

VICTORIAN WOMEN

Rest hath come

Florence A. Marshall

(1843-1922)

Florence Ashton Marshall, née Thomas, (1843-1922) was born in Rome, Italy, and studied music at the Royal Academy of Music with William Sterndale Bennett, John Goss and George A. Macfarren. n 1864 she married businessman, writer, and music collector Julian Marshall. She and her husband both contributed to Grove's Dictionary of Music and Musicians. She was elected an associate of the Philharmonic Society and conducted the South Hampstead Orchestra. She and her husband were also founding members of the Musical Association. She published a biography of Handel and the book *Life and Letters of Mary Wollstonecraft Shelley* (1889). Florence Marshall composed solo songs, part songs, educational pieces, and operettas. Selected works including the operettas *The Masked Shepherd* (1879) and *Prince Sprite* (1897).

Love, thy weary work is o'er! Earth no more thy place shall keep, Calm and dreamless is thy sleep, Rest hath come!

Gentle visions wander by, Memories that never die. Rest hath come!

Murmurs of the summer eve, Whispers of an ended life, Peace that cometh after strife, Rest hath come!

Bark that hath been tempest tossed, Safely o'er the ocean crossed, Rest hath come!

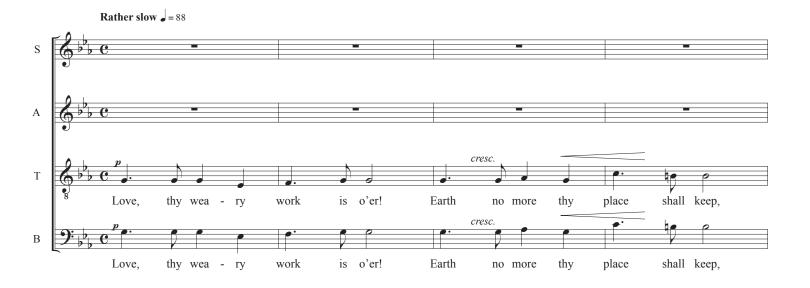
Faded is the twilight fair, Clouds have veiled the autumn sky, Dead the leaves and flowers lie. Rest hath come!

Tender words are hushed and low, Hearts no other love may know. Rest hath come!

