

A  
BOOK  
OF  
SONGS

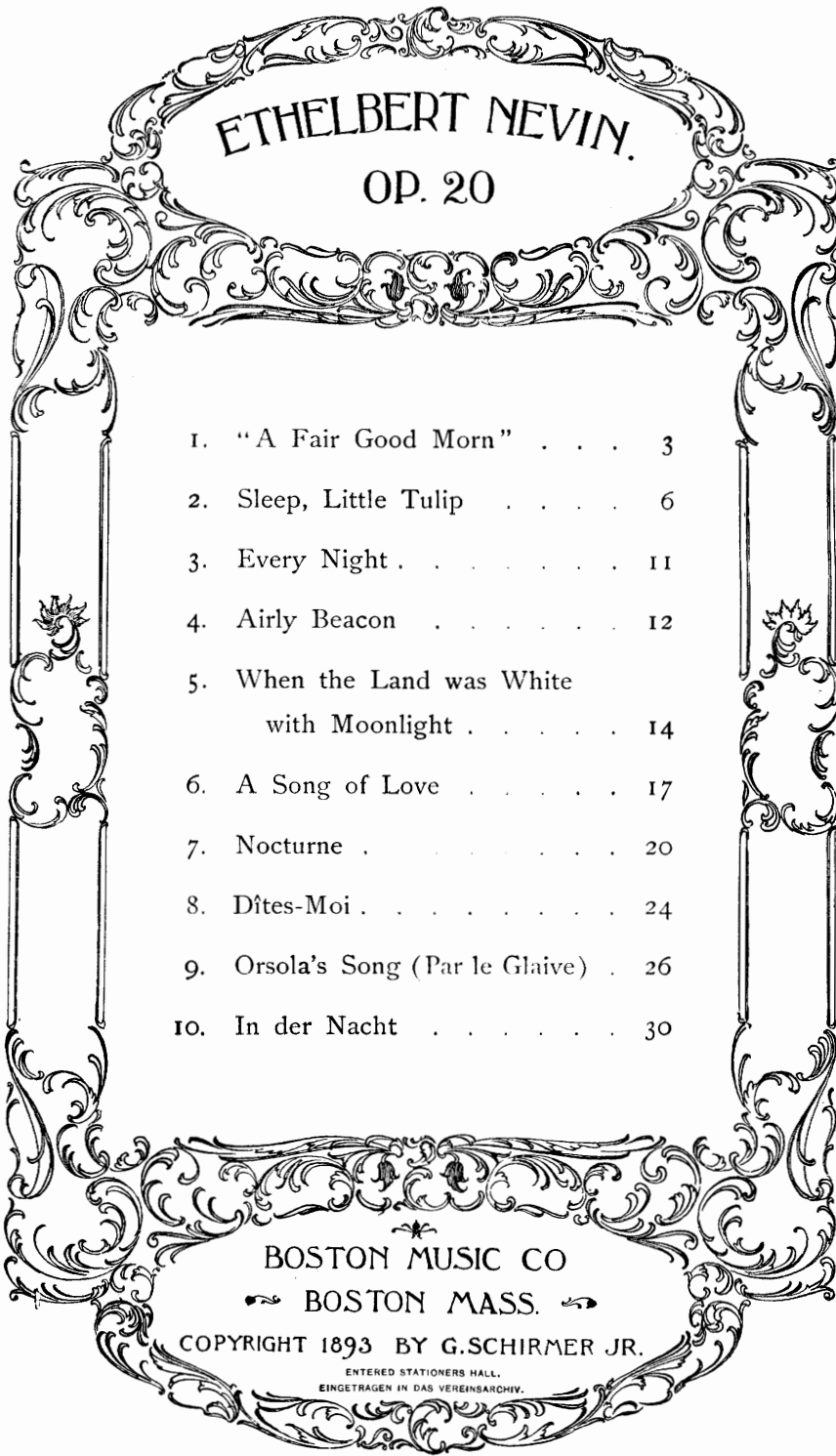


ETHELBERT  
NEVIN

G. SCHIRMER, Jr.

THE BOSTON MUSIC COMPANY

BOSTON, MASS.



ETHELBERT NEVIN.  
OP. 20

1. "A Fair Good Morn" . . . . . 3
2. Sleep, Little Tulip . . . . . 6
3. Every Night . . . . . 11
4. Airly Beacon . . . . . 12
5. When the Land was White  
    with Moonlight . . . . . 14
6. A Song of Love . . . . . 17
7. Nocturne . . . . . 20
8. Dites-Moi . . . . . 24
9. Orsola's Song (Par le Glaive) . . . . . 26
10. In der Nacht . . . . . 30

BOSTON MUSIC CO  
BOSTON MASS.  
COPYRIGHT 1893 BY G.SCHIRMER JR.

