

NO

3 - OCT 31
Copy 1973

4

EASY COMPOSITIONS

FOR

PIANO,

BY

FRANCIS MUELLER, SEN.

FAREWELL SCHOTTISCH.
MORNING GLORY WALTZ.

PEARL WALTZ.
WATER LILY WALTZ.



BOSTON:
OLIVER DITSON & CO.

New York: C. H. DITSON & CO.
(SUCCESSORS TO J. L. FETTER.)

Chicago: LYON & HEALY.

Phila.: J. E. DITSON & CO.
(SUCCESSORS TO LEE & WALKER.)

Cincinnati: DORMEYER & NEWHALL.

PEARL WALTZ.

FRANCIS MUELLER, SEN.

The musical score for "Pearl Waltz" is presented in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a mezzo-forte (*mf*) dynamic marking. The melody in the treble clef features a series of eighth-note patterns, often grouped in pairs or triplets, with various ornaments and slurs. The bass clef provides a steady accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns. The second system continues the melodic and harmonic development, introducing a forte (*f*) dynamic in the final measure. The third system shows further melodic elaboration with more complex ornaments and slurs. The fourth system concludes the piece with a final melodic flourish and a sustained chordal accompaniment.

3

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment of chords. Dynamics include *f* and *p*. A double bar line is present in the middle of the system.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, featuring more complex melodic figures and harmonic support.

Trio.
ppa.

Fourth system, marking the beginning of the Trio section. The right hand has a more active melodic line with slurs and accents, and the left hand continues with chords. Dynamics include *f* and *p*. A double bar line is present at the start of the system.

ppa.

Fifth system of the Trio section, showing further melodic and harmonic progression. Dynamics include *f* and *p*.

seu.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a series of chords. The bass staff provides a harmonic accompaniment with chords and some single notes. A dynamic marking of *f* (forte) is present. The system concludes with a repeat sign.

The second system continues the musical piece. The treble staff features a melodic line with eighth notes and some rests. The bass staff continues with a steady accompaniment of chords. A dynamic marking of *f* is visible.

The third system shows more complex rhythmic patterns in the treble staff, including sixteenth notes and eighth notes. The bass staff continues with chords. A dynamic marking of *p* (piano) is present.

The fourth system features a rhythmic accompaniment in the treble staff, with eighth notes and chords. The bass staff continues with a steady chordal accompaniment.

The fifth and final system on the page shows the concluding musical phrases. The treble staff has a melodic line with eighth notes, and the bass staff provides a final accompaniment of chords. The system ends with a double bar line.

NEWEST AND BRIGHTEST SONGS AND PIANO PIECES.

Vocal.

- The Rivals.** Ed. 3. b to B. *Nettie May Clifford.* 25
Young Jim has no fortune
Except his brown hands,
Yet he's placed round my heart
Love's strong golden bands.
The old story of love without money, and
money without love.
- To Horse.** Words by Browning. C. 3.
c to G. *Gustav Kobbé.* 35
Hoist saddle! to horse and away!
Ride for my castle before the hot day
Brightens to blue from the silvery gray.
A spirited cavalry song.
- The Maiden and the Rain.** F. 2. c to E.
A. W. Marchant. 30
Of the maid who frightened the rain away.
- Baby.** F. 3. c to E. A. W. Marchant. 30
One more sonnet to King Baby.
- Good Night.** C. 3. c to D. A. W. Marchant. 30
A sweet good night ends this series of half a
dozen children's songs, which are appropriately
named "six Night Cap Melodies."
- Cajolerie.** A. 3. c to E. *Julia de W. Gibbs.* 25
Singeth Philomenal,
Says that her heart is full.
An elegant and sweet trifle, having no defect
but its briefness.
- Stella Mea.** Ed. 4. d to g. *Joseph Leffingwell.* 30
A "Mount Desert" melody, improvised by C.
E. Gudebrod, is an "Arthur Parfax" song,
sung by the Princess Natalia and belongs to the
novel "Mystery of Bar-Harbor."
- Our Nation forever live.** Chorus. Ed. 3.
d to F. W. N. Manning. 30
Our country, 'tis of thee we sing,
The fountain of liberty blest.
Full and good harmony, and will serve well as
a hymn-chorus for 4th of July exercises.
- A foolish little Maiden.** C. 3. c to E. *Louis Seidwick Collins.* 40
"Hallelujah,"
Sung the choir above her head.
"Hardly knew you!"
Were the words she thought they said.
An excusable mistake, considering the pro-
nunciation of many choruses. A pretty little song.
- Questions.** Words by Dora Greenwell. D.
3. a to 2. A. D. Saxon. 40
An also arrangement of a very beautiful song.
- A Dream so fair.** Ed. 4. F to G. *Edw'd King.* 35
Since eyes are beaming soft and sweet,
And cheeks with gladness softly glow,
We own our happiness complete.
An hand in hand for aye we go.
A musical dream of future pleasures. Very
sweet and hopeful.
- Remember me, my God.** Aria for Contralto.
Ed. 4. g to E. N. H. Allen. 35
In hour of deepest woe
Thou art my only hope, my plea,
Against th' accusing foe.
A grand solo for a full, rich, alto voice, dis-
tinctly articulated, it should be a very effective
solo for church service.

