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SORROW SONGS

S. COLERIDGE-TAYLOR

Op. 57

(Poems by CHRISTINA G. ROSSETTI)

LOW VOICE

n. 1.00



SORROW SONGS

Poems by CHRISTINA G. ROSSETTI

Set to Music by

S. COLERIDGE-TAYLOR

Op. 57

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1. OH, WHAT COMES OVER THE SEA
2. WHEN I AM DEAD, MY DEAREST
3. OH, ROSES FOR THE FLUSH OF YOUTH
4. SHE SAT AND SANG ALWAY
5. UNMINDFUL OF THE ROSES
6. TOO LATE FOR LOVE

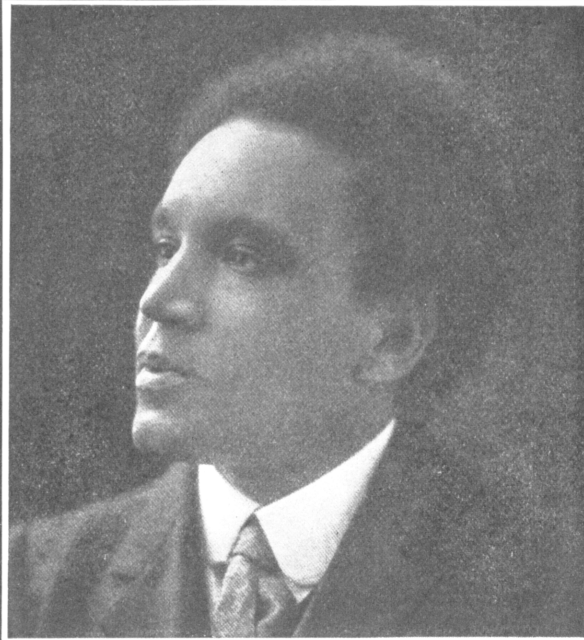
LOW VOICE

with Piano Accompaniment

n. 1.00

BOSTON, MASS.
THE BOSTON MUSIC CO.
NEW YORK : G. SCHIRMER, (INC.); LONDON : AUGENER LTD.

1875 - 1912



S. P. ...

Sorrow Songs

I

Oh, what comes over the Sea

CHRISTINA G. ROSSETTI*

S. COLERIDGE - TAYLOR, Op. 57, No 1



Allegro: molto appassionato

VOICE

PIANO

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A wind comes o - ver the sea With a

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "A wind comes o - ver the sea With a". The piano accompaniment starts with a forte (*f*) dynamic and includes a sforzando (*sfz*) accent. The key signature has one flat, and the time signature is 4/4.

moan — in its blast; But noth - ing comes home to me,

poco rit.

The second system continues the vocal line with the lyrics "moan — in its blast; But noth - ing comes home to me,". The piano accompaniment features a *poco rit.* (ritardando) marking. The system concludes with a repeat sign.

Sail - ing slow, — sail - ing fast. —

cresc.

The third system shows the vocal line with the lyrics "Sail - ing slow, — sail - ing fast. —". The piano accompaniment includes a *cresc.* (crescendo) marking. The system ends with a repeat sign.

Largamente

Let me be, let me be, For my lot — is

The fourth system is marked **Largamente** and features the vocal line with the lyrics "Let me be, let me be, For my lot — is". The piano accompaniment is characterized by a *sfz* (sforzando) dynamic and includes a *mf* (mezzo-forte) dynamic. The system concludes with a repeat sign.

mf *poco accel. cresc.* *f* *mf*

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

poco accel.

mf cresc. *f*

cresc. *rall.* *f*

sail it slow or fast.

mf cresc. *f*

poco meno mosso *mp*

Let me be, Let me be, Let me

poco meno mosso *mf* *mp*

be.

pp *pp*

II When I am dead, my dearest



CHRISTINA G. ROSSETTI

S. COLERIDGE-TAYLOR, Op. 57, No 2

Andante con moto

VOICE

mp

When I am

PIANO

sostenuto

mp

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

cresc.

cresc.

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

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Be the green grass a - bove me With show'rs and

mf

dew - drops wet: And if thou wilt, re -

cresc.

cresc.

mem - ber, And if thou wilt, for -

f *mp* *rall.*

f *pp* *rall.*

get. I shall not

a tempo *p molto espressivo*

a tempo *pp*

see the sha - dows, I shall not feel the

poco cresc.

poco cresc.

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

mf

cresc.

mf

cresc.

Sing, sing on, as if in pain:

dim.

p

dim.

p

And dream - ing through the twi - light That

doth not rise nor set, Hap - ly I

cresc.

may re - mem - ber, And hap - ly

f *p* *rall.* *pp*

may for - get.

a tempo *mp* *dim.*

pp

III

Oh, Roses for the flush of youth



CHRISTINA G. ROSSETTI

S. COLERIDGE-TAYLOR, Op. 57, No 3

Molto moderato

VOICE

PIANO

The musical score consists of three systems. The first system shows the piano accompaniment in 2/4 time, starting with a *pp* dynamic. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system shows the voice line starting with the word "Oh," and the piano accompaniment continuing with the same triplet pattern. The third system shows the voice line with the words "ro - ses, Oh," and the piano accompaniment with a *rit.* marking. The piano part features triplets and a *Ped.* marking.

