

A BOOK OF SONGS

ETHELBERT
NEVIN

Op. 20

HIGH VOICE LOW VOICE



THE BOSTON MUSIC CO. (G. SCHIRMER) BOSTON, MASS.





ETHELBERT NEVIN

Op. 20

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Price, 1.25 net

These songs are also published separately
for high and low voice

BOSTON MUSIC CO.

BOSTON, MASS.

New York : G. SCHIRMER, INC.

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To
MY MOTHER.

"A Fair Good Morn"

Low voice.

Allegretto semplice.

ETHELBERT NEVIN. Op. 20, No 1.

Piano. *mf*

A fair good morn to thee, my love, A

fair-good morn to thee; And hap-py be thy path, my love, Tho'

it-end not with me, Tho' it-end not with me.

No

vows were ev - er spok - - en, We've no fare - well to

say: Gay were we when we met, love, We're part - ing just as

gay; We're part - ing just as gay. So

rit.

fare thee well a - while, my love, So fare thee well a -

while, We have no part - ing sign to give, So

con affetto

part we with a smile, So part we with a smile.

Final system of musical notation with piano accompaniment.

"Sleep, little Tulip"

Low voice.

Eugene Field.

ETHELBERT NEVIN. Op. 20, No. 2.

Con moto.

Voice.

Piano.

The

mill goes toil-ing slow-ly 'round, With steady and sol- emn creak,— And my

lit-tle one hears in the kind-ly sound The voice of the old mill speak.— While

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round and round those big white wings Grim-ly and ghost-like creep,— My

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. This is followed by another melodic phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

lit - tle one hears that the old_ mill sings: "Sleep, lit - tle tu - lip, sleep!"—

The second system continues with the vocal line and piano accompaniment. The vocal line has a melodic phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. This is followed by a longer phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. This is followed by a longer phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system ends with a double bar line and a 2/4 time signature.

The sails are reefed and the nets are drawn, And o-ver his pot of beer— The

fish - er, a - gainst the mor - row's dawn, Lus - ti - ly mak - eth cheer. — He

mocks at the winds that ca - per a - long From the far - off clam'rous deep; — But

we, we love_ their lul-la-by song Of "Sleep, lit-tle tu-lip, sleep!"

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are written below the notes. The piano accompaniment features a treble staff with chords and a bass staff with a steady eighth-note accompaniment.

A

p

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line has a measure of rest followed by a note marked with a fermata and the letter 'A'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* (piano) is present in the piano part. A time signature change to 2/4 is indicated at the end of the system.

Dream-One comes to blank-et the eyes That wea-ri-ly droop and sink; While the

The third system features a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves with chords and a steady accompaniment.

old mill buf-fets the frown - ing skies, And scolds at the stars that blink. —

The first system of music features a vocal line in a single treble clef staff and a piano accompaniment in two staves (treble and bass clefs). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands, with some notes beamed together.

o - ver your face the mist - y wings, Of that beau - ti - ful Dream - One sweep, — And,

p dolce *più marcato*

The second system continues the vocal and piano parts. The piano accompaniment is marked with *p dolce* (piano dolce) and *più marcato* (più marcato), indicating a change in mood and dynamics. The piano part features more complex chordal textures and rhythmic patterns.

rocking your cra-dle, she soft - ly sings: "Sleep, lit - tle tu - lip, sleep!"

The third system shows the vocal line and piano accompaniment. The vocal line has a soft, lulling quality. The piano accompaniment provides a gentle harmonic support with sustained chords and simple melodic lines.

pp

The fourth system consists of piano accompaniment in two staves. It features a *pp* (pianissimo) dynamic marking. The piano part includes a variety of textures, from chords to more active melodic lines, ending with a final cadence.

“Ev’ry Night”

(A song for little boys.)

Low voice (original).

R. L. Stevenson.

ETHELBERT NEVIN. Op. 20, No. 3.

Allegretto.

