

# THE ROSARY

BY  
ETHELBERT NEVIN

WORDS BY  
ROBERT CAMERON ROGERS

## VOICE EDITIONS

### Song with Piano Accompaniment (Six Keys)

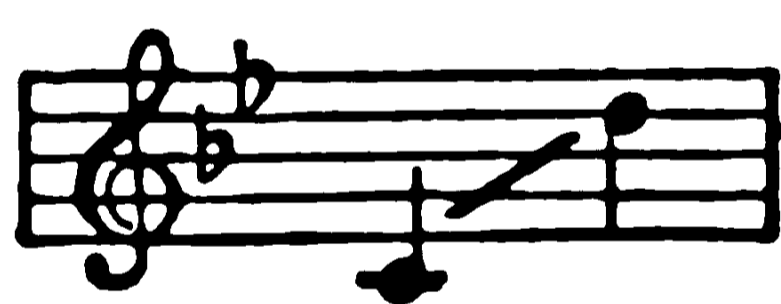
	<i>Net</i>
High Sop. or Ten., in F.	Sop. or Ten., in E $\flat$ . ea. .60



Sop. or Ten., in D $\flat$	Mez. S. or Bar., in C. ea. .60
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Mez. Sop. or Bar., in B.	Alto or Bass, in B $\flat$ . ea. .60
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Edition with English, French & German words (6 Keys)	
Edition with French & English words (F, D $\flat$ , C, B $\flat$ )	
Edition with German & English words (E $\flat$ , D $\flat$ , C, B $\flat$ )	
Edition with Italian & English words	
Edition with Spanish & English words (6 Keys)	
Edition with Danish & English words (D $\flat$ )	
Edition with Russian & English words (D $\flat$ )	
Edition with Esperanto & English words (D $\flat$ )	
Duet for Sop. and Alto, in E $\flat$	.60
Duet for Sop. and Ten., in E $\flat$	.60
Duet for Mez. Sop. and Bar., in C	.60
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
Song with Guitar Accompaniment	.50

## INSTRUMENTAL ARRANGEMENTS

	<i>Net</i>
Piano Solo, in "Book of 7 Melodies"	1.25
Piano Solo, arr. by B. Whelpley	.60
Organ Solo, arr. by R. Goss-Custard	.60
Harp (with organ <i>ad lib.</i> ), arr. by A. F. Pinto	.75
Violin and Piano, arr. by G. Strube	.60
Violin and Piano, simplified arr. by P. Th. Miersch	.60
Violoncello and Piano	.60
Violin, 'Cello and Piano, arr. by H. Riesenfeld, in "B. M. Co. Trio Album," Vol. IV	2.00
Cornet and Piano, arr. by H. G. Blaisdell	.60
Orchestra (Cornet Solo), arr. by G. Strube	.80
Orchestration (E $\flat$ , D $\flat$ , or B $\flat$ )	.80
Military Band (Cornet Solo)	1.00
Ukulele, arr. by C. S. De Lano	.50
Steel Guitar, arr. by C. S. De Lano	.50
Mandolin and Piano	.60
2 Mandolins and Piano	.75
Mandolin and Guitar	.40
2 Mandolins and Guitar	.60
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
Guitar Solo	.40
Violin and Piano, arr. by Kreisler	.75
Piano Solo, arr. by Marschal-Loepke	.40
Flute and Piano	.60

THE BOSTON MUSIC COMPANY: BOSTON: MASSACHUSETTS

NEW YORK: G. SCHIRMER, INC.

LONDON: WINTHROP ROGERS, LTD.

# The Rosary.

## Le Chapelet.

## Der Rosenkranz.

Transcribed for Violin or Cello.

ETHELBERT NEVIN.  
Arranged by Gustav Strube

**VIOLIN or CELLO.** *Molto sostenuto.*  
*p espr.*

**PIANO.** *Molto sostenuto.*  
*p*

*cresc.*

*Red. \**

*Red. \**

*Red. \**

*m.g.*  
*p dolce.*

*Red. \**

Orchestration & military band parts to be had of the Publisher.

