



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.

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The Rose Maiden.

Cantata.

Nº 1. Introduction.

Allegretto, ma non troppo. (♩ = 112)

Fl.

Piano.

Cor.

The musical score is presented in four systems. The first system shows the Piano and Flute parts. The Piano part begins with a forte (f) dynamic, followed by a crescendo and then a piano (p) dynamic. The Flute part enters with a melodic line. The second system continues the Piano and Flute parts. The third system introduces the Violin part, which plays a melodic line. The Piano part continues with a piano (p) dynamic. The fourth system continues the Piano and Violin parts, with the Violin part ending on a mezzo-forte (mf) dynamic.

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 eighth notes, followed by a half note and a quarter note. The Flute part consists of a continuous eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Viol. *cresc.*

The second system continues the Violin part, which now includes a *cresc.* (crescendo) marking. The accompaniment remains consistent with the first system.

p

The third system shows the Piano accompaniment. It features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A *p* (piano) dynamic marking is present.

The fourth system continues the Piano accompaniment with similar rhythmic patterns and dynamics.

a tempo. Clar. *mf*

dim. *rit.*

The fifth system introduces the Clarinet part in the upper staff. The Piano part includes *dim.* (diminuendo) and *rit.* (ritardando) markings. The Clarinet part begins with a series of eighth notes. The Piano part has a *mf* (mezzo-forte) dynamic.

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.

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

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

Piano accompaniment system 3. Treble and bass staves. The right hand has three *A* (Accents) markings. The system concludes with a *dim.* (diminuendo) marking.

Piano accompaniment system 4. Treble and bass staves. Includes a *Fl.* (Flute) part. The piano part has markings for *rit.* (ritardando), *a tempo*, *pp* (pianissimo), and *dol.* (dolce).

Piano accompaniment system 5. Treble and bass staves. The system concludes with a *rall.* (rallentando) marking.

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

Piano accompaniment system 7. Treble and bass staves. The piano part has a *ppp* (pianississimo) marking. The system concludes with a *rit.* (ritardando) marking.

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

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

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.

All the world doth

cresc.

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

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 soprano, alto, and tenor/bass arrangement. The lyrics are "all the world doth" repeated across the staves. The piano accompaniment features a flowing sixteenth-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," repeated. The piano accompaniment includes a section marked *dim.* (diminuendo) and *p* (piano), with a *dim.* marking also appearing in the right hand.

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

Still do great clouds of

The third system concludes the page. The vocal parts end with the lyrics "doth weep." and a section marked *pp* (pianissimo). The piano accompaniment features a section marked *pp* and a section marked *B* (Crescendo). The lyrics "Still do great clouds of" are partially visible at the bottom of the system.

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.

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,
 hand, hand in hand,
 hand, hand in hand,

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

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

hand, hand in hand.

hand, hand in hand.

This system contains the first two systems of the score. The first system has two vocal staves and a piano accompaniment. The lyrics are "hand, hand in hand." The second system continues the vocal lines and piano accompaniment.

Wind.

p Viol.

This system features a Wind instrument and a Violin. The Wind part is marked "Wind." and the Violin part is marked "*p* Viol." The piano accompaniment continues from the previous system.

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

No

This system contains the third system of the score. The vocal lines are marked with a piano dynamic (*p*) and a common time signature (**C**). The tempo/mood is marked "*tranne.*". The lyrics are "No lark is sky - ward" and "No".

pp

This system features the piano accompaniment for the third system, marked with a pianissimo dynamic (*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

This system contains the fifth system of the score. The vocal lines are marked with a pianissimo dynamic (*pp*). The lyrics are "singing, No lark is sky - ward sing - ing, And lark is sky - ward sing - ing, No lark is sky - ward" and "Still do great clouds of dark - ness".

This system features the piano accompaniment for the fifth system, marked with a pianissimo dynamic (*pp*).

