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OPUS 44

# LOVE-SORROW

A SONG-CYCLE FOR A HIGH VOICE  
WITH VIOLIN AND VIOLONCELLO OBBLIGATO  
AND PIANO ACCOMPANIMENT BY  
H. CLOUGH-LEIGHTER



I

"DEAREST, WHEN I AM DEAD" (WITH VIOLIN OBBLIGATO)

*Words from "Hawthorn and Lavender," by Charles Ernest Henley*

II

"AND IF HE COME AGAIN" (WITH VIOLIN AND VIOLONCELLO OBBLIGATO)

*Words by Maurice Maeterlinck*

III

"THE DAY SHE DIED" (WITH VIOLIN AND VIOLONCELLO OBBLIGATO)

*Words by Charles Hanson Towne*

NEW YORK : G. SCHIRMER

LONDON : CHARLES WOOLHOUSE

Price \$1.25 net



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## LOVE-SORROW

### I

DEAREST, when I am dead,  
Make one last song for me;  
Sing what I would have said,  
Righting Life's wrong for me.

Tell them how, early and late,  
Glad ran the days with me,  
Seeing how goodly and great,  
Love, were thy ways with me.

### II

And if he come again  
Sometime, what shall I say?  
"Say that one waited for him  
Till she passed away!"

And if he ask thy place,  
What shall I make reply?  
"Give him my ring of gold,  
But make no reply!"

And if he ask me then  
How the last hour was spent?  
"Tell him that I was smiling,  
Lest he should lament!"

### III

The day she died was like no other day.  
Not that the sun had ceased to shine for me,  
Not that the blossoms on the hawthorn tree  
Lost their white wonder, or the pallid May  
Grew dark because she softly went away;  
Not that a gloom fell o'er the quiet sea,  
Or the glad birds hushed their old symphony:  
Nay, for wild joy o'er all the wide land lay.

Oh, on that morn when her young soul went forth,  
It seemed to me as if the whole world sang,  
As if the sun flamed redder than red wine,  
And I was mocked by all the Spring's wild mirth.  
If she had died when Autumn's requiem rang,  
I might have felt Earth's sad heart grieve with mine.

CHARLES ERNEST HENLEY



## Love-Sorrow

## I

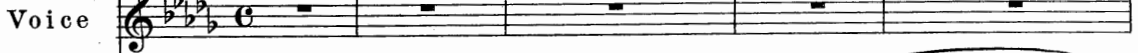
From "Hawthorn and Lavender," by "Dearest, when I am dead"  
Charles Ernest Henley\*

H. Clough-Leigher. Op. 44, N<sup>o</sup> 1

Lento moderato ed intimissimo

*un poco cresc.*

Lento moderato ed intimissimo (♩ = 72)



— Make one last song for me;

*mf* *p*

*Red.* \*

Sing what I would have said,

*mf* *p*

*Red.* \*

Right - ing Life's wrong for me.

*un poco rit.* *Quasi doppio movimento e più animato*

*p* *mp* *(♩ = 66)*

*Red.* \*

*un poco cresc.* *mf poco a poco lento e dim.* *rit.*

*un poco cresc.* *mf poco a poco lento e dim.* *rit.*

*Red. \** *Red. \** *Red.* *Red. \**

*p* *mp*

(♩ = ♩ del movimento precedente)

*mp*

Tell them how, ear - ly and late,

*p* *ben sostenuto* *mf*

*Red. \** *Red. \** *Red. \**

Lo stesso tempo

*mf* *f*

Lo stesso tempo

Glad ran the days with me,

*f*

*Red.* *Red.* *Red. \** *Red.* *Red.*

Poco più mosso e con molto affetto

*poco a poco cresc.*

Poco più mosso e con molto affetto (♩ = 69)

*mf poco a poco cresc.*

See - ing how good - ly, how

*mf poco a poco cresc.*

*Red.*

\*

*allarg.*

*Red.*

\*

*Red.*

\*

*poco a poco rall.*

good -

- ly and

great,

Love,

*allarg.*

*Red.*

\*

*Red.*

\*

*molto tardo colla voce*

*molto tardo*

were thy ways, thy ways with me.

*molto tardo colla voce*

*Red.*

\*

*Red.*

\*

*Red.*

\*

Lento sostenuto e molto largamente sempre

Lento sostenuto e molto largamente sempre (♩ = 54)

The musical score is written for a voice and piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo and style are indicated as "Lento sostenuto e molto largamente sempre" with a quarter note equal to 54 beats per minute.

The score is divided into four systems, each with a vocal line (top staff) and a piano accompaniment (bottom staff). The piano part features prominent triplet figures in both the right and left hands, often marked with a forte (*f*) or mezzo-forte (*mf*) dynamic. The vocal line consists of a single melodic line with various ornaments and phrasing marks.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mf poco a poco cresc.* (mezzo-forte, gradually increasing). The piano part also includes markings for *Red.* (Reduction) and asterisks (\*) indicating specific performance points or ornaments.

