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Rosary, The

Robert Cameron Rogers

Georgia B. Welles

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Beaux Arts Edition



The Rosary

WORDS BY

ROBERT CAMERON ROGERS

MUSIC BY

GEORGIA B. WELLES

5

L. Mae Mae Dutock

ECLIPSE
PUBLISHING CO.
136 N. 9TH ST. PHILA. PA.

STARMER

TRY THIS OVER ON YOUR PIANO. TELL ME THE OLD, OLD STORY.

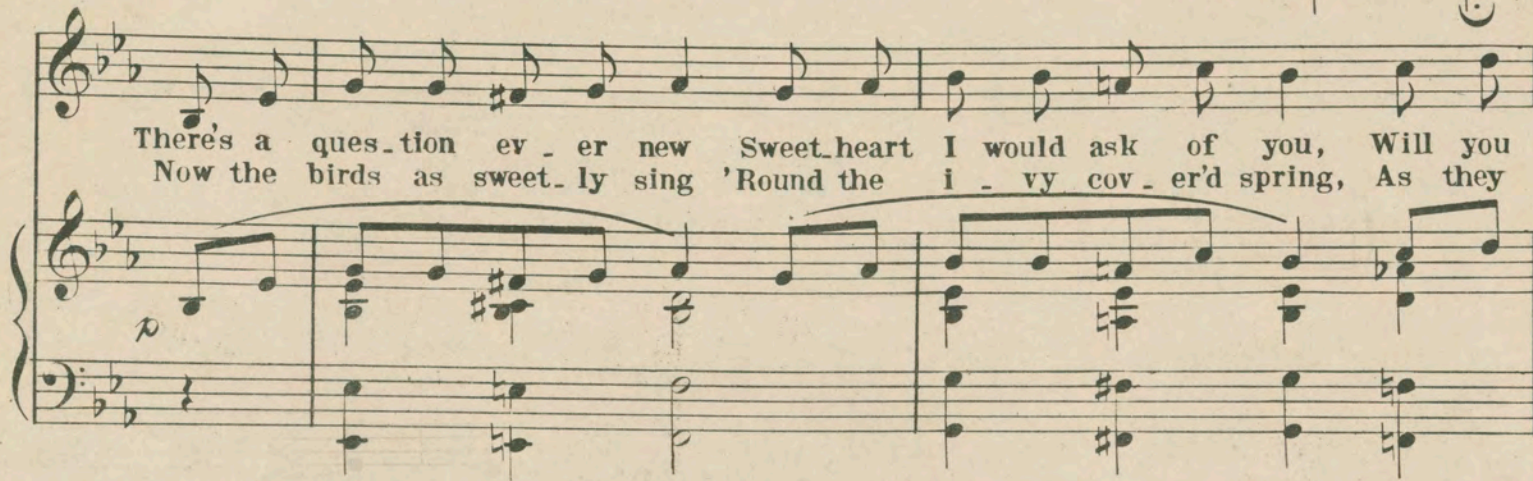
Words and Music by
RICHARD L. WEAVER, Opus 205.

Moderato con espressione.



mf

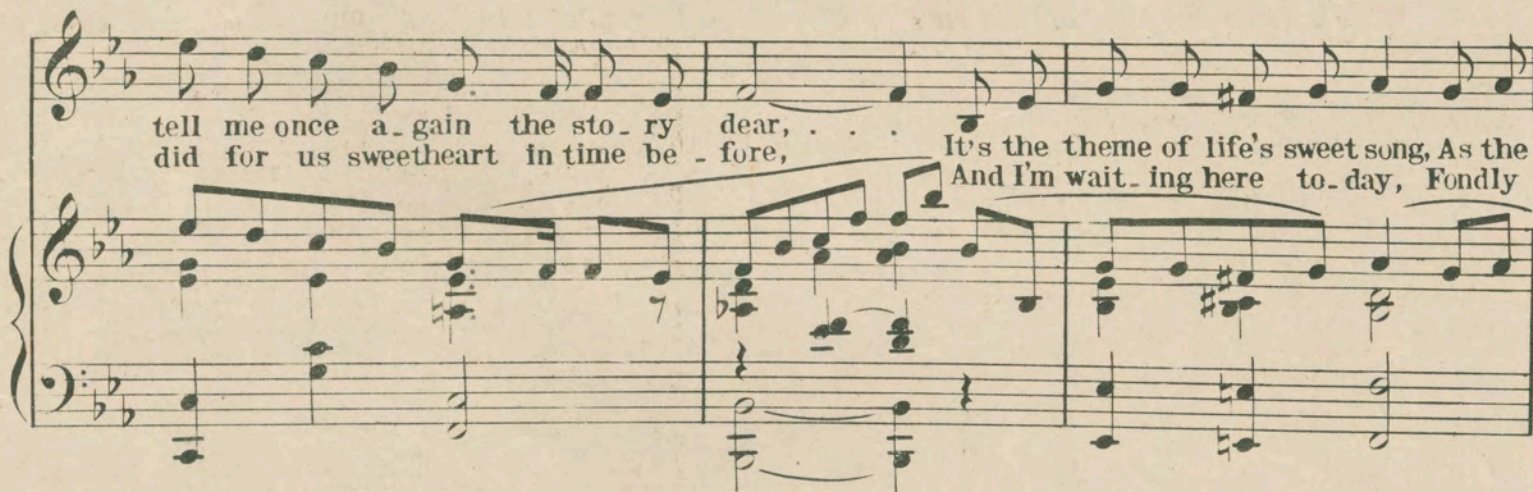
The first system of the score is a piano introduction. It consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The music is marked *mf* (mezzo-forte). It begins with a series of chords in the bass and a melodic line in the treble, leading into a more complex texture with overlapping lines.