Voice. Ev - 'ry night my pray'rs I say, And

Piano. *mf*

learn my les-sons ev-'ry day, And ev-'ry day that I am good, I have an or-ange

af - ter food. The boy that is not clean and neat, With lots of toys and

things to eat, He is a naughty boy, I'm sure, Or else his dear pa - pa is poor.

"Airly Beacon."

Low voice.

Rev'd Chas. Kingsley.

ETHELBERT NEVIN. Op. 20, No 4.

Andante.

Voice

Air - ly Bea - con, Air - ly Bea - con;

Piano.

p

legato

Oh, the pleasant sight to see Shires and towns from Air - ly Bea - con,

While my love climbed up to me! Air - ly Bea - con, Air - ly Bea - con;

Oh, the hap - py hours we lay Deep in — fern on

p dolciss.

2^{da}

Air - ly — Bea - con, Court - ing thro' the sum - mer's day!

Air - ly Bea - con, Air - ly Bea - con; Oh, the wea - ry haunt for me,

cantando

All a - lone on Air - ly Bea - con, With his ba - by on my knee.

p

“When the land was white with moonlight.”

Also arranged as 3 part
Chorus of Women's Voices.

Low voice.

Words by

Anna Reeve Aldrich.

ETHELBERT NEVIN. Op. 20, No 5.

Lento; con amore.

Voice.

Piano.

p *piu cresc.*

2 *℞.* * *℞.* *

When the land was white with moon - light, And the air was

p

sweet with May: I was so glad that

legatiss.

℞. *

Love would last — For ev - er — and a day: —

dolciss.

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef, key signature of three flats (B-flat major), and a common time signature. The lyrics are "Love would last — For ev - er — and a day: —". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. It features a variety of chords and melodic lines, including a prominent arpeggiated figure in the right hand. The tempo/mood marking *dolciss.* is placed at the end of the system.

When the land was white with moon - light,

p

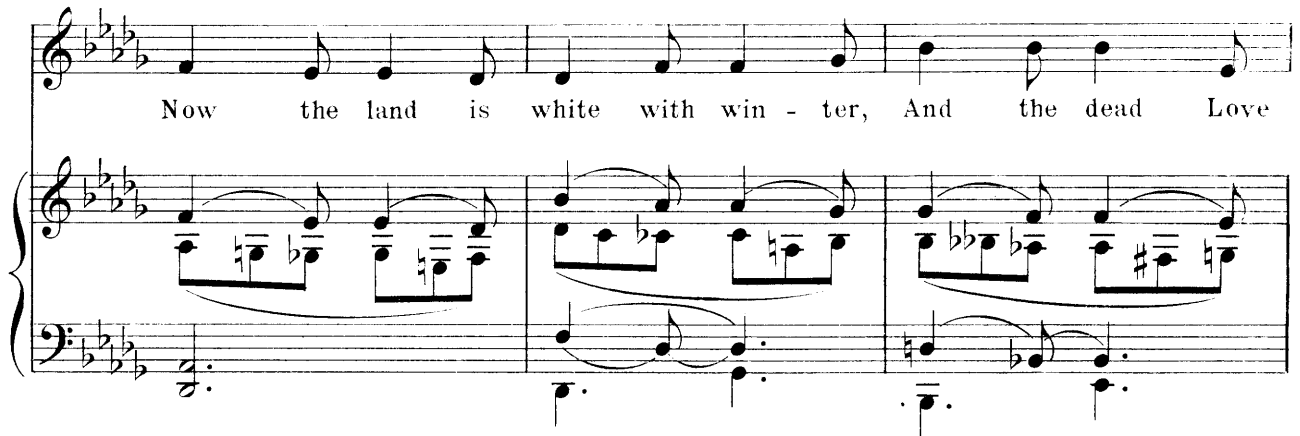
Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "When the land was white with moon - light,". The piano accompaniment continues with similar harmonic textures, including sustained chords and moving lines. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

And the air was sweet — with May. —

m.g.

