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The Brook

Willie Pape

Composer

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THE
BROOK

DOLORES SONG

TRANSCRIBED BY

WILLIE PAPE.



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THE BROOK.

WILLIE PAPE, Op. 34.

Allegretto Moderato.

85a.

PLANO

 \mathcal{F}

Ped

pp

L.H.

11

June;

Ped

Allegro Brillante. (M.M. ♩ = 72.)

9va.

PPF

una corda.

il canto con grande espress.

800.

*Ped.**Ped.**Ped.*

26553

gva.

This system contains two staves. The upper staff features a continuous, rapid sixteenth-note scale in the right hand, with a dotted line above it indicating a glissando. The lower staff has a sparse accompaniment of quarter and eighth notes. Below the staves, the word "Ped." is written, followed by three asterisks and the word "Ped." again, indicating a sustained pedal point.

Ped. * *Ped.* * *Ped.* *

gva.

This system continues the musical piece. The upper staff's glissando scale is repeated. The lower staff's accompaniment includes a measure with a "cres." (crescendo) marking over a sustained chord.

cres.

gva.

This system shows the continuation of the glissando scale in the upper staff and the accompaniment in the lower staff.

gva.

This system concludes the page's musical notation. The upper staff continues the glissando scale, and the lower staff continues the accompaniment. A "pp" (pianissimo) marking is placed at the beginning of the system.

pp

gva.

First system of a musical score. The upper staff features a continuous, rapid, ascending and descending scale-like pattern. The lower staff contains sparse, block-like chords. Dynamics include *cres.* (crescendo) in the first measure, *f* (forte) in the second measure, and *pp* (pianissimo) in the third measure.

gva.

Second system of the musical score. The upper staff continues the rapid scale-like pattern. The lower staff features more defined, block-like chords. Dynamics include *f* (forte) in the first measure and *pp* (pianissimo) in the second measure.

gva.

Third system of the musical score. The upper staff continues the rapid scale-like pattern. The lower staff features block-like chords. Dynamics include *cres.* (crescendo) in the first measure, *ff* (fortissimo) in the second measure, and *ritard.* (ritardando) in the third measure. A marking "18" is visible near the end of the system.

gva.

Fourth system of the musical score. The upper staff continues the rapid scale-like pattern. The lower staff features block-like chords. Dynamics include *pp* (pianissimo) in the first measure.

gva.

gva.

cres. *cen*

gva.

do - f *Echo ppp*

gva.

f *ritard.*

gva.

tempo

una corda.

gva.

pp
il canto con espress

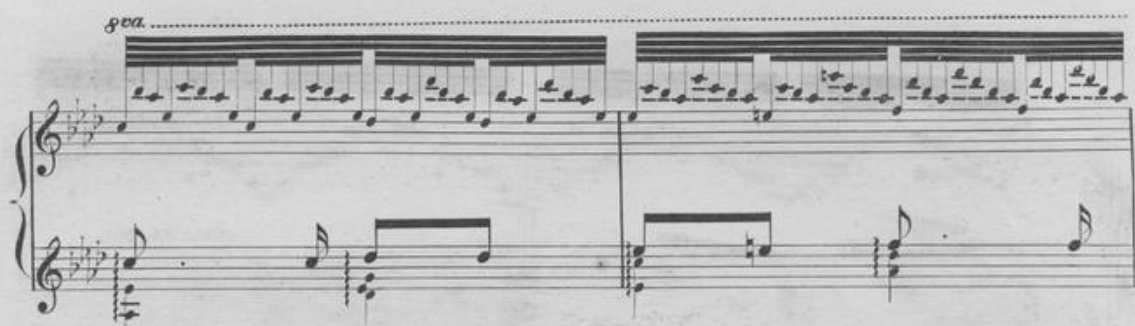
gva.

Ped. * *Ped.* * *Ped.* * *Ped.* *

gva.

Ped. * *Ped.* *

gva.



gva.



gva.

pp



gva.

cres.



gva.

pp

This system shows a piano accompaniment in a key with three flats. The right hand features a dense, continuous texture of sixteenth-note chords. The left hand plays a sparse, rhythmic pattern of eighth and sixteenth notes. The dynamic marking *pp* (pianissimo) is placed in the left hand.

gva.

cres. *f* *dim.* *ritard.*

This system continues the piano accompaniment. The right hand's texture remains dense. The left hand includes a crescendo (*cres.*) leading to a fortissimo (*f*) chord, followed by a decrescendo (*dim.*) and a ritardando (*ritard.*) section. A measure number '23' is written above the right hand in the final measure.

gva.

pp

This system shows the piano accompaniment continuing. The right hand has a dense texture of sixteenth-note chords. The left hand plays a sparse pattern of eighth and sixteenth notes. The dynamic marking *pp* (pianissimo) is placed in the left hand.

gva.

This system shows the piano accompaniment continuing. The right hand has a dense texture of sixteenth-note chords. The left hand plays a sparse pattern of eighth and sixteenth notes.

gva.