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

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

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

pp *sempre dim.*

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 a vocal piece with piano accompaniment and a clarinet part. It is in a key with one flat (B-flat major or D minor) and 3/4 time. The first system shows the vocal line with the word 'Green' and a piano (*p*) dynamic. The piano accompaniment features a descending eighth-note pattern in the right hand and a bass line. The clarinet part, labeled 'D Clar.', has a melodic line with a piano (*p*) dynamic. The second system contains the lyrics 'vale and vine-clad moun - tain,'. The piano accompaniment continues with similar patterns. The third system has the lyrics 'lie lock'd in snow - y'. The piano accompaniment includes some chromatic movement in the right hand. The fourth system shows the word 'No' at the end of the phrase.

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.
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.

rit. *

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.

SOPRANO. *p*

But hear me!

The

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

* ♬. * ♬.

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

* ♬. * ♬. *

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*

Cell. * *Cell.* *

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

Cell. *

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

Cell. * *Cell.* * *Cell.* *

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

Cell. * *Cell.* * *Cell.* *

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

Cell. * *Cell.* * *Cell.* *

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.*

sor - row, Since thou wilt have it so. *C b2*

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*

Red. *

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.

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.)

Hrn. *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. bud, Hold - ing a rose - bud in — her hand, in — her hand, *dim. p*

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

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

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

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

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

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

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

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

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

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

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

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 staves. The bass line continues with eighth notes, while the treble line has a more active melodic line.

more, re - turn, re -

f

The third system features the vocal line with lyrics "more, re - turn, re -". The piano accompaniment includes a dynamic marking of *f* (forte) in both staves. The accompaniment remains consistent with eighth-note patterns.

turn I nev - er - more. Oboi.

colla voce

The fourth system has the vocal line with lyrics "turn I nev - er - more." and an "Oboi." instruction. The piano accompaniment includes the instruction *colla voce* in the bass staff. The vocal line has a long note on "nev - er - more.".

Bloom on, bloom

p

8

Fl.

The fifth system features the vocal line with lyrics "Bloom on, bloom". The piano accompaniment includes a dynamic marking of *p* (piano) in both staves. There is a measure rest of 8 measures in the vocal line before the lyrics begin. The piano accompaniment continues with eighth-note accompaniment.

on, bloom

on, bloom on, bloom on, bloom

cresc.

on, bloom on,

dim.

bloom on.

rit. *a tempo* *pp*

rit. *a tempo* *p*

pp

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 with the word "best." written below it. Below the vocal staves is a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

A

p

For the sun is sink - ing

For the sun is sink - ing

For the sun is

For the sun is

A

This system contains four vocal staves with lyrics. The lyrics are: "For the sun is sink - ing" on the first two staves, and "For the sun is" on the last two staves. Below the vocal staves is a piano accompaniment with a right-hand treble clef staff and a left-hand bass clef staff. A section marker "A" is placed above the first staff of the piano part. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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 with lyrics. The lyrics are: "Night - ward in the west," on the first two staves, and "sink - ing in the west," on the last two staves. Below the vocal staves is a piano accompaniment with a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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.