ENTERED STATIONERS HALL.  
EINGETRAGEN IN DAS VEREINSARCHIV.

# "A Fair Good Morn."

ETHELBERT NEVIN. Op. 20, No 1.

Allegretto semplice.

Piano.



*mf*

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of eighth and sixteenth notes, some beamed together, and a few quarter notes. The left hand starts with a bass clef and plays a simple accompaniment of quarter and eighth notes.



A fair good morn to thee, my love, A

The first system of the vocal piece. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics "A fair good morn to thee, my love, A" are written below the vocal line. The piano part includes some fingering numbers like 3, 4, 1, 2, 1, 1, 2, 1, 2.



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

The second system of the vocal piece. The vocal line continues with the lyrics "fair - good morn to thee; And hap - py be thy path, my love, Tho'". The piano accompaniment continues with similar accompaniment patterns.



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

The third system of the vocal piece. The vocal line concludes with the lyrics "it - end not with me, Tho' it - end not with me.". The piano accompaniment ends with a final chord and a fermata over the last note.

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

*ritard.*

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.

(Manchester-1893.)

# "Sleep, little Tulip."

Eugene Field.

ETHELBERT NEVIN. Op. 20, No. 2.

Con moto.

Voice.  The

Piano.  *mf*

 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



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

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

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

The second system continues the musical score. The vocal line features a melodic line with eighth notes and a final long note. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the treble.

The third system shows the continuation of the piano accompaniment. The right hand part includes detailed fingering numbers (1, 2, 3, 4, 5) and slurs over the notes. The left hand continues with the eighth-note bass line. The system concludes with a double bar line and a 2/4 time signature.

The sails are reefed and the nets are drawn, And over his pot of beer, The

fish-er a-against 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 key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a treble clef and a common time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

A

*p*

The second system continues the musical piece. It includes a vocal line and piano accompaniment. A section marked 'A' begins with a 2/4 time signature change. The piano accompaniment includes a section marked 'p' (piano) with a 2/4 time signature change. The key signature remains three flats.

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

The third system continues the musical piece. It includes a vocal line and piano accompaniment. The key signature remains three flats. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

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

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 and a key signature of three flats. The lyrics are: "old mill buf - fets the frown - ing skies, And scolds at the stars that blink.....". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 line and piano accompaniment. The lyrics are: "O - ver your face the mist - y wings, Of that beau - ti - ful Dream - one sweep, - And,". The piano accompaniment includes dynamic markings: *p dolce.* and *più marcato.*

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "rock - ing your cra - dle, she soft - ly sings: "Sleep, lit - tle tu - lip, sleep!" -".

*pp*

The fourth system shows the vocal line ending with a whole rest and the piano accompaniment concluding with a *pp* (pianissimo) dynamic marking.

# "Ev'ry Night"

(A song for little boys.)

R. L. Stevenson.

ETHELBERT NEVIN, Op. 20, No 3.

*Allegretto.*

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

Piano. *mf*

B. M. C. 256  
 B. M. C. 259

Copyright, 1893, by G. Schirmer, jr.

(Quincy-1889)

# "Airly Beacon?"

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 Ped.

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*

(Quincy-1889.)

# “When the land was white with Moonlight.”

Words by  
Anna Reeve Aldrich.

ETHELBERT NEVIN. Op. 20, No 5.

Voice.

Piano.

*Lento; con amore.*

*p* *più cresc.*

*2 Ped.* \* *Ped.* \*

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

*p*

sweet with May: I was so glad that

*legatiss.*

*Ped.* \*

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

*dolciss.*

This system contains the first line of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "Love would last — For ev - er — and a day: —". The piano part includes a fermata over the first measure and a *dolciss.* marking at the end.

When the land was white with moon - light,

*p*

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 features a *p* (piano) dynamic marking. The music continues with similar melodic and harmonic patterns.

And the air was sweet — with May. —

*m.g.*

This system contains the third line of music. The vocal line concludes with the lyrics "And the air was sweet — with May. —". The piano accompaniment includes a *m.g.* (mezzo-glorioso) marking. The system ends with a fermata over the final notes.

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.

Edmond Lock Tomlin.

Comodo.

ETHELBERT NEVIN. Op. 20, No 6.

Voice.

Piano.

saw a weep - ing maid - en A - search - ing in the morn For

Love, that's half a rose - bud, For Love, that's half a thorn. She

B. M. Co 256  
B. M. Co 262

Copyright, 1893, by G. Schirmer, jr.

