

The University of Maine

DigitalCommons@UMaine

---

Maine Sheet Music Collection

Public domain (may be downloaded in full)

---

1888

## Tears

Ralph Fisher Smith  
*Composer*

Wang Seng-Ju  
*Lyricist*

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-me>

---

### Recommended Citation

Smith, Ralph Fisher and Seng-Ju, Wang, "Tears" (1888). *Maine Sheet Music Collection*. Score 641.  
<https://digitalcommons.library.umaine.edu/mmb-me/641>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Maine Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact [um.library.technical.services@maine.edu](mailto:um.library.technical.services@maine.edu).

*Casa Rural*



# Sketchbook

*Op. 2*

ETHELBERT NEVIN

Bagaduce Music

Lending Library

Blue Hill, Maine

Donor: **1191**

Ka Me.  
00 1056

Nev: N

# ETHELBERT NEVIN SKETCHBOOK

A GROUP OF  
SONGS AND PIANO PIECES



OP. 2

I	GAVOTTE	2
II	"IM WUNDERSCHÖNEN MONAT MAI" ( <i>"'T WAS IN THE LOVELY MONTH OF MAY"</i> )	4
III	LOVE SONG	6
IV	"DU BIST WIE EINE BLUME" ( <i>"O FAIR, AND SWEET, AND HOLY"</i> )	8
V	BERCEUSE	10
VI	"LEHN DEINE WANG AN MEINE WANG" ( <i>"OH! LET THY TEARS FALL FAST WITH MINE"</i> )	11
VII	SERENATA	13
VIII	"OH! THAT WE TWO WERE MAYING"	16
IX	VALSE RHAPSODIE	20
X	FROM "A CHILD'S GARDEN OF VERSES" "IN WINTER I GET UP AT NIGHT" "OF SPECKLED EGGS THE BIRDIE SINGS" "DARK BROWN IS THE RIVER"	23 25 26
XI	"THE NIGHT HAS A THOUSAND EYES"	30



PUBLISHERS  
THE BOSTON MUSIC COMPANY  
G. SCHIRMER, BOSTON

SOLE OWNERS FOR NORTH AND SOUTH AMERICA, INCLUDING CANADA.  
EUROPEAN RIGHTS CONTROLLED BY SCHOTT & CO., LONDON AND MAINZ.





The musical score is for a piano introduction in 2/4 time, key of B-flat major. It consists of two systems. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano part with a treble staff and a bass staff. The music features a mix of eighth and sixteenth notes, with some chords and rests. The tempo is marked 'moderato' and the mood is 'non legato'.

The image shows a musical score for a piano introduction. It is written in 2/4 time and the key signature has two flats (B-flat major or D-flat minor). The score is for a single instrument, likely a piano, with a treble and bass staff. The music begins with a piano introduction marked 'P'. The main melody is in the right hand, and the bass line is in the left hand. The piece concludes with a 'Fine' marking.

Musette.

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

[illegible]

dim. p

Ped. \* Ped.

## Im wunderschönen Monat Mai.

HEINE.

To  
E. F.

Allegro impetuoso.

VOICE.

PIANO.

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

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

*cresc.* 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 -

*senza rit.*

*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. C.*  
*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.* *senza rit.* *ff*







First system of musical notation. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *molto* and *ff*. There are two "Red." markings with asterisks in the left hand.

Second system of musical notation. The right hand continues with rapid sixteenth-note patterns. The left hand has a more active role with eighth-note figures. Dynamics include *express.* and *dim. e piu rit.*

Third system of musical notation. The right hand plays a series of chords and short melodic fragments. The left hand has a more active role with eighth-note figures. Dynamics include *a tempo*. There are two "Red." markings with asterisks in the left hand. The system is divided into sections labeled "1-1 R.H." and "L.H."

Fourth system of musical notation. The right hand continues with chords and short melodic fragments. The left hand has a more active role with eighth-note figures.

Fifth system of musical notation. The right hand features a melodic line with some grace notes. The left hand has a more active role with eighth-note figures. Dynamics include *sf*, *p e dolce.*, and *pp*. There are two "Red." markings with asterisks in the left hand.

## 4.

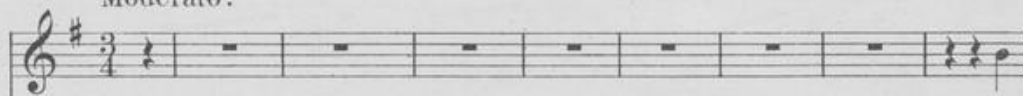
## Du bist wie eine Blume.

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*



# 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  
glance,

Drück fest dein Herz,  
that answers mine,

Dann schlagen zu -  
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.* *f* *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*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*dolce*

*Red.* \*

*piu cresc.*

*Red.* \*

*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 markings in the bass line. The score ends with a double bar line and repeat signs.

