

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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# CONTENTS.



Oh what comes over the sea.....	Page	1.
When I am dead, my dearest.....	„	4.
Oh, Roses for the flush of youth.....	„	8.
She sat and sang alway.....	„	12.
Unmindful of the Roses.....	„	15.
Too late for love.....	„	18.



# "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.*

*rall.*

sail it slow or fast.

*f*

*poco meno mosso*

*mp*

Let me be, Let me be, Let me

*mf poco meno mosso* *mp*

be.

*pp* *pp*

# “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. When I am

PIANO. *sostenuto*

dead, my dear-est, Sing no sad songs for me; *cresc.*  
Plant thou no

ros - es at my head, Nor sha - dy cy - press tree: \_\_\_\_\_

*cresc.*

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 music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics "doth not rise nor set, Hap - ly I". The piano accompaniment features chords and melodic lines in both hands.

may re - mem - ber, And hap - ly

*p rall.*

*f*

*pp*

The second system continues the vocal and piano parts. The vocal line has the lyrics "may re - mem - ber, And hap - ly". Dynamic markings include *p* (piano) and *rall.* (rallentando) for the vocal line, and *f* (forte) and *pp* (pianissimo) for the piano accompaniment. The piano part shows a change in texture and dynamics.

may for - get.

*mp a tempo*

The third system features the vocal line with the lyrics "may for - get.". The piano accompaniment includes the marking *mp a tempo* (mezzo-piano, at tempo). The piano part has a more active accompaniment with some tremolos.

*pp*

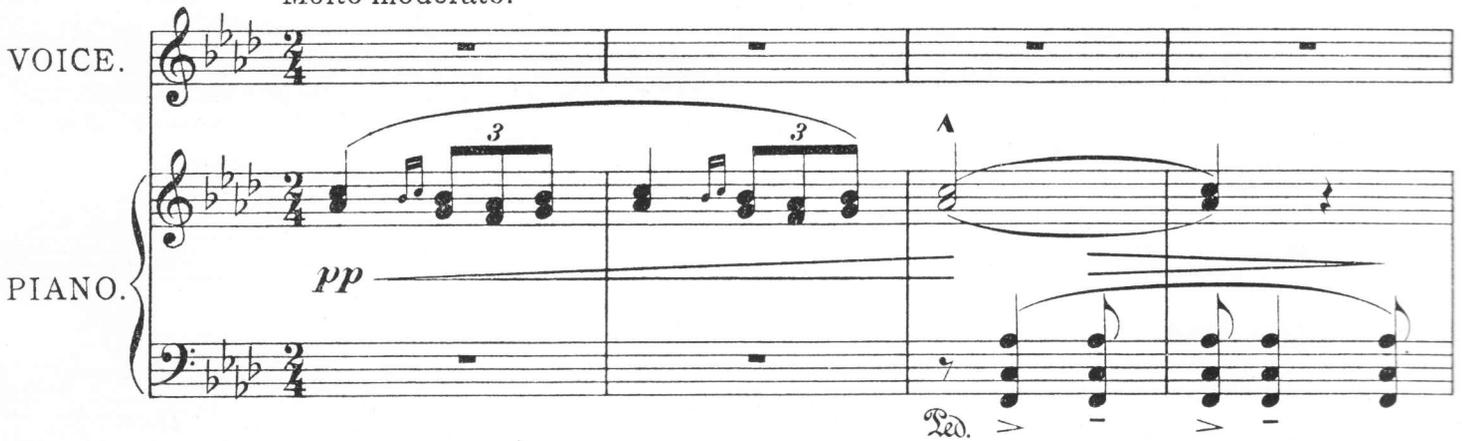
The fourth system shows the final part of the piece. The piano accompaniment features a *pp* (pianissimo) dynamic. The vocal line has rests. The piano part has long, sustained chords.

