Compositions of
Wilson G. Smith
FOR THE PIANO-FORTE

HUMORESQUE,	*Op. 28, № 1,*		.30
SCHUMANESQUE,	*Op. 28, № 2,*		.30
BABBLING BROOK	*Op. 28, № 3,*		.30
VALSE MINUET,	*Op. 43, № 1,*		.50
MILL WHEEL SONG,	*Op. 43, № 2,*		.50
REVERIE AT THE PIANO,	*Op. 43, № 3,*		.50
VALSE ARABESQUE,	*Op. 44,*		.75
MAZURKA POETIQUE,	*Op. 48, № 1,*		.50
SECOND MAZURKA CAPRICE,	*Op. 48, № 2,*		.40
SECOND POLKA CAPRICE,	*Op. 48, № 3,*		.50
SPINNING WHEEL,	*Op. 54, № 1,*	*Valse Impromptu*	.60
LAUGHING WATERS	*Op. 77,*	*Fantasie Etude*	.60

Philadelphia
Theodore Presser
1708 Chestnut Str.

Kas-W
002290
SMITH

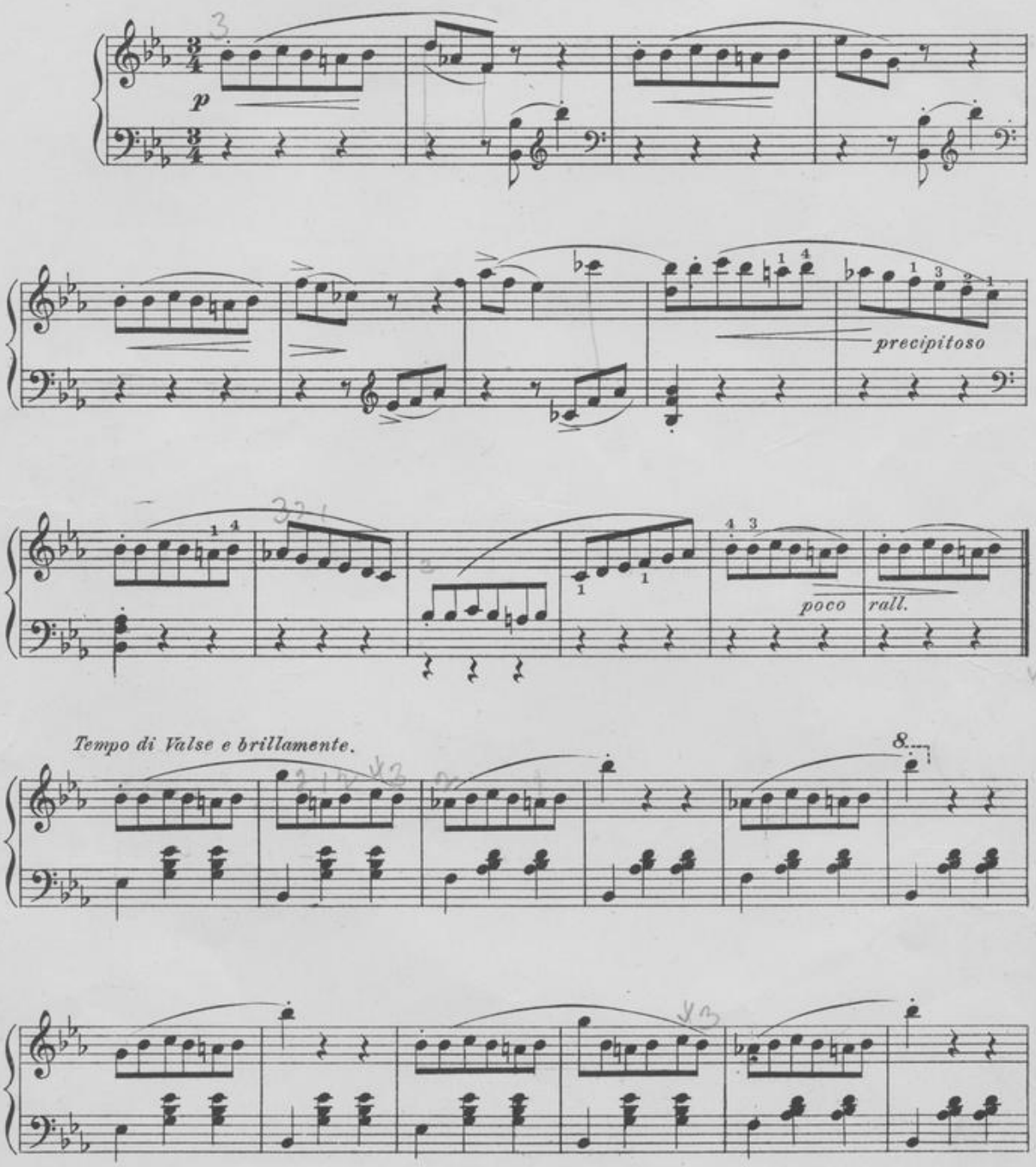
Spinning Wheel.

