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F. H. COWEN.

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THE ROSE OF LIFE

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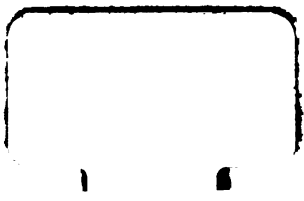
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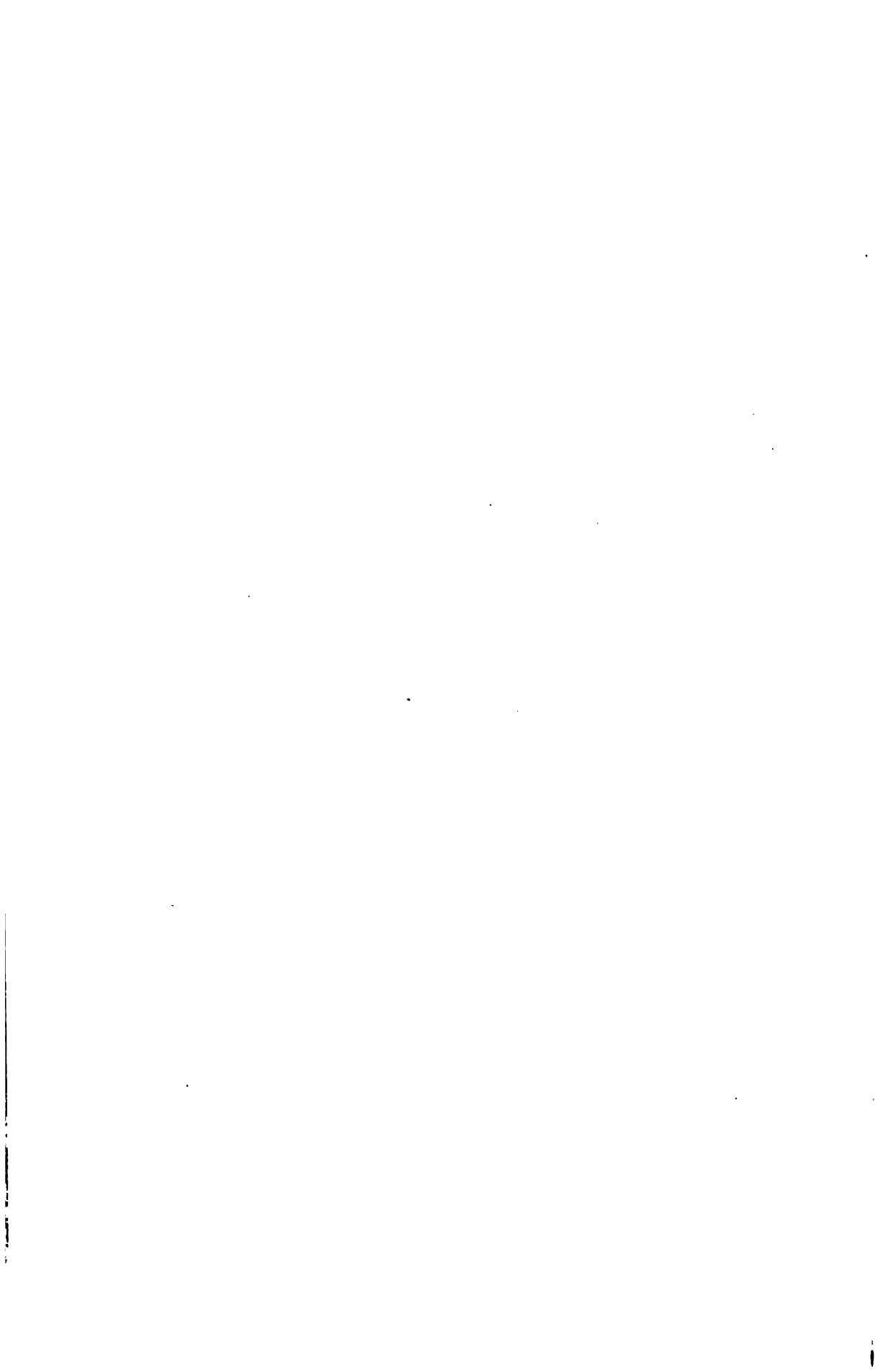
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NOVELLO'S ORIGINAL OCTAVO EDITION.

