

86984

THE

# ROSE MAIDEN;

A CANTATA.

ADAPTED FROM THE GERMAN

BY

R. E. FRANCILLON,

COMPOSED BY

FREDERIC H. COWEN.

Op. 3.

---

BOSTON:

OLIVER DITSON COMPANY.

NEW YORK

CHAS. H. DITSON & CO.

CHICAGO

LYON & HEALY

M  
1533  
1884

# THE ROSE MAIDEN.

## ARGUMENT.

The Queen of the Flower Fairies, weary of a life of unbroken calm, prays of the newly returned Spring that he will bestow upon her also the gift of love that he bestows upon man. He warns her of the risk she runs, but finally yields to her entreaties by changing her while she sleeps into the form of a beautiful girl. Under the name of Roseblossom, she wanders through the world to find the love that she seeks, and meets with a girl who, having been betrayed and deserted by her lover, loses her senses and dies broken-hearted. But, undeterred from her search, Roseblossom becomes the wife of a forester, with whom she lives for a time in such perfect happiness that she cannot survive his death. The elves bewail the fate of their Queen, and curse love as fatal to peace and happiness.

### INTRODUCTION. (*Instrumental.*)

#### CHORUS.

Green vale and vineclad mountain  
Lie locked in snowy sleep:  
No lark is skyward singing,  
And all the world doth weep.  
Still do great clouds of darkness  
Float o'er the silent land,  
Like forms of phantom giants,  
That wander hand in hand.

#### RECIT. (*Tenor.*)

And through Earth's bridal chamber  
A whisper murmurs by —

#### RECIT. (*Soprano.*)

**ROSEBLOSSOM.**— Oh! hear, thou king of beauty  
The sadness of my sigh!  
Though Summer comes in glory,  
In Winter must I pine,  
Whose soul is filled with longing  
For greater bliss than thine!

#### RECIT. (*Baritone.*)

**THE SPRING.**— Nay, why should all my gladness  
For thee alone be pain?  
'T is to make red the Roses  
That Spring will bloom again.

#### DUET. (*Soprano and Baritone.*)

##### SOPRANO.

**ROSEBLOSSOM.**— But hear me!  
The Rose by God in Eden  
First planted from above,  
And ne'er from earth departed —  
That heavenly Rose is Love!  
My heart will break with longing;  
Oh! let me live, and rove  
Through all the world to find it —  
That perfect Rose of Love!

##### BARITONE.

**THE SPRING.**— But hast thou then forgotten,  
Thou, who a Rose art born,  
That 't is the fairest Roses  
That have the sharpest thorn! [of  
That fount thou fain would'st drink  
Ne'er pure on Earth appears,  
Whose sweetness must be mingled  
With bitterness of tears.

##### SOPRANO.

**ROSEBLOSSOM.**— Yet give me of those waters;  
I thirst, I burn to prove  
The sweetness that is mingled  
With bitterness of Love.

#### RECIT. (*Baritone.*)

**THE SPRING.**— Lose then the peace forever  
That Love may never know;  
Be thine a life of sorrow,  
Since thou wilt have it so.

#### DUET. (*Soprano and Baritone.*)

**THE SPRING.**— Soon as the mountain summits  
Are golden in the west,  
The Rose of dawn shall kiss thee  
And wake thee to thy quest.

**ROSEBLOSSOM.**— Soon, soon ye mountain summits,  
Haste, golden in the west!  
Haste, Rose of dawn, to kiss me  
And wake me to my quest.

#### RECIT. (*Tenor.*)

So spake the Spring; and, as he spake,  
Touch'd with his breath her bending head  
And ere the dawn began to break,  
Her soul in silence fled.

## CHORUS.

A maid more beautiful than May;  
She slept upon the forest strand—  
Fair as an angel's self she lay,  
Holding a rosebud in her hand.  
The rose-red mist of morning broke  
O'er the grey vale, and she awoke.

SOLO. (*Soprano.*)

**ROSEBLOSSOM.**— Bloom on, bloom on, my Roses,  
More brightly than before;  
For unto you, my Roses,  
Return I nevermore.  
I go the Rose to gather,  
Whose fragrance fills the skies;  
That sleeps not e'en in Winter,  
Nor dies when Summer dies.

## CHORUS.

'Mid the waving Rose-trees,  
By their breath caressed,  
Waits the Gard'ner's daughter  
Him she loves the best.  
For the sun is sinking  
Nightward in the west,  
And the bells of even  
Call the world to rest.  
But, alas! thou waitest  
For his step in vain—  
For his voice, who never  
Seeks thy bower again.  
False the love he uttered  
To thy trusting ears,  
And the vows he made thee  
Now another hears.

RECIT. (*Soprano.*)

**ROSEBLOSSOM.**— God greet thee, fairest maiden—  
God greet thee, sister mine;  
Why are thy eyes cast downward,  
Nor smile those lips of thine?

RECIT. (*Contralto.*)

**THE GARDENER'S DAUGHTER.**— Ask of you ruined cas-  
Ask of you withered tree; [tle;  
Ask of you dying blossom;  
And they will speak of me!

Welcome!  
See, my love, how crowned with brightness  
Is our bed of bridal whiteness!  
Bridal wreaths they scatter o'er us,  
Bridal garlands strew before us.  
In the moonbeams, fair and fine,  
Hear'st thou not, thou soul of mine,  
How from heavenward borne along,  
Bridal chimes around us throng  
Filling us with song?

SOLO. (*Contralto.*)

Yet chime they so sadly,  
So harshly they ring—  
Oh! say, my beloved,  
What song do they sing?  
Hold me hard to thy bosom—  
What makes it so cold?  
What form does my vision  
In terror behold?  
It grasps me, it rends me  
From thee, my soul's breath.

RECIT. (*Tenor.*)**Alas!**

The hand is thine, O Love, that, ere they blossom,  
Gives Roses unto Death!

## CHORUS.

O earthborn sorrow,  
That is not ours,  
Who dwell in the peace  
Of the land of flowers!  
Like the buds of Spring,  
Like the Summer grass,  
Like the Autumn leaves  
That in Winter pass.  
So fadeth away  
Man's fragrant May—  
So cometh night  
Ere he grasps the day.

## TRIO.

Hast thou wandered in the forest,  
In its depths so green and still?  
Hast thou listened to the music  
Of the leaf and of the rill?  
Hast thou wandered in the forest  
When the Sun's first gladness shines,  
And the purple light of morning  
Sets aglow the towering pines?  
If thou hast aright beholden  
All the glory of the trees;  
If thy soul has rightly gathered  
All their wondrous harmonies;  
In the shadow of the forest  
Shall thy bitter longing cease,  
And thy heart shall weep no longer,  
And thy spirit shall have peace.

AIR. (*Tenor.*)

The sleep of even  
Folds field and cot;  
Roseblossom only  
Is sleeping not.  
From out her chamber  
She gazes still,  
With looks of longing  
O'er field and hill.  
Now knows she the meaning  
Of the dreams that were born,  
When deep in the forest  
She wandered at morn;  
That the kiss of an angel  
Had come to remove  
The veil from her spirit,  
And taught it to love.  
And e'en as with longing  
She looks through the dim  
Soft silence of midnight  
That speaks but of him.

RECIT. (*Baritone.*)

Hark! beneath her window  
Rises up his voice,  
With the joy of Springtime  
Making her rejoice.

DUET. (*Soprano and Tenor.*)

**THE FORESTER.**— I know a rosebud shining  
More than all other roses shine;  
Ah! how I long to reach it,  
How fain would I beseech it  
To be forever mine!  
But when I seek to tell it  
How fair I hold it and how dear,  
So doth its beauty fill me,  
So doth its sweetness thrill me,  
I cannot speak for fear.  
Oh! let that wealth of sweetness  
That fills that gentle heart of thine  
Sweet Rosebud, fill thy bosom  
With Love's own bud and blossom,  
And let it all be mine!

## SOPRANO.

ROSEBLOSSOM.— Good-night, thou sweetest singer —  
 Good-night, until the sun shall shine.  
 Ah! speak thy love, and fear not  
 That she will frown and hear not,  
 Who even now is thine!

## CHORUS.

'T is thy wedding morning  
 Shining in the skies,  
 Bridal bells are ringing,  
 Bridal songs arise,  
 Opening the portals  
 Of thy Paradise.  
 'T is the last fair morning  
 For thy maiden eyes —  
 'T is thy marriage morning —  
 Rise, sweet maid, arise!

SOLO. (*Baritone.*)

Where gloomy pine-trees rustle  
 And slender larches stir,  
 Where spread their heavy plumage  
 The cedar and the fir,  
 There, on the forest's margin,  
 The ranger's cottage stood,  
 And looked across the valley  
 Down from the dark green wood.  
 Among the pine-trees madly  
 The wild north wind may rush,  
 And scatter cones and branches  
 And rave through brake and bush.  
 But though o'er hill and valley  
 The winds of Winter storm,  
 Still fast within that cottage  
 Stays Summer's radiant form.

RECIT. (*Tenor.*)

For from the Summer's blossom  
 That crowned the bridal day,  
 No breath of bloom hath faded,  
 No fragrance passed away.  
 Alas, that dreams of gladness  
 Must pass ere pass the years,  
 That peace, and joy, and laughter,  
 The heralds are of tears.  
 At morn he sought the forest,  
 And ere the day was done,  
 His comrades bore him homeward,  
 Slain by an outlaw's gun.

Tearless she gazed upon him,  
 And, through the night and day,  
 Tearless she kept her vigil,  
 Till he was born away.  
 Through weary months of Winter  
 She only woke to weep,  
 And when returned the swallows,  
 She too had fall'n asleep.

CHORUS. (*Male voices.*)

What sounds there so softly  
 Through bush and through brake?  
 What leaps there so lightly?  
 The elves are awake!  
 The sun is their summons  
 To blossom anew;  
 On the bed of their sister  
 Green garlands they strew,  
 White boughs of the hawthorn  
 They bend o'er her head,  
 To shield from the sunshine  
 The sleep of the dead.

## CHORUS OF ELVES.

Farewell! sleep thou lightly,  
 Fair queen of the flowers,  
 Though lost to the peace  
 That was thine, and is ours!  
 Sleep well, though the meadow  
 Is golden once more,  
 Though the lark loud is telling  
 That Winter is o'er.  
 We flee from Love's gladness,  
 We shrink from his breath  
 Whose joy ends in sorrow,  
 Whose triumph is death!

SOLO. (*Tenor and Chorus.*)

Yea! e'en as die the roses,  
 Must die the truest heart,  
 They that rejoice must sorrow,  
 And they that love must part.  
 But yet, O God, we praise Thee,  
 Who blendest night and morn.  
 Too lovely were Thy roses,  
 Were they without a thorn.

# THE ROSE MAIDEN.

## INTRODUCTION.

No. 1.

*Allegretto ma non troppo.* (♩ = 112.)

FL.

PIANOFORTE.  
*sf*

COB.

*p*

This system shows the beginning of the introduction. The piano part starts with a forte dynamic (*sf*) and a crescendo leading to a piano dynamic (*p*). The flute part enters with a melodic line marked *FL.* and includes a woodwind part labeled *COB.*

This system continues the piano accompaniment with intricate sixteenth-note patterns in both hands. The flute part continues its melodic line.

VIO.

This system features the entry of the violin part, marked *VIO.* The piano accompaniment continues with complex rhythmic figures.

*p*

This system continues the piano accompaniment, marked with a piano dynamic (*p*). The flute part is also present.

FL.

*mf*

This system shows the flute part with a melodic line and a dynamic marking of mezzo-forte (*mf*). The piano accompaniment continues.

VIO.

FL.

This system features the violin part, marked *VIO.*, and the flute part, marked *FL.* The piano accompaniment concludes with a final cadence.

INTRODUCTION.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system includes a Violin (VIO.) part. The second system includes a Clarinet (CLAR.) part. The piano accompaniment is written in the grand staff. Performance markings include *cres.*, *dim.*, *rit.*, *a tempo.*, *mf*, and *cres.*. The key signature is one flat (B-flat), and the time signature is 2/4.

INTRODUCTION.

First system of the piano introduction. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. A *cres.* (crescendo) marking is present at the end of the system.

Second system of the piano introduction. The right hand continues with the complex chordal texture. The left hand accompaniment remains consistent. An *OBOE* part begins in the right hand with a melodic line.

