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1903

The Rosary

Ethelbert Woodbridge Nevin

Composer

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THE ROSARY

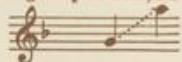
BY
ETHELBERT NEVIN

WORDS BY
ROBERT CAMERON ROGERS

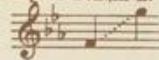
VOCAL EDITIONS

Song with Piano Accompaniment (Six Keys)

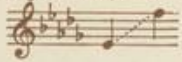
High Sop. or Ten. in F



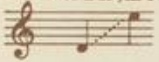
Sop. or Ten. in E♭



Sop. or Ten. in D♭



Mez. S. or Bar. in C



Mez. Sop. or Bar. in B



Alto or Bass in B♭



Edition with English, French & German words (6 Keys)	.60
Edition with French & English words (F, D♭, C, B♭)	.60
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Edition with Spanish & English words (6 Keys)	.60
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Steel Guitar, arr. by C. S. De Lano	.60
Mandolin and Piano	.50
2 Mandolins and Piano	.60
Mandolin and Guitar	.35
2 Mandolins and Guitar	.50
Mandolin Orchestra, arr. by H. F. Odell:	
1st Mandolin	.30
2nd Mandolin	.20
3rd Mandolin	.20
Tenor-Mandola	.20
Mando-Cello	.20
Mando-Bass	.20
Banjo Obligato	.20
Guitar Accompaniment	.20
Piano Accompaniment	.40
Flute	.20
Violoncello	.20
Trombone and Piano, arr. by M. Alloo	.60
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L.B. BIRD

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The musical score is written for a piano and voice. It consists of three systems of staves.

First System: The vocal line (top staff) begins with a piano (*p*) dynamic. The piano accompaniment (bottom two staves) also starts with a piano (*p*) dynamic. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C).

Second System: The vocal line continues with a crescendo (*cresc.*) and then a fortissimo (*f*) dynamic, marked *riten.* (ritardando). The piano accompaniment includes a section marked *dolce* (sweet). There are two "Led." (Led.) markings with asterisks (*) below the piano part.

Third System: The vocal line begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment starts with a fortissimo (*ff*) *molto tenuto* (very sustained) section, followed by a piano (*p*) section marked *quasi arpeggio vibrato* (quasi arpeggio vibrato). The system concludes with a "Led. dolciss." (Led. very sweet) marking and an asterisk (*).

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a series of chords in the right hand and a more active line in the left hand. The word *patetico* is written above the piano part. Below the piano part, there are markings: *Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, and ** Red.*.

Second system of musical notation. The vocal line begins with *ad lib. 8.* and *sempre cresc.*. The piano part has a series of chords. The word *tenuto* is written above the piano part. Below the piano part, there are markings: *Red.*, ** Red.*, and ** Red.*.

Third system of musical notation. The vocal line begins with *Largo.* and *ff*. The piano part has a series of chords. The word *Largo.* is written above the piano part. Below the piano part, there are markings: *Red.*, ** Red.*, ** Red.*, and ** Red.*.

THE ROSARY

By
Ethelbert Nevin

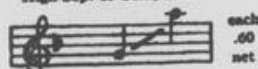
Words by
Robert Cameron Rogers

VOCAL EDITIONS

Song with Piano Accompaniment
(Six Keys)

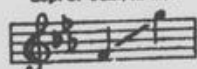
English, French and German Words

High Sop. or Ten., in F.

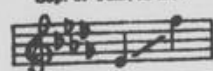


each
.60
net

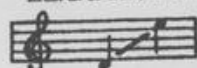
Sop. or Ten., in E♭.



Sop. or Ten., in D♭.



Mez. S. or Bar., in C.



Mez. Sop. or Bar., in B.



Alto or Bass, in B♭.