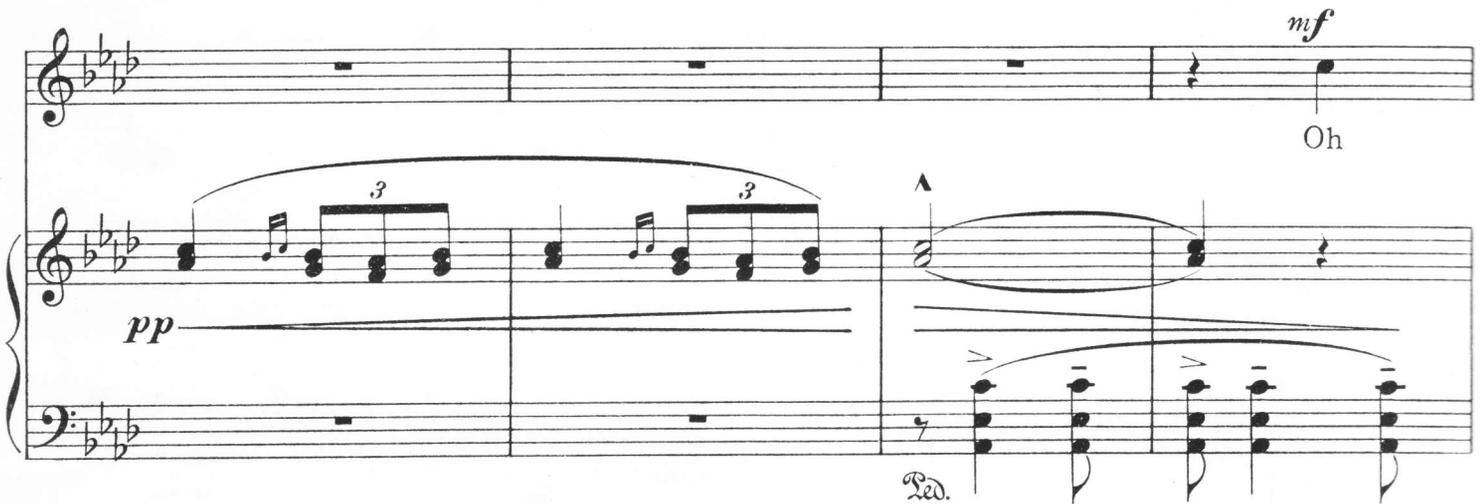
# Oh, Roses for the flush of youth.

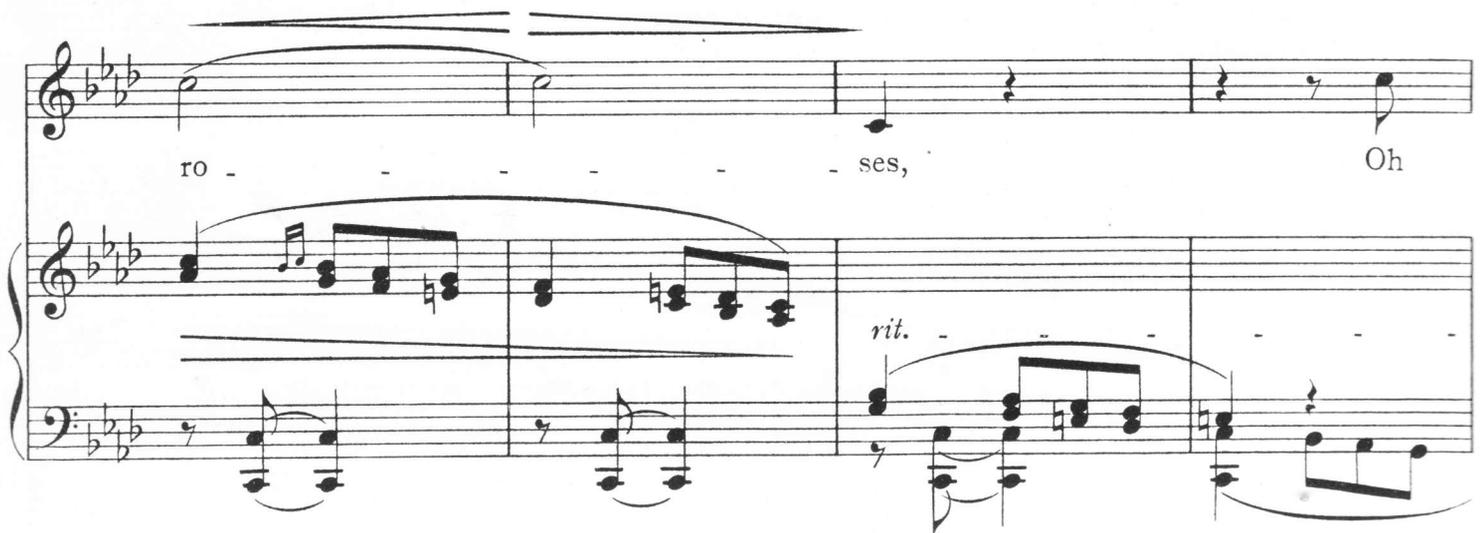
Words by Christina G. Rossetti.\*

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

Molto moderato.

VOICE.  This system shows the beginning of the piece. The voice part has a whole rest for the first four measures. The piano accompaniment starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. It features a series of chords with a triplet of eighth notes in the right hand and a bass line in the left hand. The dynamic marking is *pp*. A fermata is placed over the piano accompaniment in the fourth measure. The word *Ped.* is written below the bass line in the fifth measure.

 This system continues the piano accompaniment. The voice part has a whole rest for the first three measures, followed by a quarter note with the word "Oh" in the fourth measure. The piano accompaniment continues with the same chordal pattern and triplet figures. The dynamic marking remains *pp*. A fermata is placed over the piano accompaniment in the fourth measure. The word *Ped.* is written below the bass line in the fifth measure. The dynamic marking *mf* appears above the voice staff in the fourth measure.

