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Songs Without Words

Ethelbert Woodbridge Nevin

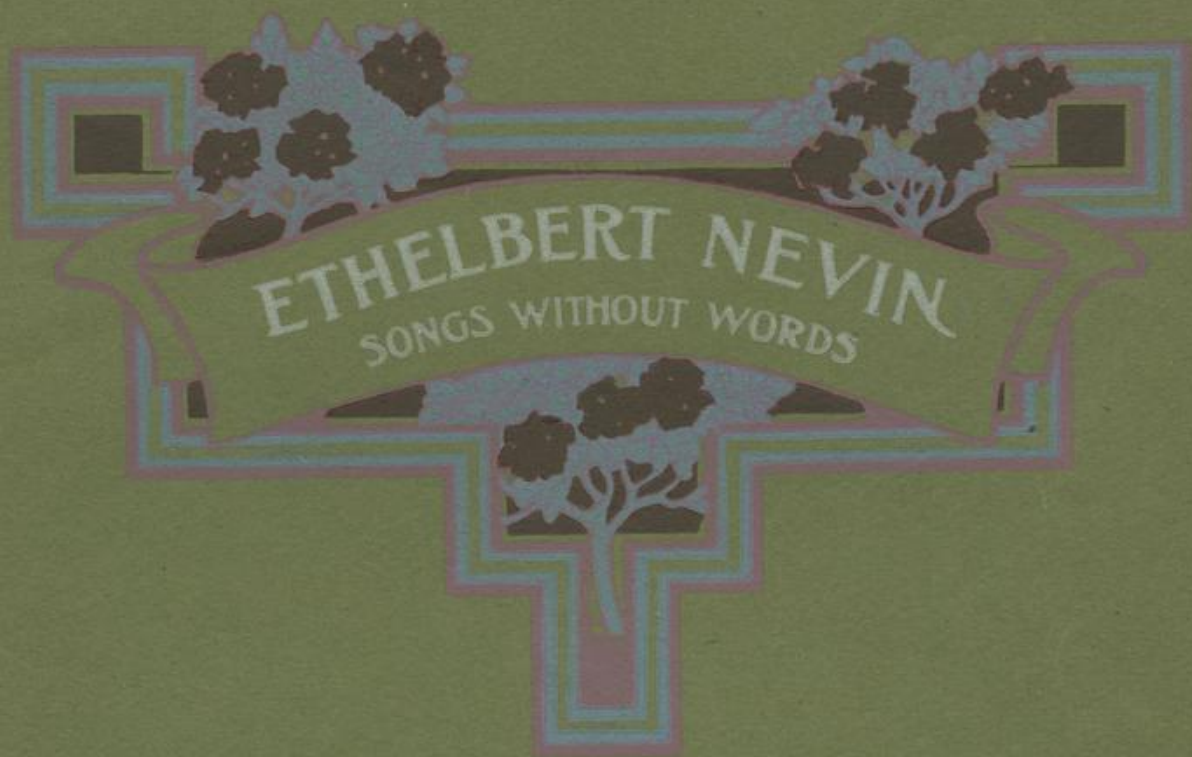
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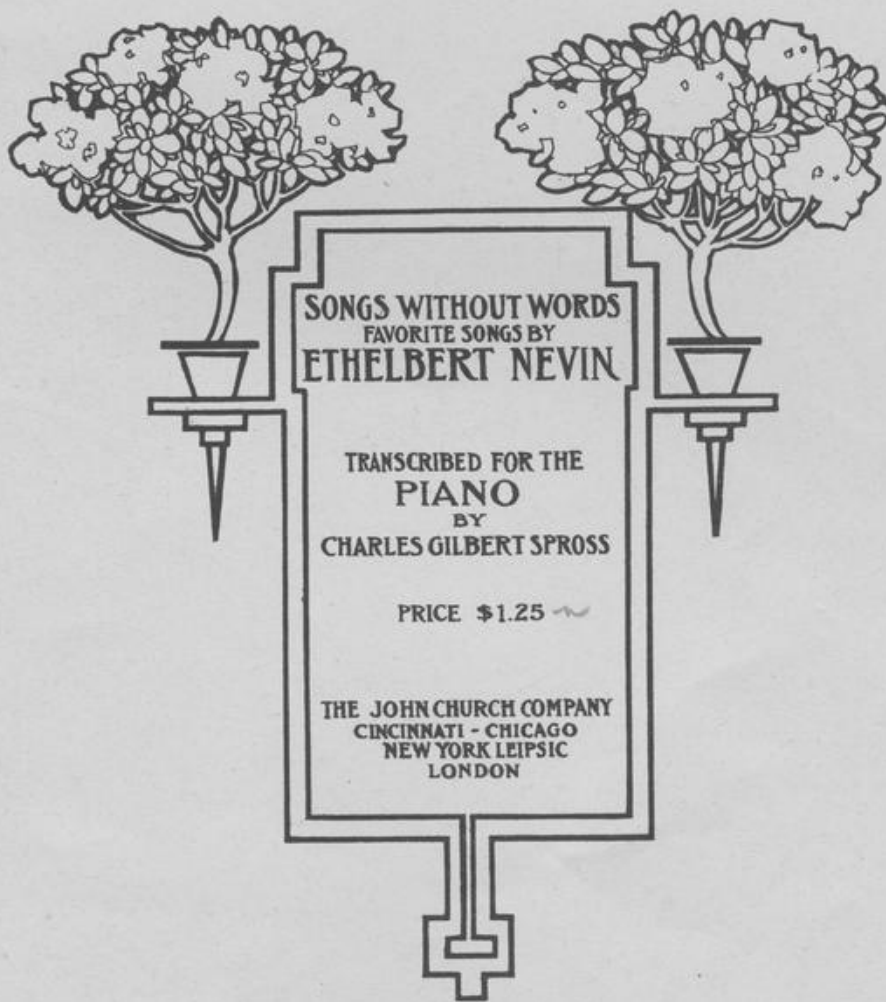
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MON DÉSIR.

