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Purity

Edward Mack

Composer

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Recommended Citation

Mack, Edward, "Purity" (9999). *Parlor Salon Sheet Music Collection*. Score 2497.
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PURITY

MACK

No-2456

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PUBLISHED BY

Century Music Publishing Co.

231-235 W. 40TH ST.
NEW YORK, U. S. A.

193 YONGE ST. TORONTO.

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Mack

MORCEAUX de SALON

2190 SONG of the MOUNTAIN BROOK

Emile Kunkill

1st Movement
Andantino
p dolce

2nd Movement
mf

1894 MOTHER'S LOVE—Melody

Bernice Mayor

1st Movement
Andantino espressivo
p dolce

3rd Movement
mf

1410 SCENTED POSIES—Salon Piece

W. C. Powell

1st Movement
Moderato
mp

3rd Movement
mf

1349 LOVE and FLOWERS—A Flower Song *

F. Aldrich

1st Movement
Andante
p (Melody by Czibulka)

3rd Movement
Piu mosso
mf

* Also published for Four Hands

1074 FLEETING HOURS—Pastorale

Paul Brinkman

1st Movement
Moderato
mf

3rd Movement
p a tempo

1897 PEACH BLOSSOMS—A Melody

Roy Roberts

1st Movement
Andante moderato
p dolce

2nd Movement
p

1893 SWEET MEMORIES—Morceau de Salon

Jean Edouard

1st Movement
Andantino
p dolce

3rd Movement
p con espressione

1408 HYACINTHS—A Flower Song

R. Stoughton

1st Movement
Tempo di Gavotte
mf

2nd Movement
mf
Il Basso marcato

1081 BUDS and BLOSSOMS

A.B. Federe

1st Movement
Andante con amore
p

3rd Movement
mp

1072 PRECIOUS MOMENTS

Elmore Hickman

1st Movement
Andante moderato
mf a tempo

2nd Movement
mp leggiero

PURITY

Edited by
CALVIN GROOMS

E. MACK

Andante moderato M.M. ♩ = 63

The first system of the musical score for 'PURITY' is in 3/4 time, marked 'Andante moderato' with a tempo of 63 beats per minute. It consists of two staves. The right staff begins with a treble clef and a key signature of one flat (B-flat). The left staff begins with a bass clef and a key signature of one flat. The music is written in a piano style, indicated by the 'p' dynamic marking. The right staff features a series of chords and single notes, while the left staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

Andante con espressione M.M. ♩ = 72

The second system of the musical score for 'PURITY' is in 3/4 time, marked 'Andante con espressione' with a tempo of 72 beats per minute. It consists of two staves. The right staff begins with a treble clef and a key signature of one flat. The left staff begins with a bass clef and a key signature of one flat. The music is written in a mezzo-forte style, indicated by the 'mf' dynamic marking. The right staff features a series of chords and single notes, while the left staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.

This page of musical notation consists of five systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements such as slurs, ties, and fingerings.

- System 1:** The treble staff features a series of eighth-note chords, while the bass staff provides a harmonic accompaniment with chords and single notes.
- System 2:** The treble staff continues with eighth-note chords. The bass staff includes a measure with a dynamic marking of *mf* (mezzo-forte) and a sequence of notes with fingerings 1, 2, 3, 1, 2, 3, 4, 5.
- System 3:** The treble staff shows a sequence of eighth-note chords with fingerings 1, 2, 3, 4, 5, 6, 7, 8. The bass staff continues with harmonic support.
- System 4:** Similar to the previous systems, the treble staff has eighth-note chords with fingerings 1, 2, 3, 4, 5, 6, 7, 8. The bass staff provides accompaniment.
- System 5:** The treble staff features eighth-note chords with fingerings 1, 2, 3, 4, 5, 6, 7, 8. The bass staff includes a measure with a dynamic marking of *f* (forte) and a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8.

This page of musical notation is for a piano piece, consisting of five systems of staves. The notation is written in treble and bass clefs, with a key signature of one sharp (F#). The music features complex fingerings and articulations, including slurs, ties, and accents. The first system includes a measure with a forte (f) dynamic marking. The second system includes a measure with a mezzo-forte (mf) dynamic marking. The third system includes a measure with a forte (f) dynamic marking. The fourth system includes a measure with a forte (f) dynamic marking. The fifth system includes a measure with a forte (f) dynamic marking. The notation is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

8 5 3 2 1 *mf*

8

8

loco *f*

8

8 *rit.* *dim.*

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

2456-5

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2368

LADY POMPADOUR - A Court Dance

This graceful composition is happily titled, as it brings to the imagination the charming picture of a dance at Court of a century or more ago with stately figures of belles in powdered wigs and *beaux* in lace falls and satin knickers stepping majestically thru its gavotte-like measures. The second movement offers good octave study with intermediate chords for the 2nd, 3rd and 4th fingers. It is by the composer of the popular "Norwegian Cradle Song."

1st Movement
Moderato



3rd Movement



Gabriel Morel

2414

VALLEY OF FRANCE - Meditation

The composer, in meditative mood, gives us here a melodic picture of the tranquil peace that now reigns over the spot where once cannons roared and brave souls fell for a cause. The first theme is one of great lyrical beauty and the second movement presents an opportunity for excellent right hand thumb work. Contains some good, easy and effective octave work and alto.

1st Movement



2nd Movement



Adele Gerard

2415

LINGERING MEMORIES - Romanza

All the happy memories that linger in the hearts of lovers are suggested by the romantic melody laid entirely in the left hand thruout the first movement of this work. Here, most truly, the lover sings. An animated, little contrasting episode constitutes the second strain. The third movement is one in bold octaves for the right hand with effective pauses and the number thruout is a splendid one for study in phrasing.

1st Movement



3rd Movement



Eric R. Moss

2416

BLUE BUTTERFLIES - Valse Caprice

After a broad, full chord introduction, this work breaks into a sparkling, capricious movement typical of restless, fluttering butterflies, which should be played delicately and with great freedom of rhythm to obtain the best effect. The third movement in Bb is a trifle broader and slower by way of contrast. This number is particularly good for a show piece in the fourth grade and will repay its study.

1st Movement



3rd Movement



Leon Dore

2417

MOONLIGHT MELODY - Pensée de Coeur

The charm of a moonlit night is delightfully depicted in the languorous melody of the first movement. Heart thoughts (*Pensée de Coeur*) are woven into its every phrase. The second movement offers further phrase study of great value. The third movement introduces some brilliant octave work and is an enjoyable contrast to the other movements. Altogether this is a fourth grade work embracing melodic material of the highest merit.

1st Movement



2nd Movement



Arturo Cantore

2308

NORWEGIAN CRADLE SONG - Tone Picture

This beautiful composition was introduced by us to American Music lovers last season and its rise in popularity has been short of phenomenal. It contains three movements, each of distinctive interest, with good technical work for both hands. Good studies in sixths and thirds in the melody and an effective accompaniment for the left hand in the first movement. The octave work in the third movement is interesting and effective.

1st Movement



3rd Movement



Gabriel Morel

C.P. III & IV-9

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