

The University of Maine

DigitalCommons@UMaine

Parlor Salon Sheet Music Collection

Public domain (may be downloaded in full)

1905

Supplication

Mabel Beaman McKee

Composer

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

Recommended Citation

McKee, Mabel Beaman, "Supplication" (1905). *Parlor Salon Sheet Music Collection*. Score 275.
<https://digitalcommons.library.umaine.edu/mmb-ps/275>

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.

MUSICAL RECREATIONS

FOR THE PIANOFORTE

BY WELL-KNOWN COMPOSERS



TITLE	GRADE	COMPOSER	PRICE
BROKEN STILE, THE (Mazurka)	3-b	J. A. Silberberg	50
CORYPHEE, THE (Polonaise)	3-b	J. A. Silberberg	50
CINDERELLA (Intermezzo)	3-a	Wm. Lorraine	50
CLUB FELLOWS (March)	3-a	Al. Johns	50
DANCE OF THE WAVES (Descriptive)	3-b	J. W. Bratton	50
DEW DROPS (Intermezzo)	3-a	Harry Armstrong	50
FOX HUNTERS (March and Two-Step)	3-a	Wm. H. Penn.	50
FIGHTING THE FLAMES (March and 2-Step)	3-a	Paul Rubens	50
FUTURITY (Two-Step, March)	3-a	Walter H. Hearn	50
GOLDEN GLITTER (Valse Caprice)	3-a	Howard Whitney	50
HYACINTH (Intermezzo)	4-a	E. L. Hatch	50
IN COMMAND (March)	3-a	J. B. Michaelis	50
LOVE'S SUNSHINE (Idyl)	3-b	E. O. Wolff	50
LOVE'S VOYAGE (Intermezzo)	3-a	Gaylord Barrett	50
LOVE'S YEARNING	4-a	H. P. Hopkins	50
LEGEND OF LOVE	3-b	C. A. Egner	50
L'INGENUE (Valse Lente)	3-b	J. A. Silberberg	50
LILLIPUTIA (Midget Intermezzo)	3-a	Harry L. Rogers	50
MIRABELLA (Mexican Serenade)	3-b	Shaw-Dixon	50
MALENA (Intermezzo)	3-b	Melville Ellis	50
MARTINIQUE (Intermezzo)	3-b	Wm. Lorraine	50
ON THE BEACH (Scherzo)	3-b	J. A. Silberberg	50
ROAD TO YESTERDAY, THE (Waltz)	3-b	Melville Ellis	50
SAISON DES ROSES, LA (Valse Lente)	3-b	Andre Marquarie	50
SUPPLICATION (Meditation)	3-b	Mabel B. McKee	50
TURKISH IMPERIAL GUARDS (March)	3-a	Fred Luscomb	50
CUPID'S REVELS (Morceau de Concert)	4-a	F. W. Meacham	75

Bagaduce Music
Lending Library

Blue Hill, Maine

Donor:

133

M. WITMARK & SONS

NEW YORK

CHICAGO

LONDON

PARIS

Kas.
001153

McK

Supplication.

MABEL BEAMAN McKEE.

PIANO. *Andante cantabile.* *mf*

The first system of musical notation for 'Supplication.' is for piano. It features a treble and bass staff in B-flat major (two flats) and common time. The tempo is 'Andante cantabile' and the dynamic is 'mf'. The right hand has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand has a supporting bass line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The system ends with a 'rit.' (ritardando) marking.

Legatissimo. M.M. ♩ = 72 *p*

The second system of musical notation continues the piano piece. It is marked 'Legatissimo' and 'M.M. ♩ = 72'. The dynamic is 'p' (piano). The right hand has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand has a supporting bass line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The system ends with a 'rit.' (ritardando) marking.

The third system of musical notation continues the piano piece. It features a treble and bass staff in B-flat major. The right hand has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand has a supporting bass line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The system ends with a 'rit.' (ritardando) marking.

mf

The fourth system of musical notation continues the piano piece. The dynamic is 'mf' (mezzo-forte). The right hand has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand has a supporting bass line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The system ends with a 'rit.' (ritardando) marking.

f

The fifth system of musical notation continues the piano piece. The dynamic is 'f' (forte). The right hand has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand has a supporting bass line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The system ends with a 'rit.' (ritardando) marking.

Copyright MCMV by M. Witmark & Sons.
Rights For Mechanical Instruments Reserved.
International Copyright Secured.

"Tous droits d'Édition et
d'Exécution réservés pour
tous pays."

Piu mosso.



First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. The melody features fingerings 3, 1, 4, 2, 3, 2, 4, 1, 4, 2, 1, 4. Dynamics include *p* (piano) and *cresc.* (crescendo). The bass line consists of chords. A *ten.* (tenuto) marking is present above the final measure.



Second system of musical notation. Treble clef, key signature of two flats. The melody features fingerings 1, 2, 4, 5, 3, 1, 4, 5. Dynamics include *rit.* (ritardando). The bass line consists of chords.