e - ven, the bells of e - ven,


cresc. And the bells of e - ven Call the

cresc. the bells of e - ven Call the

cresc. And the bells of e - ven Call the

cresc. the bells of e - ven Call the

f



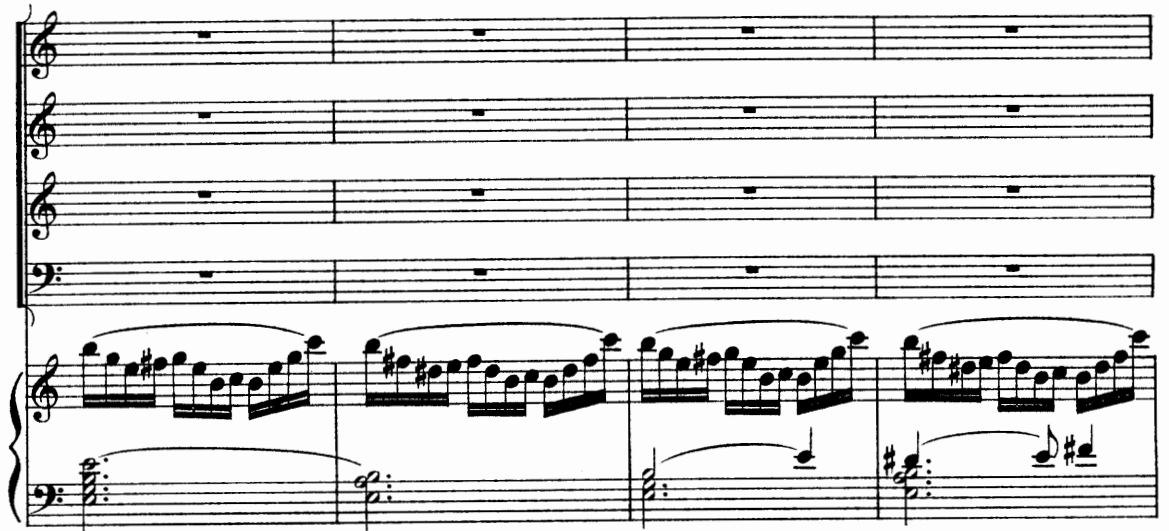
world to rest.

world to rest.

world to rest.

world to rest.

p



p



Bp 'Mid the wav - ing

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

p 'Mid the

B 'Mid the wav - ing

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 -

ress'd, Waits the gard' - ner's *cresc.*
 ressed, Waits the *cresc.* gard' - ner's
 ressed, Waits the *cresc.* gard' - ner's
 ressed, Waits the gard' - ner's

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

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

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

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

best; 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. *mf* False the

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

Seeks thy bow'r a - gain. *mf* 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 an - oth - er
made _____ thee, Now _____ an - oth - er
thee, _____ Now _____ an - oth - er
made _____ thee, Now _____ an - oth - er

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

dim.

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

cresc.

p

Him she loves the best;

p

Him she loves the best;

p

Him she loves the best;

p

Him she loves the best;

mf

Waits the gard - 'ner's daugh -

mf

Waits the gard - 'ner's daugh -

mf

Waits the gard - 'ner's daugh - ter

mf

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

sun is sink - ing

sun is sink - ing

sun is sink - ing

sun is sink - ing

sun is sink - ing

p

Night - ward in the West,

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.

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

dim. *p.*

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

pp *dim.*

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

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

The first system of the score shows a vocal line starting with the word "me!". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords. Dynamic markings include *p*, *dim.*, and *pp*. The tempo is marked "Allegretto, ma non troppo" with a metronome marking of 112.

Wel - come!

p

The second system continues the vocal line with "Wel - come!". The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *p* is present.

wel - come, See, my love, how

mf p Fl. Viol.

The third system features the vocal line with "wel - come, See, my love, how". The piano accompaniment includes a Flute (Fl.) and Violin (Viol.) part. Dynamic markings include *mf* and *p*.

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

Fl. Viol.

The fourth system continues the vocal line with "crown'd with bright - ness Is our bed of bridal". The piano accompaniment includes Flute (Fl.) and Violin (Viol.) parts.

white - - - ness!

The fifth system concludes the vocal line with "white - - - ness!". The piano accompaniment continues with its characteristic rhythmic accompaniment.

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

Andante cantabile. (♩ = 88)

song?

p Cor.

Violin Solo.

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

The first system of the score features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "breath; It grasps me, it rends me From thee, my soul's". The piano accompaniment consists of a right hand with a dense, rhythmic chordal texture and a left hand with a simple bass line. The system concludes with a fermata over the final notes.

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

The second system continues the vocal line and piano accompaniment. The tempo/mood marking *p agitato.* is placed above the vocal line. The piano accompaniment maintains its dense chordal texture. The system ends with a fermata.

ten. *cresc.*
breath; It grasps me, it rends me, it rends me From

The third system continues the vocal line and piano accompaniment. The tempo/mood marking *ten.* (ritardando) is placed above the vocal line, and *cresc.* (crescendo) is placed above the piano part. The piano accompaniment continues with its dense texture. The system ends with a fermata.

f *C*
thee, — from thee, — my — soul's breath. ————— Viol.

