

ETHELBERT NEVIN

Instrumental Compositions

Piano Two Hands

Op. 2. SKETCH BOOK (Songs and Piano Pieces) n.	\$1.25	NET	
		5/-	
1. Gavotte	.50	2/-	
3. Love Song	.50	2/-	
5. Berceuse	.40	2/-	
7. Serenata	.50	2/-	
9. Valse Rhapsodie	.50	2/-	
Op. 6. THREE DANCES			
1. Valse Caprice	.75	3/-	
2. Country Dance	.75	3/-	
3. Mazurka	.75	3/-	
Op. 7. FOUR PIECES	Complete, n.	1.25	5/-
1. Valzer Gentile	.75	3/-	
2. Slumber Song	.60	2/6	
3. Intermezzo	.75	3/-	
4. Song of the Brook	.75	3/-	
Op. 13. WATER SCENES	Complete, n.	1.25	5/-
1. Dragon Fly	.60	2/6	
2. Ophelia	.60	2/6	
3. Water Nymph	.75	3/-	
4. Narcissus	.75	2/6	
5. Barcarolle	.90	3/6	
Op. 16. IN ARCADY	Complete, n.	1.25	5/-
1. A Shepherd's Tale	.60	2/6	
2. Shepherds All and Maidens Fair	.75	3/-	
3. Lullabye	.60	2/6	
4. Tournament	.75	3/-	
Op. 18. TWO ETUDES			
1. Romance	.90	3/6	
2. Scherzo	1.00	4/-	
Op. 21. MAY IN TUSCANY (Maggio in Toscano) n.	1.25	5/-	
1. Arlecchino	.65	2/6	
2. Notturmo (In Boccaccio's Villa)	.75	3/-	
3. Barchetta	.60	2/6	
4. Misericordia	.50	2/-	
5. Il Rusignuolo (In My Neighbor's Garden)	.60	2/6	
6. La Pastorella (Montepiano)	.50	2/-	
MELODIES (?) (Transcriptions) Complete, n.	1.25	5/-	
1. One Spring Morning			
2. At Twilight			
3. Tell Me (Dites-Moi)			
4. The Rosary			
5. Time Enough (Rechte Zeit)			
6. The Merry, Merry Lark			
7. Oh, That We Two Were Maying!			
EGYPTIAN LOVE SONG	.60	2/6	
La Guitare (Pierrot et Pierrette) A Sketch	.50	2/6	
THE ROSARY (Transcription)	.60	2/6	

Piano Four Hands

Op. 6. THREE DANCES	Complete, n.	\$1.25	
1. Valse Caprice	.90	3/6	
2. Country Dance	.90	3/6	
3. Mazurka	1.00	4/-	
Op. 7. 2. Slumber Song	.90	3/6	

Piano Four Hands

Op. 13. WATER SCENES			
1. Dragon Fly	\$.75	3/-	
2. Ophelia	.75	3/-	
3. Water Nymph	.90	3/6	
4. Narcissus	.75	3/-	
Op. 16. In ARCADY			
1. A Shepherd's Tale	.50	2/-	
2. Shepherds All and Maidens Fair	1.00	4/-	
3. Lullabye	.60	2/6	
4. Tournament	1.00	4/-	
Op. 21. 3. Barchetta	.60	2/6	
May Day Dance	.60	2/6	

Two Pianos, Four Hands

Op. 6. 2. Country Dance	\$1.25	5/-	
Op. 21. 1. Arlecchino	1.25	5/-	

Violin and Piano

Op. 2. 3. Love Song	\$.60	2/6	
Op. 5. 1. Autumn	.50	2/-	
Op. 8. 1. Melody	.60	2/6	
2. Habanera	.75	3/-	
Op. 13. 4. Narcissus (Strube)	.60	2/6	
4. Narcissus (simpl.) (Moffat)	.60	2/6	
5. Barcarolle	.65	2/6	
Lullabye	.60	2/6	
The Rosary (Strube)	.60	2/6	
The Rosary (simpl.) (Miersch)	.60	2/6	

Two Violins ('Cello ad-lib.) and Piano

1. Vieille Chanson	\$.90	3/6	
2. Slumber Song	.90	3/6	
3. Au Printemps	.90	3/6	
4. Gavotte	.90	3/6	
5. Pastorale	1.25	5/-	
6. Au Soir	.90	3/6	

Violoncello and Piano

Op. 2. 3. Love Song	\$.60	2/6	
Op. 5. 1. Autumn	.50	2/-	
Op. 13. 4. Narcissus	.60	2/6	
Lullabye	.60	2/6	
The Rosary	.60	2/6	

Cornet and Piano

Op. 13. 4. Narcissus	\$.60	2/6	
The Rosary	.60	2/6	

Pipe Organ

Op. 7. 2. Slumber Song (Arr. by E. H. Lemare)	\$.50	2/-	
Op. 12. 5. At Twilight (Arr. by A. H. Ryder)	.50	2/-	
Op. 13. 4. Narcissus (Arr. by Goss-Custard)	.75	2/6	
The Rosary (Arr. by Goss-Custard)	.60	2/6	
Wedding Prelude and Intermezzo (Arr. by Goss-Custard)	.60	2/6	

Boston, Mass.