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

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

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

*cantando.*

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

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

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

(Paris\_1891

# Nocturne.

T. B. Aldrich.

ETHELBERT NEVIN. Op. 20, No 7.

Allegro appassionato.

Voice.

Piano. *f* *sf* *rapido possibile*

Up to her cham - ber win - dow, A

*m.g.* *sf*

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

*sf*

B. M. C. 256  
B. M. C. 263

Copyright, 1893, by G. Schirmer, jr.

lad - - der Clambers a bold white rose. I

*dolciss.  
perdendosi.*

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

*lusingando.  
legutiss.*

*cresc. poco a poco.*

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

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'cur - tain folds be - tween.' followed by a long rest and then 'She smiles at her white rose'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

lov - - er, She reach - es out her hand \_\_\_\_\_ And

The second system continues the vocal line with the lyrics 'lov - - er, She reach - es out her hand' followed by a long rest and 'And'. The piano accompaniment continues with similar harmonic support. The dynamic marking *p* is maintained.

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

The third system concludes the vocal line with the lyrics 'helps him in at the win - dow; I see. it where I stand.' followed by a long rest and 'To her'. The piano accompaniment features a more active bass line. A dynamic marking of *sempre cresc.* (sempre crescendo) is placed above the piano part.

*tenuto.*

red, red lip she holds him, And kisses — him — ma-ny a time: — Ah!

*ff passionato.*

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

*dim.* *cresc.*

*con tutta la forza.*

dared — to climb! —

*fff*

*sec.*

(Quasi, Fla. 1893.)

# Dîtes-Moi.

English text by  
Mrs. O. Boise.

ETHELBERT NEVIN, Op. 20, No 8.

Allegretto grazioso.

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? — Far 'neath the waves, in sea's pearl-lined caves, Hast

*più*

*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.*

*più* *suivez!*

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

*più* *tendrement.*

*dolce Red.* \* *Red.* \*



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

*p* très doux. suivez.

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

*legatiss. più cresc.*

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

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

*naive.*  
*dolce.*  
*p*

# Orsola's Song.

## Chantez! la nuit sera brève.

Richepin.

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 hom-me tout noir, Il av-  
 o - - ver. — There once on a time was an old man, all black, And a

ait un manteau fait — de rêve, Un cha-peau fait de bru-me du soir. Chan-  
 hat all of dusk his head did cover; Wove of dreams was the cloak on his back. O

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

*legatissimo.*

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

ce. Le vieil homme 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\_ quil mar - chait sur\_ la mousse A pas lents et fur - tif, 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  
 O sing! the night will be fair. His

*très doux.  
dolciss.* *suivez.*

*espressivo.* *pù*

vieil 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 som - meil 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 brê - - 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 reve Que l'en -  
si - lence gone by; And, lo!— on dream-wings borne, doth hov - er The

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

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

ve. \_\_\_\_\_  
ver. \_\_\_\_\_

*p* *molto p* *più rit pp*

(Paris 1892.)

# In der Nacht. In the Night.

Graf Plateu.

Energisch.

ETHELBERT NEVIN. Op. 20, No 10.

Voice.

Piano.

The first system of the score shows the vocal line and piano accompaniment. The piano part begins with a forte (*f*) dynamic and concludes with a decrescendo (*dim.*) marking. The music is in a 6/4 time signature and a key signature of two flats.

*mf*

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

*ten marcato.*

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

B. M. C<sup>o</sup> 256

B. M. C<sup>o</sup> 266

Copyright, 1893, by G. Schirmer, jr.

Copyright secured for all countries.

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

*mf/2* *m.g.*

*ped.* \* *ped.* \*

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

*p* *m.g.*

Brü-cke, 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 -

meno mosso.

rü - cke. - - - -  
 turn - - - - - ing.

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

*sehr 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

*crese.* *p*

Nacht, in der Nacht, Durch tau - 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.* *crese.*

*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

*ff*

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

*dim.*

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

*p* *m.g.* *dolciss. vibrato. p*

2 Ped. \*

*So.* \*

(Berlin 1892)

# COMPOSITIONS

BY ETHELBERT NEVIN.

PUBLISHED BY  
THE BOSTON MUSIC CO.  
G. SCHIRMER, JR.  
BOSTON - - MASS.