The score concludes with a final system where the piano part features a rapid triplet figure, and the vocal line ends with a final note.

Musical score for a vocal and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of several systems of staves, including vocal lines and piano accompaniment.

**System 1:** The vocal line begins with a melodic phrase marked *mf* and *rit. colla voce*. The piano accompaniment features a complex, arpeggiated figure. The tempo is marked **Tempo I**.

**System 2:** The vocal line continues with the lyrics "Dear - - est, when I am". The piano accompaniment is marked *f* and *rit. colla voce*. The tempo is marked **Tempo I (♩ = 72)**.

**System 3:** The vocal line has the lyrics "dead, Make one last song for me." The piano accompaniment is marked *p* and *rit.*. The tempo is marked *a tempo e quasi*.

**System 4:** The vocal line continues with the lyrics "sognando". The piano accompaniment is marked *mp* and *p*. The tempo is marked *a tempo e quasi*.

**System 5:** The vocal line continues with the lyrics "rall. e morendo". The piano accompaniment is marked *p* and *pp*. The tempo is marked *rall. e morendo*.

The score includes various performance markings such as *mf*, *f*, *p*, *mp*, *pp*, *rit.*, *colla voce*, *a tempo e quasi*, and *rall. e morendo*. The piano accompaniment features complex arpeggiated figures and sustained chords.

## II

## "And if he come again"

Maurice Maeterlink

H. Clough-Leigher. Op. 44, N° 2

*Molto lento e mesto*

Violin

Violoncello

Voice

Piano

*con sordino*

*pp*

*pp*

*ben sostenuto sempre*

*un poco marcato*

*I due Pedali sempre*

*un poco rit.*

*pensieroso*

*p*

*And if he come a - gain some - time, - What shall I*

*p un poco rit.*

*un poco rit.*

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

*a tempo*  
*con sordino*  
*pp tranquillo*

*a tempo tranquillo e tenero*  
*mezza voce*  
*p*

say? "Say that one Wait - ed for him till she

*a tempo tranquillo*  
*pp*

*Red. \* Red. Red. Red.*

*tardamente*  
*p*

*a tempo*  
*p*

pass'd a - way!" And if he

*p*

*tardamente*  
*pp*

*mp*

*a tempo*  
*pp*

*Red. \* Red. \* Red. \* Red. Red.*

*poco rit.*

ask — thy place, — What shall I make re - ply? —

*p poco rit.*

*p*

Red. Red. Red. \*

*a tempo e dolcissimo*

*pp*

*a tempo e amabile assai* ( $\text{♩} = 40$ )

*mezza voce*

*p*

"Give him my ring of gold, But

*a tempo e dolcissimo*

*pp*

Red. Red. \* Red. \*

*rit. colla voce* *a tempo* *a tempo* *un poco rit.* *a tempo*

*pp* *p*

*rit. distinto e poco tristo*

make no re - ply!"

*rit. colla voce* *a tempo* *un poco rit.* *a tempo*

*pp* *p*

*Red.* \*

*quasi parlato e molto distinto* *p*

And if he ask me then —

*mp* *pp*

*Red.* *Red.* *Red.* *Red.*

*molto rit.* *p* *a tempo*

*molto rit.* *p* *a tempo*

How the last hour was spent? \_\_\_\_\_

*molto rit.* *a tempo* *pp*

*molto tardo* *pp* *rit. colla voce* *pp*

Meno mosso e molto tranquillo

*molto lirico* *mezza voce* *rit.*

"Tell him that I — was

*mp* *molto tardo* *p* *pp* *rit. colla voce*

*pp* *p* *pp* *rit. colla voce*

*pp* *p* *pp* *rit. colla voce*

Musical score for "Lest He Should Lament" by Giuseppe Verdi. The score is in 8/8 time and features a vocal line and a piano accompaniment. The vocal line includes lyrics: "smiling, Lest he should la-". The piano accompaniment includes markings such as "p", "pp", "leggeramente", "a tempo", "morendo e rall.", "molto leggiero e rall.", and "estinto". The score is divided into two systems, each with a vocal staff and a piano staff.

### III

## "The day she died"

Words\* by  
Charles Hanson Towne

H. Clough-Leigher. Op.44, N° 3

Violin

Violoncello

Voice

Piano

*Andante lamentabile* *p*

*con affetto* *p*

The day she died \_\_\_\_\_ was

*Andante lamentabile* (♩ = 88) *cantabile* *assai* *p*

*colla voce* *a tempo*

*colla voce* *a tempo*

*un poco tardo* *a tempo*

like no\_ oth - er day: \_\_\_\_\_

*colla voce* *a tempo* *mp* *p*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *\* Red.* *Red.* *Red.*

*p* *poco ritenuto*

*poco ritenuto*  
*distinto un poco marcato*  
*mp*

Not that the sun had ceas'd to shine for me,

*p* *poco ritenuto*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*colla voce* *pp a tempo*

