

LOVELY ROSABELLE
Ballad

FOR
CHORUS AND ORCHESTRA

BY

G. W. CHADWICK.

Piano Score.

35 Cts.

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Lovely Rosabelle. BALLAD.

G. W. Chadwick.

Moderato. PIANO.

p *cresc.*

Detailed description: This block contains the piano introduction. It is written for piano in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The music begins with a piano (*p*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. A crescendo (*cresc.*) is indicated towards the end of the introduction.

Tenor Solo.

Now

p

Detailed description: This block shows the piano accompaniment for the first vocal line. The piano part continues with a steady accompaniment. The vocal line is marked 'Tenor Solo' and begins with the word 'Now'. The piano part starts with a piano (*p*) dynamic.

ad lib. Animato. Moderato.

lis-ten, la-dies gay no haughty feat of arms I tell, Soft is the

Detailed description: This block contains the piano accompaniment for the second vocal line. The tempo changes from 'Moderato' to 'Animato' and then back to 'Moderato'. The piano part features a more active accompaniment during the 'Animato' section. The vocal line continues with the lyrics 'lis-ten, la-dies gay no haughty feat of arms I tell, Soft is the'.

ad lib. *a tempo*

note and sad the lay, that mourns the lovely Ros-a - belle.

p

Detailed description: This block contains the piano accompaniment for the third vocal line. The tempo is marked '*a tempo*'. The piano part features a more active accompaniment during the 'Animato' section. The vocal line continues with the lyrics 'note and sad the lay, that mourns the lovely Ros-a - belle.' The piano part ends with a piano (*p*) dynamic.

cresc. *mf* *f* *p*

Detailed description: This block contains the piano conclusion. The piano part features a more active accompaniment during the 'Animato' section. The music concludes with a piano (*p*) dynamic. Dynamics include *cresc.*, *mf*, *f*, and *p*.

sotto voce

The lay that mourns the lovely Ros-abelle.

Allegro vivace

cresc.

Chorus.

Moor, moor the barge ye gal - - lant crew, and
 Moor, moor the barge ye gal - - lant crew,

gen - - tle la - - dy deign to stay,
 and gen - tle la - - dy deign to stay,

p
 Rest thee in cas - - tle Ra - - vens - heuch, nor tempt the
p
 Rest thee in cas - tle Ra - vens - heuch, nor tempt the
p
 Rest thee in cas - - tle Ra - - vens - heuch, nor tempt the
p
 Ra - - vens - heuch, nor tempt the
p
 storm - y firth to - day. Rest thee in
f
 storm - y firth to - - day. Rest thee in cas - - tle
f
 storm - y firth to - - day. Rest thee in cas - - tle
f
 cas - tle Ravens - heuch, nor tempt the storm - y firth
f
 Ra - - vens - heuch, nor tempt the storm - y, storm - y
f
 Ra - - vens - heuch, nor tempt the storm - y

A

to - day.
firth to - day.
firth to - day.

pp sotto voce

The black'ning wave is

The black'ning wave is edged with white,

pp

To inch and rock the seamews fly. The

pp

To inch and rock the seamews fly. The

edged with white, To inch and rock the seamews fly.

fishers have heard the wa - ter sprite whose screams for - bode that wreck is
for - bode that wreck is

nigh. Last night the
Last night the gift - - ed seer
nigh. Last night the gift - - ed seer
Last night the

seer did view a wet shroud
did view a wet shroud swathed round la - dy gay
did view a wet shroud swathed round la - dy gay
seer did view a wet shroud

swathed round — la - - dy gay. Last night the gift - - - ed

swathed round — la - - dy gay. Last night the

Last night the gift - - - ed seer did view
seer did view a
Last night the gift - - - ed seer did view
seer did view a

a wet shroud swathed round
shroud, a wet shroud swathed round
a wet shroud swathed round
shroud, a wet shroud swathed round

la - - - dy gay, a shroud round la - - - dy

la - - - dy gay, a shroud round la - - - dy

la - - - dy, the la - - - dy gay,

pp *p* *pp* *pp* *pp*

ff *p* *pp*

gay. Then moor the

gay. Then moor the

C

pp *cresc.*

barge ye gal - - lant crew, and gen - - tle la - - dy

barge ye gal - - lant crew, and gen - - tle la - - dy

p *p* *p* *p* *p*

p

deign to stay, Then stay thee Fair, in Ra - - vens -
 deign to stay, stay thee Fair, in Ra - vens -
 deign to stay, Then stay thee Fair, in Ra - - vens -

hench, why cross the gloom - y firth to -
 hench, why cross the gloom - y, gloom - y firth to -

day.
 day.
 day.

Soprano Solo.

Andante.

'Tis not because Lord Lindsay's heir, to night at Roslin leads the

ball, But that my la-dy mo-ther there, sits lone-ly in her cas-tle

hall, sits lone-ly in her cas-tle hall. 'Tis not be-cause the

ring they ride, and Lindsay at the ring rides well,

But that my sire the wine will chide, If 'tis not filled by Ros-a-belle,

If 'tis not filled by Ros - a - belle.