Revised Edition.

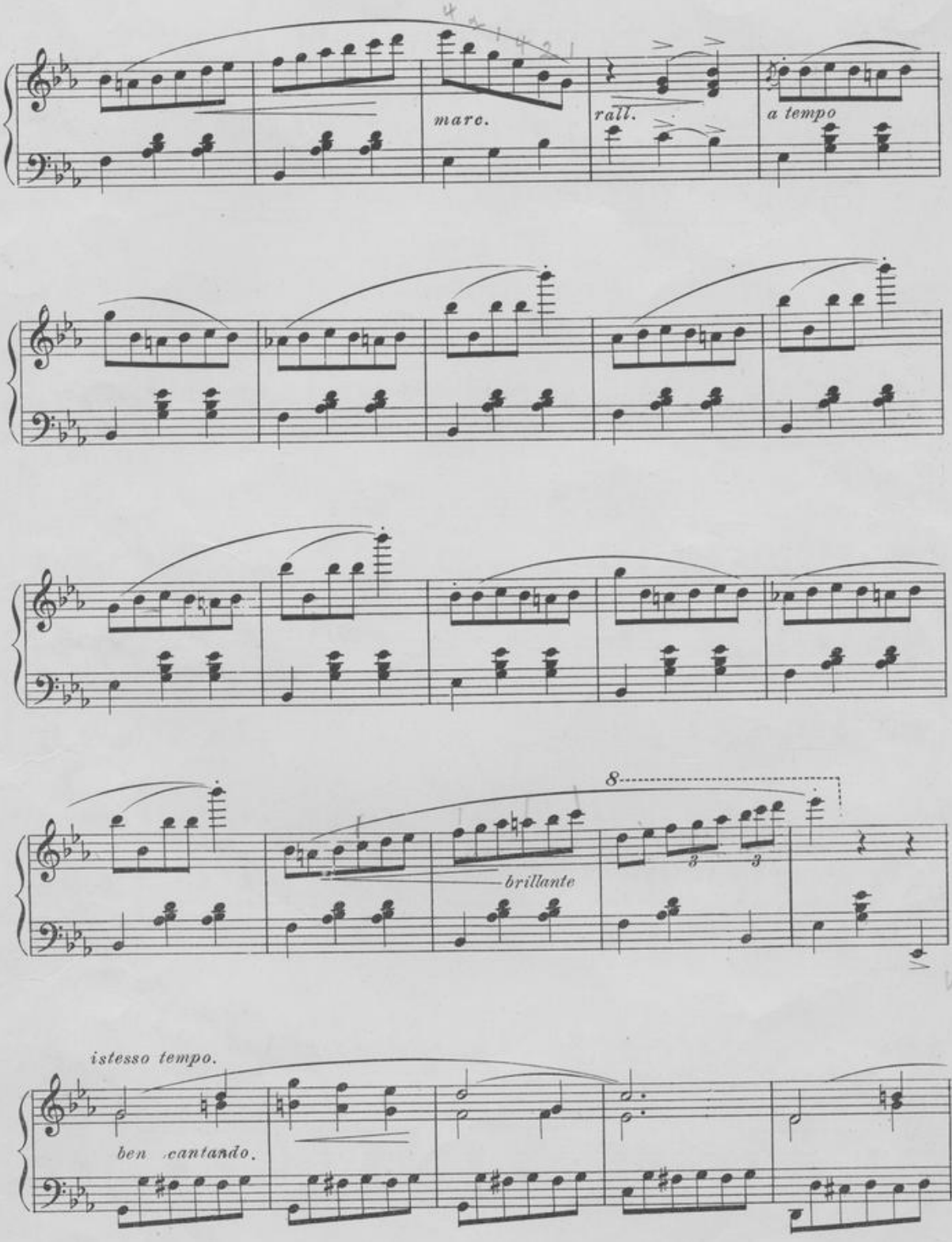
VALSE IMPROMPTU.