Third system of the piano introduction. The piano accompaniment continues. The *dim.* (diminuendo) and *rit.* (ritardando) markings appear in the right hand.

Fourth system of the piano introduction. The right hand features a melodic line marked *dolce.* (dolce). The left hand continues with the eighth-note accompaniment. *Fl.* (Flute) and *pp* *vio.* (pianissimo violin) markings are present.

Fifth system of the piano introduction. The right hand has a melodic line. The left hand accompaniment continues. *rall.* (rallentando) and *OB.* (Oboe) markings are present.

Sixth system of the piano introduction. The right hand has a melodic line. The left hand accompaniment continues. *CLAR.* (Clarinet) and *sempre dim.* (sempre diminuendo) markings are present.

Seventh system of the piano introduction. The right hand has a melodic line. The left hand accompaniment continues. *ppp* (pianississimo) and *trem.* (tremolo) markings are present. A *Ped.* (pedal) marking is at the bottom left.

# GREEN VALE AND VINE-CLAD MOUNTAIN.

## No. 2. Chorus.

Words by R. E. FRANCILLON.

Music by F. H. COWEN.

*Poco andante.* M. M. ♩ = 69.

CLAR.

PIANO. *legato.*

SOPRANI. *p*  
Green vale and vine-clad moun - tain,

ALTI.  
Green vale and vine-clad moun - tain,

TENORI. *p*  
Green vale and vine-clad moun - tain,

BASSI. *p*  
Green vale and vine-clad moun - tain,

Lie lock'd in snow - y sleep. *cres.*

Lie lock'd in snow - y sleep. Green vale and vine - clad

Lie lock'd in snow - y sleep. Green

Green vale and vine - clad moun - tain. *cres.*



GREEN VALE AND VINE-CLAD MOUNTAIN.

Green vale and vine-clad moun - - tain lie lock'd in  
 moun - - tain lie lock'd, lie lock'd in  
 vale and vine-clad mountain lie lock'd, lie lock'd in  
 tain, and vine - clad moun - - tain lie lock'd in

*cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *dim.*

snow - y sleep. No  
 snow - y sleep. No lark is sky - ward  
 snow - y sleep. No  
 snow - y sleep. No

*mf* *p* *p* *vio.* *p*

lark is sky - ward sing - - ing, No  
 sing - - ing, No lark is sky - ward  
 lark is sing - - - -  
 lark is sing - - - -

lark is sky - ward sing - - ing, and  
sing - - ing, and all the world doth  
ing, and all, and  
ing, and all the

all the . . world doth  
weep, the world doth  
all . . . the . . world doth  
world doth

weep, . . . . . No  
weep, No lark is sky - ward  
weep, . . . . . No  
weep, No lark is sky - ward

lark is sky - ward sing - - ing, No  
 sing - - ing, No lark is sky - ward  
 lark is sky - ward sing - - ing, No  
 sing - - ing, No lark is sky - ward

lark is sky - ward sing - - ing, and  
 sing - - ing, and all the world doth  
 lark is sky - ward sing - - ing, and  
 sing - - ing,

all the world doth  
 weep, the world doth  
 all the world doth weep, doth  
 All the world doth  
 cres.  
 cres.  
 cres.  
 cres.

weep . . . . . *dim.* And

weep . . . . . *dim.* all

weep . . . . . *dim.* and

weep . . . . . *dim.* and

all . . . . . *dim.* the world doth

the world doth

all . . . . . the world doth

all . . . . . the world doth

weep, . . . . . doth weep, *dim.*

weep, . . . . . doth weep, *dim.*

weep, . . . . . doth weep, *dim.*

weep, . . . . . doth weep, *dim.*

*p* *dim.*

The musical score consists of four systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: 'weep', 'And', 'all', 'and', 'and', 'all the world doth', 'the world doth', 'all the world doth', 'all the world doth', 'weep, doth weep,', 'weep, doth weep,', 'weep, doth weep,', 'weep, doth weep,'. The piano part features a repeating eighth-note pattern in the right hand and chords in the left hand. Dynamic markings include *dim.* and *p*.

*pp* **B**

doth weep. . . . .

doth weep. . . . .

doth weep. . . . .

Still do great clouds of

*pp*

*mf* Still do great clouds of

Still do great clouds of dark - - - - - ness

dark - - - - - ness float o'er the

*p trem.*

*mf* *cres.* Still do great clouds of dark - - - - - ness

dark - - - - - ness *cres.* float o'er the si - - - - - lent

float o'er the *cres.* si - - - - - lent land, *cres.* the

si - - - - - lent land, *cres.* float o'er the

*cres.* *trem.*

*dim.*

float o'er the si - - lent land, float  
 land, float o'er the si - - lent land,  
 si - - lent land, float o'er the si - - lent  
 si - - lent land, float o'er the land, o'er the

o'er the si - - - - lent land.  
 float o'er the si - - - - lent land.  
 land, the si - - - - lent land.  
 si - - lent land, Like forms of phan - tom

Like forms of phan - tom  
 Like forms of phan - tom gi - - - - - ants  
 gi - - - - - ants Like

*f*

Like forms of phan - tom gi - - - ants,

gi - ants, of phan - tom gi - - - - - ants,

Like forms of phan - tom gi - - - - - ants,

forms of phan - tom gi - - - - - ants,

*cres.*

*ff*

Like forms of phan - tom gi - - - - -

Like forms of phan - tom gi - - - - -

Like forms of phan - tom gi - - - - -

Like forms of phan - tom gi - - - - -

*ff*

*Ped.*

ants, Like forms of phan - tom

ants, Like forms of phan - tom

ants, Like forms of phan - tom

ants, Like forms of phan - tom

*fp*

*ff*

*Ped.*

gi - - - - - ants,  
 gi - - - - - ants,  
 gi - - - - - ants,  
 gi - - - - - ants,

*fp*

*cres.*  
 Like forms of phan - tom gi - - - - -  
 Like forms of phan - tom gi - - - - -  
 Like forms of phan - tom gi - - - - -  
 Like forms of phan - tom gi - - - - -

*cres.*  
*cres.*  
*cres.*

*ff*  
 Ped.

ants, That wan - - - der hand in  
 ants, That wan - - - der hand in  
 ants, That wan - - - der hand in  
 ants, That wan - - - der hand in

*sempre. f*

*fp* *f*



hand, That wan - der hand in

hand, That wan - der hand in

hand, That wan - der hand in

hand, That wan - der hand in

*cres.*

hand, hand in hand,

hand, hand in hand,

hand, hand in hand,

hand, hand in hand,

*f*

That wan - der hand in

That wan - der hand in

That wan - der hand in hand,

That wan - der hand in hand,

*dim.*

hand, That wan - der hand in  
 hand, That wan - der hand in  
 That wan - der hand in hand. . . . .  
 That wan - der hand in hand. . . . .

hand, hand in hand.  
 hand, hand in hand.

*p* *C* *tranne.*  
 No lark is sky - ward  
 No

*WIND.*  
*p* *vio.*

The musical score consists of vocal staves and piano accompaniment. The piano part includes a woodwind section (WIND.) and a violin section (vio.). The score features various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *C* (Crescendo). The lyrics are interspersed with the musical notation.

sing - ing, No lark is sky - ward sing - ing, And  
 lark is sky - ward sing - ing, No lark is sky - ward  
 Still do great clouds of dark - ness  
 Still do great clouds of dark - ness

all the world doth weep, the  
 sing - ing, and all the  
 float o'er the si - lent land, float o'er the  
 float o'er the si - lent land, the

world doth weep.  
 world doth weep.  
 si - - - lent land. No lark is sky - ward  
 si - - - lent land. No

*legato.*  
*trem.*

*pp*

Still do great clouds of

*pp*

Still do great clouds of

sing - - ing, No lark is sky - ward

lark is sky - ward sing - - ing, No

dark - - ness

dark - - ness float o'er the si - lent

sing - - ing, And all the world doth

lark is sky - ward sing - - ing, And

*cres.*

float o'er the si - lent land,

land, *cres.* float o'er the si - lent

weep, *cres.* and all . . . the

all the world doth weep, and

*cres.*

float o'er the si - lent land, the  
land, float o'er  
world doth weep, and  
all the

si - lent  
the si - lent  
all the world doth  
world doth

land. And al.  
land. And all  
weep. And all  
weep. And all

The musical score consists of four systems. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "float o'er the si - lent land, the land, float o'er world doth weep, and all the si - lent the si - lent all the world doth world doth land. And al. land. And all weep. And all weep. And all". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score ends with a double bar line and repeat signs.

doth weep.

doth weep.

doth weep.

doth weep.

*pp* *sempre dim.* *p* *trem.* *CLAR.*

*p.*

Green vale and vine-clad moun - tain, lie lock'd in  
 lie lock'd in  
 Green vale and vine-clad moun - tain, lie lock'd in  
 lie lock'd in

snow - y sleep. No lark is sky - ward  
 snow - y sleep. No lark is sky - ward sing - ing, and  
 snow - y sleep. No lark is sky - ward sing - ing, and  
 No lark is sky - ward sing - ing, is sky - ward

GREEN VALE AND VINE-CLAD MOUNTAIN.

*dim.* *p*

sing ing, And all the world doth weep, doth  
 all, And all the world doth weep, doth  
 all, And all the world doth weep, doth  
 sing ing, And all the world doth weep, doth

*dim.* *p*

CLAR.

COR.

weep, doth weep, all the world  
 weep, doth weep, all the world  
 weep, doth weep, all the world  
 weep, doth weep, all the world

*pp*

FL.

*dim.* *pp*

doth weep. *rit.*  
 doth weep. *rit.*  
 doth weep. *rit.*  
 doth weep. *rit.*

CLAR.

*pp* *rit.*

Ped.

RECIT (TENOR.) "AND THROUGH EARTH'S BRIDAL CHAMBER"

DUET. (SOP. & BAR.) "THE ROSE OF LOVE."

No. 3.

Moderato. (M.M. ♩ = 92.)

F. H. COWEN.

PIANOFORTE. *pp.* *espress.*

OBOE. *p*

The piano introduction features a right-hand part with a continuous sixteenth-note pattern and a left-hand part with a more melodic line. The oboe enters with a single note.

RECIT. TENOR. *p*

And thro' Earth's bri-dal cham-ber, A whis-per mur-murs by-

The tenor recites the first line of lyrics. The piano accompaniment continues with the sixteenth-note pattern in the right hand and a supporting bass line in the left hand.

RECIT. SOPRANO. *p*

Oh! hear, thou King of

CLAR. *pp*

The soprano recites the second line of lyrics. The piano accompaniment continues with the sixteenth-note pattern in the right hand and a supporting bass line in the left hand. The clarinet part is indicated by a star symbol.

*cres.*

beau-ty, The sad-ness of my sigh! Tho' sum-mer comes in glo-ry, In

The tenor recites the third line of lyrics. The piano accompaniment continues with the sixteenth-note pattern in the right hand and a supporting bass line in the left hand. The dynamic marking *cres.* is present.

*rit.*

win-ter must I pine, In win-ter must I pine;

*mf* *rit.* *p a tempo.*

The soprano recites the fourth line of lyrics. The piano accompaniment continues with the sixteenth-note pattern in the right hand and a supporting bass line in the left hand. The dynamic marking *mf* and the tempo change *p a tempo.* are present.



*cres.*

Whose soul is

*dim.*

fill'd with long-ing, with long-ing, For great-er bliss than

*dim.*

thine, than thine! . . .

*p*

RECIT. BARITONE.

*f*

Nay, why should

*cres.*

*trem.*

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

all my glad-ness, For thee a-lone be pain? 'Tis to make red the

*allegro.*

*f*

*rit.*

Ro-ses, That spring will bloom a-gain.

*Allegro con brio.* (M.M. ♩ = 160.)

*p* *cres* - - *cen* - - *do.*

*f* *p* CLAR.

*adagio.*

*rall.* *p*

*Andantino.* (M.M. ♩ = 144.)

*p* *legato.*

SOPRANO.

*p*

But hear me!

*p*

The

*Ped.*

rose by God in E - den, First plant - ed from a - bove, . . . And

\* Ped. \* Ped.

ne'er from earth de - part - ed; That heav'n - ly rose is love! . . .

\* Ped. \* Ped.

That heav'n - ly rose is love! . . .

That heav'n - ly rose is love! . . . My

heart will break with long - ing; Oh! let me live and rove . . . Through

Ped.

\* Ped.

