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1888

One Spring Morning

Ethelbert Woodbridge Nevin
Composer

Johann Wolfgang von Goethe
Lyricist

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L.H. Gregory

SONGS BY ETHELBERT NEVIN



At Twilight,	Op. 12, No. 5, Sop. or Ten., Mezzo or Bar.,	.50
Beat upon Mine Little Heart,	" 12, " 2, " "	.50
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<ol style="list-style-type: none"> 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. Nocturne. 8. Dites-moi. 9. Chantez! la Nuit sera breve. 10. In der Nacht. 		
Chanson des Lavandieres,	Op. 5, No. 2, " "	.30
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Doris, with Vo. and 'Cello obligato,	Op. 3, No. 3, " "	.90
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Herbstgefühl (Autumn Sadness),	" 5, " 1, " "	.50
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Life Lesson (There, little girl, don't cry),	" "	.50
Little Boy Blue,	Op. 12, No. 4, " "	.50
Mädel, wie blühts (Maiden, how sweet),	" 22, " 2, " "	.50
Mertry Mertry Lark,	" " " "	.50
One Spring Morning,	" 3, " 2, " "	.60
" " with Vo. and 'Cello obligato,	" " " "	.75
Raft Song,	Op. 5, No. 4, " "	.40
Rappelle-Toi! (Remember Well),	" 17, " 3, " "	.75
Rechte zeit (Time Enough),	" 22, " 1, " "	.40
Rosary,	" " " "	.50
Sketch Book—Songs and Piano Pieces, Op. 2,	Complete,	n. 1.25
<ol style="list-style-type: none"> 1. Im wunderschönen Monat Mai. 4. Du bist wie eine Blume. 5. Lehn deine Wang. 8. Oh, that We Two were Maying. 10, 11, 12. Three songs from R. L. Stevenson's "Child's Garden of Verses." 		
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Ti Saluto (Thine my greeting),	" " " "	.50
'T was April,	" 5, " 3, " "	.50
Une Vieille Chanson (An Old Song),	" " " "	.50

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	<small>Sop. or Ten., E; M.-Sop. or Bar., D; Alto or Bass, G.</small>	
	Where Blooms the Rose	50
	<small>Sop. or Ten., F; M.-Sop. or Bar., D.</small>	
ETHELBERT NEVIN.	At Twilight	50
	<small>Sop. or Ten., G; M. Sop. or Bar., F.</small>	
	Life Lesson (<i>There, Little Girl, Don't Cry</i>)	50
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H. CLOUGH-LEIGHTER.	Ave Vinum (<i>Monk's Drinking Song</i>)	60
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	Merry, Merry Lark	40
	<small>Sop. or Ten., G; M.-Sop. or Bar., E.</small>	
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ANGELO MASCHERONI.	The Land of Yesterday	75
	<small>Sop. or Ten., D; M.-Sop. or Bar., C; Alto or Bass, A.</small>	
ETHELBERT NEVIN.	Doris (<i>with Violin and Cello Obligato</i>)	90
	<small>Sop. or Ten., F; M.-Sop. or Bar., E flat.</small>	
	One Spring Morning	60
	<small>Sop. or Ten., G; M.-Sop. or Bar., F.</small>	
AUGUSTO ROTOLI.	Merry Springtime	50
	<small>Sop. or Ten., F; M.-Sop. or Bar., E.</small>	
H. CLOUGH-LEIGHTER.	And Gave Them You	50
	<small>M.-Sop. or Bar., D.</small>	

The Boston Music Company

G. SCHIRMER, Jr.

26 WEST ST., BOSTON, MASS.

One spring Morning.

(Goethe.)

ETHELBERT NEVIN, Op. 3. No. 2.

Allegretto scherzando.

VOICE.

PIANO.

mf

L.H.

R.H.

One spring morn - ing bright and fair,
An dem rein - sten Früh - lings - mor - gen, Tra - la - la - la - la - la -

la. _____ Roam'd a shep-herd-
Ging die Schä-fer-

dim.

ess and sang, Tra - la - la - la - la - la - la. Young and beam - teous
in und sang, Jung und schön und

free from care, — Thro' the fields h'er clear notes rang *ten.*
oh - ne Sor - gen, Das es durch die Fel - der klang Tra - la - la - la - la - la,
dolce.

Tra - la - la - la - la - la, Tra - la - la - la - la - la, Tra - la - la - la - la - la - la,
piu rit.

a tempo.
Tra - la - la - la - la - la, Tra - la - la - la - la - la, Tra - la - la - la - la - la - la -
a tempo.
p leggiero. *sempre p*

la.

scherz.

L.H.

Of his lambs some two or three,
Thyr - sis hot ihr für ein Mäul - chen, Tra - la - la - la - la - la - la.

Thyr - sis of - fer'd for a kiss,
Zwei, drei Schäf - chen gleich am Ort,

dim.

Tra - la - la - la - la - la - la.

