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Composer

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BOSTON MUSIC COMPANY EDITION

No. 155

ETHELBERT NEVIN

SIX TRANSCRIPTIONS

FOR PIANO, TWO VIOLINS &
VIOLONCELLO *AD LIBITUM*

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Nev/6 Trans

• 312D •

SIX TRANSCRIPTIONS
OF FAMOUS COMPOSITIONS BY
ETHELBERT NEVIN

FOR PIANOFORTE, TWO VIOLINS,
& VIOLONCELLO *AD LIBITUM*.



- | | |
|--------------------|--------------|
| 1. VIEILLE CHANSON | 4. GAVOTTE |
| 2. SLUMBER SONG | 5. PASTORALE |
| 3. AU PRINTEMPS | 6. AU SOIR |

comp. n. 1.00

Also published separately



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516 LOCUST ST., ST. LOUIS, MO.

B. M. Co. Ed. No. 155

ETHELBERT NEVIN
SIX TRANSCRIPTIONS

VIOLIN I

1 E. M. Co.
001151
Nevin Trans

Vieille Chanson

(An Old Song)

VIOLIN I

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Moderato

poco rit *mp dolce a tempo*

mp

dolce quasi Andante molto espressivo

Sua ad lib.

ff largamente *rall.*

Slumber Song

Published also for

Piano 2 hands (*original form*)

" 4 "

Organ

Voice (*Med. F*) & Piano (*with Violin or Cello ad lib.*)

" (*Low E*) & Piano

VIOLIN I

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Andantino sognando

p

poco rit. a tempo

più f

f

cresc. molto f dolce

rit. p a tempo

mf

largamente ff più rit. p pp

Au Printemps

(Springtime)

VIOLIN I

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Allegretto scherzando

Cello *mf*

poco rit. *p a tempo* *pizz.*

Più lento

arco *rit.* *a tempo*

poco rit. *a tempo* *pizz.*

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Gavotte

VIOLIN I

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

f *p* *mf* *f* *f* *f* *f* *f* *p* *mf* *mf* *D. S. al Fine*

Musette

Pastorale

(Doris)

VIOLIN I

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Allegretto

p

rit.

a tempo

mf

VIOLIN I

7

Violin I musical score, page 7. The score consists of ten staves of music in G major (one sharp). It includes various musical notations such as treble clefs, notes, rests, slurs, and fingerings. Performance markings include 'rit.', 'a tempo', '8va ad lib.', and 'p'. The piece concludes with a double bar line.

Au Soir

(Berceuse)

VIOLIN I

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Moderato e molto cantabile

mp

dolce

poco rall. *a tempo*

poco rall. *a tempo*

rall.

B. M. Co. Ed. No. 155

ETHELBERT NEVIN
SIX TRANSCRIPTIONS

VIOLIN II

IEJMe
001251
Nev/Trom

Vieille Chanson

(An Old Song)

VIOLIN II

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Moderato
Cello

p *poco rit* *a tempo* *p*

f *p*

espressivo
dolce *quasi Andante* *molto espressivo*

4

ff largamente *rall.*

Slumber Song

Published also for
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" 4 "

Organ

Voice (*Med. F*) & Piano (*with Violin or Cello ad lib.*)

" (*Low E*) & Piano

VIOLIN II

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Andantino sognando

p *poco rit*

a tempo

espressivo la melodia

più f

f

cresc. molto

f *dolce* *rit*

p a tempo

mf

largamente *ff* *più rit.* *p* *pp*

Au Printemps

(Springtime)

VIOLIN II

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Allegretto scherzando

mf

pizz.

arco

poco rit. a tempo

Più lento

rit. a tempo

poco rit. a tempo pizz.

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Gavotte

VIOLIN II

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

f *p* *mf* *ff* *Fine* *p* *mf* *D. S. al Fine*

Pastorale

(Doris)

VIOLIN II

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Allegretto

p *p* *rit.* *p a tempo* *2*

VIOLIN II

7

rit.

a tempo

f

mf

1 2 3

1 2 3

Au Soir

(Berceuse)

VIOLIN II

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Moderato e molto cantabile

mp

poco rall.

a tempo

poco rall.

a tempo

rall.