\* Ped.

\*

THE ROSE OF LOVE.

BARITONE.

all the world to find it, That per - fect rose of love! . . . But

*Ped.* \* \* \*

hast thou then for - got - ten, Thou, who a rose art born, . . . That

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

'tis the fair - est ro - ses, That have the sharp - est thorn! . . . . That

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

fount thou fain wouldst drink of Ne'er pure on earth ap - pears, . . . Whose

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

sweet - ness must be min - gled With bit - ter - ness of tears, . . . Whose

*f* *b* *p* *Ped.* \* *Ped.* \* *Ped.* \*

*rit.* SOPRANO

sweet-ness must be min-gled, With bit-ter-ness of tears, Yet,

*a tempo.*

give me of those wa-ters, I thirst, I burn to prove . . . The

sweet-ness that is min-gled, with bit-ter-ness of love. . . My

**B** *p*

*cres.*

heart will break with long-ing, Oh! let me live and rove . . . Thro'

*cres.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

all the world to find . . . it, That per-fect Rose of Love, . . . That

*Ped.*

per - fect Rose of Love, . . . That per - fect Rose of Love, . . . Through

BARITONE. *p* *cres.* *cres.*

That per - fect Rose of Love. . . . That per - fect Rose of

*Ped.* *Ped. cres.* *Ped.*

all the world to find . . it, That per - fect Rose of Love.

Love, that per - fect Rose, that per - fect Rose of Love, That . .

*Ped.* *rit.* *a tempo.* *p*

That per - fect Rose of Love,

per - fect Rose, That . . .

*p*

That per - fect Rose, . . that per - fect Rose of

per - fect Rose, that Rose . . . . . of

*p*

love. . . . .

love. . . . .

*pp*

*Péd.*

*Allegro con fuoco.* (M.M. ♩ = 168.)

*f*

RECIT. BARITONE.

*f*

Lose, then, the peace for

*sempre f*

*rall.* *a tempo.*

ev - er That Love may nev - er know; *p*

*a tempo.* *f* *rall.* *p*

Be

*cres.*  
thine a life of sor - row, Since thou wilt have it so.  
*poco cres - cen - - do.* *ff*

*sempre ff*  
*attacca.*  
*Ped.* *trem.*

BARITONE. *Vivace.* (M.M. ♩ = 160.)

*p*  
Soon as the mount - ain sum - mits Are gold - en . . in the  
*p stacc.*

west, The Rose of dawn shall kiss thee And wake thee to thy

*p* SOPRANO.  
quest. . . Soon, soon ye mount - ain sum - mits. Be gold - en in . . the



west! Haste, Rose of dawn, to kiss me, And wake me to my

quest, Haste, Rose of dawn . . . . . and wake me to my

quest, . . . Haste, Rose of dawn, to kiss me, And wake me to my  
The Rose of dawn shall kiss thee And

quest, . . . . . and wake, and wake . . . . . me to my quest,  
wake thee to thy quest, And wake, and wake thee to thy quest,

*f*  
Haste, Rose of dawn, to kiss . . . me, And wake me to my quest, . . . .

*f*  
The Rose of dawn shall kiss thee, And wake thee to thy

. . . and wake, . . . and wake me to my quest.

quest and wake, And wake thee to thy quest.

*f*  
Haste, Rose of dawn, Haste, Rose of

The Rose of dawn, The Rose of

dawn, haste . . . haste To wake, to wake me to my quest.

dawn, The Rose of dawn Shall wake, shall wake thee to thy quest.

*ff*

*Ped.*



RECIT. (TENOR.) "SO SPAKE THE SPRING."

CHORUS. "A MAID MORE BEAUTIFUL."

SOLO. (SOPRANO.) "BLOOM ON, BLOOM ON."

No. 4.

Moderato. (M.M. ♩ = 84.)  
RECIT. TENOR.

F. H. COWEN.

So spake the Spring, and as he spake, Touch'd with his breath, her bending head.

WIND.

PIANO. *p*

Ped. \* Ped. \*

And ere the dawn be-gan to break, And ere the dawn be-gan to

*cres.* *cres.*

*Sva*

Ped. \* Ped. \*

break, Her soul in si - lence, in si - lence fled.

Andante con moto. (M.M. ♩ = 52.)

SOPRANO.

ALTO. 4 VOICES ONLY. *p*

TENOR. 4 VOICES ONLY. *p*

BASS. 4 VOICES ONLY. *p*

*Sva*

COR. *p*

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

A MAID MORE BEAUTIFUL.

4 VOICES ONLY. *p*

A maid more beau-ti-ful than May, . . . She  
 maid more beau-ti-ful than May, . . . She slept up-on the for-est  
 maid more beau-ti-ful than May, . . . She slept up-on the for-est  
 maid more beau-ti-ful than May, . . . She slept up-on the for-est

slept up-on the for-est strand, she slept up-on the for-est strand, the  
 strand, . . . She slept . . . up-on . . . the  
 strand, . . . She slept . . . up-on the for-est, the  
 strand, . . . She slept . . . up-on . . . the

for-est strand, Fair as an an-gel's self she lay, . . .  
 for-est strand, Fair as an an-gel's self she lay, . . .  
 for-est strand, . . . Fair as an an-gel's self she  
 for-est strand, . . . Fair as an an-gel's self she

*OBOR.*  
*FAG.*

Hold - ing a rose - bud in her hand, Fair as an an - gel's  
Hold - ing a rose - bud in her hand, Fair as an an - gel's  
lay, . . Hold - ing a rose - bud in her hand, Hold - ing a  
lay, . . Hold - ing a rose - bud in her hand, Hold - ing a  
self. . . she lay, Hold - ing a rose - bud in . . her hand.  
self. . . she lay, Hold - ing a rose - bud in . . her hand.  
rose - bud, Hold - ing a rose - bud in . . her hand.  
rose - bud, Hold - ing a rose - bud in . . her hand.  
Fair as an an - gel's self she lay, Hold - ing a rose - bud, a rose -  
Fair as an an - gel's self she lay, Hold - ing a rose - bud, a rose -  
Fair as an an - gel's self she lay, Hold - ing a rose - bud, a rose -  
Fair as an an - gel's self she lay, Hold - ing a rose - bud, a rose -

*mf* *mf* *mf* *mf* *p* *fag.* *p* *mf* *mf* *pp* *pp* *pp* *pp*

A MAID MORE BEAUTIFUL.

*cres.* *f* *dim.* *p*

bud, Hold - ing a rose - bud in . . her hand, in . . her hand,

*cres.* *f* *dim.* *p*

bud, Hold - ing a rose - bud in . . her hand, in . . her hand,

*cres.* *f* *dim.* *p*

bud, Hold - ing a rose - bud in . . her hand, in . . her hand,

*cres.* *f* *dim.*

*pp* **A** *Tutti* *p*

in . . her hand. The rose-red mist

*pp* *Tutti.* *p*

in . . her hand. The rose-red mist

*pp* *Tutti.* *p*

in . . her hand. The rose-red mist

*pp* *Tutti.* *p*

in . . her hand. The rose-red mist

*pp*

*Ped.* *cres.* *f* *dim.* *Ped.*

of morning broke O'er the grey vale, . . . . . and she a -

*cres.* *f* *dim.*

of morning broke O'er the grey vale, . . . . . and she a -

*cres.* *f* *dim.*

of morning broke O'er the grey vale, . . . . . and she a -

*cres.*

*f trem.* *Ped.* *Ped.*

*Piu vivo.* (M.M. ♩ = 88.)

The first system of music consists of five vocal staves and a piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic and the lyrics "woke. . . .". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a harp-like texture, marked with a piano (*p*) dynamic and "HARF.". Pedal marks (*Ped.*) are present in both the vocal and piano parts.

The second system continues the vocal and piano parts. It includes the same five vocal staves and piano accompaniment. The piano part features a melodic line in the right hand and a harp-like texture in the left hand, marked with a piano (*p*) dynamic and "HARF.". Pedal marks (*Ped.*) are present. The system ends with an asterisk (\*).

The third system features a solo soprano part and piano accompaniment. The vocal part is marked with a piano (*p*) dynamic and the lyrics "Bloom". The piano accompaniment features a melodic line in the right hand and a harp-like texture in the left hand, marked with a piano (*p*) dynamic and "HARF.". Pedal marks (*Ped.*) are present. The system ends with a double bar line.

*Allegretto grazioso.* (M. M. ♩ = 72.)  
*espress.*

on, bloom on, my Ros - es, More bright - ly than be - fore; . . . For

un - to you, my Ro - ses, Re - turn I nev - er more. . . . I

go the Rose to gath - er Whose fra - grance fills the skies; . . . That

*cres.*

sleeps not in Win - ter, Nor dies when Sum - mer dies. . . .

OBOE. *mf*

Nor dies when sum - mer dies. . . .

*p*



*p* **B**

Bloom on, bloom on, my Ros - es, More bright - ly than be -

CLAR.

fore, . . . . For un - to you, my Ros - es, Re - turn I nev - er

*poco cres -*

*poco cres -*

cen - - do.

more, . . . re - turn I nev - er more, . . . re - turn, . . . . .

cen do.

*f*

Ped. \*

*dim.*

. . . . . re - turn . . . I nev - - - er - more.

CELLO.

*dim.*

OBOL.

mf dim.

mf C  
Bloom on . . . my Ros - es, bloom on . . . my

pp p

Ro - ses, for un - to you re - turn I nev - - er more.

cres.

FL. CLAR.

Bloom on, bloom on, bloom on, bloom

OBOL. CLAR. OBOL. b

p cres. mf

*p* **D** *espress.*

on, . . . . . bloom on, bloom on, my Ro - ses, More

VIOL. *tr*

bright - ly than be - fore . . . . . For un - to you, my Ro - ses, Re -

*tr*

*poco. . . cres - cen - do.*

turn I nev - er more . . . . . re - turn I nev - er more . . . . . re -

*tr* *tr*

*poco. . . cres - cen - do.*

*f*

turn, . . . . . re - turn : . . . . . I nev - - er

*f* *colla voce.*

more. *p* bloom on . . . . . bloom

*Sva.*

OBOI. *p*

BLOOM ON, BLOOM ON.

on, bloom on, . . . . bloom

*Sva*..... *Sva*.....

This system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "on, bloom on, . . . . bloom". The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *Sva* (Sforzando) is indicated above the vocal line.

on, bloom on . . . . bloom on, bloom on, . . . .

*Sva*..... *dim.*

*cres.* *dim.*

This system continues the vocal line with lyrics "on, bloom on . . . . bloom on, bloom on, . . . .". The piano accompaniment includes dynamic markings *cres.* (crescendo) and *dim.* (diminuendo) in both the vocal and piano parts. The left hand accompaniment features a *Ped.* (pedal) marking.

..... bloom on, . . . .

*rit. a tempo.* *rit. a tempo.*

*p*

*Ped.*

This system shows the vocal line with lyrics "..... bloom on, . . . .". The piano accompaniment includes dynamic markings *rit. a tempo.* (ritardando then return to tempo) and *p* (piano). A *Ped.* (pedal) marking is present at the end of the system.

*pp*

This system shows the final part of the piano accompaniment, including a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line and a fermata over the final notes.

# 'MID THE WAVING ROSE-TREES.

## No. 5. Chorus.

Words by R. E. FRANCILLON.  
Con moto. (♩ = 108.)

Music by F. H. COWEN.

VIOL.  
PIANO-FORTE. *p* *legato.*  
CELLO.

SOPRANO.  
ALTO.  
TENOR.  
BASS.

'Mid the wav - - ing Rose - - - trees,  
'Mid the wav - - ing Rose - trees,  
'Mid the wav - - ing Rose - - trees,  
'Mid the wav - - ing Rose - - - trees,

*p sempre legato.*

'MID THE WAVING ROSE-TREES.

By their breath . . ca - res's'd, . . . . .

By their breath ca - res's'd. . . . .

By their breath ca - res's'd, . . . . .

By their breath ca - res's'd, . . . . .

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "By their breath . . ca - res's'd, . . . . ." repeated four times.

Waits the gar - - d'ner's daugh - - - ter,

Waits the gar - - d'ner's daugh - ter,

Waits the gar - - d'ner's daugh - ter,

Waits the gar - - d'ner's daugh - - - ter,

The second system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Waits the gar - - d'ner's daugh - - - ter," repeated four times.