Moderato. *pp*

O'er Ros - lin all that dreary night, a

O'er Ros - lin all that dreary night, a

Moderato.

won - drous blaze was seen to gleam; 'Twas broad - er than the

won - drous blaze was seen to gleam; 'Twas broad - er than the

watch fire's light, and redder than the bright moon-beam.

watch fire's light, and redder than the bright moon-beam.

pp

6 6 3 3

mf It glared on Ros - lin's

mf It

poco più mosso

f *p*

6 6 6 6 3 3

cas - tled rock, It rud - died all the copse wood glen, 'Twas

glared on Ros - lin's cas-tled rock, It rud - - died all the

3 3 3 3 6 6 6 6

f. *p*
 seen from Dry - - dens groves of oak, and
 glen, and seen from Dry - - dens groves and

seen from cav - erned Haw - thorn - den. Seemed
 seen from cav - - erned Haw - thorn - den. Seemed
 seen from cav - - erned Haw - thorn - den. Seemed

seen from caverned Haw - thorn - den.

G Maestoso.
 all on fire that chap - el proud, where
 all on fire that chap - el proud, where

G Maestoso.

Ros - lin's chiefs un - cof - fined lie, Each

Ros - lin's chiefs un - cof - fined lie, Each

ff

ff

Detailed description: This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Detailed description: This block shows the piano accompaniment for the first system. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some melodic movement. The dynamics are marked as fortissimo (ff).

Bar - on for a sab - - - le shroud, sheathed

Bar - on for a sab - - - le shroud, sheathed

Detailed description: This system contains the second two vocal staves and the beginning of the piano accompaniment. The vocal parts continue the melody. The piano accompaniment maintains its complex rhythmic texture. The key signature changes to one sharp (F#), and the time signature remains 4/4.

Detailed description: This block shows the piano accompaniment for the second system. The right hand continues with its intricate chordal and melodic patterns, while the left hand provides harmonic support. The dynamics are marked as fortissimo (ff).

in his i - ron pan - o - ply.

in his i - ron pan - o - ply.

Detailed description: This system contains the final two vocal staves and the beginning of the piano accompaniment. The vocal parts conclude the phrase. The piano accompaniment continues with its characteristic rhythmic complexity. The key signature changes to one flat (Bb), and the time signature remains 4/4.

Detailed description: This block shows the piano accompaniment for the third system. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The dynamics are marked as fortissimo (ff).

H
p
 Seemed all on fire with-in, around, deep sac - risty and al - tar's

Seemed all on fire with-in, around, deep sac - risty and al - tar's

H
p

pale shone ev' - ry pil - lar,

pale shone ev' - ry pil - lar,

cresc. - - - - *f*

p
 fo - liage bound, and glim - mer'd all the dead men's

fo - liage bound, and glim - mer'd all the dead men's

p

mail. Blazed bat - - tlement and

mail. Blazed bat - - tlement and

cresc.

pin - net high, blazed every rose carved buttress fair

pin - net high, blazed every rose carved buttress fair

so still they blaze, when fate is nigh, The

so still they blaze, when fate is nigh, The

p

p

p

p

lord-ly line of high St. Clair.

lord-ly line of high St. Clair.

L Tempo primo.

There are twenty of Ros-lin's bar-ons bold, Lie buried within that proud cha-

L Tempo primo.

Each one the ho - ly vault doth hold,
 pelle; Each one the ho - ly vault doth hold,

But the sea holds love - ly Ros - a - belle. And each St. Clair was
 But the sea holds Ros - a - belle.
 But the sea holds love - ly Ros - a - belle. And each St. Clair was

buried there, with candle, with book and with knell, — But the
 buried there, with candle, with book and with knell, — But the
 and with knell, — The

M

sea caves rung and the wild winds sung

sea caves rung and the wild winds sung

sea caves rung and the wild winds sung

M

f

p The dirge of love - ly *cresc.* Ros - a - belle. *cresc.* The sea caves rung *ff.*

p The dirge of *cresc.* Ros - a - belle. The sea caves rung *ff.*

p The dirge of *cresc.* Ros - a - belle. The sea caves rung *ff.*

p

and the wild winds sung *p* The dirge of love - ly **N** Ros - a - belle.

and the wild winds sung *p* The dirge of Ros - a - belle.

and the wild winds sung *p* The dirge of love - ly Ros - a - belle.

p **N**

The sea caves rung, the wild winds

The sea caves rung, the wild winds

This system contains the first vocal and piano staves. The vocal parts are in treble and bass clefs, with lyrics: "The sea caves rung, the wild winds". The piano accompaniment is in treble and bass clefs. Dynamics include *p* and *pp*. There are hairpins indicating crescendos and decrescendos.

This system shows the piano accompaniment for the second system of music. It features intricate arpeggiated patterns in both the treble and bass clefs. Dynamics include *p* and *pp*.

sung The dirge, the dirge of love - ly Ros - a - belle.

sung The dirge, the dirge of love - ly Ros - a - belle.

This system contains the third vocal and piano staves. The vocal parts are in treble and bass clefs, with lyrics: "sung The dirge, the dirge of love - ly Ros - a - belle.". The piano accompaniment is in treble and bass clefs. Dynamics include *pp*, *cresc.*, and *p*.

This system shows the piano accompaniment for the fourth system of music. It features arpeggiated patterns in both the treble and bass clefs. Dynamics include *pp* and *p*.

This system consists of five empty musical staves, likely representing a section where the music is not present or has been omitted.

This system shows the piano accompaniment for the fifth system of music. It features arpeggiated patterns in both the treble and bass clefs. Dynamics include *rit.* and *pp*.