



The  
**Rose Maiden**  
A Cantata

The Poem adapted from the German by  
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Music  
by  
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Vocal Score

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# 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 vine-clad 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 ?  
'Tis 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 'tis the fairest Roses  
That have the sharpest thorn ?  
That fount thou fain would'st drink of,  
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 for ever  
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  
Be 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,  
Touched 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 gray 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 yon ruined castle—  
Ask of yon withered tree—  
Ask of yon dying blossom,  
And they will speak of me !  
Welcome !—  
See, my love, how crowned with bright-  
ness  
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 her 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 for ever 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.

'Tis thy wedding-morning  
Shining in the skies,  
Bridal bells are ringing,  
Bridal songs arise,  
Opening the portals  
Of thy Paradise.  
'Tis the last fair morning  
For thy maiden eyes—  
'Tis 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 borne 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.

# INDEX.

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NO.	PAGE
1.—INTRODUCTION ( <i>Instrumental</i> )	1
2.—CHORUS	4
{ RECIT. ( <i>Tenor</i> )	22
{ RECIT. ( <i>Soprano</i> )	22
{ RECIT. ( <i>Baritone</i> )	24
3. { DUET ( <i>Soprano and Baritone</i> )	25
{ RECIT. ( <i>Baritone</i> )	31
{ DUET ( <i>Soprano and Baritone</i> )	32
{ RECIT. ( <i>Tenor</i> )	35
4. { CHORUS	35
{ SOLO ( <i>Soprano</i> )	39
5.—CHORUS	46
{ RECIT. ( <i>Soprano</i> )	62
6. { SCENA ( <i>Contralto</i> )	64
{ "Ask of yon ruined castle."	64
{ "Yet chime they so sadly."	67
{ RECIT. ( <i>Tenor</i> )	71
{ CHORUS	72
7. { TRIO ( <i>Soprano, Contralto, and</i> )	78
{ <i>Baritone</i> )	78
{ SOLO ( <i>Baritone</i> )	82
8.—AIR ( <i>Tenor</i> )	90
{ RECIT. ( <i>Baritone</i> )	98
9. { DUET ( <i>Soprano and Tenor</i> )	99
10.—CHORUS	105
11.—SOLO ( <i>Baritone</i> )	120
12.—RECIT. ( <i>Tenor</i> )	127
{ CHORUS ( <i>Male voices</i> )	132
13. { CHORUS OF ELVES	139
14.—FINALE ( <i>Solo, Tenor, and Chorus</i> )	142

# The Rose Maiden.

## Cantata.

### Nº 1. Introduction.

Allegretto, ma non troppo. (♩ = 112)

Piano.

Fl.

Cor.

*f*

*p*

Detailed description: This system shows the beginning of the introduction. The piano part is in the lower register, starting with a forte (*f*) dynamic and a crescendo leading to a piano (*p*) dynamic. The flute part (Fl.) enters with a melodic line. The cor part (Cor.) is indicated but has no notes. The time signature is 2/4.

Detailed description: This system continues the piano accompaniment. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line. The dynamics remain piano (*p*).

Viol.

Detailed description: This system introduces the violin part (Viol.) with a melodic line. The piano accompaniment continues with the same rhythmic texture. The dynamics are still piano (*p*).

*p*

Detailed description: This system continues the piano accompaniment. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The dynamic is piano (*p*).

Fl.

*mf*

Detailed description: This system continues the piano accompaniment. The flute part (Fl.) re-enters with a melodic line. The piano accompaniment continues. The dynamic is mezzo-forte (*mf*).

Viol. Fl.

The first system of the score features a Violin part in the upper staff and a Flute part in the lower staff. The Violin part begins with a series of sixteenth-note chords, followed by a melodic line with a fermata. The Flute part consists of a rhythmic accompaniment of eighth-note chords.

Viol. *cresc.*

The second system continues the Violin part, which now includes a *cresc.* (crescendo) marking. The accompaniment continues with eighth-note chords.

*p*

The third system shows the Piano accompaniment. It features a complex texture with many chords and moving lines in both hands. A *p* (piano) dynamic marking is present.

The fourth system continues the Piano accompaniment with dense chordal textures and moving lines.

*a tempo.* Clar. *mf*

The fifth system introduces the Clarinet part in the upper staff. The Piano part includes markings for *dim.* (diminuendo), *rit.* (ritardando), and *a tempo.* The Clarinet part begins with a melodic line marked *mf* (mezzo-forte).

*cresc.*

The sixth system continues the Piano accompaniment, featuring a *cresc.* (crescendo) marking.

*mf*

The seventh system continues the Piano accompaniment with a *mf* (mezzo-forte) dynamic marking.

Piano accompaniment system 1. Treble and bass staves. The music features a complex rhythmic pattern with many beamed notes. A *cresc.* marking is present in the right hand.

Piano accompaniment system 2. Treble and bass staves. Includes an *Ob.* (Oboe) part with a *B* dynamic marking. The piano part has a *p* marking.

Piano accompaniment system 3. Treble and bass staves. Includes *A A A* markings above the treble staff. A *dim.* (diminuendo) marking is present in the right hand.

Piano accompaniment system 4. Treble and bass staves. Includes *Fl.* (Flute) and *Viol.* (Violin) parts. The piano part has *rit.*, *a tempo*, *pp*, and *dol.* markings.

Piano accompaniment system 5. Treble and bass staves. A *rall.* (rallentando) marking is present in the right hand.

Piano accompaniment system 6. Treble and bass staves. Includes *Ob.* (Oboe) and *Clar.* (Clarinet) parts. The piano part has *p a tempo* and *pp* markings.

Piano accompaniment system 7. Treble and bass staves. The piano part has a *ppp* marking. The system concludes with a double bar line and a fermata.

# Nº 2. Chorus.—“Green vale and vine-clad mountain.”

Poco Andante. (♩ = 69.)

Clar.

Piano.

*p legato.*

SOPRANOS.

Green vale and vine-clad

ALTOS.

TENORS.

Green vale and vine-clad

BASSES.

Chorus.

moun - tain, Lie lock'd in snow - -y  
 moun - tain, Lie lock'd in snow - -y  
 moun - tain, Lie lock'd in snow - -y  
 Green

sleep. Green vale and vine - clad moun - - - - Green  
 sleep. Green vale and vine - clad moun - - - - Green  
 vale and vine - clad moun - - - - tain, and  
 cresc. cresc. cresc. cresc.

vale and vine - clad moun - - tain, lie lock'd in  
 tain, lie lock'd, lie lock'd in  
 moun - tain, lie lock'd, lie lock'd in  
 vine - - clad moun - - tain, lie lock'd in  
 cresc. dim. dim. dim. dim.

snow - y sleep. *mf* No

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

snow - y sleep. *p* No

snow - y sleep. *p* No

*A* Vln. *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

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

All the world doth

*cresc.*

weep, and  
 weep, all  
 weep, and  
 weep, and

*dim.*  
*dim.*  
*dim.*  
*dim.*

all the world doth  
the world doth  
all the world doth

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "all the world doth", "the world doth", and "all the world doth". The piano accompaniment features a flowing eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

weep, doth weep,  
weep, doth weep,  
weep, doth weep,  
weep, doth weep,

The second system continues the vocal and piano parts. The lyrics are: "weep, doth weep,", "weep, doth weep,", "weep, doth weep,", and "weep, doth weep,". The piano accompaniment includes dynamic markings such as *dim.* and *p*. The piano part features a melodic line with slurs and a bass line with chords.

doth weep.  
doth weep.  
doth weep.  
doth weep.

Still do great clouds of

The third system concludes the vocal and piano parts. The lyrics are: "doth weep.", "doth weep.", "doth weep.", and "doth weep.". The piano accompaniment includes dynamic markings such as *pp* and *p*. The system ends with a section marked **B**. The piano part features a melodic line with slurs and a bass line with chords.

Still do great clouds of  
 Still do great clouds of dark- - -ness  
 dark- - -ness, Float o'er the

*mf*  
*p*

Still do great clouds of dark- - - -ness  
 dark- - -ness Float o'er the si- -lent  
 Float o'er the si- -lent land, the  
 si - lent land, float o'er the

*mf* *cresc.*  
*cresc.* *cresc.*  
*cresc.*  
*cresc.*

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

*dim.*  
*dim.*  
*dim.*  
*dim.*

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

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,

*cresc.*

*ff*  
 Like forms of phan - tom gi - - - -  
*ff*  
 Like forms of phan - tom gi - - - -  
*ff*  
 Like forms of phan - tom gi - - - -  
*ff*  
 Like forms of phan - tom gi - - - -

*ff*  
 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*

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

*fp*

*cresc.*

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

*cresc.*

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

*cresc.*

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

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

*ff cresc.*

*Ad.*

\*

*sempre f*

ants, That wan - der hand in

*sempre f*

ants, That wan - der hand in

*sempre f*

ants, That wan - der hand in

*sempre f*

ants, That wan - der hand in

*fp*

*f*

*cresc.*

hand, That wan - der hand in

*cresc.*

hand, That wan - der hand in

*cresc.*

hand, That wan - der hand in

*cresc.*

hand, That wan - der hand in

*cresc.*





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

Wind.  
*p* Viol.