Hp 117

THE ROSE OF LIFE

CANTATA FOR FEMALE VOICES

WITH PIANOFORTE ACCOMPANIMENT

THE WORDS WRITTEN BY

CLIFTON BINGHAM

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

PRICE TWO SHILLINGS.
Tonic Sol-fa Edition, Ninepence.

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THE ROSE OF LIFE.

No. 1.—CHORUS.

Sad of heart and sad of mien,
Every maiden sigheth ;
For our loved and cherished Queen,
Now at Death's gate lieth.
By our tears we count the hours,
Woe is ours, woe is ours !

Naught our depth of grief can tell,
Nor our woe can measure ;
Weep for her we love so well,
Whom to love was pleasure !
Filled with sorrow are the hours—
Woe is ours, woe is ours !

RECIT. AND SOLO (*Soprano*).

Stay, sisters, stay, hear what the Wise Men say,
Gathered in solemn conference to-day !
There is one cure, they say, but one—
For her, beneath the shining sun ;
Bring to her side the loveliest Rose
That in this world of sorrow grows.
Let her but know its perfume rare,
Gaze on its beauty deep and fair,
Death over her shall lose his pow'r,
She shall recover from that hour !

Chorus. Naught our depth, &c.

No. 2.—CHORUS OF MAIDENS.

Far and wide will we seek roses,
In the silence and the strife ;
In the hush of garden-closes,
And where flows the stream of Life !
Haply where sweet peace abideth,
Far from ways of toil and care,
We shall find one wherein hideth
Fragrance healing — perfume rare !

Love will guide us to it surely,

Be it east or be it west—
Blooming tenderly and purely,
Fairer far than all the rest !
Far and wide will we seek roses,
Where the gems of earth abound ;
Searching ever—resting never—
Till the Rose of Life be found !

No. 3.—INTERMEZZO.

THE QUEST OF THE ROSES.

No. 4.—TRIO (*Soprano, Mezzo-Soprano, and Contralto*) OR THREE-PART CHORUS.

We bring roses in our hands,
Gathered in far distant lands ;
In the gardens of the west,
Surely they are loveliest,
'Twas the sunshine gave them birth,
Bade them bloom to gladden earth ;
Shall not their pure fragrant breath
Call back Life and mock at Death !

No. 5.—SOLO (*Soprano*) AND CHORUS, SOLO (*Mezzo-Soprano*) AND CHORUS.

FIRST MAIDEN (*Soprano*).

My flow'r is a Rose named Purity,
That blooms in maidens' hearts ;
A flow'r of all most fair to see,
Whose fragrance ne'er departs.
At palace gate, at cottage door,
With equal pride it grows ;
In vain to seek the wide world o'er,
There is no lovelier rose ;
Take it, beloved Queen, and may its breath
Banish the shadow and the hand of Death.

CHORUS.

Alas, naught avails to call her back to Life—
Death hovers at her side, and still she sleeps !

SECOND MAIDEN (*Mezzo-Soprano*).

This flow'r I cull'd at twilight,
When dreams o'er the garden crept,
And a mother, beside the window,
Sat watching her babe as it slept.
A flower in her heart was blooming,
All others far above ;
And I stooped, as I passed, and gathered
The Rose of a Mother's Love !
Take it, beloved Queen, and may its breath
Banish the shadow and the hand of Death.

CHORUS.

Alas, naught avails to call her back to Life—
Death hovers at her side, and still she sleeps !

No. 6.—SOLO (*Contralto*).

THE QUEEN'S DAUGHTER.

There is a Book wherein is told the story
Of One who gave His Life for sinners' sake ;
Not for reward of crowns of fame or glory—
But that He might from us our sorrows take !
Sorrow He bore and suffering and trial,
With but the few who loved Him by His side ;

Men scorned His Name and gave His Love
denial,

Even at last, when for their sins He died !
He is the Rose of Life, the Rose of Sharon,
Fairer than e'er was seen by mortal eye ;
Take thou and herein read,
Rose of the world indeed,
Whoso beholds it, never more shall die !

No. 7.—FINALE. SOLO (*Soprano*) AND
CHORUS.

CHORUS.

See, there is light in those eyes,
A flush on the silent cheek lies ;
That Rose hath the power to restore,
She liveth—she liveth once more !

SOLO (*Soprano*).

'Tis the Rose, the Rose of Sharon,
Loveliest Flower in Earth or Heaven ;
Purest and fairest, richest and rarest
Flower to mortals ever given !
Flower of Love unchanging, unending,
Born on the Cross in days gone by—
Rose of Life is the Rose of Sharon,
Whoso beholds it, shall never die !

