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A Shepherd's Tale

Ethelbert Woodbridge Nevin
Composer

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ETHELBERT NEVIN



A Shepherd's Tale

Op. 16, No. 1



From "In Arcady"

	Prices in U. S. A.
Piano Solo	.40
Piano Four-Hands	.50
Organ	.40

THE BOSTON MUSIC COMPANY

Boston, Mass.

Opus 16 #1

A Shepherd's Tale.

SECONDO.

ETHELBERT NEVIN,
Op. 16, No 1.

Allegretto semplice.

The first system of music is in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of two staves. The upper staff begins with a rest, followed by a series of eighth and quarter notes. The lower staff has a whole rest. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The second system continues the piece. The upper staff features a melodic line with slurs and accents, marked *dolce* (sweet). The lower staff provides harmonic support with chords and single notes. The system concludes with a melodic flourish in the upper staff marked *espressivo* (expressive).

The third system shows the continuation of the melodic and harmonic themes. The upper staff has a melodic line with slurs, marked *p* (piano) and *espressivo* (expressive). The lower staff continues with harmonic accompaniment.

The fourth system concludes the piece. The upper staff features a melodic line with slurs and a final cadence. The lower staff provides harmonic support throughout the system.

A Shepherd's Tale.

PRIMO.

ETHELBERT NEVIN,
Op. 16, No 1.**Allegretto semplice.**

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The music begins with a treble clef staff playing a melody of eighth notes, marked *mf poco marcato*. The bass clef staff has a whole rest for the first two measures, then enters with a series of eighth notes, marked *mf*. A sixteenth-note triplet is indicated with a '6' above it.

The second system continues the piece. The upper staff has a melody marked *dolce*. The lower staff has a bass line with a whole rest in the first measure, followed by a half note and then eighth notes. The music concludes with a series of eighth notes in both staves.

The third system features a melody in the upper staff marked *p* (piano) and *espressivo*. A first ending bracket labeled '8' spans the final two measures of the system. The lower staff provides a bass line with eighth notes and rests.

The fourth system shows the final part of the piece. The upper staff has a melody with a key signature change to one flat (F major) in the final two measures. The lower staff has a bass line with eighth notes and rests.

SECONDO.

cresc. *giocoso*

p

espressivo *espressivo*

dolcissim. *espressivo* *p*

cresc. *giocososo*

p

espressivo

8va
dolcissimo *espressivo* *p*

OTHER NOTABLE COMPOSITIONS

By **ETHELBERT NEVIN**



"Nevin's songs have lyrical contour, lyrical impulses; they come forward in graceful curves like waves, and when they reach their destination, they rise to their climax and make a beautiful end. . . . If you feel in a man's work a quality, which you can only define by making an adjective of his name, then his work has that individuality without which no genius—however infinite his pains—could hold his own through the rush of time. Yes, I think we may call Ethelbert Nevin a great composer of great songs."

—RUPERT HUGHES—

Nevin Songs

Deep in a Rose's Glowing Heart	
<i>with acc. of piano, violin and 'cello</i>	
<i>High, A; Medium, G</i>	.60
<i>with piano acc., same keys</i>	.50
One Spring Morning (Frühlingsmorgen)	
<i>with acc. of piano, violin and 'cello</i>	
<i>High, Em.; Medium, Dm. (e. & g.)</i>	.75
<i>with piano acc., same keys</i>	.75
Doris	
<i>with acc. of piano, violin and 'cello</i>	
<i>High, F; Medium, Eb</i>	.90
<i>with piano acc. High, F; Medium D (e. & g.)</i>	.60
Little Boy Blue	
<i>High, Bb; Medium, Ab</i>	.60
At Twilight	
<i>High, G; Medium, F</i>	.60
Time Enough (Rechte Zeit)	
<i>High, Bb; Medium, Ab; Low, Gb (e. & g.)</i>	.50
A Life Lesson ("There, little girl, don't cry")	
<i>High, Bb; Medium, G</i>	.60
O That We Two Were Maying	
<i>with piano acc. High, A; Low, F</i>	.60
<i>duet with piano acc. Sop. and Tenor, Ab</i>	
<i>Sop. and Alto, Ab</i>	
<i>Alto and Bass, F Each</i>	.75
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<i>voice and piano High, Ab; Low, F</i>	.60

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The Boston Music Company - Boston, Mass.