

The University of Maine

DigitalCommons@UMaine

Parlor Salon Sheet Music Collection

Public domain (may be downloaded in full)

1918

A Southland Melody

Mason Rutledge

Composer

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-ps>

Recommended Citation

Rutledge, Mason, "A Southland Melody" (1918). *Parlor Salon Sheet Music Collection*. Score 883.
<https://digitalcommons.library.umaine.edu/mmb-ps/883>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Parlor Salon Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

1 piece

Lydia Merrick

20

RECREATION TIME

INTRODUCING FAMILIAR TUNES
WITH WORDS AD LIBITUM

ARRANGED FOR

PIANO

BY

Mason Rutledge

ABSENT ONE THE	.40
AN IRISH SONG	.40
AUNT SALLY'S SONG	.30
COTTON-FIELD DREAM	.30
FLYING COLORS	.40
HIGHLAND SONG	.30
LITTLE SCOTCH MAID	.40
<u>SOUTHLAND</u> MELODY	.40
SPRINGTIME MELODY	.40
TALE OF SORROW	.30
WHAT WE SING AT SCHOOL	.30
YOUNG MOTHER THE	.30

Hatch Music Company
PHILADELPHIA

Kas.
002277
Rutledge

Bagaduce Music
Lending Library
Brooksville, Maine
Donor: 159 Bill: _____

A Southland Melody

Allegretto

MASON RUTLEDGE.

Down in the South there's a tune they play, You can hear it

an - y day, A brisk lit - tle mel - o - dy bright and gay, And

oh, how the South-ern - ers a - dore it! When this air they

chance to hear, How they clap and how they cheer!

Noth - ing seems to them so dear, Noth - ing comes be - fore it.

The Melody

First system of musical notation. The treble clef staff contains a melody starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff provides accompaniment with chords and single notes. Fingerings are indicated: 5 and 1 for the first two notes, and 5, 4, 3, 1, 4, 3, 4, 3 for the subsequent notes. A dynamic marking of *p* (piano) is present.

Second system of musical notation. The treble clef staff continues the melody with quarter notes G6, F6, E6, D6, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. The bass clef staff has accompaniment with chords and single notes. Fingerings include 4, 2, 5, 1, 4, 3, 2. A dynamic marking of *mf* (mezzo-forte) is present.

Third system of musical notation. The treble clef staff continues the melody with quarter notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The bass clef staff has accompaniment with chords and single notes. Fingerings include 1, 5. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation. The treble clef staff continues the melody with quarter notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0. The bass clef staff has accompaniment with chords and single notes. Fingerings include 1, 3, 5, 4, 1, 2, 5, 1, 2. A dynamic marking of *f* (forte) is present.

System 1: Treble clef, bass clef. Treble staff: C4 quarter, quarter rest, quarter rest, G4 quarter, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter. Bass staff: F2 quarter, G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter, C4 quarter. Fingerings: 1, 3, 5. Dynamics: *f*.

System 2: Treble clef, bass clef. Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter, A3 quarter, G3 quarter, F3 quarter, E3 quarter, D3 quarter. Bass staff: F2 quarter, G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter. Fingerings: 1, 5, 3, 3, 1, 4, 5, 3, 4, 2, 2, 1, 5, 2, 3, 1. Dynamics: *f*.

System 3: Treble clef, bass clef. Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter, A3 quarter, G3 quarter, F3 quarter, E3 quarter, D3 quarter. Bass staff: F2 quarter, G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter. Fingerings: 3, 1, 3, 1, 1, 2, 5, 2, 5, 4, 2, 1, 5, 3, 2, 1, 4. Dynamics: *mf*.

System 4: Treble clef, bass clef. Treble staff: G4 quarter, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F#4 quarter, E4 quarter, D4 quarter, C4 quarter, B3 quarter, A3 quarter, G3 quarter, F3 quarter, E3 quarter, D3 quarter. Bass staff: F2 quarter, G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter. Fingerings: 5, 1, 4, 1, 3, 1, 4, 3, 1, 2, 5, 4, 1, 5, 4, 2, 1, 3, 1, 2, 1. Dynamics: *p*, *f*.