CHORUS.

'Tis the Rose, the Rose of Sharon, &c.

CLIFTON BINGHAM.

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CONTENTS.

No.		PAGE
1.	<div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="flex-grow: 1;"> CHORUS " Sad of heart " </div> <div style="text-align: right; width: 50px;">1</div> </div> <div style="display: flex; align-items: center; margin-top: 5px;"> <div style="font-size: 2em; margin-right: 5px;">}</div> <div style="flex-grow: 1;"> SOLO (<i>Soprano</i>) " Stay, sisters, stay " </div> <div style="text-align: right; width: 50px;">4</div> </div>	1 4
2.	CHORUS OF MAIDENS " Far and wide will we seek roses " ...	9
3.	INTERMEZZO The Quest of the Roses ...	14
4.	<div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="flex-grow: 1;"> TRIO (<i>Soprano, Mezzo-Soprano, and</i> <i>Contralto</i>) OR THREE-PART CHORUS } </div> <div style="text-align: right; width: 50px;">17</div> </div> <div style="display: flex; align-items: center; margin-top: 5px;"> <div style="flex-grow: 1;"> " We bring roses in our hands " ... </div> <div style="text-align: right; width: 50px;">17</div> </div>	17
5.	<div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="flex-grow: 1;"> SOLO (<i>Soprano</i>) AND CHORUS " My flow'r is a Rose named Purity " ... </div> <div style="text-align: right; width: 50px;">25</div> </div> <div style="display: flex; align-items: center; margin-top: 5px;"> <div style="font-size: 2em; margin-right: 5px;">}</div> <div style="flex-grow: 1;"> SOLO (<i>Mezzo-Soprano</i>) AND CHORUS " This flow'r I cull'd at twilight " ... </div> <div style="text-align: right; width: 50px;">27</div> </div>	25 27
6.	SOLO (<i>Contralto</i>), THE QUEEN'S DAUGHTER " There is a Book "	81
7.	FINALE. SOLO (<i>Soprano</i>) AND CHORUS " See, there is light "	84

THE ROSE OF LIFE.

No. 1.

{ CHORUS.—“ SAD OF HEART.”
 { SOLO (SOPRANO).—“ STAY, SISTERS, STAY.”

F. H. COWEN.

Molto lento.

PIANO.
 ♩ = 48.

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and some eighth-note patterns. Dynamics include *mf* and *p*.

The piano introduction continues with more complex chordal textures and melodic fragments in both hands. Dynamics include *p*.

SOPRANO.

For our loved and cherished

ALTO.

Sad of heart and sad of mien, Ev-ry maiden sigh-eth; For our loved and cherished

The vocal line begins with the Soprano and Alto parts. The piano accompaniment is in the left hand, featuring chords and a steady eighth-note accompaniment. Dynamics include *p* and *Ped.*

Queen, Now at Death's gate li - eth. By our tears we count the hours, . . .

Queen, Now at Death's gate li - eth. By our tears we count the

poco cres.

The second vocal line continues the lyrics. The piano accompaniment includes a section with a 2/4 time signature change and a *poco cres.* marking. Dynamics include *p* and *Ped.*

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cres. *mf*

Weep for her we love so well, Whom to love, to love was

cres. *mf*

Weep for her we love so well, Whom to love, . . . whom to love . . . was

p

plea - - sure! . . . Filled with sor - row are the hours, . . .

p

plea - - sure! . . . Filled with sor - row are the

cres.

filled with sor - row are the hours, . . . filled with sor - row,

hours, . . . filled with sor - row are the hours, . . . filled with

cres.

dim. *p*

filled with sor - row, with sor - row are the hours— . . .

p

sor - - - row, with sor - row are the hours— . . .

dim. *p*

Woe is ours, woe, woe is ours,

Woe is ours, woe, woe is ours,

poco rall. woe is ours! *a tempo.*

pp woe is ours!

pp woe is ours!

dim. *pp* *poco rall.* *a tempo.*

SOPRANO SOLO. *Recit. Quasi a tempo.* Stay, sis-ters, stay, . . . hear what the Wise Men say,

mf *p*

Recit.

