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1890

Three Dances

Ethelbert Woodbridge Nevin
Composer

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Ethelbert Nevin

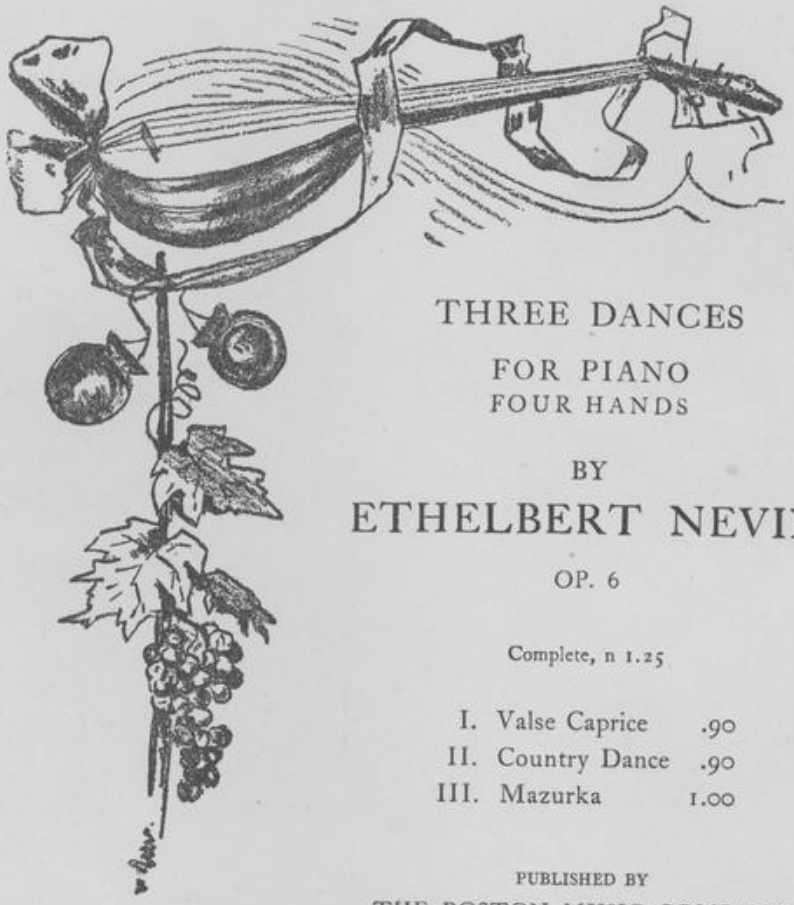
op. 6

3 Duets for Piano

I II III

Duets 3 For Piano
Opus 06

Ka. 4 Me.
001337
Nev/3 duet.



THREE DANCES

FOR PIANO
FOUR HANDS

BY

ETHELBERT NEVIN

OP. 6

Complete, n 1.25

I.	Valse Caprice	.90
II.	Country Dance	.90
III.	Mazurka	1.00

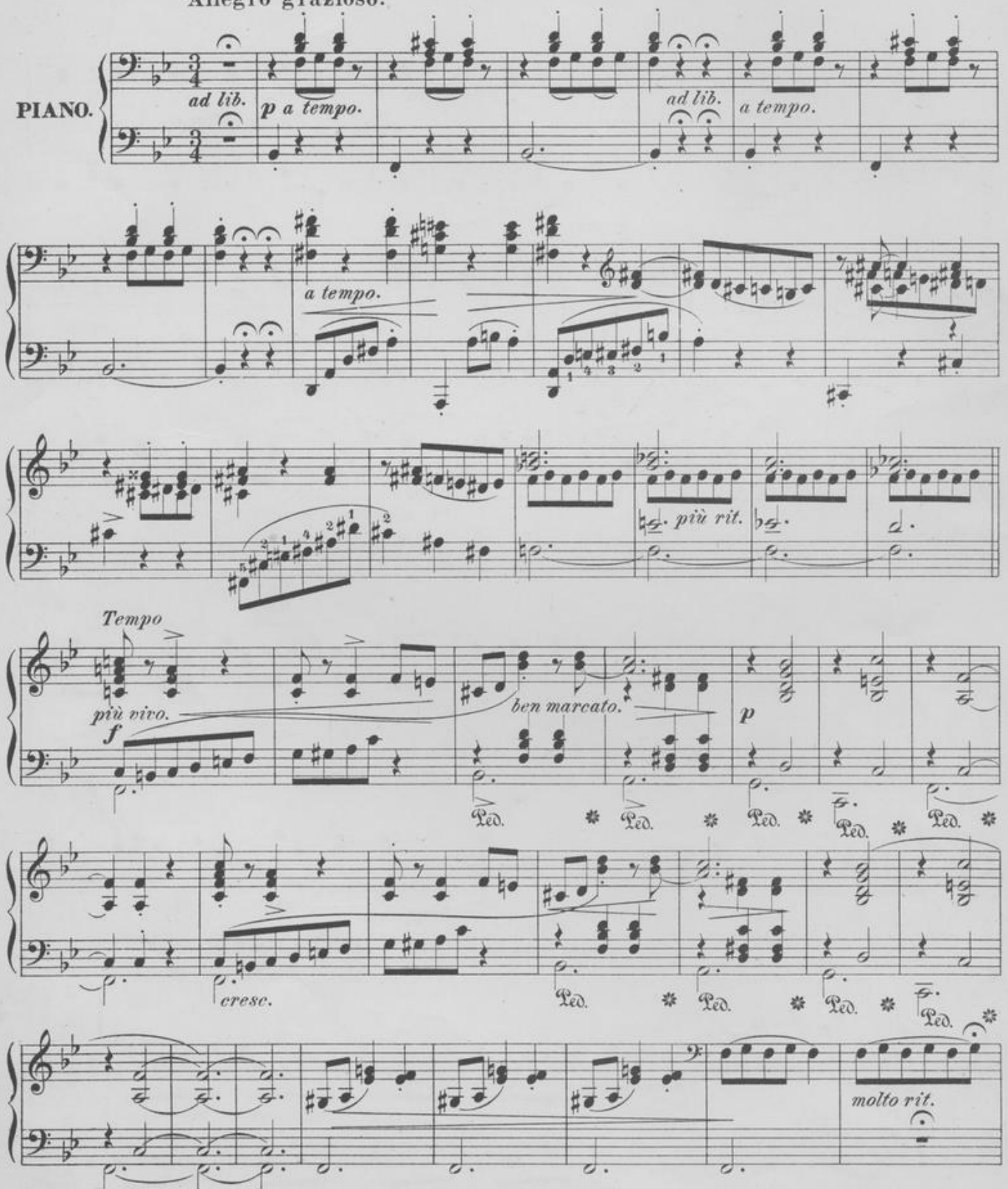
PUBLISHED BY
THE BOSTON MUSIC COMPANY
BOSTON, MASS.
NEW YORK : G. SCHIRMER

Valse Caprice.

Secondo.

ETHELBERT NEVIN. Op. 6, Nº 1.

Allegro grazioso.



Complete Edition 2063
B. M. Co 121

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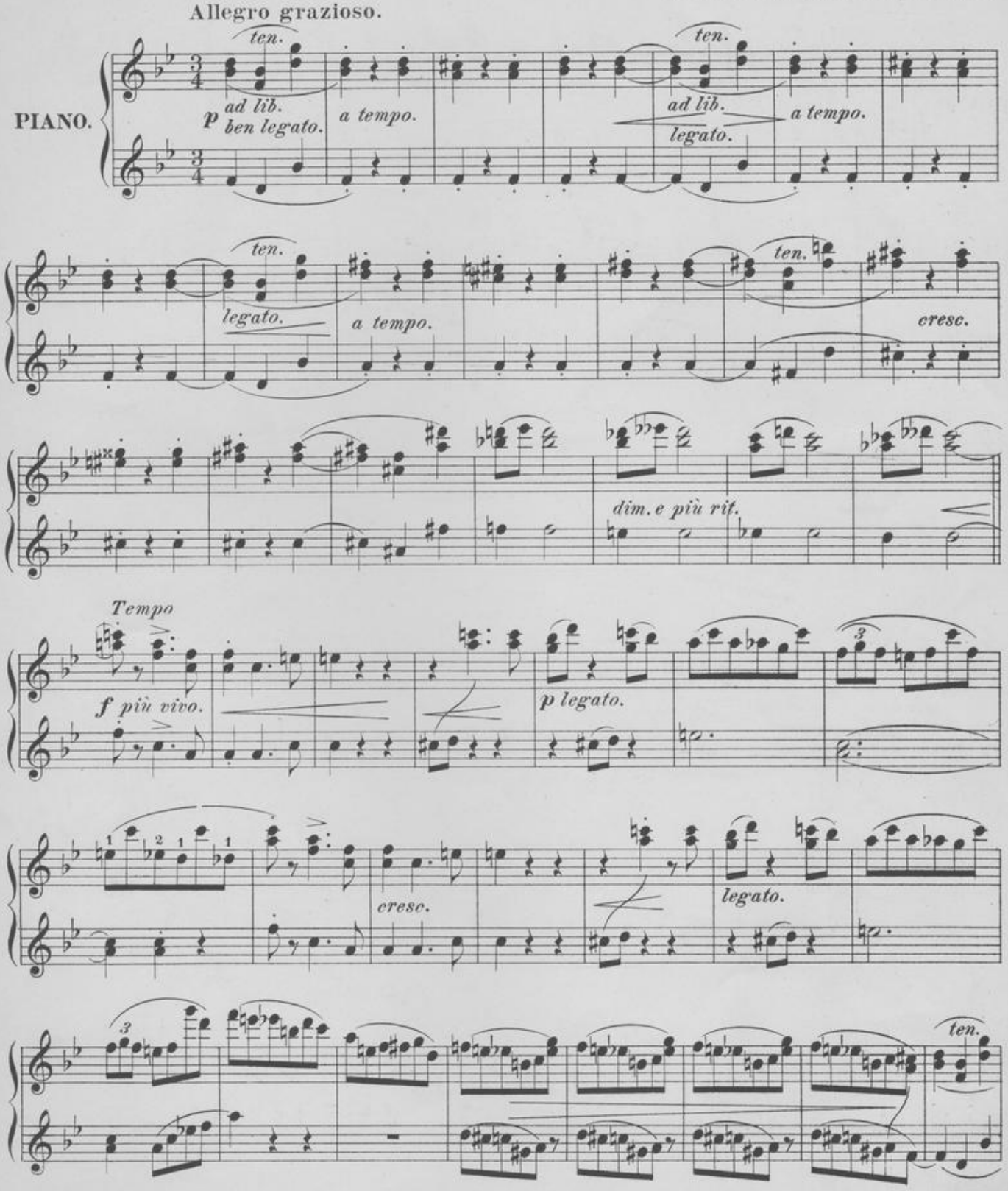
Valse Caprice.

Primo.

ETHELBERT NEVIN. Op. 6, № 1.

Allegro grazioso.