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First system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff (treble and bass clefs) for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piano part begins with a *p* dynamic. The melodic line starts with a *p* dynamic and includes a *br.* (breve) marking. The piano accompaniment features complex chordal textures with some ledger lines in the bass clef.

Second system of musical notation. It continues the melodic and piano parts from the first system. The piano part includes a *dolce* marking. The melodic line features a *cresc.* (crescendo) and *(small notes ad lib.)* marking, followed by a *f* (forte) dynamic and a *riten.* (ritardando) marking. The piano accompaniment includes a *dolce* marking and features a *3/4* time signature change. There are two asterisks (\*) below the piano part, each preceded by a *ped.* (pedal) marking.

Third system of musical notation. The melodic line begins with a *ff* (fortissimo) dynamic and a *molto tenuto* marking, then transitions to a *p* dynamic. The piano part features a *ff* *molto tenuto* marking and a *p* *quasi arpeggio vibrato* marking. The melodic line includes a *br.* marking. The piano accompaniment includes a *ped. dolciss.* (pedalissimo) 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 and arpeggios. The word "patetico" is written above the piano part. Pedal points are indicated by "Ped." and asterisks below the bass line.

Second system of musical notation. It includes a vocal line with the instruction "ad lib. 8." and "sempre cresc." above it. The piano part has a dynamic marking of "f" and the instruction "tenuto" above it. Pedal points are indicated by "Ped." and asterisks below the bass line.

Third system of musical notation. It features a vocal line with the instruction "Largo." above it. The piano part has a dynamic marking of "fff" and another "Largo." instruction above it. Pedal points are indicated by "Ped." and asterisks below the bass line.

# The Rosary.

Le Chapelet.

Der Rosenkranz.

VIOLIN.

ETHELBERT NEVIN.  
Arranged by Gustav Strube

**Molto sostenuto.**

*p espr.*

*cresc.*

*f*

*p*

*p*

*cresc. (small notes ad lib.)*

*f* *riten.*

*ff*

*Sul G.*

*p*

*ad lib. 8*

*sempre cresc.*

*f*

*tenuto.*

*8*

**Largo.**

*ff*

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B.M.Co. 1408 A

Printed in U. S. A.

# THE ROSARY

By  
Ethelbert Nevin

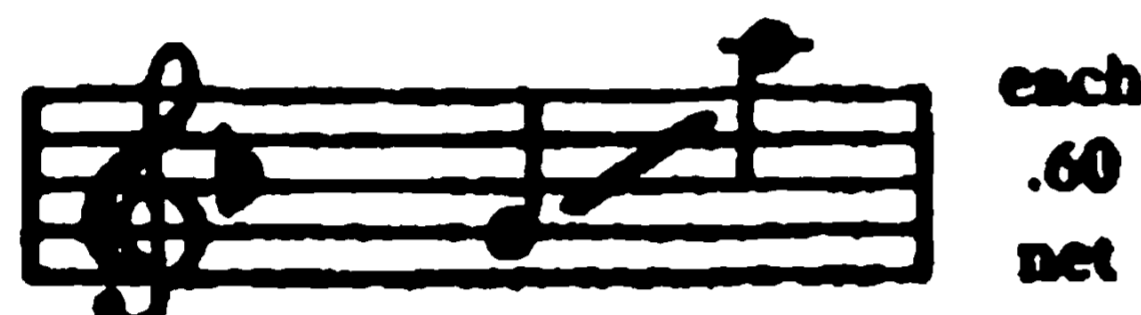
Words by  
Robert Cameron Rogers

## VOCAL EDITIONS

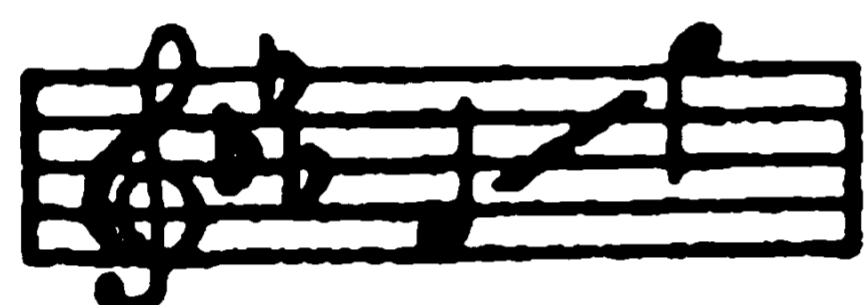
Song with Piano Accompaniment  
(Six Keys)

