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Only A Rose In No Man's Land

Alexander Marr

Composer

Arthur J Lamb

Lyricist

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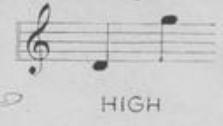
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Variation



ONLY A ROSE IN NO MAN'S LAND



WRITTEN BY

ARTHUR J. LAMB



COMPOSED BY

ALEXANDER MARR

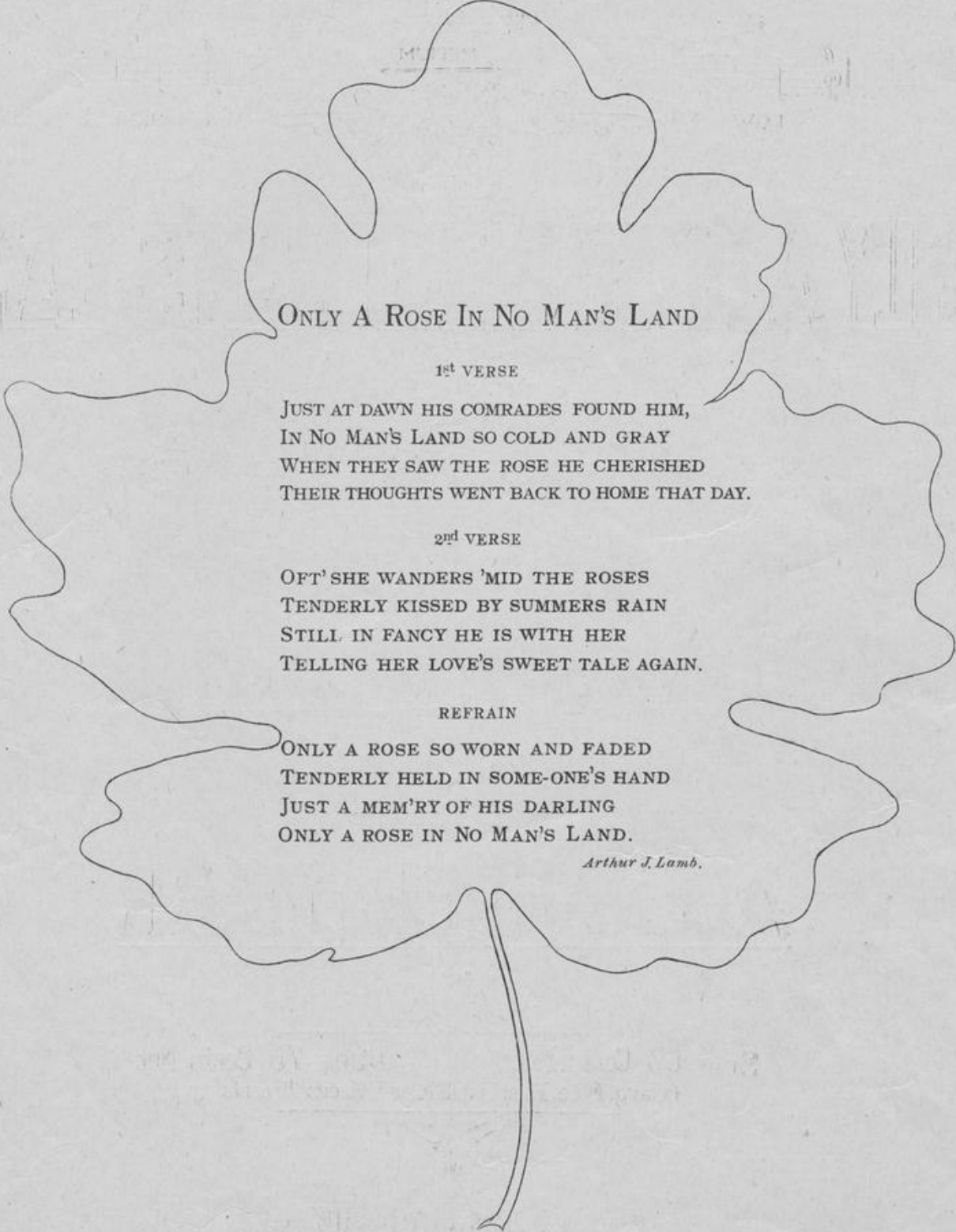


Solo 60 Cents Net Duet 75 Cents Net
Octavo, Male, Female and Mixed Voices 15 cents



JOE MORRIS MUSIC CO.
NEW YORK CHICAGO PHILADELPHIA BOSTON

Vp. 007167
1918
ONLY



ONLY A ROSE IN NO MAN'S LAND

1st VERSE

JUST AT DAWN HIS COMRADES FOUND HIM,
IN NO MAN'S LAND SO COLD AND GRAY
WHEN THEY SAW THE ROSE HE CHERISHED
THEIR THOUGHTS WENT BACK TO HOME THAT DAY.

