

337493

# ROSE SONGS

FOR A MEDIUM VOICE  
WITH PIANOFORTE ACCOMPANIMENT

BY

Philipp zu Eulenburg

English and German Words

r. 60

I

JUNE ROSE

Monats Rose

II

BRIAR ROSE

Wilde Rose

III

CRIMSON RAMBLER

Rankende Rose

IV

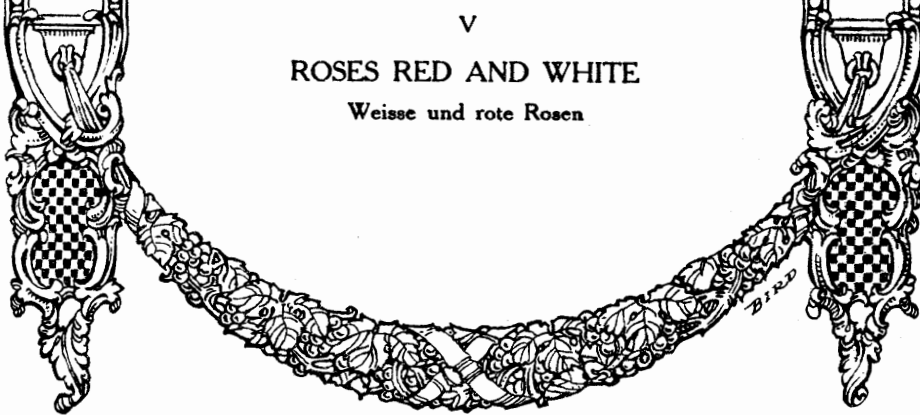
LAKE ROSE

Seerose

V

ROSES RED AND WHITE

Weisse und rote Rosen



THE BOSTON MUSIC COMPANY

BOSTON: MASSACHUSETTS

New York: G. Schirmer, Inc.

Berlin: Ed. Bote & G. Bock

# I June Rose

Monatsrose

English version by  
M. Louise Baum

PHILIPP, *Prince of Eulenburg*

Allegretto: in modo popolare

Voice

*mf*

Pret - ty neigh - bor mine, leaves her dwell - ing fine, With a  
*Aus des Nach - bars Haus trat mein Lieb hin - aus, hielt ein*

Piano

*mf*

rose - bud in her hand, As I si - lent gaze, All in  
*Rös - lein in der Hand. Und ich stand am Zaun, konnt' nicht*

*rit.*

love's a - maze, Can the dar - ling un - der - stand?  
*satt mich schau'n, nicht ein Wort zum Gruss ich fand!*

*poco cresc.* *mp* *a tempo*

*poco cresc.* *p* *mf* *a tempo*

*poco rit.* *p* *pp*

*a tempo*  
*mf*  
 Yes, she speaks to me, "But this rose - bud, see! If wilt  
 Und sie sprach zu mir: „Sieh' dies Rös - lein hier, sieh', das

have it, It is thine." Rose - time came a - gain, Heart of  
 soll dein ei - gen sein." In der Ro - sen - zeit ward das

*p* *rit.* *mf*

mine was fain, For the fair - est rose was mine.  
 Herz so weit, ward das schön - ste Rös - lein' mein!

*cresc.* *mp* *a tempo*

*p* *pp*

# Briar Rose

Wilde Rose

English version by  
M. Louise Baum

PHILIPP, *Prince of Eulenburg*

Moderato e sentito

Voice *mp*

Where the mead-ows round the wood-land cling, 'Mid the  
Bei dem Wal-des-saum in Wie-sen-hang stand am

Piano *p (colla voce)*

ros-es stood my Love to sing, Sang a  
Ro-sen-strauch mein Lieb und sang. Sang ein

song a-bout a wild-ing rose, While the bri-ar all a-bout her  
Lied von ei-ner wil-den Ros', hielt ein Dor-nen-zweig-lein in dem

blows. Schooss. "Thorns," she sang, "But thorns are all a -  
 „Dor - nen," sang sie, „Dor - nen rings um -

round; O, could Love with - out a thorn be found!  
 her, wenn die Lieb' doch oh - ne Dor - nen wär'!