## SONGS FOR ONE VOICE.

- OP. 2. **A SKETCH BOOK** *n.* 1.25  
A Group of Songs and Piano Pieces: 1. Gavotte.  
2. \*Im wunderschönen Monat Mai. 3. Love Song.  
4. \*Du bist wie eine Blume. 5. Berceuse. 6. \*Lehn  
deine Wang. 7. Serenata. 8. \*Oh, that we Two were  
Maying! 9. Valse Rhapsodie. 10, 11, 12. \*Three  
songs from R. L. Stevenson's "Child's Garden of  
Verses." 13. \*The Night has a Thousand Eyes (mixed  
voices, violin obligato).
- \* Vocal numbers.
- OP. 3. **Three Songs with accompaniment of Piano, Violin and  
'Cello.** Two editions. Soprano or Tenor, Mezzo or  
Baritone.
1. DEEP IN A ROSE'S GLOWING HEART .40  
Do. with Piano accompaniment .30
2. ONE SPRING MORNING .75  
Do. with Piano accompaniment .60
3. DORIS. A PASTORALE .90
- OP. 5. **Five Songs.** Two editions. Soprano or Tenor, Mezzo  
or Baritone.
1. HERBSTGEFÜHL (Autumn Sadness) .40
2. CHANSON DES LAVANDIÈRES (Serenade from  
Ruy Blas) .30
3. 'T WAS APRIL .50
4. RAFT SONG .40
5. BEFORE THE DAYBREAK .50
- OP. 12. **Five Songs.** Two editions. Soprano or Tenor, Mezzo  
or Baritone.
1. A SUMMER DAY .50
2. BEAT UPON MINE LITTLE HEART .40
3. IN A BOWER .50
4. LITTLE BOY BLUE .50
5. AT TWILIGHT .40
- OP. 17. **Three Songs.** Two editions. Soprano or Tenor, Mezzo  
or Baritone.
1. HAB' EIN RÖSLEIN (The Rosebud) .50
2. LE VASE BRISÉ (The Vase) .50
3. RAPPELLE-TOI! (Remember Well) .75
- OP. 20. **A BOOK OF SONGS** *n.* 1.25
1. A Fair Good Morn. 2. Sleep, Little Tulip.  
3. Every Night. 4. Airly Beacon. 5. When the Land  
is White with Moonlight. 6. A Song of Love. 7. Noc-  
turne. 8. Dites-Moi. 9. Chantez! la Nuit sera brève.  
10. In der Nacht.
- OP. 22. **Zwei Lieder für eine mittlere Stimme.**
1. RECHTE ZEIT (Time Enough) .40
2. MÄDEL WIE BLÜHT'S (Maiden, How Sweet) .50
- UNE VIEILLE CHANSON (an old song). Two editions.  
Soprano or Tenor, Mezzo or Baritone .50
- ### FOUR SONGS.
1. THE MERRY, MERRY LARK. Soprano and Mezzo .35
2. LA VIE (Life). Mezzo-Soprano .35
3. TI SALUTO! (Thine my Greeting) Soprano and  
Mezzo-Soprano .50
4. IN DER NACHT! (In the Night) Bass .60

## CHORUSES FOR MIXED VOICES.

- OP. 9. WYNKEN, BLYNKEN, AND NOD (a Dutch  
lullaby, with soprano solo and four-hand accom-  
paniment) *n.* .40
- EVENING SONG *n.* .10
- MY LOVE *n.* .10
- THE NIGHT HAS A THOUSAND EYES (with violin  
obligato), from the Sketch-book *n.* .08

## CHORUSES FOR MEN'S VOICES.

- THE RHEIN AND THE MOSELLE *n.* .15

## FOR PIANO SOLO.

- OP. 2. **A SKETCH BOOK** *n.* 1.25  
A Group of Songs and Piano Pieces: 1. \*Gavotte.  
2. Im wunderschönen Monat Mai. 3. \*Love Song.  
4. Du bist wie eine Blume. 5. \*Berceuse. 6. Lehn  
deine Wang. 7. \*Serenata. 8. Oh, that we Two were  
Maying! 9. \*Valse Rhapsodie. 10, 11, 12. Three  
songs from R. L. Stevenson's "Child's Garden of  
Verses." 13. The Night has a Thousand Eyes (mixed  
voices, violin obligato).
- \* Instrumental numbers.
- OP. 7. **Four Piano Pieces.**
1. VALZER GENTILE .75
2. SLUMBER SONG .60
3. INTERMEZZO .75
4. SONG OF THE BROOK .75
- OP. 13. **WATER SCENES** *n.* 1.25  
Five Pieces: 1. Dragon Fly. 2. Ophelia. 3. Water  
Nymph. 4. Narcissus. 5. Barcarolle.
- OP. 16. **IN ARCADY** *n.* 1.25  
Four Pastoral Scenes: 1. A Shepherd's Tale.  
2. Shepherds All and Maidens Fair. 3. Lullabye.  
4. Tournament.
- OP. 18. **Two Études.**
1. IN THE FORM OF A ROMANCE .90
2. IN THE FORM OF A SCHERZO 1.00
- OP. 21. **MAGGIO IN TOSCANA** (May in Tuscany)
1. ARLECCHINO .65
2. NOTTURNO (In Boccaccio's Villa) .75
3. BARCHETTA .60
4. MISERICORDIA .50
5. IL RUSIGNUOLO (In My Neighbor's Garden) .60
6. LA PASTORELLA (Montepiano) .50
- LA GUITARE (*Pierrot et Pierrette*). A sketch .50