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Vieille Chanson

(An Old Song)

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Moderato

Violin I

Violin II

Violoncello
(ad libitum)

Piano

poco rit.

mp dolce a tempo

p

poco rit.

a tempo

p

p

poco rit.

p a tempo

Moderato

poco rit.

a tempo

p

dolce

Red. *

This musical score is for a piano and voice piece, page 4. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each with three staves: two for the voice and one for the piano. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in a single staff. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows the vocal line entering with a melody, while the piano accompaniment provides a harmonic foundation. The second system continues the vocal melody, with the piano part featuring some chordal textures. The third system shows the vocal line with some rests, while the piano part continues with a steady accompaniment. The fourth system concludes the page with a final vocal phrase and piano accompaniment. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

4

mp

p

p

The image shows a page from a musical score for the song "L'Espresso" by Claude Debussy. The score is written for three parts: a vocal line (soprano, alto, and tenor) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo and mood markings are "dolce quasi Andante" and "dolcissimo". The lyrics are in Italian, and the music is in French. The score is arranged in two systems. The first system has three staves, and the second system has two staves. The piano accompaniment is written in the right hand of the piano, and the vocal parts are written in the left hand of the piano. The lyrics are written below the vocal staves.

dolce quasi Andante

dolce quasi Andante

dolce quasi Andante

dolcissimo

quasi Andante

8va ad lib.

molto espressivo

molto espressivo

molto espressivo

molto espressivo

Lied. *

Slumber Song

Published also for

Piano 2 hands (*original form*)

" 4 "

Organ

Voice (*Med. F*) & Piano (*with Violin or Cello ad lib.*)

" (*Low E*) & Piano

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Andantino sognando

Violin I

Violin II

Violoncello
(*ad libitum*)

Piano

poco rit. a tempo

p poco rit. a tempo

p poco rit. a tempo

p poco rit. a tempo

The first system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes. The middle staff is a single melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat).

The second system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes. The middle staff is a single melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat). The instruction *espressivo la melodia* is written above the middle staff.

The third system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes. The middle staff is a single melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat). The instruction *più f* is written below the middle staff.

First system of musical notation, measures 1-6. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two flats (B-flat and E-flat). The tempo/mood is marked *f* (forte) at the beginning of the first measure. The piano part features a cello line, indicated by the label *(Cello)* in measures 3 and 5.

Second system of musical notation, measures 7-12. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two flats. The tempo/mood is marked *cresc. molto* (crescendo molto) at the end of measures 8, 9, and 10.

Third system of musical notation, measures 13-18. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two flats. The tempo/mood is marked *cresc. molto* at the end of measures 14, 15, and 16. A cello line is indicated by the label *(Cello)* in measure 14.

Fourth system of musical notation, measures 19-24. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two flats. The tempo/mood is marked *f* (forte) at the beginning of measures 19, 20, and 21. The tempo/mood changes to *dolce* (dolce) in measures 22, 23, and 24, and *rit.* (ritardando) at the end of measures 22, 23, and 24.

Fifth system of musical notation, measures 25-30. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two flats. The tempo/mood is marked *f* (forte) at the beginning of measures 25, 26, and 27. The tempo/mood changes to *dolce* (dolce) in measures 28, 29, and 30, and *rit.* (ritardando) at the end of measures 28, 29, and 30.

p a tempo *mf*

p a tempo

a tempo *p*

mf *mf*

mf

largamente *ff* *più rit.* *p* *pp*

largamente *ff* *più rit.* *p* *pp*

largamente *ff* *più rit.* *p* *pp*

largamente *ff* *più rit.* *p* *pp*

Au Printemps

(Springtime)

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Allegretto scherzando

Violin I *mf*

Violin II *mf*

Violoncello (ad libitum) *mf*

Piano *mf*

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The musical score is written for three parts: Violin (top staff), Viola (middle staff), and Piano (bottom two staves). The key signature is one sharp (F#), indicating G major or D minor. The time signature is not explicitly shown but appears to be 4/4 based on the notation.