Him she loves, she loves the

Him she loves, she loves the

Him she loves, she loves the

Him she loves, she loves the

The third system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Him she loves, she loves the" repeated four times.

best.

best.

best.

best.

*p*

*p* **A**

For the sun is sink - - - - ing

For the sun . . . . is sink - - - - ing

*p*

For the sun . . . . is

For the sun . . . . is

Night - ward in . . . . the west, . . . . .

Night - ward in . . . . the west, . . . . .

sink - ing in the west, . . . . .

sink - ing in the west, . . . . .

And the bells . . . of e - - - - ven,

And the bells of e - - - - ven,

And the bells of

And the bells of e - - - - ven,

Call the world to rest, . . . . .

Call the world to rest, . . . . .

eve, the bells of e - - - - ven,

*cres.* And the bells of *f* e - - - - ven, Call the

*cres.* the bells of *f* e - - - - ven, Call the

*cres.* And the bells of *f* e - - - - ven, Call the

the bells of e - - - - ven, Call the

*cres.* *fz*



world to rest.

world to rest.

world to rest.

world to rest.

*p*

**B<sub>p</sub>**

'Mid the wav - ing

'Mid the wav - - - ing Rose

'Mid the

'Mid the wav - ing

*p* TRIANGLE.

'MID THE WAVING ROSE-TREES.

Rose - - - trees, By their breath . . . ca -  
 trees, By their breath ca -  
 wav - - - ing Rose - - - trees, By their breath ca -  
 Rose - - - trees, By their breath ca -

ress'd, . . . . . Waits the gar - - d'ner's  
 res. res. res.  
 res'd, . . . . . Waits the gar - - d'ner's  
 res. res. res.  
 res'd, . . . . . Waits the gar - - d'ner's  
 res. res. res.  
 res'd, . . . . . Waits the gar - - d'ner's  
 res. res. res.

daugh - - - ter Him she loves the  
 daugh - - - ter Him she loves . . . . the  
 daugh - - - ter Him she loves . . . . the  
 daugh - - - ter Him she loves the

best. . . . . *mf* Waits the gar - d'ner's

best. . . . . *mf* Waits the gar - d'ner's

best. . . . . *mf* Waits the gar - d'ner's

daugh - - - - - ter *pp* Him she loves the

daugh - - - - - ter . . . . . *pp* Him she loves the

daugh - - - - - ter Him . . . . . *pp* she loves the

daugh - - - - - ter, . . . . . *pp* Him she loves the

best. . . . . *p* But a - las! thou

best. . . . . *p* But a - las! thou

best. . . . . *p* But a - las! thou

*p* CELLO.

wait - - - est For his step in vain. . . . .

wait - - - est For his step in vain. . . . .

wait - - - est For his step in vain. . . . .

wait - - - est For his step in vain. . . . .

For his voice, who ne - - - ver

For his voice, who ne - - - ver

For his voice, who ne - - - ver

For his voice, who ne - - - ver

Seeks thy bow'r a - gain. . . . .

Seeks thy bow'r a - gain. . . . . *mf* False the

Seeks thy bow'r a - gain. . . . . *mf* False the

Seeks thy bow'r a - gain. . . . . *mf* False the

VIOLA. *p*

'MID THE WAVING ROSE-TREES.

*mf*

the vows, . . . . .

love he ut - - - ter'd . . . . . To thy trust - ing

love he ut - - - ter'd . . . . . To thy trust - ing

love he ut - - - ter'd . . . . . To thy trust - ing

*cres.*

he made, . . . . . the vows he made thee,

ears, . . . . . And the vows he made thee,

ears, . . . . . And the vows he made thee,

ears, . . . . . And the vows he made

Now an - oth - - er hears.

Now an - oth - - er hears.

Now an - oth - - er hears. The love he

. . . . . an - oth - - er hears.

MID THE WAVING ROSE-TREES.

*p*

the vows . . . . .

False the love he ut - - ter'd . . . . . To thy trust - ing

ut - ter'd, False the love he ut - ter'd To thy trust - ing

False the love he ut - ter'd To thy trust - ing

*p*

he made, . . . . . the vows he made thee, Now an -

ears, . . . . . And the vows he made thee, Now an -

ears, . . . . . And the vows he made thee, Now an -

ears, . . . . . And the vows he made . . . . . an -

*cres.*

*f*

oth - - er hears. . . . . And the vows he

oth - - er hears. . . . . And the vows he

oth - - er hears. The vows he made . . . . .

oth - - er hears. . . . . And the vows he

*f*

*Ped.* \*

made . . . . . thee, Now an - oth - er  
 made . . . . . thee, Now . . . . . , an - oth - er  
 thee, . . . . . Now . . . . . an - oth - er  
 made . . . . . thee, Now . . . . . an - oth - er

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

hears.  
 hears.  
 hears.  
 hears.  
 hears.

CELLO. *espress.*

*p*

'MID THE WAVING ROSE-TREES.

*p*

'Mid the wav - ing Rose - - trees,

'Mid the wav - ing Rose - trees,

*p*

'Mid the wav - ing

*pp* VIOL. *legato*.

TRIANGLE.

By their breath . . . ca - ress'd, . . .

By their breath ca - ress'd, . . .

Rose - trees, 'mid the Rose - - trees,

the wav - ing Rose - - trees,

*cres.*

Waits the gar - d'ner's daugh - - ter

*cres.*

Waits the gar - d'ner's daugh - - ter

*cres.*

Waits the gar - d'ner's daugh - - ter

*cres.*

Waits the gar - d'ner's daugh - - ter



*p*

Him she loves the best. . . . .

*p*

Him she loves . . . the best. . . . .

*p*

Him she loves . . . the best. . . . .

*p*

Him she loves the best. . . . .

*mf*

Waits the gard'n - - er's daugh - - -

*mf*

Waits the gard'n - - er's daugh - - -

*mf*

Waits the gard'n - - er's daugh - - ter

*mf*

Waits the gard'n - - er's daugh - - -

ter, Him she loves the

ter, . . . . . Him she loves the

Him . . . . . she loves the

ter, . . . . . Him she loves the

best. . . . . For the

best. . . . . For the

best. . . . . For the

best. . . . . For the

sun is sink - - - - ing

sun is sink - - - - ing

sun is sink - - - - ing

sun is sink - - - - ing

Night - ward in the West. . . . .

Night - ward in the West. . . . .

Night - ward in the West. . . . .

Night - ward in the West. . . . .

*cres.*

And the bells of e - - ven Call the

*cres.*

And the bells of e - - ven Call the

*cres.*

And the bells of e - - ven Call the

And the bells of e - - ven Call the

*dim.*

world, . . . . . the world to

*dim.*

world, . . . . . the world to

*dim.*

world, . . . . . the world to

*dim.*

world, . . . . . the world to

**D**

rest, the world to rest,

rest, the world to rest,

rest, the world to rest,

rest, the world to rest,

*pp* TRIANGLE.

'MID THE WAVING ROSE-TREES.

*dim.*

the world to rest,  
the world to rest,  
the world to rest,  
the world to rest,

*dim.*

*p* to rest, *pp* to rest, *dim.* the  
*p* to rest, *pp* to rest, *dim.* the  
*p* to rest, *pp* to rest, *dim.* the  
*p* to rest, *pp* to rest, *dim.* the

*pp* *dim.*

*Ped.* *ppp*  
world to rest. *ppp*  
world to rest. *ppp*  
world to rest. *ppp*  
world to rest.

RECIT. (SOP.) & SCENA (CON.) "ASK OF YON RUINED CASTLE." 61  
 No. 6. RECIT. (TEN.) & CHORUS. "O EARTH-BORN SORROW."

Quasi presto. M.M. ♩ = 92.

Violin part with triplets and dynamic markings: *f*, *cres.*  
 Piano accompaniment with triplets and dynamic markings: *f*, *trem.*, *fp*

RECIT. SOPRANO.

God greet thee, fair - est maid-en, God greet thee, sis - ter mine. *rit.* *a tempo.*

Piano accompaniment with dynamic markings: *rit.*, *f*

Piano accompaniment with dynamic markings: *cres.*

Why are thy eyes . . . cast down - ward? *sva.....* Why are thy

Piano accompaniment with dynamic markings: *trem.*, *p*, *trem.*

eyes cast down - ward? *sva.....* Nor smile, . . . . . nor

Piano accompaniment with dynamic markings: *f REC.*, *trem.*

*rit.*

smile those lips of Thine?

*a tempo.*

*rit.* *f*

*ff*

*Ped.* \*

*dim.* *p*

SCENA CONTRALTO.

*p Lento.* (M.M. ♩ = 69.)

Ask of yon ruin - ed cas - tle - Ask of yon with - er'd tree -

VIOL. -

*pp*

*cres.* Ask if yon dy - ing blos - som, *dim.* And they . . will speak of

The first system features a vocal line in G major with a 2/4 time signature. The piano accompaniment is in the same key and time, with a dynamic of *f* and a crescendo leading to a decrescendo. The lyrics are "Ask if yon dy - ing blos - som, And they . . will speak of".

*Allegretto ma non troppo. M.M. ♩ = 112.*

me!

CLAR. *espress.*

*dim.* *pp*

*Ped.*

The second system continues the vocal line with the lyric "me!". The piano accompaniment includes a clarinet part marked *espress.* and a piano part with a decrescendo to *pp*. A pedaling instruction is present. The tempo is *Allegretto ma non troppo* at 112 M.M.

Wel - come!—

The third system shows the vocal line with the lyric "Wel - come!—". The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active right hand.

wel - - - come, See, my love, how

*mf* *p* FL. VIOL.

The fourth system features the vocal line with the lyrics "wel - - - come, See, my love, how". The piano accompaniment includes parts for flute (*FL.*) and violin (*VIOL.*). The dynamic is *mf* for the vocal line and *p* for the piano accompaniment.

crown'd with bright - ness, Is our bed of bri-dal

VIOL.

The fifth system concludes the vocal line with the lyrics "crown'd with bright - ness, Is our bed of bri-dal". The piano accompaniment continues with the violin part.

white - - - ness!

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 has a long note on 'white' followed by a rest and then 'ness!'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

*pp*  
Bri - dal wreaths they scatter o'er us, Bri-dal gar - lands strew be-fore us.

The second system continues the vocal and piano parts. The vocal line is marked *pp* and contains the lyrics 'Bri - dal wreaths they scatter o'er us, Bri-dal gar - lands strew be-fore us.' The piano accompaniment features a steady eighth-note accompaniment.

*Allegro di molto.* (♩ = 126.)  
In the moonbeams fair and

The third system begins with a tempo change to *Allegro di molto.* and a metronome marking of 126 quarter notes per minute. The vocal line has a rest followed by the lyrics 'In the moonbeams fair and'. The piano accompaniment is marked *fp* and features a more active eighth-note accompaniment.

fine— Hear'st thou not, thou soul of mine, How from heav'nward borne a -

The fourth system concludes with the word 'fine' and the lyrics 'Hear'st thou not, thou soul of mine, How from heav'nward borne a -'. The piano accompaniment consists of sustained chords.

RECIT. *Piu lento.*  
long, Bri-dal chimes a-round us throng, Fill-ing us with song, with

The fifth system is marked *RECIT.* and *Piu lento.* The vocal line contains the lyrics 'long, Bri-dal chimes a-round us throng, Fill-ing us with song, with'. The piano accompaniment features a sparse accompaniment with some chords.



*Andante cantabile.* (M.M. ♩ = 88.)

song? SOLO.

*p* COR.

*dim.* *p* *espress.*

Yet chime they so sad-ly, So

harsh-ly they ring, Oh! say, my be-lov-ed, What song do they

sing? Yet chime they so sad-ly, So harsh-ly they ring, Oh!

*mf*

say, my be-loved, what song do they sing? Hold me hard to thy

*cres.*

bo - som, What makes it so cold! What form does my vi - sion In

ter - ror be-hold? *mf* Hold me

*A*

hard, hold me hard to thy bo - som, What makes it, what

*mf* *espress.*

makes it so cold? What form does my vis - ion In ter - ror be -

hold? *p* What form does my vis - ion In ter - ror be -

*dim.*

hold, In ter - ror be - hold. . . . .

*dim.*

*mf* **B**

It grasps me, it rends me From thee, my soul's

breath, It grasps me, it rends me From

*p agitato.*

thee, my soul's breath. It grasps me, it rends me From

*p agitato.*

thee, my soul's breath, It grasps me, it rends me From thee, my soul's

YET CHIME THEY SO SADLY.