LATEST PUBLICATIONS of SHEET MUSIC HATCH MUSIC CO., PHILADELPHIA

All of Our Publications Sent on Inspection to Responsible Parties
Send for Our Complete Catalogs and Discounts. Accounts Are Solicited

Composer	Title	Grade	Price	
BILBRO, M.	Barn Dance	2	.30	
	Jolly composition, with a shade of "ragtime" in it. Treble is in single notes and has a striking cross-hand passage.			
	Gipsy Camp	2	.30	
	Saucy and careless in character, winding up with two presto measures that intensify the gipsy nature. Triplets and grace notes form the striking characteristic melody.			
	If Only the Rain Would Stop. 4 Hands.	1	.30	
	A beautiful little example of quiet, legato playing. The primo part requires independence of fingers and a taste for melody playing. The secondo is for the accompaniment and effective support of the upper part. Judicious pedal study could be introduced in this duet.			
	Marching in the Parade.	1	.30	
	Real soldierly. The bright martial melody which is sonorously harmonized will mightily please little players. This piece is an excellent study in time and rhythm.			
	May Day March	2	.30	
	Crisp and inspiring melody. Pretty and useful study of the triplet.			
	The Dreamer	2	.40	
	An effective and beautiful composition of simple construction. A veritable tone-poem.			
	Waltz of the Christmas Dolls. 4 Hands.	1	.30	
	A cute little waltz duet. The melody is in the secondo part of the time and will afford the primo player much useful study to properly accompany it. The piece is very happily harmonized.			
	CROSBY, M.	Among the Heather	2	.40
This number will afford very good technical practice, also good study of the staccato in both hands. Brilliant for this grade of composition.				
Playing Hopsotch. Op. 32, No. 6.		2	.30	
This pretty sketch has an excellent example of a theme played by alternate hands.				
The Call of the Forest. Op. 32, No. 5.		2	.30	
Hunting piece of great beauty and usefulness.				
We March Like Soldiers. Op. 34, No. 2.		2	.30	
This original little march is worthy of a place in any teacher's repertoire. It possesses the true martial swing and it so well written that it becomes striking as one plays it over. As a study in time and rhythm and short chords it is very valuable.				
Dance of the Rainbow Fairies. Op. 34, No. 3.		2	.30	
Blithe and sprightly; mostly in short running passages.				
DAVIES, A. V.		Marionettes Parade	3	.30
		Not a march, yet in march time and suitable for a school march. Originality in harmony and general treatment both make this an unusual piece and one of great value for pleasurable playing or for purposes of instruction.		
		Marionettes Waltz	3	.40
		This piece has an elusive charm that reminds one of the compositions of Cham-inade, with which it well bears a comparison. It is quite out of the ordinary in melody and harmony.		
		DUDLEY, C.	Close of Day, The. Reverie	3
	A pleasing, languorous air, supported by a rich chord (accompaniment) effect. The change in melody to the key of E flat and again in A flat produces a beautiful contrast.			
	ENGELMANN, H.		Fresh Life Schottische	1
		Graceful composition affording tuneful example of dotted notes. Left-hand part in the treble clef.		
		Chimes of Love. Violin and Piano	1	.50
	This famous intermezzo is well written for the violin, giving the instrument many opportunities for effective color and phrasing. The piano accompaniment is about second grade.			
	Jolly Moments Polka	2	.40	
	A sprightly piece with a pleasant, tuneful melody. The harmonies are very happy and in this popular composer's best vein.			
	Lady Dandelion Polka	1	.30	
	Cheery little dance piece, introducing legato and staccato touches. In the treble clef throughout.			
	FISHER, L.	Over the Silver Waves	3	.30
Dainty Barcarolle, with a beautiful melody; fine work in chord legato playing. Sure to please.				
FRYSINGER, J.		Punch and Judy Polka. Op. 139, No. 1.	2	.40
	One of the bright, spirited dance polkas, instantly appreciated by pupils of this grade. The left hand offers a variety of movements that make it a valuable educational number.			
	HELD, W. P.	Gleam of Hope	3	.50
A quiet, pleasing composition in Reverie style with nicely contrasted parts. Every player will find much pleasure in this delightful number.				
HENKEL, M.		In the Tree Tops	3	.40
