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Softly Sings The Brooklet

William Conrad
Editor

Hermann Wenzel
Composer

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RECREATIONS

FOR THE PIANO - THIRD AND FOURTH GRADES

445	AN AUTUMN IDYL	--- TONE POEM ---	L. LESLIE LOTH
377	BRIDAL CHORUS	--- FROM LOHENGRIN ---	WAGNER
15	CON AMORE	--- WITH MY LOVE ---	BEAUMONT
62	DANSE ALSACIENNE	---	THOME
120	ECHOES OF THE BALL	--- LOIN DU BAL ---	GILLET
342	EVERGREEN WALTZ	---	STODDARD
362	FALLING WATERS	---	TRUAX
419	GREYHOUND MARCH	---	PARKER
153	LARGO	---	HANDEL
192	LONGING FOR HOME	--- HEIMWEH ---	JUNGMANN
106	ROBINS' DEPARTURE	---	FISCHER
14	RONDO MIGNON	---	BAUMFELDER
99	SALUT D'AMOUR	--- LOVE'S GREETING ---	ELGAR
24	SONATINA IN F	---	BEETHOVEN
100	SPINNING SONG	--- OPUS 14 NO. 4 ---	ELLMENREICH
253	SPRING SONG	--- OPUS 62 NO. 6 ---	MENDELSSOHN
8	SUCCESS MAZURKA	---	BACHMANN
432	YSMITA	--- JAPANESE SERENADE ---	ENGELMANN

A7

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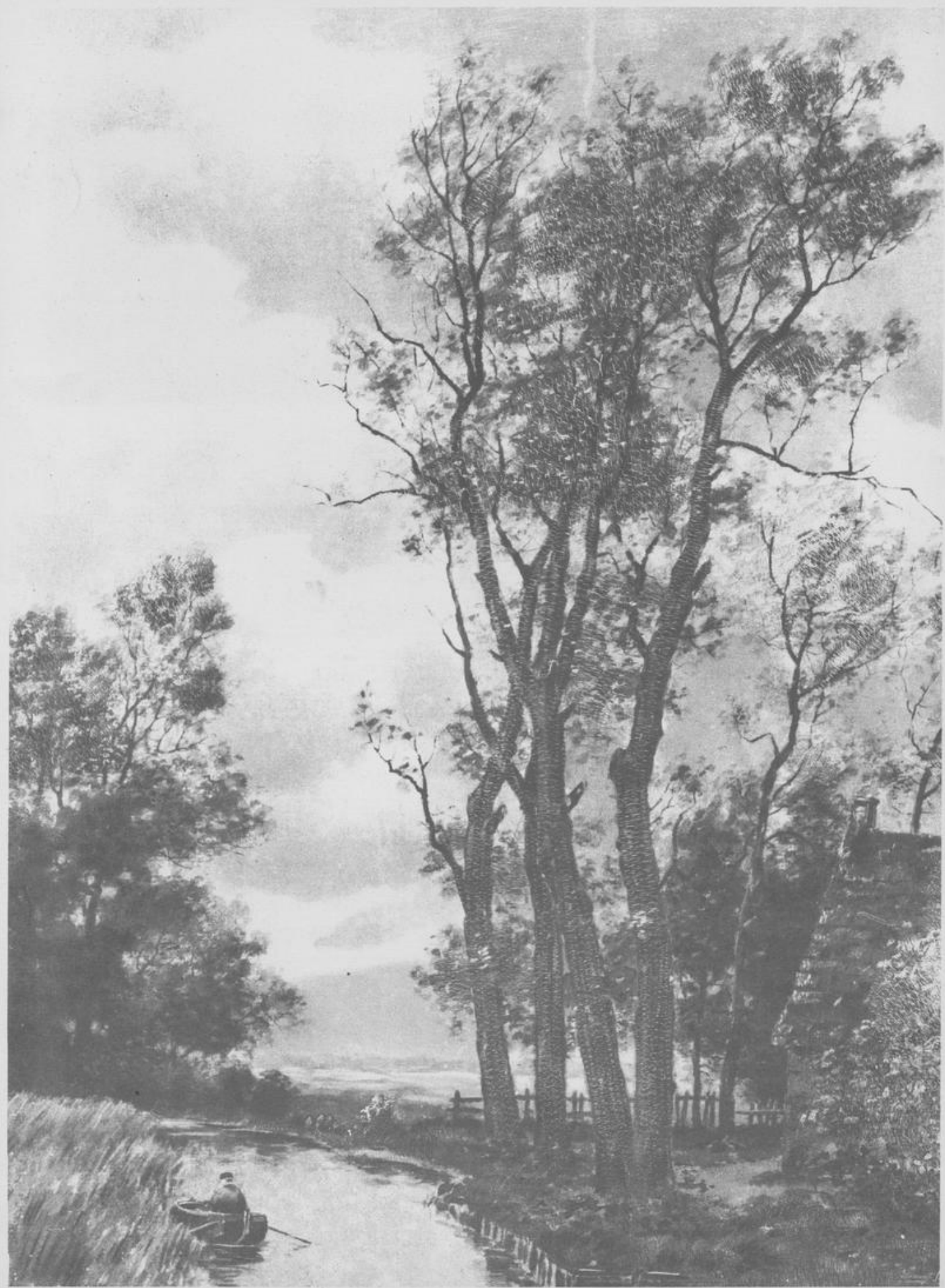
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Edition Beautiful

