

LAY MY HEAD BENEATH A ROSE

A BALLAD



SUNG WITH GREAT
SUCCESS BY
**ARTHUR
TAVARES**

WITH THE
**Royal
Hawaiian
Quintette**



Words by
W. MADISON.



Music by

G. Falkenstein.

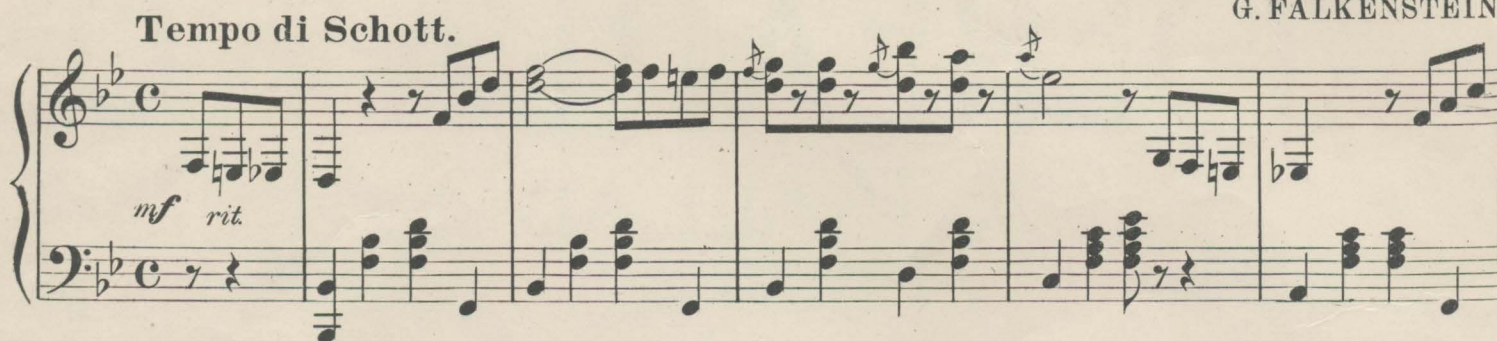


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"Lay my Head Beneath a Rose"

Low Voice in C - Mezzo Soprano in Eb

"O where is my Darling Girl To-night"

"Dat Nigger Knocker"

Extra Verses

Darling when the days are lonely,
And I come no more to you,
Will your love still be mine only,
Will you still be always true?
When my soul in fields Elysian
With angelic songs shall thrill,
It will add a charm to heaven
If I know you love me still.

Chorus

Lay me where sweet flowers blossoms,
Where the dainty lily grows,
Where the pinks and violets mingle,
Lay my head beneath a rose.

He has crossed the shadowed valley
Where the living water flows,
Love has heard his last fond pleading,
And he sleeps in sweet repose.
'Neath a grassy mound he's resting,
Where the golden sunset glows,
Love has answered all his pleading,
And he sleeps beneath the rose.

Chorus

Published by G. FALKENSTEIN,
Fresno, California.

LAY MY HEAD BENEATH A ROSE.

Words by
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Music Composed by
G. FALKENSTEIN.

Andante Con Amore.

The piano introduction is in 3/4 time, marked *mf* (mezzo-forte) and *p* (piano). It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

The first vocal line is in 3/4 time, marked *p*. It begins with a treble clef and a key signature of two flats. The melody is simple and expressive, fitting the 'Andante Con Amore' tempo.

Dar - ling press me to your bos - om as you did in days of
 Dar - ling first you said you loved me when you gave your hand and

The piano accompaniment for the first phrase is in 3/4 time, marked *p*. It provides a steady harmonic support for the vocal line with chords and moving lines in both hands.

The second vocal line continues the melody in 3/4 time, marked *p*. It maintains the same key signature and tempo as the first phrase.

yore, — Press your lips up - on my fore - head
 heart, — There were ro - ses on your cheeks love

The piano accompaniment for the second phrase continues in 3/4 time, marked *p*. It features a consistent accompaniment pattern that supports the vocal melody.

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Orchestra Parts arranged in any keys.

ere I reach that gold-en shore; — Life is from me fast-ly
 and we vowed we ne'er would part; — One more kiss for I am

fad - ing go - ing *cresc.* Soon I'll be in sweet re - pose, —
 Far be - yond all earth - ly woes, — *mf*

When I'm gone I ask this fav - or
 Let my grave be like your cheeks love

Lay my head be - neath a rose. —
 Cov - ered with a blos - som rose. —

Cho.

Lay me where sweet flowers blossom, Where the dainty lily

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment starts with a series of chords in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *mf* is present.

grows ——— Where the pinks and violets mingle,

rall. *tempo*

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'grows' followed by eighth notes for 'Where the pinks and violets mingle'. The piano accompaniment features a *rall.* (rallentando) section followed by a *tempo* section. The piano part includes various chordal textures and a moving bass line.

Lay my head beneath a rose. ———

1.

f

The third system shows the vocal line and piano accompaniment. The vocal line has a long note for 'Lay my head beneath a rose'. The piano accompaniment includes a first ending bracket labeled '1.' and a dynamic marking of *f* (forte). The piano part features a more active bass line and dense chordal accompaniment.

rose. ———

2.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a long note for 'rose'. The piano accompaniment includes a second ending bracket labeled '2.' and concludes with a final cadence. The piano part features a steady eighth-note bass line and chordal accompaniment.