First System:

- Violin:** Starts with a series of eighth notes, followed by a half note rest, and then a quarter note.
- Viola:** Features a 'pizz.' (pizzicato) marking in the first measure, followed by 'arco' (arco) markings in the second and third measures.
- Piano:** The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Second System:

- Violin:** Continues with eighth-note patterns and some rests.
- Viola:** Features a 'poco rit.' (poco ritardando) marking in the first measure, followed by 'a tempo' markings in the second and third measures.
- Piano:** The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Third System:

- Violin:** Continues with eighth-note patterns and some rests.
- Viola:** Features a 'poco rit.' marking in the first measure, followed by 'a tempo' markings in the second and third measures.
- Piano:** The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

The score concludes with a final cadence in the piano part.

Più lento

rit. a tempo

rit. a tempo

rit. a tempo

più lento

rit. a tempo

poco rit.

pizz. arco poco rit.

poco rit.

a tempo pizz.

a tempo pizz.

a tempo pizz.

a tempo

Gavotte

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Violin I

Violin II

Violoncello
(ad libitum)

Piano

The musical score is written for four instruments: Violin I, Violin II, Violoncello (ad libitum), and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into five systems. The first system begins with a forte (f) dynamic. The Violoncello part is marked 'ad libitum'. The Piano part features a steady accompaniment. The second system introduces a piano (p) dynamic. The third system continues the piano accompaniment. The fourth system introduces a mezzo-forte (mf) dynamic. The fifth system concludes the piece with a final cadence.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The first four measures show a melodic progression with various intervals and a piano accompaniment of eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The next four measures continue the melodic and harmonic progression.

The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The next four measures continue the melodic and harmonic progression.

The fourth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The next four measures continue the melodic and harmonic progression.

The fifth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The final four measures of the page continue the melodic and harmonic progression.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The music features various melodic lines and chords, with a forte (*f*) dynamic marking in the middle staff.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp. The middle staff is in treble clef with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The music features various melodic lines and chords, with a forte (*ff*) dynamic marking in the middle staff. The system concludes with a "Fine" marking and a "Musette" section marked with a piano (*p*) dynamic.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features various melodic lines and chords, with a forte (*ff*) dynamic marking in the middle staff. The system concludes with a "Fine" marking and a "Musette" section marked with a piano (*p*) dynamic.

This musical score is for page 16 of a piece, featuring piano and voice parts. The key signature is D major (two sharps) and the time signature is 4/4. The score is organized into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs). The first three systems begin with a mezzo-forte (*mf*) dynamic marking. The fourth system includes the instruction *D. S. al Fine* (Da Capo al Fine) at the end of the vocal line, indicating a repeat of the first system. The score concludes with a double bar line and a repeat sign.

mf

mf

mf

mf

D. S. al Fine

D. S. al Fine

D. S. al Fine

D. S. al Fine

Pastorale

(Doris)

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Allegretto

Violin I *p*

Violin II *p*

Violoncello (ad libitum) *p*

Piano *mp tranquillo*

The musical score is written for four instruments: Violin I, Violin II, Violoncello (ad libitum), and Piano. The tempo is marked 'Allegretto'. The key signature is one flat (B-flat). The time signature is 6/8. The score is divided into two systems. The first system shows the beginning of the piece, with the Piano part starting with a melodic line in the right hand and a harmonic accompaniment in the left hand. The Violin I and II parts have a similar melodic line, and the Violoncello part has a more active line. The second system continues the piece, with the Piano part showing more of its melodic and harmonic development. The Violin I and II parts continue their melodic lines, and the Violoncello part continues its active line. The score ends with a final cadence in the Piano part.

18

pizz.

arco

rit. *a tempo*

pizz. *arco*

rit. *a tempo*

rit. *a tempo*

Violin I

Violin II

Viola

Cello/Double Bass

pizz.

arco

mf cresc.

cresc.

This musical score is for a piano and voice piece, page 20. It is written in B-flat major (two flats) and 4/4 time. The score is organized into four systems, each containing a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in grand staff (treble and bass clefs). The first system shows the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern. The second system features a more complex piano accompaniment with arpeggiated chords and a vocal line with a melodic line. The third system continues the vocal melody and piano accompaniment. The fourth system concludes the page with a final vocal phrase and piano accompaniment. The score is printed in black ink on a white background.