Leyland Leigh

Rest hath come

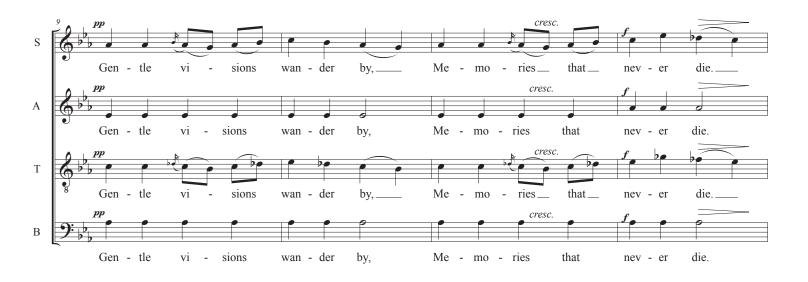
Florence A. Marshall

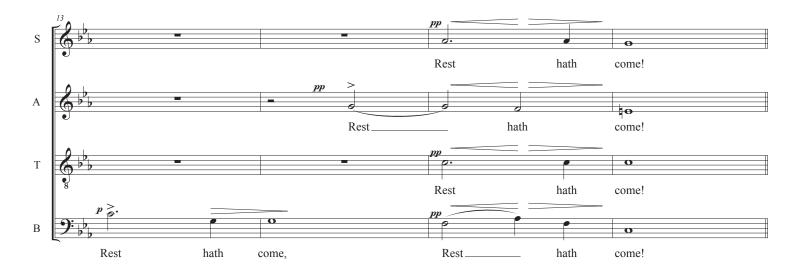


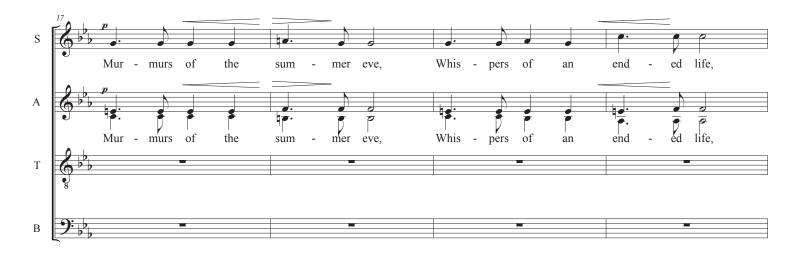


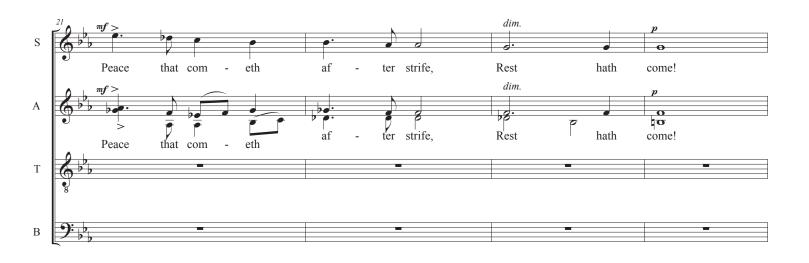


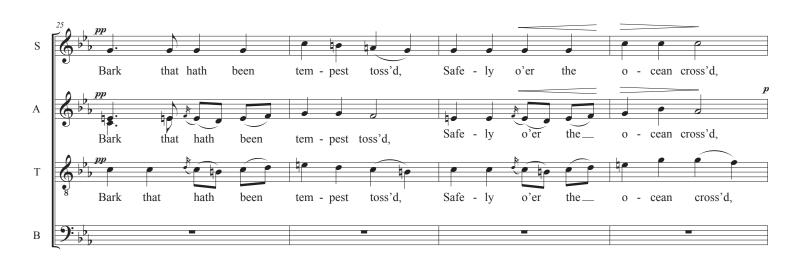
Edition and "engraving" © 2014 SHORCHORTM. May be freely distributed, duplicated, performed and recorded under the TERMS OF USE described elsewhere in this publication. This edition is not a source for a secondary edition.

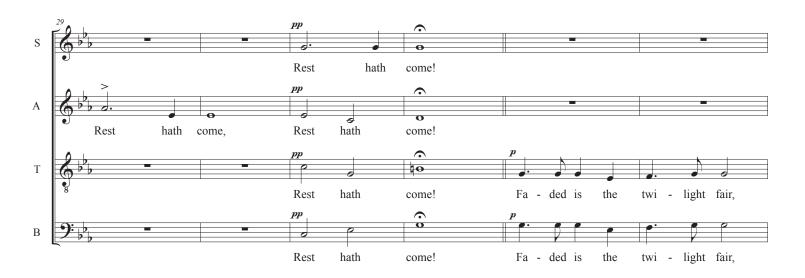


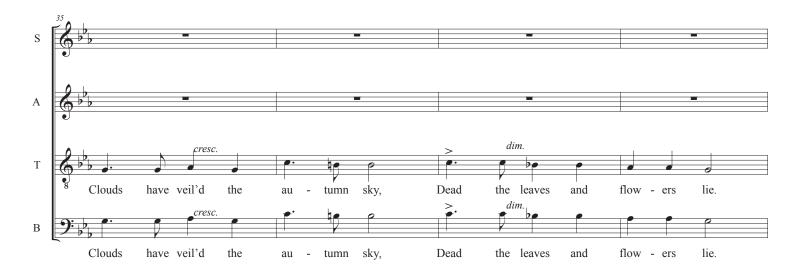


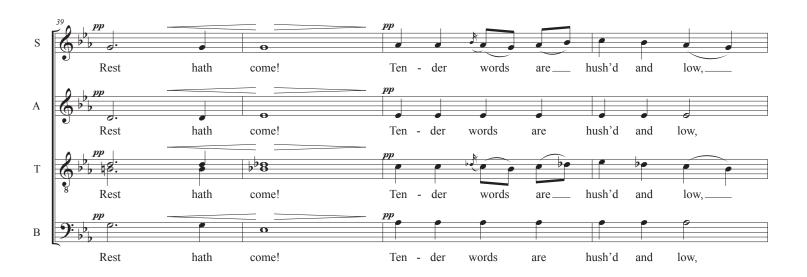


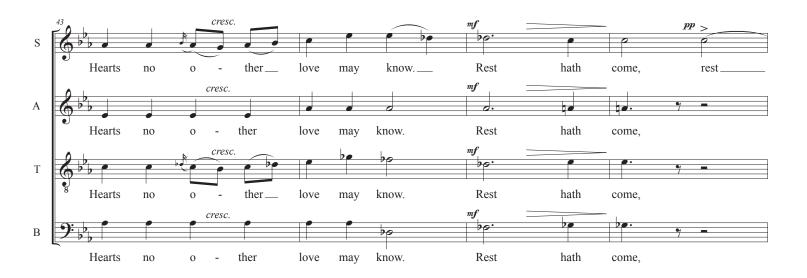


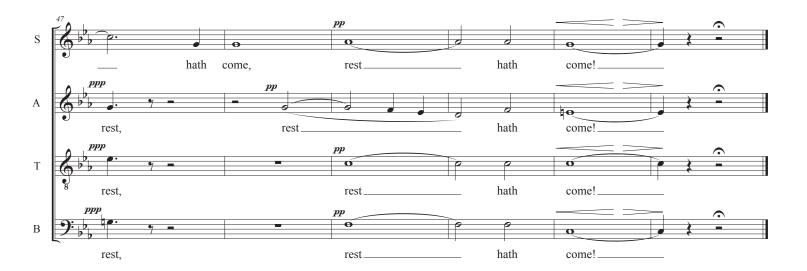












Novello, Ewer, and C0. (1880)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos. please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit: www.shorchor.net

