

Like to the Damask Rose

Arranged for S.S.A.

Words by
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(1560 - 1635)

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Music by
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Allegro

PIANO

f risoluto

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It features a series of chords and eighth-note patterns. The left hand starts with a bass clef and plays a steady eighth-note accompaniment. The tempo is marked 'Allegro' and the dynamics are 'f risoluto'.

SOPRANO I

SOPRANO II, ALTO

Two vocal staves for Soprano I and Soprano II/Alto. Both staves are currently empty, indicating that the vocalists have not yet entered the piece.

The piano accompaniment for the vocal entry. It features a treble and bass clef. The right hand has a melodic line with various ornaments and dynamics like 'sf' and 'ff'. The left hand provides a rhythmic accompaniment. The tempo is 'Allegro'.

affrettando *cresc.*

Key Bb min. Like to the damask rose you see, Or like the blossom
 Doh = Db || m : m . m | f . f : - | l : - . l | se : se | l : - . l | t . t : - }

The first vocal line of the chorus. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is 'affrettando' and the dynamics are 'f' and 'ff'. A 'cresc.' marking is present at the end of the line.

Like to the damask rose you see, Or like the blossom
 || d : d . d | d . d : - | f : - . f | m : m | m : - . m | l . l : - }

|| l, : l, . l, | l, . l, : - | r : - . r | r : r | d : - . d | f . f : - }

The second vocal line of the chorus, including a second system of lyrics. The notation continues with the same key signature and tempo.

mf *cresc.*

marcato

The piano accompaniment for the chorus. It features a treble and bass clef. The right hand has a melodic line with 'mf' dynamics and 'cresc.' markings. The left hand has a rhythmic accompaniment with 'marcato' dynamics.

p *cresc.*

on a tree, Or like a dain - ty flow'r of May, Or

p *cresc.*

on a tree, Or like a dain - ty flow'r. of May, Or

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a dynamic marking of *p* and a *cresc.* marking at the end. The second staff also has a *p* dynamic and a *cresc.* marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

f *allargando* *p*

like the morning of the day, — Or like the sun, or like the

like the morning of the day, — Or like the sun, or

allargando *p*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The key signature has two flats. The time signature is 4/4. The first staff has a dynamic marking of *f* and a *allargando* marking. The second staff has a *p* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

cresc. e stringendo *ff*

shade, — Or like the gourd which Jo - nas

cresc. e stringendo *ff*

shade, — Or like the gourd which Jo - nas

cresc. e stringendo

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The key signature has two flats. The time signature is 4/4. The first staff has a *cresc. e stringendo* marking and a *ff* dynamic. The second staff has a *cresc. e stringendo* marking and a *ff* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

dim. e rit. *p tranquillo*

had, E'en such is man whose thread is
 || m : l | l d' : t | l : - | B \flat .t.m.l. | d | r : - | - : s }

dim. e rit.

had, E'en such is man whose thread is
 || d' : m | l : se | l : - | | : s, | t, : - | - : f
 || l : d | m : r | de : - | | : m, | f, : - | - : t, }

rit. *p* *triquillo*

rit. dolce

spun, Drawn out and cut, and so is
 || s : - | m : d | l, : - | t, : t, | d : - | - : s | f : m | l, d : m, r }

rit.

spun, Drawn out and cut, and so is
 || m : - | d : s, | f, : - | - : f, | m, : - | - : m | r : d | l, : t,
 || d : - | s, : m, | r, : - | - : r, | d, : - | - : d | l, : s, | f, : f, }

rit.

più lento *p*

done. The rose withers, the blos - som blast-eth,
 || d : - | : .d | d : - | t, t, : - .t, | le, : - .m | m : le, }

più lento *p*

done. The rose withers, the blos - som blast-eth,
 || d : - | : .s, | s, : - | | s, .s, : - .s, | s, : - .ta, | ta, : s,
 || m, : - | : .m, | m, : - | | m, .m, : - .m, | m, : - .s, | s, : m, }

p più lento

pp rit. *mf* *stringendo*

D.4 The flower fades, the morn - ing hasteth. The sun sets, the

pp rit.

The flower fades, the morn - ing hasteth, The sun sets, the

pp rit. *mf* *stringendo*

rit. *pp*

shad - ow flies, The gourd con - sumes, the man he

rit. *pp*

shad - ow flies, The gourd con - sumes, the man he

rit. *pp*

dies!

dies!

pp Tempo I

mf affrettando

Like to the grass that's
 m :m .m lf :- .f }

Like to the grass that's
 d :d .d ld :- .d }
 l, :l, .l, ll, :- .l, }

cresc. *p*

new - ly sprung, Or like a tale that's new begun, Or
 || l :- .l lse :- .se | l :- .l lt :- .t | r' :- .r' ld' :d' }

cresc. *p*

new - ly sprung, Or like a tale that's new begun, Or
 || f :- .f | m :- .m | m :- .m ll :- .l | se :- .sell :l }

|| r :- .r | r :- .r | d :- .d lf :- .f | m :- .m | m :- .m }

cresc.

like a bird that's here to-day, Or like the pearléd dew of
 || d' :- .f lf :m | l :- .l ll :l | l :- .d' | m' .m' :m' .,t }

cresc.

like a bird that's here to-day, Or like the pearléd dew of
 || l :- .d ld :d | d :- .de | r :re | m :- .l lt .t :t .,se }

|| f :- .l, | ta, :ta, | l, :- .l, ll, :l, | d :- .m ll .l :se .,m }

mf allargando

May, — f. G^b Or like an hour, — or like a span, — Or like the

May, — Or like an hour, — or span, — Or like the

pp

allargando

dolciss

sing - - ing of a swan, E'en such is

sing - - ing of a swan, E'en such is

dim. e rit.

rit.

p

p tranquillo

man, who lives by breath, Is

man, who lives by breath, Is

rit. *dolco* *pp*

here, now there, in life and

rit. *pp*

here, now there, in life and

più lento *p*

death. The grass withers, the tale is end-ed,

più lento *p*

death. The grass withers, the tale is end-ed,

pp *più lento* *p*

pp rit. *cresc.* *a tempo* *stringendo*

The bird is flown, the dew's ascend-ed; The hour is short, the

pp rit. *cresc.* *a tempo* *stringendo*

The bird is flown, the dew's ascend-ed; The hour is short, the

pp rit. *cresc.* *a tempo* *stringendo e*

cresc. molto *più stringendo*

span not long, The hour is short, the span not long; The

cresc. molto *più stringendo*

span not long, The hour is short, the span not long; The

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves have lyrics and phonetic syllables below them. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. Performance markings include 'cresc. molto' and 'più stringendo'.

ff rit. *più rit.*

swan's near death, Man's life is done!

ff rit. *più rit.*

swan's near death, Man's life is done!

ff rit. *più rit.* *a tempo.* *pp*

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves have lyrics and phonetic syllables. The piano part continues with the accompaniment, ending with a 'piano' section marked 'pp' and 'a tempo'. Performance markings include 'ff rit.', 'più rit.', and 'a tempo.'.

Detailed description: This system contains the piano accompaniment for the third system. It features a complex texture with chords and moving lines in both hands. Performance markings include 'ff' and 'sf'.