Third system of musical notation. Treble clef, key signature of two flats. The melody features fingerings 2, 1. Dynamics include *f* (forte). The bass line consists of chords. Accents are present on the melody.



Fourth system of musical notation. Treble clef, key signature of two flats. The melody features a dotted line with a fermata over measures 5 and 6. Dynamics include *f* (forte). The bass line consists of chords. Accents are present on the melody.



Fifth system of musical notation. Treble clef, key signature of two flats. The melody features a dotted line with a fermata over measures 5 and 6. Dynamics include *rit.* (ritardando). The bass line consists of chords. Accents are present on the melody.

Tempo I.

First system of musical notation. Treble and bass staves. Treble staff has chords. Bass staff has a melody with fingerings 2 4 5, 1 2 4, 1 2 3, 1 2 3, 1 2 3, 1 2 3. Dynamics: *mf*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Treble staff has chords. Bass staff has a melody with fingerings 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3. Dynamics: *mf*. Pedal markings: Ped., Ped., Ped., *, Ped., *, Ped., *, Ped., *

Third system of musical notation. Treble and bass staves. Treble staff has chords. Bass staff has a melody with fingerings 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1. Dynamics: *f*. Pedal markings: Ped., *, Ped., *

Fourth system of musical notation. Treble and bass staves. Treble staff has chords. Bass staff has a melody with fingerings 5 3 4, 2 4, 3 1 2 3, 1 2 3, 1 2 3, 1 2 3. Dynamics: *ff*, *f*. Pedal markings: Ped., *

Fifth system of musical notation. Treble and bass staves. Treble staff has chords. Bass staff has a melody with fingerings 2 5, 3 2 1, 4 3 1 3, 1 2 3 4. Dynamics: *rit. e dim.*. Pedal markings: Ped., *

p a tempo. *cresc.*

f a tempo. *rit.* *mf* *pp*

Tempo I.

mf

rit.

Piu lento.

p *l.h.* *r.h.* *rall e dim.* *pp* *Fine.*

EVERYONE INTERESTED IN MUSIC SHOULD HAVE THESE VALUABLE BOOKS.



GEO. L. SPAULDING'S NOTE-SPELLER

Trade Mark Registered 1911

THIS is a new system of learning rapidly to read and write the notes in music and is destined to revolutionize modern elementary methods.

The "NOTE-SPELLER" will prove a most valuable adjunct to any course of musical instruction, and will be found indispensable in the studio, classroom and kindergarten.

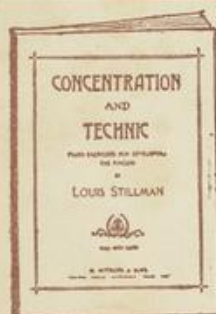
PRICE 50 CENTS POSTPAID

A PRACTICAL PIANO COURSE FOR BEGINNERS

By EDUARD HOLST

THIS work starts the pupils at the very beginning and carries them by easy stages, step by step, to the early third grade music. The technical explanations are most easy to understand, and never does this course of instruction become tiresome to the student. At every opportunity the composer has inserted a recreative melody, rather than a tedious exercise.

PRICE 75 CENTS POSTPAID



CONCENTRATION AND TECHNIC

IN FOUR VOLUMES

By LOUIS STILLMAN

Piano Exercises for Developing the Fingers

IN order to become an accomplished pianist it is necessary to have perfect control over the muscles of the fingers. The exercises contained in "CONCENTRATION AND TECHNIC" have been constructed mainly for that purpose, and if systematically practiced cannot help but bring the necessary result.

The work faithfully lives up to his title, for it has a mental and muscular influence on the mind and fingers which encourages confidence and ease in playing in any key and scale.

VOL. 1—FIVE FINGER AND CHORD EXERCISES.

(All Keys)

Price 50 Cents Postpaid

VOL. 2—FIVE FINGER EXERCISES.

(Chromatically Treated)

Price 50 Cents Postpaid

VOL. 3—SCALE PRACTICE.

(Various Forms)

Price 50 Cents Postpaid

VOL. 4—SCALE PRACTICE.

(Various Forms)

Price 75 Cents Postpaid

FINGER PRACTICE

IN THREE VOLUMES

By RAFAEL SAUMELL

THE product of practical experience and the only work with a laudable mission on the market, i. e., to give the muscles of each finger the necessary agility to properly execute all intricate passages with apparent ease.

The flattering testimonials received from pedagogic authorities prove that these books are destined to become thumb-marked volumes in every ambitious student's library. The exercises for the passing of the thumb are an acquisition indeed. Mechanically they represent the greatest excellence in engraving and printing, the very best material being used throughout.

Vol. 1—Easy, 50 cents postpaid

Vol. 2—Medium, 50 cents postpaid

Vol. 3—Difficult, 75 cents postpaid



MUSIC TEACHER'S POCKET ACCOUNT BOOK

IS a handy, ever-ready ledger, specially ruled for the purpose of keeping a correct account of the lessons given and music furnished pupils for one year. An invaluable time-saver for any music teacher.

PRICE 25 CENTS POSTPAID