*poco largamente*

For love's lips are ros - es all a - glow, But his  
 Sei - ne Lip - pen sind die Ro - sen rot, sei - ne

*a tempo*

kiss - es bring us thorn - y woe!" She was  
 Küs - se brin - gen Dor - nen - not!" Und sie

*rit.* *a tempo*

still; be-side her then I stirr'd; Said, "For-give me, sweet, I o-ver-  
schwieg; da trat ich leis' zu ihr, sprach: „Ver-gieb, mein Lieb' ich lausch-te

heard. Thorns, thorns? O, who would heed the  
dir! Dor-nen, Dor-nen! acht' der Dor-nen

thorn, When from out the bud the rose is born."  
nicht, wenn die Blü-the aus der Knos-pe bricht!"

*rall.*

III  
Crimson Rambler  
Rankende Rose

English version by  
M. Louise Baum

PHILIPP, *Prince of Eulenburg*

Quasi con moto, e liberamente

Voice *mp*  
Tell me, clam - ber - ing crim - son rose, What  
*Sagt, ihr ro - ten Rank - rö - se - lein, was*

Piano *p*

er - rand have you near my love's re - pose? You  
*treibt ihr am Hau - se des Lieb - chens mein? Ihr*

climb and cling at her lat - tice there, Look out! you'll wak - en my  
*klet-tert zu ih - rem Fen - ster hin-auf? Gebt Acht! und weckt mir das*

*rit.*  
slum - ber - ing fair! How  
*Mäd - chen nicht auf! rit. Wie*

*dolce*

The musical score is written for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo and mood are 'Quasi con moto, e liberamente'. The score is divided into four systems. The first system shows the voice part with lyrics in English and German, and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a more active piano accompaniment with arpeggiated chords. The fourth system includes a 'rit.' (ritardando) marking and concludes with the words 'How' and 'Wie'.

*molto rit.*

hum-bly you bend, with- in — to peep! can you see where in moon-light she  
*schlingt ihr euch schmie-gend? schaut ihr hin-ein? — Seht ihr sie schluf-en im*

*molto rit.*

*pp a tempo*

lies a - sleep? Say, does the purl - ing sil - ver light,  
*Mon - den - schein? Zit - tert sein ko - sen - des Sil - ber - licht*

*a tempo*

*pp*

*cresc.*

Trem - ble now on her tress - es bright? Lin - ger - ing long on the  
*auf ih - rem freund - li - chen An - ge - sicht? Glei - tet es ü - ber die*

*cresc.*

*p*

sleep - ing eyes, Just for a peep at the blue it tries?  
*Wan - gen hin? ü - ber das Grüb - chen in ih - rem Kinn?*



*molto accel.*

Kiss - es the curves of her dim - pled chin? Ros - es, ros - es,  
 Spielt es mit ih - ren Gold - lö - cke - lein? Ro - sen, Ro - sen,  
*molto accel.*

*ritenuto*

Would you break in? The win - dow is wide, No watch - er's a -  
 Wollt ihr hin - ein? Das Fen - ster steht auf - es rührt sich kein

*ritenuto*

*p*

*rall.*

rove! And she lies there smil - ing, my Sweet - heart, my  
 Laut - und lei - se lä - chelt die ro - si - ge  
*rall.*

*pp*

love! —  
 Braut! —  
*a tempo*

*pp*

*poco rall.*

# IV Lake Rose

Seerose

English version by  
M. Louise Baum

Moderato sostenuto,  
ma non strascinando

PHILIPP, *Prince of Eulenburg*

Voice

*pp*

Now dark - les the lake and calm is the night, A -  
Der A - bend ist still und dun - kel der See, im

Piano

*pp sempre*

gleam 'mid the rush - es the lil - ies lie white; We  
Schil - fe leuch - ten die Ro - sen wie Schnee. Wir

dream - to - geth - er, a - drift in our boat, In  
träu - men zu - sam - men im schwe - ben - den Boot und

si - lence of heart's heav - y bur - den float. And  
schwei - gen in la - sten - der Her - zens - noth. Es —

yon - der the sil - ver - y stars — ap - pear, A -  
 kom - men die sil - ber - nen Ster - ne - lein und —

*pp semplice* *pp*

dip - ping their light in the wa - ter — so — clear; So —  
 tau - chen ihr Licht in das Was - ser — hin - ein; da —

*pp*

dip thou thy hand, O my love, in — the — lake; A -  
 kühl - t ihr Händ - chen mein Lieb' in — dem — See — ach!

las, could its cool - ness our long - - ing slake! No  
 kühl - te das Was - ser auch un - - ser Weh! Es

*a tempo*

thorns ev - er trou - ble the white wa - ter - rose; In  
 hat kei - ne Dor - nen die Was - ser - ros', sie

*a tempo*

calm and peace her pure bos - om glows; Near  
 trägt den Frie - den in ih - rem Schooss. Bei

her, where the deeps are with - out a stain, There  
 ihr auf dem leuch - ten - den Se - es - grund, da

*cresc.* *p* *poco rall.*

suf - fer - ing hearts are made whole a - gain!  
 wer - den die Her - zen al - le ge - sund!