*p* *agitato.*

breath, it grasps me, it rends me From thee, my soul's breath, It

*ten.* *cres.* *f*

grasps me, it rends me, it rends me From thee, from thee, my soul's

*colla voce.* *cres.* *f* *p*

breath. . . . . *viol.*

*p* *accel* *e* *an*

*C Lento.* (M.M. ♩ = 69.)

*do.* *mf* *lunga pausa.* *pp*

RECIT. TENOR.

*p* *mf* *espress.*

A - las! The hand is thine, O Love, that ere they blossom, Gives Ro - ses

un - to death!

*p* *trem.* *rall.*

*TIMP.*

# O EARTH-BORN SORROW.

## Chorus.

Words by R. E. FRANCILLON.

Music by F. H. COWEN.

*L'istesso tempo ma con moto.*

*espressivo.*

The musical score is arranged in a grand staff format. It begins with a piano introduction in C major, 4/4 time, marked *pp* and *espressivo*. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The vocal parts enter in the third system with the lyrics: "O earth-born sor - row That is not ours, Who dwell in the". The vocal parts are written for Soprano, Alto, Tenor, and Bass, each with a vocal line and a piano accompaniment line. The lyrics continue: "peace Of the land of flow'rs, O earth-born sor - row". The score concludes with a *cres.* marking and a final chord.

O EARTH-BORN SORROW.

That is not ours, . . . Who dwell in the peace Of the land of  
 That is not ours, Who dwell in the peace Of the land of  
 That is not ours, Who dwell in the peace Of the land . . . of  
 flow'rs. Like the buds, the buds of  
 flow'rs. Like the buds, the buds of  
 flow'rs. Like the buds, the buds of  
 Spring, . . . Like the Sum - mer grass, Like the Au - tumn  
 Spring, . . . Like the Sum - mer grass, Like the Au - tumn  
 Spring, . . . Like the Sum - mer grass, Like the Au - tumn

*dim.*  
*mf*  
*p*  
*marcato il tema.*  
*Ped.*

leaves That in Win - ter pass, Like the

leaves That in Win - ter pass, Like the

leaves That in Win - ter pass, Like the

leaves That in Win - ter pass, Like the

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

Au - tumn leaves That in Win - - - ter pass, So

Au - tumn leaves That in Win - - - ter pass, So

Au - tumn leaves That in Win - ter pass, So

Au - tumn leaves That in Win - - - ter pass, So

*p* \* *p* \* *p* \*

*Ped.*

fa - deth, so fa - deth a - way. . . . Man's fra - - grant

fa - deth, so fa - deth a - way Man's fra - - grant

fa - deth, so fa - deth a - way Man's fra - - grant

fa - deth, so fa - deth a - way Man's fra - - grant

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

May— So com - eth, so com - eth night . . . . . Ere he

grasps, he grasps the day, So com - eth

night Ere he . . grasps the day, Ere he

night Ere he grasps . . . the day, Ere he

musical notation with lyrics: May— So com - eth, so com - eth night . . . . . Ere he

musical notation with lyrics: grasps, he grasps the day, So com - eth

musical notation with lyrics: grasps, he grasps the day, So com - eth

musical notation with lyrics: grasps, he grasps the day, So com - eth

musical notation with lyrics: grasps, he grasps the day, So com - eth

musical notation with lyrics: night Ere he . . grasps the day, Ere he

musical notation with lyrics: night Ere he . . grasps the day, Ere he

musical notation with lyrics: night Ere he grasps . . . the day, Ere he



grasps the day, So com - eth night.

grasps the day, So com - eth night.

grasps the day,

grasps the day,

Ped. \* Ped. \* *pp*

OBOE.

So com - eth night.

So com - eth night.

*pp*

*pp*

So com - eth night.

*molto espress.*

*pp* *Sempre rall al fine.*

Ere he grasps the day. . . . .

*pp* *Sempre rall al fine.*

Ere he grasps the day. . . . .

*pp* *Sempre rall al fine.*

Ere he grasps the day. . . . .

*pp* *Sempre rall al fine.*

Ere he grasps the day. . . . .

*pp* *trem.* *Ped.* \*

# HAST THOU WANDERED?

## No. 7. TRIO. (Soprano, Contralto and Baritone.)

Words by R. E. FRANCILLON.

*Molto vivace.* (M.M. = 80.)

Music by F. H. COWEN.

PIANO. *legg.*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and moving lines.

SOPRANO. *p*

Hast thou

The soprano part begins with a rest followed by the lyrics "Hast thou". The piano accompaniment continues with a steady rhythmic pattern.

wan - der'd in the for - est, In its depths so green and still? . . . Hast thou

The soprano part continues with the lyrics "wan - der'd in the for - est, In its depths so green and still? . . . Hast thou". The piano accompaniment provides accompaniment for the vocal line.

SOPRANO.

lis - ten'd to the mu - sic Of the leaf and of . . the rill? . . . .

CONTRALTO. *mf*

Hast thou

BARITONE. *mf*

Hast thou

This system contains the vocal parts for Soprano, Contralto, and Baritone. The Soprano part has the lyrics "lis - ten'd to the mu - sic Of the leaf and of . . the rill? . . . .". The Contralto and Baritone parts have the lyrics "Hast thou".

The piano accompaniment continues with a steady rhythmic pattern, supporting the vocal parts.

*mf*  
When the Sun's first glad - ness shines, . . .

wan - der'd in the for - est, And the  
wan - der'd in the for - est, And the

Sets a - glow the tow'r - ing pines,  
pur - ple light of morn - ing, *mf* Sets a -

pur - ple light of morn - ing,

*cres.* *f*  
Sets . . . a - glow . . . the tow'r - ing pines . . .

*cres.* *f*  
glow, . . . a - glow . . . the tow'r - ing pines . . .

*cres.* *f*  
Sets . . . a - glow . . . the tow'r - ing pines . . .

*cres.* *f* **GRAND FINIS**

HAST THOU WANDERED?

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Hast thou wan - der'd? Hast thou wan - der'd? Hast thou wan - der'd? Hast thou wan - der'd?" Dynamic markings include *p* and *pp*.

Second system of the musical score. It consists of four staves. The lyrics are: "der'd? Hast thou der'd? Hast thou wan - der'd, der'd? Hast thou". A section marker **A** is placed above the first vocal staff. Dynamic markings include *p*.

Third system of the musical score. It consists of four staves. The lyrics are: "wan - der'd? Hast thou wan - der'd in . . . the for - est? In its in the for - est . . . In its depths, . . . wan - der'd in . . . the for - est? In its". Dynamic markings include *p*.

depths, . . . in its depths . . . . . so green and  
in its depths so green, so green and  
depths, in its depths so green, so green. . . . and

*cres.* *rit.* *cres.* *rit.* *cres.* *rit.* *cres.* *rit.*

*a tempo.*  
still. . . . .  
*a tempo.*  
still. . . . .  
*a tempo.*  
still. . . . .

VIO. FL. VIO.  
*a tempo.* *p*

OB. FL.

BARITONE. *mf*

If thou

*p* hast a - right be - hold - en All the glo - ry of the

trees . . . . . If thy soul has right - ly gath - er'd All their

*p* In . . . . . the shad - ow . . .  
In the shad - ow, the shad - ow . . .  
won - drous har - mo - nies, In . . . . . the shad - ow of the

*Bf*

of the for - est, Shall . . . thy bit - - ter

of the for - est, Shall . . . thy bit - - ter

for - - - est, Shall . . . thy bit - - - ter

*espress.*

long - ing cease, And . . . thy heart . . . shall

long - ing cease.

*espress.*

long - ing cease, And thy heart . . . shall

*espress.*

weep . . . no long - er and . . . thy spir - - it

And . . . thy heart . . . shall weep . . . no long - er, no

weep . . . no long - er . . . And . . . thy spir - - it

shall . . . . have peace. *p* Hast thou wan - der'd?  
 lon - - - ger *p* Hast thou wan - der'd?  
 shall . . . . have peace. *p* Hast thou wan - der'd?

*pp* hast thou wan - - - der'd?  
*pp* hast thou wan - - - der'd?  
*pp* hast thou wan - - - der'd?  
*dim.*

*mf* Hast thou wan - der'd hast thou wan - der'd in . . the  
*mf* Hast thou wan - der'd *mf* in the for - - -  
 Hast thou wan - - - der'd in . . . . the



for - est In it's depths, . . . in its depths . . . . .  
 est . . . . . in its depths, . . . in its depths so

*cres.* *cres.* *cres.* *cres.*

. . . . . so green and still. . . . .  
 green, so green and still . . . . .  
 green, so green . . . and still . . . . .

*a tempo.* *a tempo.* *a tempo.* *a tempo.*

VIOL.

Hast thou wan - - - - der'd?  
 Hast thou wan - - - - der'd?  
 Hast thou wan - - - - der'd?

*p* *p* *p*

Hast thou wan - - -

Hast thou wan - - -

Hast thou wan - - -

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts enter with the lyrics "Hast thou wan" followed by a long dash. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

der'd, hast thou wan - - - - - der'd? Hast thou wan - der'd? . . . hast thou

der'd, hast thou wan - der'd?

der'd, hast thou wan - der'd?

The second system continues the vocal lines. The Soprano part has dynamic markings *p* and *dim.*. The piano accompaniment continues with similar rhythmic patterns. The lyrics are: "der'd, hast thou wan - - - - - der'd? Hast thou wan - der'd? . . . hast thou" for the Soprano, "der'd, hast thou wan - der'd?" for the Alto, and "der'd, hast thou wan - der'd?" for the Tenor.

wan - der'd? . . . Hast thou wan - - - - - der'd, hast thou

Hast thou wan - der'd?

Hast thou wan - der'd?

The third system shows the vocal parts continuing. The Soprano part has dynamic markings *pp* and *C*. The piano accompaniment features a change in texture. The lyrics are: "wan - der'd? . . . Hast thou wan - - - - - der'd, hast thou" for the Soprano, "Hast thou wan - der'd?" for the Alto, and "Hast thou wan - der'd?" for the Tenor.

WIND. VIOL.

The fourth system shows the instrumental parts. The Wind and Violin parts enter with specific melodic lines. The piano accompaniment continues with a similar rhythmic pattern.

The musical score is arranged in systems. The first system shows the vocal line with lyrics: "wan . . . . . hast . . . . . thou wan - der'd? hast . . . . . thou wan - der'd?" and the piano accompaniment. Dynamics include *poco*, *cres*, and *en*. The second system continues the vocal line with lyrics: "Hast . . . . . thou wan - der'd? hast . . . . . thou wan - der'd?" and piano accompaniment. Dynamics include *poco*, *cres*, and *cen*. The third system shows the vocal line with lyrics: "der'd? hast thou wan . . . . . do. . . . . der'd? hast thou wan . . . . . der'd? hast thou wan . . . . . der'd? hast thou wan . . . . . der'd?" and piano accompaniment. Dynamics include *f* and *tr*. The fourth system shows the vocal line with lyrics: "der'd? der'd? der'd?" and piano accompaniment. Dynamics include *p* and *sempre dim.*. The fifth system shows the vocal line with lyrics: "WIND." and piano accompaniment. Dynamics include *pp*.

# THE SLEEP OF EVEN.

No. 8, Air. Tenor.

PIANO. *p* COR. HARP. *Sva.....* Ped. \*

*Sva.....* Ped. \* *pp* *cres.*

*A* *Sva.....* *p* Ped. \*

ECHO. *mf* *espress.* *pp* *p*

*pp*

*espressivo.*

The first system of music shows a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

The second system continues the vocal and piano parts. The vocal line has a rest followed by the word "The". The piano accompaniment includes dynamic markings *p* and *pp*.

The third system features the vocal line with the lyrics "sleep of e - ven Folds field . . . . and cot;". The piano accompaniment continues with its characteristic rhythmic pattern.

The fourth system shows the vocal line with the lyrics "Rose - blos - som on - ly Is sleep - ing not. From". The piano accompaniment includes a key signature change to D major (two sharps) at the end of the system.

