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1900

Whispering Zephyrs : Etude

Frank Lynes

Composer

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COMPOSITIONS
FOR PIANO
by
FRANK LYNES.


Spinning Song.	.50
Isa Gondola (Barcarolle).	.30
Mazurka in E ^b	.40
Slumber Song.	.40
Op. 9, N ^o 1 The Approach of Spring.	.40
N ^o 2 In the Swing.	.50
N ^o 3 Mazurka in A ^b	.40
N ^o 4 Scherzino.	.50
Op. 16, N ^o 1 Valse brillante.	.60
N ^o 2 A 4 th Finger Etude.	.40
Op. 24, N ^o 1 Album Leaf.	.40
N ^o 2 Mazurka Favori.	.60
Op. 29, N ^o 1 Second Tarantella in A min.	.60
N ^o 2 <u>Whispering Zephyrs (Etude)</u>	.50
Op. 35. Song of the Woodman	.65
Op. 37. N ^o 1 Nocturne in A	.60
N ^o 2 Thou art Mine. Transcription	.60

ARTHUR P. SCHMIDT

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Whispering Zephyrs.

Etude.

FRANK LYNES, Op. 29. N^o 2.

Allegro.

p *dolce* *ben marcato il canto*

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

Red. * Red. *

Red. * Red. * Red. *

Red. * Red. *

First system of musical notation. The treble clef staff contains a few notes with accents. The bass clef staff features a continuous, rapid sixteenth-note scale. The dynamic marking *p* is placed above the bass staff. The instruction *con Ped.* is written below the bass staff.

Second system of musical notation. The treble clef staff continues with notes and accents. The bass clef staff continues the rapid sixteenth-note scale, ending with a five-measure rest marked with a '5'.

Third system of musical notation. The treble clef staff continues with notes and accents. The bass clef staff continues the rapid sixteenth-note scale. The dynamic marking *p* is placed above the bass staff.

Fourth system of musical notation. The treble clef staff continues with notes and accents. The bass clef staff continues the rapid sixteenth-note scale, ending with a five-measure rest marked with a '5'.

Fifth system of musical notation. The treble clef staff begins with the instruction *più lento* and *mf*, followed by a series of chords and arpeggios. The bass clef staff continues with a rapid sixteenth-note scale. The dynamic marking *f* is placed above the bass staff. The instruction *poco* is placed above the bass staff. The system concludes with a double bar line and a key signature change to three sharps (F# C# G#).

5

poco *dim* *rit.* *mf* *f* *a tempo*

poco *a* *poco* *dim.* *1* *accel.* *rit.*

a tempo *ben marcato il canto*



First system of musical notation. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The left hand plays a simple bass line with quarter notes. The system is marked with a piano (*p*) dynamic and includes a pedaling instruction (*Ped.*) with asterisks indicating pedal changes.



Second system of musical notation. The right hand continues the rapid melodic pattern. The left hand has a few quarter notes. The system includes a pedaling instruction (*Ped.*) with asterisks.



Third system of musical notation. The right hand has a few chords and quarter notes. The left hand has a complex, rapid melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The system is marked with a piano (*p*) dynamic and includes a pedaling instruction (*con Ped.*).



Fourth system of musical notation. The right hand has a few chords and quarter notes. The left hand has a complex, rapid melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The system includes a pedaling instruction (*Ped.*) with asterisks.



Fifth system of musical notation. The right hand has a few chords and quarter notes. The left hand has a complex, rapid melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The system is marked with a piano (*p*) dynamic and includes a pedaling instruction (*Ped.*) with asterisks.

The musical score consists of five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamic markings include *f* (forte) and *Ped.* (pedal). The piece concludes with a final chord and a repeat sign.

System 1: Treble staff has a series of eighth notes. Bass staff has a continuous eighth-note pattern. A measure rest is marked with an 8. Pedal markings are present.

System 2: Treble staff has a series of eighth notes. Bass staff has a continuous eighth-note pattern. A measure rest is marked with an 8. *f* marking is present.

