

THE LAST ROSE OF SUMMER IS THE SWEETEST SONG OF ALL



WORDS BY
ARTHUR GILLESPIE
MUSIC BY
HARRY SIDNEY



GRACE WILSON

Edwin

SM904

The Last Rose of Summer Is the Sweetest Song of All.

3

Words by ARTHUR GILLESPIE.

Writer of "Absence makes the heart grow fonder."

Music by
HARRY SIDNEY.

Andante Moderato.

Piano.

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It begins with a piano introduction marked 'Andante Moderato' and 'mf'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal line enters with the lyrics: 'There's a rose that's crushed and withered, still I wear it near my heart, As an emblem of my love of by-gone days; Tho' its When the twi-light shades were fall-ing and the stars gleamed from a bove, It was then her voice in mel-o-dy would ring, And I fra-grance now is wast-ed, still from it I nev-er part, For it won-der if that rose was not a to-ken of her love, To re-'. The piano accompaniment continues throughout the vocal lines, with dynamics ranging from 'p' to 'mf'. The score concludes with a 'poco a poco rall. e dim.' marking.

There's a rose that's crushed and withered, still I wear it near my heart, As an
When the twi-light shades were fall-ing and the stars gleamed from a bove, It was
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then her voice in mel-o-dy would ring, And I
fra-grance now is wast-ed, still from it I nev-er part, For it
won-der if that rose was not a to-ken of her love, To re-

poco a poco rall. e dim.

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brings a vis - ion sweet be - fore my gaze. 'Tis the
mind me of the song she used to sing; But, a -

im - age of a sweetheart that I knew in days of yore, And the
las! 'tis but a mem - ry grow - ing bright - er day, by day, And I

song she used to sing I now re - call; Tho' its mel - o - dy is old - en, I can
vain - ly strive to check a fall - ing tear, For they say that now she's sleeping, In the

hear it o'er and o'er, For to me it was the sweet - est song of all.
churchyard far a - way, And I'm lone - ly when that mel - o - dy I hear.

Refrain.

p

'Tis a song that haunts me ev - er, with its ten - der sweet re - frain, And it

p

Detailed description: This system contains the first two measures of the refrain. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The lyrics are written below the vocal line.

speaks of love's young dream - ing, I may nev - er know a - gain; For her

Detailed description: This system contains the next two measures of the refrain. The musical notation continues from the previous system, with the vocal line and piano accompaniment. The lyrics are written below the vocal line.

voice seemed like an an - gel's, as my heart she would en - thrall, For "The

Detailed description: This system contains the next two measures of the refrain. The musical notation continues from the previous system, with the vocal line and piano accompaniment. The lyrics are written below the vocal line.

poco a poco rall.

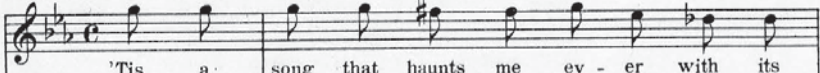
Last Rose of Sum - mer" is the sweet - est song of all.


poco a poco rall.

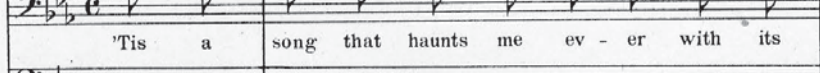
Detailed description: This system contains the final two measures of the refrain. The tempo marking *poco a poco rall.* is placed above the first measure and below the piano accompaniment. The musical notation concludes the piece with a double bar line. The lyrics are written below the vocal line.

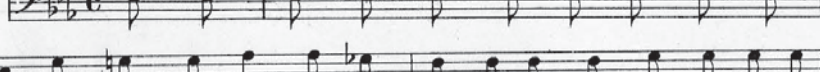
The Last Rose of Summer is the Sweetest Song of All.

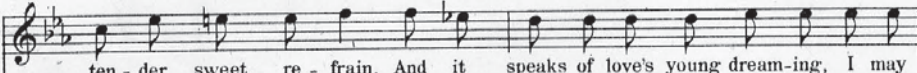
Chorus for Male Voices.

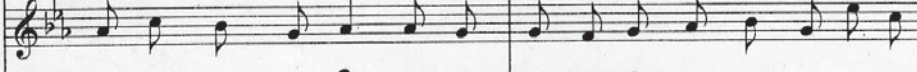
1st Tenor.  'Tis a song that haunts me ev - er with its

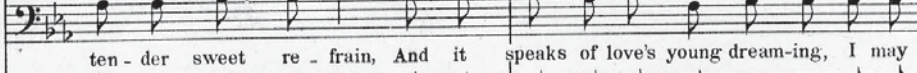
2d Tenor. 

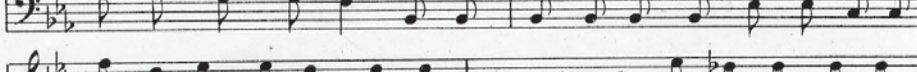
Baritone.  'Tis a song that haunts me ev - er with its

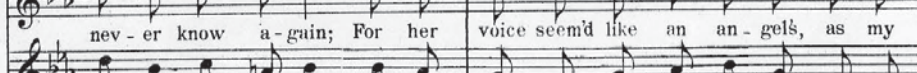
Bass. 

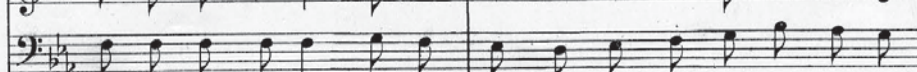
 ten - der sweet re - frain, And it speaks of love's young dream - ing, I may

 ten - der sweet re - frain, And it speaks of love's young dream - ing, I may

 nev - er know a - gain; For her voice seem'd like an an - gel's, as my

 nev - er know a - gain; For her voice seem'd like an an - gel's, as my

 heart she would en - thrall, For "The Last Rose of Summer" is the sweet - est song of all.

 heart she would en - thrall, "Last Rose of Summer" is the sweet - est song of all.

Not since the days of "Down Went McGinty," has a song combining humor and melody met with the phenomenal success that marks the sales of "The Bird on Nellie's Hat." A line in the song bids fair to be added to the famous expressions of the day, "You Don't Know Nellie Like I Do,"—and you don't know Nellie like we do, till you get acquainted with "The Bird on Nellie's Hat."

"The Bird On Nellie's Hat."

Written by **ARTHUR J. LAMB.**

Composed by **ALFRED SOLMAN.**

REFRAIN. *Moderato.*

"I'll be your lit - tle hon - ey, I will prom - ise that!" Said Nel - lie as she rolled her dreamy eyes..... "It's a

shame to take the mon - ey!" said the bird on Nel - lie's hat. "Last night she said the same to John - ny Wise!"..... Then to

Nel - lie, Wil - lie whispered as they fond - ly kissed: "I'll bet that you were nev - er kissed like that!" "Well, he

don't know Nel - lie like I do!" Said the sau - cy lit - tle bird on Nel - lie's hat.

Il - bas - so ben mar - ca - to.

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