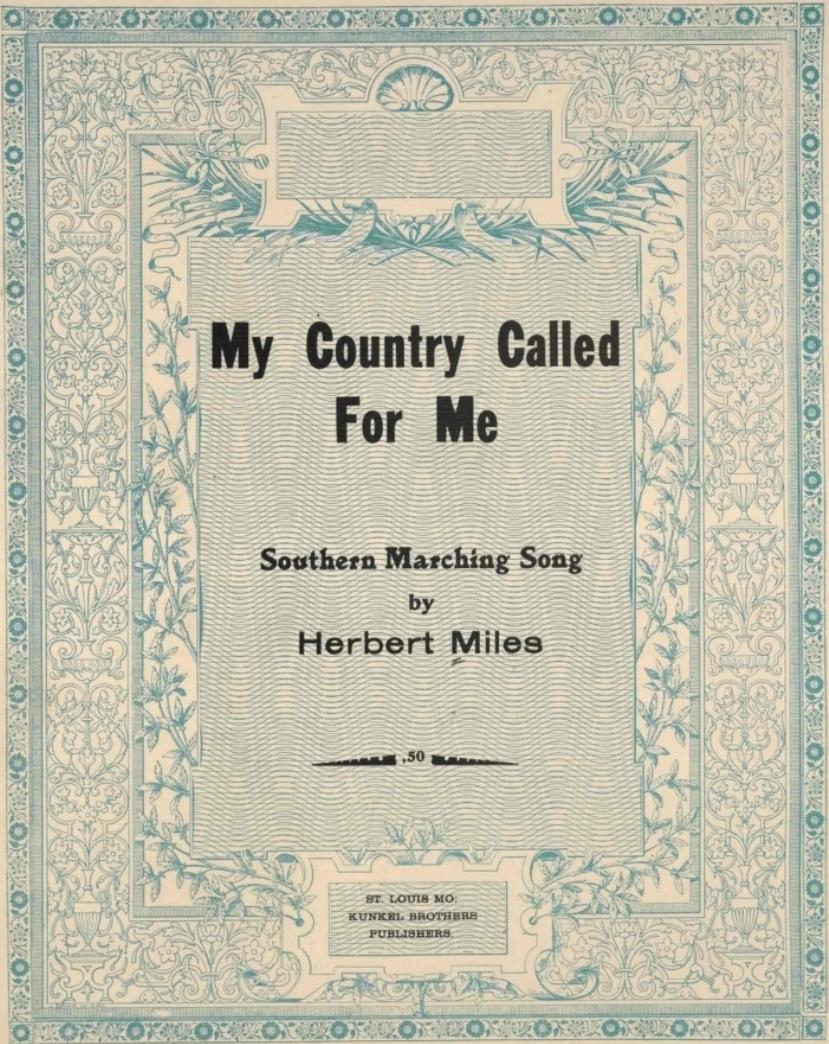


SEP -2 1919



**My Country Called  
For Me**

**Southern Marching Song**

by

**Herbert Miles**

.50

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PUBLISHERS.

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# My Country Called For Me

Southern Marching Song.

By  
HERBERT MILES

Moderato  $\text{♩} = 104$

The musical score is written for piano and includes the following sections and markings:

- First System:** Moderato  $\text{♩} = 104$ . Treble and bass clefs. *mf* dynamic. Includes a piano accompaniment line with asterisks below.
- Second System:** Treble and bass clefs. *p* and *f* dynamics. Marking: *Getting closer*. Repeat sign with first ending (1. *repeat loud*) and second ending (2.). Includes a piano accompaniment line with asterisks below.
- Third System:** Treble and bass clefs. *With force* marking. *mf* dynamic. Marking: **VAMP**. First ending (1.). Includes a piano accompaniment line with asterisks below.
- Fourth System:** Treble clef. <sup>12</sup> *Tempo di Marcia*. Lyrics:
 

1. I am sit. ting by my cab. in. And I'm feel. ing sad to day, All my  
2. Oh the old town seems so lone. ly. And I miss that Dix - ie band, I am

 Includes a piano accompaniment line with asterisks below.

Boys and friends have left me— To the war they went a-way, I can  
 thinking of my Loved ones— Ly-ing out in "No Man's Land," And the

hear the can-nons booming— Far a-cross the deep blue sea, And I  
 last time that I saw them— They stood side by side with me, But they

see "Old Glo-ry" wav-ing— On my tall old 'Cim-mon tree: Yes they  
 fell and gave their life-blood For a true Hu-man-i-ty: Hon-or

left the fields of cot - ton - And they left the plough and pen, And they  
those who die for Free - dom. Write their names up - on the scroll, Let their

left the town and cit - y - To de - fend the rights of Men, But this  
brave smiles lin - ger with us - While the years of mem - ory roll, And through

right - ous war for - ev - er Has made slaves and Na - tions free, And I  
all the days that fol - low When the world in peace shall be, I am

proud - ly took my gun and sword. When My Coun - try Called For Me.  
glad that I was one to go - When My Coun - try Called For Me.

## CHORUS

Then shout Hur-rah! and wave the Flag! "Old Glo-ry" o'er the free, Let

ev'-ry man pre-pare to stand For a World De-moc-ra-cy, When our

Un-cle Sam was fight-ing— On the land and on the sea, I

could not stay! I had to go! When My Country Called For Me. Then Me.

*with force* *a tempo* *rit.*

2156 - 4

This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

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Dear Sir—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scope-gut of so many other—The Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development. It will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

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In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find nearly everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as will my own work on the subject.

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My Dear Mr. Kunkel—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was sincere, I think, who wrote: "Every man is a dictator in his own profession." By the publication of your Pedal Method, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligations to persons who had used your Pedal Method for a couple of months has witnessed. The improvement shown by those who have used it is certainly so in the hands of every aspiring teacher, student and amateur. With best wishes, I am, cordially yours,

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J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

My Dear Mr. Kunkel—Your book of Pedal Studies embodies and presents in a most concise and tangible form recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a mandatory for good in many a field, and should certainly go in the hands of every aspiring teacher, student and amateur.

With best wishes, I am, cordially yours,

J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

My Dear Mr. Kunkel—It has not been seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal Method. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lovingly a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means neglect the time. But the Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clear and never flagging within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely each prospect ought to induce every student to get a copy of your Pedal Method and study it carefully.

Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,

Yours very truly,

ERNEST R. KROEGER.

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