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1896

# Rechte Zeit

Ethelbert Woodbridge Nevin  
*Composer*

Julius Stinde  
*Lyricist*

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### Recommended Citation

Nevin, Ethelbert Woodbridge and Stinde, Julius, "Rechte Zeit" (1896). *Maine Sheet Music Collection*. Score 218.  
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Laine H. Gregory

Signor G. Campanari  
Zugereignet

**Zwei Lieder**  
für eine  
mittlere Stimme

componirt von  
**Ethelbert  
Nevin.**

Op. 22

1. Rechte Zeit (Time enough) .40  
Julius Stinde.

2. Mädel, wie blühts (Maiden, how sweet) .50  
Rudolph Baumbach.

Boston Music Co.  
Boston, Mass.  
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Opus 22

Vc. Me.  
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# Rechte Zeit.

Julius Stinde  
(aus "Der Liedermacher.")  
(Time enough.)

English version by  
Dr. Th. Baker.

ETHELBERT NEVIN. Op. 22.

*Langsam.* *mp*

Voice. *c* Und muss ich mor - gen  
And tho' to - mor - row

Piano. *c* *f* *p*

fort von dir, was wei - nest du schon heut'? Sei  
I de - part, Why weep - est thou to - day? Be

wie - der gut, wie sonst zu mir, das Früh-röth ist noch weit.  
kind, as e'er thou wert, sweet-heart, The morn's yet far a - way.

*tranquillo.*

Wenn es be-ginnt zu ta - gen, ist noch nicht Zeit zum Kla - gen. Doch  
Een when the dawn gives warn - ing, 'Twill not be time for mourn - ing. But

*m.g.* *m.g.* *m.g.* *m.g.* *m.g.* *m.g.*

*saft.*

kommt mein Ross al - lein zu dir ohn' Sat - tel und ohn'  
 if, with - out the one he bore, My steed re - turns to

*markirt.*

Zaum, und scharrt vor dei - ner Kam - mer-thür, lass  
 thee, And stamps be - fore thy cham - ber-door, Give

*sehr bewegt.*

fah - ren Schlaf und Traum. Brauchst nicht nach mir zu  
 o'er thy dreams of me. Wait thou no far - ther

*cresc.* *molto*

fra - gen dann ist es Zeit zum Kla - gen.  
 warn - ing: Then 'twill be time for mourn - ing.

*ff* *dim.* *m. g.* *m. g.*

# MAGGIO IN TOSCANA (MAY IN TUSCANY)

Suite for Piano by ETHELBERT NEVIN, Op. 21.

## Nº 1. Arlecchino.

*Allegro.* (♩=120.)

Pr. 65 cts.

Musical score for Arlecchino, featuring a treble and bass clef. The piece is in 2/4 time and marked *Allegro* with a tempo of 120 beats per minute. The score includes dynamic markings such as *mf* and *p*, and performance instructions like *più marcato* and *cresc*. The key signature has one flat.

## Nº 2. Notturmo. (In Boccaccio's Villa.)

*Lentamente, con espressione.* (♩=69.)

Pr. 75 cts.

Musical score for Notturmo, featuring a treble and bass clef. The piece is in 3/4 time and marked *Lentamente, con espressione* with a tempo of 69 beats per minute. The score includes dynamic markings such as *p* and performance instructions like *Il melodia sempre poco marcato*. The key signature has two flats.

## Nº 3. Barchetta.

*Allegretto grazioso.* (♩=66.)

Pr. 50 cts.

Musical score for Barchetta, featuring a treble and bass clef. The piece is in 3/4 time and marked *Allegretto grazioso* with a tempo of 66 beats per minute. The score includes dynamic markings such as *mf* and *meno*, and performance instructions like *tr* and *tr*. The key signature has two flats.

## Nº 4. Misericordia. (At Midnight on the Lung'Arno.)

*Largo serioso.* (♩=58.)

Pr. 60 cts.

Musical score for Misericordia, featuring a treble and bass clef. The piece is in 3/4 time and marked *Largo serioso* with a tempo of 58 beats per minute. The score includes dynamic markings such as *mf* and *p*, and performance instructions like *senza arpeggio*. The key signature has two flats.

## Nº 5. Il Rusignuolo. (In my Neighbor's garden.)

*Andante, quasi improvvisa.*

Pr. 60 cts.

Musical score for Il Rusignuolo, featuring a treble and bass clef. The piece is in 3/4 time and marked *Andante, quasi improvvisa*. The score includes dynamic markings such as *mp* and *p*, and performance instructions like *tr* and *tr*. The key signature has two flats.

## Nº 6. La Pastorella. (Montepiano.)

*Cantato ben sostenuto.* (♩=69.)

Pr. 50 cts.

Musical score for La Pastorella, featuring a treble and bass clef. The piece is in 3/4 time and marked *Cantato ben sostenuto* with a tempo of 69 beats per minute. The score includes dynamic markings such as *mf* and performance instructions like *tr* and *tr*. The key signature has two flats.

## La Guitare (Pierrot et Pierette.)

*Allegretto, quasi pizzicato.* (♩=60.)

Ethelbert Nevin.

Pr. 50 cts

Musical score for La Guitare, featuring a treble and bass clef. The piece is in 3/4 time and marked *Allegretto, quasi pizzicato* with a tempo of 60 beats per minute. The score includes dynamic markings such as *piu f* and *dim*, and performance instructions like *acomp. sempre p*. The key signature has two flats.