English, French and German Words

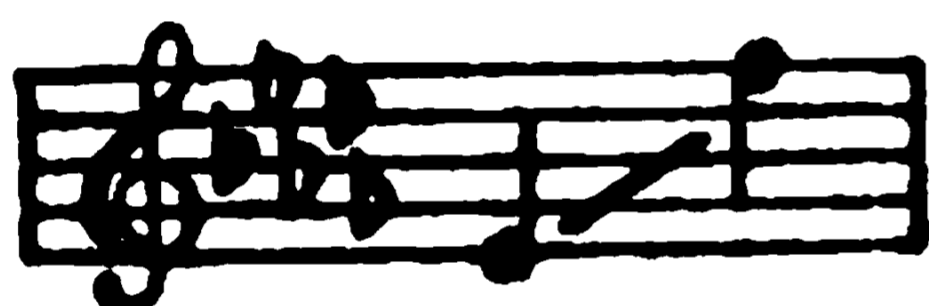
High Sop. or Ten., in F.



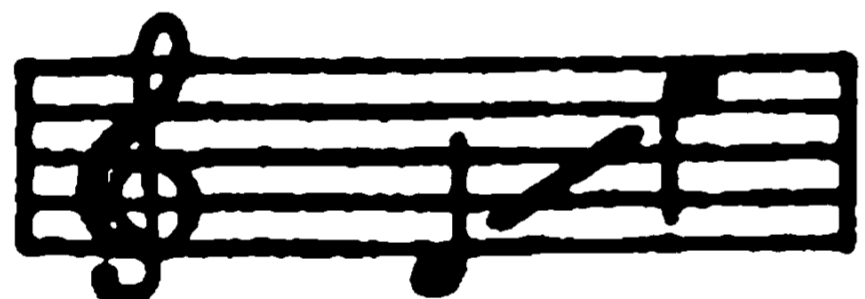
Sop. or Ten., in E $\flat$ .



Sop. or Ten., in D $\flat$ .



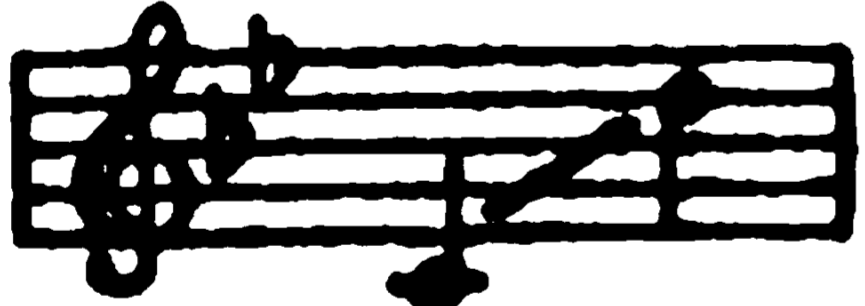
Mez. S. or Bar., in C.



Mez. Sop. or Bar., in B.



Alto or Bass, in B $\flat$ .



Song with Guitar Accompaniment	.60
Duet for Sop. and Alto, in E $\flat$	.60
Duet for Sop. and Ten., in E $\flat$	.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
Harp (with organ <i>ad lib.</i> ), arr. by A. F. Pinto	.60
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Violin and Piano, simplified arr. by P. Th. Miersch	.60
Violoncello and Piano	.60
Violin, 'Cello and Piano, arr. by H. Riesenfeld, in "B. M. Co. Trio Album," Vol. IV	1.25
Cornet and Piano, arr. by H. G. Blaisdell	.60

### Mandolin Orchestra, arr. by H. F. Odell:

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

## ORCHESTRAL ARRANGEMENTS

Orchestra (Cornet or Trombone Solo)	Small } .80
	Orch. }
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Song Orchestrations in E $\flat$ , D $\flat$ , and B $\flat$	each .80

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