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

**C**  
*pp*

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

*p*  
*legato.*

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

*pp*  
*pp*

dark - ness  
 dark - ness float o'er the si - lent  
 sing - ing, And all the world doth  
 lark is sky - ward sing - ing, And

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: "si - - - - - lent", "the si - - - - - lent", "all the world doth", and "world doth". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

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

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: "land. And all", "land. And all", "weep. And all", and "weep. And all". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *p* is present.

doth weep.  
 doth weep.  
 doth weep.  
 doth weep.

*pp* *sempre dim.*

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: "doth weep.", "doth weep.", "doth weep.", and "doth weep.". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamic markings of *pp* and *sempre dim.* are present.

**D** *p*  
Green

*p*  
Green

**D Clar.** *p*

vale and vine-clad moun - tain,

vale and vine-clad moun - tain,

lie lock'd in snow - y

lie lock'd in snow - y

lie lock'd in snow - y

*p*  
No

Detailed description of the musical score: The score is for page 19 and consists of several systems. The first system shows a vocal line with the word 'Green' and a piano accompaniment. The second system continues the vocal line with 'vale and vine-clad moun - tain,' and includes a clarinet part labeled 'D Clar.' with a piano dynamic. The third system repeats the vocal line. The fourth system continues the vocal line with 'lie lock'd in snow - y' and includes a piano accompaniment. The fifth system repeats the vocal line. The sixth system continues the vocal line with 'lie lock'd in snow - y' and includes a piano accompaniment. The seventh system repeats the vocal line. The eighth system continues the vocal line with 'No' and includes a piano accompaniment. The score is written in a key signature of one flat and a common time signature.

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

lark is sky-ward sing - - - ing, And  
 ing, And all, and  
 sing - ing, And all, and  
 sky - - ward sing - - - ing, And

*dim.*  
 all *dim.* the world doth weep,  
 all *dim.* the world doth weep,  
 all *dim.* the world doth weep,  
 all the world doth weep,  
 Clar.  
*dim.* *p*

doth weep, doth weep,  
doth weep, doth weep,  
doth weep, doth weep,  
doth weep, doth weep,  
Fl. *dim.* *pp*

*pp* all the world doth weep.  
*pp* all the world doth weep.  
*pp* all the world doth weep.  
*pp* all the world doth weep.  
*pp*

*rit.*  
*rit.*  
*rit.*  
*rit.*  
*pp*

No 3. { **Recit. (TENOR.)**—“And through Earth’s bridal chamber.”  
**Duet. (SOP. & BAR.)**—“The Rose of Love.”

Moderato. (♩ = 92)

Piano.

*pp*

Oboe *p* *espress.*

RECIT. TENOR.

And thro' Earth's bridal cham-ber, A

whis-per murmurs by—

*pp* Clar.

RECIT. SOPRANO.

Oh! hear, thou King of beau-ty, The sad-ness of my sigh! Tho' Summer

*cresc.*



comes in glo - ry, In Win - ter must I pine, In Win - ter must I

*rit.*

*mf* *rit.*

*pinc.*

*p a tempo*

*cresc.*

Whose soul is fill'd with long - ing, with

*cresc.*

*dim.*

long - ing, For great - er bliss than thine, than thine! \_\_\_\_\_

*dim.* *p*

*cresc.*

*Ad.* \*

## RECIT. BARITONE.

*f*

Nay, why should all my glad-ness For thee a -

*Allegro.*

lone be pain? 'Tis to make red the Ros-es, That Spring will

*rit.*

bloom a - gain.

*Allegro con brio.* (♩ = 160.)

*p* *cresc.*

*f* *p* Clar.

*Adagio.*

*rall.* *p*

Andantino. (♩ = 114.)

*p legato.*

The first system shows the piano introduction in G major, 6/8 time. The right hand features a flowing eighth-note melody, while the left hand provides a steady accompaniment of eighth notes.

SOPRANO. *p*

But hear me!

The second system begins the vocal entry. The soprano line starts with the lyrics "But hear me!". The piano accompaniment continues with the same eighth-note pattern.

*p*

The

The third system continues the vocal line with the word "The". The piano accompaniment remains consistent.

Rose by God in E - den, First plant - ed from a - bove, — And

The fourth system contains the lyrics "Rose by God in Eden, First plant - ed from a - bove, — And". The piano accompaniment features a more active eighth-note melody in the right hand.

ne'er from Earth de - part - ed, That heavn - ly Rose is Love! —

The fifth system contains the lyrics "ne'er from Earth de - part - ed, That heavn - ly Rose is Love! —". The piano accompaniment continues with the eighth-note pattern.

*mf*

That heav'n - ly Rose is Love! —

*mf* *cresc.*

*rit.*

That heav'n - ly Rose is Love! — My

*cresc.*

*rit.*

**A** *p a tempo.*

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

*p a tempo.*

∞. \* ∞. \* ∞. \*

**BARITONE.**

all the world to find — it, — That per - fect Rose of Love! — But

∞. \* ∞. \*

hast\_ thou then for - got - ten, Thou, who a Rose art

Oboe.

born, That 'tis the fair - est Ros - - es, That

Rc.

have\_ the sharp - est thorn? That fount\_ thou fain wouldst

Rc.

drink of Neer pure\_ on Earth ap - pears, Whose

Rc.

sweet - ness must\_ be min - gled With bit - ter - ness of

Rc.

tears; Whose sweet - ness must\_ be min - gled With

Rc.

SOPRANO.

bit - ter - ness of tears. *rit.* Yet *p*

give me of those wa - - ters, I thirst, I burn to *a tempo*

Viol. *pp* *a tempo*

Cel. \* Cel. \*

prove The sweet - ness that is min - - gled With

Cel. \*

bit - ter - ness of Love. *Bp* My heart will break with *p*

Cel. \* Cel. \* Cel. \*

long - - ing, Oh! let me live and rove Thro' *cresc.*

Cel. \* Cel. \* Cel. \*

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

Cel. \* *rit.*

*a tempo* *p*  
 Love, ——— That per - fect Rose of Love, ——— That  
 BARITONE. *p*  
 That per - fect Rose of

*p* *a tempo*  
 Ped. \* Ped. \*

*cresc.*  
 per - fect Rose of Love; ——— Through all the world to  
*cresc.*  
 Love, ——— That per - fect Rose of Love, That per - fect

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

find — it, That per - fect Rose\_ of Love,  
*rit.* *a tempo*  
*rit.* *a tempo* *p*  
 Rose, that per - fect Rose of Love, That

*rit.* *pa tempo*

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*  
*And.*

*Allegro con fuoco.* (♩ = 168.)  
*f*

\*



*sempre f*

RECIT. BARITONE.

*f* Lose, then, the peace for ev - er That Love may nev - er know; *rall.* *a tempo*

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

*p* Be thine a life of *cresc.*

*p* *poco cresc.*

*C b2*

sor - row, Since thou wilt have it so. *ff*

*sempre ff*

*ad.* *attacca.*

Vivace. (♩ = 160.)

BARITONE.

*p*

Soon as the mountain - sum - mits Are gold - en in the west, The

*sempre stacc.*

SOPR.

Rose of dawn shall kiss thee And wake thee to thy quest. — Soon,

soon ye\_ moun - tain - 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, —

**D** *p*

Haste Rose of dawn, to\_ kiss me, And wake me\_ to my\_ quest,

*p*

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 to\_ kiss me, And wake me\_ to my\_ quest,

*f*

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

*mf*

and wake, and wake me\_ to my

quest, and wake, and wake thee to thy

quest. Haste, Rose of dawn,  
quest. The Rose of dawn,

*f*

Haste, Rose of dawn, haste,  
The Rose of dawn, The

haste, To wake, to wake me to my quest.  
Rose of dawn shall wake, shall wake thee to thy quest.

*f* *ff*

*Ad.* \*

No 4. { Recit. (TENOR.) — "So spake the Spring."  
 Chorus. — "A maid more beautiful."  
 Solo. (SOPRANO.) — "Bloom on, bloom on."

Moderato. (♩ = 84.)  
 RECIT. TENOR.

Voice. *p* So spake the Spring, and as he spake,  
 Wind. *p*  
 Piano. *p*

Touch'd with his breath, her bending head. And ere the dawn be-gan to  
*cresc.*

break, And ere the dawn be-gan to break, Her soul in  
*cresc.*

Andante con moto.  
 si - lence, in si - lence fled.  
 SOPRANO.  
 ALTO. (4 VOICES ONLY.) *p*  
 TENOR. (4 VOICES ONLY.) *p*  
 BASS. (4 VOICES ONLY.) *p*

Andante con moto. (♩ = 52.)  
 Hr. *p*

(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

*p*  
 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

Oboi.  
*p*

Fag.

*mf*  
 Hold - ing a rose - bud in her hand; - Fair as an an - gels  
 Hold - ing a rose - bud in her hand; - Fair as an an - gels  
 lay, - Hold - ing a rose - bud in her hand, Hold - ing a  
 lay, - Hold - ing a rose - bud in her hand, Hold - ing a

Ob.  
*mf*  
 Fag.