The fifth system features the vocal line with the lyrics "out . . . . . her cham - - - ber She ga - zes". The piano accompaniment includes dynamic markings *mf*, *p*, and *agitato.* and a key signature change to D major.

still, With looks . . . . . of long - - - - - ing,

O'er field and hill, With looks of

*cres.*

long - - - - - ing, O'er field . . . . . and hill. Now

*trem.*

**B** *p*

knows she the mean - ing of the dreams that were born, - When

*p*

deep . . . . . in the for - est She wan - - - - - der'd, she wan - der'd at morn, at

*cres.*

*cres.*

morn.

*espress.*

*p*

That the kiss of an *Sva*.....

*pp* *HARP.* *Sva*.....

*Ped.* \*

an - gel Had come to re - move The *Sva*.....

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

veil from her spir - it, And taught it to

*Sva*..... *Sva*.....

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

love. And e'er, as with long - ing, She

*mf agitato.* *agitato.* *p*

*Ped.* \*

looks thro' the dim Soft si - lence of

mid - night That speaks but of him, Soft

*ten.*

*colla voce.*

si - lence of mid - night That speaks but of him. That the

*cres.*

*trem.*

*cres.*

**D f** *molto espressivo.*

kiss of an an - gel Had come to re

*f*

move The veil from her spi - rit, And



taught it, and taught it to love, to love.

*p*

*trem.*

And taught it to

*p*

love, And taught . . . . .

*f*

*ad lib.*

. . . . . it to love, taught it to love.

*sf* *p* *dim.*

*Ped.* \*

*pp* *HARP.* *rall.* *al* *fine.* *ppp*

*Ped.*

*Sva*

RECIT. (BAR.)—HARK! BENEATH HER WINDOW.  
DUET. (SOP. & TEN.)—I KNOW A ROSEBUD SHINING.

No. 9.

Moderato.

REC. BAR. *p*

Hark! be-neath her win-dow Ris-es up his voice, With the joy of

Springtime Mak-ing her re-joice.

M.M. ♩ = 76.

*rit.* *tempo. mf*

*rall.*

Andantino. M.M. ♩ = 52.

CLAR. *p* OBOE.

THE FORESTER. TENOR.

*p*

I know a rose-bud shin-ing More than all oth-er ros-es shine; Ah!

*cres.*

how I long to reach it, How, fain would I be-seech it, To be for-ev - er

mine! . . . *p* But

*ob.* *fl.*

*cres.* *A f*

when I seek to tell it, But when I seek to tell it How fair I hold it,

*sf* *p*

*f* *p* *agitato.*

and how dear, How fair I hold it, and how dear, So doth its beau - ty

*sf* *p* *agitato.*

*cres.*

fill me, So doth its sweet - ness thrill me, I can - not speak for

*cres.*

I KNOW A ROSEBUD SHINING.

fear, . . . I can - not speak for fear. . . .

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a piano (*p*) dynamic. The lyrics are "fear, . . . I can - not speak for fear. . . .". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand, with some chords marked with a forte (*f*) dynamic.

**B** *p espress.*

Oh! let that wealth of sweet - ness, Oh! let that

The second system continues the musical score. It begins with a section marked **B** *p espress.* (Basso, piano, espressivo). The vocal line has the lyrics "Oh! let that wealth of sweet - ness, Oh! let that". The piano accompaniment includes a violin part (*viol.*) with a rapid, sixteenth-note pattern. The piano part continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic.

wealth of sweet - ness That . . . fills . . . that heart, . . . . .

The third system continues the musical score. The vocal line has the lyrics "wealth of sweet - ness That . . . fills . . . that heart, . . . . .". The piano accompaniment maintains the rapid sixteenth-note pattern in both hands, with a piano (*p*) dynamic.

. . . . . that heart of thine, . . . Sweet Rose - - - bud,

The fourth system continues the musical score. The vocal line has the lyrics ". . . . . that heart of thine, . . . Sweet Rose - - - bud,". The piano accompaniment features a piano (*p*) dynamic and includes triplets in the right hand.

fill . . . thy bo - som With Love's own bud . . and blos - som,

The fifth system concludes the musical score. The vocal line has the lyrics "fill . . . thy bo - som With Love's own bud . . and blos - som,". The piano accompaniment features a piano (*p*) dynamic and includes triplets in the right hand.

*cres.* *molto espress.*

And . . . let . . . it all, . . . . . and

ROSEBLOSSOM. SOPRANO. *p* **C**

Good night, thou sweet - est sing - er, Good -  
let . . it all be mine!

*pp*

night un - til the sun shall shine, Ah! speak thy love, and fear not, That

she will frown and hear not Who e - ven now is thine, . . . Who

*mf*

COR.

SOPRANO.  
e - ven now, Who e - ven now is

TENOR.  
Sweet Rose - - - bud, be

thine, . . . Who e - ven now, Who e - ven now is

mine, . . . Sweet Rose - - - bud, be

*poco. cres - cen - do* *f*  
thine, now is thine, now is thine, who now, . . .

mine, Sweet Rose

*cres - cen - do.*

*dim.* *p*  
. . . . who e - ven now is thine, . . . Who e - ven

*dim.* *p*  
bud, . . . sweet Rose - bud, be mine. . . Sweet Rose

*f* *p* *p* *VIOL.* *CLAR.*

now . . . . is thine, . . . Who e - ven  
bud, . . . . be mine, . . . Sweet Rose

*rall.* now, . . . . *a tempo.* who e - ven now is thine. Who e - ven now,  
*rall.* bud, . . . . *a tempo. p* sweet Rose - bud, be mine. Sweet  
*rall.* *a tempo. p.* OB. CLAR.

*pp* Who e - ven now, *pp*  
Rose - - - bud, Sweet Rose

*p* who e - ven now is thine. . . . .  
*p* bud, sweet Rose - bud, be mine. . . . .  
*p* *rall.*

# 'TIS THY WEDDING MORNING.

## No. 10. Bridal Chorus.

*Allegro. M.M. ♩ = 92.*

First system of piano accompaniment. Treble and bass staves. Dynamics: *p* (piano) and *mf* (mezzo-forte). Includes accents (^) and a fermata.

Second system of piano accompaniment. Treble and bass staves. Dynamics: *f* (forte) and *poco* (poco). Includes a TRUM. marking and accents (^).

Third system of piano accompaniment. Treble and bass staves. Dynamics: *a* (poco), *poco*, *cres* (crescendo), *cen* (crescendo), *do.* (do). Includes a trem. marking and accents (^).

Fourth system of piano accompaniment. Treble and bass staves. Dynamics: *ff* (fortissimo). Includes asterisks (\*) in the bass staff.

Fifth system of piano accompaniment. Treble and bass staves. Dynamics: *sempre ff* (sempre fortissimo). Includes a Ped. marking and accents (^).



WIND.

*sf* *p*

CHORUS.

*p* SOPRANO.

'Tis thy wed - ding morn - ing, Shin - ing in the skies, . . . . .

*p* ALTO.

'Tis thy wed - ding morn - ing Shin - ing in the skies, . . . . .

*p* TENOR.

'Tis thy wed - ding morn - ing Shin - ing in the skies, . . . . .

*p* BASS.

'Tis thy wed - ding morn - ing Shin - ing in the skies, . . . . .

Brid - al bells are ring - ing, Brid - al songs a - rise, . . . . .

Brid - al bells are ring - ing, Brid - al songs a - rise,

Brid - al bells are ring - ing, Brid - al songs a - rise,

Brid - al bells are ring - ing, Brid - al songs a - rise,

Bri - dal songs a - rise, Op' - ning the por - tals  
 Bri - dal songs a - rise, Op' - ning the por - - tals  
 Bri - dal songs a - rise,  
 Bri - dal songs a - rise,  
 of thy par - a - dise, op' - ning the por - tals of thy par - a -  
 of thy par - a - dise, op' - ning the por - tals of thy par - a -  
 Op' - ning the por - tals of thy par - a - dise, of thy par - a -  
 Op' - ning the por - tals of thy par - a - dise, of thy par - a -  
 - dise, op' - ning the por - tals of thy par - a - dise,  
 - dise, op' - ning the por - tals of thy par - a - dise,  
 - dise, op' - ning the por - tals  
 - dise, op' - ning the por - tals

op' - ning the por - tals of thy par - a - dise.

op' - ning the por - - tals of thy par - a - dise.

of thy par - a - dise, of thy par - a - dise.

of thy par - a - dise, of thy par - a - dise.

*dim.*

*C p*

'Tis thy wed - ding morn - ing, Shi - ning in the

'Tis thy wed - ding morn - ing, Shi - ning in the

*pp*

skies, Bri - dal bells are ring - ing, Bri - dal songs a - rise,

skies, Bri - dal bells are ring - ing, Bri - dal songs a - rise,

A - rise,

A - rise,

*mf*

*f*

'Tis thy wed - - ding morn - - ing, . . . Bri-dal bells are

'Tis thy wed - - ding morn - - ing, Bri-dal bells are

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . . . Bri - dal bells are

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . . . Bri - dal bells are

ring - ing, Bri - dal songs a - rise, Op' - ning the por - tals of thy

ring - ing, Bri - dal songs a - rise, Op' - ning the por - tals of thy

ring - ing, Bri - dal songs a - rise, Op' - ning the por - tals of thy

ring - ing, Bri - dal songs a - rise, Op' - ning the por - tals of thy

par - a - dise, op' - ning the por - tals, the por - tals

par - a - dise, op' - ning the por - tals, the por - tals

par - a - dise, op' - ning the por - tals, the por - tals

par - a - dise, op' - ning the por - tals, the por - tals

of thy par - - - a - - - - - dise.

of thy par - - - a - - - - - dise.

of thy par - - - a - - - - - dise.

of thy par - - - a - - - - - dise.

*p*

*p* 'Tis the last fair morn - - - ing for thy

*p* 'Tis the last fair morn - - - ing for

*p* 'Tis the last fair morn - - - ing for

*p* 'Tis the last fair morn - - - ing for

maid - en, maid - en eyes, 'tis thy mar - riage

thy maid - en eyes, 'tis thy mar - riage

thy maid - en eyes, 'tis thy mar - riage

thy maid - en eyes, 'tis thy mar - riage

BRIDAL CHORUS.

morn - - - ing, rise, sweet maid, sweet maid, a -

morn - - - ing, rise, . . . . . sweet maid, a -

morn - - - ing, rise, . . . . . sweet maid, a -

morn - - - ing, rise, sweet maid, a -

*mf* rise! rise, sweet maid, . . a - rise, a - rise,

- rise! a - rise, . . . . .

- rise! rise, sweet

- rise! *mf*

*espress.*

*mf*

*mf* rise, sweet maid, . . a - rise, a -

maid, . . a - rise, a - rise,

a - rise,



BRIDAL CHORUS.

**E p**

The musical score is arranged in three systems. Each system contains a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: 'tis the last fair morn - - - ing for thy maid - en, maid - - en eyes, 'tis thy rise, sweet maid, a - rise, a - rise, 'tis thy for thy maid - - en eyes, 'tis thy mar - riage morn - - - ing, rise, sweet maid, sweet mar - riage morn - - - ing, rise, sweet mar - riage morn - - - ing, rise, sweet mar - riage morn - - - ing, rise, sweet. The piano accompaniment features a consistent triplet pattern in the right hand and block chords in the left hand.



maid, a - - rise,

maid, a - - rise,

maid, a - - rise,

maid, a - - rise,

*F p*

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

'Tis thy wed - ding morn - ing, Shi - ning in the skies, . .

Bri - dal bells are ring - ing, Bri - dal songs a - rise, . . bri - dal songs a -

Bri - dal bells are ring - ing, Bri - dal songs a - rise, bri - dal songs a -

Bri - dal bells are ring - ing, Bri - dal songs a - rise, bri - dal songs a -

Bri - dal bells are ring - ing, Bri - dal songs a - rise, bri - dal songs a -

BRIDAL CHORUS.

rise, 'Tis the last fair morn - ing for thy maid-en eyes,  
 - rise, 'Tis the last fair morn - ing for thy maid-en eyes,  
 - rise, Rise, . . . a - rise,  
 'tis thy mar-riage morn - ing, rise, sweet maid, a - rise, 'tis the last fair  
 'tis thy mar-riage morn - ing, rise, sweet maid, a - rise, 'tis the last fair  
 'tis thy mar-riage morn - ing, rise, sweet maid, a - rise, 'tis the last fair  
 'tis thy mar-riage morn - ing, rise, sweet maid, a - rise, 'tis the last fair  
 morn - ing for thy maid - en eyes, 'tis thy mar-riage morn - ing, rise, sweet  
 morn - ing for thy maid - en eyes, 'tis thy mar-riage morn - ing, rise, sweet  
 morn - ing for thy maid - en eyes, 'tis thy mar-riage morn - ing, rise, sweet

*Sva.*.....  
*Sva.*.....  
*trem.*

*piu vivace.*

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. Each pair consists of a soprano and an alto line. The lyrics for the first pair are "maid, sweet maid, a - rise, a - - - - rise," and for the second pair, "maid, sweet maid, a - rise, a - - - - rise,". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The right hand has a flowing, sixteenth-note melody, while the left hand provides harmonic support with chords and eighth-note patterns. The tempo marking *piu vivace.* is present at the top right of the system.