First system of a musical score. The upper staff features a rapid, continuous sixteenth-note arpeggiated pattern. The lower staff contains a few scattered notes, including a half note and a quarter note.

gva.

Second system of the musical score. The upper staff continues with the rapid arpeggiated pattern. The lower staff includes a *cres.* (crescendo) marking and a *ppp Echo.* (pianissimo Echo) marking, indicating a change in dynamics and texture.

gva.

Third system of the musical score. The upper staff continues with the rapid arpeggiated pattern. The lower staff includes a *mf* (mezzo-forte) marking and a *ritard.* (ritardando) marking, indicating a change in dynamics and tempo.

gva.

Fourth system of the musical score. The upper staff continues with the rapid arpeggiated pattern. The lower staff includes a *tempo* marking, indicating a return to the original tempo.

gva.

dim.

ppp il canto con espress.

una corda.

gva.

gva.

gva.

cres.

gva.

First system of a musical score. The right hand (treble clef) features a continuous, flowing melodic line with many slurs and ties, creating a sense of movement. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has two flats, and the time signature is 3/4.

gva.

Second system of the musical score. The right hand continues its melodic pattern. The left hand has a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line.

gva.

Third system of the musical score. The right hand continues its melodic pattern. The left hand features a *cres.* (crescendo) marking and a *f* (forte) dynamic marking. The system concludes with a double bar line.

gva.

Fourth system of the musical score. The right hand continues its melodic pattern. The left hand continues its accompaniment. The system concludes with a double bar line.

gva.

First system of a musical score. The right hand (treble clef) features a continuous, rapid, ascending and descending scale-like pattern. The left hand (bass clef) has a few notes, including a half note marked *cres.* and a half note marked *f*. The system concludes with a half note marked *rit.* and a half note marked *dim.* with the number 18 written below it.

gva.

Second system of the musical score. The right hand continues with the same rapid scale-like pattern. The left hand has a few notes, including a half note marked *pp*.

gva.

Third system of the musical score. The right hand continues with the same rapid scale-like pattern. The left hand has a few notes, including a half note marked *f*.

gva.

Fourth system of the musical score. The right hand continues with the same rapid scale-like pattern. The left hand has a few notes, including a half note marked *cres.* and a half note marked *f*.

gra.

ppp Echo.

gra.

ritard.

gra.

pp

gra.

pp

Fine.

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Elementary study.	Morning beauty tender.	Know ye the land.
THREE-PART MUSIC.	Morning Hymn.	Lead by lead the roses fall.
Ambrosian Hymn.	My native land.	[weak.] Lovely night.
Ask me not why.	Nay, never say our arms are	Make your mark.
Now night comes softly.	Before all lands.	'Mid pleasures and palaces.
Birds are singing.	Symphs of the ocean spray.	Morning shines in splendor.
Blow on, wild gales.	And 24 others.	My childhood's songs.
Boat song.		And 31 more select tunes. Also
Brothers, to our native land.		38 Sacred Tunes for opening
Come, let's be gay.		and closing school.
Dream on.		
Echoes of the past.		
Faintly as tells this.		
For the blessing.		
Fish to the battle.		
Gayly our boat.		
Gible, O river.		
How joyful is the morning.		
In the west, the sun.		
In ever-changing orbit.		
Joyful wake the songs.		
Let all men praise the Lord.		
Let there be light.		
Lord, we come before thee.		
Loving voices.		
Meet again.		

THE ORGAN AT HOME.

It is with no common pride and pleasure that the publishers announce the completion of a book which is worthy to be a companion to every Reed Organ and Melodeon in the country. There is, as yet, by no means a superfluity of Reed Organ music; and many instruments stand idle much of the time for want of something agreeable to play upon them. This something, by the way, must not be ultra classical music; for this, although undoubtedly the best, is above the taste and the ability of the mass of the people. Neither ought it to be trashy music; neither should it be "all of one kind" of music. The compiler needs to put together a goodly quantity of every kind; so that a player of average skill may at any time open his book, and find therein what is interesting, popular, and pleasing, both to himself and others.

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CONTENTS.