*p*  
 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;

*mf* *pp*  
 Fair as an an - gels self - she lay, Hold - ing a rose - bud, - a rose -  
 Fair as an an - gels self - she lay, Hold - ing a rose - bud, - a rose -  
 Fair as an an - gels self - she lay, Hold - ing a rose - bud, - a rose -  
 Fair as an an - gels self - she lay, Hold - ing a rose - bud, - a rose -

*pp*

*cresc. f. dim. p*  
 bud, Hold - ing a rose - bud in her hand, in her hand,  
*cresc. f. dim. p*  
 bud, Hold - ing a rose - bud in her hand, in her hand,  
*cresc. f. dim. p*  
 bud, Hold - ing a rose - bud in her hand, in her hand,  
*cresc. f. dim. p*  
 bud, Hold - ing a rose - bud in her hand, in her hand,

*pp* **A** *TUTTI. p*  
 in her hand. The rose-red mist  
*pp* *TUTTI. p* The rose-red mist  
*pp* *TUTTI. p* The rose-red mist  
*pp* *TUTTI. p* The rose-red mist  
 in her hand. The rose-red mist

*cresc. f. dim. p*  
 of morn-ing broke O'er the grey vale, and she a -  
*cresc. f. dim. p*  
 of morn-ing broke O'er the grey vale, and she a -  
*cresc. f. dim. p*  
 of morn-ing broke O'er the grey vale, and she a -  
*cresc. f. dim. p*  
 of morn-ing broke O'er the grey vale, and she a -



Più vivo.

woke. *p*

woke. *p*

woke. *p*

woke. *p*

Più vivo. (♩ = 88)

*p* Harp

*rit.* **Soprano Solo.** *p*

Bloom

*rit. dim.*

## Allegretto grazioso. (♩ = 72)

*espress.*

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

fore; — For un - to you, my Ros - es, Re -

turn I nev - er - more. — I go the Rose to

*cresc.*

gath - er Whose fra - grance fills the skies; — That

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

Oboe *mf*

*p*

Nor dies when Sum - mer dies.

*p* **B**

Bloom on, bloom on, my Ros - es, More

*v* Clar.

bright - ly than be - fore; For un - to you, my

*poco cresc.*

Ros - es Re - turn I nev - er - more, re -

*poco cresc.*

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

*f*

*dim.*

re - turn I nev - er -

more.

*p*

Cello

Oboi

*mf*

*dim.*

*mf* C

Bloom on, my Ros - es, bloom on, my

*p*

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

*cresc.*

more.

Fl.

*p*

Bloom on, bloom

Clar. Oboi. Clar. Oboi.

*cresc.* *mf* *p*

on, bloom on, bloom on, bloom

*cresc.*

**D** *espress.*

on, bloom on, my Ro - ses, More bright - ly than be -

Viol. *tr*

*p* *espress.*

fore; For un - to you, my Ros - es, Re -

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 "fore; For un - to you, my Ros - es, Re -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

*poco cresc.*  
turn I nev - er - more, re - turn I nev - er -

*poco cresc.*

The second system continues the musical score. The vocal line has the lyrics "turn I nev - er - more, re - turn I nev - er -". The piano accompaniment includes the instruction *poco cresc.* in both the vocal and piano staves. The piano part continues with its characteristic eighth-note accompaniment and melodic lines.

more, re - turn, re -

*f*

The third system shows the vocal line with the lyrics "more, re - turn, re -". The piano accompaniment features a dynamic marking of *f* (forte) in both staves. The piano part maintains its rhythmic accompaniment while the vocal line has a more prominent melodic presence.

turn I nev - er - more. Oboi.

*colla voce*

The fourth system includes the vocal line with the lyrics "turn I nev - er - more." and the instruction *colla voce* in the piano staff. An "Oboi." part is indicated in the vocal staff. The piano accompaniment continues with its accompaniment.

Bloom on, bloom

*p*

8

Fl.

The fifth system features the vocal line with the lyrics "Bloom on, bloom". The piano accompaniment includes a dynamic marking of *p* (piano) and a section marked with a fermata and the number "8". A "Fl." (Flute) part is indicated in the piano staff.

on, bloom

8

8

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with the word "on," followed by a measure of rest, and then "bloom". The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the first two notes of the right hand in the first measure.

on, bloom on, bloom on, bloom

8

8

*cresc.*

*cresc.*

Detailed description: This system contains the next two staves. The vocal line continues with "on, bloom on, bloom on, bloom". The piano accompaniment maintains the eighth-note bass line. The right hand features a melodic line with a crescendo marking (*cresc.*) above the final two measures.

on, bloom on,

*dim.*

*dim.*

*p.*

Detailed description: This system contains the third and fourth staves. The vocal line has "on, bloom on," followed by a long note. The piano accompaniment continues with the eighth-note bass line. A decrescendo marking (*dim.*) is placed above the vocal line and below the piano accompaniment. A piano (*p.*) dynamic marking is at the end of the system.

bloom on.

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

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

*p.*

Detailed description: This system contains the fifth and sixth staves. The vocal line has "bloom on." followed by a long note. The piano accompaniment features a decrescendo (*rit.*) and then returns to the original tempo (*a tempo*). Dynamics include *pp.* (pianissimo) and *p.* (piano).

*pp*

Detailed description: This system contains the seventh and eighth staves. The piano accompaniment continues with the eighth-note bass line and chords. A decrescendo (*rit.*) is indicated by a wavy line, leading to a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line and repeat signs.

# No 5. Chorus. — "Mid the waving Rose-trees."

Con moto. (♩ = 108.)

Viol. *p*

Piano. *legato*

SOPRANOS.

'Mid the wav - ing Rose - trees,

ALTOS.

'Mid the wav - ing Rose - trees,

TENORS.

'Mid the wav - ing Rose - trees,

BASSES.

'Mid the wav - ing Rose - trees,

*p* *sempre legato*



By their breath ca - ress'd,

By their breath ca - ress'd,

By their breath ca - ress'd,

By their breath ca - ress'd,

Waits the gard' - ner's daugh - - ter,

Waits the gard' - ner's daugh - ter,

Waits the gard' - ner's daugh - ter,

Waits the gard' - ner's daugh - ter,

Him she loves, she loves the

Him she loves, she loves the

Him she loves, she loves the

Him she loves, she loves the

best.

best.

best.

best.

*p*

This system contains four vocal staves, each starting with the word "best." followed by a whole rest. Below them is a piano accompaniment consisting of a treble and bass clef staff. The piano part features a melodic line in the treble clef with eighth-note patterns and chords in the bass clef.

**A**

*p*

For the sun is sink - ing

For the sun is sink - ing

For the sun is

For the sun is

**A**

*p*

This system contains four vocal staves and a piano accompaniment. The first two vocal staves have the lyrics "For the sun is sink - ing". The third and fourth vocal staves have the lyrics "For the sun is". The piano accompaniment is marked with a forte dynamic *f* and features a melodic line in the treble clef with eighth-note patterns and chords in the bass clef.

Night - ward in the west,

Night - ward in the west,

sink - ing in the west,

sink - ing in the west,

This system contains four vocal staves and a piano accompaniment. The first two vocal staves have the lyrics "Night - ward in the west,". The third and fourth vocal staves have the lyrics "sink - ing in the west,". The piano accompaniment is marked with a forte dynamic *f* and features a melodic line in the treble clef with eighth-note patterns and chords in the bass clef.

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

*mf*  
And the bells of e - ven,  
Call the world to rest.  
Call the world to rest.  
eve, the bells of e - ven,

*cresc.* *f*  
And the bells of e - ven Call the  
the bells of e - ven Call the  
And the bells of e - ven Call the  
the bells of e - ven Call the

world to rest.

world to rest.

world to rest.

world to rest.

*p*

world to rest.

*p*

**B** *p* 'Mid the wav - ing

*p* 'Mid the wav - - ing Rose - - -

*p* 'Mid the

*p* 'Mid the wav - ing

**B** *p* Trgl.

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 -

The first system consists of four vocal staves and a piano accompaniment. The piano part features a continuous eighth-note arpeggiated pattern in the right hand and a steady bass line in the left hand.

ress'd, Waits the gard' - ner's  
 ress'd, Waits the gard' - ner's  
 ress'd, Waits the gard' - ner's  
 ress'd, Waits the gard' - ner's

The second system continues with four vocal staves and piano accompaniment. The piano part includes a *cresc.* marking and features a more active eighth-note arpeggiated pattern in the right hand.

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

The third system consists of four vocal staves and piano accompaniment. The piano part includes a *p* (piano) marking and features a continuous eighth-note arpeggiated pattern in the right hand.

best; *mf* Waits the gard' - ner's  
 best; *mf* Waits the gard' - ner's  
 best; *mf* Waits the gard' - ner's  
 best; *mf* Waits the gard' - ner's

*mf*

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

*pp*

best. *p* But, a - las! thou  
 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 nev - er

For his voice, who nev - er

For his voice, who nev - er

For his voice, who nev - er

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

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

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

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

Violins. *p*

*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

*cresc.*

he made, the vows he made thee,

*cresc.*

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

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

ears, And the vows he made

*cresc.*

Now an - oth - er hears.