*cresc.* *p* *pp*

## Roses White and Red

Weisse und rothe Rose

English version by  
M. Louise Baum

PHILIPP, Prince of Eulenburg

Andantino e mesto (♩ = 72) *p*

Voice

My dear - est heart is all  
Mein Schatz der liegt auf der

Piano

*p ben sostenuto*

low - ly laid; And white the ros - es that crown his head; And  
Tod - ten - bar'; hat wei - sse Ro - sen in sei - nem Haar, und

white the rose of his cheek so pure; My sor - row, sor - row shall  
wei - sse Ro - sen auf sei - ner Wang', das Leid, das Leid, das —

*allargando*

*mf* *f* *ff*

*a tempo*

soon find a cure.  
trag' ich nicht lang!  
*a tempo*

*p*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the beginning of the piece with a tempo marking of 'Andantino e mesto' and a quarter note equal to 72 beats. The piano part features a steady accompaniment of chords marked 'Lea.' (likely 'Lea' or 'Lea'). The second system continues the vocal line and piano accompaniment. The third system introduces a change in tempo to 'allargando' and dynamic markings of 'mf', 'f', and 'ff'. The fourth system returns to 'a tempo' and includes a key signature change to three flats (B-flat major/D-flat minor) and a 6/4 time signature. The piano part continues with 'Lea.' markings and a final cadence.

Such white, — white ros - es all cool — and  
 Und wei - sse Ro - sen so still — und

fair, En - twin - ed in gar - lands my sleep — shall  
 rein, die wer - den auch mei - ne — Zier - de bald

wear; No! twine not a bri - dal rose — for  
 sein. Doch sind wohl die wei - ssen Ro - sen für

*poco accel.*

*cresc.*

me! A scar - let' blos - som my rose shall  
 mich? Die ro - then schmä - cken mich si - cher -

*a tempo*

*sfz* *p*

*poco accel.*

be! Yea, red, red ros-es shall clothe me, I say; As  
lich! Die ro-then, die ro-then, die klei-den mich gut, die

*poco accel.*

*f* Poco più lento

red as my heart's blood that flows a-way! It puls-es and pours, Now  
sind so roth wie mein Her-ze-blut! Das wal-let und fließt und

*p* Adagio

gush-ing doth run! My love, my love! Our dream-ing is  
strömt hin-aus! mein Lieb, mein Lieb! das Mär-chen ist

Allegretto grazioso

done!  
aus!

*pp sempre*

*rall.*

# Song Cycles and Vocal Collections

ALL COMPOSITIONS LISTED WILL BE SENT FOR EXAMINATION

## An April Heart

n. 1.25

CYCLE OF SIX SONGS FOR HIGH VOICE  
BY H. CLOUGH-LEIGHTER

ARTIST'S EDITION—MODIFIED EDITION

**D**AINTY, bright, charming poems, set with just the right light and whimsical touch, though with thorough musicianship, representing the finest work of the American composer in the realm of song cycles. The songs are brilliant and unsurpassed for concert use, either singly or collectively. In order to make this charming work more widely known, a new edition, modified by the composer, has recently been made.

## A Love-Garden

n. 1.25

CYCLE OF SIX SONGS FOR HIGH VOICE  
BY H. CLOUGH-LEIGHTER

**A**NOTHER work by Mr. Clough-Leighter of great attractiveness. Although published in advance of the companion cycle, "An April Heart," the musical worth and interest throughout are parallel, requiring accomplished vocalists and an apt accompanist for its proper performance, but it is immensely effective either as a whole or separately.

## Love-Life. Op. 46

n. 1.25

CYCLE OF THREE SONGS FOR HIGH VOICE  
BY H. CLOUGH-LEIGHTER

**S**INGERS of fine appreciation will delight in this group of glowing lyrics. The poems are, in the settings, welded into an artistic sequence by unity of treatment and key (all three songs are in D $\flat$ ), though the three numbers are highly to be recommended individually as excerpts.

