

The University of Maine

DigitalCommons@UMaine

Parlor Salon Sheet Music Collection

Public domain (may be downloaded in full)

1909

Sundown

Helen Hopekirk
Composer

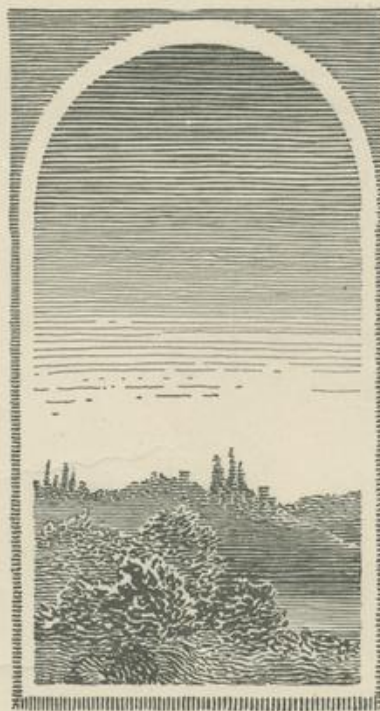
Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-ps>

Recommended Citation

Hopekirk, Helen, "Sundown" (1909). *Parlor Salon Sheet Music Collection*. Score 909.
<https://digitalcommons.library.umaine.edu/mmb-ps/909>

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.

HELEN HOPEKIRK



SUNDOWN

A Composition for Piano



60 cents

Bagaduce Music
Lending Library
Brooksville, Maine
Donor: **118** Coll: _____

NEW YORK : G. SCHIRMER

Boston : Boston Music Co.

BERLIN : ALBERT STAHL LEIPZIG : FRIEDR. HOFMEISTER LONDON : SCHOTT & CO.

PARIS : A. DURAND & FILS PARIS : MAX ESCHIG

Kas.

002320

HOPE

Co.S. Lecture May 31/30

Sundown

" And from the West,
Where the sun, his day's work ended,
Lingers as in content,
There falls on the old, gray city
An influence luminous and serene,
A shining peace.

W. E. Henley

Helen Hopekirk

Andante sostenuto

Piano

mf dreamily

Red. *Red. *Red. *Red. *Red.

*Red. *Red. *

Red. *

Più mosso

This page of musical notation is for a piano piece, likely a sonata or concerto, in a minor key (indicated by three flats in the key signature). The tempo is marked "Più mosso". The notation is arranged in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and includes a "Rea." marking. The second system features a crescendo (*cresc.*) and a forte (*f*) dynamic. The third system includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The fourth system starts with a piano (*p*) dynamic and ends with a crescendo (*cresc.*). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

This page contains five systems of musical notation, each consisting of a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. A handwritten checkmark is above the first measure. Dynamic markings include *mf* and *Red.*.
- System 2:** Continues the melodic and accompanimental lines. Dynamic markings include *Red.* and *Red.*.
- System 3:** Includes a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. A handwritten *p* is circled in the treble staff. Dynamic markings include *Red.* and *Red.*.
- System 4:** Features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. A handwritten *cresc.* is above the treble staff. Dynamic markings include *Red.* and *Red.*.
- System 5:** Includes a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. A handwritten *ff* is above the treble staff. Dynamic markings include *Red.* and *Red.*.

The notation is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page number 5 is in the top right corner.



First system of musical notation. The score is written for piano (p) and features a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked *ff* (fortissimo). The music consists of chords and melodic lines. The bass staff includes a series of notes marked with a double bar line and a star, indicating a specific rhythmic pattern.



Second system of musical notation. The score continues with the same key signature and tempo. The music features a *dim.* (diminuendo) marking in the treble staff and a *r.h.* (right hand) marking in the bass staff. The bass staff includes a series of notes marked with a double bar line and a star, indicating a specific rhythmic pattern.



Third system of musical notation. The score continues with the same key signature and tempo. The music features a *p* (piano) marking in the treble staff. The bass staff includes a series of notes marked with a double bar line and a star, indicating a specific rhythmic pattern.

First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef with the same key signature. The music features a piano accompaniment with chords and a single melodic line in the bass. Performance markings include *cresc.* (crescendo), *marcato*, and *rit.* (ritardando). A fermata is placed over the final measure of the top staff. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The top staff continues the treble part with a fermata over the final measure. The bottom staff continues the bass part. A section marked *p a tempo* (piano at tempo) begins after a double bar line. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The top staff features a series of chords and a melodic line. The bottom staff continues the bass part. The system concludes with a double bar line and a repeat sign.

