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Dancing Leaves

Walter E Miles

Composer

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Dancing Leaves

for the Piano

By
Walter E. Miles

5

Composer of
"Sparklets"

Kes.
003420
Miles

PUBLISHED BY
SAM FOX PUB. CO.
CLEVELAND

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“Dancing Leaves”

FOR THE PIANO

By WALTER E. MILES

Composer of 'SPARKLETS'

Price, Fifty Cents

PUBLISHED BY
SAM FOX PUBLISHING CO.
CLEVELAND, OHIO

A Pretty, Dainty, Catchy Little Number of the Better Kind

"SPARKLETS" ---By WALTER E. MILES

2

To Miss Oeta I. Cowan, Rockford, Michigan

SPARKLETS

By WALTER E. MILES

Moderato, not too slow

The first system of musical notation for 'Sparklets' is in 6/8 time, featuring a treble and bass clef. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. Performance markings include a fermata over the first measure, a dynamic marking of *mf*, and a *rit.* marking in the second measure. A first ending bracket labeled 'L.R.' spans the final two measures.

The second system of musical notation continues the piece. It features a fermata over the first measure and a dynamic marking of *mf* with the instruction *lightly, merrily*. The melody and accompaniment continue with similar rhythmic patterns.

The third system of musical notation continues the piece. It features a fermata over the first measure and a *rit.* marking in the final measure. The melody and accompaniment continue with similar rhythmic patterns.

The fourth system of musical notation concludes the piece. It features a fermata over the first measure and a dynamic marking of *a tempo*. The melody and accompaniment continue with similar rhythmic patterns.

Try
Over
This
Excerpt

By the
Composer
of
Dancing
Leaves

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Dancing Leaves

By WALTER E. MILES
Composer of "Sparklets"

Lightly

rit.

a tempo

p

staccato

kas.

D 003420
AN

Slower

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a series of chords in the bass and a melodic line in the treble. A fermata is placed over the final measure of the system, which is marked with the tempo instruction *rit.* Above the final measure, the numbers '2 1' are written, indicating a double bar line.

The second system continues the piece. It features a triplet of eighth notes in the treble staff, marked with a '3' above it and the tempo instruction *a tempo* below it. The bass staff provides a steady accompaniment with chords and single notes.

The third system shows a continuation of the melodic and harmonic development. The treble staff has a melodic line with some grace notes, while the bass staff continues with a consistent accompaniment.

The fourth system includes dynamic markings. The tempo instruction *rit.* is present. The treble staff has a melodic line that ends with a fermata. The bass staff has a melodic line that starts with a fermata and then continues. Dynamic markings *fz* and *fz p* are placed above the bass staff.

The fifth system features a triplet of eighth notes in the treble staff, marked with a '3' above it and the instruction *staccato* below it. The bass staff consists of chords and single notes.

The sixth system concludes the piece. It features a triplet of eighth notes in the bass staff, marked with a '3' above it. The treble staff has a melodic line with a fermata at the end. Dynamic markings *ff* and *p* are present.

Lightly

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a piano introduction marked 'Lightly'. The lower staff is in bass clef, providing a simple harmonic accompaniment. The system concludes with a 'rit.' (ritardando) marking and a return to 'a tempo'.

The second system continues the piano accompaniment. The upper staff features a melodic line with a 'staccato' marking, indicating short, detached notes. The lower staff continues with the harmonic accompaniment.

The third system features a more active melodic line in the upper staff, including triplets and specific fingerings (2, 1, 3). The lower staff continues with the harmonic accompaniment.

The fourth system continues the piano accompaniment with a steady melodic line in the upper staff and a consistent harmonic accompaniment in the lower staff.

The fifth system includes a 'p' (piano) dynamic marking in the upper staff. It concludes with a 'rit.' (ritardando) marking in the lower staff.

The sixth system begins with an 'a tempo' marking. It concludes with a final cadence in the upper staff and a simple accompaniment in the lower staff.

Read what WILSON G. SMITH, the eminent composer and critic, says about "Love Sonnets," by J. S. Zamecnik

THE publishers are to be complimented upon the artistic style in which J. S. Zamecnik's book of "Love Sonnets" has been issued. Evidently they thought very highly of Zamecnik's piano pieces to give them so elaborate a setting and an examination of same has convinced me that they made no mistake.

The pieces are illustrative of poetical excerpts from Owen Meredith, Longfellow and Thomas Moore, and composer Zamecnik has clothed them in melodious phrases that enhance their charm. Technically the pieces are of but medium difficulty, but the melodic content has a grace and fluency that make a direct appeal to the pianist who is not satisfied with popular glitter, but wants something of artistic appeal. A mention of the titles, "Love Fancies," "The Secret of the Sea" and "The Bee and the Floweret," indicates the trend of the compositions, and it is sufficient to say that composer Zamecnik has caught the several sentiments and given them melodious and graceful expression.

I commend "Love Sonnets" most highly to those who are looking for attractive music that appeals to the finer sensibilities. Zamecnik is a talented composer who expresses himself lucidly and spontaneously. His appreciation of harmony is clear and free from modern ambiguousness and his melodic invention facile and flowing.

WILSON G. SMITH.

We present below an excerpt from each of the three melodies of "Love Sonnets"

<p style="text-align: center;">LOVE FANCIES. J. S. ZAMECNIK</p> <p style="text-align: center;"><small>Copyright ©1921 by Sam Fox Publishing Co., Cleveland, O. International Copyright Secured.</small></p> <p style="text-align: center;">An inspiration that suggests in every measure idealistic thoughts of love.</p>	<p style="text-align: center;">THE SECRET OF THE SEA. J. S. ZAMECNIK</p> <p style="text-align: center;"><small>Copyright ©1921 by Sam Fox Publishing Co., Cleveland, O. International Copyright Secured.</small></p> <p style="text-align: center;">A musical thought interpreting the grandeur and mystery of the sea.</p>	<p style="text-align: center;">THE BEE AND THE FLOWERET. J. S. ZAMECNIK</p> <p style="text-align: center;"><small>Copyright ©1921 by Sam Fox Publishing Co., Cleveland, O. International Copyright Secured.</small></p> <p style="text-align: center;">The theme of this dainty little composition portrays nature in its most charming and appealing colors.</p>
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Order complete copies of the book of "Love Sonnets" from your dealer. If for any reason he cannot supply you, send seventy-five cents direct to the publishers

Sam Fox Publishing Co. 340-344 THE ARCADE Cleveland, Ohio