First she eyed him, rogu - ish - ly,
Schalk - haft blick - te sie ein weil - chen,

Then for ans-
Doch sie sang und

wer sang but
und lach - te

sang but this,
fort,

Tra - la - la - la - la - la,
Tra - la - la - la - la - la,

ten. rit. cresc. f

ten. rit.
R.H.
L.H.
cresc.

ben marcato.

Tra - la - la - la - la - la,
Tra - la - la - la - la - la - la - la,
Tra - la - la - la - la - la,

piu rit.

leggiero e p
a tempo.

Tra - la - la - la - la - la,
Tra - la - la - la - la - la - la.

Piu lento.

Rib - bons did the next one of - fer,
Und ein And' - rer bot ihr Bän - der,

And a third his heart so true,
Und der Drit - te bot sein Herz,

ten.

cresc.

But as with the lambs, the scof-fer, Laughed at hearts and
 Doch sie trieb mit Herz und Bän-tern, So wie mit den

rib-bons too— Still twas Tra-la-la-la-la-la, Tra-la-la-la-la-la,
 Läm-mern Scherz. Nur

Tra-la-la-la-la-la, Tra-la-la-la-la-la-la-la-la, Tra-la-la-la-la-la,

piu rit. *a tempo.*

Tra-la-la-la-la-la, Tra-la-la-la-la-la-la-la.

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- No. 3. EVERY NIGHT.
- No. 4. AIRLY BEACON.
- No. 5. WHEN THE LAND WAS WHITE WITH MOONLIGHT.
- No. 6. A SONG OF LOVE.
- No. 7. NOCTURNE.
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„. .75

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[BULLETIN No. 1.]

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Alto or Bar. S. M.-Sop. or Ten. F.
Mr. Johns' works are always clever. The "Miller's Quest" is no doubt destined to become a popular favorite, as it is easy to remember, and is one of the dearest of ballads, with a touch of graceful and delightful humor that tickles the fancy.

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This composition is not a modern "coon song," but a ballad, with modern harmonies, in the manner of "My Old Kentucky Home" and the "Swanee River." It is a sufficient recommendation of the real worth of this song that Mr. Johns has gratified his friends by giving it to the public, and serves to show one of the many sides of this prolific composer.

Oh, Like a Queen. *Sop. or Ten. B. M.-Sop. or Bar. C.* .50
The charming sentiment and poetic worth of William Watson's verse wedded to Mr. Johns' equally charming and poetic music will ensure the success of this song. The trend of the text is shown in the following lines:—
"We wandered where the river gleamed
"Nenth oaks that wined and pine that dreamed."
"But oh, at last, when all is said,
Her woman's heart for me!"

This is the Hour. (Apoisement.) .50
Poem by Paul Verlaine.
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This song is of a delicate beauty not to be described in words. The music is decidedly Frenchy, of a light, airy and fanciful character, and will add greatly to Mr. Johns' reputation as a writer of fine and refined songs.

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The music combines the 17th Century atmosphere with modern richness of harmony. The melody is quiet and fascinating in the extreme; and it will appeal equally strongly to singers and listeners.

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The voice part of this fine song is a melody of wonderful beauty, over an accompaniment of rich dramatic harmony. The subject is well shown by the following selection from the poem:—

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Beyond the starry spaces,
The parted souls of earth
Shall greet again once more."

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JOH. SEB. BACH.

16: Grant Us to do with Zeal. (Choral.) .08
(Gib, dass ich th' mit Fleiss.)

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Pronounced as fine a love song as any of Tosti's, and having the same charm of spontaneous, sensuous melody, accompanied by rich, syncopated harmonies. In two keys and of modest compass, with of libretto high and low climactic notes.

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The composer of these songs is an Englishman whose works have met with great success. We have selected the above as being among his most dignified and pleasing compositions, and recommend them especially for church use wherever emotional songs similar to "The Holy City" are desired.

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The singer will find in these short ballads a most desirable double number for concerts and recitals, for the tender melancholy of the first contrasts admirably with the blithe gaiety, the dimples and dimity of the second. "When I wait at the bars for Nell" is especially attractive and pleasing, and has all the elements which have made Mr. Johns' songs so deservedly popular.

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2. UNVERSTANDEN. (Misunderstood.)

3. SEI STILL! (Be Still)

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What Mr. Johns did so successfully in his songs in the old English manner, he has done with no less success with these "German Songs." He shows himself thoroughly in sympathy with German ideals and thought, and yet maintains his own individuality and directness, avoiding the complexity and abstruseness of the Teuton and maintaining throughout clarity and spontaneity. Each song of the cycle is independent of the rest and may be used separately.

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"Love's Nocturne" is a barcarolle love song in the lighter vein, uniting a melody of rare charm with a dainty but rich accompaniment. It has already had great success at concerts and a phenomenal sale. The copyright recently brought \$1,200.00 (\$280) at public auction.

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Guard My Beloved. G, B \flat .75Hasten to Me. B \flat , D, C .75

At a recent sale of musical copyrights, the enormous sum of \$10,000.00 was paid for a song by Angelo Mascheroni. This being the highest price ever realized for a song, exceptional interest will be attached to the compositions of this celebrated composer. The three songs enumerated above will be found to rank among his best efforts.