Molto andante. Ga-thered in sol-emn con-fer-ence . . . to - day. There is one *Molto andante.* ♩ - 46.

mf *dim.* *p* *p*

cure, they say, but one—For her, be-neath the shin-ing sun; . . . Bring to her side the

love-li-est Rose That in this world of sor-row grows, Bring to her side..

cres. *mf*

cres. *mf*

the love-li-est Rose.. That in this world of sor-row grows. Let her but know its

pp

Ped.

per-fume rare, Gaze on its beau-ty deep and fair, Death o-ver her shall

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

lose his pow'r, She shall re-cov-er from that hour!.. Bring to her side the

poco rall. *mf a tempo. espressivo.*

poco rall. *a tempo.*

Ped.

love - li - est Rose . . . That in . . . this world of sor - row grows . . .

Let her but know its per - fume rare, Gaze on its beau - ty

Or . . . o - - ver

fair, Death . . . o - ver her, . . . Death shall lose his pow'r, . . .

She shall re - cov - er . . . from that hour! . . .

CHORUS. SOPRANO.

Come ima.

Naught our depth of grief can tell, Nor our woe, our woe can

pp

Alto.

Naught our depth of grief can tell, Nor our woe, our woe can

pp

Come ima. ♩ = 46.

pp tranquillo.

mea - sure ; Weep for her we love so well, Whom to

cres.

mea - sure ; Weep for her we love so well, Whom to love, . . .

cres.

p

love, to love was plea - sure ! . . . Filled with sor - row are the

mf *p*

. . . whom to love . . . was plea - sure ! . . .

mf *p*

hours, . . . filled with sor - row are the hours, . . .

Filled with sor - row are the hours, . . . filled with sor - row are the

cres. *dim.* *p*

filled with sor - row, filled with sor - row, with sor - row are the

hours, . . . filled with sor - row, with sor - row are the

cres. *dim.* *p*

p

hours, . . . Woe is ours, woe, . . .

hours, . . . Woe is ours, woe, . . .

p

woe is ours,

woe is ours,

dim.

pp poco rall. *a tempo.*

woe is ours!

pp poco rall. *a tempo.*

woe is ours!

pp poco rall. *a tempo.* *pp rall.*

No. 2. CHORUS OF MAIDENS.—"FAR AND WIDE WILL WE SEEK ROSES."

Moderato tranquillo.

PIANO.
♩ = 80.

SOPRANO. *pp*

Far and wide will we seek ro - ses, . . . In the

ALTO. *pp*

Far and wide will we seek ro - ses, . . . In the

ai - lence and the strife; In the hush of garden-clo - ses, And where

ai - lence and the strife; *pp* In the hush of garden-clo - ses,

poco cres.
 flows .. the stream of Life! . . . Hap-ly wheresweet peace a - bid - eth,
poco cres.
 Where flows the stream of Life! . . . Where sweet peace a - bid - eth,

Far from ways of toil and care, . . . We shall find one,
p
 Far from ways of toil . . and care, . . . We shall find

one.. where in hid - eth Fra - grance heal - ing— per - fume rare!
 one, . . one.. where-in hid - eth Fra - grance, per - fume rare!

poco cres. We shall find one, *poco cres.* one wherein hid - eth *dim.* Fra - grance heal - ing— per - fume, per-fume *p poco rall.*
poco cres. Hap-ly we shall find one where-in hid - eth *dim.* Fra - grance heal - ing— per - fume, per-fume *p poco rall.*

a tempo.

rare!

rare!

a tempo.

mf

Ped. *

mf

Love will guide us to it sure - ly, . . . Be it

mf

Love will guide us to it sure - ly, . . . Be it

p

p

east or be it west— Bloom-ing ten-der-ly and pure - ly,

p

east or be it west— Bloom-ing

Fair-er, fair-er far than all . . . the rest! . . .

ten-der-ly and pure - ly, Fair-er far than all the rest!

p

Far and wide will we seek ro - - ses, Where the gems of earth a -
 We will seek the ro - - ses, Where the gems of

cres.
p
cres.
poco cres.

