

Compositions of
Wilson G. Smith
 FOR THE PIANO-FORTE



HUMORESQUE,	Op. 28, N ^o 1,30
SCHUMANESQUE,	Op. 28, N ^o 2,30
BABBLING BROOK	Op. 28, N ^o 3,30
VALSE MINUET,	Op. 43, N ^o 1,50
MILL WHEEL SONG,	Op. 43, N ^o 2,50
REVERIE AT THE PIANO,	Op. 43, N ^o 3,50
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SECOND MAZURKA CAPRICE,	Op. 48, N ^o 2,40
SECOND POLKA CAPRICE,	Op. 48, N ^o 3,50
<u>SPINNING WHEEL,</u>	Op. 54, N ^o 1,	<i>False Impromptu</i>	.60
LAUGHING WATERS	Op. 77,	<i>Fantasia Etude</i>	.60



Philadelphia
 Theodore Presser
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Kas-W
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 SMITH

Spinning Wheel.

Revised Edition.

VALSE IMPROMPTU.

Wilson G. Smith, Op. 54. No 1.

Poco vivace.

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a triplet of eighth notes in the treble. The second system features a *precipitoso* marking and includes fingering numbers (1, 4, 1, 4, 1, 3, 2, 1) and a flat sign. The third system includes a *poco rall.* marking and fingering numbers (1, 4, 3, 2, 1). The fourth system is marked *Tempo di Valse e brillamente.* and includes a repeat sign with a first ending. The fifth system continues the piece with a repeat sign and a first ending. The score is annotated with various handwritten markings, including '3', '3 2 1', '4 3', and '8'.

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The right hand begins with a second finger (2) on a chord, followed by a melodic line with slurs and a fermata. The left hand plays a steady eighth-note accompaniment.

The second system continues the piece, with the right hand playing chords and single notes, and the left hand maintaining the eighth-note accompaniment.

The third system shows the right hand with eighth-note runs and slurs, and the left hand with chords. An eighth rest (8) is marked above the final note of the system.

The fourth system continues the eighth-note runs in the right hand and chords in the left hand, ending with a fermata.

The fifth system features a large slur over the right hand, which includes triplets (3) and an eighth rest (8). The left hand has chords. The piece concludes with a *cresc.* marking, a *fz* dynamic, and a double bar line.

Capriccioso. con duo pedale. *v*

p e sotto voce

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The upper staff begins with a piano (*p*) and *e sotto voce* marking. The music features a series of chords and melodic fragments in the right hand, while the left hand plays a steady eighth-note accompaniment. Handwritten annotations include a 'v' above the first measure and a '13' above the second measure.

The second system continues the piece. The right hand has more complex chordal textures with some grace notes. The left hand maintains the eighth-note accompaniment. Handwritten annotations include a 'v' above the first measure, a '13' above the second measure, and a '13' above the fifth measure.

The third system shows further development of the musical themes. The right hand features a melodic line with some grace notes. The left hand continues with the eighth-note accompaniment. Handwritten annotations include a 'v' above the first measure, a '13' above the second measure, and a '13' above the fifth measure.

The fourth system continues the piece. The right hand has a melodic line with some grace notes. The left hand continues with the eighth-note accompaniment. Handwritten annotations include a '30' above the first measure, a 'v' above the second measure, a '13' above the third measure, and a '13' above the fourth measure.

The fifth system concludes the piece. The right hand has a melodic line with some grace notes. The left hand continues with the eighth-note accompaniment. Handwritten annotations include a 'v' above the first measure, a '13' above the second measure, and a '13' above the third measure.

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking and a *ff* dynamic marking at the end. The bass clef staff contains a rhythmic accompaniment. The key signature has three flats.

Second system of musical notation. Both the treble and bass clef staves are marked *marcato*. The treble clef staff features a melodic line with a *ff* dynamic marking. The bass clef staff provides a steady accompaniment.

Third system of musical notation. The treble clef staff has a *cresc.* marking and a *ff* dynamic marking. The bass clef staff also has a *ff* dynamic marking. An 8-measure repeat sign is present above the treble clef staff.

Fourth system of musical notation. The treble clef staff is marked *2mo. pp* and *f e brillante*. The bass clef staff has a *fz* dynamic marking. The key signature changes to two flats.

Fifth system of musical notation. The treble clef staff has a *fz* dynamic marking and an 8-measure repeat sign. The bass clef staff has a *fz* dynamic marking. The key signature remains two flats.