O celestial sorrow,
Wilt thou never cease?
Shall to suffering mortals,
Never come sweet peace?
But if pain's my portion,
Of pain let me die.
Such is my desire.

Tired am I of knowing,
Sympathy is dead.
I'd speak not nor listen,
Neither hope nor dread,
Mocking like an echo,
Comes e'en my last sigh.
Then, oh, let me die.

In a sleep unbroken
Ever would I rest,
Never to awaken
In earth's dreamless breast.
This the end, a blest one,
To it I aspire,
Give me my desire.

—*Jacques Ahrem.*

Mon Désir.

My Desire.

ETHELBERT NEVIN.

Andante ma non troppo.

molto legato

più sf

L.H.

mf

R.H.
L.H.

L'istesso tempo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a series of chords and triplets in the right hand, while the left hand plays a steady eighth-note accompaniment. There are dynamic markings of *ff* (fortissimo) in the right hand.

The second system of musical notation continues the piece. It includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. Above the system, the instruction "L. H. R. H. L. H. R. H." indicates alternating hands. The right hand plays chords and moving lines, while the left hand continues with eighth-note accompaniment.

The third system of musical notation features a *ff* (fortissimo) dynamic. Above the system, the instruction "L. H. R. H." is present. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. The system concludes with a *ff* dynamic marking.

The fourth system of musical notation includes a *f* (forte) dynamic in the right hand and a *pp* (pianissimo) dynamic in the left hand. Above the system, the instruction "L. H. R. H." is present. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. The system concludes with a *pp* dynamic marking.

THE NIGHTINGALE'S SONG.

I sing to my love, the rose,
With all my soul and heart,
For there's naught more sweet in all the world
Than to love.

I sing to my love, the rose,
And the rose sings back to me,
The sweetest song that e'er will be,
For I love.

I sing to my love, the rose,
As I gaze in her deep red heart,
For her heart is free for all to see,
With its love.

I sing to my love, the rose,
With love for the theme of my song,
For I love the rose and the rose loves me,
So we love.

—Alvin Hovey King.

The Nightingale's Song.

(Canzone dell' Usignuolo.)

ETHELBERT NEVIN.