## Youth and Spring

n. 1.25

THREE SONGS FOR HIGH VOICE  
BY H. CLOUGH-LEIGHTER

**I**N these three songs gracious and distinguished melody and exultant accompaniment conspire to weave a spell of spring-time not to be escaped. The numbers of the Cycle are individualized and at the same time exhibit a perceptible unity of motive and style.

## Songs from Tennyson's "Maud." Op. 9

n. .75

FOR HIGH AND LOW VOICE  
BY BENJAMIN WHELPLEY

**A** NOTABLE set of songs, one which will attract the attention and hold the interest of all singers who care for the best in American song literature. These songs possess the same charm and mastery so characteristic of Mr. Whelpley's "The Nightingale Has a Lyre of Gold," a song that has become a universal favorite.

## Songs from Tennyson's "Princess." Op. 12

n. 1.00

FOR HIGH AND LOW VOICE  
BY BENJAMIN WHELPLEY

**F**OLLOWING (two years later) the issuance of Mr. Whelpley's valued "Songs from Tennyson's 'Maud,'" this new group of Tennyson's songs illustrates again that composer's gift of pure lyricism. The spirit and atmosphere of the poem comes to its fitting musical expression in these songs; the music makes its way to the affections immediately. The accomplished

simplicity conveys an impression of beauty which is similar to the lofty sweetness of the great poet.

## Jewel Songs

n. 1.00

BY H. L. BRAINARD

**T**HESSE are pretentious and distinguished songs; lofty and swift flights, but convincing and assured. There is fine imagination and rich utterance. The four poems, by Archibald Sullivan, are revealers of the souls of things, and the musical settings fairly flash in their expressive power.

## Three Sets of Songs

BA. .75

BY CLAYTON JOHNS

THREE ENGLISH SONGS (High Voice)  
THREE FRENCH SONGS (High and Low Voice)  
FOUR GERMAN SONGS (High Voice)

**T**HREE interesting sets of short songs. The range calls for a medium voice of not more than average compass at the top and bottom. The composer has shown skill in differentiating between the different styles of song and in bringing out the national traits characteristic of each.

## Cavalier Songs

n. .75

BASS, BARITONE OR TENOR

BY FREDERIC FIELD BULLARD

**T**HREE splendid songs for a man; fine for concert work, singly or together. Done for both low and high voice; perhaps best for bass, but thoroughly effective for a robust tenor or high baritone.

## The Flight of the Eagle

n. 1.50

CYCLE FOR THREE SOLO VOICES

BY HOMER NORRIS

**S**ONG cycle for soprano, tenor and bass. This is an extraordinary work, in no sense conventional or commonplace. The text is selected from "Leaves of Grass," by Walt Whitman. The music is modern, but beautiful withal. It is not technically severe for singers or player, but requires artists for its adequate interpretation.

## A Book of Songs. Op. 20

n. 1.35

HIGH AND LOW VOICE

BY ETHELBERG NEVIN

**A**T this late day the supreme genius of the late Ethelberg Nevin in the field of song writing needs no mention. No finer songs written to English texts exist than "Airy Beacon" and the "Nocturne," and the rest of the ten songs are on the same high plane.

## Sketchbook. Op. 2

n. 1.25

BY ETHELBERG NEVIN

**A** GROUP of eight songs and five piano pieces, containing the favorite "O That We Two Were Maying," and the "Love Song." There are also three charming settings of Stevenson's "Child's Garden of Verses."

## Song Album. (Collected Songs. Vol. 1.) n. 1.25

HIGH AND LOW VOICE

BY ETHELBERG NEVIN

**T**HIS album of songs is quite beyond praise. The name of each and every song is familiar to anyone having even a slight acquaintance with American vocal literature.

PUBLISHED BY

26-28 WEST STREET

The Boston Music Company

BOSTON, MASS.

Catalogue of Albums of Songs and Duets, giving contents of each volume. 24 pp. Sent gratis on request.





# Vocal Collections, Operas and Operettas

ALL COMPOSITIONS LISTED WILL BE SENT FOR EXAMINATION

## Collected Songs. Vol. II n. 1.50

HIGH AND LOW VOICE  
BY ETHELBERG NEVIN

THIS volume brings together all of the Nevin songs in our catalogue that do not already appear in the previous collections, "The Book of Songs," "Song Album," and "Sketch-book." The volume is uniform in size and style with the other three Nevin collections and, like them, cannot be surpassed in neatness of appearance.