2nd VERSE

OFT' SHE WANDERS 'MID THE ROSES
TENDERLY KISSED BY SUMMERS RAIN
STILL IN FANCY HE IS WITH HER
TELLING HER LOVE'S SWEET TALE AGAIN.

REFRAIN

ONLY A ROSE SO WORN AND FADED
TENDERLY HELD IN SOME-ONE'S HAND
JUST A MEM'RY OF HIS DARLING
ONLY A ROSE IN NO MAN'S LAND.

Arthur J. Lamb.

Only A Rose In No Man's Land

Words by
ARTHUR J. LAMB

Music by
ALEXANDER MARR

Andante moderato

mf

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante moderato' and the dynamic is 'mf'.

VOICE

Just at dawn his com - rades

p

The vocal line begins with a rest, followed by the lyrics 'Just at dawn his comrades'. The piano accompaniment continues with a similar accompaniment pattern. The dynamic is marked 'p'.

found him, In No Man's Land so cold and grey,

The vocal line continues with the lyrics 'found him, In No Man's Land so cold and grey,'. The piano accompaniment continues with a similar accompaniment pattern.

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When they saw the rose he'd cher - ished,

The first system of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "When they saw the rose he'd cher - ished,". The piano accompaniment includes chords and a melodic line in the bass.

Their thoughts went back to home that day.

The second system of the musical score. It continues with the vocal line and piano accompaniment. The lyrics are: "Their thoughts went back to home that day." The piano accompaniment features a more active bass line with eighth notes.

REFRAIN
On - ly a rose so worn and fad - ed,

The third system of the musical score, marked as the "REFRAIN". The time signature changes to 2/4. The lyrics are: "On - ly a rose so worn and fad - ed,". The piano accompaniment is more rhythmic, with chords and eighth notes.

Ten - der - ly held in some - one's hand:

The fourth system of the musical score. The lyrics are: "Ten - der - ly held in some - one's hand:". The piano accompaniment continues with chords and a melodic line in the bass.

Just a mem - 'ry of his dar - ling,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of a simple melody with lyrics. The piano accompaniment includes chords and a bass line.

On - ly a rose in No Man's Land,

The second system continues the vocal melody and piano accompaniment. A *rit.* (ritardando) marking is present in the piano part towards the end of the system.

INTERLUDE

The interlude section consists of piano accompaniment in the lower two staves. It begins with a *mf* (mezzo-forte) dynamic marking. The music features chords and a bass line. A *rit.* marking is also present at the end of the section.

2nd VERSE

Off' she wan - ders 'mid the ros - es,

The second verse begins with a vocal line and piano accompaniment. The piano part starts with a *p marcato il melodia* marking. The vocal line continues the melody with lyrics.

Ten - der - ly kissed by Sum - mer's rain,

R.H.

Still in fan - cy he is with her,

Tell - ing her love's sweet tale a - gain.

R.H.

REFRAIN

On - ly a rose so worn and fad - ed,

*Red. ** *Red. **

Ten - der - ly held in some - one's hand:

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a half note 'Ten', a quarter note 'der - ly', a quarter note 'held', a quarter note 'in', a quarter note 'some - one's', and a quarter note 'hand:' with a fermata. The piano accompaniment features a bass line with a descending eighth-note pattern and a treble line with chords and a melodic line.

Just a mem - 'ry of his dar - ling,

p

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note 'Just', a quarter note 'a', a quarter note 'mem - 'ry', a quarter note 'of', a quarter note 'his', a quarter note 'dar - ling,', and a quarter rest. The piano accompaniment includes a dynamic marking of *p* (piano) and features a bass line with a descending eighth-note pattern and a treble line with chords and a melodic line.

On - ly a rose in No Man's Land.

mf *rit.*

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note 'On - ly', a quarter note 'a', a quarter note 'rose', a quarter note 'in', a quarter note 'No', a quarter note 'Man's', and a quarter note 'Land.' with a fermata. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *rit.* (ritardando) and features a bass line with a descending eighth-note pattern and a treble line with chords and a melodic line.

(SYMPHONY)

mf

The symphony section begins with a treble clef staff containing a whole rest. Below it is a grand staff (treble and bass clefs) for piano accompaniment. The piano part starts with a dynamic marking of *mf* (mezzo-forte) and features a bass line with a descending eighth-note pattern and a treble line with chords and a melodic line. A signature 'R.A.' is visible at the bottom of the page.

A WONDERFUL BALLAD BY THE WRITERS OF
 "LAST NIGHT WAS THE END OF THE WORLD." and "MINE"

Before The World Began.

Words by
 ANDREW B. STERLING

MEDIUM VOICE IN E \flat

Music by
 ALFRED SOLMAN.

Refrain. *a tempo.*

Give me the smile — to - night, — dear heart, — The

smile that I used — to know —

Give me the heart that you prom - ised me —

Ag - es and ag - es a - go!

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