THE BOSTON MUSIC CO.

26 & 28 West St.

New York : G. Schirmer

FOREIGN AGENTS

LONDON, SCHOTT & CO.

LEIPZIG, FR. HOFMEISTER

PARIS, MAX ESCHIG

MELBOURNE, ALLAN & CO.

To
GERTRUDE H. SCHIRMER.

La Guitare.

(Pierrot et Pierrette.)

May be had arranged as String Quintette. 2 Violins, Viola, Cello and Bass. Score and parts n. 1.00

ETHELBERT NEVIN.

Allegretto, quasi pizzicato. (♩=60.)

(Pierrot seul)

Piano.

The first system of the piano accompaniment is written in 3/8 time with a key signature of one flat (B-flat). It features a melody in the right hand and a bass line in the left hand. The melody begins with a *piu f* (piano fortissimo) dynamic and includes a *dim.* (diminuendo) marking. The bass line consists of simple chords and single notes. The system concludes with the instruction *accomp. sempre p* (accompaniment always piano).

The second system continues the piano accompaniment with similar rhythmic patterns and chordal textures in both hands.

The third system of the piano accompaniment includes a *dolce* (dolce) marking above the right-hand melody and a *grazioso* (grazioso) marking below the right-hand melody.

The fourth system concludes the piano accompaniment with a final cadence in both hands.

Copyright secured for all countries.
Copyright, 1896, by G. Schirmer jr.

più largamente *a tempo*

cresc.

f *legèrément*

(♩=80)

(Au clair de Lune)

p

dolce
vibrato; legatissimo

This system features a grand staff with treble and bass clefs. The treble clef contains a series of chords and arpeggios, while the bass clef contains a melodic line with a vibrato and legato performance instruction. A long slur covers the entire system.

pp
*con grazia
più ritard.*

And. *

This system continues the grand staff notation. It includes a piano (*pp*) dynamic marking and a performance instruction to play with grace and a ritardando. A tempo change to Adagio (*And.*) is indicated at the end of the system, followed by an asterisk.

Tempo I.
(Pierrette par la fenêtre.)

p

This system is in a new key signature (three sharps) and features a piano (*p*) dynamic marking. The notation includes a triplet in the bass clef.

This system continues the piece in the same key signature and dynamic, showing further development of the melodic and harmonic material.

(Elle descend)

This system includes a triplet in the bass clef and continues the melodic line.

il basso cantando

First system of musical notation, consisting of a treble and bass staff. The music features a series of eighth and sixteenth notes in the treble staff, with corresponding chords and rests in the bass staff.

Second system of musical notation. It includes dynamic markings *p* and *mf più meno mosso*. The instruction *(Les deux)* is written above the treble staff. The notation continues with chords and melodic lines in both staves.

Third system of musical notation, continuing the piece with various note values and rests in both the treble and bass staves.

Fourth system of musical notation, featuring a *dolciss.* marking. The notation shows a continuation of the melodic and harmonic material.

Fifth system of musical notation, including dynamic markings *m.g.*, *m.d.*, and *F.a.*. The system concludes with a final chord and a fermata marked with an asterisk.

FOUR MELODIOUS AND ATTRACTIVE PIANO PIECES BY TALENTED COMPOSERS

Complete Copies may be had at any Music Shop, or from the Publishers

G. SCHIRMER,

THE BOSTON MUSIC COMPANY

BOSTON, MASS

Cello & Piano .75
Orchestra .80

DIALOGUE *Violin & Piano* .75
(ZWIEGESPRÄCH) Erik Meyer-Helmund, Op.135, N°3

Andante

PIANO *pp*

Copyright, 1894, by Otto Forberg
Copyright assigned, 1909, to G. Schirmer, Boston
Copyright, 1909, G. Schirmer, Boston

NADIA *Orchestra* .65
MAZURKA DE SALON Paul Wachs

Tempo di Mazurka

PIANO *mf*

Copyright, 1899, by Aug. Cranz, Leipzig
Copyright assigned, 1909, to G. Schirmer, Boston
Copyright, 1909, G. Schirmer, Boston

ROSE D'AUTOMNE *Violin & Piano* .60
(AUTUMN ROSE) ROMANCE Otto Hackh, Op.105

Moderato assai

PIANO *p ben cantando ed espressivo*

Copyright, 1895, by Aug. Cranz
Copyright assigned, 1909, to G. Schirmer, Boston
Copyright, 1909, G. Schirmer, Boston

LE GRILLON *Violin & Piano* .65
(THE CRICKET) Paul Wachs

Allegretto

PIANO *p*

Copyright, 1905, by Aug. Cranz, Leipzig
Copyright assigned, 1909, to G. Schirmer, Boston
Copyright, 1909, G. Schirmer, Boston

LIX

PIANIST'S GUIDE

An attractive booklet, containing a graded and classified list of recent publications, usefull alike to teachers, professionals and amateurs. Sent to any address free of charge.