

1888

Tears

Ralph Fisher Smith
Composer

Wang Seng-Ju
Lyricist

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Casa Rural



Sketchbook

Op. 2

ETHELBERT NEVIN

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ETHELBERT NEVIN
SKETCHBOOK

A GROUP OF
SONGS AND PIANO PIECES



OP. 2

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GAVOTTE.

To
E. F. B.

ETHELBERT NEVIN, Op. 2, No 1

Moderato.

PIANO.

L.H.
f *non legato.*

ff *ff*
Fine.

Musette.

p
*Red. * Red. * Red. * Red. * Red. * Red. * Red. **

ten.
mf

dim. *p*
*Red. * Red. **


4 *5* *4*
1 *1* *2*
D.S.


Im wunderschönen Monat Mai.

HEINE.

To
E. F.

Allegro impetuoso.

VOICE.  Im wun - der - schö - nen Mo - nat Mai, Als
'Twas in the love - ly month of May, And

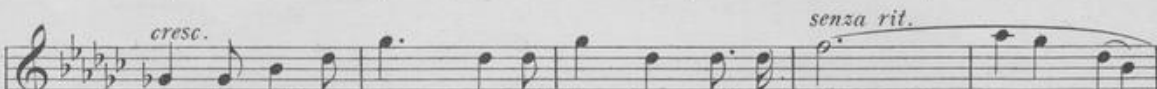
PIANO.  *p.*


 al - le Knos - pen spran - gen, Da ist in mei - nem Her - zen, Die
all the buds were spring - ing, My heart it felt so light and gay, And



 lie - be auf - ge - gan - gen, Da ist in mei - nem Her - zen, Die
love's first song was sing - ing, My heart it felt so light and gay, And



 lie - be auf - ge - gan - gen, Die lie - be auf - ge - gan -
love's first song was sing - ing, And love's first song was sing -

 *cresc.* *ff senza rit.*

piu rit.

gen. — Im wun - der - schö - nen Mo - nat Mai, Als
ing. — 'Twas in the love - ly month of May, When

p. *R.H. p.*
sf L.H. piu rit. *mf*

al - le Vö - gel san - gen, Da hab' ich ihr ge - stan - den, Mein
birds were warb - ling cheer - ly, 'Twas then I to my love did say, I

Seh - nen und Ver - lan - gen, Da hab' ich ihr ge - stan - den, Mein
love thee, ah, how dear - ly, 'Twas then I to my love did say, I

senza rit.

Seh - nen und Ver - lan - gen, Mein Seh - nen und Ver - lan - gen.
love thee, ah, how dear - ly, I love thee, ah, how dear - ly.

cresc. *ff* *senza rit.*

LOVE SONG.

Also arranged for
Violin and Piano .50
Violoncello and Piano .50

To
W. C. S.

From The SKETCH BOOK.
ETHELBERT NEVIN, Op. 2, No. 3.

Andante.

PIANO.

p

mf

f

1 - 1 R.H. L.H.

R.H.

dolce.

1 - 1 R.H.

cresc.

L H

R.H.

cresc.

molto ff

Red. *

Red.

express. dim. e piu rit.

a tempo

1-1 R.H. L.H.

Red. *

f p e dolce. pp

Red. *

Red. *

4.

Du bist wie eine Blume.

To
E. D. N.

HEINE.

Moderato.

VOICE.



Du
O

PIANO.



bist wie ei - ne Blu - me, So hold und schön und
fair and sweet and ho - ly, As bud at morn - ing

rein _____ Ich schau dich an, und Weh - muth Schleicht
tide _____ I gaze on thee, and yearn - ings, Sad

dolce.

mir ins Herz hi - nein. Mir ist als ob ich die Hän -
thro' my bos - om glide. I feel that fain I'd be lay -

p *mf* *p*

cresc.

de, Aufs Haupt dir le - gen sollt. Be - tend das
ing, My hand up - on thy hair Pray - ing that

cresc.

tranquillo. *piu rit.*

Gott dich er - hal - te, So schön und rein und hold. So
God aye would keep thee, As ho - ly, sweet, and fair. As

tranquillo. *piu rit.*

schön und rein und hold.
ho - ly sweet, and fair.

express. *p* *p*

5. BERCEUSE.

To
C. W. S.