Now an - oth - er hears. *dim.*

Now an - oth - er hears: The love he

An - oth - er hears.

*dim.*



*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*

*cresc.*  
 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 -

*cresc.*

*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*

made thee, Now another

made thee, Now another

thee, Now another

made thee, Now another

dim. p

dim. p

dim. p

dim. p

dim. p

hears.

hears.

hears.

hears.

C

Cello. *espress.*

p

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

*pp* Viol. *legato*.  
 Triangle.

By their breath ca - res's'd,  
 By their breath ca - res's'd,  
 Rose - trees, 'mid the Rose - trees,  
 the wav - ing Rose - trees,

*cresc.*  
 Waits the gard' - ner's daugh - ter  
*cresc.* Waits the gard' - ner's daugh - ter  
*cresc.* Waits the gard' - ner's daugh - ter  
*cresc.* Waits the gard' - ner's daugh - ter

*p*  
Him she loves the best;  
Him she loves the best;  
Him she loves the best;  
Him she loves the best;

*mf*  
Waits the gard - 'ner's daugh -  
Waits the gard - 'ner's daugh -  
Waits the gard - 'ner's daugh - ter  
Waits the gard - 'ner'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

*p*

*p*

*p*

*p*

*p*

*p*

sun is sink - ing

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,

*cresc.*  
 And the bells of e - ven Call the  
 And the bells of e - ven Call the  
 And the bells of e - ven Call the  
 And the bells of e - ven Call the

*cresc.*

*dim.*  
 world, the world to  
 world, the world to  
 world, the world to  
 world, the world to

*dim.*

**D**  
 rest, the world to rest,  
 rest, the world to rest,  
 rest, the world to rest,  
 rest, the world to rest,

**D**  
*pp.* Triangle.

*dim.*  
 the world to rest,  
 the world to rest,  
 the world to rest,  
 the world to rest,

*dim.* *p.*

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

*pp* *dim.*

*ppp* *Ca.*  
 world to rest.  
 world to rest.  
 world to rest.  
 world to rest.

*pp*



No 6. { **Recit. (SOP.) & Scena (CONTR.)** - "Ask of yon ruined castle."  
**Recit. (TEN.) & Chorus.** - "O earth-born sorrow."

Quasi presto. ( $\text{♩} = 92.$ )

Piano.

Viol.

*f*

*cresc.*

RECIT. SOPRANO.

God greet thee,

*fp*

fair - est maid - en, God greet thee, sis - ter mine.

*rit.*

*a tempo*

*f*

*rit.*

*cresc.*



*p a tempo*

Why are thy eyes — cast down - ward?

*cresc.*

Why are thy eyes — cast down - ward?

RECIT.

Nor smile, — nor smile those lips of

*rit.*

thine?

*a tempo*

*cresc.*

*ff*

Rev. \*

Rev. \*

*dim.*

*p*

**Scena. CONTRALTO.**

Lento. (♩ = 69)

Ask of you ru - in'd cas - tle\_ Ask of you with - er'd tree, -

Viol.

*pp*

*cresc.*

*dim.*

Ask of you dy - ing blos - som, And they\_ will speak of

*f*

*p*

Allegretto, ma non troppo. (♩ = 112)

me! Clar. *espress.*

*p* *dim.* *pp*

Wel - come!

*p*

wel - come, See, my love, how

*mf* *p* Fl. Viol.

crown'd with bright - ness Is our bed of bridal

Fl. Viol.

white - ness!

*pp*

Brid-al wreaths they scat-ter o'er us, Brid-al gar-lands strew be-fore us.

*pp*

*Allegro di molto. (♩=126)*

In the moon-beams fair and

*fp*

fine\_ Hear'st thou not, thou soul of mine How from heav'n-ward borne a-

*RECIT. più lento.*

long, Brid-al chimes a-round us throug, Fill-ing us with song, with

*p*

*Andante cantabile. (♩=88)*

song?

*Violin Solo.*

*p Cor.*

dim.

*p* *espress.*

Yet chime they so sad-ly, So harsh-ly they

*p*

ring Oh! say, my be-lov-ed, What song do they sing? Yet

chime they so sad-ly, So harsh-ly they ring— Oh! say, my be-

*mf*

lov-ed, what song do they sing? Hold me hard to thy bo-som, What

*cresc.*

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 makes it so cold? What form does my vi - sion In

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

*dim.*  
 vi - sion In ter - ror be - hold, In ter - ror be - hold!

*mf* **B**  
 It grasps me, it

*p*

rends me From thee, my soul's breath; It

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

*p agitato.*  
 breath; It grasps me, it rends me From thee, my soul's

*p agitato.*

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

*p agitato.*

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

*p agitato.*

*ten.* *cresc.*

breath; It grasps me, it rends me, it rends me From

*colla voce.* *cresc.*

*f* *C*

thee, — from thee, — my — soul's breath. ————— Viol.

*f* *p*

*accel.*



Lento. (♩ = 69.)

RECIT. TENOR.

A - las! The hand is

thine, O Love, that ere they blossom, Gives ros - es un - to

death!

Timp.

L'istesso tempo, ma con moto.

'Cello.

pp

espress.

SOPRANO.

*pp*

ALTO.

*pp*

TENOR.

*pp*

BASS.

*pp*

O earth-born sor - row,  
 O earth-born sor - row,  
 O earth-born sor - row,  
 O earth-born sor - row,

*pp*

That is not ours, Who dwell in the peace Of the  
 That is not ours, Who dwell in the peace Of the  
 That is not ours, Who dwell in the peace Of the  
 That is not ours, Who dwell in the peace Of the

land of flow'r's. O earth - born *cresc.*  
 land of flow'r's. O earth - born *cresc.*  
 land of flow'r's. O earth - born *cresc.*  
 land of flow'r's. O earth - born

*cresc.*

sor - row, That is not ours, Who  
 sor - row, That is not ours, Who  
 sor - row, That is not ours, Who  
 sor - row, That is not ours, Who

dwell in the peace Of the land of  
 dwell in the peace Of the land of  
 dwell in the peace Of the land of  
 dwell in the peace Of the land of

*dim.*

flow'rs. Like the  
 flow'rs. Like the  
 flow'rs. Like the  
 flow'rs. Like the

*mf*

buds, the buds of Spring, Like the sum - mer  
 buds, the buds of Spring, Like the sum - mer  
 buds, the buds of Spring, Like the sum - mer  
 buds, the buds of Spring, Like the sum - mer

*marc. il tema.*

♩. \* ♩. \* ♩. \*

grass, Like the au - tumn leaves  
 grass, Like the au - tumn leaves  
 grass, Like the au - tumn leaves  
 grass, Like the au - tumn leaves

♩. \* ♩. \* ♩. \*

That in Win - ter pass, Like the  
 That in Win - ter pass, Like the  
 That in Win - ter pass, Like the  
 That in Win - ter pass, Like the

♩. \* ♩. \* ♩. \*

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

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "au - tumn leaves That in Win - ter pass; So". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present. The key signature has three sharps (F#, C#, G#).

fad - eth, so fad - eth a - way Man's fra - grant

fad - eth, so fad - eth a - way Man's fra - grant

fad - eth, so fad - eth a - way Man's fra - grant

fad - eth, so fad - eth a - way Man's fra - grant

The second system continues the vocal and piano parts. The lyrics are: "fad - eth, so fad - eth a - way Man's fra - grant". A dynamic marking of *F* (forte) is present. The piano accompaniment includes a section marked with a circled '8' and a repeat sign. There are also markings for *p* (piano) and *Q* (crescendo).

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

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

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

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

The third system continues the vocal and piano parts. The lyrics are: "May - So com - eth, so com - eth night Ere he". The piano accompaniment features a rhythmic pattern of eighth notes. There are markings for *Q* (crescendo) and asterisks indicating specific musical points.

grasps, he grasps the day, So com - eth

grasps, he grasps the day, So com - eth

grasps, he grasps the day, So com - eth

grasps, he grasps the day, So com - eth

night *dim.* Ere he grasps the day, Ere he *p*

night *dim.* Ere he grasps the day, Ere he *p*

night *dim.* Ere he grasps the day, Ere he *p*

night Ere he grasps the day, Ere he

grasps the day, So com - eth *pp*

grasps the day, So com - eth *pp*

grasps the day, So com - eth

grasps the day, *G* *espress.* *p*

night,

night,

*pp*

So com - eth night,

*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*

*sempre rall. al fine.*

*Red.*

\*

No 7. Trio. (SOP. CON. & BAR) "Hast thou wandered"?

Molto vivace. (♩ = 80)

Piano.

SOPRANO. *p*

Hast thou wan - der'd in the

for - est, In it's depths\_ so green\_ and still?\_ Hast thou



list - en'd to the mu sic Of the leaf and of the

**SOPRANO.** *mf*  
rill? When the

**CONTRALTO.** *mf*  
Hast thou wan - der'd in the for - est,

**BARITONE.** *mf*  
Hast thou wan - der'd in the for - est,

sun's first glad - ness shines?