Edinburgh, 1905

NEW MUSIC FOR THE PIANO

SELECTED FROM THE CATALOGUE OF G. SCHIRMER, NEW YORK

ALBUM OF RUSSIAN PIANO MUSIC

Sixty-eight pieces. Selected, edited and fingered by LOUIS OESTERLE.
2 vols.
Paper, each net 1.00
Cloth, each net 2.00

ALBUM OF SCANDINAVIAN PIANO MUSIC

Forty-two pieces by Danish, Norwegian, and Swedish composers. Selected, edited and fingered by LOUIS OESTERLE.
Paper net 1.00
Cloth net 2.00

ANTHOLOGY OF MODERN CLASSICS FOR THE PIANO

Thirty-two compositions by BRAHMS, DVOŘÁK, GRIEG, HENSELT, JENSEN, LISZT, MOSZKOWSKI, PADEREWSKI, RAFF, RUBINSTEIN, SAINT-SAËNS, SCHÜTT, SCHYTT, SCAMBATI, SINDING, TSCHAIKOWSKY. Selected, edited and fingered by LOUIS OESTERLE.
Paper net 1.00
Cloth net 2.00

ANTHOLOGY OF PIANO CLASSICS

A collection of 28 selected compositions by BACH, BEETHOVEN, CHOPIN, FIELD, HÄNDEL, HAYDN, MENDELSSOHN, MOZART, SCHUBERT, SCHUMANN, WEBER. Carefully revised and fingered.
Paper net 1.00
Cloth net 2.00

RICHARD BARTHÉLEMY AND ENRICO CARUSO

Love's torment. (Adorable tourments.) A gypsy waltz .75

HOMER N. BARTLETT

Op. 82. Berceuse. New edition revised by the composer .75
Op. 209. Five piano pieces for little fingers:
1. Petite étude.
2. Teaching Dolly to walk.
3. Teaching Dolly to waltz.
4. Telling Dolly a story. A tale of ancient times.
5. Gavotte Isabel. Each .50
Op. 221. Two compositions on Japanese themes:
No. 1. Japanese reverie .60
" 2. Japanese romance .75

RENÉ L. BECKER

Op. 20. Deux morceaux:
No. 1. Gavotte .50
" 2. Toccata .60
Miniatures. Five pieces without octaves:
1. Folk-song .50
2. Swing-song .50
3. Rustic dance .25
4. Whipping-top .25
5. Impromptu .60

SAMUEL BOLLINGER

Op. 4. Chopinesques:
No. 1. At sea. Prelude .75
" 2. Nocturne .60
" 3. Impromptu .75
Op. 8, No. 2. Tone-poem .60
Op. 14. Scherzo No. 2, Eb 1.00

GENA BRANSCOMBE

Op. 2. In distant lands. Miniature suite:
No. 1. One sunny day in Naples .25
" 2. Norwegian song .25
" 3. A donkey ride near Dublin .25
" 4. Rouge et noir. (Air de ballet) .50
Complete in one book net 1.00

FREDERIC FIELD BULLARD

Celtic dance .40

CHARLES S. BURNHAM

Impromptu, Bb .60

CAMPBELL-TIPTON

Op. 14. Legend No. 1 .60
Op. 15. Legend No. 2 .60
Serenade No. 2 .75

THEODORA DUTTON

Five characteristic pieces for little hands:
1. Rain pitter-patters. 2. The wind in the pines. 3. The whip-poor-will. 4. Under the rose-arbor. 5. Swing high, swing low. Each .25
Five little songs for pianoforte:
1. On the river. 2. The little dancer. 3. Forest horns. 4. Skating song. 5. In the moonlight. Each .25
Five little tone-stories:
1. Boating-song. 2. Gipsy dance. 3. The night wind. 4. The spinning-wheel. 5. The happy secret. Each .25
Vacation sketches. Five easy characteristic pieces:
1. A moonlight boating-party. 2. A war-time story. 3. Summer-day waltz. 4. Morning song. 5. The tally-ho ride. Each .25