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics for the first pair are "Rise, a - rise, rise, a - rise, sweet maid, a - rise," and for the second pair, "Rise, a - rise, rise, a - rise, sweet maid, a - rise,". The piano accompaniment continues with the same melodic and harmonic patterns as in the first system. The tempo marking *piu vivace.* is no longer present, but the dynamics remain consistent.

The third system concludes the musical score. It features four vocal staves and a piano accompaniment. The lyrics for the first pair are "a - - - - rise, Rise, a - rise, rise, a -" and for the second pair, "a - - - - rise, Rise, a - rise, rise, a -". The piano accompaniment continues with the same melodic and harmonic patterns as in the previous systems. The tempo marking *piu vivace.* is no longer present, but the dynamics remain consistent. A *sempre. f* marking is visible above the piano accompaniment in the final measures.

rise, sweet maid, a - rise, a - - rise, sweet

rise, sweet maid, a - rise, a - - rise, sweet

rise, sweet maid, a - rise, a - - rise, sweet

rise, sweet maid, a - rise, a - - rise, sweet

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "rise, sweet maid, a - rise, a - - rise, sweet". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

maid, a - rise, a - - rise! . . .

maid, a - rise, a - - rise! . . .

maid, a - rise, a - - rise! . . .

maid, a - rise, a - - rise! . . .

The second system continues the vocal and piano parts. The lyrics are: "maid, a - rise, a - - rise! . . .". The piano accompaniment includes dynamic markings such as *ff* and *Ped.* (pedal). The piano part features a complex texture with many sixteenth notes.

The third system shows the vocal parts and piano accompaniment. The lyrics are: "maid, a - rise, a - - rise! . . .". The piano accompaniment includes a section marked *8va.* (octave) and ends with a double bar line.

# WHERE GLOOMY PINE-TREES RUSTLE.

## No. 11. SOLO. (Bar.)

*Moderato con moto.* M.M. ♩ = 84.

The musical score is arranged in a system of staves. At the top, the piano accompaniment (piano) is shown with dynamic markings *p*, *sf*, *sf*, *p*, and *dim.*. Above the piano part, there are parts for *WIND.* and *VIOL.* with dynamic markings *espress.* and *mf*. The baritone solo part is marked *p* and includes the following lyrics: "Where gloom - y pine - trees rus - tle, And slen - der lar - ches stir, Where spread . . . their heav - y plu - mage, The ce - dar and the fir, . . . There on the for - est's mar - gin, The ran - ger's cot - tage". The piano accompaniment continues with dynamic markings *mf* and *p*. The score concludes with a double bar line.

WHERE GLOOMY PINE-TREES RUSTLE

*mf*

stood, And look'd . . . a-cross the val - ley

*mf*

*cres.*

Down from the dark green wood, Down from the dark green

*cres.*

*dim.*

wood. . . . . A - mong the pine trees

*dim.*

*p* *Allegro vivace. M.M. ♩ = 112.*

OB. CLAR.

mad - ly, A - mong the pine trees mad - ly

*Sva*

*pic.*

*mf*

*Sva*

The wild North wind . . . the wild North wind may rush, . . .

*mf*

**B** *p*

And scat - ter cones and

*mf* *p* *trem.*

*poco.*

bran - ches, And rave thro' brake and bush And scat - ter cones and bran - ches, And

*poco.*

*f*

rave thro' brake and bush, . . . And rave thro' brake and

*f*

bush. . . .

*cres.*

*ff*

A - mong the pine - trees mad - ly The

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various dynamics such as *mf*, *p*, *f*, and *ff*, as well as performance instructions like *poco.*, *trem.*, and *cres.*. The lyrics are interspersed between the musical lines, with some words appearing in italics. The score concludes with a double bar line and a final chord.

wild North wind may rush, and scat - ter cones and

*Sempre. f.*

*Marcato. Sempre. f.*

branch - es, And rave . . . . . thro' brake and bush,

and rave, and rave . . . . . thro' brake and bush, . . . . .

. . . thro' brake and bush, . . . . . And rave, and rave, and rave thro' brake and

*rit.*

*rit.*

*a tempo.*

bush.

*a tempo.*



dim. OR.

rall. rall.

tempo Io. p espress.

But tho' o'er hill and val - - ley the winds of win - ter

VIOL.

storm, Still fast . . . with - in that cot - - tage, Stays

poco cres. f.

Sum - mer's ra - diant form, . . . . . Still fast with - in that

poco cres. f.

dim. cot - tage Stays Sum - mer's ra - diant form, Still

fast with-in that cot - tage Stays Sum - mer's ra - diant form, a tempo. FL.

dim. p trem. rit.

p Stays Sum-mer's ra - diant form, . . . . . FL. OB.

mf cres. f Stays Sum - mer's ra - diant form, Stays Sum - mer's ra - diant trem.

ra - diant form. . . . . Ped.

## FOR FROM THE SUMMER BLOSSOM.

No. 12. Recit. Ten.

*Lento.*—M.M. ♩ = 66.*p* REC. TEN.

For from the summerblossom That crow'd the bridal

CLAR.

*p* COR. *pp*

day, No breath of bloom hath fa-ded, No fragrance pass'd a-way, A -

*rall.* *mf tempo.*

OB. *pp* *rall.* *tempo.*

las! that dreams of glad - ness Must pass ere pass the

A

CLAR. *p*

years that peace, and joy, and laugh - ter, The

*cres.* *cres.*

her - - - als are of tears the her - als are of tears.

*Allegro.* M.M. ♩ = 120. *trem.*

*tempo.*

At morn he sought the for - est,

*Agitato. cres.*

and ere the day was done, His com - rades bore him home-ward, His

*Agitato .cres.*

com - rades bore him homeward, Slain by an out - - - law's

*Ped.*

gun.

**B**

*dim.*

*Ped.*

*Andante cantabile.* (M.M. ♩ = 88.)

Musical score for the first system. It features a Violin part (VIOL.) and a Harp part (HARP.). The Harp part is marked *pp*. The music is in 4/4 time and G major.

Musical score for the second system. It includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "Tear-less she gaz'd up - on - him, And thro' the". The piano part is marked *p dolce.*

Musical score for the third system. The vocal line continues with the lyrics "night and day, Tear - less she kept her vig -". The piano accompaniment continues with a steady accompaniment.

Musical score for the fourth system. The vocal line continues with the lyrics "il, Till he, till was borne a - way, was borne a - a -". The piano part is marked *mf*.

Musical score for the fifth system. The vocal line continues with the lyrics "way, Thro' wea - - ry". The piano part includes markings for *cres.*, *dim.*, *pp*, and *pp*. It also indicates parts for WIND. and HARP.

months of win - - - ter She on - - ly

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "months of win - - - ter She on - - ly". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, flowing texture with many sixteenth and thirty-second notes.

woke . . . to weep . . . . . And when re -

*poco agitato*

*p poco agitato.*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "woke . . . to weep . . . . . And when re -". The tempo marking *poco agitato* is placed above the vocal line, and *p poco agitato.* is placed below the piano accompaniment. The piano accompaniment continues with its intricate, rhythmic patterns.

*e con moto.*

turn'd the swal - lows, She too had fall'en a - sleep. . . .

*e con moto.*

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "turn'd the swal - lows, She too had fall'en a - sleep. . . .". The tempo marking *e con moto.* is placed above the vocal line and below the piano accompaniment. The piano accompaniment features a series of chords and rhythmic patterns.

When re - turn'd the swal - lows, She too had fall'n, . . . she too had

*rall.*

*rall.*

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are "When re - turn'd the swal - lows, She too had fall'n, . . . she too had". The tempo marking *rall.* is placed above the vocal line and below the piano accompaniment. The piano accompaniment features a series of chords and rhythmic patterns.

*a tempo.*

fall'n . . . a - sleep. . . . .

VOL.

*a tempo. pp dolce.*

HARP.

*dim.*

**D**

*8va*

*ppp*

VIOLA.

CLAR.

Ped.

VOL.

*8va*

*rall en - - tan - do al fine. pp*

# WHAT SOUNDS THERE SO SOFTLY.

## No. 13. CHORUS. (Male Voices.)

Words by R. E. FRANCILLON.

Music by F. H. COWELL

*Allegro di molto.* (M.M. ♩ = 168.) COR.

First system of the musical score. The piano part is marked *pp* and *trem.* The cor part is marked *cres.*

Second system of the musical score. The piano part is marked *p*. The oboe part is marked *OB.*

Third system of the musical score. The cor part is marked *pp*. The violin part is marked *VOL.* and *pp legg.*

Fourth system of the musical score. The piano part features triplets and is marked *pp*. The cor part is marked *pp*.

Fifth system of the musical score. The piano part features triplets and is marked *p*. The cor part is marked *pp*.

Sixth system of the musical score. The piano part features triplets and is marked *8va* and *dim.*. The cor part is marked *pp*. The system ends with a *Ped.* marking.



TENOR. *f*

BASS.

What sounds there so soft - ly, Thro' bush and thro'

brake? What sounds there so soft - ly, Thro' bush and thro' brake? What leaps there so

What sounds there so soft - ly, Thro' bush and thro' brake? What leaps there so

*dim.* *pp*

light-ly? What leaps there so light-ly, so light-ly, so light-ly, so

light-ly? What leaps there so light-ly, so light-ly, so light-ly, so

*f* *ff* *p*

light-ly? The elves are a - wake, . . . . . The elves are a -

light-ly? The elves are a - wake, . . . . . The elves are a -

*ff trem.* *p*

Ped.

wake, are a -

wake, are a - wake.

*mf*

*legg.*

wake. . . . .

**E**

The sun is their sun - mons to

*dim.* *pp*

*pp*

On the bed of their sis - ter green gar - lands they strew,

blos - som a - new. . . . . White

To shield from the sun - shine, The  
 boughs of the haw - thorn, They bend o'er her head . . . . . To shield The

sleep of the dead, To shield from the sun - shine, The sleep of the  
 sleep of the dead, To shield The sleep of the

dead, The sleep of the dead,  
 dead, The sleep of the dead.

*dim.*  
 The sleep of the dead, . . . . . *dim.*  
 The sleep of the  
*dim.*

of . . . . . the dead. *mf* The *mf*  
 dead. The

*mf*

*C* *p* *p* *mf* *p*  
 elves are a - wake, The elves are a - wake, The  
 elves are a - wake, The elves are a - wake, The

elves, . . . . . the elves are a -  
 elves, the elves are a -

*mf* *p* *mf* *p* *mf*  
 wake, the elves are a - wake, the  
 wake, the elves are a - wake, the

elves are a - wake, the elves, . . . . . the

elves are a - wake, the elves the

elves are a - wake. are a -

elves are a - wake.

wake, are a - wake. . . . .

*dim.*

*pp* The elves are a - wake, the elves are a -

*pp* The elves are a - wake, the elves are a -

**D**

wake. . . . .

wake. . . . .

*cl.*

*Ped.*

Detailed description: This system contains the first vocal entry. It features two vocal staves (Soprano and Alto) with the lyrics "wake. . . . .". Below them is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes a clarinet line labeled "cl." and a pedal marking "Ped." at the beginning.

*p* *COR.* *pp* *CLAR.*

Detailed description: This system continues the piano accompaniment. It features a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes a cor line labeled "COR." and a clarinet line labeled "CLAR.". Dynamic markings include "p" (piano), "pp" (pianissimo), and "COR.".

*poco rall.*

*OB.* *FL.* *poco rall.*

Detailed description: This system continues the piano accompaniment. It features a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes an oboe line labeled "OB." and a flute line labeled "FL.". The tempo marking "poco rall." (poco rallentando) is present in both staves.

# FAREWELL, SLEEP THOU LIGHTLY.

CHORUS OF ELVES.