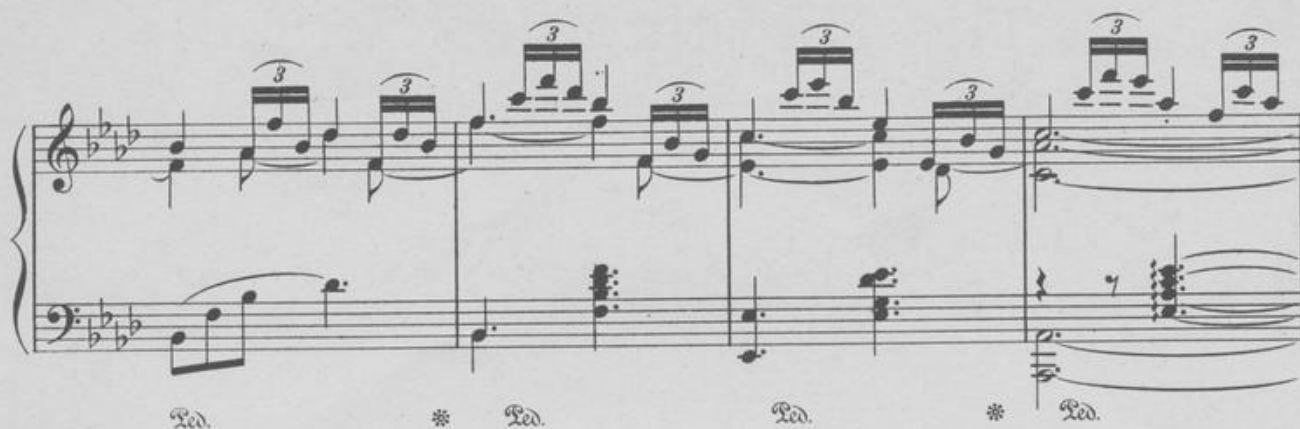
Allegro Vivace.

mp
leggero, con grazia.

rall. *a tempo*

Ped. *

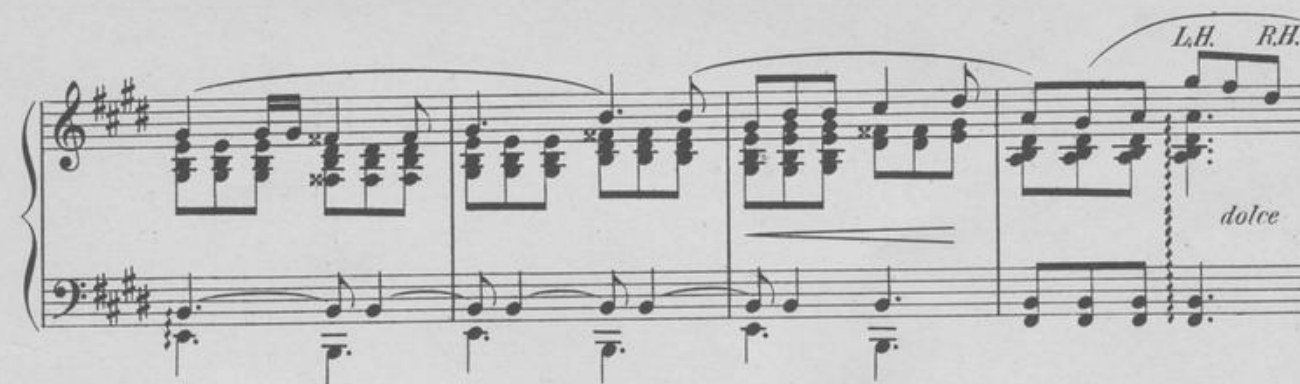
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First system of musical notation, featuring a treble and bass staff. The treble staff contains several triplet figures, each marked with a '3' and a slur. The bass staff contains a few notes and rests. Below the staff, there are markings: 'Ped.' followed by an asterisk, then 'Ped.', then 'Ped.', then an asterisk, and finally 'Ped.'.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains several triplet figures, each marked with a '3' and a slur. The bass staff contains a few notes and rests. Below the staff, there is an asterisk.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains several triplet figures, each marked with a '3' and a slur. The bass staff contains a few notes and rests. Below the staff, there are markings: 'L.H. R.H.' and 'dolce'.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains several triplet figures, each marked with a '3' and a slur. The bass staff contains a few notes and rests. Below the staff, there are markings: 'L.H. R.H.'.