ETHELBERT NEVIN, Op. 2, No 5

Moderato e molto cantabile.

PIANO.

p ben legato.

molto tranquillo.

ten.

ten. dolce.

*Red. * Red. * Red. **

*Red. **

Red.

** Red. **

*Red. **

piu rall.

Red.

ten.

express.

piu rit.

*Red. * Red. **

*Red. * Red. **

*Red. * Red. **

Lehn deine Wang' an meine Wang'!

To
E. S. P.

HEINE.

Andante sostenuto.

VOICE.

Lehn dei - ne Wang' - an mei - ne Wang' -
Oh! let thy tears, - fall fast with mine -

PIANO.

pp *p cresc.*

Dann flie - ssen die Thrä - nen zu - sam - men: Und an mein
When sor - row my soul is oer - shad - ing Bright be the

sempre p

Herz Drück fest dein Herz, Dann schlagen zu -
glance, that answers mine, When sun - shine my

mf *cresc.*

sam - men die Flam - men. Und wenn in die gro - sse
heart is per - vad - ing, Then give me the light - of that

molto string. *sf* *p*

Flam-me, Fliesst der Strom von un - sern Thrä - nen,
bright glance, The shade of that fall - ing tear,

cresc. *piu mosso.*

Und wenn mein Arm dich ge - wal - tig um - schliesst — Sterb ich vor
So when the jour - ney of life is o'er - past, Death may for

legato. *express.* *p*

Lie - bes - seh - - nen.
us have no fear.

dolce. *p* *smorz.* *pp*

SERENATA.

To
P. R. O.

ETHELBERT NEVIN, Op. 2, No 7

Allegro moderato.

PIANO.

p

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

dolce

Ped. *

piu cresc.

Ped. *

Più mosso.

mf

cresc.

f

dim.

Red.

Tempo I.

piu rall.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music. The first system is marked 'Più mosso.' and 'mf'. The second system continues the piece. The third system is marked 'cresc.' and 'f'. The fourth system is marked 'dim.' and 'Red.'. The fifth system is marked 'Tempo I.' and 'piu rall.' and features triplet figures in the bass line.

First system of musical notation, measures 1-3. The treble clef part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part features a triplet of eighth notes (F4, G4, A4) in measures 1 and 2, and a triplet of eighth notes (G4, A4, B4) in measure 3. The key signature has one sharp (F#).

Second system of musical notation, measures 4-6. The treble clef part has a quarter rest in measure 4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with triplets of eighth notes: (F4, G4, A4) in measure 4, (G4, A4, B4) in measure 5, and (A4, B4, C5) in measure 6. The key signature has one sharp (F#).

Third system of musical notation, measures 7-10. The treble clef part consists of chords: a triad (F#4, A4, C5) in measure 7, a triad (G#4, B4, D5) in measure 8, a triad (A4, C5, E5) in measure 9, and a triad (B4, D5, F#5) in measure 10. The bass clef part has a triplet of eighth notes (F#4, G#4, A4) in measure 7, followed by quarter notes (G#4, F#4) in measure 8, (E4, D4) in measure 9, and (C4, B3) in measure 10. The key signature has two sharps (F#, C#).

Fourth system of musical notation, measures 11-14. The treble clef part has a whole rest in measure 11, followed by chords: a triad (F#4, A4, C5) in measure 12, a triad (G#4, B4, D5) in measure 13, and a triad (A4, C5, E5) in measure 14. The bass clef part has a triplet of eighth notes (F#4, G#4, A4) in measure 11, followed by quarter notes (G#4, F#4) in measure 12, (E4, D4) in measure 13, and (C4, B3) in measure 14. The key signature has two flats (Bb, Eb).

Fifth system of musical notation, measures 15-18. The treble clef part has a triplet of eighth notes (F#4, G#4, A4) in measure 15, followed by quarter notes (G#4, F#4) in measure 16, (E4, D4) in measure 17, and (C4, B3) in measure 18. The bass clef part has a triplet of eighth notes (F#4, G#4, A4) in measure 15, followed by quarter notes (G#4, F#4) in measure 16, (E4, D4) in measure 17, and (C4, B3) in measure 18. The key signature has two sharps (F#, C#). Dynamics include *pp* in measures 17 and 18. A *ped.* marking is present in measure 18, and an asterisk (*) is at the end of the system.

