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The Rosary (Le Rosaire, Der Rosenkranz)

Ethelbert Nevin

Robert Rogers

Carl Engel

C. Eschig

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THE ROSARY

BY
ETHELBERT NEVIN

WORDS BY
ROBERT CAMERON ROGERS

VOICE EDITIONS

Song with Piano Accompaniment (Six Keys)

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THE LIFE OF ETHELBERT NEVIN

FROM HIS LETTERS AND
HIS WIFE'S MEMORIES
BY VANCE THOMPSON

Bound n. 2.75

AMONG the papers found on the desk of Ethelbert Nevin, after his death, was a slip bearing, in his hand-writing, the following words:

*"Who deemeth small things are beneath his state,
Will be too small for what is truly great."*



If one were seeking to characterize the nature of this remarkable man, and the work of so felicitous a musician as Nevin, nothing could be found that would epitomize them more tersely than the quotation from James Russell Lowell. It is not now pertinent to extol the singular charm of Ethelbert Nevin's music, nor is it necessary to rehearse the wonderful success that has marked such works as "The Rosary" and "Narcissus." These are facts that belong to musical history. They were prepared by conditions, and arose out of circumstances, which in themselves form so interesting a story, that they needs must arrest the attention of all who have admired and learned to love the fruits that have sprung from them. Hence "The Life of Ethelbert Nevin," as told by his letters and by his faithful helpmate, is a book that will be welcomed by a large public in America, in Europe, in short, wherever the name and melodies of this inspired artist have found a place in the hearts of the people. His life has been one of much travel, and the letters that he has written to his relatives and friends, from the various points of his journeys, form in their contents as well as in their style, admirable documents to illustrate the simplicity and the sensitiveness of the writer. The excerpts from his correspondence are many, and many are the details of the long struggle and the ultimate triumph that rewarded the belief in his purpose, and his earnestness in its pursuit.

The value of this biography is greatly enhanced by a host of illustrations, and by the addition of some posthumous compositions, published here for the first time. The authorship of Vance Thompson assures a work of true literary merit. The artistic presentation of the matter makes the book a most suitable gift. The book is printed on Cameo paper and attractively bound.

THE ROSARY

LE ROSAIRE

DER ROSENKRANZ

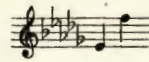
ROBERT CAMERON ROGERS

French version by Mme. C. Eschig

German version by Carl Engel

(Mezzo Soprano or Baritone)

ETHELBERT NEVIN



Lento ed intimo

VOICE

The hours I spent with thee, dear heart
 Comme un ro - sai - re sont pour moi
 Oft denk' mit Weh - mut ich zu - rück

PIANO

Are as a string of pearls to me; I count them o-ver ev-'ry
 Les heu-res qui nous u - nis - saient, Tou-jours je les comp-te pen -
 Der hol-den Stun-den, reich an Glück, Die, strah-lend in der jun-gen

poco rall.

one a - part, My ro - sa - ry, my ro - sa - ry!
 sant à toi, Beau - coup trop vite el - les pas - saient!
 Lie - be Glanz, Den Per - len gleich am Ro - sen - kranz.

poco rall.

dolce

L.H.

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a tempo mp

Each hour a pearl, each pearl a pray'r To still a heart in ab-sence
U - ne pri - ère à cha - que grain Pour cal - mer mon coeur aux a -
 Wie sie, so reiht der Stun-den Zahl, Ein lich-ter Kranz, sich je - des -

a tempo mp

mp

*And. And. **

wrung: I tell each bead un to the end, And there a
bois, Jar-ri-ve ain - si jus - qu'à la fin, Mais là pend
 mal Zur Ket-te von Ge-be-ten fromm.... Bis ich zum

molto largamente

molto largamente

dolce

*And. And. **

f cross is hung! O mem - o - ries that bless and
u - ne croix! O doux mo - ments si pleins d'é -
 Kreu - ze komm'! Im Geist ent - schwund' - ner Se - lig -

a tempo p

a tempo

f

quasi arpeggio p vibrato

p. dolcissimo

*And. **

burn! O bar-ren gain and bit - ter loss!
 moi, A vous tou-jours je dois pen - ser,
 keit Küß' ich sie all', in stum-mem Leid,

patetico

p. *Pa.* * *Pa.* * *Pa.* * * *Pa.* * *Pa.* *

mf sempre cresc. *f*

I kiss each bead, and strive at last to learn To kiss the
 Jem - bras - se cha - que grain jus - qu'à la croix, Tâ - chant d'ap -
 Bis end - lich mir der Schmerz der letz - ten Stund' Drängt, O Ge -

mf sempre cresc. *f*

p. * *Pa.* *

f poco accel. *ff* *Largo pp*

cross, sweet - heart! To kiss the cross.
 prendre en - fin à l'em - bras - ser.
 lieb - - - ter), das Kreuz zum Mund.