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a tempo
cresc. *f* *mf*

ro - ses for the flush of youth, And

a tempo *cresc.* *f*

cresc. *f* *mf*

lau - rel for the per - fect prime; But

cresc. *f*

cresc. *mf cresc.*

pluck an i - vy branch for me, Grown

mf cresc.

dim. *poco rit.* *p*

old be - fore my time.

dim. *poco rit.* *p*

a tempo

a tempo
pp
3
3
Red.

a tempo

a tempo
pp
3
3
Red.

mp
Oh,

poco rit. *pp*

poco rit.
pp
3
3
3

vio - - - lets, Oh,

a tempo

a tempo
pp
3
3

vio - - - lets for the grave of youth, And

cresc. *f*

bay for those — dead in their prime;

cresc. *f*

— Give me the with - er'd leaves I —

f

poco rit. *a tempo*

chose Be - fore in the old — time.

poco rit. *a tempo*

poco rit. *dim.* *ppp*

IV She sat and sang alway



CHRISTINA G. ROSSETTI

S. COLERIDGE-TAYLOR, Op. 57, No 4

Allegretto

VOICE

PIANO

pp *mp dim.*

mp

pp *mp*

She sat and sang — al - way By the green —
 mar - gin of a stream, — Watch - ing the fish - es —

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

poco rit.

a tempo

p

pp

mp

I sat and wept al - way

'Neath the moon's most sha - d'wy beam, Watch - ing the blos - soms of the

poco rit.

May Weep leaves, the blos - soms weep leaves in - to the stream.

poco rit.

a tempo *p*

I wept for mem-o-ry;—

dim. *pp*

mf cresc. *f*

She sang for hope that is so fair; My tears were

cresc. *mf*

mp rall.

swal-low'd by the sea, Her songs died, died on the

rall. *p* *pp* *p*

air. *pp* *morendo*

V Unmindful of the Roses

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

cresc. poco a poco *poco accel.*
reap-er tired re - po - ses A - mong his gath - er'd corn: _____

cresc. poco a poco *poco accel.*

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f rall. So might I, *poco rit.* so might I, *poco rit.* till the

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "So might I, so might I, till the". The piano accompaniment consists of chords in the right hand and bass notes in the left hand. Dynamics include *f* (forte) and *p* (piano). Performance markings include *rall.* (ritardando) and *poco rit.* (poco ritardando).

morn! *a tempo* *a tempo*

The second system continues the vocal line with the lyric "morn!". The piano accompaniment features chords and bass notes. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). Performance markings include *a tempo* (al tempo).

mp Cold as the cold De -

The third system continues the vocal line with the lyrics "Cold as the cold De -". The piano accompaniment features chords and bass notes. Dynamics include *mp* (mezzo-piano).

cem - bers, Past as the days that

The fourth system continues the vocal line with the lyrics "cem - bers, Past as the days that". The piano accompaniment features chords and bass notes.

cresc. poco a poco *poco accel.*

set, While on - ly one re - mem - bers And

poco accel.

cresc. poco a poco

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

f rall.

rall.

f

yet, But one re - mem - bers yet.

poco rit.

poco rit.

p morendo

ppp

VI Too late for love



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*

You loit-er'd on the way too long, You tri - fled at the

pp

gate: Then-chant-ed dove up-on her branch

The musical score is written for voice and piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Andante' and the dynamic is 'mf'. The voice part starts with the lyrics 'Too late for love, too late for joy, Too late, too late!'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a 'molto sostenuto' marking. The score then changes to a 3/4 time signature and includes markings for 'poco rit.' and 'a tempo'. The lyrics continue: 'You loit-er'd on the way too long, You tri - fled at the gate: Then-chant-ed dove up-on her branch'. The piano part includes a 'pp' (pianissimo) dynamic marking. The score concludes with a final cadence in 3/4 time.

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Died with-out a mate; Then-chant-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. *a tempo*

pp *poco rit.* *a tempo* *poco rit.*

mp *rall.*

"Ten years a - go, five years a - go, One year a -

mp *rall.*

pp

a tempo, poco cresc. *mf*

go, E'en then you had ar - riv'd in time, Though

a tempo *pp poco cresc.* *mf*

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

poco rit.

face Which now you can - not know.

poco rit.

a tempo
mf cresc.

The fro - zen foun - tain would have leap'd, The buds gone on to

a tempo
mf cresc. *f*

blow, The warm south wind would have a - wak'd,

mp poco ritenuto
poco ritenuto

mp *p*

To melt the snow, To melt the snow."

a tempo
a tempo

pp *pp*

poco rit. *a tempo*

poco rit. *a tempo*

pp

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

pp

sempre pp

bed: — But where - fore, where - fore, should you weep to - day That she is —

mp

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

cresc. *poco accel.* *f*

cresc. *f*

poco accel.

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

poco rit. *mp*

poco rit. *pp*

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

pp *rall. poco a poco*

pp *rall. poco a poco*

not for you Cut down and spread."

a tempo

a tempo *pp*

Meno mosso

pp

"You should have

rall.

ddd

wept her yes - ter - day."