Song with Guitar Accompaniment	.60
Duet for Sop. and Alto, in E♭	.60
Duet for Sop. and Ten., in E♭	.60
Duet for Mez. Sop. and Bar., in C	.60
Trio for Women's Voices	.15
Quartet for Mixed Voices	.15
Quartet for Mixed Voices (Sop. or Ten. Solo)	.15
Quartet for Men's Voices	.15
Quartet for Men's Voices (Sop. or Ten. Solo)	.15
Quartet for Women's Voices	.15

In the quarter century since it was written, THE ROSARY has achieved imperishable fame. Its melody is loved wherever music is known; its words have been translated into many languages. It has inspired books and plays. The publishers have sold millions of copies of THE ROSARY in the innumerable different arrangements, most of which are listed here, and it has been recorded by the world's greatest singers.

INSTRUMENTAL ARRANGEMENTS

Piano Solo, in "Book of 7 Melodies"	1.25
Piano Solo, arr. by B. Whelpley	.60
Organ Solo, arr. by R. Goss-Custard	.60
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1st Mandolin	.20	Tenor-Mandola	.15	Banjo Obligato	.15
2nd Mandolin	.15	Mando-'Cello	.15	Guitar Accompaniment	.15
3rd Mandolin	.15	Mando-Bass	.15	Piano Accompaniment	.25
Flute	.15	Violoncello	.15		
Ukulele, arr. by C. S. De Lano	.50				
Steel Guitar, arr. by C. S. De Lano	.60				
Mandolin and Piano	.60				
2 Mandolins and Piano	.60				
Mandolin and Guitar	.45				
2 Mandolins and Guitar	.45				

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Song Orchestrations in E♭, D♭, and B♭	each .80

MILITARY BAND

Military Band with Cornet Solo 1.00

The Boston Music Company
Boston, Mass.

The Rosary.

Le Chapelet.

Der Rosenkranz.

CELLO.

ETHELBERT NEVIN.

Molto sostenuto.

The musical score is written for Cello and consists of eight staves. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The tempo is marked 'Molto sostenuto'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Staff 1: *p espr.* (piano, spirited), *V* (accents), *f* (forte).

Staff 2: *cresc.* (crescendo), *f* (forte).

Staff 3: *p* (piano), *V* (accents), *p* (piano).

Staff 4: *V* (accents), *cresc. (small notes ad lib.)* (crescendo, small notes ad libitum), *f* (forte), *riten.* (ritardando).

Staff 5: *ff* (fortissimo), *p* (piano), *** (star marking), *f* (forte).

Staff 6: *sempre cresc.* (sempre crescendo), *f* (forte), *tenuto* (tenuto).

Staff 7: *ff* (fortissimo), *Largo.* (Largo).

★) From here, an octave higher, if preferred.

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OTHER NOTABLE COMPOSITIONS

By ETHELBERT NEVIN



"Nevin's songs have lyrical contour, lyrical impulses; they come forward in graceful curves like waves, and when they reach their destination, they rise to their climax and make a beautiful end. . . . If you feel in a man's work a quality, which you can only define by making an adjective of his name, then his work has that individuality without which no genius—however infinite his pains—could hold his own through the rush of time. Yes, I think we may call Ethelbert Nevin a great composer of great songs."

—RUPERT HUGHES—

Nevin Songs

Deep in a Rose's Glowing Heart	
with acc. of piano, violin and 'cello	
High, A; Medium, G	.60
with piano acc., same keys	.50
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with piano acc., same keys	.75
Doris	
with acc. of piano, violin and 'cello	
High, F; Medium, Eb	.90
with piano acc. High, F; Medium D (e. & g.)	.60
Little Boy Blue	
High, Bb; Medium, Ab	.60
At Twilight	
High, G; Medium, F	.60
Time Enough (Rechte Zeit)	
High, Bb; Medium, Ab; Low, Gb (e. & g.)	.50
A Life Lesson ("There, little girl, don't cry")	
High, Bb; Medium, G	.60
O That We Two Were Maying	
with piano acc. High, A; Low, F	.60
duet with piano acc. Sop. and Tenor, Ab	
Sop. and Alto, Ab	
Alto and Bass, F Each	.75
Narcissus	
voice and piano High, Ab; Low, F	.60

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The Rosary (Arr. by R. Goss-Custard)	.60
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The Rosary (Simplified arr. by P. Th. Miersch)	.60

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11. Romance	
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52. { Song of Love The Old Mill	

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