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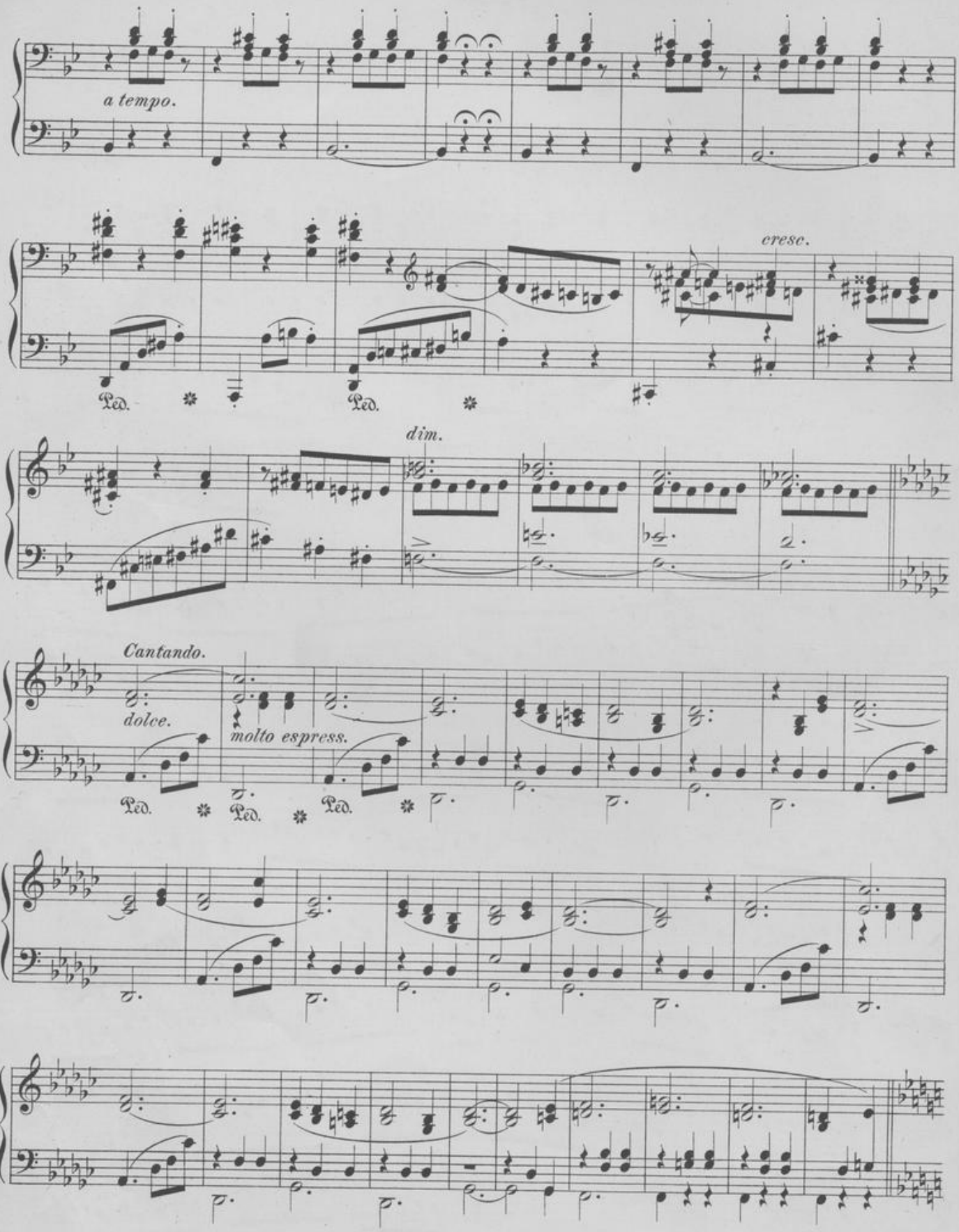
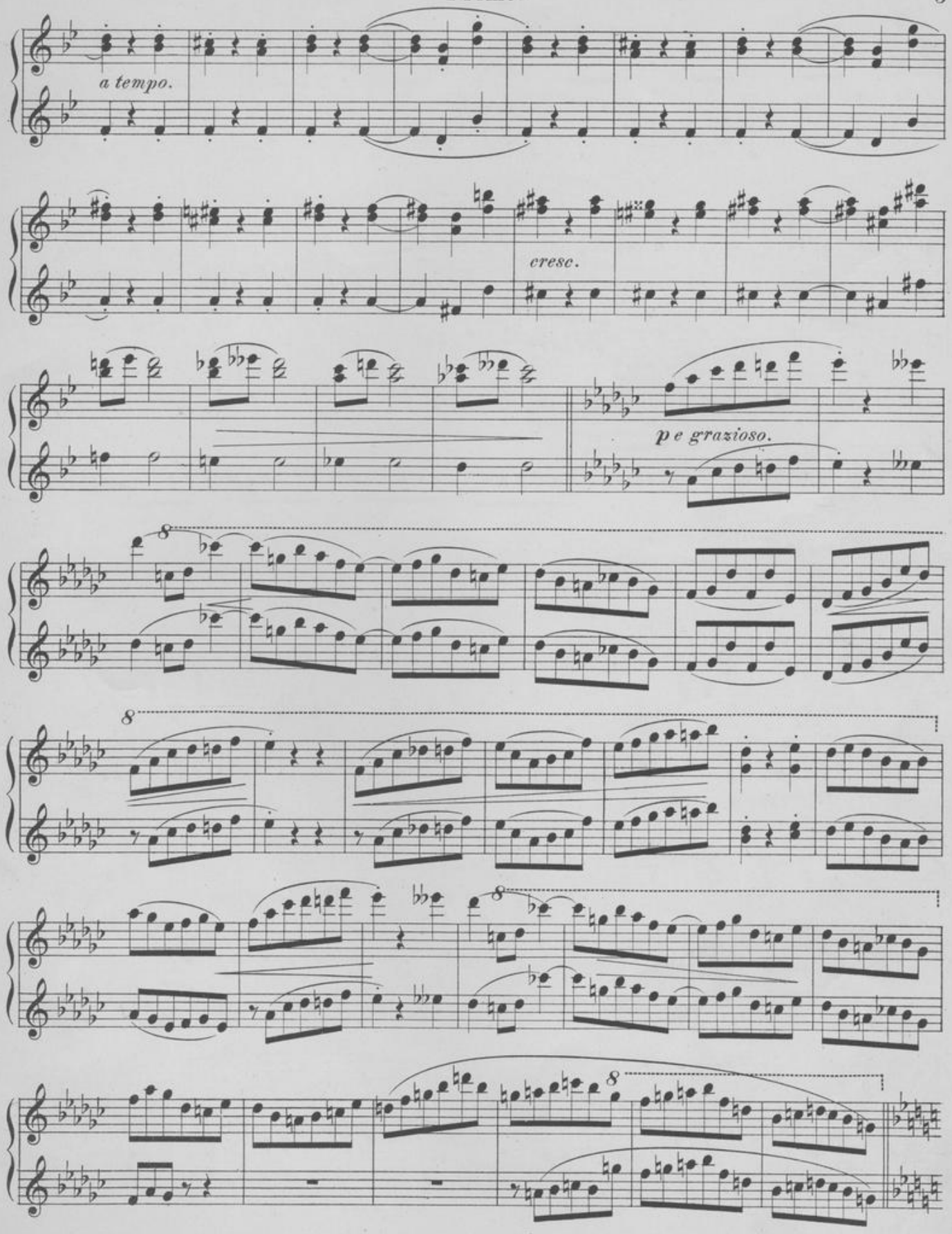
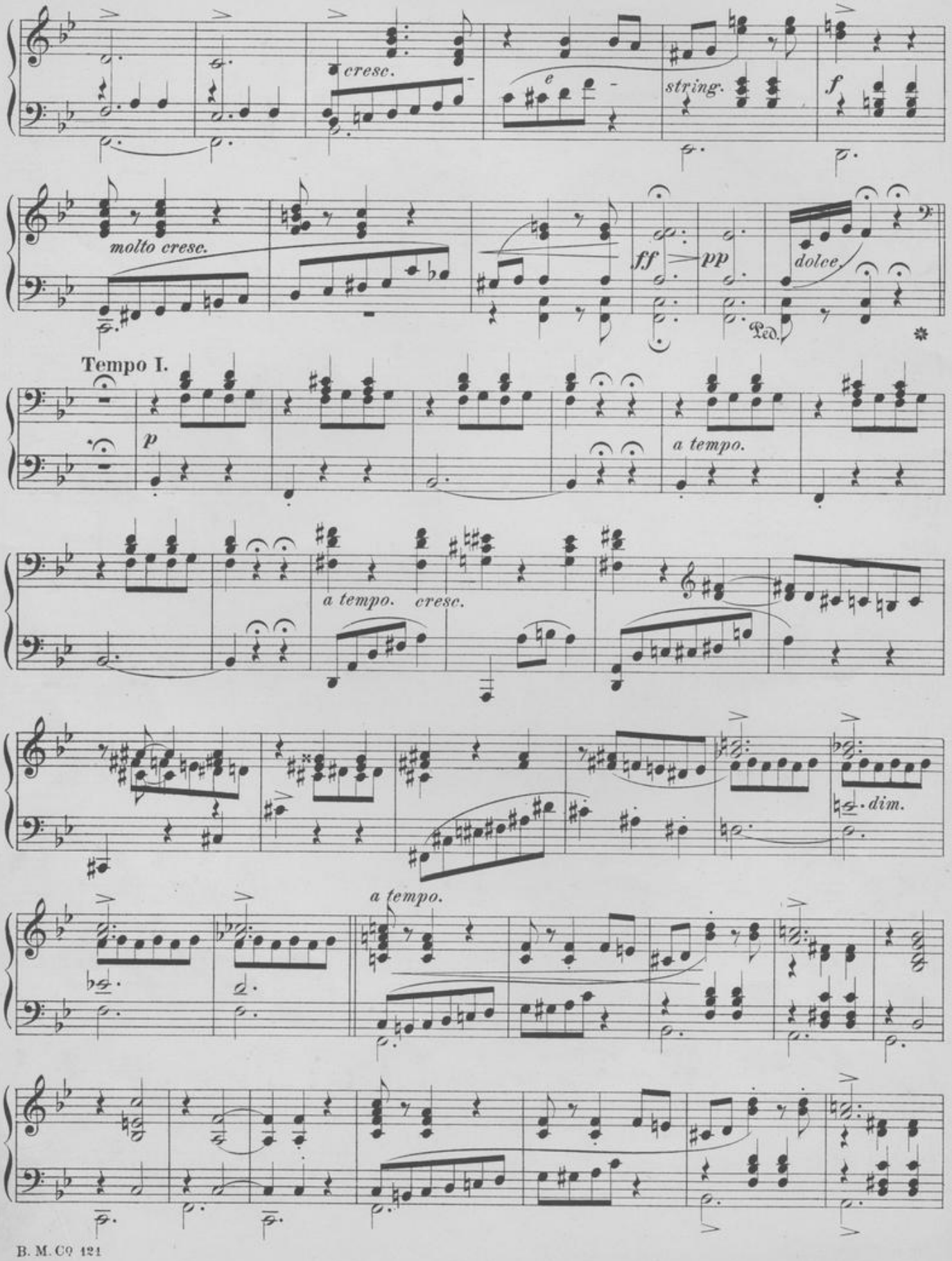
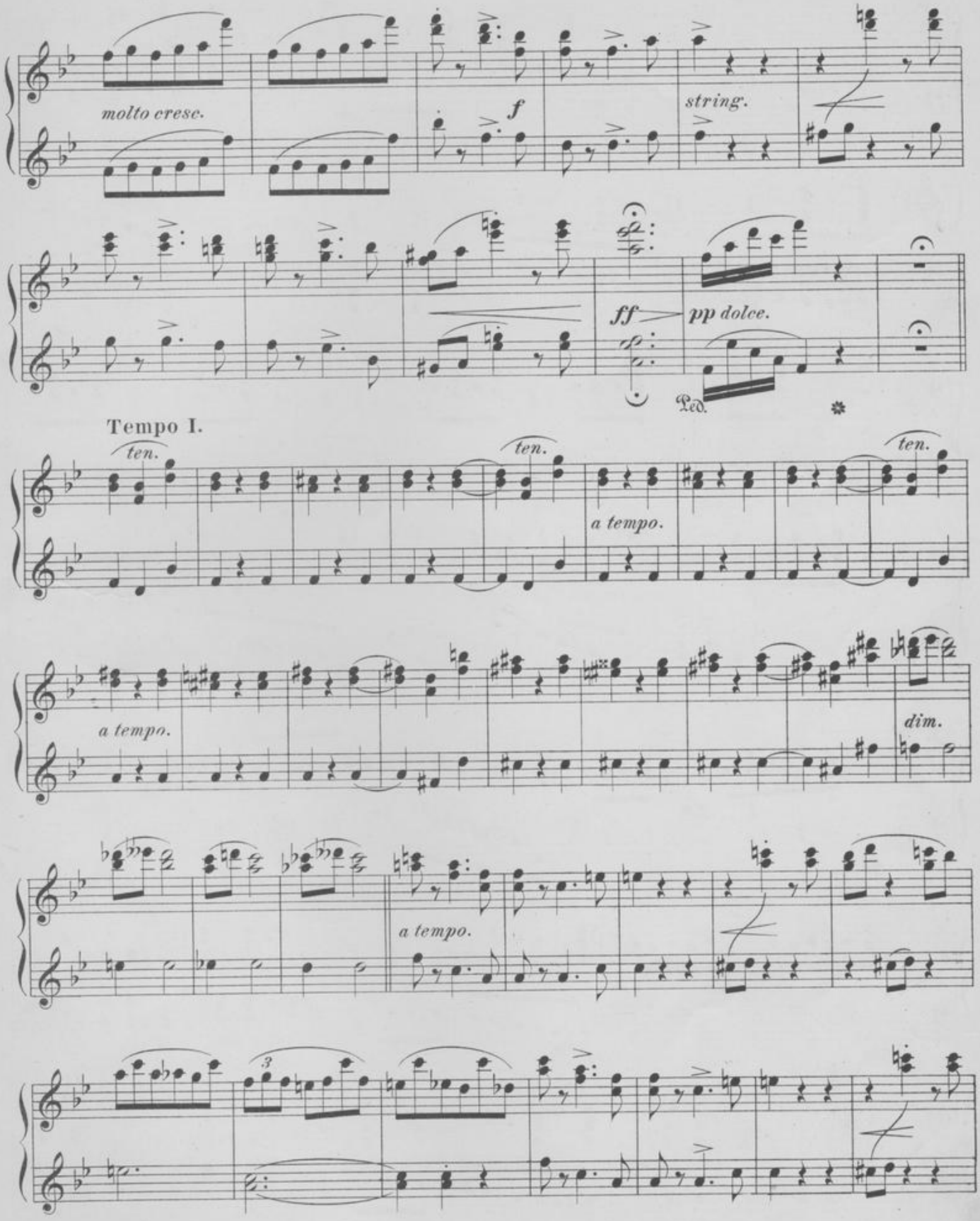
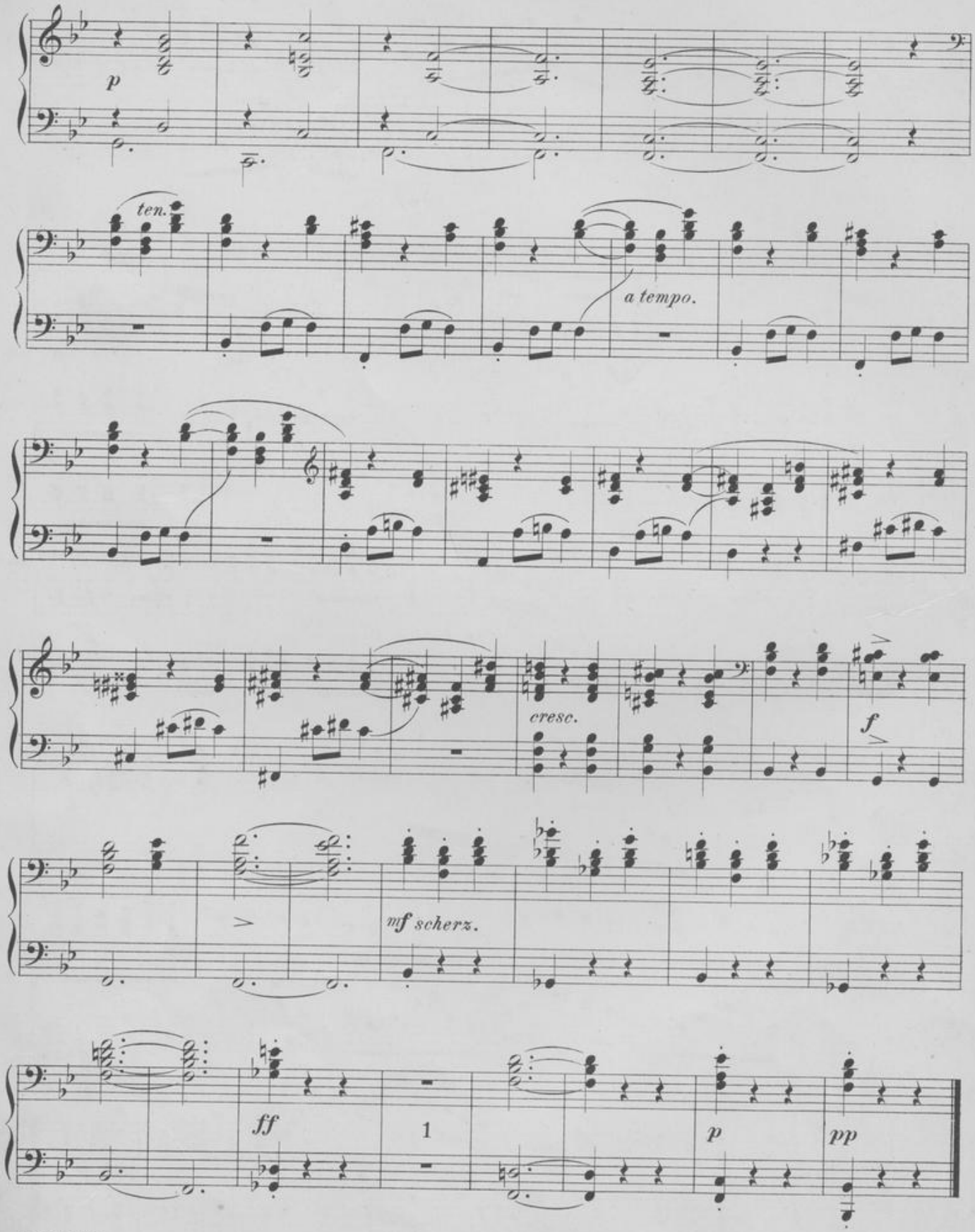
Secondo.