And the pur - ple light of

And the pur - ple light of

Sets a - glow the tow'r - ing pines,  
 morn - ing, *mf* Sets a -  
 morn - ing,

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

*p* pines? Hast thou wan - der'd, *pp* Hast thou  
*p* pines? Hast thou wan - der'd, *pp* Hast thou  
*p* pines? Hast thou wan - der'd, *pp* Hast thou

Oboe. *p*

**A**

wan - - - - - der'd?

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

wan - - - - - der'd?

This system contains the first three staves of music. The top staff is the vocal line with the lyrics 'wan - - - - - der'd?'. The middle staff is a second vocal line with the lyrics 'wan - - - - - der'd? Hast thou'. The bottom staff is the piano accompaniment. A dynamic marking of *p* (piano) is present in the second vocal staff. A section marker 'A' is placed above the first measure of the piano accompaniment.

*p* Hast thou wan - - - - - der'd, hast thou wan - - - - - der'd in — the

wan - - - - - der'd in the for - - - - -

Hast thou wan - - - - - der'd in — the

This system contains the next three staves of music. The top staff has the lyrics 'Hast thou wan - - - - - der'd, hast thou wan - - - - - der'd in — the'. The middle staff has the lyrics 'wan - - - - - der'd in the for - - - - -'. The bottom staff has the lyrics 'Hast thou wan - - - - - der'd in — the'. A dynamic marking of *p* is present in the top and middle staves. The piano accompaniment continues with a steady eighth-note pattern.

for - - - - - est, In its depths, — in its

est, in its depths, — in its

for - - - - - est, In its depths, in its

This system contains the final three staves of music. The top staff has the lyrics 'for - - - - - est, In its depths, — in its'. The middle staff has the lyrics 'est, in its depths, — in its'. The bottom staff has the lyrics 'for - - - - - est, In its depths, in its'. The piano accompaniment continues with the same eighth-note pattern.

*cresc.* *rit.*

depths \_\_\_\_\_ so green and

*cresc.* *rit.*

depths so green, so green and

*cresc.* *rit.*

depths so green, so green \_\_\_\_\_ and

*a tempo.*

still? \_\_\_\_\_

still? \_\_\_\_\_

still? \_\_\_\_\_

*a tempo.* *p* Vl. Fl. Vl.

Ob. Fl.

BARITONE. *mf*

If thou

hast a - right be - hold - en, All the glo - ry of — the

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

In — the  
 In the shad - ow, the  
 won - drous har - mo - nies: In — the

shad - - ow of the for - est,  
 shad - - ow of the for - est,  
 shad - ow of the for - - est,

**B**  
 Shall thy bit - - - ter long - ing  
 Shall thy bit - - - ter long - ing  
 Shall thy bit - - - ter long - ing

cease; And thy heart shall  
 cease; *espress.*  
 cease; And thy heart shall

weep *espress.* no long - er, And thy

And thy heart shall weep no

weep no long - er, And thy

spir - it shall have peace.

long - er, no long - er.

spir - it shall have peace.

*p*

*p* Hast thou wan - der'd? *pp* hast thou wan -

*p* Hast thou wan - der'd? *pp* hast thou wan -

*p* Hast thou wan - der'd? *pp* hast thou wan -

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

*dim.*

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

*p*

wan - der'd, hast thou wan - der'd in the for - est,  
 in the for - est, In its  
 wan - der'd in the for - est,

In its depths, in its depths *cresc.*  
 depths, in its depths so *cresc.*  
 In its depths, in its depths so *cresc.*



*a tempo*

so green and still? *a tempo*

green, so green and still? *a tempo*

green, so green and still? *a tempo*

Viol.

*p a tempo*

*p*

Hast thou wan - - -

*p*

Hast thou wan - - -

*p*

Hast thou wan - - -

der'd? Hast thou

der'd? Hast thou

der'd? Hast thou

wan - - - der'd? hast thou wan - - - - - der'd? Hast thou  
 wan - - - - - der'd?  
 wan - - - - - der'd?  
*p*

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

wan - - - - - der'd? hast thou wan - - - - -  
 Hast - - - - - thou  
 Wind. *C* Viol.  
*p*

*poco cresc.* -

*poco cresc.* -

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

*poco cresc.* *p*

Hast thou wan - der'd? hast thou

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

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

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

*f* *tr*

*f* *p*

*espress. dim.*

Wind.

*pp*

Nº 8. Air. (TENOR.)\_ "The sleep of even."

Lento. (♩=66)

Piano.

*p* Hn.

Wind.

Harp.

*Ad.*

8

\*

8

8

8

*pp* Wood.

*Ad.*

\*

*cresc.*

*p*

*Ad.*

\*

Viola Solo.

*mf* *espress.*

Echo.

*pp*

*p*

Viola. *espress.*

*pp* *p*

*p*

The sleep of e - ven Folds

*pp*

field and cot; Rose - blos - som

on - ly Is sleep - ing not. From

*mf* *agitato*

out — her cham - ber She gaz - es

*p* *agitato*

still, With looks — of long - - ing

O'er field and hill; With looks of

*cresc.*

*cresc.*

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

**B**

*p*  
 knows she the— mean - ing of the dreams that were

born,— When deep\_\_\_\_\_ in the for - est She

*cresc.*

*cresc.*  
 wan - der'd, she wan - der'd at morn, at morn.

*p*

*espress.*

*espress.*

**C**

*p*  
 That the

kiss of an an - gel Had

*p* Harp.

8

8

ℳ. \*

come to re - move The

8

8

ℳ. \* ℳ. \* ℳ. \*

veil from her spir - it, And

8

8

ℳ. \* ℳ. \*

taught it to love. And

ℳ. \* ℳ. \* ℳ. \*



*mf agitato.*

e'er, as with long - ing She looks thro' the

*agitato.*

*p*

dim, Soft si - lence of mid - night, That

*ten.*

*colla voce.*

speaks but of him, Soft si - lence of

*cresc.*

*cresc.*

mid - night, That speaks but of him. That the

**D** *con molto espress.*

*f*

kiss of an an - gel Had

come to re - move The veil from her -

spir - it, And taught it, and

taught it to love, to love;

*p*

*p*

And taught it to love,

*f* **E** *ad lib.*

And taught \_\_\_\_\_ it to

*espress.*

love, taught it to love.

*p* *dim.*

*al.* \*

*pp* Harp. *rall.* *al* *fine.* *ppp*

Nº 9. { **Recit. (BAR.)**—“Hark! beneath her window.”  
 { **Duet. (SOP. & TEN.)**—“I know a rosebud shining.”

Moderato.

RECIT. BARITONE.

**Piano.**

Hark! be-neath her win - dow Ris - es up his

voice, With the joy of spring-time Mak-ing her re - joice.

*rit.*

(♩ = 76)

*rit.*

*mf*  
*tempo*

*rull.*

Andante. (♩ = 52)

Clar. *p* Ob.

The first system of the score shows the Clarinet and Oboe parts. The Clarinet part begins with a rest followed by a series of eighth notes. The Oboe part enters with a melodic line. The piano accompaniment is indicated by a *p* dynamic marking.

The second system continues the Clarinet and Oboe parts. The piano accompaniment consists of a steady eighth-note pattern in the bass clef.

## The Forester. TENOR.

*p*

I know a rose-bud shin - ing More than all oth - er

The Tenor vocal part begins with the lyrics "I know a rose-bud shin - ing More than all oth - er". The piano accompaniment is marked *p* and features a consistent eighth-note accompaniment.

*cresc.*

ros es shine; Ah! how I long to reach it, How fain would I be-

The Tenor vocal part continues with the lyrics "ros es shine; Ah! how I long to reach it, How fain would I be-". The piano accompaniment is marked *cresc.* and continues with the eighth-note accompaniment.

seech it, — To be — for ev - er mine! —

Ob. Fl.

*p*

The Tenor vocal part concludes with the lyrics "seech it, — To be — for ev - er mine! —". The piano accompaniment is marked *p*. The system also includes parts for Oboe and Flute.

*p*  
But when I seek to

*cresc.* *A f*  
tell it, But when I seek to tell it How fair I hold it,

*f* *p agitato.*  
and how dear, How fair I hold it, and how dear, So doth its beau - ty

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

*cresc.*

*p*  
fear, — I can - not speak for fear. —

*Fl.* *p*

**B** *p espress.*

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

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 has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 'Oh!' followed by a quarter note 'let', a half note 'that', and a quarter note 'wealth'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

wealth of sweet - ness That fills that heart,

The second system continues the vocal line with a half note 'wealth', a quarter note 'of', a half note 'sweet - ness', a quarter note 'That', a half note 'fills', a quarter note 'that', and a half note 'heart'. The piano accompaniment continues with the same eighth-note pattern in the right hand.

that heart of thine, Sweet Rose - - bud,

The third system features a vocal line with a half note 'that', a quarter note 'heart', a half note 'of', a quarter note 'thine', a half note 'Sweet', a quarter note 'Rose', a quarter rest, a quarter rest, and a half note 'bud'. The piano accompaniment includes triplets in the right hand and a bass line in the left hand.

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

The fourth system has a vocal line with a half note 'fill', a quarter note 'thy', a half note 'bo - som', a quarter note 'With', a half note 'Love's', a quarter note 'own', a half note 'bud', and a quarter note 'and blos - som'. The piano accompaniment continues with triplets in the right hand.