	The swinging rhythm is suggestive of the swaying of the trees. A most pleasing composition in the study of sixths and chords.			
	JOHNSON, W.	Spirit of the Wind. Galop	3-4	.50
Brilliant and unusually melodious for this style of composition. The octave work throughout is interesting, but not difficult.				
KINDLINGER, J.		Love and Pleasure. Op. 24. Dance Impromptu	4	.50
	Of unusual brilliancy and rich in contrasting parts, swift-moving melody in triplets and runs. Pupils will like this composition.			
	LA MORE, V.	Valsette	2	.30
A dainty waltz, of a song-like character. To be played with delicacy to obtain the best effects.				
LOTH, L. L.		Arabesque	2	.40
	A study in phrasing, rhythm and delicate nuances, with good taste and originality.			
	Floweret	3	.50	
A composition rich in harmony and melodic values. A sustained melody of haunting charm is richly and effectively harmonized. The whole piece is not unlike the work of Cham-inade.				
MOORE, E. V.	Apologies to a Wildebeest	2	.30	
	Characteristic subject of attractive quality.			
	In a Quiet Lodge	3	.30	
Tranquil Indian theme of much beauty. Pleasant study of easy sixths makes it valuable.				
MORRIS, J. R.	Flowers by the Wayside. Op. 33, No. 4.	3	.40	
	Lovely and striking theme in the tenor register, accompanied by light chords above the subject.			
	Resting. Op. 33, No. 3.	3	.40	
A lovely subject, in the opening to which a solo in tenor register makes a charming contrast.				
MORRISON, R. S.	First Admiral. March	2	.40	
	A dashing little march in six-eight time. The themes lie well under the fingers, while the left hand is quite easy to play. The quasi Trumpet introductions must be played with surety and boldness.			
	Love's First Dream	3	.50	
Sprightly waltz with smooth running passages; equally good as a parlor piece or dancing waltz. The chord effects are especially pleasing and not difficult.				
OEHLER, L.	White Clouds. Valse Etude	3	.50	
	The sub-title hardly does justice to the gayety and melodic cheer of this interesting piece.			
	Bal Masque	Bal Masque	3	.50
This is a splendid study in rhythm. While very playable and charmingly melodious, it is out of the common in style. It is cordially commended to teachers or to pianists who wish an effective yet not difficult piece.				
OEHLER, L.		Music of the Evening Bells. Op. 140	3	.50
	This is a lovely example of the modern nocturne. Peace and tranquility simply breathe from it. The bell-like accompaniment effects to the truly beautiful melodies are refreshingly original. It cannot be too highly recommended for developing a refined sense of melody playing and phrasing. Also it is an exceptionally fine study for the proper use of the pedal.			
	Possants' Wooden Shoe Dance	3	.50	
	A good teaching piece, to be played in "Gavotte" style.			
	PRICE, S.	Longing	2	.30
		Another "gem" by this attractive composer, who possesses the gift of melody in a marked degree.		
		REUHL, G. A.	Little Comrades March. Op. 48, No. 6.	1
	Pretty and stirring march, introducing small chords and dotted notes.			
	Little Water Witch. Op. 48, No. 5.		1	.25
	Sprightly melody; useful for study of easy accidentals.			
	RISHER, A. R.	Waterfall, The	2	.30
		Blithe and flowing movement in sixteenth notes for right hand, without chords. The bass is an easy accompaniment to the rippling subject of the treble.		
		ROLFE, W.	Autumn Dance. Op. 12, No. 3.	3
	A brilliant recital number. Very striking and attractive.			
	Prudence. Op. 12, No. 2.		3	.40
A sprightly melody in Gavotte tempo; characteristic and melodious.				
SPAULDING, G. L.	Gypsy Queen Mazurka	3	.50	
	This little piece of Zingari music must be played with that zest and abandon characteristic of the gypsy musician. The opening themes are full of life and spirit; the intermediate theme in G major should be played in a broad cantabile style, with the accompaniment rather subdued.			
	STONE, A.	Heart of a Rose, The	3	.50
A charming melody divided between the hands, set off by rich and somewhat unusual harmony.				
STULTS, R. M.		Morella. Valse Caprice	3	.60
	An attractive teaching and recital number. The themes in E flat should be played with clarity, sureness and animation. The Moderato, in A flat, should be much slower, and with a sentimental delivery.			
	WARD, H. R.	Daisy	2	.30
Bright, pleasing piece in waltz time; good work in legato playing.				