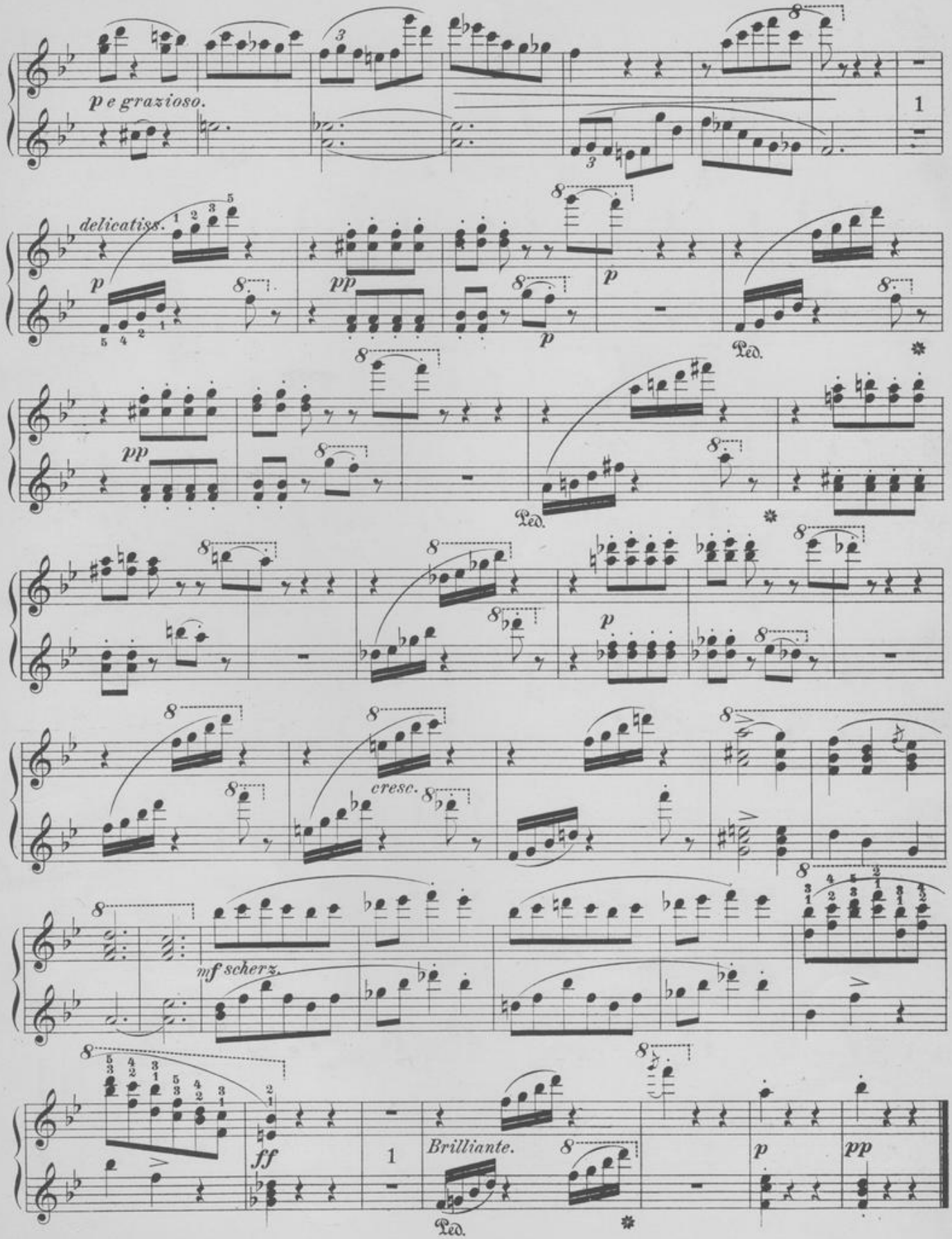

a tempo.
cresc.
Ped.
Ped.
dim.
Cantando.
dolce.
molto espress.
Ped.
Ped.
Ped.


a tempo.
cresc.
p e grazioso.
8
8
8
8


cresc.
e
string.
f
molto cresc.
ff
pp
dolce
Ped.
Tempo I.
p
a tempo.
a tempo. cresc.
dim.
a tempo.


molto cresc.
f
string.
ff
pp dolce.
Ped.
Tempo I.
ten.
ten.
ten.
a tempo.
a tempo.
dim.
a tempo.
3


p
ten.
a tempo.
cresc.
f
mf scherz.
ff
1
p
pp

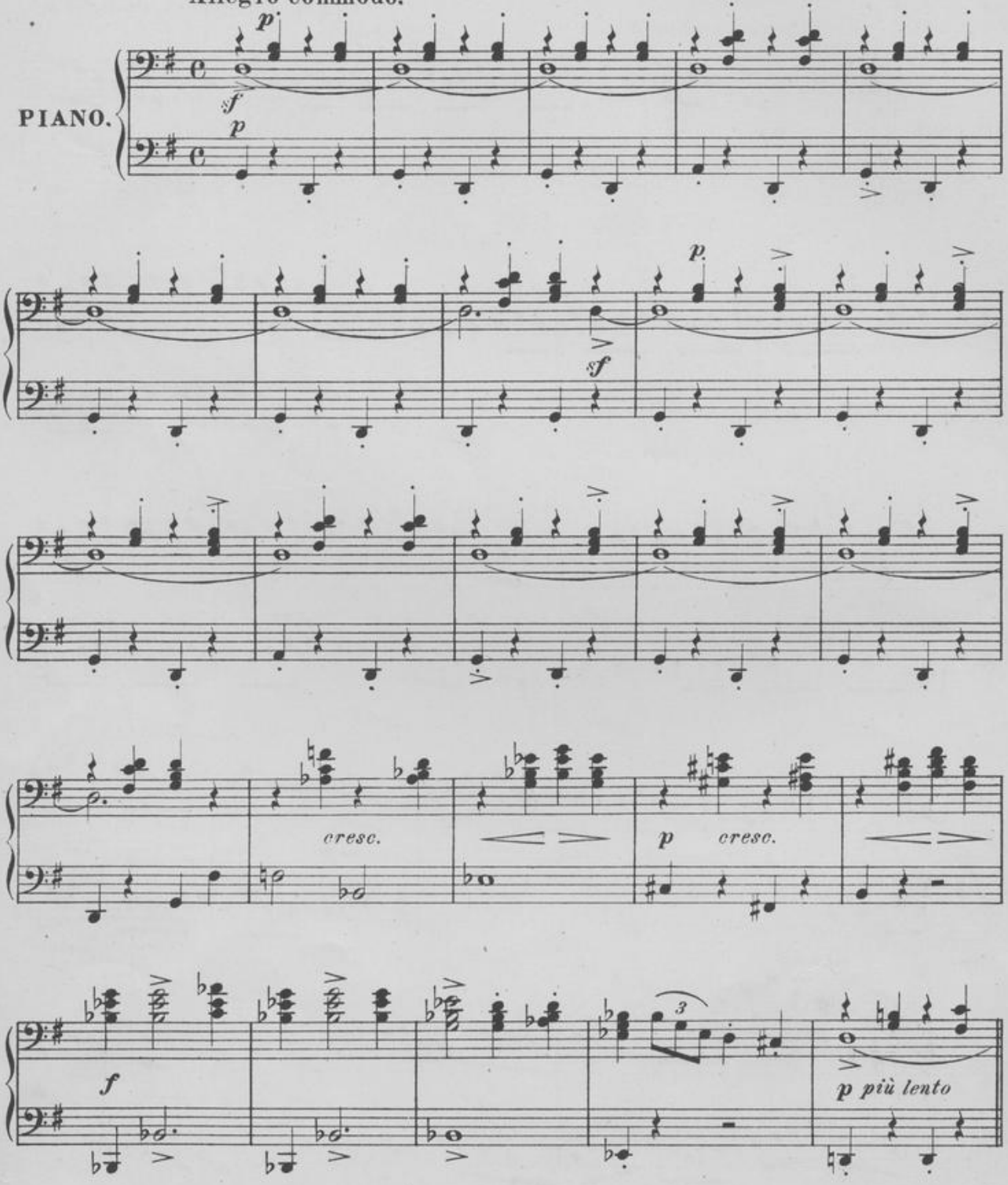

p e grazioso.
delicatiss.
pp
cresc.
mf scherz.
ff
Brilliante.
Ped.

Country Dance.

Secondo.

ETHELBERT NEVIN. Op. 6, Nº 2.

Allegro commodo.