*cresc.* And let it all, *molto cresc.* and

The fifth system begins with a vocal line marked *cresc.* with a half note 'And', a quarter note 'let', a half note 'it', and a quarter note 'all'. The piano accompaniment continues with the eighth-note pattern. The system ends with a vocal line marked *molto cresc.* with a half note 'and'. The piano accompaniment concludes with a final chord.

## Rose - blossom.

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

*p*



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

*poco cresc.* — — — — — *f*  
thine, now is thine, now is thine, who now, —  
mine, — — — — — *f* Sweet Rose - - -

*dim.* — — — — — *p*  
— — — — — who e - ven now is thine; — — — — — Who  
*dim.* — — — — — *p*  
bud, — — — — — sweet Rose - bud, be mine; — — — — — Sweet

*f* *p* Viol.

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

Clar.

*rall.* *a tempo.*

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

Rose - - bud, sweet Rose - bud, be mine.

*rall.* *a tempo.* Ob. *p*

*pp*

e - ven now, Who

Sweet Rose - - bud,

*pp*

*p*

e - ven now, who

Sweet Rose - - bud, sweet

*pp* *p*

e - ven now\_ is thine.

Rose\_ bud, be mine.

*p* *rall.*

# Nº 10. Chorus.—"Tis thy wedding morning."

Allegro. (♩ = 92)

Piano.

First system of the piano accompaniment. The right hand has a melodic line with some grace notes and slurs. The left hand plays a steady accompaniment of chords. Dynamics include *p* and *mf*.

Trum.

First system of the trumpet part. It features a melodic line with slurs and accents. The dynamic is marked *f*.

Second system of the piano accompaniment. The right hand continues the melodic line. The left hand accompaniment is consistent. The instruction *poco a poco cresc.* is written across the system.

Third system of the piano accompaniment. The right hand has a more active melodic line. The left hand accompaniment features some slurs. The dynamic is marked *ff*.

Fourth system of the piano accompaniment. The right hand has a melodic line with a slur. The left hand accompaniment has a long note in the bass. The instruction *sempre ff* is written across the system. There is a *Tr.* marking below the bass line.

Fifth system of the piano accompaniment. The right hand has a melodic line with a slur. The left hand accompaniment has a long note in the bass. There is a *\* v* marking below the bass line.

SOPRANO. *p*

ALTO. 'Tis thy wed - ding morn - ing

TENOR. 'Tis thy wed - ding morn - ing

BASS. 'Tis thy wed - ding morn - ing

Wind. 'Tis thy wed - ding morn - ing

Shin - ing in the skies; ———— Brid - al bells are ring - ing,

Shin - ing in the skies; ———— Brid - al bells are ring - ing,

Shin - ing in the skies; ———— Brid - al bells are ring - ing,

Shin - ing in the skies; ———— Brid - al bells are ring - ing,

Brid - al songs a - rise, ———— Brid - al songs a - rise,

Brid - al songs a - rise, ———— Brid - al songs a - rise,

Brid - al songs a - rise, ———— Brid - al songs a - rise,

Brid - al songs a - rise, ———— Brid - al songs a - rise,

Trump.

**B**

Op' - ning the por - tals Of thy Par - a - dise, Op' - ning the  
 Op' - ning the por - tals Of thy Par - a - dise, Op' - ning the  
 Op' - ning the por - tals of thy  
 Op' - ning the por - tals of thy

**B**

por - tals Of thy Par - a - dise, Op' - ning the por - tals  
 por - tals Of thy Par - a - dise, Op' - ning the por - tals  
 Par - a - dise, Of thy Par - a - dise.  
 Par - a - dise, Of thy Par - a - dise.

Of thy Par - a - dise, Op' - ning the por - tals  
 Of thy Par - a - 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 Shin - ing in the  
'Tis thy wed - ding morn - ing Shin - ing in the

**C** Wind.  
*pp*

skies; Brid - al bells are ring - ing, Brid - al songs a -  
skies; Brid - al bells are ring - ing, Brid - al songs a -

*mf*  
a -  
*mf*  
a -

rise: 'Tis thy wed - - ding morn - -

rise: 'Tis thy wed - - ding morn - -

rise: 'Tis thy wed - ding morn - ing, Shin - ing in the

rise: 'Tis thy wed - ding morn - ing, Shin - ing in the

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

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

skies, ——— Brid - al bells are ring - ing, Brid - al songs a -

skies, ——— Brid - al bells are ring - ing, Brid - al songs a -

rise, *ff* Op' - ning the por - tals Of thy Par - a -

rise, *ff* Op' - ning the por - tals Of thy Par - a -

rise, *ff* Op' - ning the por - tals Of thy Par - a -

rise, *ff* Op' - ning the por - tals Of thy Par - a -

dise, Op' - ning the por - tals, the por - tals  
 dise, Op' - ning the por - tals, the por - tals  
 dise, Op' - ning the por - tals, the por - tals  
 dise, Op' - ning the por - tals, the por - tals

Of thy Par - a - thy - dise.  
 Of thy Par - a - thy - dise.  
 Of thy Par - a - thy - dise.  
 Of thy Par - a - thy - dise.

*Dp*  
 'Tis the last fair morn -  
 'Tis the last fair morn -  
 'Tis the last fair morn -  
 'Tis the last fair morn -

*p* *D*



ing For thy maid - en, maid - en

ing For thy maid - en

ing For thy maid - en

ing For thy maid - en

eyes; 'Tis thy mar - riage morn -

eyes; 'Tis thy mar - riage morn -

eyes; — 'Tis thy mar - riage morn -

eyes; 'Tis thy mar - riage morn -

ing, Rise, sweet maid, sweet maid, a -

ing, Rise, — sweet maid, a -

ing, Rise, — sweet maid, a -

ing, Rise, sweet maid, a -

*mf*  
 rise! Rise, sweet maid, — a - rise! a - rise!  
 rise! a - rise!  
 rise!  
 rise!

*espress.*  
*mf*

*mf*  
 Rise, sweet  
 Rise, sweet maid, — a - rise! a - rise!  
 a - rise!

*mf*

maid, — a - rise! a - rise! 'Tis thy  
 a - rise! 'Tis thy  
 'Tis thy mar - riage  
 'Tis thy mar - riage

*mf*

mar - riage morn -

mar - riage morn -

morn - - ing - Rise, a - -

morn - - ing - Rise, a - -

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines in a soprano and alto register, both with the lyrics 'mar - riage morn -'. The third and fourth staves are vocal lines in a tenor and bass register, with lyrics 'morn - - ing - Rise, a - -'. The piano accompaniment is shown in the bottom two staves, featuring a right-hand part with triplets and a left-hand part with chords. Dynamics include *p* (piano).

Rise, a - - rise!

Rise, a - - rise!

rise! Rise, a - -

rise! Rise, a - -

Detailed description: This system contains the next four staves. The vocal lines continue with the lyrics 'Rise, a - - rise!', 'Rise, a - - rise!', 'rise! Rise, a - -', and 'rise! Rise, a - -'. The piano accompaniment continues with triplets in the right hand and chords in the left hand. Dynamics include *p* (piano).

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

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

rise, a - rise!

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

Detailed description: This system contains the final four staves. The vocal lines feature the lyrics 'a - rise, a - rise, a - rise!', 'a - rise, a - rise, a - rise!', 'rise, a - rise!', and 'rise, a - rise, a - rise, a - rise!'. The piano accompaniment continues with triplets in the right hand and chords in the left hand. Dynamics include *pp* (pianissimo).

**Ep**

'Tis the last fair morn - -

'Tis the last fair morn - -

*p* 'Tis the last fair morn - -

**E**

ing For thy maid - en, maid - - en

ing For thy maid - en

Rise, sweet maid, a - rise, a -

- - ing For thy maid - - en

eyes; 'Tis thy mar - riage morn - -

eyes; 'Tis thy mar - riage morn - -

rise, 'Tis thy mar - riage morn - -

eyes; 'Tis thy mar - riage morn - -

ing, Rise, sweet maid, sweet maid, a - -

ing, Rise, sweet maid, a - -

ing, Rise, sweet maid, a - -

ing, Rise, sweet maid, a - -

The piano accompaniment consists of a right-hand part with triplet eighth notes and a left-hand part with chords and single notes.

rise!

rise!

rise!

rise!

The piano accompaniment continues with triplet eighth notes in the right hand and chords in the left hand.