- bound; Search - ing .. ev - er - rest - ing .. ne - ver -
 earth . . . a - bound ; .. Search - ing .. ev - er - rest - ing ..

mf
mf
mf

Till . . . the Rose of . . Life be found ! Search - ing ev - er -
 ne - ver - Till the Rose be . , found ! Searching ev - er , searching

dim.
mf
dim.
p
mf

rest - ing .. ne - ver - Till . . . the Rose, till the Rose of Life be
 ev - er - rest - ing .. ne - ver - Till . . . the Rose of Life be

sempre mf
poco rall.
sempre mf
poco rall.
sempre mf
poco rall.

a tempo. found! *dim.* Far and wide will we seek

a tempo. found! Far and wide will we seek ro - ses,

a tempo. *p* *dim.*

Ped. *

ro - ses, *pp* Till the Rose of

dim. Searching ev - er - rest - ing nev - er - Till the Rose of

sempre dim. *pp*

poco rit. *a tempo.* Life be found!

poco rit. *a tempo.* Life be found!

poco rit. *pp* *a tempo.*

Ped. *

mf *v* *dim.* *p*

No. 8.

INTERMEZZO.—THE QUEST OF THE ROSES.*

Andantino poco mosso.

PIANO.
♩ = 128.

p

p

crec.

mf *dim.*

p *pp*

The musical score is written for piano in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of six systems of two staves each. The tempo is marked 'Andantino poco mosso' and the initial dynamic is 'piano' (p). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics change throughout the piece: 'p' at the beginning, 'p' again in the second system, 'crec.' (crescendo) in the third system, 'mf' (mezzo-forte) and 'dim.' (diminuendo) in the fourth system, and 'p' and 'pp' (pianissimo) in the fifth system. The piece concludes with a fermata over the final chord.

* If desired, this little Intermezzo may be omitted, and the Cantata continued at No. 4.

poco cres.

mf *dim.* *p*

poco espressivo.
pp
Ped. * *Ped.*

* *Ped.* * *Ped.* *

cres.
Ped. *

Musical score for piano, page 16, featuring six systems of music. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

System 1: *p* (piano). Pedal markings: *Ped.* * *Ped.* *

System 2: Pedal markings: *Ped.* * *Ped.* * *Ped.* * *Ped.* *

System 3: *p* (piano). Pedal marking: *Ped.* *

System 4: *dim. e poco rall.* (diminuendo and a little slower), *p a tempo.* (piano at tempo), *dim.* (diminuendo).

System 5: *pp* (pianissimo). Pedal markings: *Ped.* * *Ped.* *

System 6: *sempre pp* (always pianissimo), *poco rall.* (a little slower). *Segue.* (follows).

No. 4. TRIO (SOPRANO, MEZZO-SOPRANO, AND CONTRALTO) OR THREE-PART CHORUS.—
 "WE BRING ROSES IN OUR HANDS."

Poco allegretto non troppo mosso.

PIANO.
 ♩ = 84.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by eighth-note patterns. The bass clef provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *dim.* (diminuendo).

The second system continues the piano introduction. It includes the tempo marking *poco rall.* (poco rallentando) and *p a tempo.* (piano a tempo). The bass clef part includes a *Ped.* (pedal) marking.

SOPRANO.
 MEZZO-SOPRANO.
 CONTRALTO.

We bring ro - ses in our hands, Gathered in far dis-tant
 We bring ro - ses in our hands, Gathered in far dis-tant
 We bring ro - ses in our hands, Gathered in far dis-tant

The vocal staves for Soprano, Mezzo-Soprano, and Contralto are shown with their respective lyrics. The piano accompaniment continues with chords and includes *Ped.* markings.

lands; In the gar - dens of the west, Sure-ly they are love - li -
 lands; In the gar - dens of the west, Sure-ly they are love - li -
 lands; In the gar - dens of the west, Sure-ly they are love - li -

The second system of vocal staves and piano accompaniment. It features triplets (marked with a '3') and dynamic markings *cre.* (crescendo). The piano accompaniment includes *Ped.* markings.

est, . . surely they are love-li-est, . .
 est, . . surely they are love-li-est, . . In the gar - dens
 est, sure - ly, surely they are love-li-est, . . In the gar - dens

mf *p*

Ped. * *Ped.* *

In the gar - dens of the west, . .
 of the west, . . in the gar - dens of the west, . . in the gar - dens
 of the west, . . in the gar - dens of the west, . .

p

Ped. *

Sure-ly they are love-li-est. . . We bring ro - ses,
 of the west, . . Sure-ly they are love-li-est. . . We bring
 of the west, . . Sure-ly they are love-li-est. . . We bring

mf *f* *cres.* *mf* *cres.* *mf*

Ped. * *Ped.* *

dim.
 we bring ro - ses, we bring ro - ses in our
 ro - ses, . . . we bring ro - ses,
 ro - ses, . . . we bring ro - ses, *dim.* we bring ro - ses in our