System 3: Treble staff has a series of eighth notes. Bass staff has a continuous eighth-note pattern. A measure rest is marked with an 8. *Ped.* marking is present.

System 4: Treble staff has a series of eighth notes. Bass staff has a continuous eighth-note pattern. A measure rest is marked with an 8. *Ped.* marking is present.

System 5: Treble staff has a series of eighth notes. Bass staff has a continuous eighth-note pattern. A measure rest is marked with an 8. *Ped.* marking is present.

Compositions by Frank Lynes

Published by **ARTHUR P. SCHMIDT**, Boston, Leipzig, New York.

Pianoforte Solos.

Spinning Song. G (3 A)	50
La Gondola. F (3 C)	25
Mazurka in E ^b (3 B)	35
Slumber Song. E ^b (3 A)	40
Op. 9, No. 1. The Approach of Spring. E (3 B)	35
No. 2. In the Swing. A ^b (3 B)	50
No. 3. Mazurka. A ^b (3 B)	35
No. 4. Scherzino. G (3 B)	50
Op. 14. Bagatelles. Ten Melodious Sketches.	25
No. 1. The Mill Wheel. E (2 C)	35
No. 2. Mazurka tyrolienne. F (2 B)	25
No. 3. The Hunter's Song. F (2 A)	25
No. 4. The Harlequin. March. A (2 B)	35
No. 5. On the Lake. Barcarolle. F (3 A)	35
No. 6. The Marionettes. Waltz. G (1 B)	40
No. 7. Solitude. Nocturne. G (2 B)	25
No. 8. Tarantella. A min. (2 B)	25
No. 9. Columbine. Gavotte. G (2 B)	25
No. 10. Theme and Variations. G (2 A)	35
Op. 16, No. 1. Valse brillante. E ^b (3 B)	60
No. 2. A 4 th Finger Etude. A ^b (3 B)	35
Op. 24, No. 1. Album Leaf. (3 B)	40
No. 2. Mazurka Favors (3 A)	60
Recreations from Op. 26.	25
Gavotte in D min. (2 B)	35
Cradle Song.	35
Sonatina in C. (2 C)	35
In the Hammock. (2 C)	35
Soldier's March. (2 A)	25
Mazurka in D. (2 A)	25
Turkish March. (2 A)	35
Ride of the Hunters. (2 C)	35
Op. 28. Eight Fairy Tales for Musical Children.	30
No. 1. Cinderella's Wedding March. (1 C)	30
No. 2. Little Bo-Peeps Slumber Song. (1 C)	30
No. 3. The Dancing Bear. (1 B)	30
No. 4. Curly Lock's Waltz. (1 C)	30
No. 5. Darby and Joan. (1 B)	30
No. 6. Cock Robin's Funeral March. (1 B)	30
No. 7. See-Saw Margery Daw. (1 A)	30
No. 8. Jack and Jill Polka. (1 C)	30
Op. 29, No. 1. Second Tarantella in A min. (3 A)	60
No. 2. Whispering Zephyrs. Etude. (4 A)	50

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Op. 20. Ten Special Studies. Complete	1 25
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Op. 21. Eight Studies for the Development of the 3 rd , 4 th and 5 th Finger (4 C) Complete.	1 25
Op. 25. New Progressive Studies in 3 books, 1, 2 and 3.	each 1 25
Op. 26. Advancement Studies. (Sequel to Stephen A. Emery's Foundation Studies)	1 00

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No. 1. Mazurka tyrolienne. F (2 B)	40
No. 2. The Harlequin. (March.) A (2 B)	40
No. 3. The Marionettes. (Waltz.) G (1 B)	40
No. 4. Columbine. (Gavotte.) G (2 B)	40
Op. 26. Italian Dance	40
Shepherd's Song	40

Liszt Organ and Piano.

Op. 4. Romance. (With Violin and Violoncello obligato)	1 00
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Piano and Violin.

Gavotte in D	50
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Songs.

