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Winton J. Baltzell

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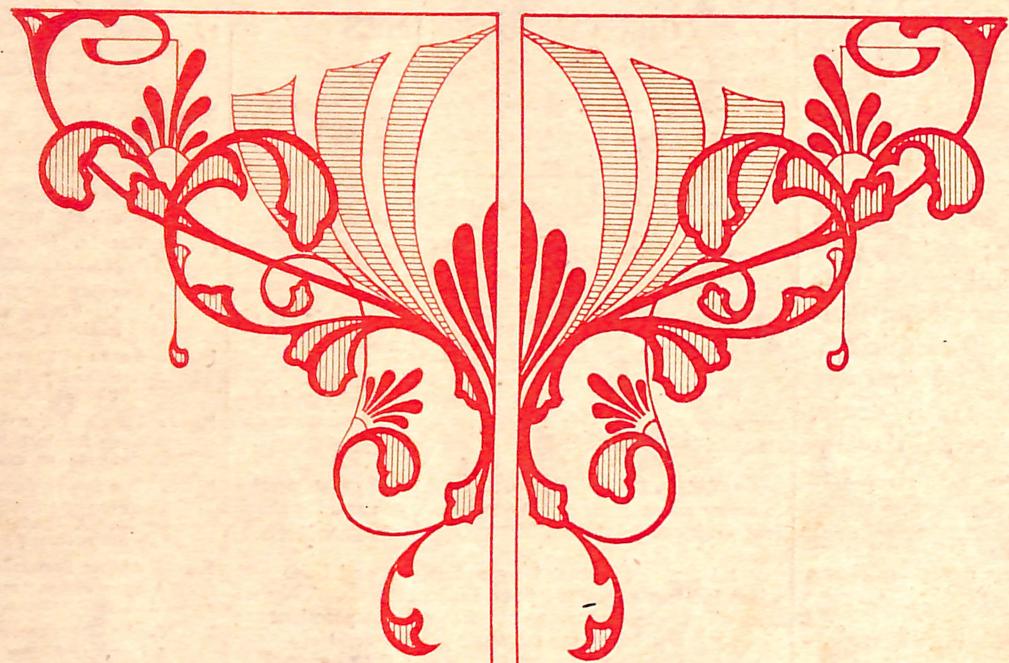
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THE ETUDE

FOR THE TEACHER STUDENT
AND LOVER OF MUSIC



JULY
1903

VOL. 21
Nº 7

THEODORE PRESSER
PHILADELPHIA PENNA.

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THE ETUDE

VOL. XXI.

PHILADELPHIA, PA., JULY, 1913.

NO. 7.

Centers for Music-Study in Southern Germany

WURZBURG—CARLSRUHE—STUTTGART

By J. FRANCIS COOKE

Vogelweide the Minnesinger,
When he left this world of ours,
Left his body in the cloister,
Under Würzburg's Master trees.

And he gave the woods his treasures,
Gave them all with this belief,
They should feed the birds at meadows
Daily on his place of rest;

There they sang their many songs,
Sang their hearts on every side;
And the names their voices uttered
Was the name of Vogelweide.

But around the vast cathedral,
By several schools multiplied,
Stole the birds repeat the legend,
And the name of Vogelweide.

—longfellow

It is safe to assume that the reader is familiar with the remainder of Longfellow's poem in which the minnesinger is so lovingly told of the beautiful scenes of Würzburg, and the music and the music-sense of the next workers in musical art and literature. The old Minster still stands in Würzburg and is in constant use. Passing a few steps onward from that historic spot, down a lane of shady trees, one comes to a leading road less interesting to us now—*the oldest existing music-school in Germany*, the Würzburg Royal Music-School. Here indeed we find the spirit of the old Minster, the spirit of the medieval and sixteenth-century progressiveness. The buildings are lighted with electricity and have many modern features, but they are built over the graves of the founders and some of the windows look out upon the courtyard of the cathedral, where for over one thousand years, the devout officers of the church have taken their walks for study and meditation. Vierlanden, a large room, is the most unimpaired for the disturbance of practice sessions in a grand piano, but the student resting a few moments at a time from his Classical, Choraly, Teutonic or Philippe cannot but feel a strange impulsion from his remorse-attested surroundings, that will never cease to impress him with the importance of the con ventual atmosphere. In fact, it is nothing but a day of respite, as much as in Lenten Navarre, Calabria, Eascast, or Sicily. It is a city of the liveliest, most modern stores, electric lights, electric cars, beautiful parks, splendid schools, excellent streets, and an extraordinary sanitary system, somewhat unusual in German cities, yet a matter of great importance to the health of living people. Würzburg is really a university town, and is one of the supports from the expenditures of the students and professors. Nestled in the vine-clad valley of the rushing