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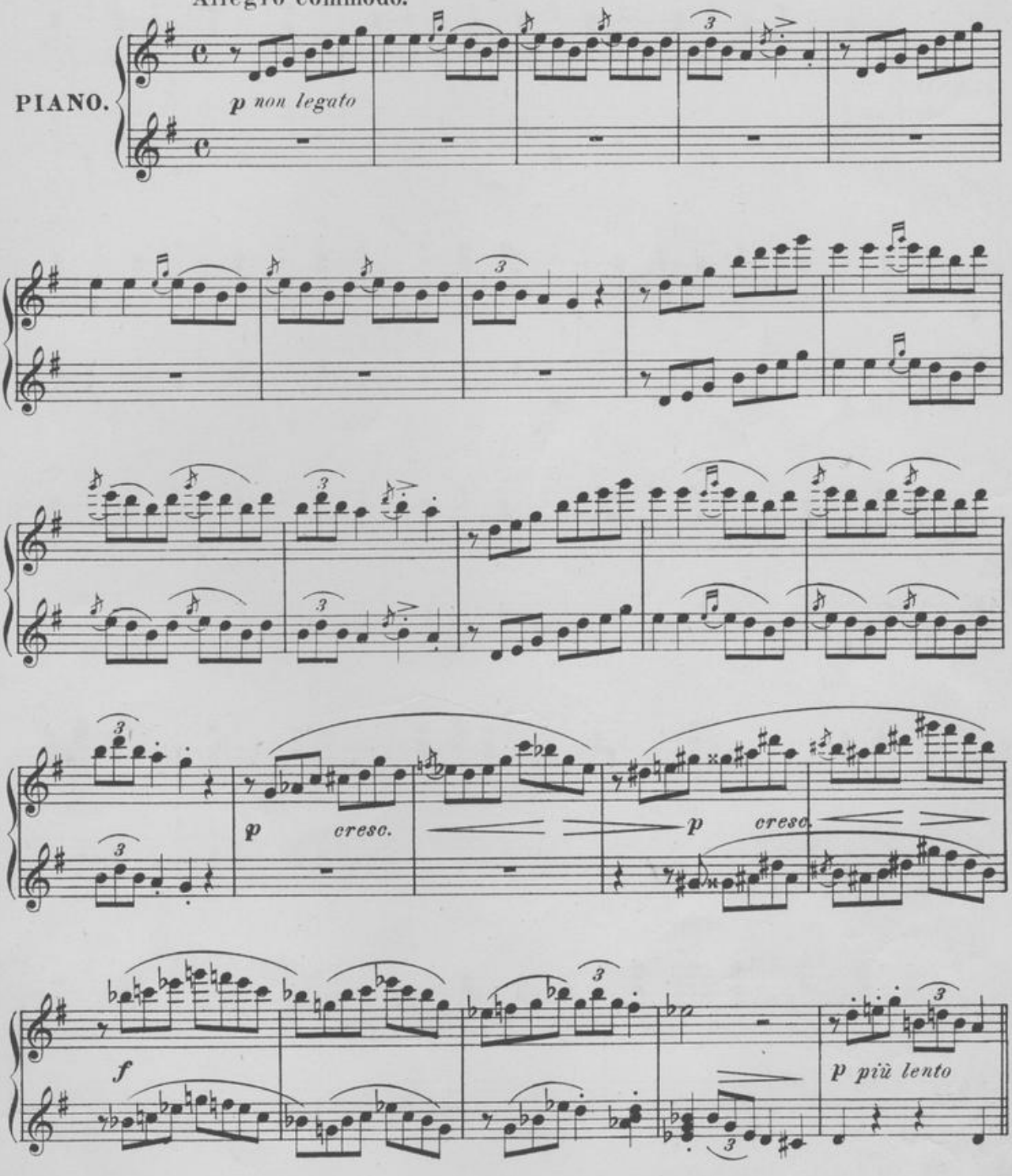
Country Dance.

Primo.

ETHELBERT NEVIN. Op. 6, Nº 2.

Allegro commodo.



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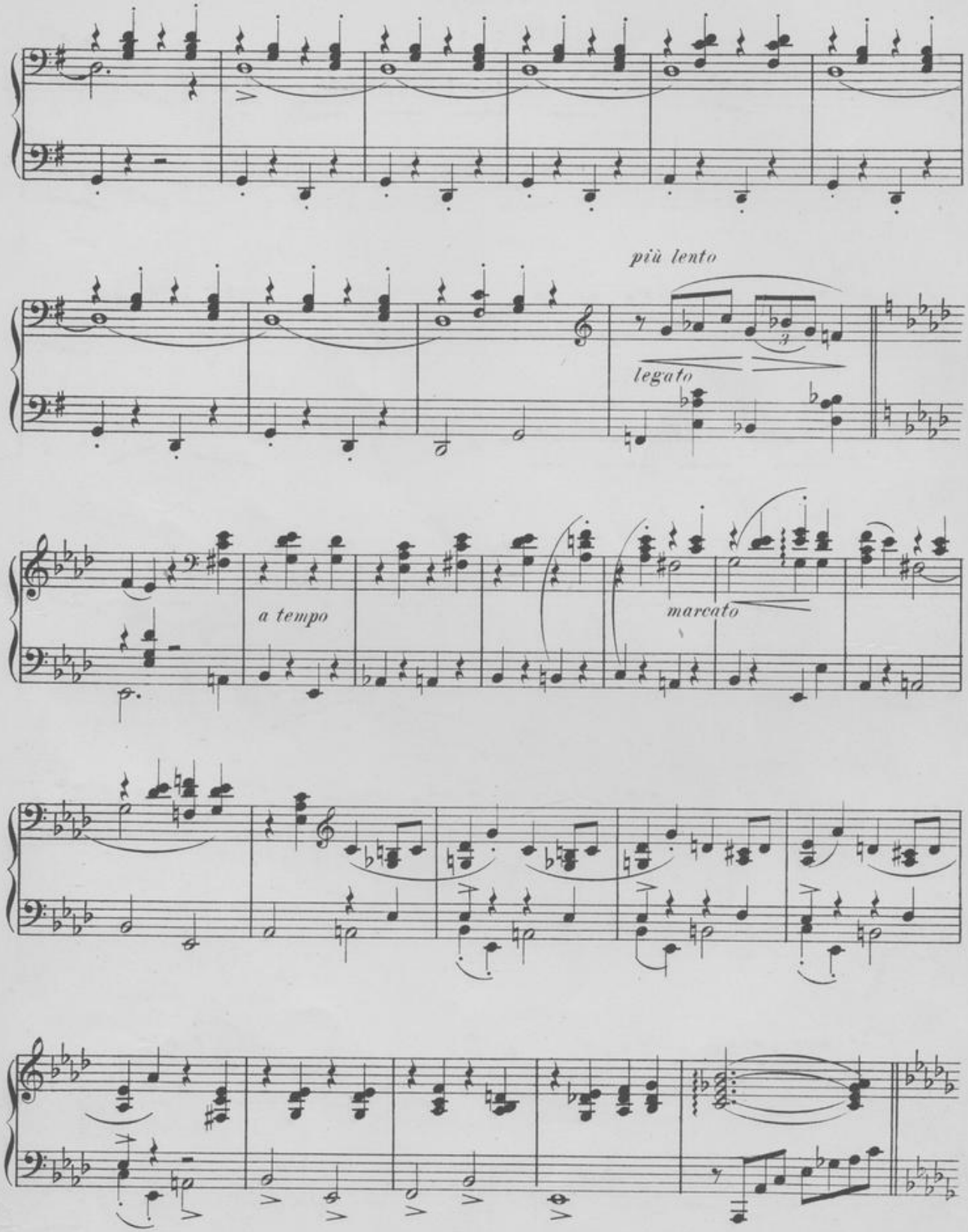
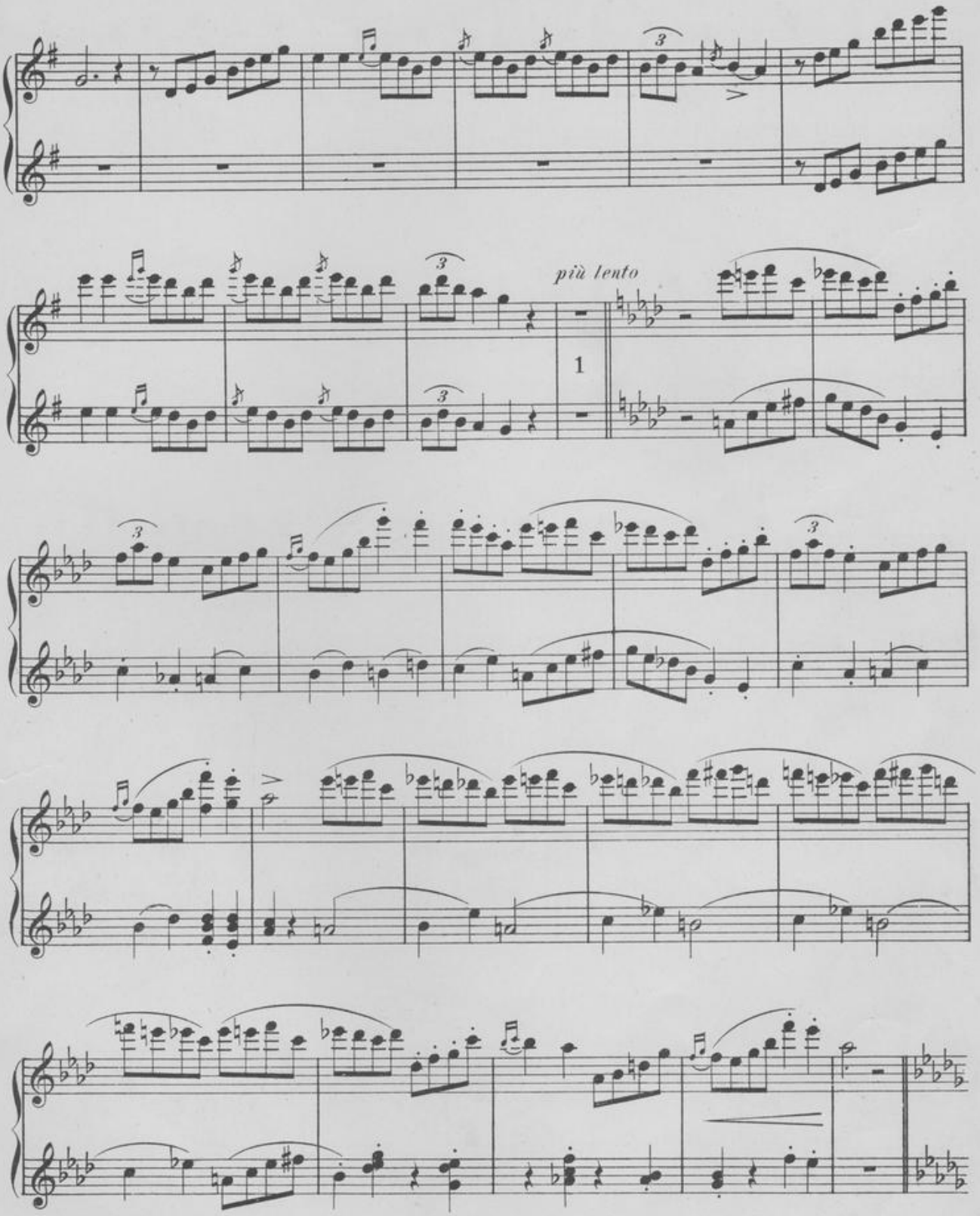
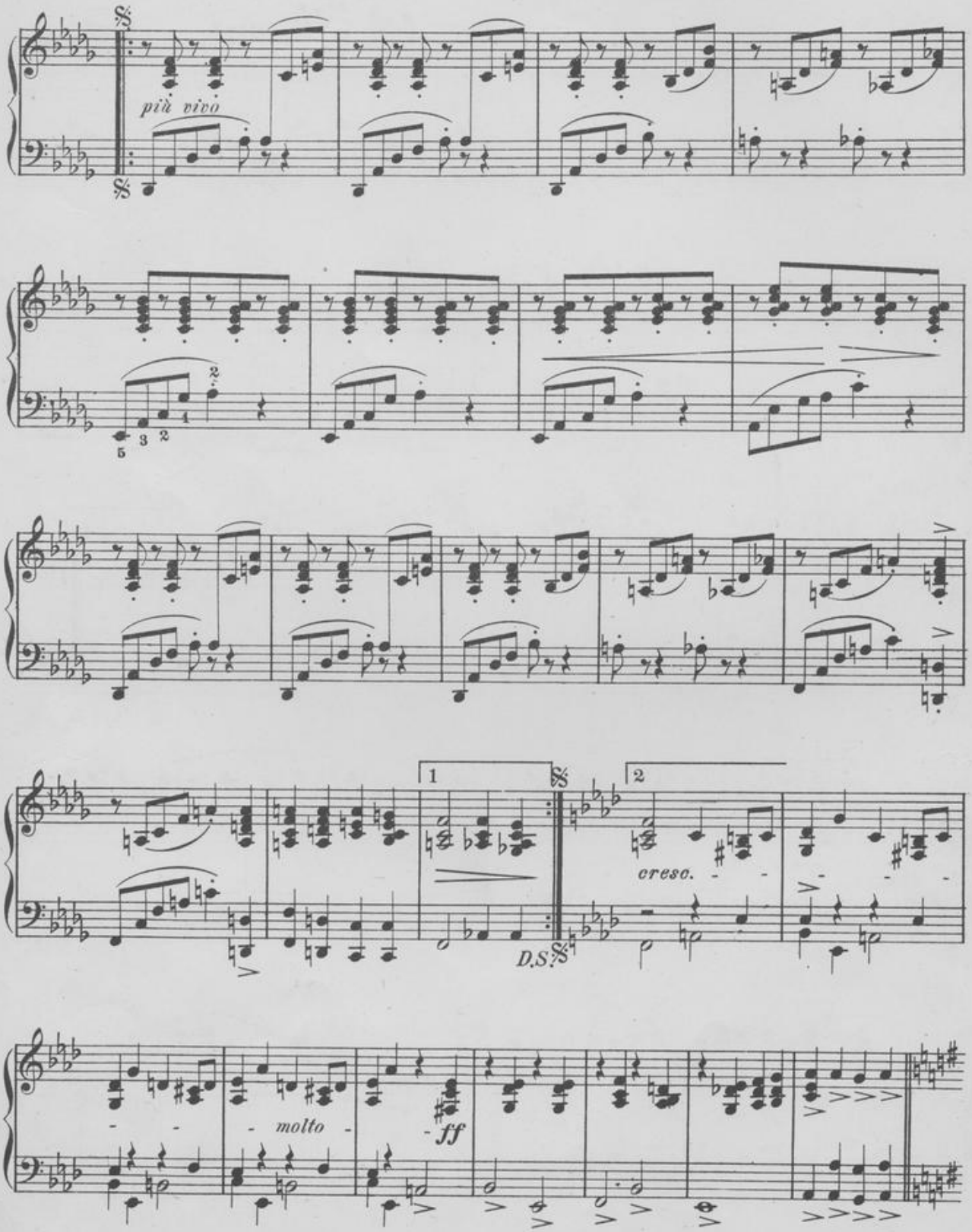
Secondo.