Two Roses. C (e-g)	50
No Jewell'd Beauty is my Love. E ^b (e-g)	40

Over the Mountains. E ^b (e-g)	25
Ah! now to sever (Heisset ihn gehen). F (f-f)	25
Sweetheart. Two keys.	each 25
When love is done. Two keys.	each 25
A Maiden Fair. Two keys	each 50
Thou lovely Maid (Du hübsches Kind). E ^b (e-g)	50
Morning. A ^b (e-d)	25
Pure and True and Tender. F (e-bb)	25
Does he love me. G (d-a)	35
He was a Prince. Two keys	each 50
When all the world is young. Two keys	each 40
In love she fell. Two keys	each 25
Fair Rosalind. Bar. G (b-d)	35
Thou art mine. Bar. E ^b (e-bb)	40
Birdling, whither now, I pray? Sop. or Ten. B ^b (f-g)	40
Good Tidings. Christmas Song. Two keys	each 25
A Romance. F (f-g)	40
Thy heart shall like a fountain. A (e-f#)	25
The Daisy. F (f-d or f)	35
I would be a Cloudlet. Bar. A ^b (c-eb)	40
Spring Song. Sop. Violin obligato. A (e-g)	65
Rosebush. Two keys	each 50
Baby dear. D (d-e)	40
Sweetheart, sigh no more! Two keys	each 40
Marguerite. Two keys	each 25
Over the Heather. Two keys	each 35
They went a-fishing. Two keys	each 40
Fear Not, Ye Seek Jesus. (Easter.) Two keys	each 35
Glad and Sad make Rhyme, My Dear. Two keys	each 50
A Question. Two keys	each 25
Once Bloomed a Rose. G (d-g). E ^b (b-eb)	50
Shadowtown. Sop. in E (e-f#). Alto. C (c-d)	40
A Maiden Fair. Alto or Bar. D ^b (a-bb)	50
My Shepherd. (Sacred) Sop. G (d-g). Alto	each 40
The Watcher at the Gate. Sop. F (c-f). Alto	each 50
Op. 15, No. 1. Mavourneen. Two keys	each 65
No. 2. The Mosser and his Love. Two keys	each 50
No. 3. Peace. Two keys	each 35
No. 4. Paying the Toll. D (d-g)	35
Op. 13, No. 1. Spanish Serenade. "Neath the Starlit Sky." 2 keys ea.	60
No. 2. Memoria. "If only my dreams." Two keys, each	40
No. 3. Glad Easter Morning. (Sacred.) Two keys	each 60
No. 4. The Unwise Choice. Two keys	each 60
No. 5. A Beautiful Sea-Maiden. Two keys	each 50
No. 6. Greek Girl's Song. Two keys	each 50
No. 7. For Thee. Two keys	each 40
No. 8. My Little Lass. Two keys	each 35
No. 9. The Ideal. Two keys	each 35
Op. 23, No. 1. Two Words. G min. (d-eb)	50
No. 2. Excused. F (c-f)	25
No. 3. Awake. B ^b (d-f)	35
Op. 27. Two Songs.	35
No. 1. Betrothal. Two keys	each 35
No. 2. A Thousand Eyes in the Night. Two keys. each	35
Song Album. A Cycle of Fifteen Songs for Soprano or Tenor	1 00
Song Album. Op. 19. Nine Songs for High and Low Voice, each	75

Vocal Duets.

Shadowtown. Sop. and Alto	50
O Wild Bird, Tell Me. Sop. and Alto	50

Choral Works.

The Curfew Bell. (Mixed Voices)	60
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Part Songs.

Men's Voices.

In love she fell	10
When shall we meet again.	10
Adown the river	10
Cradle Song	08
The Sea hath its Shining Pearls	08

Women's Voices.

Five Hymns. (Sacred).	12
The Criss-Cross Baby	12
Forget-Me-Not. (Trio).	12
Sway To and Fro. (Trio).	08
Gondola Song. (Mixed Voices.) (Secular).	10

The grading is from 1a. easiest to 6c most difficult, with subdivisions of the grades as follows 1a, 1b, 2a, 2b, 3a, b, c, etc. The Key of all Songs has been given in Capitals, and their compass in small letters.