

1891

Pretty Primrose : Air De Ballet

Henry Houseley
Composer

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E. Facht

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FOR THE

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PRETTY PRIMROSE.

AIR DE BALLET.
for Piano.

Composed by HENRY HOUSELEY.

The musical score is arranged in five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a trill in the right hand. The second system features a tenuto (*ten.*) dynamic and a piano (*p*) dynamic. The third system includes crescendo (*cresc.*), forte (*f*), and diminuendo (*dim.*) markings. The fourth system starts with mezzo-forte (*mf*) and includes forte (*f*) and piano (*p*) dynamics. The fifth system begins with forte (*f*) and includes tenuto (*ten.*) and piano (*p*) dynamics.

The first system of the piece consists of two staves. The upper staff features a melodic line with eighth-note patterns, marked with *sfp* and *p*. The lower staff provides a harmonic accompaniment with chords and some eighth-note figures.

The second system continues the piece. The upper staff has a melodic line with a *ten.* (tension) marking and a *cresc.* (crescendo) marking. The lower staff has a bass line with chords and some eighth-note figures. A bracket with the number 8 spans across the first two measures of this system.

The third system features a melodic line in the upper staff with a *ten. f* (tension forte) marking and a *cresc.* marking. The lower staff has a bass line with chords and some eighth-note figures.

The fourth system continues the piece. The upper staff has a melodic line with a *ff* (fortissimo) marking and a *dim.* (diminuendo) marking. The lower staff has a bass line with chords and some eighth-note figures.

The fifth system features a melodic line in the upper staff with a *p* (piano) marking. The lower staff has a bass line with chords and some eighth-note figures.

The sixth system continues the piece. The upper staff has a melodic line with a *ten.* marking. The lower staff has a bass line with chords and some eighth-note figures.

The musical score is written for piano and tenor. It consists of six systems of music. The piano part is in the upper staff of each system, and the tenor part is in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamics such as *f*, *pp*, *ff*, *sf*, *pp*, *ten.*, *sf*, *p*, *ten.*, *cresc.*, *f*, *sften.*, *ten.*, *f*, *p*, *cresc.*, *ten.*, *f*, and *cresc.*. There are also articulations like *ten.* and *f*. The score features several triplet markings (3) and eighth-note patterns. A repeat sign with first and second endings is present at the end of the piece. The first ending is marked with a dotted line and the number 8, and the second ending is marked with a solid line and the number 8. The score concludes with a double bar line and repeat signs.

The first system of music features a treble and bass clef. The treble clef has an 8-measure rest at the beginning. Dynamics include *ff*, *dim.*, *p*, *mf*, and *f*. The bass clef provides a steady accompaniment.

The second system continues the piece. Dynamics include *p*, *f*, *f*, *cresc.*, and *f*. An 8-measure rest is present in the treble clef towards the end of the system.

The third system features a treble clef with an 8-measure rest. Dynamics include *sfz*, *sfz*, *sfz*, and *p poco*. The bass clef continues with accompaniment.

The fourth system includes a treble clef with an 8-measure rest. Dynamics include *a poco cresc.*, *f*, and *dim.*. The bass clef has markings *Pa.* and ** Pa.* under the first two measures.

The fifth system continues with dynamics *p*, *f*, and *mf*. The treble clef has an 8-measure rest at the beginning.

The sixth system features dynamics *p*, *cresc.*, *f*, *p*, *pp*, and *pp*. The treble clef has an 8-measure rest at the beginning.

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GRADE I-X.

XXII.