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

poco rit. *a tempo.* *p*
 hands, . . . ro - ses ga - thered in far lands, we bring ro - ses,
 ro - ses ga - thered in far lands, *poco rit.* *a tempo.* we bring
 hands, . . . ro - ses ga - thered in far lands, we bring

p *colle voci. a tempo.* *p*

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

cres.
 we bring ro - ses, we bring ro - ses in our
 ro - ses, . . . we bring ro - ses,
 ro - ses, . . . we bring ro - ses, *cres.* we bring ro - ses in our

poco cres. *Ped.* *

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

hands, . . ro - ses ga - thered in dis - tant lanās. . . .

ro - ses ga - thered in dis - tant lands. . . .

hands, . . ro - ses ga - thered in dis - tant lands. . . .

mf *poco rall.* *a tempo.*

mf *poco rall.* *a tempo.*

mf *poco rall.* *a tempo.*

mf *poco rall.* *p a tempo.*

Ped. * *Ped.* *

mf

&Twas the sun - shine

mf

&Twas the sun - shine

mf

&Twas the sun - shine

Easier.

p

p

Ped. * *Ped.* *

Death, call back Life and mock at Death! . .

Death, . . call back Life and mock at Death! . .

Death, call . . back, . . call back Life . . and mock at Death! . .

mf

mf

Ped. * *Ped.* *

p

"Twas the sun - shine gave them birth, . .

p

"Twas the sun - shine gave them birth, . . twas the sun - shine gave them birth, . .

p

"Twas the sun - shine gave them birth, . . 'twas the sun - shine gave them birth, . .

p

mf
Bade them bloom to gladden earth ; . .

cres. 'twas the sun - shine *mf* Bade them bloom to glad-den earth ; . .

cres. 'twas the sun - shine, 'twas the sun - shine *mf* Bade them bloom to glad-den earth ; . .

cres. *mf* *Ped.* *

f We bring ro - ses, we bring ro - ses, *dim.* we bring

We bring ro - ses, . . . we bring ro - ses, *dim.*

We bring ro - ses, . . . we bring ro - ses we bring

f *dim.*

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

poco rit. a tempo.

ro - ses in our hands, . . . ro - ses ga - thered in far lands, *poco rit. a tempo.*

ro - ses ga - thered in far lands, *poco rit. a tempo.*

ro - ses in our hands, . . . ro - ses ga - thered in far lands,

p *colle voci. a tempo.*

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

p we bring ro - ses, we bring ro - ses, we bring ro - ses, *dim.*
 we bring ro - ses, . . . we bring ro - ses, *dim.*
 we bring ro - ses, . . . we bring ro - ses, we bring

p *dim.*

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

ro - ses in our hands, ro - ses ga - thered in dis - tant lands. . . *rall. e dim.* *a tempo.*
 ro - ses ga - thered in dis - tant lands. . . *rall. e dim.* *a tempo.*
 ro - ses in our hands, ro - ses ga - thered in dis - tant lands. . .

p *rall. e dim.* *a tempo.*

Ped. * *Ped.* *

p *dim.* *pp* *tr*

molto rall. *p*

v *Segue.*

No. 5. { SOLO (SOBRANO) AND CHORUS.—“MY FLOW’R IS A ROSE NAMED PURITY.”
SOLO (MEZZO-SOPRANO) AND CHORUS.—“THIS FLOW’R I CULL’D AT TWILIGHT.”

1st MAIDEN (SOBRANO).
Moderato con moto.

VOICE

My flow'r is a Rose named Pu - ri - ty, That blooms in . . maid - ens' hearts; A

Moderato con moto.

p

PIANO.
♩ = 84

flow'r of all most fair to see, Whose fragrancene'er de - parts. . . At pa - lacegate, at

p

cot - tage door, With e - qual pride it grows; In vain to . . seek the wide world o'er, There

cres. *mf* *dim.*

vain to . . seek the wide world o'er, There

mf

is no . . love - li - er rose, In vain to . . seek the wide world o'er, There

mf

is no love - li - er rose, . . there is no love - li - er rose!

mf *rall.* *a tempo.*

mf *rall.* *p* *a tempo.*

L'istesso tempo.

p

Take it, be - lov - ed Queen, and may its breath

L'istesso tempo.

p

Ped. *

p

rit. *a tempo.*

Ban - ish the sha - dow . . and the hand of Death . .

p *rit.* *pp a tempo.*

CHORUS.