The musical score consists of five systems of staves. The first four systems are in 3/4 time and feature a key signature of one sharp (F#). The first system has a treble staff with a single note and a bass staff with a triplet of eighth notes. The second system has a treble staff with a single note and a bass staff with a triplet of eighth notes. The third system has a treble staff with a single note and a bass staff with a triplet of eighth notes. The fourth system has a treble staff with a single note and a bass staff with a triplet of eighth notes. The fifth system is in 3/4 time and features a key signature of one flat (Bb). It includes a treble staff with a single note and a bass staff with a triplet of eighth notes. The system concludes with a double bar line, a key signature change to one sharp (F#), and a final measure with a treble staff containing a single note and a bass staff containing a triplet of eighth notes. Dynamic markings include *pp* (pianissimo) and *pld.* (pianissimo). A small asterisk (\*) is located at the bottom right of the page.



Oh! that we two were Maying.

KINGSLEY.

To  
A. P. N.

Moderato e molto tranquillo.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Moderato e molto tranquillo.' The piano part begins with a *p legato.* marking. The score is divided into three systems. The first system shows the voice part with a whole rest and the piano part with a complex arpeggiated accompaniment. The second system contains the first line of the vocal melody: 'Oh! that we two were May - - ing:'. The third system contains the second line of the vocal melody: 'Down\_ the stream of the soft spring breeze; Like'. The piano accompaniment continues throughout, featuring flowing arpeggiated patterns in both hands.

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

*dolce.*

sleep - ing, In our nest in the

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The first system has a vocal line with the lyrics 'Watch - ing the white mist steam - ing, O'er' and a piano accompaniment starting with a piano (*p*) dynamic. The second system has a vocal line with the lyrics 'riv - er, and mead, and town.' and a piano accompaniment with a piano-piano (*pp*) dynamic. The third system has a vocal line with the lyrics 'Oh! that we two lay' and a piano accompaniment with a *dolce.* marking. The fourth system has a vocal line with the lyrics 'sleep - ing, In our nest in the' and a piano accompaniment. The piano accompaniment features a variety of textures, including arpeggiated chords, block chords, and flowing sixteenth-note passages.



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.

Red. \* Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \*

Red. \*

*p legato.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

\* *Red.* \* *Red.* \* *Red.* \*

*Red.* \* *Red.* \*

*dolce.* *cresc.*

*dim.* *cresc.*

*f stringendo.*

*a tempo.*

*L.H.*

*L.H.*

*sf*

*sf*

*Ped.*

*Ped.*

*Ped.*

*L.H.*

*string.*

*ten.*

*sf*

*f*

*f*



# THREE SONGS FROM "A Childs Garden of Verses."

by R. L. STEVENSON.

Nº 1.

To  
J. R. M<sup>c</sup> A.

Allegretto scherzando.

VOICE. 

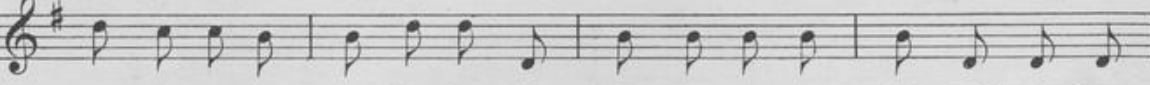
PIANO. 

In win-ter I get up at night And




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.

PIANO.

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

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

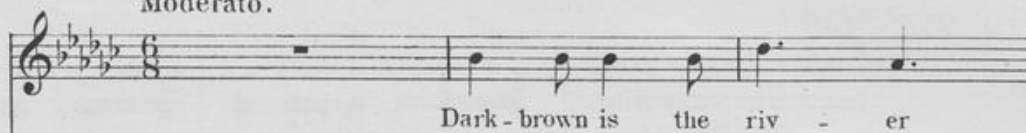
seas. The children sing in far Jap - an, The children sing in

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

Nº 3.  
*To*  
*M. F. A.*

Moderato.

VOICE.



PIANO.





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

foam, Boats of mine a - boat - ing,

Where will all come home, — On goes the

riv er. And out past the mill: A -

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

hill, A - way down the hill.

A - way down the

riv - er, A hun-dred miles or more

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

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

bring my boats a - shore.

## 11.

## The night has a thousand eyes.

Quartet with Violin obligato.

*Bourdillon.**To  
W. I. N.*

Not too slow.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and a Violin. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Not too slow.' and the dynamics are marked *mf* (mezzo-forte) for the vocal parts and *p* (piano) for the violin.

The lyrics are: "The night has a thousand eyes, And the day but one; Yet the light of a whole day dies, With the set-ting sun, Yet the light of a whole day dies, With the set-ting sun, with the set-ting sun. The"

The score includes a violin obligato part that begins with a *p* dynamic and features a melodic line with a crescendo. The vocal parts are arranged in four staves, with the lyrics written below them. The violin part is written on a single staff, with the word 'VIOLIN.' above it.



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

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

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

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.