First system of a musical score. The treble staff contains a series of chords and arpeggiated figures. The bass staff features a melodic line with accents and a 'cresc.' (crescendo) marking. The key signature has three sharps (F#, C#, G#).

Second system of the musical score. The treble staff continues with complex chordal textures. The bass staff has a melodic line with a 'f' (forte) dynamic, followed by a 'ff' (fortissimo) section and a 'rall.' (rallentando) marking. The system concludes with a double bar line and a 'L.H.' (Left Hand) instruction.

L.H.
Tempo I.

Third system of the musical score, marked 'Tempo I.'. The treble staff features a melodic line with triplets. The bass staff has a melodic line with triplets and a 'L.H.' (Left Hand) instruction. The system ends with a double bar line and a 'L.H.' (Left Hand) instruction.

Fourth system of the musical score. The treble staff continues with triplets. The bass staff has a melodic line with triplets and a 'rall.' (rallentando) marking. The system ends with a double bar line and a 'L.H.' (Left Hand) instruction.

Tempo I.

The musical score is written for piano and consists of four systems. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is not explicitly shown but appears to be 3/4 based on the notation. The tempo is marked "Tempo I." at the beginning of the first system.

System 1: The right hand features a series of eighth-note triplets. The left hand has a bass line with eighth notes and rests. Dynamic markings include *Red.* and asterisks (*).

System 2: Continues the triplet pattern in the right hand. The left hand has a similar bass line. Dynamic markings include *Red.* and asterisks (*).

System 3: The right hand continues with triplets. The left hand has a bass line with some chords. A forte (*f*) dynamic marking appears in the right hand. Dynamic markings include *Red.* and asterisks (*).

System 4: The right hand continues with triplets. The left hand has a bass line. The phrase "sempre *f*" (always forte) is written above the left hand. The system ends with a double bar line. Dynamic markings include *f* and an asterisk (*).

THE SILVER MOON.

The silver moonlight gleams thro' the trees
And voices sweet are borne on the breeze;

Voices of love
O dearest One.

The pool's deep waters mirror the sky,
And mournful willow's bending nigh—

The tree of sorrow.
O blessed hour!

A sweet and holy peace from above
Comes down upon this blest hour of love.

—Paul Verlaine.

The Silver Moon.

ETHELBERT NEVIN.

Semplice.

p

p

Led. * *Led.* * *Led.* *

Led. * *Led.* * *Led.* * *Led.* *

Led. * *Led.* * *Led.* *

Led. * *Led.* * *Led.* *

L.H. R.H. L.H. R.H.

rall cantando.

*Red. **

*Red. **

L.H.

*Red. **

L.H. L.H. L.H. L.H. L.H. L.H. L.H.

rall dim. p pp

*Red. **

A LITTLE SONG.

"Eyes of beauty, bright but fading,"
Thus I heard a sweet voice singing,
When in distant lands I wandered.
(Still in Mem'ry's halls 'tis ringing.)

'Twas a little maiden sang it,
By the sea her nets a-mending,
And when first my eyes beheld thee,
'Twas with that sweet vision blending.

"Eyes of beauty, bright but fading,"
Thus I heard a sweet voice singing,
When in distant lands I wandered.
(Still in Mem'ry's halls 'tis ringing.)

—Heinrich Heine.

Ein Liedchen.

(A little Song.)

ETHELBERT NEVIN.

The musical score is written for piano and consists of four systems. The key signature has three flats (B-flat major), and the time signature is 3/4. The first system starts with a piano (*p*) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides harmonic support with chords and single notes. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

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A NECKLACE OF LOVE.

No rubies of red for my lady,
No jewel that glitters and charms,
But the light of the skies,
In a little one's eyes,
And a necklace of two little arms.