 This system concludes the piece. The voice part has a whole rest for the first three measures, followed by a quarter note with the word "Oh" in the fourth measure. The piano accompaniment continues with the same chordal pattern and triplet figures. The dynamic marking remains *pp*. A fermata is placed over the piano accompaniment in the fourth measure. The word *Ped.* is written below the bass line in the fifth measure. The dynamic marking *rit.* appears above the piano staff in the fifth measure. The lyrics "ro - ses," are written below the voice staff in the first measure of this system.

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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*

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

*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 several triplet markings (indicated by a '3' over a group of notes) and various rhythmic patterns.

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 and provides harmonic support for the vocal melody.

chose Be-fore in the old time.

*poco rit.* *a tempo*

The third system concludes the vocal phrase with the lyrics "chose Be-fore in the old time.". It includes performance directions: *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 the piece. It features a *poco rit.* (ritardando) and *dim.* (diminuendo) marking, leading to a final *ppp* (pianississimo) dynamic. The system ends with a double bar line.

# 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 G major (one sharp) and 3/4 time. It consists of three systems. The first system shows the beginning of the piano accompaniment with dynamics *pp* and *mp*. The second system contains the first line of the vocal melody with the lyrics: "She sat and sang alway By the green". The piano accompaniment for this system has dynamics *ppp* and *mp*. The third system contains the second line of the vocal melody with the lyrics: "margin of a stream, Watching the fish - es". The piano accompaniment continues with various dynamics and articulation marks.

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*poco rit.*

leap and play Be - neath the glad sun - beam.

*a tempo*

I sat and wept al - way

*a tempo*

'Neath the moon's most sha - d'wy beam, Watching the blossoms of the

*poco rit.*

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

*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

*cresc.* *poco accel.*

*f rall.*

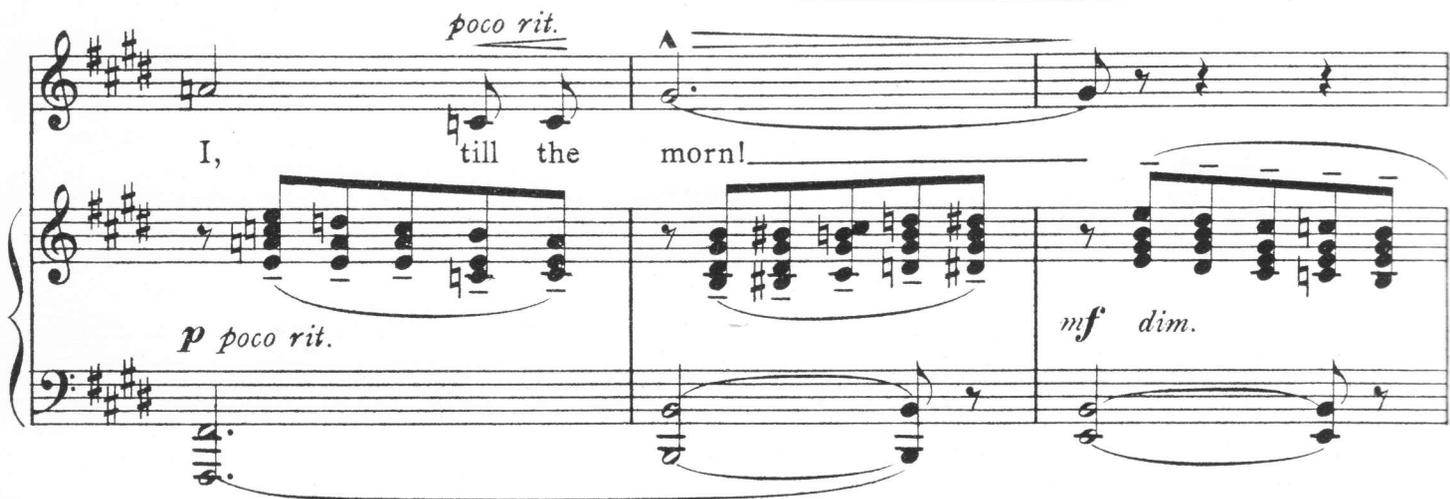
corn: \_\_\_\_\_ So might I, so might



*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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Past as the days that set, While on-ly one re-mem-bers And". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo marking *poco accel.* is placed above the vocal line.

*cresc.* all the rest for-get, *f* But one re-mem-bers *rall.*

The second system continues the musical score. The vocal line has lyrics "all the rest for-get, But one re-mem-bers". The piano accompaniment continues with similar chordal textures. The tempo marking *cresc.* is above the vocal line, *f* is above the vocal line, and *rall.* is above the vocal line.

yet, But one re-mem-bers yet. *poco rit.*

The third system concludes the vocal line with the lyrics "yet, But one re-mem-bers yet.". The piano accompaniment continues. The tempo marking *poco rit.* is placed above the vocal line.

*p dim. morendo* *ppp*

The fourth system shows the piano accompaniment concluding. The right hand has a *ppp* dynamic marking. The left hand has a *p dim. morendo* dynamic marking. The system ends with a double bar line.

# 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.*

*a tempo*  
 To melt the snow, To melt the snow?"

*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*

*ppp*

wept her yes - ter - day."