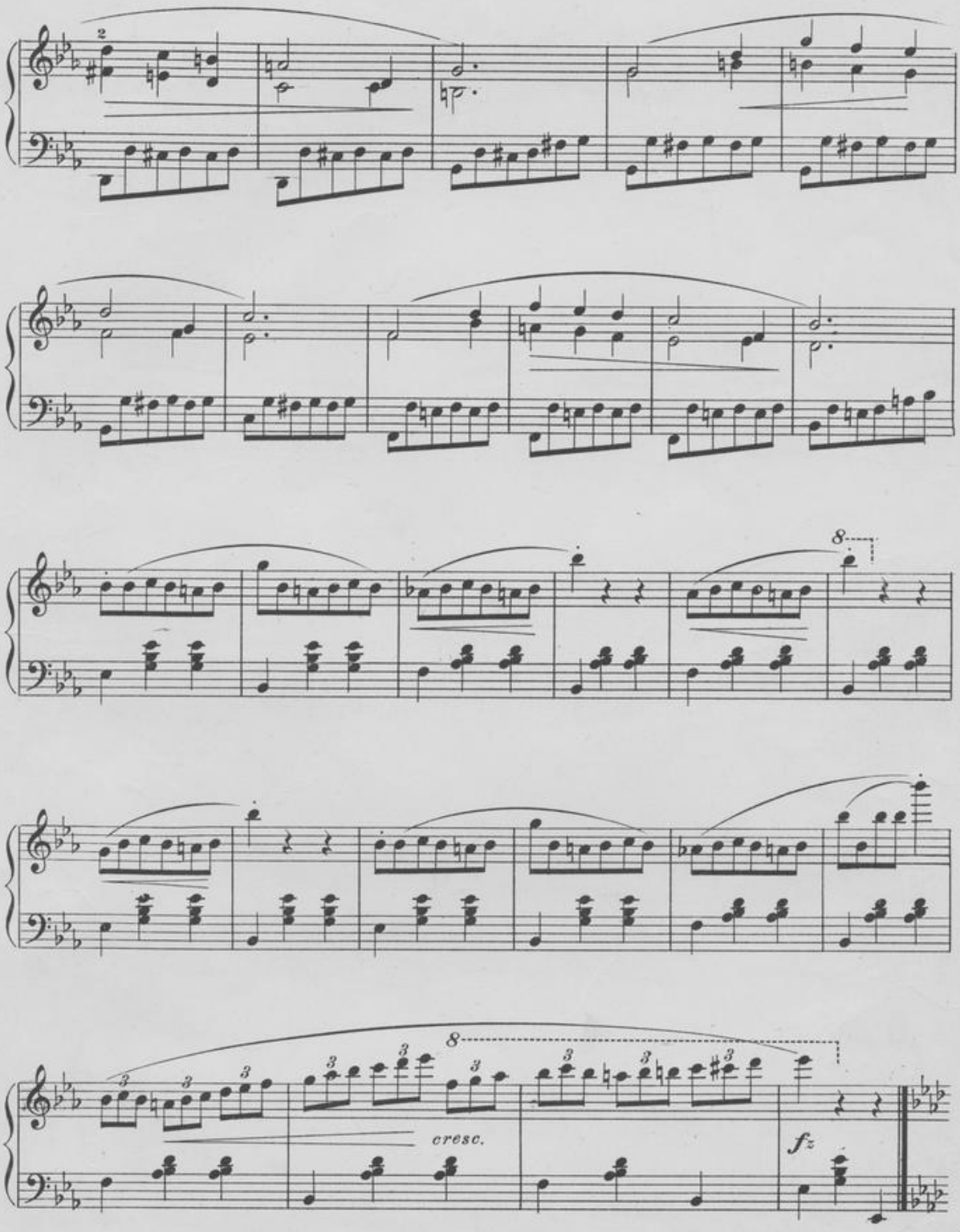
Poco vivace.