First system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a continuous eighth-note melody in the right hand, often beamed in pairs, and a bass line with chords and single notes. A fermata is placed over the final note of the first staff.

Second system of musical notation for piano, continuing the piece. It maintains the same rhythmic and melodic patterns as the first system.

Third system of musical notation for piano. It includes dynamic markings: *marc.* (marcato) in the second measure, *rall.* (rallentando) in the third measure, and *a tempo* in the fourth measure. The melody continues with eighth-note patterns.

Fourth system of musical notation for piano. The right hand features a more complex melodic line with some triplets and slurs, while the bass line remains steady with chords.

Fifth system of musical notation for piano. The piece continues with similar eighth-note textures in both hands.

Sixth and final system of musical notation for piano on this page. It concludes with a fermata over the final note of the right hand.

istesso tempo.

ben cantando.

The musical score consists of six systems of piano accompaniment. Each system has a treble and bass clef. The first system is marked *istesso tempo.* and *ben cantando.*. The second system continues the melodic and harmonic development. The third system features a more active bass line. The fourth system includes a first ending bracket labeled *8:1*. The fifth system continues the melodic line with slurs. The sixth system concludes with a *cresc.* marking and a final cadence.

LATEST PUBLICATIONS.

THEODORE PRESSER, 1708 CHESTNUT ST., PHILADELPHIA, PA.

GRADE I-X.