Oh! that we two were Maying.

KINGSLEY.

To
A. P. N.

Moderato e molto tranquillo.

VOICE.

PIANO.

p legato.

Oh! that we two were May - - ing:

Down_ the stream of the soft spring breeze; Like

The musical score is written for voice and piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The tempo is marked 'Moderato e molto tranquillo'. The piano accompaniment starts with a *p legato* marking. The first system shows the piano introduction with a treble and bass clef. The second system introduces the vocal line with the lyrics 'Oh! that we two were May - - ing:'. The third system continues the vocal line with the lyrics 'Down_ the stream of the soft spring breeze; Like'. The piano accompaniment continues throughout, providing a steady accompaniment for the voice.

child - ren - with vi - o - lets play - ing, In the

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (Bb and Eb), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and A5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

shade of the whisp - ring trees.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, C5, and D5. The piano accompaniment continues with eighth-note patterns and some chordal textures.

Oh! that we two sat

dolce

The third system shows the vocal line starting with a half rest, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment includes a section marked *dolce* (dolce), where the right hand plays a more melodic line and the left hand provides harmonic support.

dream - ing, On the sward of some sheep trimm'd down,

cresc. *f* *dim*

The fourth system continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, and G5. The piano accompaniment features a section marked *cresc.* (crescendo), followed by a section marked *f* (forte), and ends with a section marked *dim* (diminuendo).

Watch - ing the white mist steam - - ing, O'er

p

riv - er, and mead, and town.

pp

Oh! that we two lay

dolce.

sleep - - ing, In our nest in the

church - yard sod; With our limbs at rest on the qui - et earth's breast, And our

souls at home _____ with God. _____

piu mosso.

p

sempre pp

VALSE RHAPSODIE.

To
P. C. O.

ETHELBERT NEVIN, Op. 2, No. 9

Con anima.

PIANO.

f *f* *L.H.*

ten. *L.H.* *ten.*

ten. *L.H.* *L.H.* *f*

ten. *ten.* *Piu lento.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* *

p legato.

*Red. ** *Red. ** *Red. ** *Red. ** *Red. **

dolce. *cresc.*

dim. *cresc.*

f stringendo.

Detailed description of the musical score: The page contains six systems of grand staff notation. The first system begins with a piano (*p*) and legato instruction. The bass line features a series of descending eighth-note patterns, each marked with 'Red.' and an asterisk. The right hand has a melody with a triplet of eighth notes. The second system continues the bass line with similar patterns, also marked with 'Red.' and asterisks. The third system shows the bass line with a triplet of eighth notes and a first ending bracket. The fourth system introduces a 'dolce' (sweet) dynamic in the right hand and a 'cresc.' (crescendo) in the bass line. The fifth system features a 'dim.' (diminuendo) in the right hand and another 'cresc.' in the bass line. The sixth system concludes with a forte (*f*) and stringendo (rushing) instruction, with a dense chordal texture in the right hand.

a tempo.

3

L.H.

L.H.

p.

p.

3

sf

sf

Ped. *

Ped. *

Ped. *

3

L.H.

string.

p.

p.

ten.

sf

f

f

THREE SONGS FROM "A Childs Garden of Verses."

by R. L. STEVENSON.

NO 1.

To
J. R. M^c A.


Allegretto scherzando.


VOICE.  In win-ter I get up at night And

PIANO. 

 dress by yel-low cand-le light; In sum-mer quite the oth-er way, I



 have to go to bed by day, I have to go to bed and see The



birds still hop - ping on the tree, Or hear the grown up

peo - ple's feet still go - ing past me on the street; And

ten. slower.

ten.

does it not seem hard to you, When all the sky is clear and blue, And

legato.

express.

I should like so much to play, I have to go to bed by day?

piu rit.

a tempo.

piu rit.

P a tempo.

No 2
To
E. F. H.