Detailed description: This system contains the third and final line of music. The vocal line concludes with the lyrics "And the air was sweet — with May. —". The piano accompaniment features a more complex texture with some tremolos and sustained chords. A dynamic marking of *m.g.* (mezzo-giochi) is placed above the piano part.

Now the land is white with win - ter, And the dead Love



laid a - way, I am so glad Life can not last — For

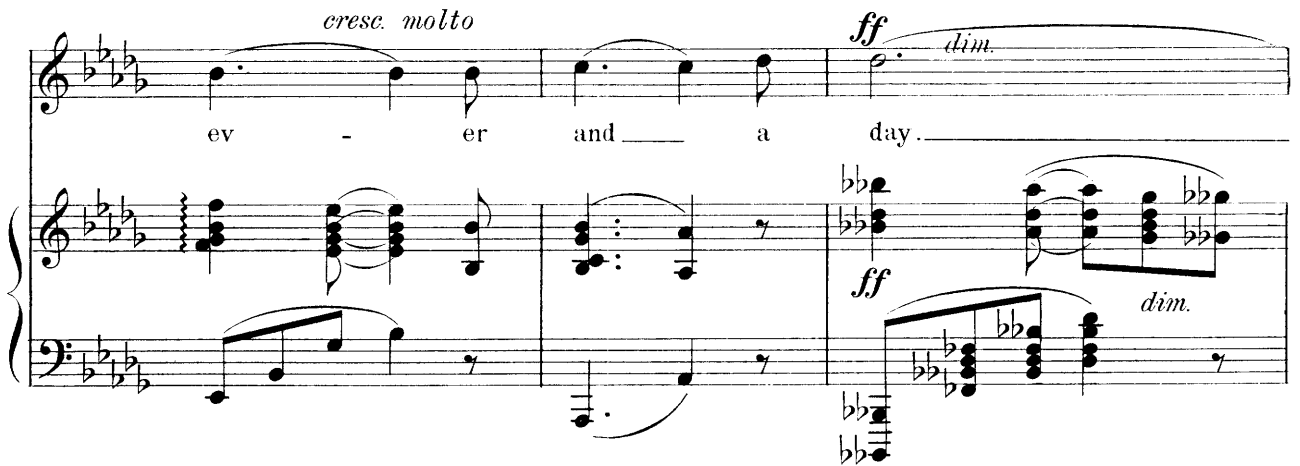
p cresc.



cresc. molto *ff* *dim.*

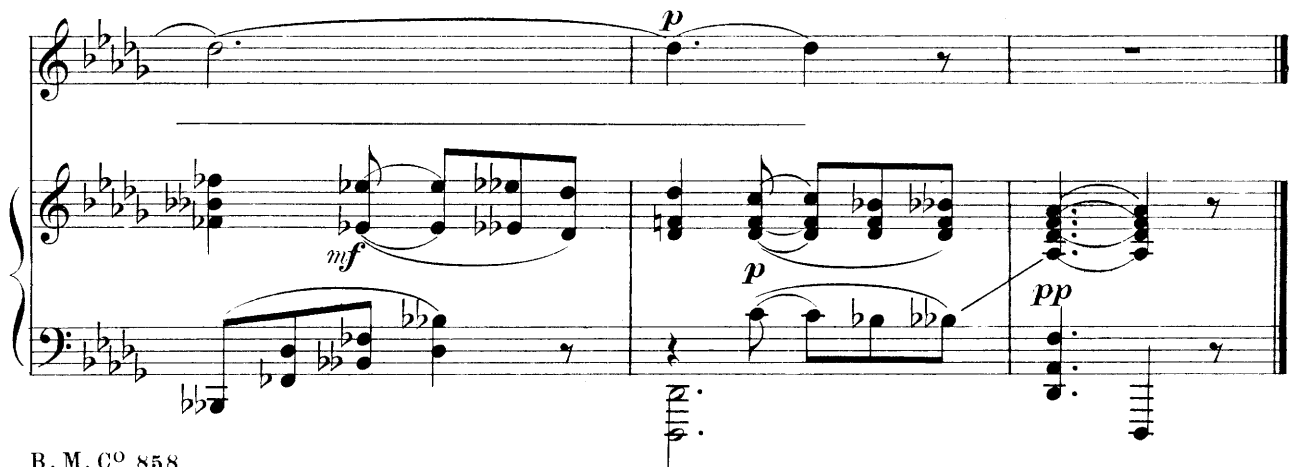
ev - er and a day.