poco accel. *f* *ff* *pp*

p. * *Pa.* * * *Pa.* *

Wanderer's Night Song

.50 High D Med. B

Benjamin Whelpley, Op. 17, No. 1

Andante sostenuto

Voice: Thou that from the heav-ens art, Ev-ry pain and sor-row still - est; And the doub-ly wretched heart

Piano: *mf*, *p*, *mf*

Winter Song

.50 High G Med. Eb

Benjamin Whelpley, Op. 17, No. 2

Moderato

Voice: Summer joys are o'er, Flow-ers bloom no more, Win'try winds are sweeping; Through the snow-drifts peeping, Cheerful ev-er-green

Piano: *mf*, *rit. a tempo*, *mf*, *dim.*

'Tis spring-time on the eastern hills

.60 High D \flat Med. B \flat Low A \flat

Benjamin Whelpley, Op. 17, No. 3

John Greenleaf Whittier

Con anima

Voice: 'Tis spring time on the east-ern hills; Like tor - rents gush the sum-mer rills; Through win - ter's moss and dead dry leaves The

Piano: *f*, *mf*

Now sleeps the crimson petal

.50 High E \flat Med. C

Benjamin Whelpley, Op. 17, No. 4

Alfred Tennyson

Andante tranquillo

Voice: Now sleeps the crimson petal, now the white; Nor waves the cypress in the palace walk; Nor winks the gold fin

Piano: *mf legato*, *dim.*, *rit.*, *a tempo*, *p*, *mf*

I arise from dreams of thee

.60 High F Med. D Low C

Benjamin Whelpley, Op. 17, No. 5

Percy Bysshe Shelley

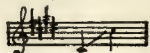
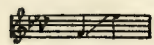
Andante mosso

Voice: I a-rise from dreams of thee, In the first sweet sleep of night, When the winds are breathing low, And the stars are shining bright;

Piano: *mf*, *dim.*, *p*, *rit.*, *a tempo*

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I know a Hill.

Harriet Boyer.
(Used by permission)

Benjamin Whelpley

Andante
Voice: know a hill in mine own
Piano: *f*

land, where I would be, I know a hearth - fire burning
bright, that burns for me. A-round that home this winter

tide the snow lies deep;

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B. M. Co 248



White Rose.

Catherine Young Glen.

Benjamin Whelpley.

Con moto. (♩ = 72)
Voice: Red rose,
Piano: *p*

red rose, flaunt ing in the sun,
I will of - fer hom - age as the rest - have done.

Yet - I pluck a white rose, since - I take but

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B. M. Co 250



The nightingale has a lyre of gold.

Wm E. Henley
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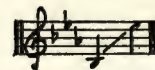
Benjamin Whelpley.

Animato. (♩ = 80)
Voice: The night-in-gale has a lyre of
Piano: *f*

gold, The lark's is a clar-i-on call, And the
black - bird plays but a box - wood flute,

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B. M. Co 252



All in a garden green.

Words by
William E. Henley, from "Hawthorne and Lavender"
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B. L. WHELPLEY Op. 5, No 3

Allegretto
Voice: Soprano or Tenor
Piano: *p*

green Thrush-es were sing - ing,
Red rose and white be - tween

Lil - lies were spring

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H

B. M. Co 274

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Abbreviations: e-English, f-French, g-German text.

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*BULLARD, FREDERIC FIELD		4. Mermaids' Voices	
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*CONVERSE, F. S.		*MASON, DANIEL GREGORY	
ASK ME NO MORE. <i>High, F</i>	.60	MAY. <i>High, C; Med., A</i>	.40
SILENT NOON. <i>Med., F</i>	.60	*NEVIN, ETHELBER'T	
DENSMORE, JOHN H.		LIFE LESSON (<i>There, little girl, don't cry</i>). <i>High, E_b; Med., G</i>	n .50
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CHERRY-RIPE. <i>High, G; Med., E_b</i>	.60	OH! THAT WE TWO WERE MAYING. <i>High, A_b; Med., F; Low, E_b</i>	.60
IN A FIELD. <i>High, G; Med., E_b; Low, C</i>	.40	ONE SPRING MORNING. <i>High, G; Med., F [e & g]</i>	.50
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3. Wind of the East		OUT IN THE OPEN MEADOW. <i>High, G_b; Med., E_b</i>	.50
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		MY TRUE LOVE HATH MY HEART. <i>High, E_b; Med., C</i>	.50



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