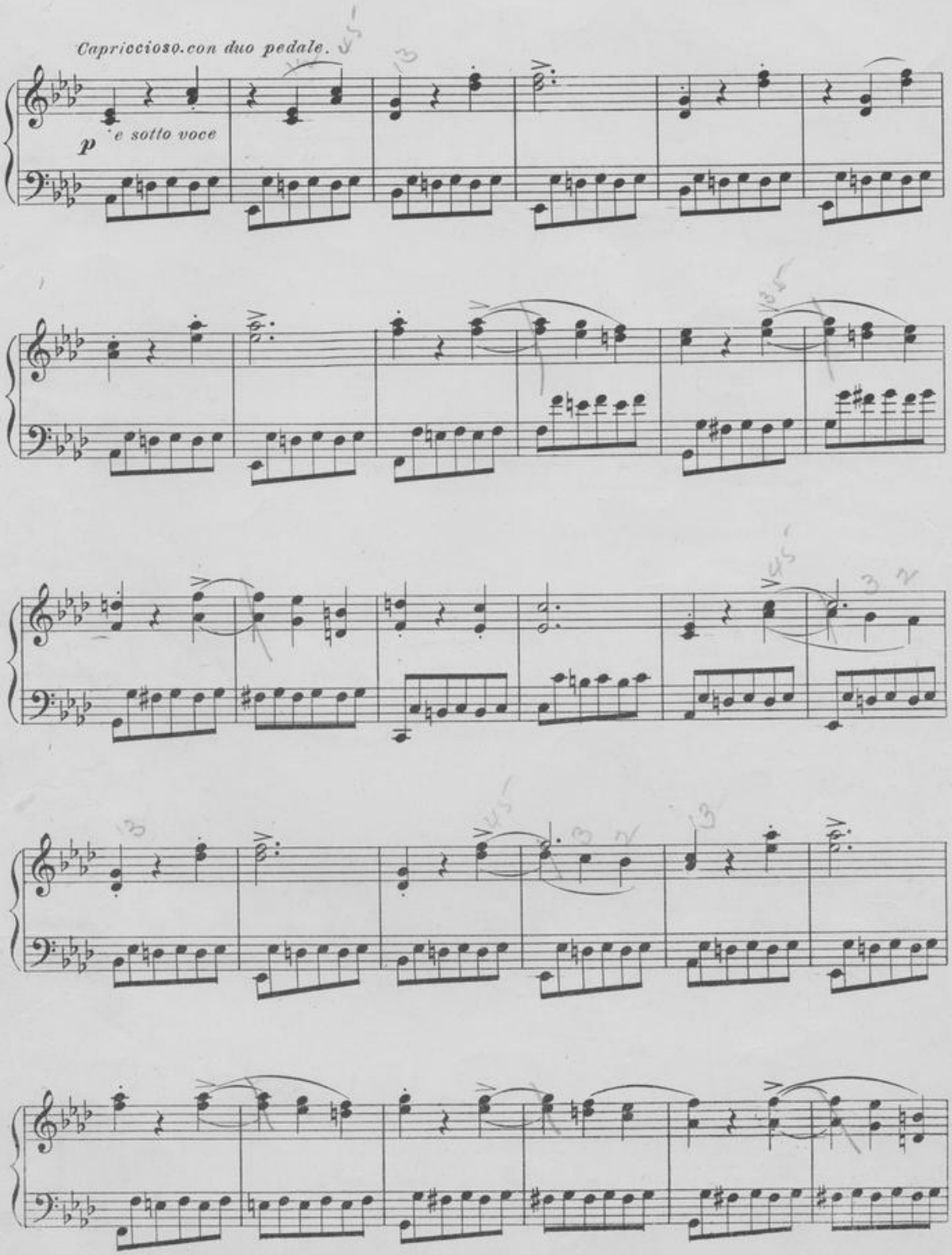
Wilson G. Smith, Op. 54. № 1.

