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Song of the Woodman

Frank Lynes

Composer

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COMPOSITIONS
FOR PIANO
by
FRANK LYNES.

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

ARTHUR P. SCHMIDT

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Song of the Woodman.

FRANK LYNES, Op.35.

Allegro con moto.
sempre legato

pp
p Ben marcato il canto

Red. * *Red.* *

Red. * *Red.* *

Red. * *Red.* *

Red. * *Red.* *



The musical score consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps). The time signature is 3/4. The notation includes various musical elements:

- System 1:** Treble staff has a triplet of eighth notes (5, 3, 1) followed by a series of eighth notes. Bass staff has a triplet of eighth notes (5, 1, 3) followed by a series of eighth notes. Dynamics: *cresc.*
- System 2:** Treble staff has a triplet of eighth notes (3, 1, 5) followed by a series of eighth notes. Bass staff has a triplet of eighth notes (1, 3, 5) followed by a series of eighth notes. Dynamics: *cresc.*
- System 3:** Treble staff has a triplet of eighth notes (5, 3, 1) followed by a series of eighth notes. Bass staff has a triplet of eighth notes (5, 1, 3) followed by a series of eighth notes. Dynamics: *cresc.*
- System 4:** Treble staff has a triplet of eighth notes (3, 1, 5) followed by a series of eighth notes. Bass staff has a triplet of eighth notes (1, 3, 5) followed by a series of eighth notes. Dynamics: *cresc.*
- System 5:** Treble staff has a triplet of eighth notes (5, 3, 1) followed by a series of eighth notes. Bass staff has a triplet of eighth notes (5, 1, 3) followed by a series of eighth notes. Dynamics: *cresc.*
- System 6:** Treble staff has a triplet of eighth notes (3, 1, 5) followed by a series of eighth notes. Bass staff has a triplet of eighth notes (1, 3, 5) followed by a series of eighth notes. Dynamics: *dim.*

The piece concludes with a double bar line and repeat signs.

Musical score for "Allegretto" by Franz Liszt, Op. 10, No. 1. The score is in G major and 2/4 time. It features a continuous sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. The piece is marked *p* (piano) and includes a *rit.* (ritardando) section before the final *Allegretto* section. The score is presented in a single system with five staves.

This piano score is written in G major (one sharp) and consists of five systems of music. Each system contains a treble staff and a bass staff. The notation includes various chords, arpeggios, and melodic lines with fingerings indicated by numbers 1-5. The piece begins with a treble staff chord and a bass staff arpeggio. The first system includes a treble staff chord and a bass staff arpeggio. The second system includes a treble staff chord and a bass staff arpeggio. The third system includes a treble staff chord and a bass staff arpeggio. The fourth system includes a treble staff chord and a bass staff arpeggio. The fifth system includes a treble staff chord and a bass staff arpeggio. The piece concludes with a mezzo-forte (mf) dynamic marking.

CRISO.

mf

A.P.S. 5519

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a half note F#4, followed by a quarter note G#4, and then a series of eighth notes ascending to A5. The bass line starts with a half note F#2, followed by a quarter note G#2, and then a series of eighth notes ascending to A3. A slur covers measures 1-4. A *rit.* marking is present in measure 3. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Tempo I.

Second system of musical notation, measures 5-8. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a half note F#4, followed by a quarter note G#4, and then a series of eighth notes ascending to A5. The bass line starts with a half note F#2, followed by a quarter note G#2, and then a series of eighth notes ascending to A3. A slur covers measures 5-8. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Third system of musical notation, measures 9-12. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a half note F#4, followed by a quarter note G#4, and then a series of eighth notes ascending to A5. The bass line starts with a half note F#2, followed by a quarter note G#2, and then a series of eighth notes ascending to A3. A slur covers measures 9-12. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Fourth system of musical notation, measures 13-16. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a half note F#4, followed by a quarter note G#4, and then a series of eighth notes ascending to A5. The bass line starts with a half note F#2, followed by a quarter note G#2, and then a series of eighth notes ascending to A3. A slur covers measures 13-16. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Fifth system of musical notation, measures 17-20. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a half note F#4, followed by a quarter note G#4, and then a series of eighth notes ascending to A5. The bass line starts with a half note F#2, followed by a quarter note G#2, and then a series of eighth notes ascending to A3. A slur covers measures 17-20. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Sixth system of musical notation, measures 21-24. The key signature is two sharps (F# and C#). The melody in the treble clef starts with a half note F#4, followed by a quarter note G#4, and then a series of eighth notes ascending to A5. The bass line starts with a half note F#2, followed by a quarter note G#2, and then a series of eighth notes ascending to A3. A slur covers measures 21-24. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *accel.*, *poco*, *a poco*, and *dim.*. Fingering numbers (1-5) are present throughout. The key signature is D major (two sharps).

