

# The Yellow Rose of Texas

For Four-Part Chorus of Mixed Voices  
with Piano Accompaniment

Minstrel Song

Arranged by  
Alice Parker and Robert Shaw

Rather slowly and sweetly, like an old-fashioned music box

Soprano

Alto

Tenor

Bass

Piano

*mp*

*p*

There's a

There's a

Rather slowly and sweetly, like an old-fashioned music box

⑤

⑤

⑤

yel - low rose in Tex - as that I am goin' to see, I'll

yel - low rose in Tex - as that I am goin' to see, I'll

*simile*

10

kiss her when I find her and greet her ten-der - ly; She  
kiss her when I find her and greet her ten-der - ly; She

10

15

cried so when I left her it like to broke my heart, And  
cried so when I left her it like to broke my heart, And

15

20

*p*

She's the

*p*

She's the

if I ev - er find her, we nev - er - more will part.

She's the

if I ev - er find her, we nev - er - more will part.

She's the

20

8-----

*pp*

sweet-est rose in Tex - as the best I ev - er knew; Her

sweet-est rose in Tex - as the best I ev - er knew; Her

sweet-est rose in Tex - as the best I ev - er knew; Her

sweet-est rose in Tex - as the best I ev - er knew; Her

8-----

25

eyes are bright as dia-monds, they spar-kle like the dew; You may  
 eyes are bright as dia-monds, they spar-kle like the dew; You may  
 eyes are bright as dia-monds, they spar-kle like the dew; You may  
 eyes are bright as dia-monds, they spar-kle like the dew; You may

25

30

talk a - bout your dear - est May and sing of Ro - sa - lee, But the  
 talk a - bout your dear - est May and sing of Ro - sa - lee, But the  
 talk a - bout your dear - est May and sing of Ro - sa - lee, But the  
 talk a - bout your dear - est May and sing of Ro - sa - lee, But the

30

35

Yel - low Rose of Tex - as beats the Belles of Ten - nes - see.

Yel - low Rose of Tex - as beats the Belles of Ten - nes - see.

Yel - low Rose of Tex - as beats the Belles of Ten - nes - see.

Yel - low Rose of Tex - as beats the Belles of Ten - nes - see.

35

8

*mf*

40

*mp legato*

Where the Ri - o Grande is flow - ing and

*mp legato*

Where the Ri - o Grande is flow - ing and

40

*pp*



star-ry skies are bright, She walks in the  
star-ry skies are bright, She walks a-long the ri-ver in the

This system contains the first two systems of music. The first system has two vocal staves and two piano staves. The second system continues the vocal lines and piano accompaniment. The lyrics are: "star-ry skies are bright, She walks in the" on the first line, and "star-ry skies are bright, She walks a-long the ri-ver in the" on the second line. There is a large red watermark "Preview Only" and "Legal Use Requires Purchase" overlaid on the page.

45  
qui-et night, She sad-ly then re-mem-bers our part-ing long a-  
qui-et sum-mer night, She sad-ly then re-mem-bers our part-ing long a-

45

This system contains the third and fourth systems of music. The third system has two vocal staves and two piano staves. The fourth system continues the vocal lines and piano accompaniment. The lyrics are: "qui-et night, She sad-ly then re-mem-bers our part-ing long a-" on the first line, and "qui-et sum-mer night, She sad-ly then re-mem-bers our part-ing long a-" on the second line. There are circled numbers "45" at the beginning of the first and third systems. There is a large red watermark "Preview Only" and "Legal Use Requires Purchase" overlaid on the page.

50

go; I pro-mis'd to re - turn\_ and not to leave her

go; I pro-mis'd to re - turn\_ and not to leave her

50

55

*mp*

She's the sweetest rose in Tex - as the best I ev - er

She's the sweetest rose in Tex - as the best I ev - er

so.

*p*

so.

She's the sweet-est rose, — She's the

55

*p*

60

knew; Her eyes are bright as dia-monds, they spar- kle like the  
 knew; Her eyes are bright as dia-monds, they spar- kle like the  
 Her —  
 sweet-est rose in Tex - as, Her eyes

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The third staff is a vocal line with a fermata and the word 'Her'. The fourth staff is a bass line with lyrics. The piano accompaniment is shown in the bottom two staves.

60

dew; You may talk a - bout your dear-est May and sing of Ro - sa -  
 dew; You may talk a - bout your dear-est May and sing of Ro - sa -  
 eyes, like the dew,  
 they spar- kle like the dew,

This system contains the next four staves of music. The top two staves are vocal lines with lyrics and performance markings 'accel.' and 'cresc.'. The third staff is a vocal line with lyrics and performance markings. The fourth staff is a bass line with lyrics. The piano accompaniment is shown in the bottom two staves.

65

65

This system contains the final two staves of music, which are piano accompaniment staves. The top staff is the right hand and the bottom staff is the left hand. Performance markings 'accel.' and 'cresc.' are present.