Of two little arms that are clinging,
(Oh ne'er was a necklace like this!)
And the wealth of the world,
And love's sweetness impearled,
In the joy of a little one's kiss.

A necklace of love for my lady,
That was linked by the angels above,
No other but this—
And a tender, sweet kiss
That sealeth a little one's love.

—Frank L. Stanton.

A Necklace of Love.

ETHELBERT NEVIN.

Comodo.

mp
m.g.
f
cresc.

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THE DREAM-MAKER MAN.

Down near the end of a wand'ring lane
That runs 'round the cares of day,
Where Conscience and Memory meet and explain
Their quaint little quarrels away,
A misty air-castle sets back in the dusk,
Where brownies and hobgoblins dwell;
And this is the home of a busy old gnome
Who's making up dream-things to sell
My dear, the daintiest dreams to sell.

He makes golden dreams out of wicked men's sighs,
He weaves on the thread of a hope
The airiest fancy of pretty brown eyes
And patterns his work with a trope.
The breath of a rose, and the blush of a wish,
Bolled down to the ghost of a bliss
He wraps in a smile ev'ry once in a while
And calls it the dream of a kiss
Dear heart, the dream of an unborn kiss.

Last night when I walked thro' the portals of sleep
And came to the wierd little den,
I looked in the place where the elf-man should keep
A dream that I buy now and then;
'Tis only the sweet happy dream of a day,
Yet one that I wish may come true,
But learned from the elf, that you'd been there yourself
And he'd given my dear dream to you
Sweet-heart, he'd given our dream to you.

—W. A. W.

The Dream-maker Man.

ETHELBERT NEVIN.

Simply.

mf.

schers.

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MIGHTY LAK' A ROSE.

Sweetest lil' feller,
Ev'rybody knows;
Dun-no what to call him,
But he's mighty lak' a rose!

Lookin' at his Mammy,
Wid eyes so shiny blue,
Mek' you think that heav'n
Is comin' clost ter you!

W'en he's dar a-sleepin',
In his lil' place,
Think I see de angels
Lookin' thro' de lace!

W'en de dark is fallin',
W'en de shadders creep,
Den dey comes on tip-toe
Ter kiss 'im in his sleep.

—Frank L. Stanton.

Mighty lak' a rose.

ETHELBERT NEVIN.

The musical score is written for piano in 4/4 time, key of D major (two sharps). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a half note in the treble and a half note in the bass. The second system features a quarter-note melody in the treble over a half-note bass line. The third system continues the melody with eighth-note patterns. The fourth system concludes with a final chord in the treble and a half-note bass line.



THE WOODPECKER.

There's someone tapping on the maple tree,
Tap, tippy, tap, tap, tap;
But there's no one about that I can see,
Save a lark that is singing a song of glee
On a sunlit bough, and it isn't he
That is tapping away so steadily,
Tap, tippy, tap, tap, tap.

There's someone coming down the maple tree,
Tap, tippy, tap, tap, tap;
And he's hopping about so busily
In a cap quite as red as a barberry,
And a coat deeply blue as a starlit sea,
And he's singing a laughing melody,
Tap, tippy, tap, tap, tap.

There's someone going to the maple tree,
Tap, tippy, tap, tap;
He's as gay as a prince or a lord, but he
Hasn't time to go 'round showing off, you see,
For he stays in the woods working lovingly
At a snug little home for his family,
Tap, tippy, tap, tap, tap.

—*Frederick Manley*

The Woodpecker.

ETHELBERT NEVIN.

f *p*

mf

mf

f *rall.* *f* *Ped.* *



A HERO SONG.

If ever the world unfaithful prove,
Steadfast hold thou ever;
Tho' broken of heart and bereft of love,
See thou falter never!

Strike thou thy harp in a hero song,
With fervor's deep glowing.
Thy passion wilt pass in the music strain
And sweet peace be overflowing.
—Heinrich Heine.

Ein Heldenlied.

A Hero Song.

ETHELBERT NEVIN.

Andante.

mf

marcato.

ff

dim.

legato.

L.H. *L.H.*

Red. * *Red.* *

L.H.

Red. * *Red.* *