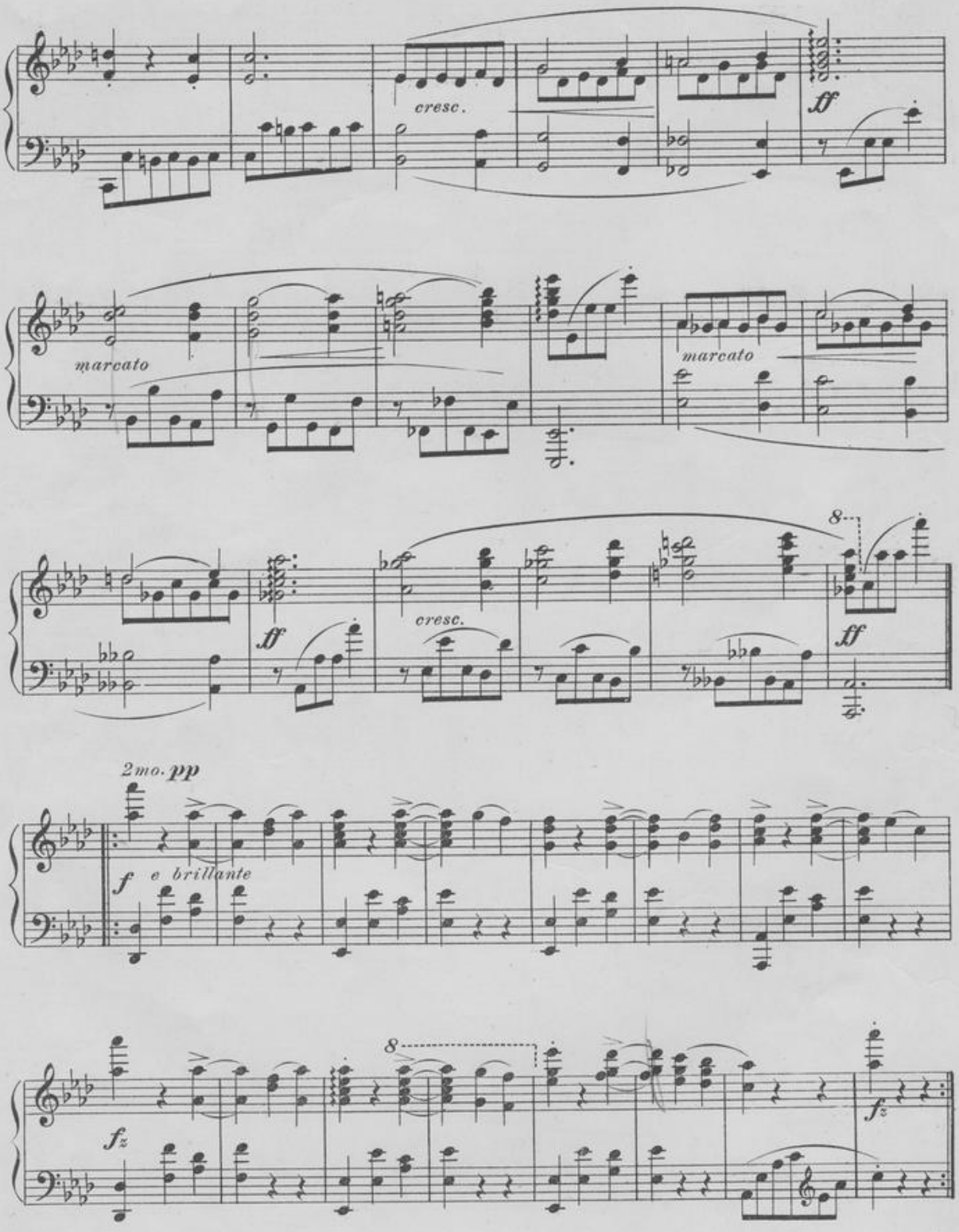


