



Twelve Songs

with Pianoforte Accompaniment

composed
by

ROGER ASCHAM.

OP. 22.

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Price 7/6 net

London,
Charles Vincent
9 Berners St. W.

U.S. America,
Oliver Ditson Company
Boston, New-York and Philadelphia.

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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.

f

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' voce* *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

rit.

p

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^o 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

*Red. Red. **

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

pp

*Red. Red. * Red. Red.*

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

f *p rit.*

cresc. *f* *coll' voce*

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

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^{rs} Tennyson Cole.

The Rainy Day.

(Longfellow.)

Allegro Tempestuoso. ♩ = 100

ROGER ASCHAM,
Op. 22, N^o 4.

VOICE.

PIANO.

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

f marc.
(con 8^{va} ad lib.)
rit. *p rit.*
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

8

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

cresc. *poco a poco*

cresc. *poco a poco*

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

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^y- 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 - er cry; But thou, - but thou - go

accel.
rit. e smorz.
a tempo
rit.
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* *pp* *rit.* *pp*

To my friend M^{rs} Tennyson Cole.

In Dreamland.

(W. T. Seward.)

ROGER ASCHAM,
Op. 22, No 7.

Moderato con moto. ♩ = 80

VOICE. 

PIANO. 

ped. *



sf *simile* *ff*

Where cloud - lets float with - in the *rit.* *quasi trem.*



pp subito *pp*

cresc.

ae - thervale, And wa - tersbreakupon a tear - - - less shore;



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

f *ff* *p*

f *p* *marc.* *ff*

Red. * 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

p rit.

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

f a tempo cresc.

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

rit.

more. 0 let me dream, 0

a tempo sf

let me dream. *ten.*

pp una Corda rit. smorz al Fine

"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.*

Qto. *Qto.* *Qto.* *Qto.*

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^{RS} 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.

f *p rit.*

p rit.

Animato. ♩ = 100. *rit.*

Then Mor - pheus! en - ve - lope my fa - cul - ties fast, shed

f

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

f a tempo

rit. *cresc.* *a tempo*

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

f *rit.* *a tempo*

com espress. *dim.*

p *a tempo I*

They tell us that slum-ber, the sist - er of death, Mor-

p *a tempo I*

f

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

cresc. *f > coll' roce'*

f

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^{RS} Arthur Dent.

"Good night?"

(Shelley.)

ROGER ASCHAM.
Op. 22, N^o 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 music. The vocal line starts with a half note 'flight,' followed by a quarter note 'Be', a quarter note 'it', a quarter note 'not', a quarter note 'said,', a quarter note 'thought', a quarter note 'un-', a quarter note 'der-', and a quarter note 'stood,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include a forte (*f*) marking and the instruction *coll'voce*.

then it will be good night.

f

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'then it will be good night.' The piano accompaniment continues with similar rhythmic patterns. 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 music. The vocal line begins with 'To hearts which near each o-ther move from'. The piano accompaniment features a more melodic line in the right hand. A *dolce* (softly) dynamic marking is used.

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 music. The vocal line continues with 'eve - ning close to mor - ning light, the night is good; be - cause my'. The piano accompaniment maintains its accompanimental role. A forte (*f*) dynamic marking is present.

love, they never say good night.

p

Detailed description: This system contains the ninth and tenth lines of music. The vocal line concludes with 'love, they never say good night.' The piano accompaniment ends with a final chord. A piano (*p*) dynamic marking is used at the end.

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

There is an hour when

pp *pp* *Ped.* *

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

cresc. molto *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

pp

smorz.

ppp

Time the Tyrant.

(Mary L. Pendered.)

ROGER ASCHAM,
Op. 22, No 12.

Allegro. (♩ = 96.)

VOICE.

PIANO.

legg.

Old

p

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

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 a single treble clef and a piano accompaniment in two staves (treble and bass clefs). The key signature has one flat (B-flat). The tempo markings *rit.* and *a tempo 1* are placed above the vocal line. The lyrics are "Time is fleet when lo-vers meet And hearts are mat-ing, mat -".

ing

The second system continues the vocal line and piano accompaniment. The lyrics are "ing". The piano accompaniment features a rhythmic pattern of eighth notes 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 melodic line with some grace notes, while the left hand provides harmonic support with chords and moving lines. A *p* (piano) dynamic marking is visible.

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

The fourth system includes the vocal line and piano accompaniment. The lyrics are "But lo-vers lin - ger ne'er - the - less O'er mea - dow - sweet and". The piano accompaniment continues with a steady eighth-note rhythm.

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

The fifth system concludes the page with the vocal line and piano accompaniment. The lyrics are "dai - sy, And tread the path of prim - ro - ses And thread the wood - lands". The piano accompaniment features a final chordal structure.

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*

a tempo
laughs re-joic-ing joic - - - - - ing.

a tempo *accel.*