

# THE BOSTON MUSIC COMPANY

## SECULAR CHORUSES

### MEN'S VOICES

1511.	Queen Liliuokalani.	Aloha	Acc. for Po. or Mand. and Guit. }	Ad lib.	.15
1737.	Bertrand-Brown.	Little White Moon of My Heart	(a cappella)		.15
1738.	Bertrand-Brown.	Maybe	(a cappella)		.12
1739.	Bertrand-Brown.	Baby	(a cappella)		.12
1740.	Bertrand-Brown.	I Never Knew	(a cappella)		.10
1742.	Nevin, E.	The Rosary	(Bar. Solo, a cappella). (Arranged by Thurlow Lieurance)		.15
1751.	Ponce, M. A.	Estrellita (My Little Star)	(a cappella)		.15
1753.	Mana-Zucca	De Heavenly Choir	(a cappella)		.20
1764.	Protheroe, D.	Hush Song (A Welsh Lullaby)	(a cappella)		.12
1765.	Protheroe, D.	My Honey-Suckle Lou	(a cappella)		.15
1766.	Protheroe, D.	Laudamus (Bryn Calfarina)			.15
1769.	Wolfe, Austin D.	Ashes of Roses	(a cappella)		.10
1510.	Bizet, G.	Song of the Toreador (from "Carmen")	(Bar. Solo)		.20
1797.	Danks, H. P.	Silver Threads Among the Gold	(a cappella)		.12
1522.	Harrison-Gleely.	In the Gloaming	(a cappella)		.10
1805.	Handel-Protheroe	Ask If Yon Damaak Rose			.15
1811.	Protheroe, D.	If I But Knew	(a cappella)		.12
1812.	Purcell-Protheroe	Passing By	(a cappella)		.12
1818.	Cronham, C. R.	Mia Carlotta (T. B. Solo)			.20
1821.	Handel-Protheroe	O the Pleasures of the Plains			.20
1822.	Protheroe, D. (Arr.)	The Old Minstrel (Welsh Melody)	(a cappella)		.12
1672.	Lefébure-Wély.	The Monastery Bells.	(Arranged by Lewis)		.20
1834.	Friml, R.	Son of the Sun			.20
1836.	Cronham, C. R.	I Know Moonlight	(a cappella)		.15
1535.	Schubert-Abbott	Sleep, Soldier, Sleep!	(Armistice or Memorial)		.10
1575.	O'Hara, G.	Kelly, The Full-Back			.20
1621.	Protheroe, D.	The Minstrels (The Singers)			.25
1622.	Protheroe, D.	Dearest Believe			.12
1526.	King, J. A.	Jig-a-Room			.15
1850.	Protheroe, D.	Spanish Gold			.15
1855.	Nevin, E.	Little Boy Blue	(a cappella)		.15
1863.	Westendorf, T. P.	I'll Take You Home Again, Kathleen	(a cappella)		.10
1746.	Penn, A. A.	Little Green Winding Lane	(a cappella)		.15
1872.	Hawley, E. R.	A Cat Tale			.15
1873.	Protheroe, D.	The High Road and the Low Road			.15
1874.	King, W. C.	A Fellowship of Song	(a cappella)		.15
1877.	Huntley, F. H.	Stars of the Summer Night	(a cappella)		.12
1878.	Huntley, F. H.	A Red, Red Rose	(a cappella)		.12
1883.	Tucker, H.	Sweet Genevieve	(a cappella)		.10
1889.	Wallace, M. W.	Black Belt Lullaby	(a cappella)		.12
1893.	Glover, C. W.	The Rose of Tralee	(a cappella)		.10

THE BOSTON MUSIC CO., BOSTON, MASS.  
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# The Rose of Tralee

Chorus of Men's Voices (a Cappella)

C. Mordaunt Spencer

Charles W. Glover

Arranged by Chester Wallis

Andante

Tenor I  
*p*  
Hum (closed lips)

Tenor II  
*p*  
Hum (closed lips)

Bass I  
*mf*

Bass II  
*p*  
Hum (closed lips)

Piano (for rehearsal only)  
*p*

1. The pale moon was ris - ing a - bove the green  
2. The cool shades of eve - ning their man - tle were

*cresc.*

*cresc.*

*cresc.*

*mf*

moun-tain, The sun was de-clin-ing be-neath the blue sea, When I stray'd with my spread-ing, And Ma-ry, all smil-ing, was lis-t'ning to me, The moon thro' the

*cresc.*

*cresc.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase that is repeated in the piano accompaniment.

love to the pure crys - tal foun - tain, That stands in the beau - ti - ful vale of Tra -  
 val - ley her pale rays was shed - ding, When I won the heart of the Rose of Tra -

The second system continues the vocal and piano parts from the first system. The vocal line has a long note that spans across the system, and the piano accompaniment provides harmonic support with chords and moving lines.

Con piu moto

The third system is marked 'Con piu moto' and features a vocal line with lyrics and a piano accompaniment. The vocal line includes dynamic markings like 'mf' and 'f', and the piano accompaniment has a 'Melody' section marked 'f'. The lyrics are: 'She was love - ly and fair as the rose of the sum - mer, Yet Tho' } love - ly and fair and fair Yet lee; lee; as the rose of the sum - mer, Yet'.

She was love - ly and fair as the rose of the sum - mer, Yet

The fourth system shows the piano accompaniment for the final part of the piece. It includes dynamic markings like 'mf' and 'f' and concludes with a final chord.

Tempo I

*rit*

'twas not her beau-ty a-lone that won me. *Hum*

[Melody]

'twas not her beau-ty a-lone that won me. *Hum*

[Melody]

'twas not her beau-ty a-lone that won me. Oh, no! 'twas the truth in her

'twas not her beau-ty a-lone that won me. *Hum*

The Rose of Tra-lee.

The Rose of Tra-lee.

eye ev-er dawn-ing, That made me love Ma-ry, The Rose of Tra-lee.

eye ev-er dawn-ing, That made me love Ma-ry, The Rose of Tra-lee.