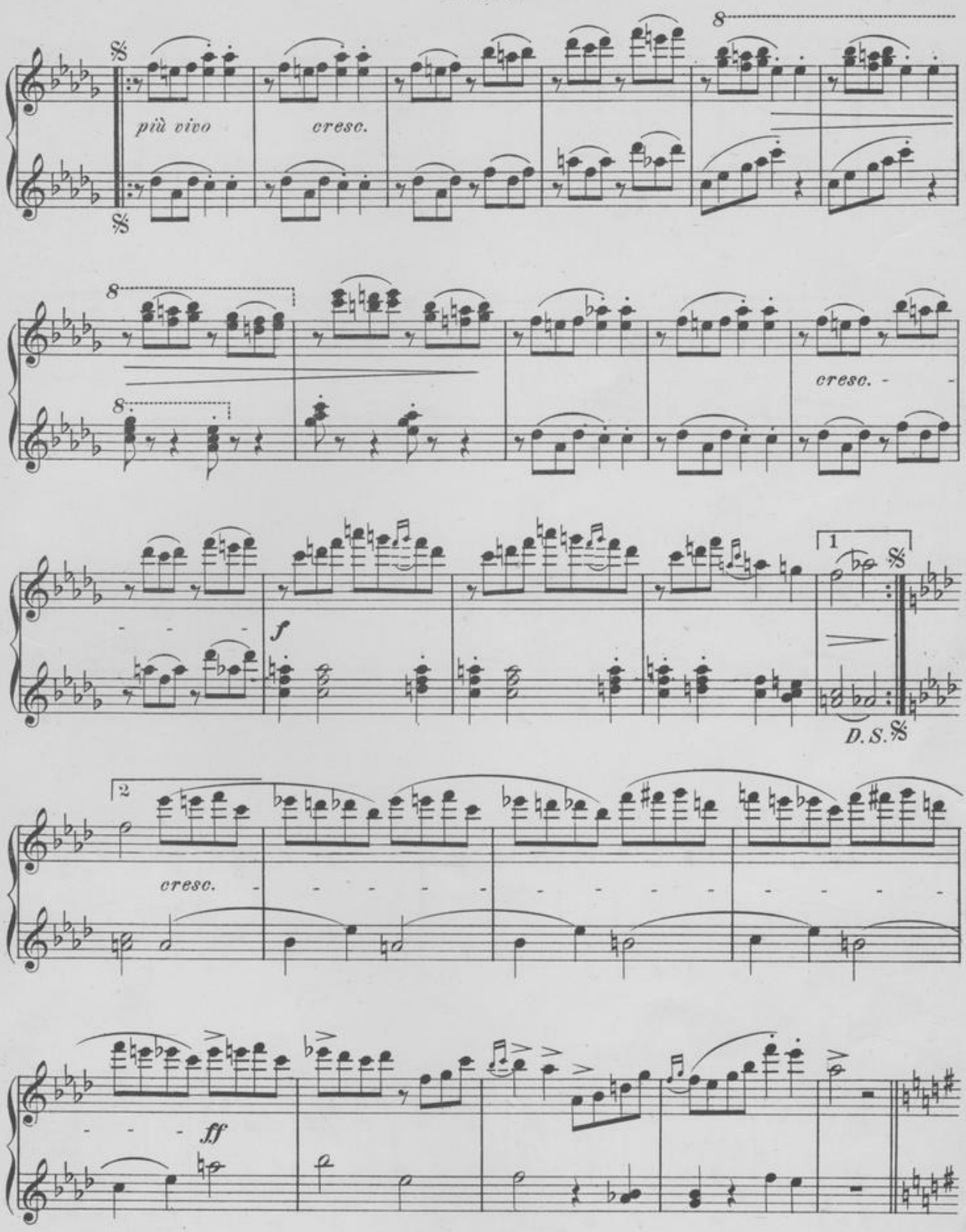
Primo.



Secondo.

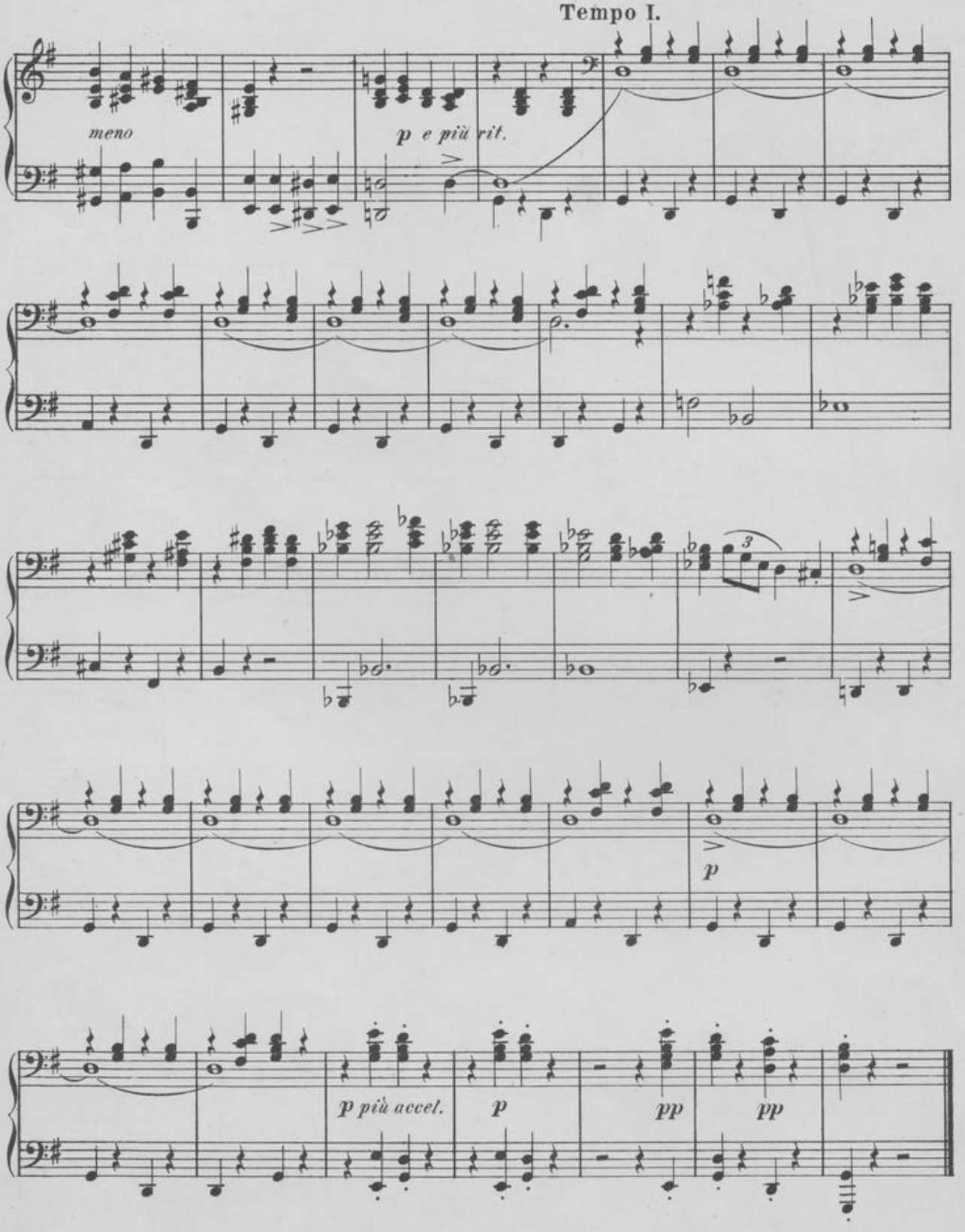


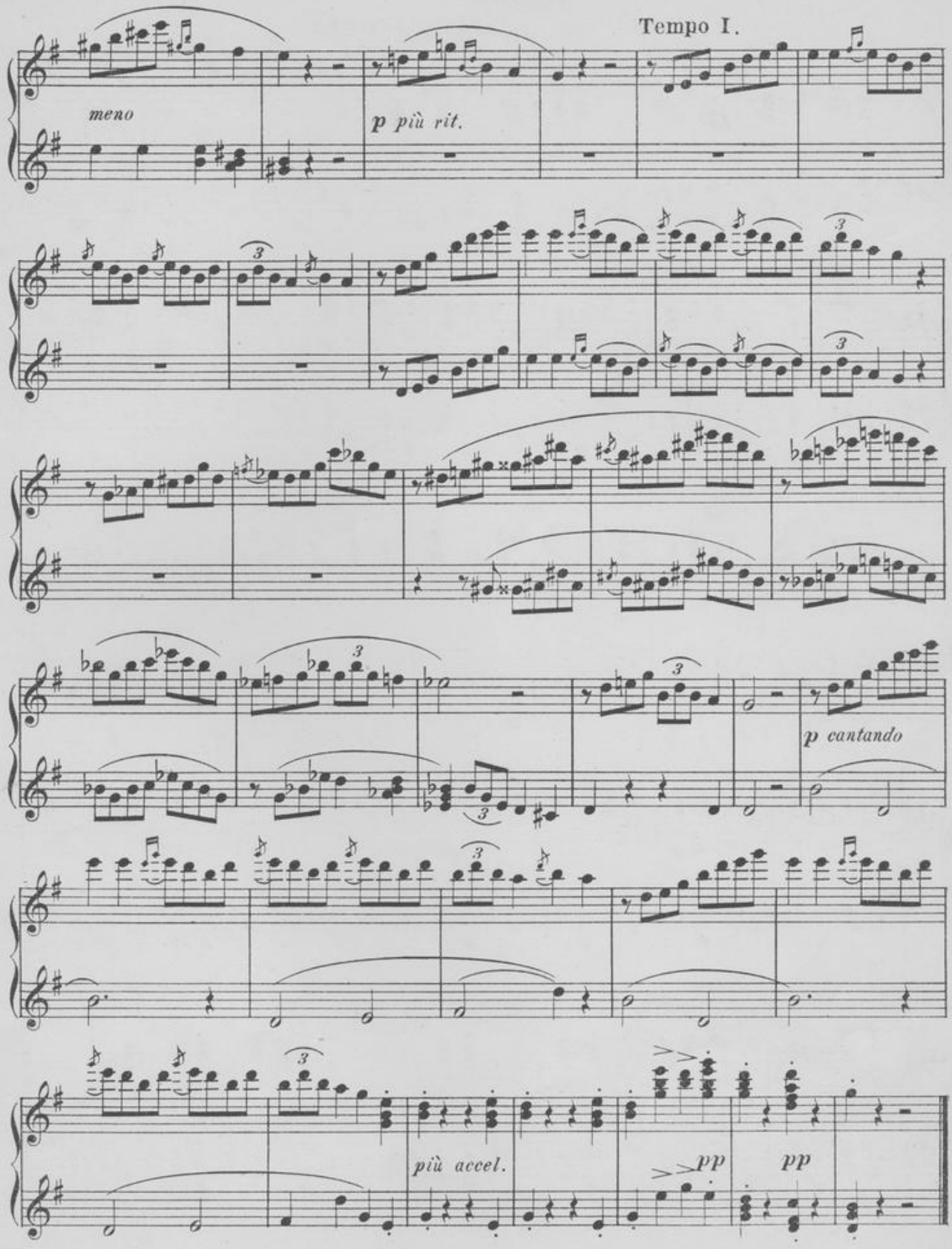
Primo.