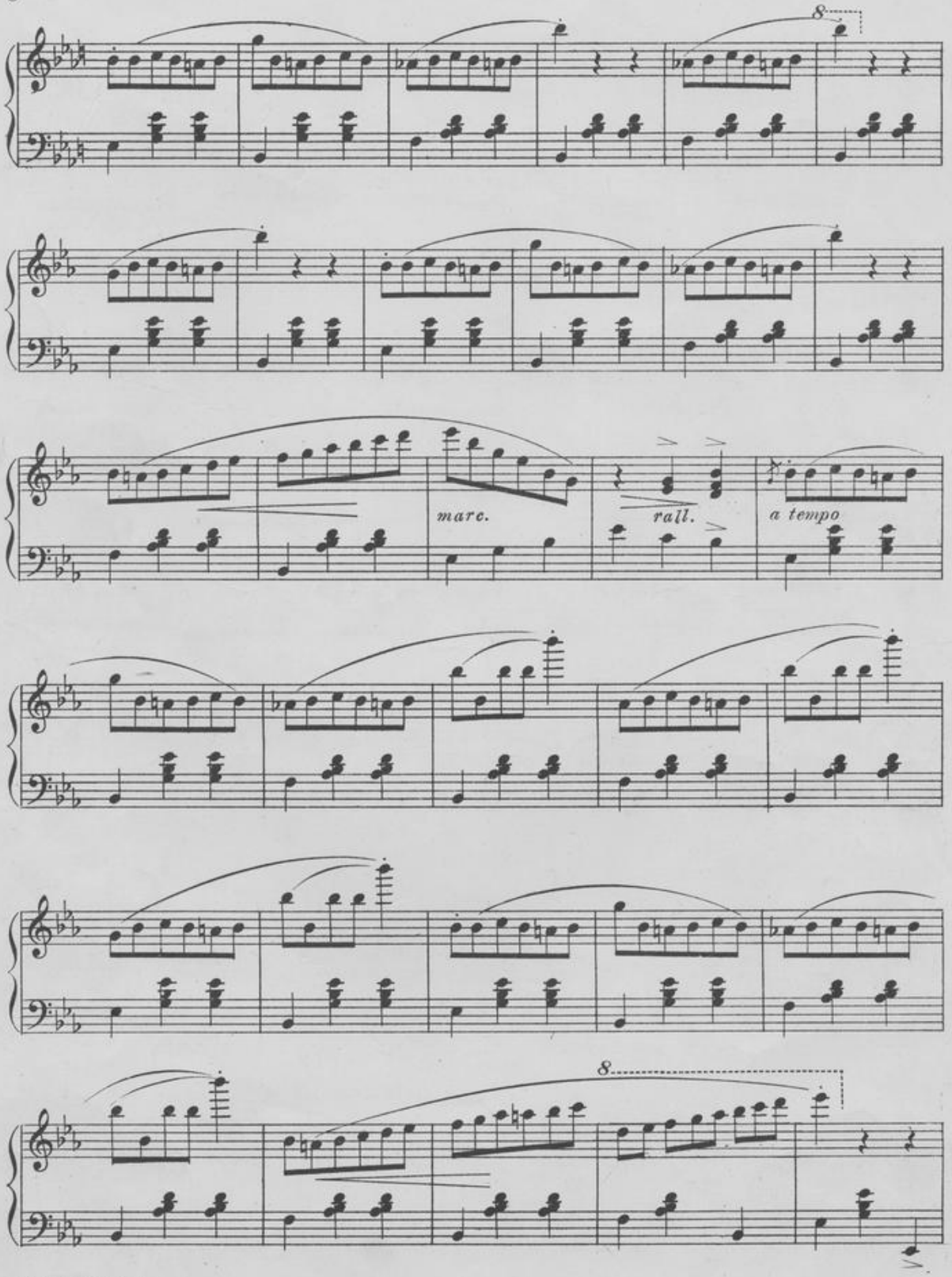
Copyright 1893, by Theo. Presser.