- Serenade to Zanetta.** Serenade di Zanetta.
C. 3. c to F. Massenet. 30
Mignonnet! Volez l'arril,
Le soleil revient d'exil.
L'omet the winter hath flown
And the skies are brighter grown.
A decidedly neat and pretty, light and tripping
song of spring, in French ballad style.
- I love thee.** Ed. 3. E to F. *Edw'd King.* 35
It is my vision in the night,
My dreaming in the day,
The very sob of my heart,
The blessing when I pray.
Words by Tom Hood, who makes one of the
best of love songs in the simplest way. Nice
melody.
- Forget me not.** F. 4. c to a. J. S. Hoimes. 40
And to them come these words forgot,
Like some long hidden, precious scroll.
A beautiful new version of a beautiful old
thought.
- The Blossoms.** Ed. 3. d to g. *Julia Francis Morris.* 30
Beautiful blossoms, so fresh and so fair,
Children of light and creatures of air,
Where do ye come from, and where do ye go?
Fine musical tribute to the flowers of spring.
- Good-Night, Sweetheart!** Ab. 3. c to E. A. D. Saxon. 40
Good-night, sweetheart? It may not be,
Good-night would I took you from me.
Explains, in a very melodious way, why
lovers' calls can endure so long.
- Will it be long?** C. 3. c to E. A. D. Saxon. 40
Will it be long, love, ere waiting shall be over,
Will it be long, ere doubts shall clear away?
One of Mr. Saxon's concert songs. The selections
are well made, and the melodies well fitted
to a "concert" voice.
- Ma vie, ma Marguerite.** G. 3. d to a. *Joseph A. Hill.* 35
Thou art fair as a flower, Marguerite,
Thy heart is of virgin gold.
For a first rate, sweet, melting love song that
will carry all before it, buy this. It is of very
superior quality.
- There's Peace on the Deep.** Ab. 4.
a to F. A. F. Monroe. 40
Stars trembling o'er us,
Sunset before us,
Mountains in shadow
And forests asleep.
Some of the best of peaceful words by Miss
Munich, worthily set to music.
- Now the Silver Moon.** Duet. Soprano and
Bass. Ab. 4. c to g. *Geo. B. Nevin.* 60
Now the silver moon arising
Flings round her light screens.
A very fine duet indeed, introducing an "Ora
pro nobis" in the boatman's song; for this is a
sort of Venetian barcarole.
- The Twilight Hour.** Words by C. Olixton
Bingham. C. 3. E to E. A. W. Marchant. 25
Stir the fire and make it blaze
Put the boys away,
One of six pretty evening songs called, on the
title "Night Cap Ditties," for mothers and
children.

Instrumental.

- Home Delight.** Waltz. Violin and Piano.
C. 3. Mrs. Marousha Nash. 69
Appropriate name for a delightful waltz for
Violin with Piano accompaniment.
- Boston Ancient and Honorable Artillery
March.** D. 3. *Edwin Christie.* 30
What time this ancient company marched to
two hundred years since is a matter of doubt.
Here is good music for the next parade.
- Massa's in the cold Ground.** Mandoline and
2 Guitars. A. 3. *Barker.* 25
Pretty arrangement of Mandoline music.
- Frollo of the Snow Birds.** Ed. 3. *Mrs. Marousha Nash.* 35
A very good frolic, which imparts life to a
very spirited piece, which is almost in Polka
style, but not quite.
- Pride of Bay Ridge Polka.** D. 3. *Edwin Christie.* 30
A bright polka. The "pride" in question is
doubtless a yacht, as Bay Ridge is a convenient
nook on Long Island from which yachts may
dart out for their racing ground, which is not
far away.
- Unique Schottisch.** Ed. 3. *Edwin Christie.* 30
A Schottisch of good promise.
- Toboggan Galop.** Ed. 3. *Mrs. Emma Mary Raymond.* 40
"Toboggan" is so common a word to Americans
of the "quaint runner" zone that it is no won-
der that it is a stranger on music titles. Here it
is however, and the pretty music is some im-
provement on the sliding machine, in that it
occasionally slides up hill.
- Sea-Shell's Concert Waltz.** 3. Innes arr.
by *Launce Knight.* 60
Three good waltzes, the last one prolonged
into a well made Finale, and the first preceded
by a "Pastorale" introduction.
- Anita Galop.** For Mandolin and Guitar.
F. 3. *Annie Moore.* 25
A very sweet and neat duet on two favorite
instruments. Those who are pleased with it
will be anxious to know if Annie Moore wrote
any more? Yes. There is *Cinq Anis* waltz for
two Mandolines and one Guitar, and *Unique
Schottisch*, for Mandolin and one Guitar.
- Cinq Anis Waltz.** For two Mandolines and
one Guitar. F. 3. *Annie Moore.* 30
As will be seen, three of the *Cinq Anis* can en-
joy the playing of this very pretty affair, and
the remaining two friends may be audience.
- Home Greeting.** Romance for Piano. D. 3.
G. D. Wilson. 50
A piece that is sure of "greeting" in many
homes. Easy and graceful.
- An Matin.** At Morn. Ed. 4. *Godard,* fingered by *Leon Keach.* 40
A beautiful piece for any time of day. The
composer was evidently inspired by an early
morning bird—concert in the country.
- ABBREVIATIONS.**—Degrees of difficulty are marked
from 1 to 7. The key is denoted by a capital letter; as
C, Bb, etc. A large Roman letter marks the lowest and
the highest note in the staff, small Roman letters if
below or above the staff. Thus "C. 3. c to E." means
"Key of C, Fifth degree, lowest letter C on the added
line below, highest letter E on the sixth space."

OLIVER DITSON & CO., BOSTON.

C. H. DITSON & Co.,
267 Broadway, New York.

LYON & HEALY,
Chicago.

J. E. DITSON & Co.,
1228 Chestnut St., Phila.

Scanning Target

Edison Sheet Music

Item no.: 100002647

Title: Pearl waltz

Box no. and finding aid no.: 121/2391

Digitization note:

Contact: Karen Lund, x70156
Lauren Woodis, x73939
Pat Padua, x75904