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1902

## Oh! That We Two were Maying

Ethelbert Woodbridge Nevin

*Composer*

Kingsley

*Lyricist*

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1. Sop. or Ten., *A*<sub>♭</sub>      2. Mezzo-Sop. or Bar., *F*      3. Alto or Bass, *E*<sub>♭</sub>

SOLO  60       60       60

3. String Quintet Accompaniment, -75  
(Violin I and II, Viola, Cello and Bass.)

# Oh! That We Two were Maying

(Kingsley)

## SONG

FROM

### A Sketch Book

(A Group of Songs and Piano Pieces)

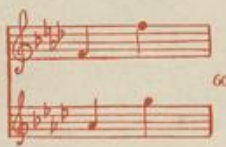


BY

# ETHELBERT NEVIN

Op. 2, No. 8

Bagaduce Music  
Lending Library  
Blue Hill, Maine  
Dewey: 1055

4. Sop. and Ten.      5. Sop. (or Ten.) and Alto (or Bar.)      6. Alto and Bass (or Bar.)

DUET  60       60       60

7. Vocal Duet in *A*<sub>♭</sub> with String Quintet Accompaniment, 1-25  
(Violin I and II, Viola, Cello and Bass.)

G. SCHIRMER, JR. THE BOSTON MUSIC CO. BOSTON, MASS.

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Vc Me.  
001574  
Nevin

## Oh! that we two were Maying.

KINGSLEY.

*(Alto or Bass.)*From the "Sketch Book"  
ETHELBERT NEVIN. Op. 2, No. 8

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. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is 'Moderato, e molto tranquillo'. The piano part begins with a *p legato* marking. The voice part enters with the lyrics 'Oh! that we two were May - - ing, Down the stream of the soft spring breeze; Like -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, often with slurs and ties.

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For all countries.

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

shade of the whisp - 'ring trees.

Oh! that we two sat

*dolce*

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

*cresc.* *f* *dim.*

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

*p*

riv - er, and mead, — and town.

*pp*

Oh! that we two lay

*dol.*

sleep - - ing In our nest in the

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

souls — at home — with God.

*più mosso*  
*p*

The second system continues the musical score. The vocal line has a long note for "souls" followed by a phrase "at home — with God." The piano accompaniment includes a section marked *più mosso* (faster) and *p* (piano). The piano part continues with intricate sixteenth-note patterns in the right hand.

*sempre pp*

The third system shows the final part of the musical score. The vocal line concludes with a long note. The piano accompaniment features a section marked *sempre pp* (pianissimo) and ends with a final cadence. The piano part continues with its characteristic sixteenth-note texture.

FOUR OF THE MOST EFFECTIVE SONGS BY  
ANGELO MASCHERONI, ETHELBERG NEVIN, AUGUSTO ROTOLI AND CLAYTON JOHNS.

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G. SCHIRMER, Jr.

THE BOSTON MUSIC COMPANY.

BOSTON, MASS.

Thine for life.

Published for  
Sopr. or Ten. F  
Mezzo-Sop. or Ten. Eb } 80¢  
Alto or Barit. D.  
Contralto or Bass. C

Clifton Bingham.

Moderato. A. Mascheroni.

Voice. *Givo*

Piano. *f*

me thy heart to guard and keep, And thine for life I'll be — In  
sun - light or in shad - ow deep From harm pro - tect - ing thee.

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All things, O maiden. Sopr. or Ten. in A.  
Tutto, o fanciulla. Mezzo Sop or Bar in G } 60¢

Mrs. L.T. Craigin.

A. Rotoli.

*pp*

Voice. *legato*

Piano. *pp*

All things, O maid - en,  
Tu - to o fan - ci - u - la

change as time fil - eth, On - ly true love nev - er fad - eth a -  
can - gia di tem - po no an - no - re - af - fet - to mal non can -

way, tad - eth a - way. Hap - ry the bo - som Where love nonn  
gio mal non can gio fe il refl co - re che abbla per

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The Rose-bud.

Sopr. or Ten.  
Mezzo Sopr or Barit. } 50¢

Julius Wolff.

E. Nevin.

Andante. *mp*

Voice.

Piano. *mp*

From the branch, as fure-will to - ken,  
Hab' ein Röslein dir gebrochen

Did I pluck this rose, Whispered words to be un - spo - ken,  
früh - lings frisch vom Strauch, and ge - heim mit ihm ge - spro - chen

Till the bud un - close, Deep with - in its pet - als hid - den,  
Holt und Flu - ster - hauch. Tief im Kol - che ruht ver - schwiegen

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Woodland Lullaby.

50¢

F. E. Coates.

Mezzo-Sopr. or Baritone.

Clayton Johns.

Moderato con moto.

Voice.

Piano. *legato e sempre p*

Lul - la - by, lul - la - by twi - light is fall - ing

And the we birds are a - drowse in the nest.

Dream voices faint from the distance are calling, Calling my hairin to rest.

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