*mp* *tardamente* *p a tempo*

Not that the blos - soms on the haw - thorn tree . Lost their white

*p* *colla voce* *dim.* *a tempo* *pp*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*p*  
*pp*  
 won - - der, or the pal - lid May Grew dark

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*pp* *colla voce* *p*  
*p* *pp* *colla voce*  
*un poco tardo*  
 be - cause she soft - ly - - went a - way;

*p* *pp* *colla voce* *p*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*poco più lento e tranquillo* *p* *un poco cresc.* *p*

*poco più lento e tranquillo* *p* *un poco cresc.* *p*

*p poco più lento e tranquillo*

Not that a gloom fell o'er the qui - et sea,

*poco più lento e tranquillo* *un poco cresc.*

*p* *p*

*And.* *And.* *And.* *And.* *And.*

*poco a poco largando*

*mf* *f*

*poco a poco largando*

*mf* *f*

Or the glad birds hush'd their old sym - pho - ny:

*poco a poco largando*

*mf* *f*

*Reo.* *Reo.* *Reo.* *Reo.* *Reo.*

*un poco rit.* *Più lento e largamente* *f*

*un poco rit.* *f*

*Più lento e largamente* (♩ = 50)

Nay, for wild joy o'er

*un poco rit.* *cresc.* *f*

*un poco rit.* *allargando* *ancor più lento e largamente f molto*

*un poco rit.* *allargando* *ancor più lento e largamente f molto*

*un poco rit.* *allargando* *ancor più lento e largamente f molto*

all the wide land lay.

*un poco rit.* *allargando* *f molto*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

un poco rit.

mf

un poco rit.

mf

un poco rit.

Ped.

\*

Ped.

\*

Ped.

\*

Andante con moto e ben sostenuto

Andante con moto e ben sostenuto

*mp* *mf*

Andante con moto e ben sostenuto (♩=96)

*mf* poco a poco cresc. e più passionato

Oh, on \_\_\_\_\_ that morn \_\_\_\_\_ when her young soul went

*poco a poco cresc. e più passionato*

*poco a poco cresc. e più passionato*

*mf*

*p*

*poco a poco cresc. e più passionato*

Lo stesso tempo e molto passionato  
*poco a poco cresc.*

*mf* *poco a poco cresc.*

forth, \_\_\_\_\_ It seem'd, it seem'd to

Lo stesso tempo e molto passionato  
*mf poco a poco cresc.*

*mf* *poco a poco cresc.*

Red. \* Red.

*rit.* *rit.*

me \_\_\_\_\_ as if the whole world

*cresc.* *rit.*

Red. \* Red.

*f* *a tempo poco a poco meno mosso e cresc.*

*f* *a tempo poco a poco meno mosso e cresc.*

*f* *a tempo poco a poco meno mosso e cresc.*

sang, \_\_\_\_\_ As if the

*f* *a tempo poco a poco meno mosso e cresc.*

*f* *a tempo poco a poco meno mosso e cresc.*

sun \_\_\_\_\_ flamed red-der than red wine, \_\_\_\_\_

*f* *a tempo poco a poco meno mosso e cresc.*

*f* *a tempo poco a poco meno mosso e cresc.*

Red. \* Red. Red. \* Red.

*sfx cresc. molto*

*sfx cresc. molto*

*f cresc. molto* *ff*

And I was mock'd by all the Spring's wild

*cresc. molto animandosi* *ff*

*a tempo*

*a tempo*

*a tempo*

mirth. —

*molto vivido* *pesante, quasi con asprezza* *f con forza*

*sfx*

\*

*rit.* **Meno mosso** *f*

*rit.* *f*

**Meno mosso** (♩ = 69) *sonoramente*

*rit.* *mf* *f*

*Red.* \* *Red.* \*

**Molto meno mosso** *rit.* *mf*

*rit.* *mp*

**Molto meno mosso** *l.h.* *rit.* *mf* *mp*

*Red.* \* *Red.* \*

*If*

Lento mesto

Lento mesto (♩ = 60)

she had died when Autumn's re-qui-em rang, I might have felt Earth's sad

Red. \*

molto rit. a tempo, ben marcato e sosten.

heart grieve with mine! a tempo, ben marcato e sosten.

Red. \*

The musical score is written for a voice and piano. The key signature is A major (three sharps). The tempo and dynamics are marked as *mf* (mezzo-forte), *mp* (mezzo-piano), *dim.* (diminuendo), *poco a poco rall.* (gradually slowing down), and *al fine* (to the end). The score includes several measures of music for the voice and piano, with some measures marked with *Ped.* (Pedal) and *\** (without striking). The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and ends with a *rit.* (ritardando) and *pp* (pianissimo) marking.

<sup>4)</sup> Without striking, depress and sustain the notes of the "over-tones" until after the release of the Pedal.