**F p**

'Tis thy wedding morn - ing, Shin - ing in the

'Tis thy wedding morn - ing, Shin - ing in the

'Tis thy wedding morn - ing, Shin - ing in the

'Tis thy wedding morn - ing, Shin - ing in the

**F** Viol. *p trem.*

The piano accompaniment includes a violin part with tremolos and chords, and a piano part with chords.

skies; — Bridal bells are ring - ing, Brid-al\_songs a - rise,

skies; — Bridal bells are ring - ing, Bridal songs a - rise,

skies; — Bridal bells are ring - ing, Brid-al\_songs a - rise,

skies; — Bridal bells are ring - ing, Bridal songs a - rise,

brid-al\_songs a - rise. 'Tis the last fair morn - ing

brid-al\_songs a - rise. 'Tis the last fair morn - ing

brid-al songs a - rise. Rise, a -

brid-al songs a - rise. Rise, a -

For thy maid - en eyes; — 'Tis thy mar - riage morn - ing,

For thy maid - en eyes; — 'Tis thy mar - riage morn - ing,

rise! 'Tis thy mar - riage morn - ing,

rise! 'Tis thy marriage morn - ing,

Rise, sweet maid, a - rise; 'Tis the last fair morn-ing For thy

Rise, sweet maid, a - rise; 'Tis the last fair morn-ing For thy

Rise, sweet maid, a - rise; 'Tis the last fair morn-ing For thy

Rise, sweet maid, a - rise; 'Tis the last fair morn-ing For thy

maid - en eyes; 'Tis thy marriage morn-ing, Rise, sweet

maid - en eyes; 'Tis thy marriage morn-ing, Rise, sweet

maid - en eyes; 'Tis thy marriage morn-ing, Rise, sweet

maid - en eyes; 'Tis thy marriage morn-ing, Rise, sweet

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

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

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

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

Più vivace.

*f*

rise. Rise, a - rise, rise, a -

rise. Rise, a - rise, rise, a -

rise. Rise, a - rise, rise, a -

rise. Rise, a - rise, rise, a -

Più vivace. (♩=100.)

*f*

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

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

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

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

*sempre f*

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

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

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

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



rise, a - - rise, sweet maid, a - rise, *ff*

rise, a - - rise, sweet maid, a - rise, *ff*

rise, a - - rise, sweet maid, a - rise, *ff*

rise, a - - rise, sweet maid, a - rise, *ff*

a - - - rise! *ff*

a - - - rise! *ff*

a - - - rise! *ff*

a - - - rise! *ff*

Nº 11. Solo. (BAR.) "Where gloomy pine-trees rustle."

Moderato con moto. (♩=84.)

Piano.

*p* *sf* *sf* *p*

Wind

*dim.* *mf* *espress.*

Viol.

BARITONE. *p*

Where gloom - y pine - trees

rus - - tle, And slen - der larch - es - stir, Where

The score is for a solo baritone with piano accompaniment. It begins with a tempo marking of 'Moderato con moto' and a metronome marking of 84 quarter notes per minute. The piano part features dynamic markings of piano (p), sforzando (sf), and piano (p). The baritone part includes the lyrics: 'Where gloom - y pine - trees rus - - tle, And slen - der larch - es - stir, Where'. The score is divided into systems, with the piano accompaniment on the left and the baritone vocal line on the right. There are also staves for Wind and Violin, which are partially visible at the top and middle of the page.

spread their heav - y plum - - age The ce - dar and the

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a long note on 'spread' followed by a melodic line. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

*mf* fir: There, on the for - est's mar - gin, The *p*

The second system continues the vocal line with 'fir: There, on the for - est's mar - gin, The'. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf* and *p*.

ran - ger's cot - tage stood, And look'd a - cross the

The third system continues the vocal line with 'ran - ger's cot - tage stood, And look'd a - cross the'. The piano accompaniment continues with the same rhythmic accompaniment. Dynamics include *p* and *mf*.

val - - ley Down from the dark green wood,

The fourth system continues the vocal line with 'val - - ley Down from the dark green wood,'. The piano accompaniment continues. Dynamics include *cresc.*.

down from the dark green wood. *dim.* *p* A -

The fifth system concludes the vocal line with 'down from the dark green wood.' and includes the instruction *dim.* and *p*. The piano accompaniment ends with a final chord. Woodwind entries for 'Ob.' and 'Clar.' are indicated above the piano staff. Dynamics include *dim.* and *p*.

## Allegro vivace. (♩ = 112.)

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

*p* *8. Picc.*

mad - ly The wild North - wind, — the

*mf* *8.* *mf*

wild North-wind may rush, —

*p* *mf*

**B** *p* *poco*

And scat - ter cones and branch - es, And rave thro' brake and

*p* *poco*

bush; — And scat - ter cones and branch - es, And rave thro' brake and

*f* *f*

bush, — and rave thro' brake and

bush. —

*ff* A - mong the pine-trees mad - ly The

wild North-wind may rush, — And scat - ter

*marcato*

*sempre f* cones and branch - es, And rave thro' brake and

*sempre f*

**C**

bush, And rave, and rave thro' brake and

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

*rit.*

brake and bush.

*a tempo*

*f a tempo*

Cor.

*dim.*

*p* *rall.*

Tempo I.

*p**espress.*

But tho' o'er hill and val - - - ley The

Viol.

*p*

winds of Win - ter storm, Still fast with-in that

cot - - tage Stays Sum - mer's ra - diant form; Still

*poco cresc.**poco cresc.**f.**dim.*

fast within that cot - - tage Stays Sum - mer's ra - diant

*f**dim.*

*f.* *dim.*

form, Still fast with-in that cot - tage Stays

*rit.* *Da tempo* *p*

Sum - mer's ra - dant form, stays

*a tempo* Fl.

*mf*

Sum - mer's ra - dant form, stays

Ob. Fl.

*cresc.* *f.*

Sum - mer's ra - dant form, stays Sum - mer's ra - dant, ra - dant

*p*

form.

*sf* *p*

*Red.* \*



Nº 12. Recit. & Aria. (TEN.) "For from the summer blossom?"

RECIT. TENOR.

**Voice.** *Lento.* (♩=66.) *p* For from the summer

**Piano.** *p* Cor. *pp* Clar.

blossom That crown'd the bridal day, No breath of bloom hath

Ob. *pp*

*rall.* *a tempo* *mf* A fad-ed, No fragrance pass'd a-way, A-las! that dreams— of

Clar. *a tempo* *p*

glad-ness Must pass ere pass the years; That

*cresc.* peace, and joy, and laugh-ter, The her-alds are of

*cresc.*

Allegro. (♩ = 120)

tears, the her-alds are of tears.

*a tempo.*  
At morn he sought the for - est;

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

*agitato. cresc.*

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

*f ff*

**B**  
gun.

Introduction in G major, 4/4 time. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Andante cantabile. (♩=88)

Viol. *pp* Harp. This system includes parts for Violin and Harp. The piano accompaniment continues with a similar arpeggiated texture. A double bar line is present, and an asterisk (\*) is located below the piano part.

*p dolce*  
Tear-less she gaz'd up - on him, And thro' the

*dolce*

The first line of the vocal melody is marked *p dolce*. The piano accompaniment is also marked *dolce*. The lyrics are "Tear-less she gaz'd up - on him, And thro' the".

night and day Tear-less she kept her vig -

The second line of the vocal melody continues with the lyrics "night and day Tear-less she kept her vig -". The piano accompaniment maintains the *dolce* character.

*mf*  
il, Till he, till he was borne a - way, was borne a -

*mf*

The third line of the vocal melody is marked *mf* and includes the lyrics "il, Till he, till he was borne a - way, was borne a -". The piano accompaniment is also marked *mf*.

way: *pp* **C**  
 Thro' wea - - ry  
 Wind Harp  
*cresc.* *dim* *pp*

months of Win - - ter She on - ly

woke to weep; And

*poco agitato e con moto*  
 when re - turn'd the swal - lows, She too had  
*p poco agitato e con moto*

fall'n a - sleep; When re -

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

*rall.*

fall'n a - sleep.

*a tempo*

Viol. *a tempo pp dolce*

Harp. *p. dim.*

*ppp* Viola Clar.

Viol. *rall. - - - - - fine pp*

\*

No 13. { Chorus. (MALE VOICES.) "What sounds there so softly?"  
Chorus of Elves. "Farewell, sleep thou lightly."

Allegro di molto. (♩ = 168) Cor.

Piano.

The musical score is written for piano and includes several instrumental parts. The piano part begins with a *pp* dynamic and features a *cresc.* marking. The score includes parts for Ob. (Oboe), Cor. (Cor Anglais), and Viol. (Violin). The piano accompaniment consists of two staves, with the right hand playing a complex, rhythmic pattern of chords and the left hand providing a steady bass line. The tempo is marked *Allegro di molto* with a quarter note equal to 168 beats per minute. The key signature is one flat (B-flat major/D minor). The score is divided into two systems, with the first system ending at measure 8 and the second system starting at measure 9. The piano part concludes with a *pp* dynamic and a *rit.* marking.

TENORS. *f*

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

brake? What sounds there so soft - ly Thro' bush and thro' brake? What *p*

What sounds there so soft - ly Thro' bush and thro' brake? What *p*

*A* *dim.* *pp*

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

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

*A* *f*

light - ly, so light - ly, so light - ly? The elves are a -

light - ly, so light - ly, so light - ly? The elves are a -

*ff* *p*

wake, \_\_\_\_\_ The elves are a - wake,

wake, \_\_\_\_\_ The elves are a - wake,

*ff* *p*

*mf unis.*

*mf unis.* are a -

are a - wake.

