



THREE FOUR-PART SONGS
words by **Sidney Lanier**

No. 2

A rose to a Rose

W. W. Gilchrist
(1846-1916)

William Wallace Gilchrist (1846-1916) was born in Jersey City, New Jersey and raised in Philadelphia. He started a career in law and business, but decided to pursue music. He was active as church organist, teacher, and leader of musical clubs, founding the Mendelssohn Club of Philadelphia. He was baritone soloist at Holy Trinity and St. Mark's Churches, soloist with the Handel and Haydn Society, and participant in a series of light operettas presented by the Amateur Drawing Room. He held positions as organist and choirmaster at St. Clement's Church, Christ Church, and the Church of the New Jerusalem. He conducted the West Philadelphia Choral Society, the Germantown Choral Society, the Harmonia, the Harrisburg Choral Society and the Tuesday Club of Wilmington. He was a founding member of the Music Manuscript Society and of the American Guild of Organists. He was the head of voice instruction at the Philadelphia Musical Academy and conducted the Symphony Society of Philadelphia. He edited the Presbyterian Church's official hymnal (1895) and *The Hymnal for Use in Congregational Churches* (1902). His compositions include two symphonies, chamber music, large choral works, songs and part-songs. In 1882, he won the Cincinnati Festival Prize for his setting of the 46th Psalm, where the judges included Camille Saint-Saëns and Carl Reinecke. He died in Easton, Pennsylvania.

I asked my heart to say
Some word whose worth my love's devoir might pay
Upon my Lady's natal day.

Then said my heart to me:
'Learn from the rhyme that now shall come to thee
What fits thy Love most lovingly.'

This gift that learning shows;
For, as a rhyme unto its rhyme-twin goes,
I send a rose unto a Rose.

Sidney Lanier (1842–1881)

Sidney Clopton Lanier (1842–1881) was born in Macon, GA, and attended Oglethorpe University. With the outbreak of the Civil War he served in the Confederate signal corps then as pilot aboard English blockade runners. He was captured and, as POW, suffered from tuberculosis. After the war, he moved to Montgomery, AL, working as a hotel clerk and as a musician. He became organist at The First Presbyterian Church in nearby Prattville. He also taught and served as principal of a Prattville school. Moving back to Macon, he practiced law in his father's law office for several years. During this period he wrote a number of poems about poor white and black farmers in the Reconstruction South using local dialects. Rediscovering a childhood talent for the flute, he taught himself musical notation and signed on to play flute for the Baltimore Peabody Orchestra, quickly rising to first flautist. To support his family, he also wrote poetry for magazines. He later became a faculty member at Johns Hopkins University, specializing English literature. He published a series of lectures entitled *The "English Novel"* and the book *"The Science of English Verse"* (1880) in which he developed a theory exploring the connections between musical notation and meter in poetry. He never recovered from his war-time illness and died of complications from tuberculosis at age 39.

A rose to a Rose

W. W. Gilchrist

Andante espressivo

p *ten.* *pp* *p* *poco string.* *ten.* *pp* *poco string.*

S I asked my heart to say, _____ I asked my heart to say, _____ I asked my

A _____ *pp* I asked my heart

T _____ *pp* I asked my heart

B _____ *pp* I asked my heart

⁴ *poco rall.* *a tempo*

S heart to say Some word whose worth my love's de-voir might pay Up - on my

A _____ *poco rall.* *a tempo*

T *più string.* *poco rall.* *a tempo*

B _____ *p* *a tempo*

whose worth my love's de - voir might pay Up - on my

I asked some word whose worth my love's de - voir might pay Up - on my

Up - on my La-dy's na - tal day,



A rose to a Rose

7 *rall.* *pp* *pp ad lib.*

S La - dy's na - tal day. Then said my

A La - dy's na - tal day. Then said my

T La - dy's na - tal day. Then said my

B her na - tal day. Then said my

10 *a tempo*

S heart to me: Learn from the rhyme that now shall came to thee What fits thy

A heart to me: Learn from the rhyme that now shall came to thee What fits thy

T heart to me: Learn from the rhyme that now shall came to thee

B heart to me: Learn from the rhyme that now shall came to thee

13 *più mosso*

S What fits thy Love, what fits thy Love, Learn from the rhyme

A Love, what fits thy Love, what fits thy Love, Learn from the rhyme that

T What fits thy Love, what fits thy Love, Learn from the rhyme

B What fits thy Love, what fits thy Love, Learn from the rhyme that

A rose to a Rose

16 *cresc. molto* *ff*
S — that now shall come to thee — What fits thy Love, — what fits thy Love, —
A now — shall come — to thee What fits thy Love, — what fits thy Love, —
T — that now shall come to thee — What fits thy Love, — what fits thy Love, —
B now shall come to thee What fits thy Love, —
rhyme — that now shall come to thee — What fits thy Love, what fits thy Love, —

19 *dim. e rall. poco a poco* *p* *pp* *tenerezza*
S — what fits thy Love most lov - ing - ly, — what fits thy Love most lov - ing -
A — — — — — *pp* — — — — —
what fits
T — — — — — *pp* — — — — —
what fits
B — — — — — *pp* — — — — —
what fits

22 *ppp*
S ly, — — — — — what fits thy Love most lov - ing - ly, — — — — — most lov - ing -
A — — — — — thy Love, — — — — — what fits
T — — — — — thy Love, — — — — — what fits
B — — — — — thy Love, — — — — — what fits

A rose to a Rose

26 *molto rit.* *pppp*

S ly, most lov - ing - ly.

A *pp* thy Love most lov - ing - ly, *molto rit.* *pppp* most lov - ing - ly.

T *pp* thy Love most lov - ing - ly, *molto rit.* *pppp* most lov - ing - ly.

B *molto rit.* *pppp* most lov - ing - ly.

30 *pp* *a tempo* *poco string.* *poco string.*

S This gift that learn - ing shows, this gift that learn - ing shows, this gift that

A *a tempo* *pp* This gift, this gift,

T *a tempo* *pp* This gift, this gift

B *a tempo* *pp* This gift, this gift

33 *poco rall.* *poco rall.* *poco string.* *poco rall.* *espress.*

S learn - ing shows: For, as a rhyme un - to its rhyme-twin goes,

A For, as a rhyme to rhyme-twin goes,

T that learn - ing shows: For, as a rhyme to rhyme-twin goes,

B For, as a rhyme un - to its rhyme - twin

A rose to a Rose

36

pp *rall. e molto espress.* *pp*

S I send a rose un - to a Rose.

pp *rall. e molto espress.* *pp*

A I send a rose un - to a Rose.

pp *rall. e molto espress.* *pp*

T I send a rose un - to a Rose.

pp *rall. e molto espress.* *pp*

B goes, A rose un - to a Rose.

H. W. Gray Co.
(1908)

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