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ORDER BY NUMBER ONLY.	PRICE	ORDER BY NUMBER ONLY.	PRICE	ORDER BY NUMBER ONLY.	PRICE
1899. Leblerre, Olivier. Op. 115. Golden Strand. Grade II.....	35	2019. Koelling, Carl. Op. 332, No. 2. Camp Life. (Four Hands.) Grade III.....	65	2030. Sheldon, Lillian Taitt. Slumber and Rest Thee (Cradle Song for Soprano). Key of D. Compass E to D. Grade II.....	20
<i>This composition is a redowa, a Bohemian dance, which, in this particular instance, resembles somewhat a waltz. It is very melodious, with a delightful, swinging rhythm and well-contrasted passages in legato and staccato touches. The trio is unusually attractive.</i>		<i>Longer and more difficult than the preceding. It presents a very vigorous military picture with its trumpet calls and martial swing.</i>		<i>A quiet and very dainty little song.</i>	
2000. Bachmann, G. The Coquette (Valse). Grade III.....	50	2013. Koelling, Carl. Op. 332, No. 3. Dance on the Lawn. (Four Hands.) Grade III.....	90	2031. Sheldon, Lillian Taitt. In the Shepherd's Fold (Sacred Song for Soprano). Key of G. Compass D to F natural. Grade II.....	40
<i>Teachers will find in this waltz an old "stand-by." It is one of those pieces of the classical order and yet just bordering sufficiently upon the popular to become a general favorite. It is written in the genial key of E-flat major, and contains much instructive material without being extremely difficult.</i>		<i>A waltz of a high order, yet very pleasing and attractive.</i>		<i>Choir singers will appreciate this solo. The words and music are of a high order.</i>	
2001. Raff, J. Valse Impromptu. Grade VII.....	65	2014. Koelling, Carl. Op. 332, No. 4. The Retreat. (Four Hands.) Grade III.....	80	2032. Wilm, Nicolai von. Op. 149, No. 3. Song Without Words. Grade III.....	30
<i>Makes an elegant concert number and is a splendid composition to study for style and finish in piano playing. The playing of the double notes toward the end will do much toward developing a light bounding forearm touch. The piece is accompanied by copious annotations which are valuable for a correct interpretation of it.</i>		<i>Another military picture. A bugle call and its echo is made much of in this composition. It is a good piece to develop the poetical and the imaginative sense in pupils.</i>		<i>This composition offers valuable study in syncopation. The melody is beautiful and expressive. It is music of the highest order.</i>	
2002. Beliczay, J. Op. 19, No. 3. In Hungary. Grade V.....	30	2015. Weber, C. M. von. Album Leaf. Grade III.....	20	2033. Wilm, Nicolai von. Op. 149, No. 4. Scherzino. Grade III.....	30
<i>This piece has a strong Hungarian flavor. The rhythm is very marked. The rapid arpeggio passages in the right hand will demand very fluent work.</i>		<i>This is a hitherto unpublished composition of a great musician. It is a very brilliant composition, the right-hand part consisting mostly of legato scale passages and various other technical figures. It is valuable as a study besides being a pleasing piece.</i>		<i>That delicious spirit of humor, of moods, of light and shade has been very happily combined by the composer in this selection. The sequences and imitative passages come in in a very marked and pleasing manner.</i>	
2003. Geibel, Adam. Up-to-Date March. (Four Hands.) Grade II.....	75	2016. Vincent, Henry B. There, Little Girl, Don't Cry. Song for Soprano. Key of F. Compass C to G. Grade III.....	30	2034. Sheldon, Lillian Taitt. Sweet Dreams (Song for Soprano). Key of A flat. Compass D flat to A flat. Grade III.....	50
<i>An arrangement of this popular composition for four hands. It is one of our most popular two-steps.</i>		<i>A song all good singers will appreciate. The music and the pathetic words are joined together in a masterly manner.</i>		<i>This is a reminiscent love song, and the sentiment expressed is of a pathetic and elevating order. It is one of those songs calculated to touch the heart and should become very popular.</i>	
2004. Stunićko, Johann. Op. 12, No. 1. Valse Brillante. Grade VI.....	65	2017. Geibel, Adam. The Rower's Song (Idyl). Grade III.....	50	2035. Leschetizky, Th. The Two Larks. Grade VI.....	50
<i>Will make a good recital number. It is quite brilliant and in the hands of a tasteful performer can be made very effective indeed. The trio is worked up to a tremendous climax which will call forth the performer's greatest powers, while there are other passages demanding the utmost delicacy of touch.</i>		<i>An expressive barcarole which carries one's thoughts to the sea. The left hand plays a rocking bass to which the right hand sings a melody.</i>		<i>In this noble composition the composer seemingly would portray not so much the song of the larks, as their rapid flight and the fluttering of their wings. A rocking and darting motion prevails through the entire piece, and its successful execution will require the utmost delicacy upon the part of the performer in the way of touch and expression. It is particularly suited to concert work and is an admirable teaching piece.</i>	
2005. Stunićko, Johann. Op. 12, No. 2. Valse Capriccioso. Grade VI.....	50	2018. Goerdeler, Richard. Op. 482. Swing High and Swing Low. Key of E flat. Grade II.....	30	2036. Saroni, H. S. Devotion. Grade IV.....	40
<i>The opening of this beautiful waltz recalls to us that fascinating style of Chopin. There is considerable syncopation, rubato effects, etc. The coda is developed at considerable length and in a very effective way. It will be a good piece for concert or private recital use.</i>		<i>A charming little cradle song, which may be sung by a soprano or alto voice.</i>		<i>The feeling of "devotion" in this composition is very beautifully expressed. The noble, singing melody played by the right hand together with the throbbing accompaniment is a good study for pupils just entering this stage of piano technique. An earnest and serious pupil will take much delight in performing it.</i>	
