing. The right hand has a flowing eighth-note melody, while the left hand provides harmonic support with chords and moving lines. A dynamic marking *p* (piano) is visible in the lower staff.

But lo-vers lin - ger ne'er - the - less O'er mea - dow - sweet and

The fourth system introduces a new vocal line. The lyrics 'But lo-vers lin - ger ne'er - the - less O'er mea - dow - sweet and' are written below the vocal line. The piano accompaniment continues with its characteristic eighth-note texture.

dai - sy, And tread the path of prim - ro - ses And thread the wood - lands

The fifth system concludes the vocal line on this page. The lyrics 'dai - sy, And tread the path of prim - ro - ses And thread the wood - lands' are written below the vocal line. The piano accompaniment features a final cadence with a fermata over the final chord.

ma - - - - - zy, For

Time the Ty-rant jeers in vain His hoa-ry ma-lice voi-cing, He

*ad lib.*

*quasi recit.*

might be fled, lost, stolen, or dead, Twere all the same when lo-vers wed, Love

*coll' voce*

*ff*

*f*

*a tempo*

laughs re-joic-ing joic - - - - - ing.

*a tempo*

*accel.*

1 2 3 4 1 2 3 4