Piu lento. *SOPRANO. parlante.*

pp

A - las . . naught a - vails to call her back to

ALTO. parlante.

pp

A - las . . naught a - vails to call her back to

Piu lento. ♩ = 54.

pp

sempre pp *rall.*

Life, Death hov - ers at her side, . . still she

sempre pp *rall.*

Life, Death hov - ers at her side, . . and still she

pp *rall.*

a tempo.
sleeps ! . . .

a tempo.
sleeps ! . . .

pp a tempo.

Ped. *

sempre pp

Ped. *

p

2nd MAIDEN. (MEZZO SOPRANO).
Andante molto tranquillo.

This flow'r I cul'd.. at twi - - light, When.

Andante molto tranquillo. ♩ = 92.

pp *legato.*

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

dreams o'er the gar - den crept, . . . And a mo - ther, be-side . . . the

Ped. * *Ped.* * *Ped.* *sempre pp* * *Ped.*

win - dow, Sat watch - ing her babe as it slept. . . . A

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

flow'r in her heart was bloom - ing, All o - thers far . . . a -

p *cres.* *poco cres.* *Ped.* * *Ped.* * *Ped.* *

- bove; . . . And I stooped, as I passed, and

dim. *pp* *Ped.* * *Ped.* * *Ped.* * *Ped.*

ga-thered The Rose of a Mo - ther's Love, I stooped,

p

pp

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

I stooped and gathered The Rose of a Mo - ther's Love!

pp *molto rall.* *pp* *Moderato con moto, come 1ma.*

Moderato con moto, come 1ma. ♩ = 84.

molto rall. *p*

Ped. *

Take it, be - lov - ed Queen, and may its breath . . .

p

Ped. *

Ban - ish the sha - dow . . . and the hand of Death . . .

p *rit.* *a tempo.*

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

Ped. *

CHORUS.
Più lento. SOPRANO. *parlante.*

pp
A - las, . . . naught a - vails to call her back to

ALTO. *parlante.*
pp
A - las, . . . naught a - vails to call her back to

Più lento. ♩ = 54.

sempre pp *rall.*
Life, . . . Death hov-ers at her side, . . . she

sempre pp *rall.*
Life, . . . Death hov-ers at her side, . . . and still she

pp *rall.*

a tempo
sleeps! . . .

a tempo.
sleeps! . . .

pp a tempo. *sempre pp*

Ped. *

Ped. *

Segue.

No. 6. SOLO (CONTRALTO), THE QUEEN'S DAUGHTER.—“THERE IS A BOOK.”

VOICE. *Lento non troppo.*

PIANO, $\text{♩} = 50.$

p *f*

There is a Book where - in is told the sto - ry Of One who gave His Life . .

p

. for sin - ners' sake; Not for re - ward of crowns of fame or glo - ry—

sempre p

But that He might from us . . our sor - rows take! Sor - row He bore and

poco cres.

suf - fer - ing and tri - al, With but the few who loved Him by His side;

poco cres.

mf *dim.* *p*

Men scorned His Name and gave His Love de - ni - al, E - ven at last, when for their

mf *dim.* *p*

dim.

sins He died, when for their sins He died! He is the

pp

p

Rose . . of Life, the Rose of Sha - ron, Fair - er than e'er was seen by

f *p*

mf

mor - tal eye, . . He is the Rose, the Rose of Sha - ron, Fair - er than e'er was seen by

f *mf*

dim.

mor - tal eye ; Take thou and here - in read, Rose of the world in - deed,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'mor - tal eye ;' followed by a series of eighth and sixteenth notes for 'Take thou and here - in read, Rose of the world in - deed,'. The piano accompaniment consists of chords and moving lines in both hands, with a *dim.* marking in the right hand.

Who - so be-holds it, ne - ver more shall die ! Take thou and here - in read,

The second system continues the vocal line with 'Who - so be-holds it, ne - ver more shall die !' and 'Take thou and here - in read,'. The piano accompaniment features a *p* (piano) dynamic marking at the start and includes various articulations like accents and slurs.

Rose of the world in - deed, Who - so be-holds it, who - so be-holds it,

The third system continues with 'Rose of the world in - deed, Who - so be-holds it, who - so be-holds it,'. The piano accompaniment has a *dim.* marking in the left hand and features a *f* (forte) dynamic marking in the right hand.