## FOR PIANO—FOUR HANDS.

- OP. 6. **Three Dances.**
1. VALSE CAPRICE .90
2. COUNTRY DANCE .90
3. MAZURKA 1.00

## FOR PIANO AND VIOLIN.

- OP. 8. **Two Pieces.**
1. MELODY .60
2. HABANERA .75
- BARCAROLLE .65

# Songs and Duets

by CLAYTON JOHNS

## WITH PIANOFORTE ACCOMPANIMENT.

Album of Nine Songs, Op. 20	(complete), n	1.00
<i>1. Princess Pretty Eyes. 2. A Bridal Measure. 3. When to Her Lute Corinna Sings. 4. My True Love 5. In Autumn. 6. An Old Rhyme. 7. Morning. 8. The Sunflower. 9. The Rosebud.</i>		
At Parting,	Sop. or Ten., D, Mezzo or Bar., C,	.50
Barcarolle,	Sop. or Ten., G, Mezzo or Bar., E,	.65
Belated Swallow,	Sop. or Mezzo, A flat,	.40
Cruel Phyllis—Foolish Colin, <u>Duet</u> —	Sop. and Alto,	.50
English Songs (3), Op. 17	(complete), n	.75
<i>1. End of the Day. 2. Come, Little Blossom. 3. When May was Young.</i>		
French Songs (3), Op. 18,	Sop. or Ten., Mezzo or Bar.,	(complete), n .75
<i>1. L'Agonie (Anguish). 2. Soupir (A Sigh). 3. Peu de Chose (Our Life is Vain).</i>		
German Songs (4), Op. 23	(complete), n	.75
<i>1. Ade (Farewell). 2. Unverstanden (Misunderstood). 3. Sei Still (Be Still). 4. Mein Herz Ging Auf die Wanderschaft (My Heart a-wandering Went).</i>		
I Cannot Help Loving Thee,	Sop. or Ten., E, Mezzo in D flat, Alto or Bar., C,	.50
In Dreamland ( <i>En Sourdine</i> ),	Sop. or Ten., F, Mezzo or Bar., E flat,	.40
Miller's Quest,	Alto or Bass, E flat, Mezzo or Bar., F,	.75
My Lady's Eyes,	Sop. or Ten., F, Mezzo or Bar., D,	.40
Oh, Like a Queen,	Sop. or Ten., D, Mezzo or Bar., C,	.50
O say, my heart ( <i>Dis moi, mon cocur</i> ), <u>Duet</u> —	Sop. and Alto,	.50
Our Life is Vain ( <i>Peu de chose</i> ), Op. 18, No. 3,	Sop. or Ten., G, Mezzo or Bar., F,	.40
Roumanian Gypsy Song, I.,	Sop. or Ten., F, Mezzo or Bar., D flat,	.50
Roumanian Gypsy Song, II.,	Mezzo or Bar., A minor,	.50
Roses, Roses,	Sop. or Ten., G flat, Mezzo or Bar., E,	.50
This is the Hour ( <i>Apaisement</i> ),	Sop. or Ten., B, Mezzo or Bar., A flat,	.50
Upon a Winter Morning,	Sop. or Ten., D minor, Mezzo or Bar., C minor,	.25
When I Wait at the Bars for Nell, Op. 21, No. 2,	Sop. or Ten., G, Mezzo or Bar., F,	.50
When Phyllis Comes,	Sop. or Ten., D,	.50
Where Blooms the Rose,	Sop. or Ten., F, Mezzo or Bar., D,	.50
With Rue My Heart is Laden, Op. 21, No. 1,	Mezzo or Bar., E minor,	.40
Wonder Songs (6), Op. 19	(complete), n	.75
<i>1. A Belated Violet. 2. The First Rose of Summer. 3. The Three Robbers. 4. Heroes. 5. The Elf and the Dormouse. 6. A fable.</i>		
Woodland Lullaby,	Mezzo or Bar., D flat,	.50

THE BOSTON MUSIC COMPANY,  
G. SCHIRMER, Jr.  
BOSTON - MASS.