

THINK ON ME

for S.A.T.B. voices and piano
with optional PianoTrax CD*

Words by **LADY JOHN SCOTT** (1810-1900)

Music by **RUTH MORRIS GRAY**

Meditatively (♩ = ca. 108)

PIANO *mp*

The piano accompaniment for the first system is written in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a piano introduction in the right hand, followed by a melody in the left hand. The dynamic marking is *mp*.

4 SOPRANO *mp* 5

When I no more be - hold _ thee, think on

ALTO *mp*

When I no more be - hold _ thee, think on

TENOR

BASS

The vocal staves are arranged vertically. The Soprano staff has a measure rest followed by a note on the second line, then a half note on the second space, and a quarter note on the second space. The Alto staff has a similar melody. The Tenor and Bass staves have whole rests. The dynamic marking is *mp*. A box containing the number 5 is placed above the Soprano staff.

The piano accompaniment for the second system continues the melody from the first system. It features a mix of eighth and quarter notes in both hands. The dynamic marking is *mp*.

* Also available for S.A.B. (45384).
PianoTrax 8 Accompaniment CD available (43590).

Lady John Scott, alternately known by the name Alicia Scott, was a Scottish poet and songwriter of the 19th century best known for composing a tune for William Douglas's poem "Annie Laurie." She is also credited with adapting the lyrics for the beloved Scottish song "The Bonnie Banks o' Loch Lomond," as well as numerous other works.

Copyright © 2016 by Alfred Music
All Rights Reserved. Printed in USA.

To purchase a full-length performance recording of this piece, go to alfred.com/downloads

8

me.

me. _____

mp By all thine eyes have told me, think on

mp By all thine eyes have told me think on

11

mp 13

When hearts are

mp When hearts are

me. _____ When hearts are

me, on me. _____ When hearts are

light - est, when eyes are bright - est, when
 light - est, when eyes are bright - est,
 light - est, when eyes are bright - est,
 light - est, when eyes are bright - est,

griefs are slight - est, think on me.
 when griefs are slight - est, think on me.
 when griefs are slight - est, think on me.
 when griefs are slight - est, think on me.

21

Musical score for measures 21-24. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#). The vocal parts are mostly rests, with some notes appearing in the final measure of measure 24. Dynamics include *mf* and *mf*. The piano accompaniment is mostly rests, with some notes appearing in the final measure of measure 24.

Piano accompaniment for measures 21-24. It features two staves: Right Hand and Left Hand. The key signature is three sharps (F#, C#, G#). The music consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *mf*.

25

Vocal parts for measures 25-28. It features two staves: Soprano and Alto. The key signature is three sharps (F#, C#, G#). The lyrics are: "Of glad - ness, think on" and "Of glad - ness, think on". Dynamics include *mp* and *mf*. The music consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Piano accompaniment for measures 25-28. It features two staves: Right Hand and Left Hand. The key signature is three sharps (F#, C#, G#). The music consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

me. If e'er I soothed thy sad - ness, think on

me. If e'er I soothed thy sad - ness, think on

me. _____ Think on

me. _____ Think on

me. _____ When foes are by _ thee, when

me, on me. _____ When foes are by _ thee,

me. _____ When foes are by _ thee,

me. _____ When foes are by _ thee,

35

woes are nigh — thee, when friends all

when woes are nigh — thee, when friends all

when woes are nigh thee, when friends all

when woes are nigh thee, when friends all

38

decresc. fly — thee, think on me.

decresc. fly — thee, think on — me. —

decresc. fly thee, think on me. *mp* When thou hast none to

decresc. fly thee, think on me.

decresc. *mp*

When no fond heart is
cheer thee, think on me.
Think on me.

mp

mp

When lone - ly
near thee, think on me.
Think on me.
When lone - ly

mp **49** *cresc.*

mp *cresc.*

cresc.

50

sigh - ing, when hope is

cresc.

O'er pleas - ure fly - ing, when hope is

cresc.

O'er pleas - ure fly - ing, when hope is

sigh - ing, when hope is

54

mf *decresc.* *poco rit.* *mp*

dy - ing, think on me. When

mf *decresc.* *poco rit.* *mp*

dy - ing, think on me. When

mf *decresc.* *poco rit.*

dy - ing, think on me, on me.

mf *decresc.* *poco rit.*

dy - ing, think on me, on me.

mf *decresc.* *poco rit.* *mp*

58

a tempo

I no more be - hold thee, think on me.

a tempo

I no more be - hold thee, think on me.

a tempo *mp*

Think on me. By

a tempo *mp*

Think on me. By

a tempo

62

Think on me. When

Think on me.

all thine eyes have told me, think on me.

all thine eyes have told me, think on me, on me.

66

cresc. 2nd time

hearts are light - est, when eyes are bright - est, when

cresc. 2nd time

When hearts are light - est, when eyes are bright - est

cresc. 2nd time

When hearts are light - est, when eyes are bright - est,

cresc. 2nd time

When hearts are light - est, when eyes are bright - est,

cresc. 2nd time

70

griefs are slight - est, think on me. When

when griefs are slight - est, think on me.

when griefs are slight - est, think on me.

when griefs are slight - est, think on me.

2.
mf *decresc.*

me. Think on

mf *decresc.*

me. Think on

mf *decresc.*

me. Think on

mf *decresc.*

me. Think on

2.
mf *decresc.*

me. Think on

mp *molto rit.*

me. Think on me.

mp *molto rit.*

me. Think on me.

mp *molto rit.*

me. Think on me.

mp *molto rit.*

me. Think on me.

mp *decresc.* *molto rit.* *p*

me. Think on me.