Secondo.

Tempo I.



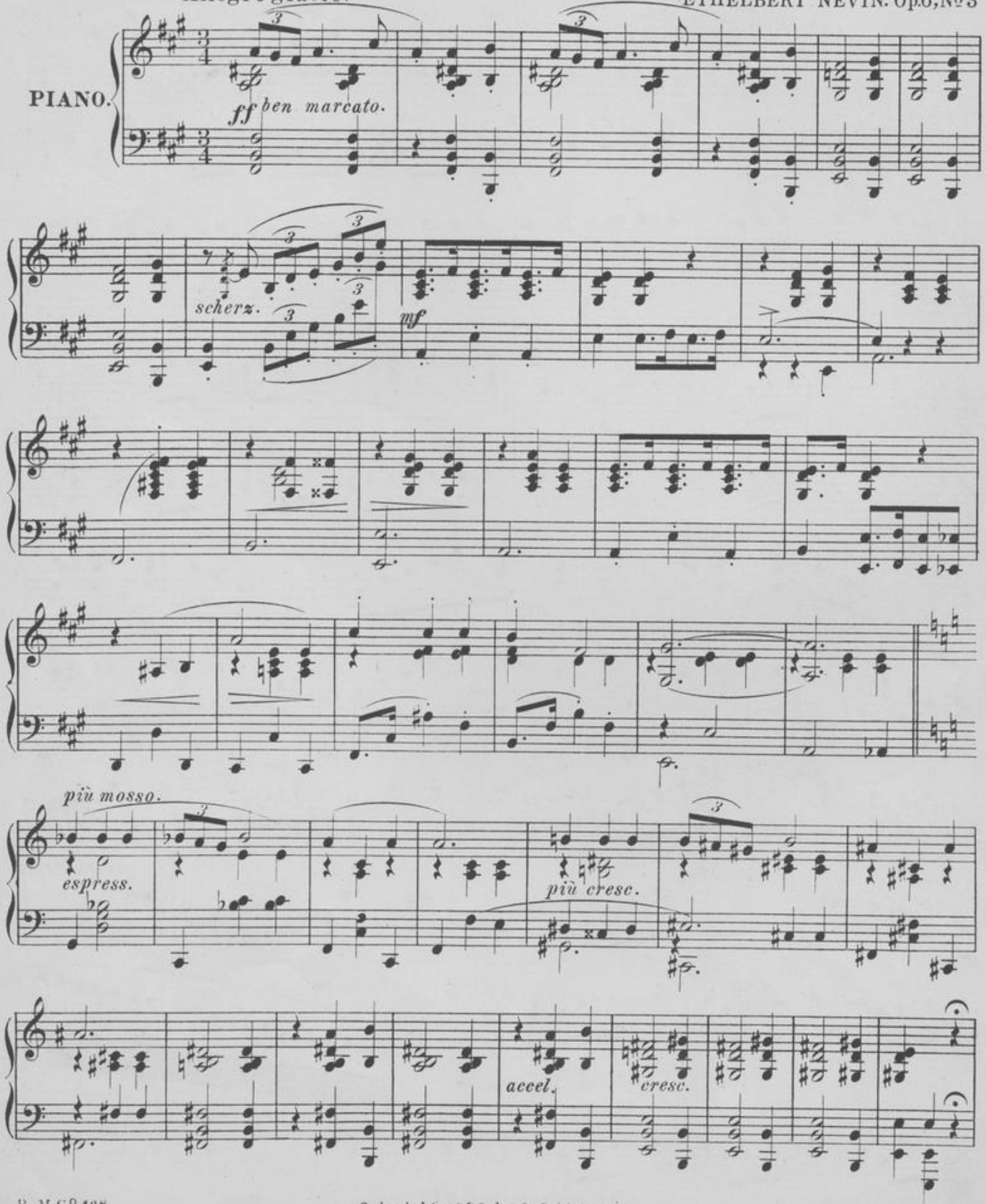

Tempo I.
meno
p più rit.
p cantando
più accel.
pp
pp

Mazurka.

Secondo.

Allegro giusto.

ETHELBERT NEVIN. Op.6, №3



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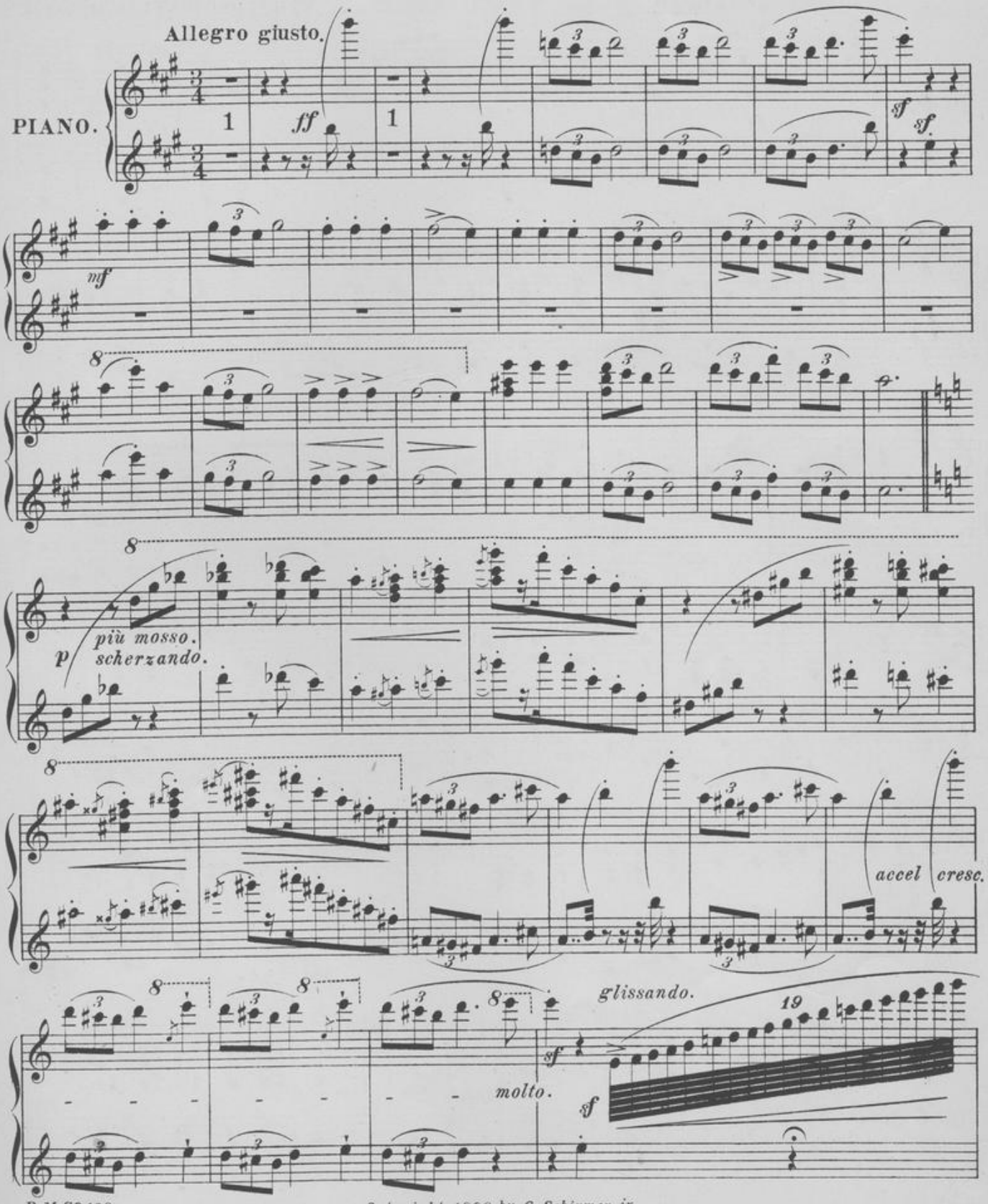
Mazurka.

Primo.

ETHELBERT NEVIN. Op. 6, No 3.



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Tempo I.

ff

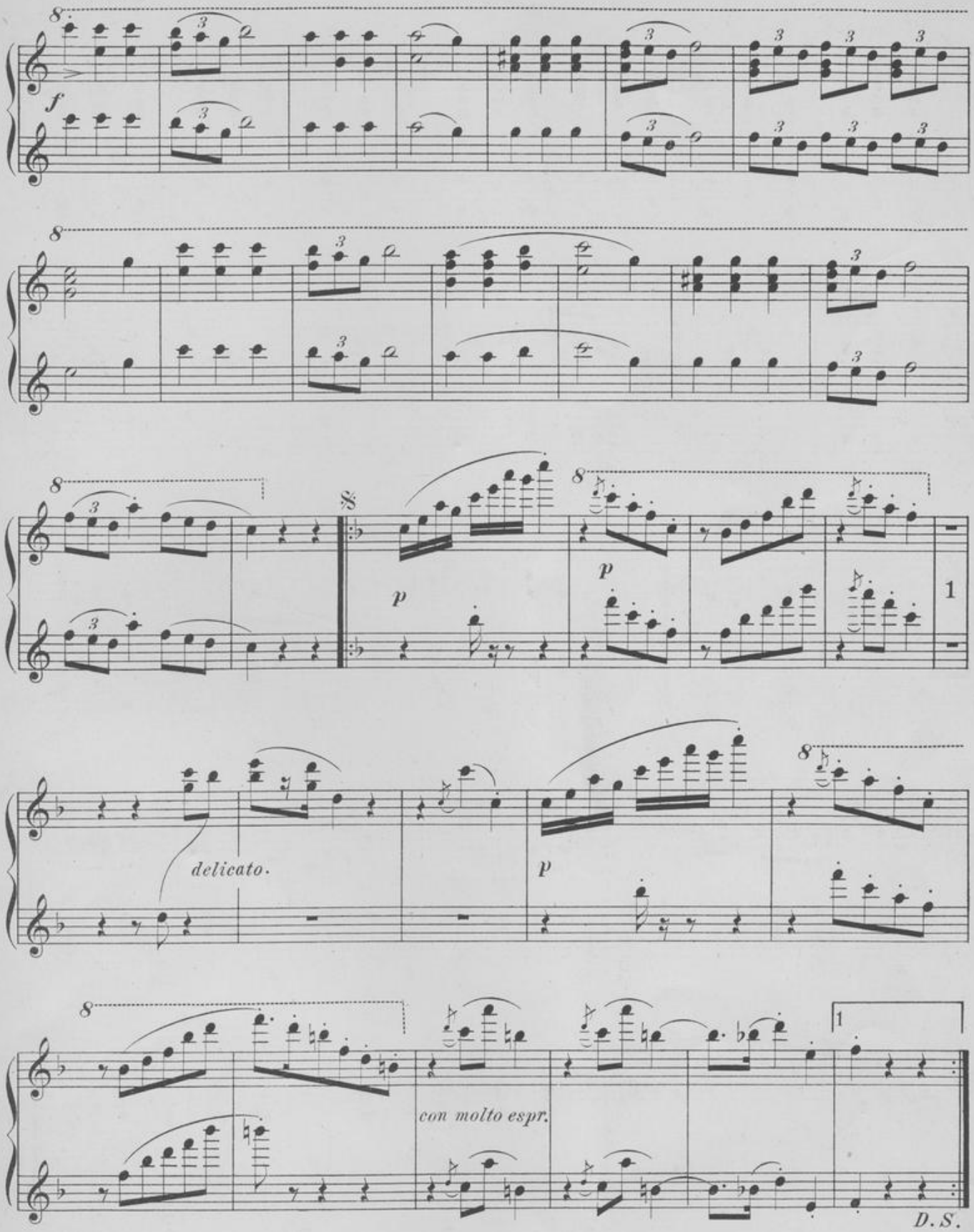
La melodia ben marcato.