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The Captain. .50

The repertory of child-songs is richer and better for these charming lyrics and catchy tunes. "The Brooklet" is fascinating and dainty, while "The Captain" is a jolly and inspiring march-song, with plenty of snap and rhythm.

La Vie est Vaine. Sop. or Ten. .40

My true love hath my heart. Soprano .40

Rock of Ages. Mezzo-Sop. or Bar. .50

Song from the Persian. Sop. or Ten. .50

Thou art like unto a flower. .40

Sop. or Ten. Mezzo or Bar.

These classic poems have found highly interesting and sympathetic treatment at the hands of the young and talented composer. Exquisite delicacy of sentiment and innate refinement are manifested in his compositions, which will appeal to all lovers of good music.

WINTHROP L. ROGERS.

Three Poems by Robert Burns. .40

1. IT WAS HER EEN SAN BONNIE BLUE. .40

2. BONNIE WEE THING. .40

3. OF A' THE AIRS THE WIND CAN BLOW. .50

Mr. Rogers' Scotch songs have not only the true Gaelic character but also a charm and individuality rarely found in modern lyric compositions. They are of very moderate compass and exceedingly vocal.

"It was her e'en san bonnie blue" is a most charming love song; "Bonnie Wee Thing" has tender words wedded to a lovable melody; and "Of a' the airs the wind can blow" is as lithesome and capable a hit as can be found.

AUGUSTO ROTOLI.

Remembrance of Love. (O Dolce Backo.) E \flat , C .60Roman Serenade. (Serenata Romana.) E \flat , C .60Merry Springtime. (In Primavera.) F, E \flat .60

"Remembrance of Love" is impassioned and individual, yet with a dainty touch unusual in the sensuous melodies of composers of Italian birth. Mr. Rotoli has created for himself an enviable reputation as a writer for the voice, and it goes without saying that all of his songs are supremely vocal. The "Roman Serenade" has a spirited melody in the true Italian vein, with a fascinating and characteristic accompaniment. "Merry Springtime" is even more attractive than the others; it is a love song as well as a spring song; the melody is surpassingly lovely.

Mixed Choruses.

PETER CORNELIUS.

The Ancestral Tomb. n. .15

This fine composition is a short but impressive dramatic ballad for bass solo and chorus, without accompaniment. The piece is of intense interest and dramatic effect and is not difficult. A brave old knight, weary of life, goes to die at the tomb of his fathers, who welcome him; as he passes away, their song grows fainter and ceases.

Male Choruses.

J. MITTERER.

The Death of Mighty Pan. Op. 43. n. .35

The words of this splendid composition (for tenor solo and male chorus) deal with the passing of paganism and the advent of Christianity. A calm, a storm, wreck and devastation, the destruction of the temple of Jove, night, sunrise and an angel chorus, succeed each other in a succession of dramatic climaxes. The piece is part writing of the most effective kind, and the accompaniment, for small orchestra or piano, is brilliantly descriptive.

WILHELM GERICKE.

O World, Thou Art so Fair a Sight. n. .15

Male choruses and glee clubs will find in this frank, fresh four-part song a fine repertory number. The glad spirit of Maytime breathes in every measure.

Church Music.

CHARLES GOUNOD.

Hold Thou My Hand. Anthem. n. .15

A new anthem for general use, arranged from the song by the same title. Has a fine soprano solo, and the part writing is melodic and of great beauty throughout.

HORATIO PARKER.

Grant, we beseech thee, merciful Lord. n. .60

A beautiful and appropriate setting of the Collect for the twenty-first Sunday after Trinity; also available for general use as a response or sentence; with or without accompaniment.

Instrumental.

PIANO.

JOSEPH A. HILLS. Op. 16.

1. Tarantella. .60

2. Valse Etude. .60

3. Second Caprice. .90

These pieces will be found among the most effective and brilliant studies yet written by American composers. Each piece is well-nigh perfect from the standpoint of technique and musical form. The music is beautiful and the themes melodious, and unusually easy to memorize.

The Tarantella (in A minor) lies well under the fingers; it is splendidly dashing and exciting. The Valse Etude, in key of D flat major, is a genial and interesting parlor piece, with a flowing middle theme and a splendid close. The Second Caprice is the most highly developed of the three pieces, being a Sonata Rondo with introduction, and cooler but for all that, it is as capricious and dainty as may be.

G. SARAKOWSKI.

Im Walde. (In the Woods.) .75

A descriptive piece in the style of Bachmannoff; the imposing march of the giant trees and the rustle of leaves falling in the woodland solitudes are both represented by charmingly contrasted themes. It cannot fail to be an intensely acceptable concert number, and is, without exceedingly pianistic and not at all difficult.

The "Singers' Guide" and the "Pianists' Guide," two attractive booklets containing graded and classified lists of recent publications, useful alike to teachers, professionals and amateurs, sent to any address free of charge.