ff *dim.*



p

mf *p* *pp*



A Song of Love.

Low voice (original).

Edmond Lock Tomlin.

Comodo.

ETHELBERT NEVIN. Op. 20, No 6.

Voice.

Piano.

The first system of music shows the beginning of the piano accompaniment and the start of the vocal line. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. The vocal line starts with a whole rest, followed by a quarter rest, and then a quarter note G4.

The second system of music includes the vocal line and piano accompaniment. The vocal line has the lyrics: "saw a weep - ing maid - en A - search - ing in the morn For". The piano accompaniment continues with chords and a bass line.

The third system of music includes the vocal line and piano accompaniment. The vocal line has the lyrics: "Love, that's half a rose - bud, For Love, that's half a thorn. She". The piano accompaniment continues with chords and a bass line.

sought him on the hill - top, And o'er the dew - y lea; ——— But

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

he was standing in the shade, Was wait - ing, waiting there with me! He

The second system continues the musical piece. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a triplet of eighth notes in the right hand, indicated by a '3' above the notes. The left hand continues with a steady bass line.

sang not in the mead - ow, He piped not near the stream, Nor

cantando.

The third system concludes the page. The vocal line ends with a quarter note. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes. The left hand has a triplet of eighth notes in the bass line, also marked with a '3' below the notes. The tempo marking *cantando.* is placed above the piano staff.

hid in fern-y for - est, The dar - ling of her dream. He

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "hid in fern-y for - est, The dar - ling of her dream. He". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

lurked not in the pop - pies, He shone not in the sky; But

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "lurked not in the pop - pies, He shone not in the sky; But". The piano accompaniment features a prominent triplet in the right hand and a bass line in the left hand.

called to her from out my heart, And yet she passed him by!

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "called to her from out my heart, And yet she passed him by!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a final chord.

(Paris_1891.)

Nocturne.

Low voice.

T. B. Aldrich.

ETHELBERT NEVIN. Op. 20, N^o 7.

Allegro appassionato.

Voice.

Piano.

f *ff rapido possibile*

Up to her cham - ber win - dow A

sf *soave*

slight wire - trel - lis goes: ——— And up this Ro - me - o's

lad - - der Clambers a bold white rose. _____ I

*dolciss.
perdendosi*

lounge in the i - lex shad - - ows, I see my la - dy

*lusingando
legatiss.*

crese. poco a poco

lean _____ Un - clasp - ing her silk - en gir - - dle, The

cur - tain folds be - tween. _____ She smiles at her white rose

p

lov - - er, She reach - es out her hand _____ And

helps him in at the win - dow; I see it where I stand. _____ To her

sempre cresc.

tenuto

red, red lip she holds him, And kisses him many a time: Ah!

ff passionato

me! 'twas he that won her, Be - cause he

dim. *cresc.*

con tutta la forza

dared to climb!

fff

f *sec.*

Dîtes-Moi.

English text by
Mrs. O. Boise.

Low voice (original).

Also arranged as 3 part
Chorus of Women's Voices.

Allegretto grazioso.

ETHELBERT NEVIN, Op. 20, No 8.

Voice.

