

Emma May Gabel The Rosary Harp

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 Eb  |
| Sop. or Ten., in Db  | Mez. S. or Bar., in C  |
| Mez. Sop. or Bar., in B  | Alto or Bass, in Eb  |

| | |
|----------------------------------------------------------------------|-----|
| Edition with English, French & German words (6 Keys) | .60 |
| Edition with French & English words (F, Db, C, Bb) | .60 |
| Edition with German & English words (Eb, Db, C, Bb) | .60 |
| Edition with Italian & English words (Db) | .60 |
| Edition with Spanish & English words (6 Keys) | .60 |
| Edition with Danish & English words (Db) | .60 |
| Edition with Russian & English words (Db) | .60 |
| Edition with Esperanto & Eng. words (Db) | .60 |
| Edition with Violin obbligato (Eb, C) | .60 |
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| Duet for Sop. and Alto, in Eb | .60 |
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| Quartet for Mixed Voices | .15 |
| Quartet for Men's Voices | .15 |
| Quartet for Women's Voices | .15 |
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| THE HOLY HOUR—Quartet for Men's Vo. | .15 |
| THE HOLY HOUR—Quartet for Women's Voices | .15 |

INSTRUMENTAL ARRANGEMENTS

| | |
|------------------------------------------------------------------------------------|------|
| Piano Solo, in "Book of 7 Melodies" | 1.25 |
| Piano Solo, arr. by B. Whelpley | .60 |
| Piano Solo, arr. by Marschal-Loepke (simplified) | .45 |
| Piano Four-Hands, arr. by Brower-Whelpley | .60 |
| Organ Solo, arr. by R. Goss-Custard | .50 |
| Harp (with organ <i>ad lib.</i>), arr. by A. F. Pinto | .75 |
| Violin and Piano, arr. by Kreisler | .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. Riesefeld, in "B. M. Co. Trio Album," Vol. IV | 2.00 |
| Cornet and Piano, arr. by H. G. Blaisdell | .60 |
| C Melody Saxophone and Piano. Trans. by J. Gurewich | .75 |
| Eb (Alto) Saxophone and Piano. Trans. by J. Gurewich | .75 |
| Orchestra (Cornet Solo), arr. by G. Strube | 1.00 |
| Song Orchestration (Eb, Db, or Bb) | 1.00 |
| Military Band (Cornet Solo) | 1.00 |
| Ukulele, arr. by C. S. De Lano | .50 |
| 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 Obbligato | .20 |
| Guitar Accompaniment | .20 |
| Piano Accompaniment | .40 |
| Flute | .20 |
| Violoncello | .20 |
| Trombone and Piano, arr. by M. Alloo | .60 |
| Guitar Solo | .40 |
| Flute and Piano | .60 |

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Warts and Organ

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HAROLD H. LEE LICHAM
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

Organ Accept to Harp Solo

To Charles Schuetze
Harpist of the New York Philharmonic Orchestra
and the Metropolitan Opera House

The Rosary (Paraphrase)

ETHELBERT NEVIN
Arranged by A. F. PINTO

Emma
May
Sabal
M
186
.N49
R67
1930

The musical score is divided into three systems. The first system is for the Harp, with a tempo of *Andante* and dynamics *p*, *espressivo*, and *un poco sostenuto*. It includes markings for *lh. rh.* and triplets. The second system is for the Organ, also in *Andante* with *p* dynamics. The third system features a section marked *affrett. assai* with triplets and a 3/4 time signature. The score concludes with a 3/4 time signature.

* Can be played as a Harp Solo without Organ accompaniment

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For all countries

B. M. Co. 2574 C

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18-98

ad lib. 8va

a tempo

Musical notation for the first system, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support. A piano (*p*) and expressive (*espressivo*) marking is present. The system concludes with a fermata over the final notes.

a tempo

Musical notation for the second system, continuing the grand staff. The tempo is marked *a tempo*. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata. The system ends with a fermata over the final notes.

un poco sostenuto

ten. volato

Musical notation for the third system, featuring triplets in the right hand and a *un poco sostenuto* marking. The right hand also includes a *ten. volato* marking. The system concludes with a fermata over the final notes.

sostenuto

ten.

ten.