2006. Beethoven, L. van. Adieu to the Piano. Grade II.....	30	2019. O'Neill, Thomas. Op. 78. For Thee (Idyl). Grade III.....	40	2037. Godard, Benjamin. Op. 54. Second Mazurka. Grade IV.....	50
<i>This composition is supposed to be the last piece Beethoven wrote. It is a song without words in style. A very expressive melody, and an accompaniment at the same time must be played by the right hand.</i>		<i>One of those useful pieces of moderate difficulty and melodious qualities, especially suitable for teaching purposes. It is written in the key of G major and its dominant; tempo, Andante.</i>		<i>This renowned and much performed mazurka is a universal favorite. It is exceedingly sparkling and brilliant and demands from the player a finished and accurate technique. The melody is shifted about from one hand to the other. The trio with the reiterated notes of the left hand is peculiarly beautiful and the final climax before the re-entrance of the first theme is very striking. The coda is very ingeniously written. Altogether it is a piece for effect and will prove very taking.</i>	
2007. Goerdeler, Richard. Op. 478. Thou Art Just Like a Flower (Song for Soprano). Key of F. Compass C to A. Grade III.....	30	2020. Goerdeler, Richard. Op. 473. Saltarella. Grade II.....	40	2038. Raff, Joachim. Op. 54, No. 1. Valse Rubato. Grade VI.....	50
<i>A very expressive setting of this favorite poem of Heine's.</i>		<i>The saltarella with its galloping rhythm, with its swiftly changing moods, now of joy and next of sorrow, has been exquisitely portrayed here by the composer. It is in G minor and G major and their closely related keys.</i>		<i>The style of this valse is entirely out of the ordinary run of this class of composition. It will make a showy concert number when well learned. The right-hand part has numerous passages in sixths and thirds. It is worthy of a pupil's worthiest efforts.</i>	
2008. Armstrong, W. D. Homage A' Mozart. (Two Pianos, four Hands.) Grade VI.....	1 00	2021. Burty, Marc. Village Minuet. Grade II.....	35	2039. Geibel, Adam. Up-to-date March (Two-step). Arranged for Orchestra. Grade III.....	1 00
<i>The composer here pays homage to the great master in a rondo which is not only a fine composition, but is composed in a form that will prove useful and entertaining to teachers and pupils. Both piano parts are printed side by side on the same page and they are about equal as to difficulty. It is a good piece to use as an introduction to concerto playing for two pianos.</i>		<i>This is a form of composition Haydn and Mozart were fond of, and the composer here has caught that same graceful and pleasing style which marked their compositions.</i>		<i>A fine composition, thoroughly classical in style; will require a nice discrimination in touch and musical feeling to bring out all its beauties. Valuable for teaching purposes.</i>	
2009. Webb, F. R. Op. 80. The E. L. A. March (Two-step). Grade III.....	50	2022. Wilm, N. von. Op. 149, No. 1. Melody. Grade II.....	20	2040. Goerdeler, Richard. Op. 474. Angels of Jesus. Grade III.....	60
<i>Another of our popular two-step publications. It is full of vigor and spirit, lies within the ability of the average performer, and is sure to please.</i>		<i>A fine composition, thoroughly classical in style; will require a nice discrimination in touch and musical feeling to bring out all its beauties. Valuable for teaching purposes.</i>		<i>A transcription of J. B. Dykes' hymn of the same name. It is made up largely of arpeggio work and will offer good practice in this direction.</i>	
2010. Armstrong, Frank L. A Woodland Idyl. Grade III.....	40	2023. Wilm, N. von. Op. 149, No. 2. Capriccio. Grade III.....	40	2041. Sheldon, Lillian Taitt. Eventide (Song for Soprano). Key of D minor. Compass E to G. Grade II.....	50
<i>Written in the keys of G and C major and in its character realizes the suggestions called forth by its title. The songs of birds, sighing of the breeze, and the hum of insects, all are called to mind as we listen to it.</i>		<i>This is an elegant composition for finish and style in playing. It is full of all sorts of charming and surprising little effects in expression, touch, etc.</i>		<i>A sacred song. The words are taken from the well-known hymn, "Abide With Me." The musical setting is very beautiful.</i>	
2011. Koelling, Carl. Op. 332, No. 1. Soldiers' March. (Four Hands.) Grade III.....	60	2024. Fenimore, W. P. On the Beach (March). Grade I.....	20	2042. Goerdeler, Richard. Op. 489. Wait on the Lord (Song for Soprano). Key of A flat. Grade III.....	30
<i>This is a very spirited march in C major. The second part offers good practice in chord playing in the small positions. The primo will have a little more brilliant work to do, but nothing beyond a pupil's ability in this grade.</i>		<i>The first of a set of six easy piano compositions, all of which teachers will find very useful. This particular number is very melodious.</i>		<i>Another very beautiful sacred song, suitable for church or home use. Its compass is from E flat to F.</i>	
		2025. Fenimore, W. P. Dancing Waves (Waltz). Grade I.....	20	2043. Schütt, Eduard. Op. 17, No. 1. Gavotte Humoresque. Grade VI.....	40
		2026. Fenimore, W. P. Sea Side Hop (Polka). Grade I.....	20	<i>This is a very striking composition; original and very taking. It abounds in different varieties of touch and expression and is particularly pleasing in its modulations. The contrapuntal passages in the left hand are valuable for the practice thereby afforded. It will make a good number for a concert or parlor recital.</i>	
		2027. Fenimore, W. P. Sea Breeze (Schottische). Grade I.....	20		
		2028. Fenimore, W. P. Gathering Shells (Mazurka). Grade I.....	50		
		2029. Fenimore, W. P. Into the Surf (Galop). Grade I.....	20		
		<i>This entire set is without octaves, very melodious and sure to be favorites with both teacher and pupil.</i>			