*p*

*dim.*

*cresc.*

*express.*

*G string.*

*p*

*p*

*p*

*p*

# Song Cycles and Vocal Collections

ALL COMPOSITIONS LISTED WILL BE SENT FOR EXAMINATION

## An April Heart

N. 1.25

CYCLE OF SIX SONGS FOR HIGH VOICE

BY H. CLOUGH-LEIGHTER

ARTIST'S EDITION—MODIFIED EDITION

DAINTY, bright, charming poems, set with just the right light and whimsical touch, though with thorough musician-ship, representing the finest work of the American composer in the realm of song cycles. The songs are brilliant and unsurpassed for concert use, either singly or collectively. In order to make this charming work more widely known, a new edition, modified by the composer, has recently been made.

## A Love-Garden

N. 1.25

CYCLE OF SIX SONGS FOR HIGH VOICE

BY H. CLOUGH-LEIGHTER

ANOTHER work by Mr. Clough-Leigher of great attractiveness. Although published in advance of the companion cycle, "An April Heart," the musical worth and interest throughout are parallel, requiring accomplished vocalists and an apt accompanist for its proper performance, but it is immensely effective either as a whole or separately.

## Love-Life. Op. 46

N. 1.25

CYCLE OF THREE SONGS FOR HIGH VOICE

BY H. CLOUGH-LEIGHTER

SINGERS of fine appreciation will delight in this group of glowing lyrics. The poems are, in the settings, welded into an artistic sequence by unity of treatment and key (all three songs are in D<sub>5</sub>), though the three numbers are highly to be recommended individually as excerpts.

## Youth and Spring

N. 1.25

THREE SONGS FOR HIGH VOICE

BY H. CLOUGH-LEIGHTER

IN these three songs gracious and distinguished melody and exultant accompaniment conspire to weave a spell of spring-time not to be escaped. The numbers of the Cycle are individualized and at the same time exhibit a perceptible unity of motive and style.

## Songs from Tennyson's "Maud." Op. 9

N. .75

FOR HIGH AND LOW VOICE

BY BENJAMIN WHELPLEY

A NOTABLE set of songs, one which will attract the attention and hold the interest of all singers who care for the best in American song literature. These songs possess the same charm and mastery so characteristic of Mr. Whelpley's "The Nightingale Has a Lyre of Gold," a song that has become a universal favorite.

## Songs from Tennyson's "Princess." Op. 12

N. 1.00

FOR HIGH AND LOW VOICE

BY BENJAMIN WHELPLEY

FOLLOWING (two years later) the issuance of Mr. Whelpley's valued "Songs from Tennyson's 'Maud,'" this new group of Tennyson's songs illustrates again that composer's gift of pure lyricism. The spirit and atmosphere of the poem comes to its fitting musical expression in these songs; the music makes its way to the affections immediately. The accomplished

simplicity conveys an impression of beauty which is similar to the lofty sweetness of the great poet.

## Jewel Songs

N. 1.00

BY H. L. BRAINARD

THESE are pretentious and distinguished songs; lofty and swift flights, but convincing and assured. There is fine imagination and rich utterance. The four poems, by Archibald Sullivan, are revealers of the souls of things, and the musical settings fairly flash in their expressive power.

## Three Sets of Songs

EA. .75

BY CLAYTON JOHNS

THREE ENGLISH SONGS (High Voice)

THREE FRENCH SONGS (High and Low Voice)

FOUR GERMAN SONGS (High Voice)

THREE interesting sets of short songs. The range calls for a medium voice of not more than average compass at the top and bottom. The composer has shown skill in differentiating between the different styles of song and in bringing out the national traits characteristic of each.

## Cavalier Songs

N. .75

BASS, BARITONE OR TENOR

BY FREDERIC FIELD RULLARD

THREE splendid songs for a man; fine for concert work, singly or together. Done for both low and high voice; perhaps best for bass, but thoroughly effective for a robust tenor or high baritone.

## The Flight of the Eagle

N. 1.50

CYCLE FOR THREE SOLO VOICES

BY HOMER NORRIS

SONG cycle for soprano, tenor and bass. This is an extraordinary work, in no sense conventional or commonplace. The text is selected from "Leaves of Grass," by Walt Whitman. The music is modern, but beautiful withal. It is not technically severe for singers or player, but requires artists for its adequate interpretation.

## A Book of Songs. Op. 20

N. 1.25

HIGH AND LOW VOICE

BY ETHELBERG NEVIN

AT this late day the supreme genius of the late Ethelberg Nevin in the field of song writing needs no mention. No finer songs written to English texts exist than "Airy Beacon" and the "Nocturne," and the rest of the ten songs are on the same high plane.

## Sketchbook. Op. 2

N. 1.25

BY ETHELBERG NEVIN

A GROUP of eight songs and five piano pieces, containing the favorite "O That We Two Were Maying," and the "Love Song." There are also three charming settings of Stevenson's "Child's Garden of Verses."

## Song Album. (Collected Songs. Vol. I.) N. 1.25

HIGH AND LOW VOICE

BY ETHELBERG NEVIN

THIS album of songs is quite beyond praise. The name of each and every song is familiar to anyone having even a slight acquaintance with American vocal literature.

PUBLISHED BY

26-28 WEST STREET

The Boston Music Company

BOSTON, MASS.

Catalogue of Albums of Songs and Duets, giving contents of each volume. 24 pp. Sent gratis on request.