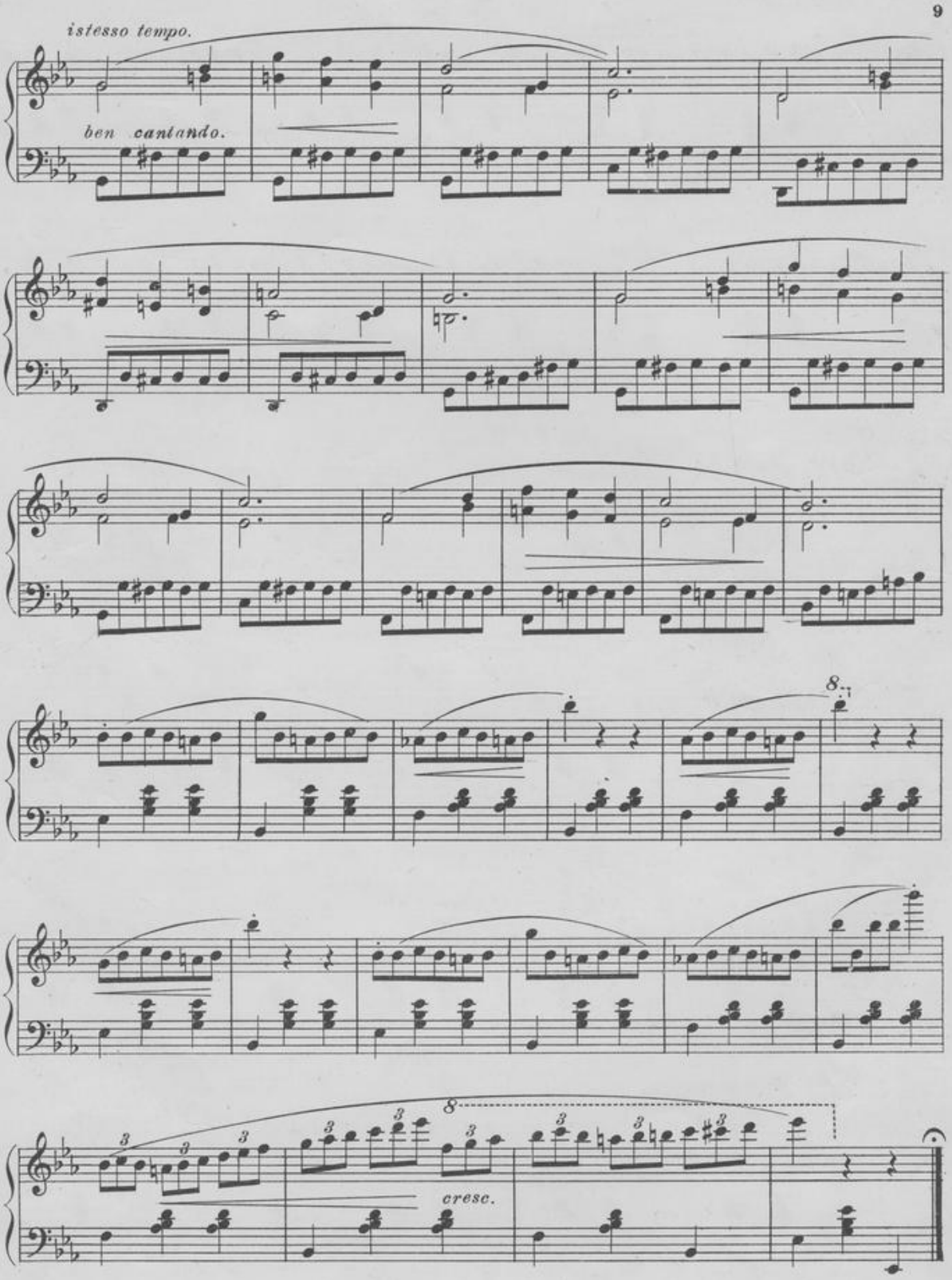

marc.
rall.
a tempo
8
brillante
3
3
istesso tempo.
ben cantando.


2
8
8
cresc.
fz


Capriccioso.con duo pedale.
p
e sotto voce


cresc.
ff
marcato
marcato
ff
cresc.
8
ff
2mo. pp
f e brillante
8
fz
fz


8
marc.
rall.
a tempo
8


istesso tempo.
ben cantando.
8
8
3
3
3
3
3
3
3
3
3
cresc.

LATEST PUBLICATIONS.

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

GRADE I–X.

XX.

ORDER BY NUMBER ONLY. PRICE

1999. Lebierre, Olivier. Op. 115. Golden Strand. Grade II. 35

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.

2000. Bachmann, G. The Coquette (Valse). Grade III 50

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.

2001. Raff, J. Valse Impromptu. Grade VII..... 65

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.

2002. Bellczay, J. Op. 19, No. 3. In Hungary. Grade V..... 30

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.

2003. Geibel, Adam. Up-to-Date March. (Four Hands.) Grade II..... 75

An arrangement of this popular composition for four hands. It is one of our most popular two-steps.

2004. Sluničko, Johann. Op. 12, No. 1. Valse Brilliante. Grade VI..... 65

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.

2005. Sluničko, Johann. Op. 12, No. 2. Valse Capriccioso. Grade VI 50

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.

2006. Beethoven, L. van. Adieu to the Piano. Grade II 30

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.

2007. Goerdeler, Richard. Op. 478. Thou Art Just Like a Flower (Song for Soprano). Key of F. Compass C to A. Grade III..... 30

A very expressive setting of this favorite poem of Heine's.

2008. Armstrong, W. D. Homage A'Mozart. (Two Pianos, four Hands.) Grade VI..... 1 00

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.

2009. Webb, F. R. Op. 80. The E. L. A. March (Two-step). Grade III..... 50

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.

2010. Armstrong, Frank L. A Woodland Idyl. Grade III 40

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.

1011. Koelling, Carl. Op. 332. No. 1. Soldiers' March. (Four Hands.) Grade III..... 60

This is a very spirited march in C major. The seconde 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.

ORDER BY NUMBER ONLY. PRICE

2019. Koelling, Carl. Op. 332, No. 2. Camp Life. (Four Hands.) Grade III..... 65

Longer and more difficult than the preceding. It presents a very vigorous military picture with its trumpet calls and martial swing.