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|--|-------|---|-------|---|-------|
| 2091. Barton, Winchester. Op. 20. Lullaby (Song for Soprano or Tenor). Key of A flat. Grade II..... | 40 | 2106. Schytte, Ludwig. Valse Capricciotto. Grade V..... | 50 | 2122. Lindquist, O. A. Homage to Norway. Grade II..... | 30 |
| Expresses a quiet, tender sentiment, and has a swaying, rocking motion like the swinging of the cradle. | | Schytté is one of the very best of our living composers of piano music. His style is artistic and of a pleasing character. This waltz is a charming piece of music. The modulations are very striking in places and the technical difficulties easily surmounted by pupils of this grade. Good for concert use. | | The composer of this gavotte, for such it is in style, has introduced many of the prominent features of the music of the North, which Grieg has familiarized us with. It makes a very pretty piece. | |
| 2092. Schubert, Fr. Op. 142, No. 3. Impromptu in B flat. Grade VIII..... | 70 | 2107. Ganne, Louis. La Marina (Mazurka Russe). Grade II..... | 50 | 2123. Carman, M. Mazurka de Concert, No. 2. Grade II..... | 25 |
| Under this title Schubert has given us an air with variations remarkable for its melodic symmetry, rhythmic regularity, and artistic finish. It is one of the celebrated piano compositions of the world, and every pianist at one time or other in his life must become acquainted with it. We have taken especial pains in preparing this edition of this composition. It is carefully fingered, phrased, and annotated by Orlando A. Mansfield. | | The introduction has short sketches of the Russian National Hymn, which gives the performer and listener a clue to the character of the mazurka which follows. The trio contains a pianissimo effect, which can be brought out in a wonderful manner by a good performer. | | The different movements of this piece are well contrasted and the modulations out of the ordinary. | |
| 2093. Cohen, Arthur M. Op. 323. On the Plantation (Dance Characteristic). Grade II..... | 30 | 2108. Rheinländer, Joseph. Op. 122. Mignonette. Grade II..... | 30 | 2124. Mosby, Alwin C. Op. 348. Dance Caprice. Grade III..... | 40 |
| This little piece contains the peculiar characteristics of negro music, and is quaint and attractive. | | An Andante expressive movement of a beautiful melody, which has very rich and non-commonplace harmonies. | | A very pleasing little dance in common time in C major and its related keys. | |
| 2094. Moszkowski, Moritz. Op. 10, No. 3. In Poland (Mazurka). Grade III..... | 20 | 2109. Carman, Marius. Op. 217. Atalanta (Valse de Salon). Grade III..... | 50 | 2125. Chaminade, C. Scarf Dance (Der Schärpentanz). Grade IV..... | 30 |
| Polish in character; animated, yet with the customary tinge of sadness natural to this race of people. It is, as a piece, a gem of modern pianoforte literature. | | A waltz full of life and spirit. It may be worked up to a furious tempo by a capable player, and will, when so performed, make a "taking" concert number. It is one of those pieces which sounds more difficult than it really is. | | This composition has attained great popularity and has a large, merited sale. It is quite original in its harmonies and the peculiar positions of many of its chords. This placing of old things in a new dress makes it have a certain freshness which is delightful. The touch, pedaling, and rubato effects are the principal difficulties to be overcome. | |
| 2095. Ijinsky, A. Op. 13. Berceuse (Lullaby). Grade III..... | 20 | 2110. Bassford, Wm. K. Gently, Lord, O Gently Lead us. Sacred Song for Soprano or Tenor Voice. Key of G major. Grade III..... | 30 | 2126. Hanisch, M. Op. 109, No. 1. Festival Polonaise. Grade II..... | 30 |
| A charming piece of music full of artistic little effects. Would make a splendid encore piece for concert use. | | Works up to a fine climax at the end. Suitable for church use. | | Pupils and teachers will be favorably impressed with this composition. It is very playable. | |
| 2096. Ore, Adam. Op. 16, No. 1. Romance. Grade III..... | 20 | 2111. Chopin, Fr. Op. 28, No. 20. Prelude. Grade III..... | 15 | 2127. Kempner, Leo. Neapolitan Serenade. Grade II..... | 20 |
| Has a beautiful and very expressive melody. It is a noble composition, and will repay hard study. | | Chopin gives us an insight into his immortal genius no place more plainly than in his preludes. Although this one is but a page long, a book might be written about the anxiety, grief, and despair its few measures contain. | | A melody played by the right hand to which the left plays a guitar-like, broken-chord accompaniment. | |
| 2097. Kruokow, Richard. Op. 7, No. 1. Turkish Dance. Grade II..... | 20 | 2112. Mahlberg, C. Op. 20, No. 2. Narcissus (Valse Elegante). Grade III..... | 35 | 2128. Leck, Theo. Op. 83. Cabaletta. Grade III..... | 30 |
| A strong piece. The first theme in A minor is of a wild, spirited nature, the second in the relative major keeps up this interest throughout. It will be useful for teaching purposes. | | A pleasing waltz movement in A flat and its relative keys. | | Consists of a fascinating theme, which is repeated many times with changes in the harmonic treatment. There is considerable staccato work for both hands. It is an interesting piece by a good composer. | |
| 2098. Thoma, R. Op. 52. Polish Dance. Grade III..... | 40 | 2113. Goldbeck, Robert. Pleading. Grade IV..... | 50 | 2129. Bassford, Wm. K. My Little Sweetheart (Song for Soprano or Tenor). Grade III..... | 40 |
| This composition is pregnant with the same style and spirit which pervades many of Chopin's mazurkas. It will instantly become popular with all who hear it. The middle portion marked <i>andante</i> is very attractive, while the coda is worked out in a musicianly manner. | | A beautiful composition. Is melodious in the extreme. It is a song without words, and affords a valuable study in producing a singing melody in different ways. | | The sentiment expressed by the words is very touching. It is of a father singing of his little daughter. | |