Dî - tes - moi belle en - chan - teres - se
Tell me, be - witch - ing maid - en,

Piano.

più f *mf* *mp*

Qui vous a don - né vos yeux? — Vos deux yeux si plein de tendresse, As -
Whence come thy rare radiant eyes? — Par 'neath the waves, in sea's pearl-lined caves, Hast

Red. *

tres di - vin tom - bé dis cieux. — Dî - tes - moi belle en - chan - teres - se,
found, there such won - drous dyes. — Tell me, be - witch - ing maid - en,

pp *pp* *cantando.* *suivez*

Qui vous a don - né vos yeux? —
Whence come thy rare ra - diant eyes? —

tendrement. *più*

dolce Red. * * *Red.* *

Quelle est la fée aux doigts de rose, Qui prit dans son é - criu pour
Deep in their depths, half o - pened buds, Twin dew - drops, like jew - els

p tres doux. suivez.

vous; — Char - man - te fleur à peine é - close, Les deux ad - mir - ables bi -
shine; — What fair - y fair hath placed them there, To spark - le with lustre di -

p legatiss. più cresc.

joux? — Dî - tes - moi belle en - chan - teres - se,
vine? — Tell me, be - witch - ing maid - en,

p

Qui vous a don - né vos yeux?
Whence come thy rare ra - diant eyes?

naive. *p*

dolce.

Ed.

*

(Manchester—1893.)

Orsola's Song.

«Chantez! la nuit sera brève»

Richepin.

Low voice.

ETHELBERT NEVIN. Op. 20, No 9.

Lento, con espressione.

Voice.



Chan-tez! la nuit se - ra
O sing! the night soon is

Piano.



brê - - ve. — Il é-tait une fois un vieil homme tout noir, Il a -
o - - ver. — There once on a time was an old man, all black, And a



vait un man-teau fait de rêve, Un cha-peau fait de bru-me du soir. Chan-
hat all of dusk his head did cov-er; Wove of dream was the cloak on his back. O



tez! la nuit se - ra brê - ve.
sing! the night is soon o - ver.



Chan - tez! la nuit se - ra dou - - -
O sing! the night will be mild.

ce! Le vieil hom - me tout noir en si - lence est ve - nu, On eût
The old man, all black, now in si - lence draws nigh; One would

legatissimo sans accent

dit qu'il mar - chait sur la mousse à pas lents et fur - tifs, et pied
say, he tip - toed toward the child o - ver moss - es, so soft - ly and

nu. Chan - tez! la nuit se - ra dou - - -
shy. O sing! the night will be mild.

ce! Chan - tez! la nuit se - ra bel - le Le Vieil
 O sing! the night will be fair. His

très doux doléiss. *suivez*
espressivo più

homme sou-rit à l'en - fant qui s'en - dort. Viens fer - mer sa pau - pière re -
 smile on its half - o - pened eye - lids doth light, And hea - vi - ly on them doth

bel - le, Sable fin du sommeil, sable d'or! — Chan - tez! la nuit se - ra
 bear; — Dark end - ing of sleep! yet how bright! — O sing! the night will be

p dolce

bel - le! Chan -
 fair. O

tez! la nuit se - ra brè - - ve. Le vieil homme tout noir en si -
sing! the night soon is o - - ver. The old man, all black, has in

lence a pas - sé. Et voi - là sur les ai - les du rê - ve Que l'en -
si - lence gone by; And, lo! on dream - wings borne, doth hov - er The

fant dans l'azure est ber - cé. Chan - tez! la nuit se - ra brè -
child thro' an a - zure sky. O sing! the night soon is o - -

legatissimo *più cresc.* *très doux* *doleis - -simo*

vel
ver.

p *molto p* *più rit. pp*

In der Nacht. In the Night.

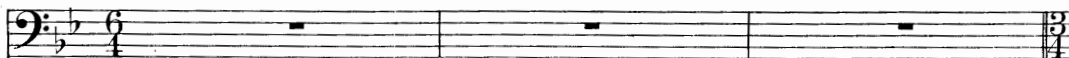
Low voice (original).