Or - holds it, nev - er more shall die !

The fourth system includes an 'Or' section for the vocal line: 'Or - holds it, nev - er more shall die !'. The piano accompaniment has a *poco rit.* marking and a *f* dynamic marking. The vocal line continues with 'who - so be - holds it, nev - er more shall die !'.

who - so be - holds it, nev - er more shall die !

The fifth system shows the final part of the piano accompaniment, starting with a *dim.* marking, followed by a *p* (piano) dynamic, and ending with a *pp* (pianissimo) dynamic. The system concludes with a *Ped.* (pedal) marking and a *Segue.* (Segue) instruction.

No. 7. FINALE. SOLO (SOPRANO) AND CHORUS.—“SEE, THERE IS LIGHT.”

Allegro moderato. CHORUS. *p parlante.*

SOPRANO.

ALTO.

PIANO. *pp* $\text{♩} = 100.$

See, there is

See, there is

simili.

Ped.

light in those eyes, A flush on the si - lent cheek

light in those eyes, A flush on the si - lent cheek

** Ped. **

lies ; That Rose hath the pow'r to re -

lies ; That Rose hath the pow'r to re -

cres. ed accel.

cres. ed accel.

cres. ed accel.

*Ped. * Ped. **

Andante molto maestoso.

Rose, the Rose of Sha - ron, Love - li - est Flow'r in Earth or Heav'n; Pur - est and

Andante molto maestoso. ♩ = 52.

p

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

fair - est, rich - est and rar - est Flow'r to mor - tals ev - er giv'n!

cres. *mf*

Ped. * *Ped.* *

Flow'r of Love un - chang - ing, un - end - ing, . . . Born on the Cross in days gone by—

p *cres.*

p *cres.*

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

Rose of Life . . . is the Rose of Sha - ron, Who - so be - holds it shall

f *f*

Ped. * *f* *f*

molto maestoso e marcato.

nev - er die! The Rose of Sha - ron, Love-li-est

CHORUS. SOPRANO. *molto maestoso e marcato.*

'Tis the Rose, the Rose of Sha - ron, Love-li-est

ALTO. *molto maestoso e marcato.*

'Tis the Rose, the Rose of Sha - ron, Love-li-est

f molto maestoso e marcato.

Ped. V * 3 Ped. *

Solo with the other Soprani.

Flow'r in Earth or Heav'n; Pur-est and fair - est, richest and rar - est Flow'r to

Flow'r in Earth or Heav'n; Pur-est and fair - est, richest and rar - est Flow'r to

Ped. * Ped. 3 Ped. * 3 Ped. *

p

mor - tals ev - er giv'n! . . . Flow'r of Love unchanging, un - end - ing, . . .

mor - tals ev - er giv'n! . . . Flow'r of Love unchanging, un -

p

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

cres.

Born on the Cross in days gone by— Rose of Life . . . is the Rose of Sha - ron,

end - ing, Rose . . . of Life, of Life . . . is the Rose of Sha - ron,

cres.

f

Ped. *

f Who-so be-holds it, shall nev - er die!

f Who-so be-holds it, shall nev - er die!

f

Ped. *

The Crotchet as before.

f Rose of Life is the Rose of Sha - ron, Who - so be-holds it, nev - er more shall die!

Rose of Life is the Rose of Sha - ron, Who - so be-holds, nev - er more shall die!

The Crotchet as before. $\text{♩} = 52$.

f

f Love - li - est Flow'r in Earth, love - li - est Flow'r in Heav'n, Pur - est and fair - est Flow'r to

Love - li - est Flow'r in Earth, love - li - est Flow'r in Heav'n, Pur - est and fair - est Flow'r to

f

Ped. * *Ped.* *

dim.

dim.

f

mor - tals giv'n! Love - li - est Flow'r in Earth, love - li - est Flow'r in Heav'n,

mor - tals giv'n! Love - li - est Flow'r in Earth, love - li - est Flow'r in Heav'n,

f

Ped. * Ped. * Ped. *

ff *molto rit.*

Who-so beholds it, who-so beholds it, who-so beholds it, nev-er more shall

Who-so beholds it, who-so beholds it, who-so beholds it, nev-er more shall

ff *molto rit.*

ff *sempre ff* *molto rit.*

a tempo.

die!

a tempo.

die!

ff *a tempo.*

Ped. *



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