Allegretto.

VOICE.

Of spec - kled eggs the bird - ie sings, And nests a-mong the

PIANO.

trees; The sail - or sings of ropes and things In ships up - on the

vivo.

And.

seas ————— The children sing in far Jap-an, The children sing in

And.

Spain The org - an with the org - an man, Are singing in the rain. —

Nº 3.
To
M. F. A.

Moderato.

VOICE.



Dark - brown is the riv - er

PIANO.



Gold - en is the sand, ——— It flows a - long for



ev - er, With trees on ei - ther hand. ———

Green leaves a - float - ing, Cast - les of the

L. H.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are "Green leaves a - float - ing, Cast - les of the". The bottom two lines are piano accompaniment in a grand staff (treble and bass clefs). The right hand features a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. A first ending bracket labeled "L. H." spans the second and third measures of the piano accompaniment.

foam, Boats of mine a - boat - ing,

L. H. *L. H.*

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "foam, Boats of mine a - boat - ing,". The piano accompaniment continues with the same rhythmic patterns. Two first ending brackets labeled "L. H." are present, one in the second measure and another in the third measure of the piano accompaniment.

Where will all come home, — On goes the

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics "Where will all come home, — On goes the". The piano accompaniment features a large slur over the final two measures of the right hand, indicating a sustained or connected passage.

riv er. And out past the mill: A -

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a dotted quarter note on 'riv', followed by a quarter note on 'er.'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some notes beamed together.

way down the val - ley, A - way down the

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note on 'way', followed by quarter notes on 'down', 'the', 'val -', and 'ley,'. The piano accompaniment maintains the eighth-note pattern.

hill, A - way down the hill.

The third system shows the vocal line with a dotted quarter note on 'hill,' followed by quarter notes on 'A -', 'way', 'down', 'the', and 'hill.'. The piano accompaniment continues with the eighth-note pattern. A double bar line with repeat dots appears after the first two measures of the piano part.

A - way down the

The fourth system begins with a vocal line that has a whole rest for the first two measures, followed by a dotted quarter note on 'A -', a quarter note on 'way', and quarter notes on 'down' and 'the'. The piano accompaniment continues with the eighth-note pattern.

riv - er, A hun-dred miles or more

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are "riv - er, A hun-dred miles or more". The piano accompaniment consists of a right hand (RH) and a left hand (LH). The RH part is marked "L.H." and features a continuous eighth-note pattern. The LH part provides a simple harmonic accompaniment with quarter notes and half notes.

Oth - er lit - tle child - ren Shall bring my boats a -

The second system continues the vocal line and piano accompaniment. The lyrics are "Oth - er lit - tle child - ren Shall bring my boats a -". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

shore. Oth - er lit - tle child - ren Shall

The third system continues the vocal line and piano accompaniment. The lyrics are "shore. Oth - er lit - tle child - ren Shall". The piano accompaniment continues with the same pattern.

bring my boats a - shore.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "bring my boats a - shore.". The piano accompaniment includes performance markings: "accel" (accelerando), "p" (piano), "smorz." (smorzando), and "pp" (pianissimo). The RH part features a more complex texture with chords and moving lines, while the LH part continues with a simple accompaniment.

II.

The night has a thousand eyes.

Quartet with Violin obligato.

*Bourdillon.*To
W. I. N.

Not too slow.

mf The night has a thousand eyes, And the day but one; Yet the

mf The night has a thousand eyes, And the day but one; Yet the

cresc. light of a whole day dies, With the set-ting sun, Yet the light of a whole day

cresc. light of a whole day dies, With the set-ting sun, Yet the light of a whole day

VIOLIN.

p

f dies, With the set-ting sun, with the set-ting sun. The

f dies, With the set-ting sun, with the set-ting sun. The

mind has a thou-sand eyes, And the heart but one Yet the

mind has a thou-sand eyes, And the heart but one Yet the

p

light of a whole life dies, When love is done, Yet the

light of a whole life dies, When love is done, Yet the

G string.
express.
3

light of a whole life dies, When love is done, when love is done.

light of a whole life dies, When love is done, when love is done.

cresc.
dim.
p
p
p
p

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