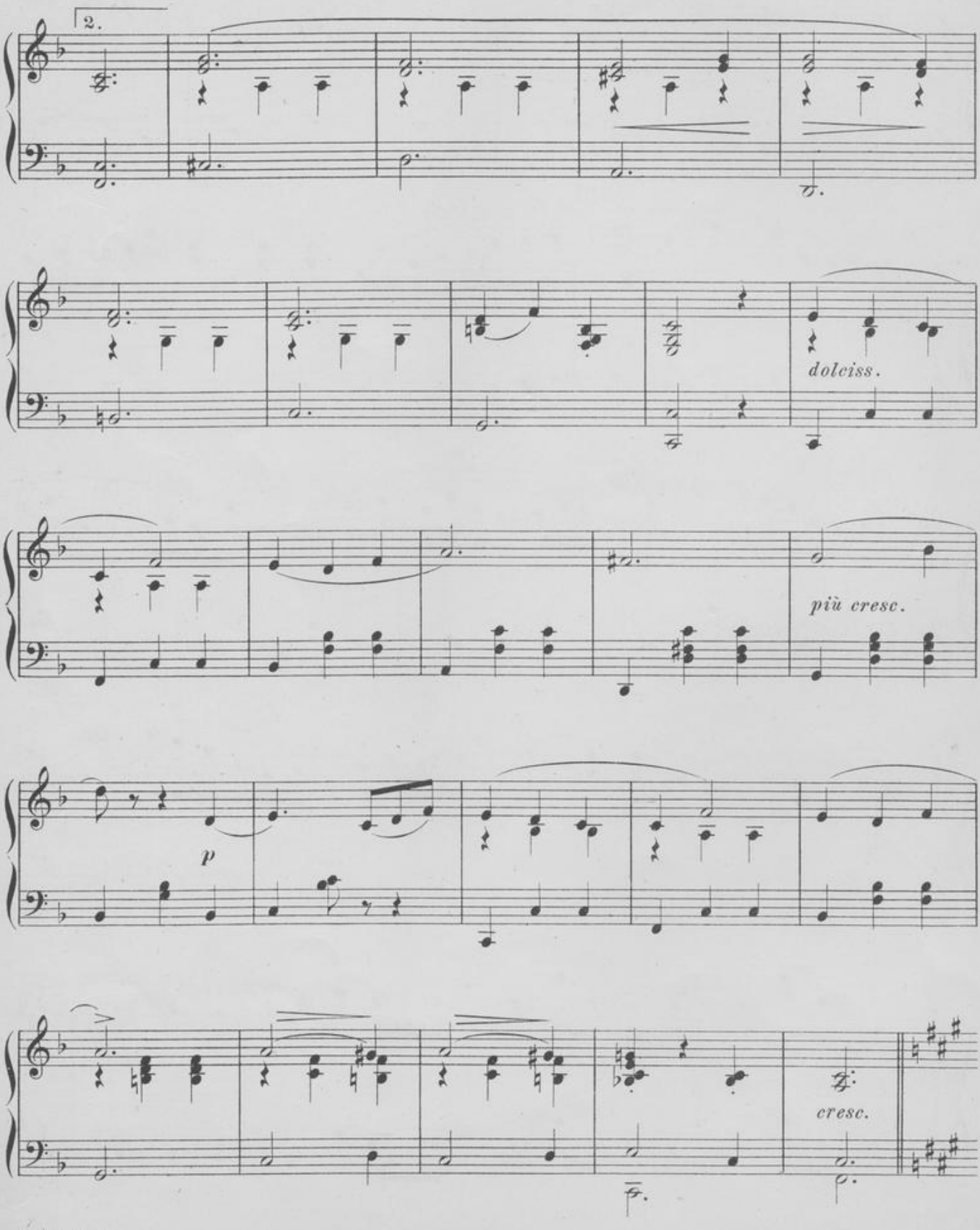
Tempo I.

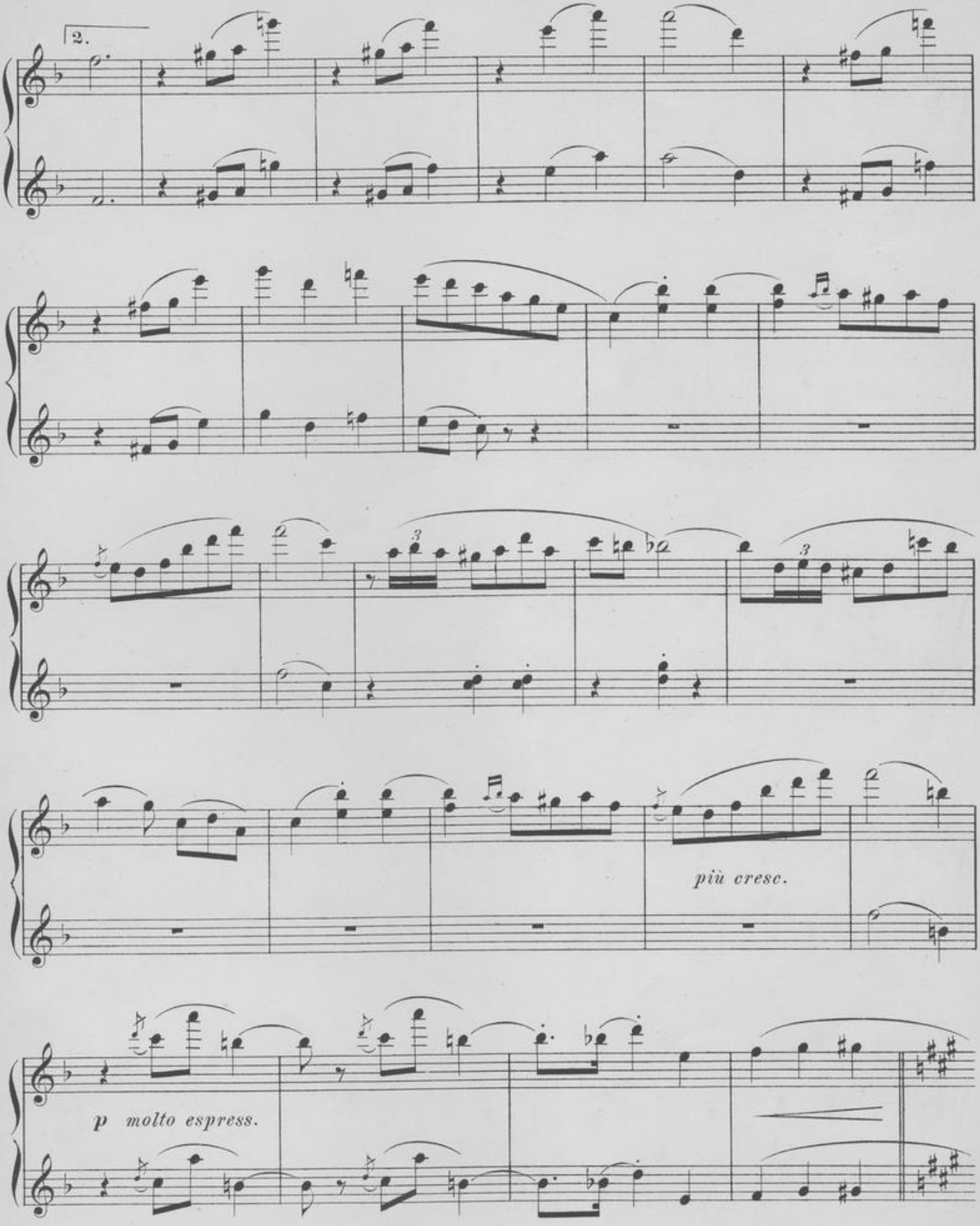
più ten. *dolce.*

1.

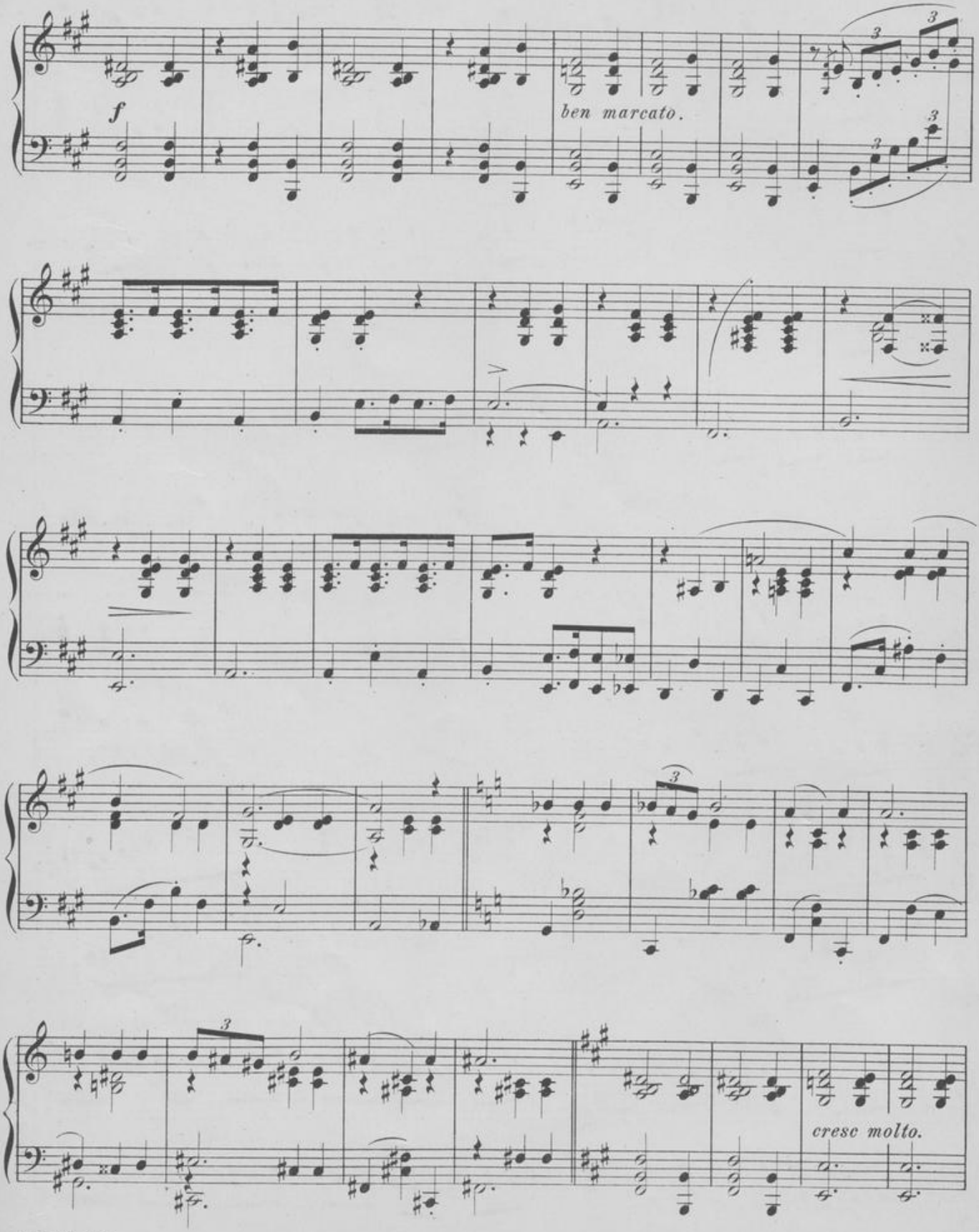
D.S.