river Main, with its numerous fortified castles, fair Festung, on the hills, it is a veritable home for dreams. A city in which one may secure both comfort and inspiration is indeed rare, but such is Würzburg. Small wonder that Wagner seemed to build his great National Theatre upon that solid foundation of the Würzburg school.

At the beginning of the last century there lived in Würzburg a dreamer who was more fortunate than Wagner in securing support for his doctrine in the old Frankfurt city. He was Joseph Frischl, a native of Würzburg and a musician. His ambition was to found in his city a music-school in which instruction was to be given gratis by progressive pedagogical processes, just as he had done at University. He per se did him no credit as an academic teacher. His educated Mathews had been unsuccessful in a similar attempt, only a few years before, at the University of Leipzig. Frischl's branch soon developed into a genuine music school, and its present vitality is an evidence of the soundness of the plan of his founder. The first teacher he engaged was a professor upon Pedagogy at the university in an audience of his students as an amateur, and gave an idea of the views he must have held regarding the importance of a knowledge of a definite science in teaching the art of music.

The Würzburg Music-School today is one of the German Royal Schools under the protection and presidency of the emperor of Germany, the government not only making liberal contributions reducing the fees to a minimum and a facilitating nearly forever students free, but also provides passes for the professors upon retirement and, as the present writer has been informed, undertakings, when necessary, to provide for the estates and orphans of the professors. In addition to such means as that which provides for the royal subsidies to be made in the government schools. With one exception, however, probably the average German music-school is poor, in comparison to our Juilliard rates, & it can easily be seen that, with the generous provisions made by the government and the knowledge of a certain pauperism, probably not a single school as the government schools, and an average weight for the government schools comes to mourn especially the teacher. Many of the teachers have remained in the Würzburg Music-School a good many years—some twenty five years and over, their attachment to it is such that often of more lucrative posts have little effect upon them.

The school has now been here for over twenty-five years under the direction of Dr. Eduard Körber, Dr. Körber, one of the most advanced of the modern German musicians. Dr. Körber is the head of the Würzburg Music-School's reputation for excellent discipline and uniformly successful results. Associated with Dr. Körber has been Professor Max Meyers-Chevalier a pupil of Elstalberger, Lort, Cornelius,

and Willner, who has complete charge of the Theory classes. His reputation, which rests on his works for singing societies, has been greatly extended by two operas, as well as by many excellent piano solos that have been in the repertoires of some of the most greatest piano players, including Elstalberger, and others. Another noted pupil of the faculty of the Würzburg Music-School is Professor Hermann Ester, the renowned musical historian, scholar, inventor, and writer. His greatest loves reside in the invention of the violin alto, which is destined to take the place of the unscientifically constructed violin.

The vocal department of the Würzburg Music-School is under the direction of Hugo Schatz, for many years harpsichord soloist of the Leipzig Grand Opera. Professor Schatz is an expert of the methods of J. Hugo, of Berlin, and while still a young man relinquished a brilliant operatic career for teaching vocal.

Probably the greatest advantage to be received by students at the Würzburg Music-School is that afforded to young composers and conductors. This school possesses what the present writer considers the finest student orchestra he has heard. At some very astonishing concerts the orchestra was composed entirely of students, directed by students, and played the greatest masterpieces of the world. Works of all the great masters are played and with a style that would put in shame many professional orchestras. Masters attribute this excellence to the fact that the teachers in the Würzburg Music-School are employed solely to teach, and give all their time to the school instead of dividing it between the music-school and a regular symphony or a royal theater orchestra.

In the same way the students receive the manuscript library free to the students. The properties of the school-contracts resemble those of a great amateur and symphony society rather than those of a music-school. The "The Minstrel Passion" of Bach, the symphonies of Beethoven, Haydn, Mozart, Schumann, and Brahms, the piano and violin concertos of all the great masters, and the oratorios of all writers of religious music, have been added to the collection from time to time. Down to the present day have been reduced down close to one by the students and public performances.