## Album of Songs. Op. 20 n. 1.25

BY CLAYTON JOHNS

MR. Johns's well-deserved reputation as a writer of charming songs is due not only to his ability as a tone poet but also to his excellent taste and good judgment in selecting dainty poems for his song-texts, to which he sets music notable for its spontaneity and beauty. The whole collection is of Mr. Johns's best.

## Fragments n. .75

FOUR SHORT POEMS SET TO MUSIC FOR  
SOPRANO OR TENOR

BY FRANKLIN RIKER

JEWEL chips. Such bits of melody provide much joy for long enough to be a fortunate find. They have a clear artistic worth.

## A Group of Songs n. 1.25

BY GEORGE COLEMAN GOW

AN album of fourteen excellent poems, the majority of which are in the lighter and less serious moods, set to music that is at once spontaneous and musicianly. The accompaniments are not difficult and the melodies easy to sing and grateful to the singer.

## Album of Twelve Songs n. 1.50

BY AUGUSTO ROTOLI

THE late Signor Rotoli was a teacher and composer of international renown. His extremely intimate and thorough knowledge of the needs of the voice gave to his songs above all else a certain "vocal" and singable quality, making them excellent vocal practice as well as most usable for concert or recital songs.

## Album of Fourteen Songs n. 1.50

BY JULIA WARD HOWE

THIS Album of Fourteen Songs, published for the occasion of Mrs. Howe's eighty-ninth birthday anniversary, comprises songs that have been composed at intervals through a period of seventy years, and present many moods in appropriately varied musical guises. The musical means employed are simple, spontaneous, but apt, and adequate for the purpose of self-expression.

## Five Lyrics. Op. 5 n. 1.25

BY ARTHUR H. RYDER

Lyrics by Louise Heald

A GROUP of decidedly distinguished tone-poems; in their clearly-marked and vivid separate contents and purpose they are a strong combination for a single publication like this. They are richly musical and abound with opportunities for singer and player alike. Two of the songs have *ad libitum* accompaniment of violin or 'cello, with the option of harp for one.

## Twelve Old French Songs n. 1.25

FRENCH AND ENGLISH TEXTS

BY J. B. WEKERLIN

THIS offering is a notable one and will be of great interest in all respects to lovers of song. These quasi-folk songs are naive and charmingly archaic and the piano version preserves and reproduces the same quaint flavor.

## College and Part-Songs

(Women's Voices)

## A Book of Radcliffe College Songs n. 1.25

ONLY genuinely and deservedly popular numbers have been chosen for this collection. They at once express college patriotism as well as furnish a galaxy of material for those who love the convivial in music for women's voices.

## Sixteen Duets n. 1.25

BY ERNST FRANK

THE ever popular words of Kate Greenaway's "From the Window" have been set to music in duet form. The music is as delightful as the words.

## Ten Choruses by Old French

Composers. IN THREE PARTS n. .75

ARR. BY AUGUSTE CHAPUIS

THESE charming choruses, with their quaint words and old-time flavor, appear both in the original French and in English translation. They are of wide utility, being equally well adapted to the high school and to more mature musical development.

## Operas and Operettas

## Priscilla: or The Pilgrim's Proxy

A Successful Comic Opera in Two Acts (New Version) n. 1.50

BY THOMAS W. SURETTE

Lyrics by Henry D. Coolidge

Vocal Score, n. \$1.50 (subject to discount), sent for examination.

SUITABLE for amateurs, dramatic and musical societies, organizations and clubs, church benefits, seminaries, colleges, etc.; within the scope of the talents of the average unprofessional performer. The treatment of the subject, which is founded on Longfellow's "The Courtship of Miles Standish," is romantic as well as comic. The music is sparkling, tuneful, refreshing, and full of pathos. Costuming is inexpensive.

## The Japanese Girl n. 1.00

Operetta for Women's Voices, in Two Acts

BY CHARLES VINCENT

Vocal Score, n. \$1.00 (subject to discount), sent for examination.

A MOST entertaining and pleasurable little work for hearers and singers alike. The argument is ingeniously based upon a picturesque Japanese custom of girlhood. The text is replete with dainty fancy, tender sentiment, color, fragrance, birds, sunshine, and the "azure sky." The music is spontaneously delightful, individual and characteristic.

PUBLISHED BY

26-28 WEST STREET

The Boston Music Company

BOSTON, MASS.

Catalogue of Vocal Music and Books. 168 pp. Sent gratis on request.