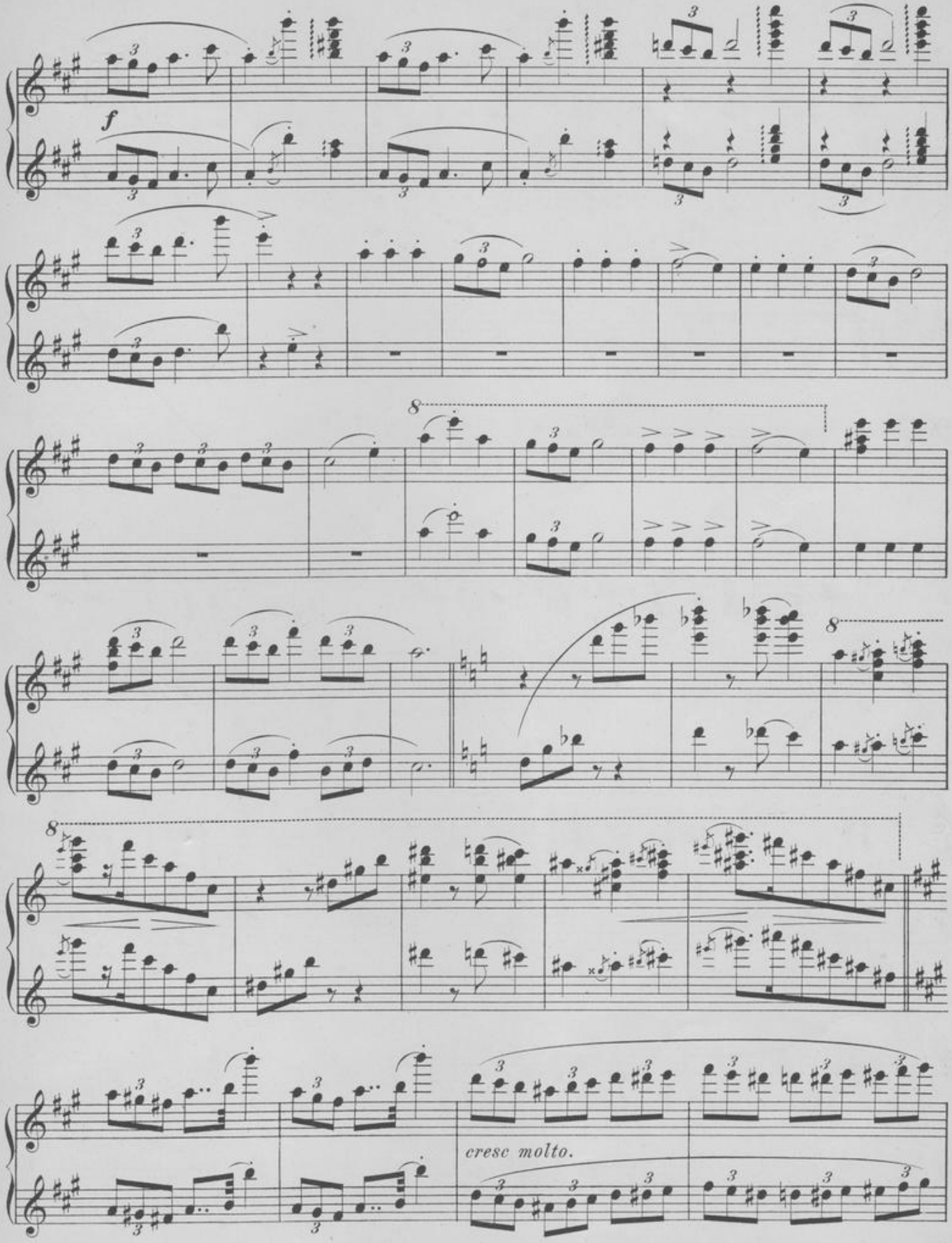

f
p
p
delicato.
p
con molto espr.
D. S.


2.
dolciss.
più cresc.
p
cresc.


2.
più cresc.
p molto espress.

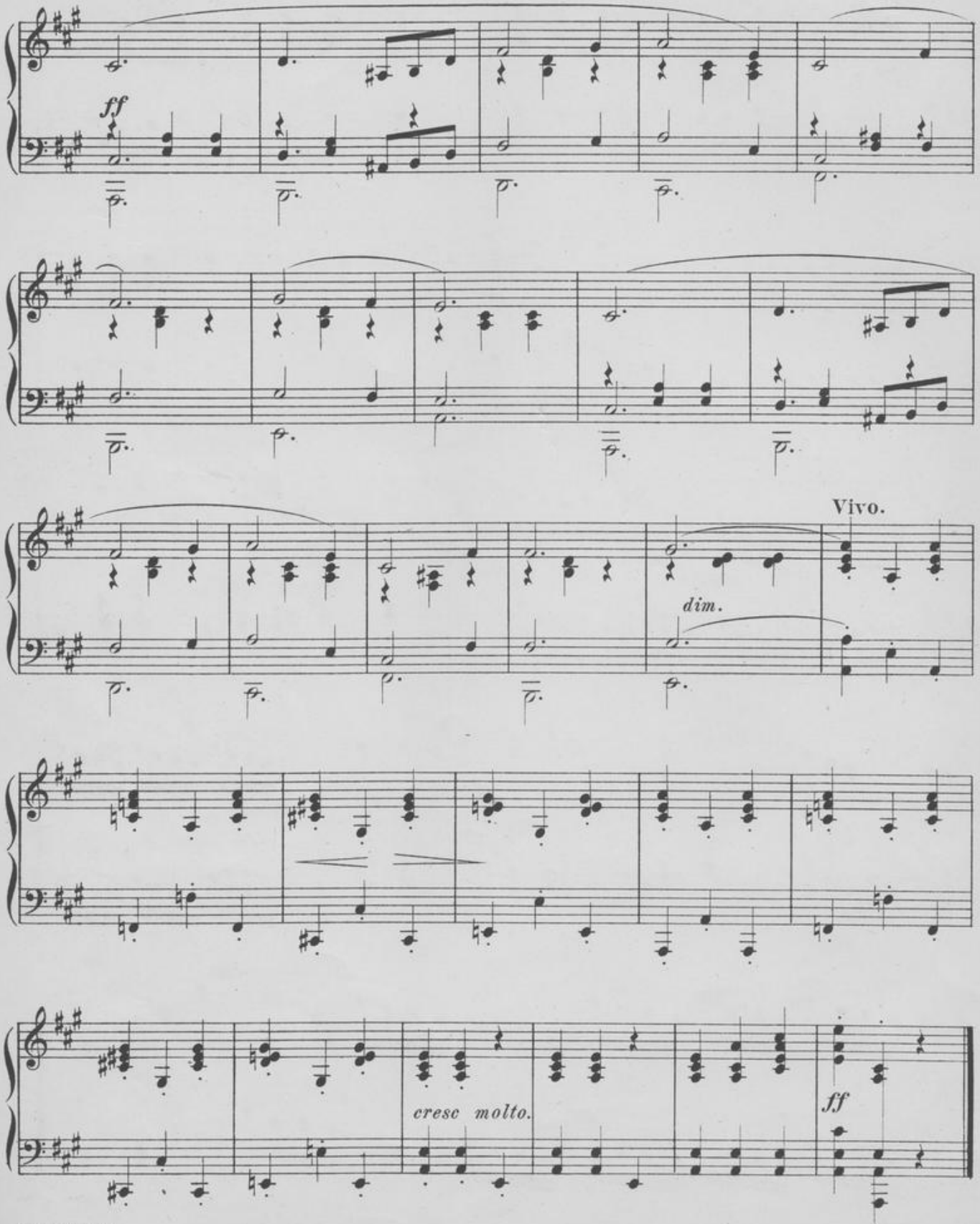
Secondo.

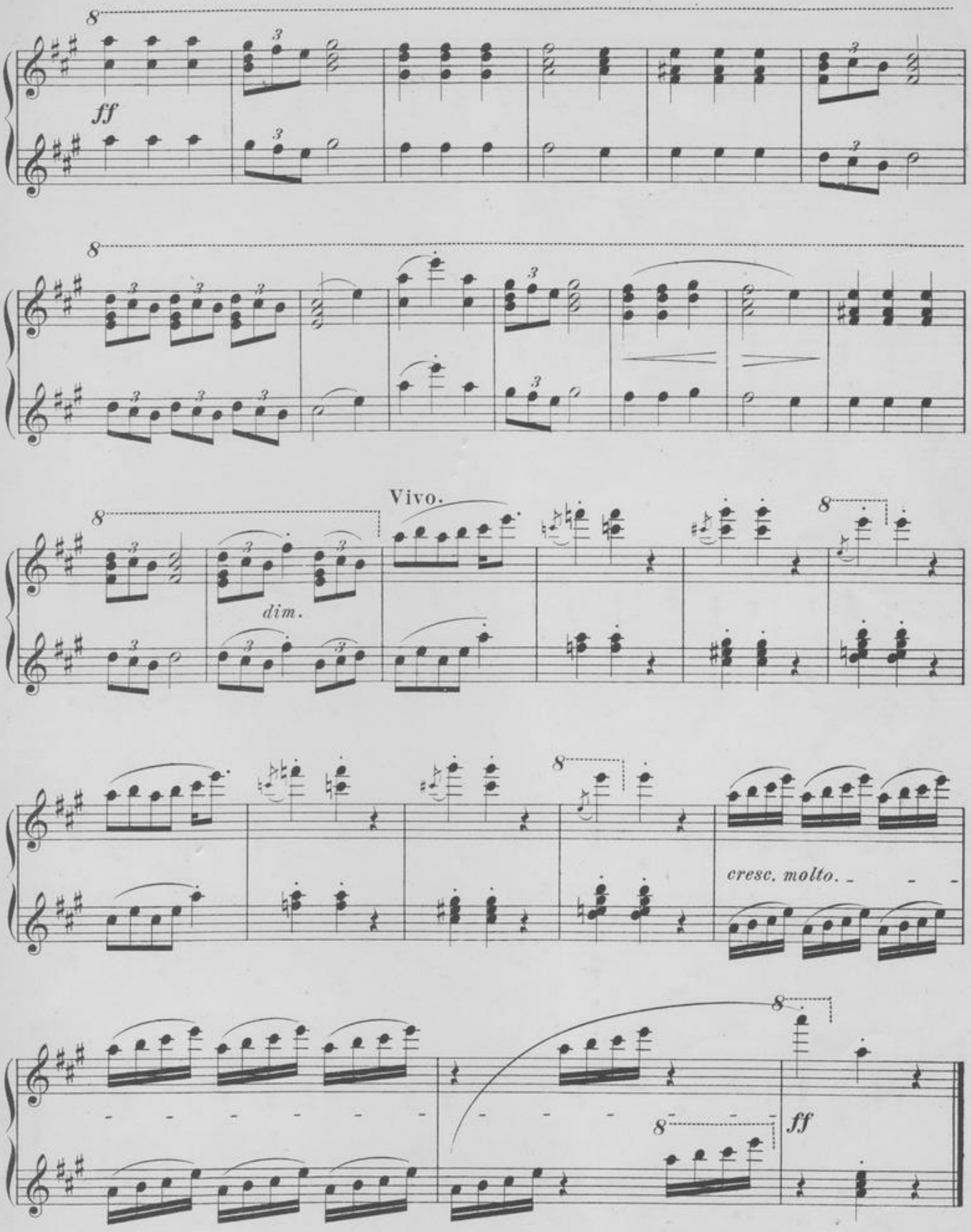



f
8
8
8
cresc molto.

Secondo.

La melodia ben marcato.




ff
Vivo.
dim.
cresc. molto.
ff

ETHELBERT NEVIN

Melodies

FOR PIANO

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This new book contains excellent piano arrangements of seven of the most famous Nevin songs, as follows:

One Spring Morning — **The Rosary**
At Twilight — **Time Enough (Rechte Zeit)**
Tell Me (Dites-Moi) — **The Merry, Merry Lark**
Oh! That We Two Were Maying

THE arrangements show a thorough understanding of and a deep sympathy with the Nevin ideals, the enchanting melody and rich, colorful harmony of each number being splendidly brought out, so that it becomes under the pianist's hand a true "song without words" of the highest type. There is demand for only a moderate technique, the selections ranging from third to fourth grades as regards difficulty.

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Op. 21

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1. **Arlecchino**
2. **Notturno**
3. **Barchetta**
4. **Misericordia**
5. **Il Rusignuolo (In my neighbor's garden)**
6. **La Pastorella (Montepiano)**

WRITTEN during a journey in Tuscany, these sketches are imbued with the characteristic musical atmosphere of the country. From the tripping drollery of the opening measures of "Arlecchino" (Harlequin) to the quiet folk-like melody of "La Pastorella" (which typifies the peace of the little town where the composer rested for a while), there is not a dull or harsh measure. "The Barchetta," an exquisite boat-song, and "Il Rusignuolo," the song of the nightingale in a near-by tree, are perhaps better known than the others, though all are of equal merit.

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---

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2. *OPHELIA*
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ETHELBERT NEVIN
Op. 7

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A Group of Songs and Piano Pieces

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THE CONTENTS

1. **Gavotte**
2. **"Im Wunderschönen Monat Mai"** ("'Twas in the Lovely Month of May")
3. **Love Song**
4. **"Du bist wie eine Blume"** ("O fair, and sweet, and holy")
5. **Berceuse**
6. **"Lehn deine Wang an meine Wang"** ("Oh, let thy tears fall fast with mine")
7. **Serenata**
8. **"Oh, that we two were Maying!"**
9. **Valse Rhapsodie**
10. **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"
11. **The Night has a Thousand Eyes**

"A SKETCHBOOK" was the first of the famous Nevin albums, containing the composer's "Opus 2," but in it are several numbers which are to-day still among the favorite compositions of this well-loved writer. The "Love Song" for the piano, and the splendid setting of Charles Kingsley's wonderful lyric, "Oh, that we two were Maying!" are, in their respective classes, some of the finest examples of American musical composition. Perhaps a thousand composers have set to music various rhymes from the "Child's Garden of Verses," but the Nevin settings, in their delightful appreciation of and sympathy with the happy drollery of Robert Louis Stevenson, are *the* settings *par excellence*.

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