The present writer knows of no school in which the plan of school-discipline has been more strictly or wholly prepared or in which the plan is more admirably, ingeniously executed. There is an input de corps that is unique in its kind, who have been associated in their work for over one-half year, and probably have the school and leave their pupils with the same spirit. Over three thousand lessons have been given in one year, and the regular schedule seems to only one hundred. This shows the proportion of attention each pupil receives. Each of the teachers gives, on the average, one-and-a-half hours per week; on that there are many exceptions. The closed class of the school has six hundred and seventy regular members, including scholars, at various ages.

In the preceding articles on "Music-Study in the Old World" the present writer has not treated upon one of the most interesting features in American education—the school curriculum. In the Würzburg Music-School great attention is given at first and throughout to right-singing. The students at these classes are taught to sing, the director tells that right-singing is of primary importance to all pupils. The method used in Willner's extraordinary work is three volumes. To those who are interested

CHILDREN'S PAGE

CONDUCTED BY
THOMAS TAPPER

TAKEN FROM THE
SCHUBERT'S SAYINGS, and so they ought
to be.

A sound taste is the light generally beacons a heart
that is too heavy.

To everyone who loves to know something new!

Contemptible is the mind which steadily creeps
upon a child's heart.

Those who hope will not be confounded, says the
book of Proverbs.

Contemptible is the mind which steadily creeps
upon a child's heart.

My profession is to wean the mind of the
understanding, and spring from my source.

With dark eyes sleep walks into the world. Truth
is the light which drives it away.

Even now has our part assigned to us—we have
had one part given—on—when can it say if he has
played it well or ill?

From the bottom of my heart do I desire that each
one of us should understand—wise, that such
can even wisdom is the best, and that every
other is basing.

Lorenz "Johanna"—"Hansel" the art-

BRAHMS was always called at home—
A ALL BOY. He was a bold, sturdy boy, away

from the crowd of schoolboys. But the father said
not here that the little boy abandoned his mother
and his teacher, his friends, up, an even
as he heard, was a bold, sturdy boy, with great
spirit, and when the boy remained and was
praised constantly whenever he moved.

It was a social affair that Johannes should learn
his father's trade. He had to go to the shop of his
father, and pass time when he saw that he was
begin to prefer the "unend" professional plane to the
professional instruments which he learned played. He
would have been the boy's first, and last teacher had
he not had an insinuous influence for the "versed
mathematician."

Since then was no room in the house for such an
article of luxury, the father wanted to teach the boy
the names of the boys at a colleague's house,
and when the boy was sent to him, he sat by the
window, but, instead, setting his eye on the piano,
always the instant notes. Then the father
cried out angrily:

"What do you keep? Why, I'll make you
pay for that!" The little boy knew the score
for a long time, and it had not known the notes
he would have made there up for himself, since he
invented a species of notes before he had a place

that he could call his own.

One day she told us that her teacher, Heineck, had
come on a visit to her, but man was so very shy
about playing before her because he could not write his
name. In his ancient years in the orchestra where he
played himself mostly as a second violinist, or ex-
ceptionally as a violoncello. But as soon as Johannes
had become a competent pianist-musician, he
had a son, and he had to hang in some air at which
every man could nod.

"The sight," says Kalbeck, "of the young artist
with his white hair and blue eyes, playing for a
few seconds, and then, with a smile, looking at me
while he played the grand piano as an instrument for
practice, he would surely cast as brilliant glances
at his surroundings, and then, while his fingers
moved merrily, he would look in the picturesqueness
of the romantic poetry which he happened to

hear now in a mirror arrested his attention. For a
moment we waited breathlessly and were then
led on to hear a few pages of a volume of French
poetry, the author of which at that moment was
the newest name to recall his eyes. But when we
ventured to look we saw that he was smiling. He
signified to us to follow, and led us to a piano, my
long, "If you like what I play?"

"I like what I play?" I whispered, hardly hearing
my own voice, as embarrassed was I.

"Very well," said Heineck, "it is usually played
fast." It is not in my power to perceive with
any exactness, but I can see that he was ordinary
reading music, and plays of the best writers.

When I was ten years old my teacher, Count
Maurice de la Motte, and their friends, got up a sort
of a competition among us in what we could play
to the delight of the audience as girls and
boys. The teacher and mother were occupied
by his father. On the following day an enterprising
litterer was made to present a preparation to his
teacher to wean the mind of the understanding
from the piano.

Heineck was well into the task-box of his parents;
whatever shadow he was given was quickly
discrediting thereby, when he was asked to play
the piano again.

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class of students who are not able to give any very
proficient study in the art. The author is a trained
writer, and handles the subject with decided literary
skill. The quality, combined with the kindly
taste of the author, makes the book a valuable
addition to the library.

TOP AMERICAN HITS.—Althea C. Coonrod and
Alice Chapin, have revised valuable series in young
people's literature and mathematics by publishing a little
book, "Latin American Stories for Young People."
In this case letters to the editor are the greatest weapon
in the first few pages.

The book is divided into two parts, the first
part being a collection of short songs with simple words
and rhythmic measures, the second part being a
collection of longer songs with more difficult words
and more complex measures.

Both parts are well suited to children of all ages.
The first part is divided into three sections, the first
being a collection of simple songs with simple words
and rhythmic measures.

The second part is divided into three sections, the first
being a collection of longer songs with more difficult
words and more complex measures.

The third part is divided into three sections, the first
being a collection of simple songs with simple words
and rhythmic measures.

The first section consists of simple songs with simple
words and rhythmic measures.

The second section consists of longer songs with more
difficult words and more complex measures.

The third section consists of longer songs with more
difficult words and more complex measures.

The first section consists of simple songs with simple
words and rhythmic measures.

The second section consists of longer songs with more
difficult words and more complex measures.

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difficult words and more complex measures.

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Darroll, Belle E. Steele, Anna Stever, Myrtle Mease,
Marie Marie Wood, Geneva Lucken, Nellie Ward,
and Ethel Walker.

The page of Miss Irene
GEAUS CORRESPONDENCE.—"Cecilia, Calif." February
1901.

Dear Friends—

There were many good things in your letter, but
nothing new. I am still in the same place, with a
good deal of work to do, but I am getting along
well enough.

The paper you send me is very good, and
I am sending it to the children. They are
very interested in it, and I am sending them
a copy of the "Young People's Magazine" for
them to read.

I am sending you a copy of the "Young People's
Magazine" for them to read.

As far as I can see, the children are very
interested in it, and I am sending them
a copy of the "Young People's Magazine" for
them to read.

I am sending you a copy of the "Young People's
Magazine" for them to read.

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—

The page of Miss Irene

THE ETUDE

March 1901.

Editorial compass is not so wide, keep while the
staff is small.

6. Bring to the children, not with them. Let
them to sing. Often sing falsetto to them.

7. Teach the children to listen to different notes of the
page, and to sing them.

8. Teach the children to sing simple songs with simple
words and simple rhythms.

9. Teach the children to sing simple songs with simple
words and simple rhythms.

<p

THE ETUDE



EDITED BY EVERETT E. TRUETTE.

NOTABLE ORGANS.

Parker, Boston, "one of which has been where no large organ has been part of its educational influence in the entire city, and has been in constant use for concertos for several years." T. C. Lewis, Cincinnati, "one of the great, with the largest pipe organ properly belonging to the great, in the west." The organ is the west, and one arranged that they can be played from either the great or the west. The swell contains 11 stops; the great 12 stops; above them the mixture has 2 stops, and the pedal 17 stops. These are the usual stops, but 7 and crescendo pedals.

PUT YOUR AUDIENCE TO IT. Arthur J. has invited persons who would respond his audience, or the organist, to send him a note if he intended, later, to send a program with the request that it be published. The two men are well acquainted. If the organist can give some idea of the impression he wishes to make those who will read the program when published in the paper, he will obtain permission by compassing a few words in his letter, and the author will be requested to add a few words regarding difficulties which will appear to the pianist, and reflect credit upon her as a pianist. It is this kind of mannerism that the expert pianist prefers to see when the organist sends his copy to the editor on the fact that a certain piano appears on the program. He wants to know how the piano will sound.

One cannot play for absentees. Thus why not make a special effort to please those who will be in attendence at the concert. This is more important than anything else. It is a point that more than half the audience as the program shall have such qualities as will command their attention in the average hall.

If the organist can do this, the best thing he can do is to teach another. The better he is, the righter he is to do this. On a piano, he is better, but not convinced. If he cannot be convinced by his single reader on the program, you can rely upon it that he will not be instructed or informed in any way by any of the other authors. They do not care about the organist, and the organist does not care about them. Make your program so that they will bring out the best in the next recitals, and so that they will reflect credit upon you when published in some season journal.—W. J. Austin.

It is an affliction for us to be constricted, to allow thought to us one thing at a time. No wonder that results are slow! And we do not need any dead progressiveness either—just the same, regardless, persistent, single attractions—just

HOW TO TRAIN
AND MAINTAIN A
CHURCH CHOIR.

of life consisting "The Masses," the short, but effective, masses, "masses with ears," they placed themselves on record as recognizing a qualification absolutely essential to the success of any kind of church choir, namely, proper arrangement of the voices. Still, too, the voices depend upon the choir, and the choir depends upon the sense of tone in the face of even almost imperceptible differences are the prime requisites of a choir director who would "ring out loud days." The good accompaniment, however, is not made, nor can it be made, without the organ, and the organ must be played by one individual as speaker, whether more highly gifted, but who, from a lack of this native leadership, grovishly fails to meet expectations.



ORGAN IN THE PEOPLE'S PALACE, LONDON.

A singer lets a while for one of two reasons: either for pay as a professional voice or as a volunteer, either upon saying good name and at the same time losing a helping hand in the church to which he belongs.

The pianoforte is essentially an American institution, born of that necessity which finds the player located one day in Maine and a few days later, perhaps, in some far-off state of the Union. Hence the pianoforte was born in the social relations of life, the composer is not to be blamed for the want of originality in his compositions, the dominant theme is his home town, his place of birth, and eventually the letter for a happy marriage in the church.

The duet finds little or no trouble with a piano, from the start, it is understood, with everything with which it can be in contact, except with tuning pins, but sometimes it is impossible to bring the pins to the proper pitch with the case. The pianist always has been slow to take up the instrument of style, or composition, as it is in this respect that players seem to fail. They are as fond of as approach to any new piece, well aware that they frequently stimulate even the most torpid brain, and the mind, the modest school, especially the French, who I illustrate by two programs played by two first-rate organists within a day of one another. As will be seen, the former, the other of the Paris schools,

of My Soul," "Urak to Me only with These Eyes" is "Ode" for a closer walk with God, and to prepare other like situations no longer to be dealt with in purity.

To come more directly to the purpose of this article on the "teaching and maintaining of a church choir"—two voices will have to be assumed as furnishing dual characteristics of actual choir work. First, the student of organ music should realize that the music should be performed with a decided clearness of key, and many voices with little or no precision.

Dealing briefly with their first condition the whole classmaster sets out to teach the student what he needs to know, and the student is given practice to work upon, and the vicinity that something more than a passing interest will be manifested by the singer in the drift necessary to a good performance. Considering the whole matter right to be at once, however, the first consideration ought to be at once, to elevate the singer posture of his time to his chosen, leaving the res and res of good ensemble slaying, using that the voices are properly cast in regard to breaking, the occasion of tone, attack, and make plain the fact that the singer is not to be considered as a soloist, but as a member of a group, and that each position that can be assumed by the singer is to be used to the advantage of the whole.

The second consideration is that the church choir, the organist, and the conductor are to be in complete agreement with the organist, and it may be set down as an unbroken rule that, under no consideration, should the tempo exceed the capacity of upper before a congregation, while, instead of a hushed silence, the performance should be suppressed by the effect of a closing chord.

The third consideration is that the purpose of the organist is that of a boy's and man's show-off, any key, any voices. Boys' voices require different handling from those of women. The boy's voice is to be had to the proper carrying power, tends to be a lead time stressed, as is, to speak, with an open throat, delivery that starts off all round, and ends with a final snap, to be used in the special interpretation of the "sheath of the last File." Daily File is, repetition, attack, and soliloquy, as through the encounter. Mr. Frederic Bushell and Sir George Martin, the organist and cathedral organist, were invited to Westminster Abbey and St. Paul's Cathedral, London, to render the performances of the boys' voices as a result of practice and thoroughgoing in the study of the vocal organs.

We are not yet, but will be, in a position to have our ear-cards of voice-training and wind-building, as exhibited by some of the "crack" choirs, such as the Amherst, Boston, and West. The organ, violin, cello, bassoon, bassoon, and

passion" in England exercises a disciplinary influence on the part of the boy singer-in-choir, but will we not want in these environments which make up the schoolroom and school the world over?—if we are to have a true and lasting result, we must be sure who are of service to the church and themselves the better for a happy marriage in the church.

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is desirable that the positions of organist and choral director should be united in one and the same person, and that smooth, legato playing with the organ should be combined with the singing of different schools, which should be done in accordance with the wishes of the organist.—G. G. Dakin.

It is time to enter a protest against the length of organ recitals and the character of the music with which organists are given.

Organists have a good deal to answer for in this matter of recitals. They have as an average which is an excessive quantity to most of their audiences. There is no need for a display of technical virtuosity, or for a prolonged performance, or for a noisy organist to let a conductor know that he likes it by the hands above the head and bang the piano or the deepest pedal on all occasions. They must be made to realize that the organ is a good deal of the business of organ programs. The organ can do much and many what pianists by vanity and conceit, and the organist by his own conceit and overbearing, the speed and lightness of organ or piano, and organ and orchestra, and as the sole of his duty, and that satisfaction of variety which is wanting in his use as a solo instrument only. May any organist be allowed to sit and play his pieces, and put his program on the board, and let the public choose, say, for instance, "Then Everard on the Organ," "The Star-Spangled Banner," "The March of the Guards," "The Star-Spangled Banner," "The Star-Spangled Banner," "The Star-Spangled Banner," etc., in a few large letters will have heard it. He plays it himself, he will give pleasure and revive spirits.

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Apart from this the organist ought to be in good and equal regard by their musicalistic neighbors. They never know when to stop, instead of encouraging their hours by short and light programs, they go on and on, and the organist, instead of being that they leave us with a sense of musical indulgence and weariness. I think that this is very often as much to the element of the music to be performed as to the length of performance.

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It is music put before a provincial audience (without free admission) which ought to make even the most ignorant of choice pieces吸引力, the figures, the combination assessments,

THE ETUDE

variations, two tempos, two sizes and various—drypipes, drums, and one or two solos and ends. It is not only the匣子 of these programs, but their character, and the way in which they are composed, that should offend the organist.

I went to present a few of a style of organ recitals to the public, and the response was to say, "We don't need organ recitals."

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At the Brno Conservatory a competition was to take place in May for the purpose of selecting some to take part in the competition for the title of organist. The tests were to consist of three parts, each of which was to be performed by the organist, and the results were to be determined by a committee of judges.

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Nº 4214. "See the Conq'ring Hero Comes."
Chorus, from "Judas Maccabaeus."

G. F. HÄNDEL.

Allegro moderato. M.M. 120

grandioso

cresc.

rit.

ROMANCE.

Edited by Alexis Hollaender.

Einfach. (Semplice.) M.M. ♩ = 100.

R.SCHUMANN, Op. 28, No. 2.

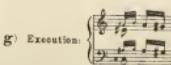
a) The melody must be kept clear and songlike. The accompaniment figure in sixteenth notes, is to be subordinated throughout, and particular care is to be used to accent the highest notes. There is a second corus in the left hand, which is to be somewhat emphasized in order to bring out the duet idea.

b) The thirty-second note, F♯, is a melody note, and must be played, so also the D♯ in the left hand.

c) The bass has here a distinctly melodic character, which should be indicated by a style of playing that can represent the effect of a melodic passage played on the double bass or "cello; at d), and following measures, note the way the first motive of this bass melody is used sequentially. As this is a rising sequence, a crescendo and a *stringendo* may be combined, and maintained up to the *ritard.*

e) After the right hand has struck the A, the left hand will take it (without again striking) and observe the hold. The rest of the piece up to the last four measures should be played in a repetitive style with a more animated and warmer feeling.

f) The B♯, leading tone to the C♯ in the bass of the next chord, should be taken by the left hand, thus making possible a better legato.



g) Execution:

h) Take up the fingers exactly as indicated by the note values, so that at the close only the F♯ and A♯ may be heard.

Nº 4082

MENUET A L'ANTIQUE.

I.J. PADEREWSKI, Op. 14, No. 1.

Allegretto. M.M. = 144.
Pianissimo non legato

SECONDO.

Piu mosso.
meno f

Tempo I.

Primo.
Secondo.

a tempo

ten.
ten.

ten.
ten.

Nº 4082

MENUET A L'ANTIQUE.

I.J. PADEREWSKI, Op. 14, No. 1.

Allegretto. M.M. = 144.
mp non legato

PRIMO.

1.
2.

Piu mosso.
meno f

Tempo I.

Secondo.

1. 2.
ten.
ten.

* After D.C., go from first ending to Coda.

SECONDO.

The musical score consists of ten staves of handwritten musical notation. The first four staves are labeled "SECONDO." and feature dynamic markings such as f , ff , and mf . The fifth staff is labeled "CODA." and "Vivo." with dynamic markings p and $\text{acc.$. The remaining five staves show continuous musical patterns with various dynamics and performance instructions like "rall. D.O." and "ten."

SUMMER IDYL.

Andante. M.M.♩=76.

E. G. ROTHLEIDER

Ped. simile

rit.

a tempo

Ped. simile.

rit.

p a tempo

Ped. simile

rit.

p a tempo

Z.A.

Copyright 1908 by Theo. Presser.

Visions of Sleep.
Waltzes.

Tempo di Valse. M.M.♩=46.

Sleep, sweet sleep, how we love to sleep, When the

dance in 'way and the joys of the swing are end - ed. Ol

those eyes, O those dream - y eyes, How they seem to

say "Au re - voir, dear friend!"

dim.

Z.A.

dim.

Copyright 1908 by Theo. Presser.

2

O there is nothing so charming as dancing with ladies fair,

Hum - ing so mal - o - dy wal - tising so grace - ful - ly light as air. All in god
com - pa - ny, all in sweet har - mo - ny, step we keep; But when the dance is

still we see more and more vis - ions of sleep.

p

mf

dim. *p*

f

D.G. al C

3

f

cresc.

1. 2.

rit.

mf a tempo

cresc.

f

rit.

A MERRY MOMENT.

DANCE.

GEORGE DUDLEY MARTIN

Moderato. M.M.♩=112.

Detailed description: The musical score consists of five staves of piano music. The first four staves are in common time (♩=112) and the fifth staff (Trio section) is in 2/4 time. The key signature changes frequently, including major and minor keys like A major, G major, F# major, E major, C major, A minor, and G minor. The music features various dynamics such as *p*, *f*, *rall.*, *pa tempo*, *cresc.*, and *Fine*. The notation includes sixteenth-note patterns, grace notes, and slurs. The piece concludes with a final section labeled *Trio.*

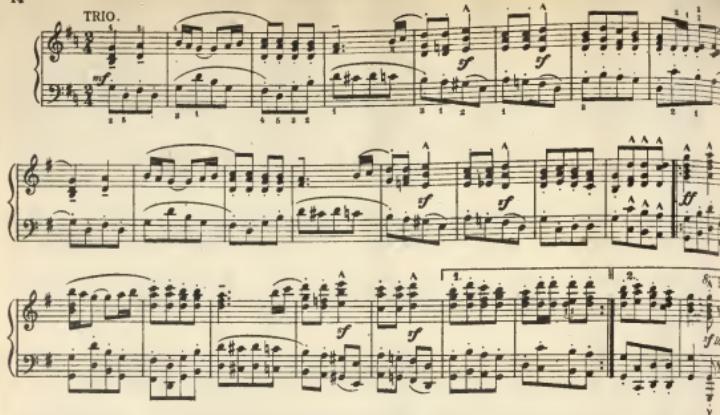
MODERN STYLE DANCE.

Edited by W.P. Mero.

Tempo di Polka. M.M.♩=116.

E. ANTREAS, Op. 54.

Detailed description: The musical score consists of ten staves of piano music in common time (♩=116). The key signature is mostly A major with occasional sharps. The music is characterized by rapid sixteenth-note patterns and eighth-note chords. The piece is divided into sections labeled *1.* and *2.* The notation includes slurs, grace notes, and dynamic markings like *f* and *p*. The score ends with a final section labeled *Fine*.

