

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 tenor solo introduction. It consists of a single staff with a treble clef, set in the same key signature and time signature as the piano introduction. The tempo remains 'Moderato'. The music starts with a piano (*p*) dynamic and ends with a fermata.

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 vocal entry and the first line of piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The tempo is 'Moderato'. The lyrics are: 'lis-ten, la-dies gay no haughty feat of arms I tell, Soft is the'. The piano part includes dynamic markings *ad lib.*, *Animato.*, and *p*.

ad lib. *a tempo*

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

Detailed description: This block contains the vocal entry and the second line of piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The tempo is 'Moderato'. The lyrics are: 'note and sad the lay, that mourns the lovely Ros-a - belle.'. The piano part includes dynamic markings *ad lib.*, *a tempo*, and *p*.

cresc. *mf* *f* *p*

Detailed description: This block contains the piano conclusion. It is written for piano in a grand staff, continuing the key signature and time signature. The tempo is 'Moderato'. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings 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.

A

pp sotto voce

The black'ning wave is

pp sotto voce

The black'ning wave is edged with white,

fp

pp

To inch and rock the seamews fly.

pp

To inch and rock the seamews fly.

edged with white,

To inch and rock the seamews fly.

The

The

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, the la - - dy gay,
 gay. Then moor the
 barge ye gal - - lant crew, and gen - - tle la - - dy

ff *p* *pp*
pp *cresc.* *p*

C

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

E

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.

The first system of the score consists of four staves. The top two staves are vocal lines with lyrics: "watch fire's light, and redder than the bright moon-beam." The bottom two staves are piano accompaniment. The piano part features sixteenth-note runs in the right hand, marked with a '6' (sextuplet), and triplet figures in the left hand. Dynamics include *pp* (pianissimo).

mf It glared on Ros - lin's

mf It glared on Ros - lin's

poco più mosso

The second system continues the vocal and piano parts. The vocal lines are marked *mf* (mezzo-forte). The piano accompaniment includes a section marked *poco più mosso* (a little more tempo) starting with a key signature change to F major. The piano part features sixteenth-note runs and triplet figures. Dynamics include *f* (forte) and *p* (piano).

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

The third system continues the vocal and piano parts. The vocal lines are marked *f* (forte). The piano accompaniment features sixteenth-note runs and triplet figures. Dynamics include *f* (forte).

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

seen from cav - erned Haw - thorden. Seemed
 seen from cav - - erned Haw - thorden. Seemed
 seen from cav - - erned Haw - thorden. 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

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are "Ros - lin's chiefs un - cof - fined lie, Each". The first vocal staff has a dynamic marking of *ff* at the end of the phrase.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, typical of a 19th-century piano accompaniment.

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

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

This system contains the next two vocal staves and the next two staves of the piano accompaniment. The lyrics are "Bar - on for a sab - - - le shroud, sheathed". The piano accompaniment continues with similar rhythmic complexity.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The piano part continues with intricate rhythmic patterns.

in his i - ron pan - o - ply.

in his i - ron pan - o - ply.

This system contains the final two vocal staves and the final two staves of the piano accompaniment. The lyrics are "in his i - ron pan - o - ply.". The piano accompaniment concludes with a final cadence.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It concludes the piece with a final cadence.

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

p
 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 two staves of music. The top staff is a vocal line with lyrics: "The sea caves rung, the wild winds". The bottom staff is a piano accompaniment. Both staves begin with a dynamic marking of *p* (piano). The music is in a 4/4 time signature.

This system shows the piano accompaniment for the first system of music. It features a treble and bass clef staff with various chords and melodic lines. The dynamics are consistent with the vocal parts, starting at *p*.

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 second two staves of music. The top staff is a vocal line with lyrics: "sung The dirge, the dirge of love - ly Ros - a - belle.". The bottom staff is a piano accompaniment. The vocal line starts with a dynamic marking of *pp* (pianissimo) and includes a *cresc.* (crescendo) marking. The piano accompaniment also starts at *pp* and includes a *cresc.* marking.

This system shows the piano accompaniment for the second system of music. It features a treble and bass clef staff with various chords and melodic lines. The dynamics are consistent with the vocal parts, starting at *pp* and including a *cresc.* marking.

This system consists of five empty musical staves, likely representing a section of the score that is not present in this page.

This system shows the piano accompaniment for the third system of music. It features a treble and bass clef staff with various chords and melodic lines. The dynamics are consistent with the vocal parts, starting at *pp* and including a *rit.* (ritardando) marking.