The first system shows a treble staff with a continuous eighth-note melody and a bass staff with a simple harmonic accompaniment. The second system introduces a more complex bass line with a descending scale. The third system features a *cresc.* and *accel.* marking in the bass. The fourth system continues the melodic development in the treble. The fifth system includes a *poco a poco* marking and a change in the bass line. The sixth system concludes with a *dim.* marking and a final cadence.

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 (3 B) | 35 |
| Slumber Song. E (3 A) | 40 |
| Op. 9, No. 1. The Approach of Spring. E (3 B) | 35 |
| No. 2. In the Swing. A (3 B) | 50 |
| No. 3. Mazurka. A (3 B) | 35 |
| No. 4. Scherzino. G (3 B) | 50 |
| Op. 14. Bagatelles. Ten Melodious Sketches. | |
| No. 1. The Mill Wheel. E (2 C) | 25 |
| No. 2. Mazurka tyrolienne. F (2 B) | 35 |
| No. 3. The Hunter's Song. F (2 A) | 25 |
| No. 4. The Harlequin. March. A (2 B) | 25 |
| No. 5. On the Lake. Barcarolle. F (3 A) | 35 |
| No. 6. The Marionettes. Waltz. G (1 B) | 35 |
| No. 7. Solitude. Nocturne. G (2 B) | 40 |
| No. 8. Tarantella. A min. (2 B) | 40 |
| No. 9. Columbine. Gavotte. G (2 B) | 25 |
| No. 10. Theme and Variations. G (2 A) | 35 |
| Op. 16, No. 1. Valse brillante. E (3 B) | 60 |
| No. 2. A 4th Finger Etude. A (3 B) | 35 |
| Op. 24, No. 1. Album Leaf. (3 B) | 40 |
| No. 2. Mazurka Favori. (3 A) | 60 |
| Recreations from Op. 26. | |
| Gavotte in D min. (2 B) | 25 |
| Cradle Song. | |
| Sonatina in C. (2 C) | 35 |
| In the Hammock. (2 C) | 35 |
| Soldier's March. (2 A) | 25 |
| Mazurka in D. | 25 |
| Turkish March. (2 A) | 25 |
| Ride of the Hunters. (2 C) | 35 |
| Op. 28. Eight Fairy Tales for Musical Children. | |
| 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 |

Pianoforte Studies.

| | |
|---|------|
| Op. 20. Ten Special Studies. Complete | 1 25 |
| No. 1. Scale Study. No. 2. Short Arpeggio Study. No. 3. Pedal Study. No. 4. Figure Study. No. 5. Right Hand Fingertwist Study. No. 6. Left Hand Fingertwist Study. No. 7. Fingertwist for Both Hands. No. 8. Melody Study. No. 9. Long Arpeggio Study. No. 10. Wrist Study. | |
| Op. 21. Eight Studies for the Development of the 3rd, 4th and 5th Finger (4 C) Complete. | 1 25 |
| Op. 25. New Progressive Studies in 3 books, 1, 2 and 3. | 1 25 |
| Op. 26. Advancement Studies. (Sequel to Stephen A. Emery's Foundation Studies) | 1 00 |

Pianoforte Duets.

| | |
|--|----|
| Op. 14. Bagatelles. Four Melodious Sketches. | |
| 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 |
|--|------|

Piano and Violin.

| | |
|------------------------|----|
| Gavotte in D | 50 |
|------------------------|----|

Songs.

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

| | |
|--|---------|
| Over the Mountains. E (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 (e-g) | 50 |
| Morning. A (e-d) | 25 |
| Pure and True and Tender. F (e-b) | 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 (e-b) | 40 |
| Birdling, whither now, I pray? Sop. or Ten. 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 (c-e) | 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-e) | 50 |
| Shadowtown. Sop. in E (e-f). Alto. C (c-d) | 40 |
| A Maiden Fair. Alto or Bar. D (a-b) | 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-e) | 50 |
| No. 2. Excused. F (c-f) | 25 |
| No. 3. Awake. B (d-f) | 35 |
| Op. 27. Two Songs. | |
| No. 1. Betrothal. Two keys. | each 35 |
| No. 2. A Thousand Eyes in the Night. Two keys. | each 35 |
| Song Album. A Cylus 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 |
|---|----|

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.