JOSEPH FREDERICKS

Easy characteristic compositions:
Air with variations. (A study in chord-playing) .35
The dancing-lesson .35
In the old church .25
Rounders .35
A song at evening .35

RUDOLF FRIML

Op. 25. Aubade .75
Op. 26. Mignonette .60
Op. 27. Mélodie .60
Op. 28. Minuetto .60
Op. 29. Bohemian dance (Polka) .60
Op. 30. Russian romance .40
Op. 37. Staccato étude .60
Op. 38. Tarentelle mignonne .50
Op. 39. Staccato caprice .75
Op. 40. Grand concert-mazura. (National Polish dance) .75
Op. 41. Egyptian dance .75
Op. 42. Larghetto. (A pedal study) .40
Op. 43. La bouderie .40
Op. 44. Étude, F .60
Op. 45. Humoresque .50
Op. 46. Réverie .50
Op. 47. Moment religieux .40
Op. 48. La danse des demoiselles .50
Op. 49. Chant sans paroles .40

PERCY GOETSCHUS

Op. 14. Reverie .75
Op. 19. Two mazurkas: No. 1, Am. No. 2, A, each .50

THE GOLDEN TREASURY OF PIANO MUSIC

A collection of pieces written for the virginal, spinet, harpsichord and clavichord by composers of the 16th, 17th and 18th centuries. Edited by LOUIS OESTERLE. 5 vols.
Cloth, each net 2.00

NATHANIEL IRVING HYATT

Danse-caprice .60
Gavot .50
Gondoliera .60
Jig .40
Scherzino .50

RALPH C. JACKSON

The tattler. Schottische .60

RAFAEL JOSEFFY

Csárdás No. 2 .75
Wiegenlied. (Cradle song) .60

HENIOT LÉVY

Op. 9, No. 1. Barcarolle, Fm. .50
Op. 9, No. 2. Menuet, Eb .60

EMIL LIEBLING

Op. 12. Florence. Grande valse brillante 1.00
Op. 39. Lolita. Souvenir .50
Op. 40. Scherzo, Eb .75
Op. 41. Concert polonaise, Gm. 1.00

G. MARSCHAL-LOEPKE

Op. 16. Three compositions:
No. 1. Humoresque .60
" 2. Nocturne .50
" 3. Polka-caprice .75

ALBERT MILDENBERG

Polonaise, Ab .60
La tourquoise. Valse de ballet .75

OTTO KAR NOVAČEK

Four concert pieces (P. Gallico):
Allegro agitato .75
Basso ostinato .75
Praeludium No. 1 .75
Praeludium No. 2 .60

HARRY PABST

Alicia. Valse .75
Doris. Mazurka-impromptu .60
Fandango .75

EMIL PAUR

Intermezzo, Ab .60

JAMES H. ROGERS

Au rouet. (At the spinning-wheel) .60
Four little pieces:
1. Bird song. 2. Valse. 3. Marching along. 4. Courtly dance. Each .25
Valse gracieuse .60

WALTER MORSE RUMMEL

A prelude, Bbm. .75

SLAV-ALBUM

Thirty-seven pieces by Bohemian and Polish composers. Selected, edited and fingered by LOUIS OESTERLE.
Paper net 1.00
Cloth net 2.00

WILSON G. SMITH

Op. 95, No. 1. Romanza appassionata .75
Op. 95, No. 2. Simple story. (Mélodie variée) .60
Op. 97, No. 2. Staccato polka .60
Op. 99. Three compositions:
No. 1. In toyland .50
" 2. To a faded flower .40
" 3. Scène de ballet. Valse sentimentale .75

PORTER STEELE

Op. 40. Three pieces:
No. 1. La capricieuse .60
" 2. Un soir de juin .60
" 3. Un poème lyrique .50

FRANCES E. TERRY

Six little characteristic pieces in the treble clef:
1. Off for the country. 2. Going to camp. 3. The little stranger. 4. Behind the sleighbells. 5. The old violin. 6. Going to sleep. Each .25

JOHN A. WEST

Alla zingarese .60
Song of the sirens. (A study for the left hand) .60

FREDERICK A. WILLIAMS

Op. 64. Four piano pieces without octaves:
1. Joyfulness. 2. Valse "Sylvia." 3. Song of June. 4. A Polish dance. Each .50

T. WILLIAMS

Sparkling cascade. Mazurka .60