

THE ROSARY

BY
ETHELBERT NEVIN

WORDS BY
ROBERT CAMERON ROGERS

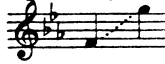
VOCAL EDITIONS

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♭



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THE BOSTON MUSIC COMPANY

BOSTON, MASS.

The Rosary

Prepare { Swell - Voix Céleste 8'
 Great - Soft 8'
 Choir - { Lieblich Gedeckt 8', Gamba 8' and Tremulant
 or other soft 8' flute and string-tone
 Pedal: Soft 16'

ETHELBERT NEVIN
 Transcribed for the Organ by
 REGINALD GOSS-CUSTARD

Manual

Pedal

Sw.

Ch.

doppio Pedale

rall.

dolce

a tempo

The score is written for three staves: Manual (top), Pedal (middle), and a lower manual part (bottom). The key signature is B-flat major (two flats). The time signature is common time (C). The score includes various organ stops and performance markings. The first system shows the Manual and Pedal parts with a 'Sw.' (Swell) marking. The second system shows the Manual and Pedal parts with a 'Ch.' (Choir) marking. The third system shows the Manual and Pedal parts with a 'doppio Pedale' marking. The fourth system shows the Manual and Pedal parts with a 'rall.' (rallentando) marking. The fifth system shows the Manual and Pedal parts with a 'dolce' (dolce) marking. The sixth system shows the Manual and Pedal parts with an 'a tempo' marking.

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musical score system 1, measures 1-4. The system features a piano accompaniment with three staves (treble, middle, and bass) and a vocal line. The tempo is marked *molto rall.* in measure 2. In measure 4, the tempo changes to *Sp. a tempo*. The piano part includes a guitar (Gt.) and a celeste (Ch.) part. The vocal part is marked *p* (piano) in measure 4.

musical score system 2, measures 5-8. The system continues the piano accompaniment and vocal line. The tempo is marked *patetico* in measure 6. In measure 8, the tempo changes to *sempre cresc.* (sempre crescendo).

musical score system 3, measures 9-12. The system continues the piano accompaniment and vocal line. The tempo is marked *accel.* (accelerando) in measure 9, with a note to *Sw. full* (switch to full). In measure 10, the tempo changes to *Largo*. The piano part includes a guitar (Gt.) and a celeste (Ch.) part. The vocal part is marked *fff* (fortissimo) in measure 10.

ETHELBERT NEVIN

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