Words by R. E. FRANCILLON.

Music by F. H. COWEN.

SOPRANO. *Allegretto ma non troppo.* (M.M. ♩=112.)

Fare well, sleep thou lightly, Fair Queen of the

flow'rs, Tho' lost to the peace, That was thine, and is

ours. Sleep well, thro' the meadow is

*mf*

*mf*

*8va*

gold - en once more, Tho' the lark loud is

*mf*

*mf*

*8va*

The musical score is arranged in a system of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, dynamics (cres., p, pp, rit., a tempo), and articulation marks.

*cres.*  
 tell - ing, that win - ter is o'er That  
 tell - ing, that win - ter is o'er That

*sva*  
 win - ter - is o'er— We flee from Love's  
 win - ter - is o'er— We flee from Love's

*p*  
 sad - ness We shrink from his breath, Whose joy ends in  
 sad - ness We shrink from his breath, Whose joy ends in

*p*  
 sor - row, Whose tri - umph is Death Fare -  
 sor - row. rit. is a tempo pp  
 rit. a tempo pp



The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with the vocal line singing "well." followed by a dotted line, then "Fare - well, fare -" in a *pp* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes. The second system continues the vocal line with "fare" and "fare" on a long note, with a *pp rall.* dynamic. The piano accompaniment includes *dim.* and *rall.* markings. The third system starts with "a tempo." and "sempre. dim." markings. The vocal line sings "well, fare - well, fare - well, fare - well, fare -" with a *pp* dynamic. The piano accompaniment features a steady eighth-note accompaniment. The piece concludes with a *ppp* dynamic and a double bar line. The text "Segue. No. 14." is written at the bottom right of the score.

# YEA, E'EN AS DIE THE ROSES.

No. 14. Solo, Tenor and Chorus.

Words by R. E. FRANCILLON.

Music by F. H. COWE.

*Moderato.*

SOLO TENOR. *p*

The musical score is arranged in systems. The top system shows the vocal line for the solo tenor, starting with the word "Yea!". The piano accompaniment is marked "PIANO." and "f". The score includes lyrics for both solo and chorus parts. The lyrics are: "e'en as die the ro - - ses, Must die the tru - est heart; They that re-joyce must sor - row, And they that love must part; They that re-joyce . . . must sor - - row, And they that love must part; But". The piano part features a prominent triplet accompaniment throughout. The score concludes with a final chord marked with an asterisk.

*mf*

yet, O God, we praise Thee, Who blend - est . . night and

*mf*

morn, Too love - ly were Thy ro - ses, Were

*f*

they with - out a thorn, Too love - ly were Thy

*f*

ro - - ses, Were they . . . with-out a thorn, Too

*molto espress.*

love - ly were Thy ro - - ses, Were they with-out a

*rit.*

YEA, E'EN AS DIE THE ROSES

*a tempo* SOPRANO. *grandioso.*

thorn. Yea! e'en as die . . . the ro - ses, Must

*a tempo.* ALTO. *grandioso.*

Yea! e'en as die the ro - ses, Must

*a tempo.* TENOR. *grandioso.*

Yea! e'en as die . . . the ro - ses, Must

*a tempo.* BASS. *grandioso.*

*a tempo.* Yea! e'en as die the ro - ses, Must

*f*  
Ped. Ped.

die the tru - est heart, They that re-joice . . must

die the tru - est heart, They that re-joice . . must

die the tru - est heart, They that re-joice . . must

die the tru - est heart, They that re-joice . . must

Ped.

sor - row, And they that love . . must part,

sor - row, And they that love . . must part,

sor - row, And they that love must part, . . . . .

sor - row. And they that love must part,

\* Ped. \*

**B** *sempre f*

They that re-joyce . . . must sor - - row, And they that love must

*sempre f*

They that re-joyce must sor - - row, And they that love must

*sempre f*

They that re-joyce must sor - - row, And they that love must

*sempre f*

They that re-joyce must sor - - row, And they that love must

*sempre f*

Ped.

\* Ped.

\* Ped.

\*

Ped.

\* Ped.

\*

part, And . . . they that love must

part, And they that love must

part, And they that love must

part, And they that love must

**C** *Piu mosso.*

part. *f* Yet, O God, we praise . . Thee, yet, O God, we praise .

part. *f* Yet, O God, we praise . . Thee, yet, O God, we praise . .

part. *f* Yet, O God, we praise . . Thee, yet, O God, we praise . .

part. *f* Yet, O God, we praise . . Thee, yet, O God, we praise . .

*p* SOLO T'ENOR.

Yet, O God, yet, O God, yet, O God, we praise . . .

Thee. we praise . . . . .

Thee. we praise

Thee. we praise . . . . .

Thee. we praise . . . . .

Thee. we praise . . . . .

Thee.

*f*

Thee, Yet, O God, we praise . . Thee, Yet, O God, we praise . .

*f*

Thee, Yet, O God, we praise . . Thee, Yet, O God, we praise . .

*f*

Thee, Yet, O God, we praise . . Thee, Yet, O God, we praise . .

Thee, Yet, O God, we praise . . Thee, Yet, O God, we praise . .

Thee, Yet, O God, we praise . . Thee, Yet, O God, we praise . .

Solo

Yet, O God, yet, O God, yet . . . . .

Thee. we

Thee. we

Thee. we

Thee. we

Thee. we

*p*

. . . we praise Thee, yet, . . . . . we praise . . Thee.

*mf* *mf* *p*

praise . . . Thee, we praise . . Thee, yet, O . . .

*mf* *mf* *p*

praise . . . Thee, we praise . . Thee, we praise

*mf* *mf* *p*

praise . . . . . Thee, we praise . . Thee, yet, O . . .

*mf* *mf* *p*

praise . . . . . Thee, we praise . . Thee, we praise

*mf* *mf* *p*

YEA, E'EN AS DIE THE ROSES.

*poco. cres - cen - do.*

God we . . . . . praise Thee, O

*poco. cres - cen - do.*

Thee, we . . . . . praise . . . . . Thee, O

*poco. cres - cen - do.*

God we . . . . . praise Thee, O

Thee, we . . . . . praise Thee, O

*poco. cres - cen - do.*

God . . . . . yet, O

God, *f* yet, O God, we praise Thee, O

God, *f* we praise . . . . . Thee, we praise . . . . . Thee, O

God, yet, O God, we praise . . . . . Thee, O

*f marcato.*

*sempre. eres.*

God, O God, we praise . . . . . Thee, O God, *f* yet, O

*sempre. cres.*

God, O God, we praise . . . . . Thee, O God, *f* yet, O

*sempre. cres.*

God, O God, we praise . . . . . Thee, O God, *f* yet, O

God, . . . . . yet, O

*sempre. cres.*

*Sva.....*

*f*

*Ped.*



Solo. *f*

yet, O God, yet, O God, *cres.* yet, O

God, yet, O God, yet, O God, O *cres.*

God, yet, O God, yet, O God, O *cres.*

God, yet, O God, yet, O God, O *cres.*

God, yet, O God, yet, O God, O

*Sva*

*Ped.* *cres.* \*

*Tempo primo.*

God, O God. *ff* *con tutta la forza.*

God, But *ff* yet, O God, . . we praise Thee, Who *con tutta la forza.*

God, But *ff* yet, O God, . . we praise Thee, Who *con tutta la forza.*

God, But *ff* yet, O God, . . we praise Thee, Who *con tutta la forza.*

God, But yet, O God, . . we praise Thee, Who

*Sva*

*ff* *con tutta la forza.*

*Tempo primo.* *Ped.* \*

blend - est night and morn, Too

blend - est night and morn, Too

blend - est night and morn, Too

blend - est night and morn, Too

love - ly were . . . thy ro - - - ses, Were

love - ly were . . . thy ro - - - ses, Were

love - ly were . . . thy ro - - - ses, Were

love - ly were . . . thy ro - - - ses, Were

they with - out . . . a thorn, Too

they with - out . . . a thorn, Too

they with - out . . . a thorn, Too

they with - out . . . a thorn, Too

love - - ly were . . . Thy ro - - - ses, Were

love - - ly were . . . Thy ro - - - ses, Were

love - - ly were . . . Thy ro - - - ses, Were

love - - ly were . . . Thy ro - - - ses, Were

they with - out a thorn, Were they with -

they with - out a thorn, Were they with -

they with - out a thorn, Were they with -

they with - out a thorn, Were they with -

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

out a thorn, Too love - ly were

out a thorn, Too love - ly were

out a thorn, Too love - ly were

out a thorn, Too love - ly were

*sempre ff* *sempre ff* *sempre ff* *sempre ff*

*VIOL.*

*Ped.*

*poco rit.*

they, were they with - out a

*poco rit.*

they, were they with - out a

*poco rit.*

they, were they with - out a

*poco rit.*

they, were they with - out a

*poco rit.*

Ped.

*a tempo.*

*ff*

thorn. . . . .

*ff a tempo.*

thorn. . . . .

*a tempo.*

*ff*

thorn. . . . .

*a tempo.*

*ff*

thorn. . . . .

*ff a tempo.*

Ped.

**FINE**

# INDEX.

---

|        |   | PAGE. |
|--------|---|-------|
| No. 1. | INTRODUCTION ( <i>Instrumental</i> ) . . . . .                                    | 5     |
| " 2.   | CHORUS . . . . . "Green Vale, and Vine-Clad Mountain."                            | 8     |
| 3.     | { RECIT. ( <i>Tenor</i> ) . . . . . "And Through Earth's Bridal Chamber."         | 24    |
|        | { RECIT. ( <i>Soprano</i> ) . . . . . "Oh, Hear, Thou King of Beauty."            | 24    |
|        | { RECIT. ( <i>Baritone</i> ) . . . . . "Nay, why should all my Gladness."         | 25    |
|        | { DUET. ( <i>Soprano and Baritone</i> ) . . . . . "The Rose of Love."             | 26    |
|        | { RECIT. ( <i>Baritone</i> ) . . . . . "Lose, Then, the Peace for Ever."          | 31    |
|        | { DUET. ( <i>Soprano and Baritone</i> ) . . . . . "Soon as the Mountain Summits." | 32    |
| " 4.   | { RECIT. ( <i>Tenor</i> ) . . . . . "So Spake the Spring."                        | 35    |
|        | { CHORUS . . . . . "A Maid more Beautiful then May."                              | 35    |
|        | { SOLO. ( <i>Soprano</i> ) . . . . . "Bloom on, my Roses."                        | 39    |
| " 5.   | CHORUS . . . . . "' Mid the Waving Rose-Trees."                                   | 45    |
| " 6.   | { RECIT. ( <i>Soprano</i> ) . . . . . "God Greet Thee."                           | 61    |
|        | { SCENA. ( <i>Contralto</i> ) . . . . . { "Ask of Yon Ruined Castle."             | 62    |
|        | { "Yet Chime They so Sadly."  | 65    |
|        | { RECIT. ( <i>Tenor</i> ) . . . . . "Alas! The Hand is Thine."                    | 68    |
|        | { CHORUS . . . . . "O, Earth-Born Sorrow."  | 69    |
| " 7.   | TRIO ( <i>Soprano, Contralto and Baritone</i> ) . . . . . "Hast Thou Wandered?"   | 74    |
| " 8.   | AIR ( <i>Tenor</i> ) . . . . . "The Sleep of Even."                               | 84    |
| " 9.   | { RECIT. ( <i>Baritone</i> ) . . . . . "Hark! Beneath her Window."                | 90    |
|        | { DUET ( <i>Soprano and Tenor</i> ) . . . . . "I Know a Rosebud Shining."         | 90    |
| " 10.  | CHORUS . . . . . "' T is Thy Wedding Morning."                                    | 96    |
| " 11.  | SOLO ( <i>Baritone</i> ) . . . . . "Where Gloomy Pine-Trees Rustle"               | 109   |
| " 12.  | RECIT. ( <i>Tenor</i> ) . . . . . "For from the Summer Blossom."                  | 115   |
| " 13.  | { CHORUS ( <i>Male Voices</i> ) . . . . . "What Sounds there so Softly."          | 120   |
|        | { CHORUS OF ELVES . . . . . "Farewell, Sleep Thou Lightly."                       | 127   |
| " 14.  | FINALE ( <i>Solo, Tenor and Chorus</i> ) . . . . . "Yea, e'en as Die the Roses."  | 130   |

THE UNIVERSITY OF CHICAGO

1954

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO