

GLEAMING STAR

NOVELETTE
INTERMEZZO

by
Frederic W. Hager
writer of
"HANDSOME HARRY" "LAUGHING WATER"
ETC.



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STARMER

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Gleaming Star.

Novelette Intermezzo.

By FREDERIC W. HAGER.

Writer of Midnight Flyer,
Handsome Harry, Laughing Water etc.

The musical score is written for piano in 2/4 time with a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (*ff*) dynamic marking in the bass staff and a piano (*p*) dynamic marking in the treble staff. The second system ends with a piano (*p*) dynamic marking in the bass staff. The score features various musical notations including eighth and sixteenth notes, rests, and slurs.

The first system of music consists of two staves. The upper staff is in treble clef and features a melodic line with eighth-note patterns and a half-note chord. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the piece with similar melodic and harmonic textures. The upper staff has a melodic line with eighth-note runs, and the lower staff has a steady accompaniment.

The third system includes a *rall.* (rallentando) marking in the upper staff, indicating a slowing down of the tempo. The melodic line features a long, sustained note with a fermata.

The fourth system begins with a *Tempo f_z* (Tempo forzando) marking, indicating a return to a faster tempo. The music features more active eighth-note patterns in both staves.

The fifth system continues the piece with a mix of melodic and harmonic elements, including some slurs and accents.

The sixth system concludes the piece with a *rall.* marking. It features two endings: the first ending leads back to an earlier section, and the second ending provides a final resolution. The notation includes first and second endings with repeat signs.

Musical score for "Gleaming Star, 4". The score is written for piano and features six systems of music. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a *cresc.* marking in the final system.

4

fz *p*

cresc. *fz* *p*

fz *ff* *p*

cresc.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth and sixteenth notes, followed by a half note. The bass staff provides a harmonic accompaniment with chords and moving lines. There are accents (^) over some notes in the bass staff.

The second system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a more rhythmic accompaniment. A forte (*ff*) dynamic marking is present in the bass staff towards the end of the system.

The third system shows the continuation of the melodic and harmonic themes. The treble staff has a melodic line with some slurs. The bass staff has a more rhythmic accompaniment.

The fourth system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a more rhythmic accompaniment.

The fifth system is marked "CODA." and begins with a mezzo-piano (*mp*) dynamic. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

The sixth system concludes the piece. It features dynamics of *dim.* (diminuendo), *pp* (pianissimo), and *ff* (fortissimo). The treble staff has a melodic line with some slurs, and the bass staff has a rhythmic accompaniment.

Try these over on your piano.

QUAINT LONDON DANCE OF YANKEE DESIGN

The American ballroom will witness a novel twist during the coming mid-winter season. It is a London fad, entitled "Indome Harry," and despite the fact that it appears to be an intricate invention, is practically an ingenious combination of the American cotillon and the Virginia reel.



One of the peculiarities of the dance is that it is executed by three persons, two of the female sex and one of the male. These alternately change at right angles and, after a round of dancing, meet in the center of a given circle and release partners, the first lady resigning her male escort to the second lady in waiting. This is continued indefinitely during the performance of the orchestra.

An interesting coincidence of the dance is that it was originally conceived by an American and introduced in London as a fete number. Both the music and the steps were originated by Fred W. Hager, a well-known New York bandmaster and incidentally the author of "Laughing Water" and other popular intermezzos.

The music of the dance is constructed in 2/8 tempo, or two-step rhythm, and is of a very catchy character. As utilized by the orchestra it is frequently adapted as a schottische and bears many original strains characteristic of Yankee genius. Words have been written to the melody, and, paradoxical though it seems, the dance is now being sung by various prominent vaudeville vocalists. One of the unique purposes of the "Handsome Harry" dance is to render the swaggar waltz a back number. In so far as its inaugurating a more graceful poe in modern ballroom tempo! chore

Rev. Comland Declines, Call.
Rev. Comland, 7ector of th
otestant

Some of our other Publications are

Mamma's Bark, A Shrig O'Shillab, There's a Day man coming with a Bundle, Bye Bye My Eva, I'd Like to Take You Home With Me, The Message of the Old Church Bell.

of St. Michael and All' Angels' Protestant Episcopal Church, was prominently suggested as his successor. The bishopric was tendered Dr. Murray, who declined it.

Mr. Helf's Birthday Party. Mr. E. Ross Bell, a well-known hotel proprietor of South Baltimore, celebrated his forty-fifth birthday at his home, Light and York streets, last Friday night. The celebration was purely

The Song all the world is talking about
by J. Fred Helf, writer of "Mamma's Boy"

I'll Be Waiting in the Gloaming SWEET GENEVIEVE

CHORUS. By J. FRED HELF.

Where the sweet Mac-ro-lia bode be-gin to this-um When she
meat-laws for the much be-gin to leave Oh
Gen-e-vieve sweet Gen-e-vieve, I'll be
wait-ing in the gloam-ing Gen-e-vieve.

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LEW DOCKSTADER'S Phenomenal Song Hit. Played by Sousa and all the leading Bands in the country.

Everybody works but Father.

Chorus. by JEAN HAVES

Every-body works but Fa-ther And he sits around all day.
Put in front of the fire— Smoking his pipe of clay.
Mich-er takes in wash-ing So does sis-ter Alex,
Eve-ry-bod-y works at our home but my old man.

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We are the exclusive publishers of all the song hits in the Lew Dockstader Minstral Show.

Which Includes

Everybody Works but Father,
I'll be waiting in the Gloaming
Sweet Genevieve,

Who's There?

The Waltz must change to a
March Marie,

The King of the Great White way

The Pirate King,

No one can take your place,
Susie Jane,

Never no More,

Just because she had those
Winning ways,

A Dream of Boyhood Days.

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