Musical notation for the fourth system, featuring a *sostenuto* marking in the left hand and *ten.* markings in both hands. The system concludes with a fermata over the final notes.

cresc.

ten.

rit.

a tempo

Musical notation for the fifth system, featuring a *cresc.* marking in the left hand, a *ten.* marking in the right hand, and a *rit.* marking. The system concludes with a fermata over the final notes.

cresc.

rit.

a tempo

Musical notation for the sixth system, featuring a *cresc.* marking in the left hand, a *rit.* marking in the right hand, and a *ten.* marking. The system concludes with a fermata over the final notes.

The first system of music consists of two staves. The right-hand staff features a complex, fast-moving melody with many sixteenth and thirty-second notes, including trills and grace notes. The left-hand staff provides a rhythmic accompaniment with chords and moving lines.

The second system continues the musical piece. The right-hand staff maintains its intricate melodic line, while the left-hand staff provides harmonic support with sustained chords and rhythmic patterns.

The third system includes dynamic markings. The right-hand staff has a *rit.* (ritardando) marking above it, followed by an *accel.* (accelerando) marking. The left-hand staff continues its accompaniment.

The fourth system also features dynamic markings. The right-hand staff has a *rit.* marking, followed by an *accel.* marking. The left-hand staff continues its accompaniment.

The fifth system begins with a *Largo* tempo marking. The right-hand staff has a long, sweeping melodic line, and the left-hand staff has a more active accompaniment.

The sixth system includes dynamic markings *ff* (fortissimo) and *ppp* (pianississimo). It also features the instruction *senza Ped.* (senza Pedale). The right-hand staff has a long, sustained melodic line, and the left-hand staff has a more active accompaniment.

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 <i>with acc. of piano, violin and 'cello</i> <i>High, A; Medium, G</i> .60 <i>with piano acc., same keys</i> .50 |
| Our Spring Morning (Frühlingsmorgen) <i>with acc. of piano, violin and 'cello</i> <i>High, Em.; Medium, Dm. (e. & g.)</i> .75 <i>with piano acc., same keys</i> .75 |
| Doris <i>with acc. of piano, violin and 'cello</i> <i>High, F; Medium, Eb</i> .90 <i>with piano acc. High, F; Medium D (e. & g.)</i> .60 |
| Little Boy Blue <i>High, Bb; Medium, Ab</i> .60 |
| At Twilight <i>High, G; Medium, F</i> .60 |
| Time Enough (Rechte Zeit) <i>High, Bb; Medium, Ab; Low, Gb (e. & g.)</i> .50 |
| A Life Lesson ("There, little girl, don't cry") <i>High, Bb; Medium, G</i> .60 |
| O That We Two Were Maying <i>with piano acc. High, A, Low, F</i> .60 <i>duet with piano acc. Sop. and Tenor, Ab</i> <i>Sop. and Alto, Ab</i> <i>Alto and Bass, F Each</i> .75 |
| Narcissus <i>voice and piano High, Ab; Low, F</i> .60 |

Organ Editions

| | |
|---------------------------------------------|---------------|
| Love Song (Arr. by Edward Shippen Barnes) | .60 |
| Slumber Song (Arr. by E. H. Lemarc) | .60 |
| At Twilight (Arr. by A. H. Ryder) | .60 |
| Ophelia (Arr. by P. J. Mansfield) | .60 |
| Narcissus (Arr. by R. Goss-Custard) | .60 |
| A Shepherd's Tale (Arr. by P. J. Mansfield) | .60 |
| Misericordia (Arr. by P. J. Mansfield) | .60 |
| The Rosary (Arr. by R. Goss-Custard) | .60 |
| Wedding Prelude and Intermezzo | .60 |
| Organ Folio (9 pieces) | Complete 1.00 |

Nevin Piano Pieces

| | | |
|----------------------------------------------------|-------------------|------|
| SKETCH BOOK (Songs and Piano Pieces) | Complete, | 1.25 |
| 1. Gavotte | | .50 |
| 2. Love Song | | .50 |
| 3. Berceuse | | .50 |
| 4. Serenata | | .60 |
| 5. Valse Rhapsodie | | .60 |
| WATER SCENES | Complete, | 1.25 |
| 1. Dragon Fly | | .60 |
| 2. Ophelia | | .60 |
| 3. Water Nymph | | .60 |
| 4. Narcissus | | .60 |
| 5. Barcarolle | | .75 |
| IN ARCADY | Complete, | 1.25 |
| 1. A Shepherd's Tale | | .60 |
| 2. Shepherds All and Maidens Fair | | .75 |
| 3. Lullabye | | .60 |
| 4. Tournament | | .75 |
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| 2. Notturmo (in Boccaccio's Villa) | | .75 |
| 3. Barchetta | | .60 |
| 4. Misericordia | | .60 |
| 5. Il Rusignuolo (In My Neighbor's Garden) | | .75 |
| 6. La Pastorella (Montepiano) | | .60 |
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| 1. One Spring Morning | 2. At Twilight | |
| 3. Tell Me (<i>Dites-moi</i>) | 4. The Rosary | |
| 5. Time Enough (<i>Rechte Zeit</i>) | 6. The Merry Lark | |
| 7. Ob, That We Two were Maying | | |
| EGYPTIAN LOVE SONGS | | .60 |