Softly Sings The Brooklet

Edited by
William Conrad

HERMANN WENZEL,
Op. 63

Con moto

p dolce

mf

fz p

cresc

p

mf

Grade 4
E. B. 394-4

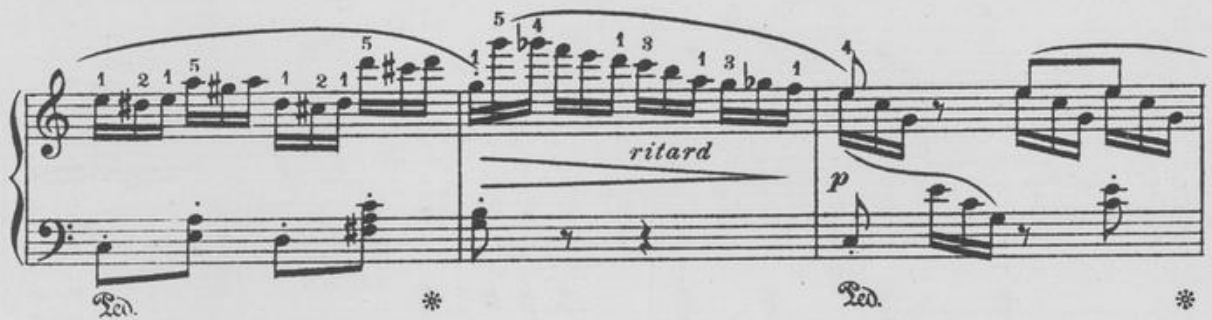
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First system of musical notation. Treble clef, key signature of one sharp (F#). The melody features a series of eighth and sixteenth notes with fingerings 5, 3, 4, 1, 5, 2, 5, 2, 5, 4, 1. The bass line consists of chords with fingerings 3, 3, 3, 3, 3, 3. Dynamics include *mf* and *p*. The system concludes with a *ped.* (pedal) marking and an asterisk.



Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with fingerings 4, 5, 5, 3, 1, 4, 1, 5, 5. The bass line has chords with fingerings 3, 3, 3, 3, 3, 3. Dynamics include *mf*. The system concludes with a *ped.* marking and an asterisk.



Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody includes a *ritard* (ritardando) section. Fingerings for the melody are 1, 2, 1, 5, 1, 2, 1, 5, 4, 1, 3, 1, 3, 1. The bass line has chords with fingerings 3, 3, 3, 3, 3, 3. Dynamics include *p*. The system concludes with a *ped.* marking and an asterisk.



Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line has chords with fingerings 3, 3, 3, 3, 3, 3. Dynamics include *mf*. The system concludes with a *ped.* marking and an asterisk.



Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line has chords with fingerings 3, 3, 3, 3, 3, 3. Dynamics include *mf*. The system concludes with a *ped.* marking and an asterisk.

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. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

System 1: Treble staff begins with a triplet of eighth notes (fingerings 3, 1, 2) and a slur over a series of eighth notes (fingerings 4, 3, 2, 1, 2, 5). Bass staff has a triplet of eighth notes (fingerings 2, 3, 1) and a slur over a series of eighth notes. Dynamic marking: *mf*.

System 2: Treble staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 2, 1, 2, 3, 4, 5). Bass staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 4, 5). Dynamic marking: *mf*.

System 3: Treble staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 2, 1, 2, 3, 4, 5). Bass staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 4, 5). Dynamic marking: *f*.

System 4: Treble staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 2, 1, 2, 3, 4, 5). Bass staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 4, 5). Dynamic marking: *mf*.

System 5: Treble staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 2, 1, 2, 3, 4, 5). Bass staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 4, 5). Dynamic marking: *p*.

System 6: Treble staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 2, 1, 2, 3, 4, 5). Bass staff has a slur over a series of eighth notes (fingerings 1, 2, 3, 4, 5). Dynamic marking: *mf*.

The piece concludes with a double bar line.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical notes, rests, and dynamic markings.

- System 1:** Starts with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand plays a bass line. There are two 'Led.' markings in the bass staff.
- System 2:** Continues the melodic line in the right hand. A 'cresc.' (crescendo) marking appears in the right hand. There are two 'Led.' markings in the bass staff.
- System 3:** Features a forte (*f*) dynamic in the right hand, followed by a piano (*p*) dynamic. There are two 'Led.' markings in the bass staff.
- System 4:** Continues the melodic line in the right hand. There are two 'Led.' markings in the bass staff.
- System 5:** Features a mezzo-forte (*mf*) dynamic in the right hand. There are four 'Led.' markings in the bass staff.
- System 6:** Ends with a pianissimo (*pp*) dynamic. The right hand plays a final melodic phrase, and the left hand plays a bass line. There are two 'Led.' markings in the bass staff.

IF YOU WOULD CARE FOR A LONELY HEART

A dainty ballad with a heart appeal by Arthur J. Lamb
and W. C. Polla. Try This Bit Below

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

If you would care for a lone - ly heart
Care with a love that would be all in all;
Then to the ha - ven of your lov - ing arms, How
glad - ly I'd come at your call. Ev - 'ry

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VALSE GLORIA

BY HENRY HAAF

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