First system of musical notation, measures 1-4. It consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The tempo markings *rit.* and *a tempo* are indicated above the vocal staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of musical notation, measures 5-8. The tempo marking *rit.* is present above the first vocal staff. The piano accompaniment continues with its eighth-note pattern. At the end of measure 8, there is a double bar line followed by a 13-measure rest for the piano part, while the vocal lines continue.

Third system of musical notation, measures 9-12. The piano part resumes after the 13-measure rest. The system includes a piano solo section starting in measure 9, marked with a forte *f* dynamic. The piano part features complex chordal textures and arpeggiated figures. The vocal lines continue with their melodic lines.

The first system of musical notation consists of four staves. The top two staves are for a vocal or instrumental melody in treble clef, and the bottom two are for piano accompaniment in bass and treble clefs. The key signature has one flat (B-flat). The first staff has a fermata over the first measure. The music features a mix of eighth and sixteenth notes, with some rests. The piano part includes arpeggiated chords and moving lines.

The second system of musical notation consists of three staves. The top staff continues the melody with a *p* (piano) dynamic marking. The middle staff has a more active line with eighth notes. The bottom staff continues the piano accompaniment with a mix of eighth and sixteenth notes.

The third system of musical notation consists of three staves. The top staff has a *pp* (pianissimo) dynamic marking. The middle staff features a series of chords. The bottom staff continues the piano accompaniment with a mix of eighth and sixteenth notes.

The fourth system of musical notation consists of three staves. The top staff continues the melody with a *mf* (mezzo-forte) dynamic marking. The middle staff has a more active line with eighth notes. The bottom staff continues the piano accompaniment with a mix of eighth and sixteenth notes.

The fifth system of musical notation consists of three staves. The top staff continues the melody with a *mf* (mezzo-forte) dynamic marking. The middle staff has a more active line with eighth notes. The bottom staff continues the piano accompaniment with a mix of eighth and sixteenth notes.

This musical score is for a piece in 3/4 time, featuring a piano accompaniment and a vocal line. The key signature has one flat (B-flat). The score is organized into four systems, each with three staves: a vocal staff (soprano), a piano right-hand staff, and a piano left-hand staff. The first system shows the vocal line with a melodic line and a piano accompaniment with chords and moving lines. The second system continues the vocal melody and piano accompaniment. The third system features a more complex piano accompaniment with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The fourth system concludes the piece with a final vocal phrase and piano accompaniment. A 'pizz.' (pizzicato) marking is present in the bass line of the third staff in the fourth system.

Au Soir

(Berceuse)

ETHELBERT NEVIN

Transcribed by F. Louis Schneider

Moderato e molto cantabile

Violin I *mp*

Violin II *mp*

Violoncello
(ad libitum) *mp*

Piano *p*

dolce

dolce

dolce

dolce



First system of music, measures 1-5. The score is in treble and bass staves with a key signature of two sharps (F# and C#). The tempo marking *poco rall.* appears in the right margin of each staff.



Second system of music, measures 6-10. The tempo marking *a tempo* appears in the left margin of each staff.



Third system of music, measures 11-15. This system continues the musical notation without additional tempo markings.

musical score in D major (two sharps) and 4/4 time. The score is divided into three systems, each with vocal staves and piano accompaniment.

System 1:

- Vocal staves: Treble and Bass clefs. The melody is in the treble. Tempo markings: *poco rall.* and *a tempo*.
- Piano accompaniment: Treble and Bass clefs. The right hand features chords and eighth notes. The left hand features a bass line with eighth notes.

System 2:

- Vocal staves: Treble and Bass clefs. The melody continues. Tempo markings: *poco rall.* and *a tempo*.
- Piano accompaniment: Treble and Bass clefs. The right hand features chords and eighth notes. The left hand features a bass line with eighth notes.

System 3:

- Vocal staves: Treble and Bass clefs. The melody concludes. Tempo markings: *rall.*
- Piano accompaniment: Treble and Bass clefs. The right hand features chords and eighth notes. The left hand features a bass line with eighth notes. The piece ends with a *p* (piano) dynamic marking.

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