*legg.*

wake. \_\_\_\_\_

*pp*

The

*dim.*



**B** *pp* On the bed of their sis-ter, green  
 sun is their sum-mons to blos-som a - new,

**B** *pp* gar - lands they strew; To  
 White boughs of the haw-thorn they bend o'er her head,

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

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into systems. The first system includes a vocal line and a piano accompaniment. The second system is marked with a large 'B' and includes a vocal line and a piano accompaniment. The piano accompaniment features chords, arpeggiated figures, and triplets. Dynamics include *pp* and *p*. The score ends with a final chord in the piano part.

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

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

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

wake, the elves, the  
the elves, the  
wake, the elves, the

elves are a - wake, the elves are a -

elves are a - wake, the elves are a -

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

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

the elves are a - wake,

the elves

the elves are a - wake,

*unis. p.* are a - wake,

*unis. p.* are a -

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

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

*pp*  
*Ad.*

*p*  
Cor.

*poco rall.*

Clar. *pp* Ob. Fl. *poco rall.*

## Chorus of Elves.

Allegretto, ma non troppo. (♩ = 112)

*p* SOPRANO.  
Fare - well, sleep thou light - ly, Fair Queen of the

*p* ALTO.  
Fare - well, sleep thou light - ly, Fair Queen of the

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

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

*mf*  
ours. Sleep well, tho' the mead - ow Is

*mf*  
ours. Sleep well, tho' the mead - ow Is

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

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

tell - ing That Win - ter is o'er, That  
 tell - ing That Win - ter is o'er, That

*cresc.*  
*cresc.*  
*cresc.*

Win - ter is o'er. We flee from Love's  
 Win - ter is o'er. We flee from Love's

*p* **E**  
*p*  
**E**  
*p*

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

sor - row, Whose tri - umph is Death. Fare -  
 sor - row, Whose tri - umph is Death.

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

well! *pp*  
Fare-well, fare -

This system features a vocal line with a fermata over the word "well!" and a piano accompaniment with a rhythmic pattern of eighth notes. The piano part includes a *pp* dynamic marking.

well! *pp rall.*  
Fare - -  
*pp rall.*  
Fare - -

*dim.* *rall.*

This system continues the vocal line with a fermata over "well!" and a piano accompaniment. The piano part features a *dim.* (diminuendo) and *rall.* (ritardando) marking.

*a tempo* *sempre dim.*  
well, fare - well, fare -  
*a tempo* *sempre dim.*  
well, fare - well, fare - well, fare - well, fare -

*a tempo pp* *sempre dim.*

This system introduces a repeated vocal phrase: "well, fare - well, fare -". The piano accompaniment consists of a steady eighth-note pattern. Dynamics include *a tempo*, *pp*, and *sempre dim.*

well, fare - well, fare - well!  
*ppp*  
well, fare - well, fare - well!

*ppp*

*ppp*

*Segue N° 14.*

This system concludes the phrase with a fermata over "well!". The piano accompaniment features a *ppp* (pianissimo) dynamic marking. The system ends with the instruction "Segue N° 14."

Nº 14. Finale. (SOLO, TENOR & CHORUS.) "Yea, e'en as die the Roses?"

Moderato. *p*

Tenor Solo. *p*  
Yea!

Soprano.

Alto.

Piano. Moderato. (♩ = 84) *f* *p*

e'en as die the — Ros - - es, Must

die the tru - est heart:

They that re - joice, must — sor - - row, And



they that love, must part;

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melodic line with a long note on 'must' and a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

They that re-joice, must sor-row, And

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'must' and a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

they that love, must part. But

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'must' and a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

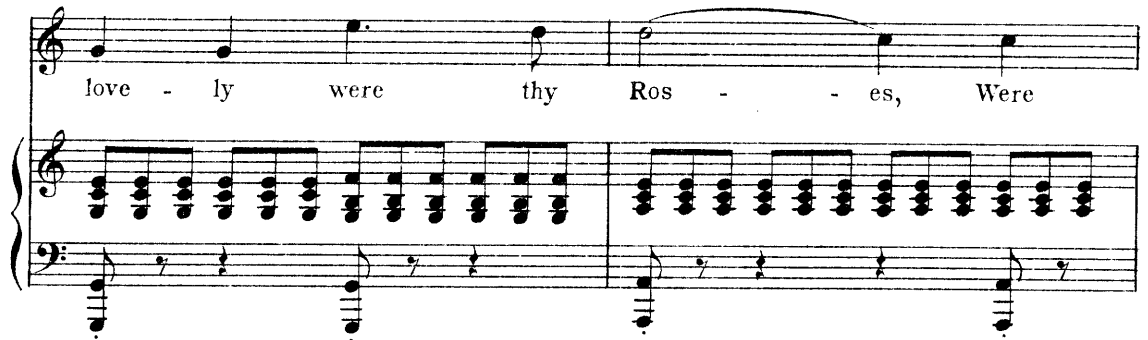
*A* *mf*  
yet, O God, we praise Thee, Who

The fourth system begins with a section marked 'A' and 'mf'. The vocal line has a melodic line with a long note on 'Thee' and a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

blend - est night and morn; Too

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with a long note on 'est' and a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

love - ly were thy Ros - - es, Were



they with - out a thorn; Too

*f.*



love - ly were thy Ros - - es, Were



they with - out a thorn; Too



love - ly were thy Ros - - es, Were

*molto espress.*



*rall.* *a tempo.* SOPRANO. *f grandioso.* Tutti. *f* Yea!

ALTO. Tutti. *f* Yea!

Chorus. TENOR. Tutti. *f* grandioso. Yea!

BASS. Tutti. *f* Yea!

they with - out a thorn.

*rit.* *a tempo.* *f* Yea! grandioso.

e'en as die the ros - - es, Must

e'en as die the ros - - es, Must

e'en as die the ros - - es, Must

e'en as die the ros - - es, Must

*Ad.* \* *Ad.* \*

die the tru - est heart,

die the tru - est heart,

die the tru - est heart,

die the tru - est heart,

They that re-joice, must sor - - - row, And

They that re-joice, must sor - - - row, And

They that re-joice, must sor - - - row, And

They that re-joice, must sor - - - row, And

they that love, must part;

they that love, must part;

they that love, must part;

they that love, must part;

**B** *sempre f*

They that re-joice, must sor - - - row, And

They *sempre f* that re-joice, must sor - - - row, And

They that re-joice, must sor - - - row, And

They that re-joice, must sor - - - row, And

**B** *sempre f*

they that love, must part, And

they that love, must part, And

they that love, must part, And

they that love, must part, And

*Lento* \* *Lento* \* **C Più mosso.**

they that love, must part. Yet, O

they that love, must part. Yet, O

they that love, must part. Yet, O

they that love, must part. Yet, O

**C Più mosso.** *f*

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

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

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

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

*f*

Tenor Solo.

*p*

Yet, O God, yet, O God, yet, O God, we praise—  
 thee; we praise—  
 thee; we praise  
 thee; we praise—  
 thee; we praise

*p*

thee.

*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—  
 thee: Yet, O God, we praise thee, yet, O God, we praise—

*f*

Solo.

*p*  
 Yet, O God, yet, O God, yet  
 thee; we  
 thee; we  
 thee; we  
 thee; we

we praise thee, yet, we praise thee,  
 praise thee, we praise thee, yet, O  
 praise thee, we praise thee, we praise  
 praise thee, we praise thee, yet, O  
 praise thee, we praise thee, we praise

*mf* *mf* *p*  
*mf* *mf* *p*  
*mf* *mf* *p*  
*mf* *mf* *p*

*poco cresc.*

God, we praise thee, O

*poco cresc.*

thee, we praise thee, O

God, we praise thee, O

thee, we praise thee, O

*poco cresc.*

God,

God, yet, O God, we praise

God, we praise thee, we praise

God, yet, O God, we praise thee,

*f marc.*



— yet, O God, O God, we praise —  
 thee, O God, O God, we praise —  
 thee, O God, O God, we praise —  
 O God, —

*sempre cresc.*

*sempre cresc.*

**E** Solo. *f*  
 yet, O God,  
 thee, O God, yet, O God, yet, O  
 thee, O God, yet, O God, yet, O  
 thee, O God, yet, O God, yet, O  
 — **E** — yet, O God, yet, O

*f*

*f*

*f*

*f*

*f*

*f*

*f*



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 Ros - - - es, Were

love - ly were thy Ros - - - es, Were

love - ly were thy Ros - - - es, Were

love - ly were thy Ros - - - es, 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

F

love - - ly were thy Ros - - es, Were

love - - ly were thy Ros - - es, Were

love - - ly were thy Ros - - es, Were

F love - - ly were thy Ros - - es, Were

they with - out a thorn, Were

they with - out a thorn, Were

they with - out a thorn, Were

they with - out a thorn, Were

they with - out a thorn, Were

they with - out a

they with - out a

they with - out a

they with - out a

*sempre ff*

thorn; Too love - - ly were

thorn; Too love *sempre ff* - ly were

thorn; Too love - - ly were

thorn; Too love - - ly were

Viol. *sempre ff*

Red. \*

*poco rit.*

they, were they with - out a

they, were they *poco rit.* with - out a

they, were they with - out a

they, were they with - out a

*poco rit.*

*ff a tempo.*

thorn.

*ff* thorn.

*ff* thorn.

*ff* thorn.

thorn.

*ff a tempo*

Red. \*