The fourth system continues the vocal line and piano accompaniment. The dynamic marking *f* (forte) is placed above the vocal line, and the time signature changes to common time (*C*). The piano accompaniment features a dynamic marking *f* in the left hand and *p* (piano) in the right hand. The system ends with a fermata.

accel.

The fifth system shows the piano accompaniment continuing. The tempo/mood marking *accel.* (accelerando) is placed above the piano part. The piano accompaniment continues with its dense chordal texture. The system ends with a fermata.

Lento. (♩ = 69.)

RECIT. TENOR.

L'istesso tempo, ma con moto.

'Cello.

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 a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "au - tumn leaves That in Win - ter pass; So".

F
 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 of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "fad - eth, so fad - eth a - way Man's fra - grant".

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 of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "May - So com - eth, so com - eth night Ere he".

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,
 So com - eth night,
 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.

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 lyrics 'wan - - - - - der'd? Hast thou'. The bottom staff is the piano accompaniment. A dynamic marking '*p*' is placed above the second vocal staff. A section marker '**A**' is placed above the piano accompaniment staff.

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 lyrics 'Hast thou wan - - - - - der'd, hast thou wan - - - - - der'd in — the'. The middle staff has lyrics 'wan - - - - - der'd in the for - - - - -'. The bottom staff has lyrics 'Hast thou wan - - - - - der'd in — the'. A dynamic marking '*p*' is placed above the top staff and below the middle staff.

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 lyrics 'for - - - - - est, In its depths, — in its'. The middle staff has lyrics 'est, in its depths, — in its'. The bottom staff has lyrics 'for - - - - - est, In its depths, in its'.

cresc. *rit.*
 depths so green and
 depths so green, so green and
 depths so green, so green and

a tempo.
 still?
 still?
 still?

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

Ob. Fl.

BARITONE. *mf*
 If thou

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

p

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

p *cresc.*
In — the

p *cresc.*
In the shad - ow, the

p *cresc.*
won - drous har - mo - nies: In — the

cresc.

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

B

cease; And thy heart shall

cease; And thy heart shall

cease; And thy heart shall

espress.

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

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

C *p*

Wind. *C* Viol.

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.

pp Wood.

cresc. *p*

mf espress.

Echo. *pp* *p*

The score consists of six systems of piano accompaniment. The first system includes markings for Horns (Hn.), Wind, and Harp. The second system includes Woodwinds (Wood.). The third system includes a crescendo marking and a dynamic of piano (p). The fourth system includes a Viola Solo section with markings for mezzo-forte (mf) and expressive (espress.). The fifth system includes an Echo section with markings for pianissimo (pp) and piano (p). The sixth system continues the piano accompaniment. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is Lento, with a quarter note equal to 66 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings.

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 Forester. TENOR.

p

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

cresc.

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

cresc.

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

Ob. Fl. *p*

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 3/4. The vocal line begins with a half note 'Oh!' followed by a quarter note 'let', a half note 'that', a quarter note 'wealth', an eighth note 'of', a quarter note 'sweet -', an eighth note 'ness,', a half note 'Oh!', a quarter note 'let', and a half note 'that'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

wealth of sweet - ness That fills that heart,

The second system continues the vocal line with a half note 'wealth of sweet -', an eighth note 'ness', a half note 'That', a quarter note 'fills', a half 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 heart of 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 simple accompaniment in the left hand. A dynamic marking of *p* is present.

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

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

And let it all, and

The fifth system shows a vocal line with a half note 'And', a quarter note 'let', a half note 'it all,', a quarter note 'and'. The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *cresc.* and *molto cresc.*

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, 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.

The first system of the piano accompaniment features a treble clef staff with a key signature of two flats and a common time signature. The music begins with a rest, followed by a series of chords and eighth-note patterns. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are also some grace notes and slurs.