Violin and Piano

| | |
|------------------------------------------------|-----|
| Love Song | .60 |
| Autumn | .60 |
| Meody | .60 |
| Habanera | .75 |
| Narcissus (Arr. by G. Strube) | .60 |
| Narcissus (Simplified arr. by A. Moffat) | .60 |
| Barcarolle | .75 |
| Lullabye | .60 |
| Romance (Transcr. by C. Engel) | .75 |
| Slumber Song (op. posth.) | .60 |
| The Rosary (Arr. by Fritz Kreister) | .75 |
| The Rosary (Arr. by G. Strube) | .60 |
| The Rosary (Simplified arr. by P. Tb. Mierach) | .60 |

Orchestra Editions

POPULAR CONCERT

| | | | |
|------------------------------|---|-----------------------|-----------------------|
| Library Number | | | |
| 1. O That We Two Were Maying | } | Small Orch. .80 | |
| 7. Country Dance | | | |
| 8. In Arcady | | | |
| 9. Narcissus | | | |
| 11. Romance | | | |
| 12. Barchetta | | | |
| 32. Love Song | | | |
| 52. { Song of Love | | | Full Orch. 1.10 |
| The Old Mill | | | |

The Boston Music Company - Boston, Mass.

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N48
R67x
1920
P.M.

To Charles Schuetze
Harpist of the New York Philharmonic Orchestra
and the Metropolitan Opera House

The Rosary

(Paraphrase)

Harp Solo with Organ accompaniment ad libitum

ETHELBERT NEVIN
Arranged by A. F. PINTO

Andante

Harp

p *espressivo*

un poco sostenuto

L.H. R.H. 3

affrettando assai

M. Catalog of music for Harp (42 pp.) containing Harp Solos and ensemble pieces, may be had gratis from the publishers, upon application.

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PROVO, UTAH

ad lib. 8va

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a melodic line in the right hand with a slur and a dynamic marking of *p*. The left hand provides a harmonic accompaniment.

Second system of the piano score. It consists of two staves. The key signature remains three flats and the time signature is common time (C). The right hand starts with a dynamic marking of *p* and the instruction *espressivo*. The tempo is marked *a tempo*. The system concludes with a *rit.* (ritardando) marking and triplet figures in both hands, with the instruction *un poco sostenuto*.

Third system of the piano score. It consists of two staves. The right hand features a sixteenth-note passage with a slur, marked with a dynamic of *ten.* (tension) and the instruction *volato*. The left hand has a few notes and rests.

Fourth system of the piano score. It consists of two staves. The right hand has a chordal passage with a dynamic of *ten.* and a *cresc.* (crescendo) marking. The system ends with a *rit.* (ritardando) marking and a final chord.

a tempo

ten.

p

This system contains the first two measures of the piece. The treble clef part begins with a series of chords and a melodic line, marked with a *ten.* (tension) hairpin. The bass clef part provides a harmonic accompaniment with chords and a few moving notes. The tempo is marked *a tempo* and the dynamic is *p* (piano).

This system covers measures 3 and 4. The treble clef part features a more active melodic line with many sixteenth notes. The bass clef part continues with a steady accompaniment. The dynamic remains *p*.

rit.

accel.

$\frac{3}{4}$

This system contains measures 5 and 6. Measure 5 is marked *rit.* (ritardando). Measure 6 is marked *accel.* (accelerando) and changes to a 3/4 time signature. The treble clef part has a melodic line with some slurs, and the bass clef part has a more rhythmic accompaniment.

Largo

This system contains measures 7 and 8. The tempo is marked *Largo*. The treble clef part has a melodic line with some slurs, and the bass clef part has a more rhythmic accompaniment. The dynamic is *p*.