| 2099. Goetze, Johannes. Op. 35. Menuetto Popularis. Grade II..... | 30 | 2114. Korn, Clara A. Gymnasium March. Grade II..... | 40 | 2130. Gurliitt, Cornelius. Op. 147, No. 1. Merry Hour March. (Four Hands.) Grade II..... | 25 |
| Certainly deserving of its title. The melody is bright and cheerful, and the use of the mordent and the staccato effects adds a certain piquancy to it that is delightful. | | A taking little march, not difficult to perform. | | A bright, easy march for the young piano players. | |
| 2100. Barilli, Enrico C. Apple Blossoms. Grade II..... | 30 | 2115. Fink, Wilhelm. Op. 147. Hunting Fanfare. Grade III..... | 40 | 2131. Stresabbog, L. The Golden Stars Waits, for Piano or Organ. (Four Hands.) Grade I..... | 35 |
| A mazurka movement, very melodious and interesting. The right-hand part affords considerable practice in the playing of thirds. | | A hunting song of much dash and beauty. The sound of the horn and the chorus of male voices is very apparent throughout. | | This is a very melodious and easy waltz by the well-known writer of children's music. | |
| 2101. Kühn-Gaisberg. The Rivals March (Two-step). Grade II..... | 40 | 2116. Zeckwer, Camille W. Op. 3, No. 1. Serenade. Grade III..... | 30 | 2132. Hanisch, M. Op. 109, No. 1. Festival Polonaise. (Four Hands.) Grade II..... | 50 |
| The opening measures of this composition are irresistible. The modulation from F major to D-flat major makes a pleasing diversion, and the return to the original key is nicely worked out. As a march in the popular vein it is a splendid example. | | The left hand has an accompaniment like a guitar with its arpeggiated chords. The right hand plays the melody. It is valuable as a study. | | This composition arranges into a very brilliant four-hand piece, and will make an effective number for concert use. | |
| 2102. Fink, Wilhelm. Op. 109. Light Cavalry. Grade III..... | 60 | 2117. Zeckwer, Camille W. Op. 3, No. 2. Caprice. Grade IV..... | 40 | 2133. Hewitt, H. D. Canoe Waltzes. Grade III..... | 60 |
| This is a spirited composition in march time. Aside from being a good piece to play or listen to, it also contains various kinds of technical practice, which makes it valuable also as a study. | | This is quite an original composition. In fact, it is quite out of the ordinary run, and will make an excellent study. Each measure abounds in little points, either of expression, touch, or phrasing, especially valuable. | | A set of waltzes which must satisfy all that could be desired by lovers of this class of music. | |
| 2103. Rubinstein, A. Kamennoi Ostrow. Simplified by Goerdele. Grade IV..... | 40 | 2118. Armstrong, W. D. Souvenir de Varsovie (Mazurka). Grade III..... | 40 | 2134. Knight, T. H. Moonlight Romanza. Grade II..... | 30 |
| This is a simplified arrangement of this popular composition of Rubinstein's which less advanced pupils will be able to master. It has been placed in an easier key and the technical difficulties simplified, although the beauty of the composition is not at all changed or destroyed in the less. As a preliminary study to the original composition this will be valuable. | | Will be good practice for the left hand. From a harmonic point of view it is particularly interesting. | | A nocturne-like composition, not difficult and with a pretty melody. | |
| 2104. Vogt, Jean. Op. 124. Twelve Short Studies. Grade II..... | 50 | 2119. Mosby, Alwin C. Op. 341. Pelham (Gavotte). Grade II..... | 40 | 2135. Knight, T. H. Evening Lullaby. Grade III..... | 30 |
| These studies are very melodious and very useful. For the teacher who has been using Czeruy, Duvernoy, etc. they will be a welcome change. The four short studies for the playing of sustained notes are especially to be recommended. | | This is a melodious and exceedingly graceful gavotte. The rhythm is very taking. The contrast in phrasing will make it useful as a study. | | A portion of this piece is organ-like in character, and for that reason it is valuable as a study for a strictly legato touch. | |
| 2105. Liehner, H. Op. 169, No. 2. Summer. Grade II..... | 35 | 2120. Michiels, Gustave. Ozardas No. IV on Hungarian National Melodies. Grade III..... | 40 | 2136. Engelmann, H. Op. 218, No. 1. Petit Romance. Grade II..... | 20 |
| Liehner's music is well known among teachers for its usefulness and melodious qualities. This piece, in the keys of G, D, and C major, is no exception. The sparkling little runs in the right-hand part will be valuable for the scale practice they afford. | | Considered harmonically and rhythmically, this is a very strong composition. The Hungarian characteristics are prominently apparent. Its technical difficulties are slight. | | Andante tempo, six-eighths time, and in G major and D major keys. Easy and instructive. | |
| | | 2121. Longo, Alessandro. Op. 21, No. 3. Third Mazurka. Grade III..... | 60 | 2137. Engelmann, H. Op. 218, No. 2. Petit Scherzando. Grade II..... | 20 |
| | | This composition, marked <i>allegro pomposo</i> , moves along in a very stately manner with strong accents on the weak beats in many places. One noticeable feature is a legato melody with a staccato accompaniment, an occurrence which renders the pedaling a little difficult. | | Also an easy, instructive composition. Both of these little pieces will be popular with teachers. | |
| | | | | 2138. Montagna, M. Pride of the North (March and Two-step). Grade II..... | 50 |
| | | | | This composition is in G major, and is pleasing and not too difficult to be of the ability of the average performer. | |
| | | | | 2139. Kullak, Theo. Op. 48, No. 1. From Flower to Flower. Grade IV..... | 30 |
| | | | | This is the first number of Kullak's famous octave studies. The melody is so beautiful that it may well be used as a piece as well as a study. The octave work is evenly divided between the hands. | |