lee, ——— But the Yel - low Rose of Tex - as beats the Belles of Ten - nes -

lee, ——— But the Yel - low Rose of Tex - as beats the Belles of Ten - nes -

But the Yel - low Rose of Tex - as beats the Belles of Ten - nes -

But the Yel - low Rose of Tex - as beats the Belles of Ten - nes -

*mf* *al* *mf* *al* *mf* *al* *mf* *al*

70 **Vivo** *f marcato*

see. Oh, now I'm goin' to find her for my heart is full of woe; We'll

see. Oh, now I'm goin' to find her for my heart is full of woe; We'll

see. Oh, now I'm goin' to find her for my heart is full of woe; We'll

see. Oh, now I'm goin' to find her for my heart is full of woe; We'll

*f marcato* *f marcato* *f marcato* *f marcato*

70 **Vivo** *f* *simile*

75

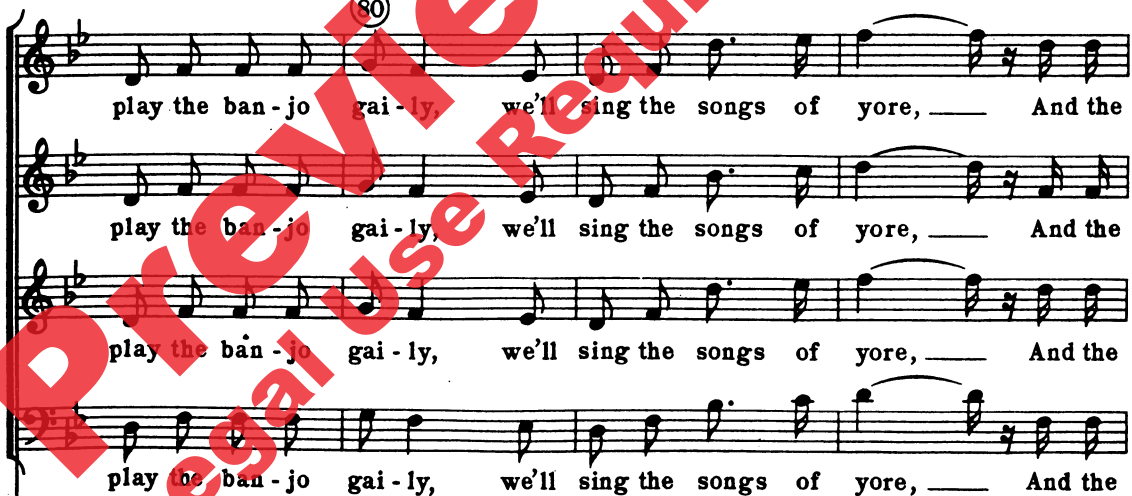


sing that song to - ge - ther we sang so long a - go, We'll  
 sing that song to - ge - ther we sang so long a - go, We'll  
 sing that song to - ge - ther we sang so long a - go, We'll  
 sing that song to - ge - ther we sang so long a - go, We'll

75

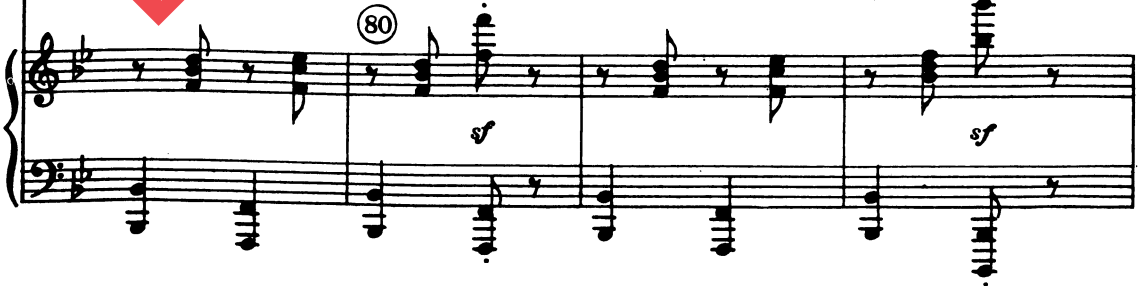


80



play the ban - jo gai - ly, we'll sing the songs of yore, — And the  
 play the ban - jo gai - ly, we'll sing the songs of yore, — And the  
 play the ban - jo gai - ly, we'll sing the songs of yore, — And the  
 play the ban - jo gai - ly, we'll sing the songs of yore, — And the

80



(85)

Yel - low Rose of Tex - as shall be mine for - ev - er more.

Yel - low Rose of Tex - as shall be mine for - ev - er more.

Yel - low Rose of Tex - as shall be mine for - ev - er more.

Yel - low Rose of Tex - as shall be mine for - ev - er more.

She's the

She's the

(85)

(90)

There's a yel - low rose \_\_\_\_\_ that I am

sweet - est rose in Tex - as the best I ev - er knew; Her

There's a yel - low rose \_\_\_\_\_ that I am

sweet - est rose in Tex - as the best I ev - er knew; Her

(90)

goin' \_\_\_\_\_ to see,

eyes are bright as dia-monds they spar-kle like the dew, You may

goin' \_\_\_\_\_ to see,

eyes are bright as dia-monds they spar-kle like the dew, You may

8-----

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. A large red watermark is overlaid diagonally across the page.

(95) Oh, May, — Ro - sa-lee,

talk a - bout your dear-est May and sing of Ro - sa-lee, But the

Oh, May, — Ro - sa-lee,

talk a - bout your dear-est May and sing of Ro - sa-lee, But the

(95) 8-----

This system contains the second two vocal staves and the piano accompaniment. The vocal lines are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. A large red watermark is overlaid diagonally across the page.

100

The Rose of Tex - as, \_\_\_\_\_ the girl for me. But the  
 Yel-low Rose of Tex - as beats the Belles of Ten - nes - see. But the  
 The Rose of Tex - as, \_\_\_\_\_ the girl for me. But the  
 Yel-low Rose of Tex - as beats the Belles of Ten - nes - see.

100

8.....

105

Yel-low Rose \_\_\_\_\_ of Tex-as is the on - ly girl for me. \_\_\_\_\_  
 Yel-low Rose \_\_\_\_\_ of Tex-as is the on - ly girl for me. \_\_\_\_\_  
 Yel-low Rose \_\_\_\_\_ of Tex-as is the on - ly girl for me. \_\_\_\_\_  
 The Yel-low Rose of Tex-as is the on - ly girl for me. \_\_\_\_\_

105

8.....



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