There's a ques-tion ev-er new Sweet-heart I would ask of you, Will you
Now the birds as sweet-ly sing 'Round the i-vy cov-er'd spring, As they

p

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a single staff in treble clef. The piano accompaniment is on two staves (treble and bass clef). The lyrics are written below the vocal line. The piano part is marked *p* (piano). The music continues with a similar texture to the introduction.



tell me once a-gain the sto-ry dear, . . . It's the theme of life's sweet song, As the
did for us sweetheart in time be-fore, And I'm wait-ing here to-day, Fondly

The third system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "It's the theme of life's sweet song, As the" and "And I'm wait-ing here to-day, Fondly". The piano accompaniment features a prominent bass line with a 7th chord indicated. The music is marked *p*.



a-ges roll a-long, Mak-ing sun-shine when the clouds seem near, . . . In the
hop-ing you will say, That you love me as you did of yore, . . . When I've

cresc.

The fourth system concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics "In the" and "When I've". The piano accompaniment ends with a *cresc.* (crescendo) marking. The music is marked *p*.

THE ROSARY.

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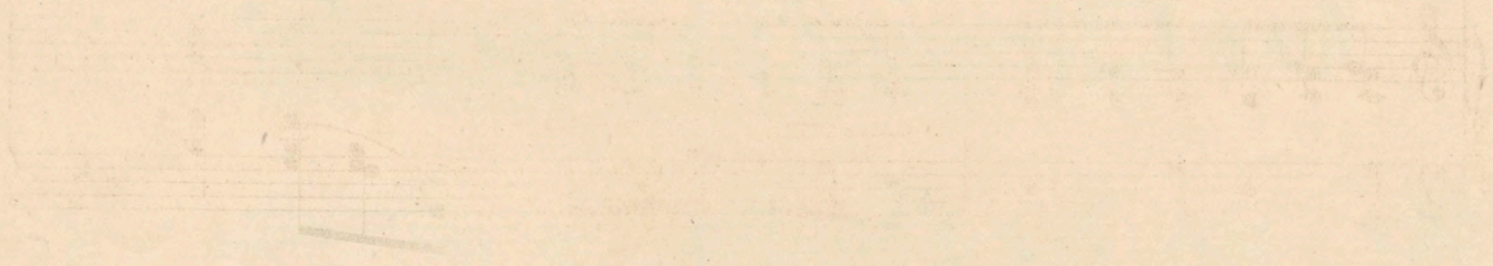
Words by
Robert Cameron Rogers.

Music by
Georgia B. Welles.

Andantino.

The hours I spent with
thee, dear heart, Are as a string of pearls to me I
count them o'er— each one a-part, my Ro - sa - ry, my Ro - sa - ry

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mem - o - ries that bless and burn, Oh bar - ren

atempo.

gain, Oh bit - ter loss! I touch each bead at

cresc.

last to learn to kiss the Cross, sweet-heart, to kiss the cross, the cross, sweet-

rit. *f* *rit.*

heart.

p *dim.* *pp*

It is needless to comment on the success of Alfred Solman's "IF I HAD A THOUSAND LIVES TO LIVE," but many more friends than the above song has won, are acclaiming the spontaneous triumph of the same composer's most recent composition—a ballad of the heart-entitled, "MINE." As simple as it's title, yet most effective for the singer, the song "MINE" is a distinctive feature wherever performed, and is destined to become a favorite with every music lover.

MINE

Refrain

Music by
ALFRED SOLMAN

Animato

Mine when the dawn is break - ing Mine in my dreams at
 night, Mine when the birds are
 wak - ing, Mine when the stars are
 bright, Mine while the years are fly - ing,

sf a tempo
mf p mf
il Basso marcato
ritard cresc. al ff
a tempo
a tempo mf animato ff mf sf mf

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