Trum.

The first system of the trumpet part is written on a single treble clef staff. It begins with a rest, followed by eighth-note patterns and chords. The dynamic is marked *f* (forte). There are several accents (^) and slurs throughout the system.

poco a poco cresc.

The second system of the piano accompaniment continues the piece. It features a treble clef staff with a key signature of two flats. The music consists of chords and eighth-note patterns. The dynamic is marked *ff* (fortissimo). There are several accents (^) and slurs throughout the system.

ff

The third system of the piano accompaniment continues the piece. It features a treble clef staff with a key signature of two flats. The music consists of chords and eighth-note patterns. The dynamic is marked *ff* (fortissimo). There are several accents (^) and slurs throughout the system.

A

sempre ff

The fourth system of the piano accompaniment continues the piece. It features a treble clef staff with a key signature of two flats. The music consists of chords and eighth-note patterns. The dynamic is marked *sempre ff* (sempre fortissimo). There are several accents (^) and slurs throughout the system.

ff

The fifth system of the piano accompaniment continues the piece. It features a treble clef staff with a key signature of two flats. The music consists of chords and eighth-note patterns. The dynamic is marked *ff* (fortissimo). There are several accents (^) and slurs throughout the system.

*

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 pp
Wind.

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 - -

p

This system contains the first four staves of the musical score. It includes two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are: "mar - riage morn -", "mar - riage morn -", "morn - - ing - Rise, a - -", and "morn - - ing - Rise, a - -". The piano part features a melodic line with triplets and chords. Dynamics include *p*.

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

p

This system contains the next four staves. The lyrics are: "Rise, a - - rise!", "Rise, a - - rise!", "rise! Rise, a - -", and "rise! Rise, a - -". The piano part continues with triplets and chords. Dynamics include *p*.

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

pp

This system contains the final four staves. The lyrics are: "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 part features a melodic line with triplets and chords. Dynamics include *pp*.

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 and single notes.

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

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a three-part setting. The lyrics are: "Rise, sweet maid, a - rise; 'Tis the last fair morn-ing For thy". The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *ff* (fortissimo) is present.

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

The second system continues the vocal setting with the lyrics: "maid - en eyes; 'Tis thy marriage morn-ing, Rise, sweet". It includes four vocal staves and piano accompaniment. The piano part continues with similar harmonic support. A dynamic marking of *ff* is also present.

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

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

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

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

The third system concludes the piece with the lyrics: "maid, sweet maid, a - rise, a - - -". It features four vocal staves and piano accompaniment. The piano part includes some arpeggiated chords in the right hand. A dynamic marking of *ff* is present.

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 musical score is arranged in four systems. The first system shows the Piano part with dynamics *p*, *sf*, *sf*, and *p*. The second system shows the Violin part with dynamics *dim.*, *mf*, and *espress.*. The third system shows the Baritone part with the lyrics "Where gloom - y pine - trees". The fourth system shows the Baritone part with the lyrics "rus - - tle, And slen - der larch - es - stir, Where". The Piano accompaniment continues throughout all systems.

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

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

mf *p*

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

p *mf*

val - - ley Down from the dark green wood,

cresc.

down from the dark green wood. A -

dim. *p*

Ob. Clar.

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.

wild North-wind may rush, —

p

mf

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

poco

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

mf *f* *p*

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.

p

sf

Andante cantabile. (♩=88)

Viol.

pp Harp

*

p dolce

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

dolce

night and day Tear-less she kept her vig -

mf

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

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 swallows, 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.

al

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 the following parts and markings:

- Piano:** The main accompaniment, starting with *pp* and *cresc.* markings.
- Ob. (Oboe):** Enters in the third system with a *p* marking.
- Cor. (Cornet):** Enters in the third system with a *pp* marking.
- Viol. (Violin):** Enters in the fourth system with a *pp legg.* marking and features triplets.
- Violoncello (Cello):** Enters in the fifth system with a *p* marking.
- Double Bass (Bass):** Enters in the sixth system with a *p* marking.
- Violoncello and Bass:** Both parts feature triplets in the final system.