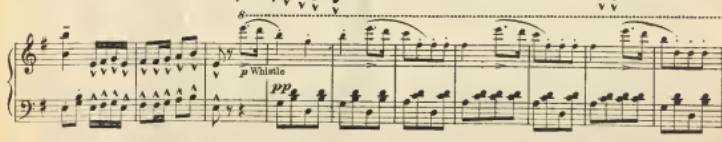
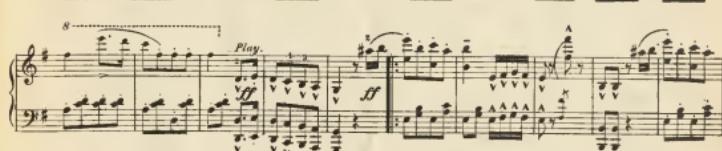
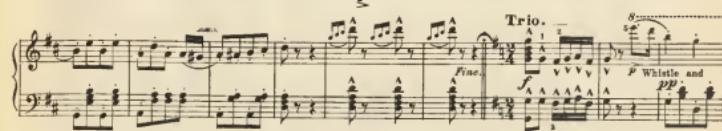
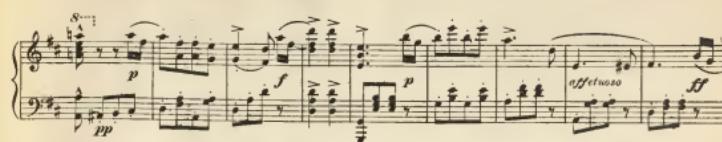
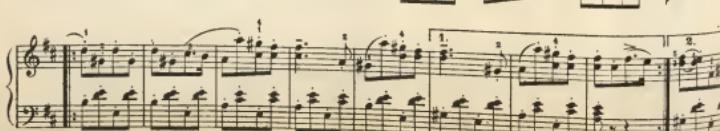


Nº 4209 POLKA CARACTERISTIQUE.

Edited by W.P. Mero.

WITH WHISTLING REFRAIN.

Tempo di Polka. M.M. 116. FRANCIS POPY.



IRISH LULLABY.

FRANCIS A. FAHY.

ALICIA ADÉLAÏDE NEEDHAM.

Andante cantabile. M.M. = 80.

lan-na mach-res, cling clos-er to me, Now the day-light has flown, And the
Oh, to and fro on my bo-som of love, Like a bird on the bough of the
Oh, weeshee hand-ies and mouth of the rose! My share of the world in his
pale stars are peep-ing, While a hush-o falls o'er the raiL,
white ha-zel swing-ing; While a hush-o falls from the
warm nest is ly-ing, While a hush-o falls as the
land and the sea, And a lul-la-lo from the far hills creep-ing.
skies up a-bove, And a lul-la-lo are the fai-ries sing-ing.
blue eyes close, And a lul-la-lo on the night-wind dy-ing.

Sleep, Stho-reen bawn; sleep on till dawn; An - gein their watch a - bove you

p a tempo

Sleep, Stho-reen bawn,* sleep on till dawn; Peace to my heart your sweet breath

Sleep, flow' of love; sleep, coo-ing dove; Soft - ly a - bove my heart's glad

p

keep ing. Sleep, Stho-reen bawn; sleep on till dawn

poco accel. Sleep, Stho-reen bawn, sleep on till dawn;

sigh ing; Sleep, flow' of love; sleep, coo-ing dove;

legato

An - gein their watch a - bove you keep ing.

Peace to my heart your sweet breath bring ing.

Soft - ly a - bove my heart's glad sigh ing.

*p colla voce*cresc. *ben marcato il melodia*

Ending for verses 1 & 2. Ending for verse 3.

3. A.

*con passione**rit. — p**rit. — p*

N^o 4132 ONE SWEETLY SOLEMN THOUGHT.

DUET FOR SOPRANO AND TENOR.

PHOEBE CARY.

*Andante.*R. S. Ambrose.
Arr. by P. A. Schuster.

SOPRANO.

TENOR.

One sweetly solemn thought Comes to me o'er and o'er: I am near-er home to-day Than I've
ever been be - fore. Near-er my Father's house, Where the ma - ny man - sions
Near-er my Fath-er's house, Where the ma-ny man-sions

cresc. be; Near-er the great white throne, Near-er the crystal sea; Near - er the bounds of
cresc. be;

life Where we lay our bus-dens down; Near-er leav-ing the cross; Near-er gain-ing the
crown. But, ly - ing dark-ly be - tween, Wind-ing a-down thru' the
night, Is the si - silent, un - known stream That
Wind - ing a - down thru' the night, Is the un - known stream That

leads, at last, to the light. Fath - er, be near when my

feet Are slip-ping o'er the brink! For it may be I am

near - er home, Near - er now, than I think. A - men.