Graf Platen.

Energisch. (*Energico*)

ETHELBERT NEVIN. Op. 20, No 10.

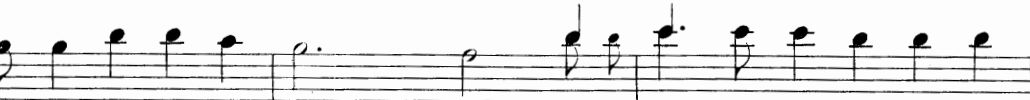
Voice.



Piano.



Wie rafft' ich mich auf In der Nacht, in der Nacht, Und
I woke and a - rose in the night, in the night, And



fühl - te mich für - der ge - zo - - gen; Die Gas - sen ver - liess ich, vom
forth in the darkness de - scend - ing; Left the streets with their watchmen, as



Wäch-ter be-wacht, Durch-wan-del-te sacht In der Nacht, in der Nacht, Das
 chance might in-vite, And found in my flight In the night, in the night, The

Thor mit dem go-ti-schen Bo-gen. Der Mühl-bach rausch-te durch
 goth-ic-arched gate o'er me bend-ing The mill-stream roared in its

fel-si-gen Schacht, Ich lehn-te mich ü-ber die
 rock-gir-dled might, I leaned on the bridge full of

Brü-eke, Tief-un-ter mir nahm ich der
 yearn-ing; Be-low me the bil-lows swift

Wo - gen in Acht, Die wal - ten so sacht, In der
 rushed from my sight, They has - tened their flight in the

Nacht, in der Nacht. Doch wall - te nicht ei - ne zu -
 night, in the night. But nev - er one thought of re -

rii - - - eke.
 turn - - - ing.

meno mosso.

ritard.

cantando.
meno mosso.

2 Ped. *

— — — — — Es dreh - te sich o - ben, un - zäh - lig ent - facht, Me -
 — — — — — A - bove me, all crowned with jew - els of light, The

Ped. *

lo - disch - er Wan - deln - de Ster - ne, Mit ih - nen der
stars ran me - lo - di - ous rac - es, And 'mid them the

schr ruhig. *dolce.*

Mond in be - ru - hig - ter Pracht, Sie fun - kel - ten sacht In der
moon in her splen - dor shone bright, They has - ten'd their flight, In the

cresc. *p*

Nacht, in der Nacht, Durch täu - schend ent - le - ge - ne Fer - ne. Ich
night, in the night, Through in - fin - ite un - du - lent spac - es. I

f

a tempo.

blick - te hin - auf in der Nacht, in der Nacht, Ich blick - te hin - un - ter aufs
lift - ed mine eyes in the night, in the night, A - gain I looked down where the

f a tempo. *cresc.*

marcato.

Neu - e; O We - he! wie hast du die Ta - ge voll-bracht! Nun
 flume hid: A - las! to what end are life's sor - row and blight? With

The first system features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The piano part includes dynamic markings such as *ff* and *dim.* and various articulation marks like accents and slurs.

stil - le du sacht In der Nacht, in der Nacht, Im po - chen-den Her-zen die
 pit - y requite, In the night, in the night. The heart's deep re-morse, fierce and

The second system continues the vocal and piano parts. The piano accompaniment features a *dim.* marking and uses a variety of chordal textures and melodic lines.

Reu - e . . .
 tu - mid . . .

The third system shows a change in the piano part with a key signature change to one sharp (F#) and a time signature change to 3/4. It includes dynamic markings *p*, *m.g.*, and *dolciss. vibrato. p*, along with a *2 Ped.* instruction and a star symbol.

The fourth system continues the piano accompaniment, featuring a *Ped.* marking and a star symbol. The music concludes with a final chord and a fermata.

(Berlin_1892) *

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BY H. CLOUGH-LEIGHTER

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N. 1.25

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BY H. CLOUGH-LEIGHTER

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