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 *pp*

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 several systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (F major or D minor), and the time signature is 3/4. The vocal line contains the lyrics, and the piano accompaniment provides harmonic support with chords and melodic patterns. Dynamics are indicated by 'pp' (pianissimo) and 'p' (piano). There are several triplet markings in the piano accompaniment, particularly in the right hand.

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 -

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves: a treble clef staff with lyrics 'elves are a - wake, the elves are a -' and a bass clef staff with lyrics 'elves are a - wake, the elves are a -'. The piano accompaniment is written for a grand piano with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The first measure of the piano part has a dynamic marking of *mf*.

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

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

The second system continues the vocal and piano parts. The vocal line has lyrics 'wake, the elves are a - wake, the the elves,' in the treble staff and 'wake, the elves are a - wake, the elves,' in the bass staff. The piano accompaniment includes a dynamic marking of *p* at the start of the system and *mf* in the lower register.

the elves are a - wake,

the elves

the elves are a - wake,

The third system shows the vocal line with lyrics 'the elves are a - wake,' in the treble staff and 'the elves' in the bass staff. The piano accompaniment features a dynamic marking of *p* in the lower register.

unis. p.
are a - wake,

unis. p.
are a -

The fourth system features a vocal line with lyrics 'are a - wake,' in the treble staff and 'are a -' in the bass staff. The piano accompaniment includes a dynamic marking of *dim.* and *p*.

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 shows the first vocal line with the lyrics "well!" and "Fare-well, fare -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *pp*.

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

This system continues the vocal line with "well!" and "Fare - -". The piano accompaniment includes markings for *dim.* and *rall.*. Dynamics include *pp rall.*.

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 features a more complex vocal line with multiple phrases: "well, fare - well, fare -" and "well, fare - well, fare - well, fare - well, fare -". The piano accompaniment is more active with sixteenth notes. Dynamics include *a tempo*, *pp*, and *sempre dim.*.

ppp
well, fare - well, fare - well!
ppp
well, fare - well, fare - well!
ppp
Segue N° 14.

This system concludes the piece with the lyrics "well, fare - well, fare - well!" and "well, fare - well, fare - well!". The piano accompaniment features a final melodic flourish. Dynamics include *ppp*. 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 of music consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has a melodic line with a long note on 'must' and a short note on 'part;'. 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 sorrow, 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 short note on 'sorrow, And'. The piano accompaniment continues with the same eighth-note pattern in the right hand and 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 short note on 'part. But'. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

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

The fourth system begins with a new section marked 'A' and 'mf'. The vocal line has a melodic line with a long note on 'Thee, Who'. The piano accompaniment continues with the same eighth-note pattern in the right hand and 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 'blend - est' and a short note on 'Too'. The piano accompaniment continues with the same eighth-note pattern in the right hand and 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.* **Yea!** grandioso. *f*

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

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

The first system of the musical score features a Tenor Solo. It consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Yet, O God, yet, O God, yet, O God, we praise—'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

thee.

f

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

f

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

f

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

f

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

The second system continues the vocal solo. It features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'thee: Yet, O God, we praise thee, yet, O God, we praise—'. The piano accompaniment continues with a rhythmic pattern of chords and eighth notes.

Solo.

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

The first system of the musical score features a vocal line starting with a solo marked *p*. The lyrics are "Yet, O God, yet, O God, yet". Below the vocal line are four staves for a choir, each with the word "thee;" followed by "we" at the end of the system. The piano accompaniment consists of a treble and bass clef staff with a *p* dynamic marking.

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

The second system continues the musical score. The vocal line begins with a *D* chord and the lyrics "we praise thee, yet, we praise thee,". The choir parts follow with "praise thee, we praise thee, yet, O", "praise thee, we praise thee, we praise", "praise thee, we praise thee, yet, O", and "praise thee, we praise". The piano accompaniment includes a *D* chord and dynamic markings of *mf* and *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.

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

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

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. *