2013. Koelling, Carl. Op. 332, No. 3. Dance on the Lawn. (Four Hands.) Grade III 90

A waltz of a high order, yet very pleasing and attractive.

2014. Koelling, Carl. Op. 332, No. 4. The Retreat. (Four Hands.) Grade III 80

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.

2015. Weber, C. M. von. Album Leaf. Grade III 20

This is a hitherto unpublished composition of the 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.

2016. Vincent, Henry B. There, Little Girl, Don't Cry. Song for Soprano. Key of F. Compass C to G. Grade III..... 30

A song all good singers will appreciate. The music and the pathetic words are joined together in a masterly manner.

2017. Geibel, Adam. The Rower's Song (Idyl). Grade III..... 50

An expressive barcarolle which carries one's thoughts to the sea. The left hand plays a rocking bass to which the right hand sings a melody.

2018. Goerdeler, Richard. Op. 482. Swing High and Swing Low. Key of E flat. Grade II..... 30

A charming little cradle song, which may be sung by a soprano or alto voice.

2019. O'Neill, Thomas. Op. 73. For Thee (Idyl). Grade III..... 40

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.

2020. Goerdeler, Richard. Op. 472. Saltarella. Grade II 40

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.

2021. Burty, Marc. Village Minuet. Grade II..... 35

This is a form of composition Haydn and Mozart were very fond of, and the composer here has caught that same graceful and pleasing style which marked their compositions.

2022. Wilm, N. von. Op. 149, No. 1. Melody. Grade II 20

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.

2023. Wilm, N. von. Op. 149, No. 2. Caprice. Grade III..... 40

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.

2024. Fenimore, W. P. On the Beach (March). Grade I..... 20

The first of a set of six easy piano compositions, all of which teachers will find very useful. This particular number is very melodious.

2025. Fenimore, W. P. Dancing Waves (Waltz). Grade I..... 20

2026. Fenimore, W. P. Sea Side Hop (Polka). Grade I 20

2027. Fenimore, W. P. Sea Breeze (Schottische). Grade I..... 20

2028. Fenimore, W. P. Gathering Shells (Mazurka). Grade I 20

2029. Fenimore, W. P. Into the Surf (Galop). Grade I..... 20

This entire set is without octaves, very melodious and sure to be favorites with both teacher and pupil.

ORDER BY NUMBER ONLY. PRICE

2030. Sheldon, Lillian Taitt. Slumber and Rest Thee (Cradle Song for Soprano). Key of D. Compass E to D. Grade II..... 20

A quiet and very dainty little song.

2031. Sheldon, Lillian Taitt. In the Shepherd's Fold (Sacred Song for Soprano). Key of G. Compass D to F natural. Grade II..... 40

Choir singers will appreciate this solo. The words and music are of a high order.

2032. Wilm, Nicolai von. Op. 149, No. 3. Song Without Words. Grade III..... 90

This composition offers valuable study in syncopation. The melody is beautiful and expressive. It is music of the highest order.

2033. Wilm, Nicolai von. Op. 149, No. 4. Scherzino. Grade III..... 30

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.

2034. Sheldon, Lillian Taitt. Sweet Dreams (Song for Soprano). Key of A flat. Compass D flat to A flat. Grade III..... 50

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.

2035. Leschetizky, Th. The Two Larks. Grade VI..... 50

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.

2036. Saroni, H. S. Devotion. Grade IV... 40

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 technic. An earnest and serious pupil will take much delight in performing it.

2037. Godard, Benjamin. Op. 54. Second Mazurka. Grade IV..... 50

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 technic. 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.

2038. Raff, Joachim. Op. 54, No. 1. Valse Rubato. Grade VI..... 50

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.

2039. Geibel, Adam. Up-to-date March (Two-step). Arranged for Orchestra. Grade III..... 1 00

2040. Goerdeler, Richard. Op. 474. Angels of Jesus. Grade III 60

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.

2041. Sheldon, Lillian Taitt. Eventide (Song for Soprano). Key of F minor. Compass E to G. Grade II..... 50

A sacred song. The words are taken from the well-known hymn, "Abide With Me." The musical setting is very beautiful.

2042 Goerdeler, Richard. Op. 489. Wait on the Lord (Song for Soprano). Key of A flat. Grade III..... 30

Another very beautiful sacred song, suitable for church or home use. Its compass is from E flat to F.

2043 Schütt, Eduard. Op. 17, No. 1. Gavotte Humoresque. Grade VI, 40

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.