Adagio.	Flick and Flock Galop.	Long, long ago.	Remember me.
Adagio.	Flee as a Bird.	May Breeze.	Russian National Hymn.
Annie Laurie.	Frederica March.	March Religieuse.	Teuerer, Trauerer.
Amelia Waltz.	Flowers of Spring.	Mabel Waltz.	Scots wha hae.
America.	Do, From "Clarke's New Method."	M'Appari (How so fair).	Serenade.
Andante Grazioso.	Gayly thro' life I wander.	March from "Magie Finie."	Santa Maria.
Andante.	Gay Paris, dearest.	March from "Moses in Egypt."	Santa Lucia.
Andante in A Flat.	Glory be to God.	March from "Lucia."	Selection from "Norma."
Andante in F.	Golden Cross Waltz.	Minuet.	Simplette.
Andante.	Gentle Thoughts.	Minuet.	Souvenir Nocturne.
Air from "William Tell."	Good Night, Nocturne.	Minuet from an Overture.	Silver Wave Isarabell.
Air from "Magie Finie."	Good Night March.	Mount Vernon.	Selections from "I Puritani."
Alchico la morio, "Trovatore."	Guard's Waltz.	Moonglight Galop.	Serenade, "Don Pasquale."
Artista's Life Waltz.	Golden Future March.	Night Wind.	Sweet Memories.
Angels ever bright and fair.	Golden Leaf Schottische.	Nearer, my God, to thee.	Spring Morning Polka.
Angela's Trill.	Grand Russian March.	New Vienna Waltz.	Schellen Waltz.
Austrian National Hymn.	Guards Waltz.	Norma March.	Sleeping I dreamed love.
Avril Chorus.	Harvest Leaves March.	Night shades no longer.	Sweet thoughts.
Ave Maria.	Hail Columbia.	Nocturne, "Midsummer Night's Dream."	Sounds from Home.
Bach's.	Hail to thee, once thro' Tara's Italia.	Nocturne, "Midsummer Night's Dream."	Star-Spangled Banner.
Barcarolle from "Oberon."	Helene.	Nocturne, the Souvenir.	Smith's (Gen. P. F.) March.
Beautiful Sea.	Home, Sweet Home.	Nocturne, Dreams of the Past.	Scott's National Air.
Beautiful Blue Danube Waltz.	Home again.	Nocturne, "Cenerentola."	Then you'll remember me.
Blue Eyes.	Haydn's Hymn.	On yonder rock reclining.	Tannhauser March.
Blue Bird Polka.	Hour of Parting.	Operatic March.	Transcript from "Midsummer Night's
Blue Hills of Scotland.	Hunting Chorus.	One Thousand and One Night's Waltz.	Dream.
Beautiful Blue Danube.	Home from our Mountains.	Offering.	Transcript from Overture to "Foot and
Batt, Batt.	Horde's Mountain Home.	Off to the silly night.	Peasant."
Bentham's March.	Irish National Air.	Overture to "Calif of Bagdad" (first	Trilo from "Belshazzar."
Bentley's March.	Immortal Waltz.	movement).	Theme for a Symphony.
Birds are gone to rest.	Isle.	Part of Can.	Twilight Thoughts.
Cavatina, "La Sonnambula."	Isle.	Parting March.	Transcribed, Revere.
Chant Bohemienne.	It is better to laugh.	Parting Waltz.	Theme from "Il Pirata."
Choral.	I would that my love.	Penned (Lay).	Vesper Hymn.
Cornflower Waltz.	In Happy moments.	Pilgrim Chorus.	Van Meter's Quickstep.
Consortium Waltz.	King's Life Waltz.	Prayer from "Semiramide."	Voluntary.
Chil mi Frena, "Lucia."	Last Rose of Summer.	Prayer from "Ezio da Nord."	Voluntary (From Clarke's Method).
Cast thy burden on the Lord.	Long and weary day.	Prayer from "Moses in Egypt."	Do.
Comin' thro' the Rye.	Leap Year Waltz.	Prayer from "Night in Granada."	Do.
Costa Diva, "Norma."	Lovely.	Prayer from "Der Freischutz."	Do.
Combination Quickstep.	Leon's March.	Prayer from "Der Freischutz."	Do.
Communion.	Libano.	Prayer from "Der Freischutz."	Do.
Deux Angles (Lob).	Love in May (Odeum-Liebe).	Prayer from "Der Freischutz."	Do.
Dear (Lay) Waltz.	Love not.	Prayer from "Der Freischutz."	Do.
Dear Hand in "Saul."	Love not.	Prayer from "Der Freischutz."	Do.
Dear Drop Schottische.	Love not.	Prayer from "Der Freischutz."	Do.
De Quella Fira.	Love not.	Prayer from "Der Freischutz."	Do.
Dreams of the Past.	Love not.	Prayer from "Der Freischutz."	Do.
Dream March.	Love not.	Prayer from "Der Freischutz."	Do.
Flag of Tears.	Love not.	Prayer from "Der Freischutz."	Do.
Elevation from "Clarke's New Method."	Love not.	Prayer from "Der Freischutz."	Do.
Evening Star Waltz.	Love not.	Prayer from "Der Freischutz."	Do.
Evening Reverie.	Love not.	Prayer from "Der Freischutz."	Do.
Ever of Thee.	Love not.	Prayer from "Der Freischutz."	Do.
Eventide.	Love not.	Prayer from "Der Freischutz."	Do.

THE ORGAN AT HOME has lived a double life. First issued in Chicago, with a very bright promise of popularity, both the first edition and the plates were destroyed by fire. In reconstructing the work it has been carefully revised, everything that was not likely to be a decided success left out, other better pieces substituted, and many new ones added; so that it would be difficult to imagine a collection of music with a greater and more pleasing variety. Price, in Boards, \$2.50; in Cloth, \$3.00; Full Gift, \$4.00. Sent, post-paid, for retail price.

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