

# PRÆLUDIUM

No 2 of

EIGHT

Characteristic Pieces

FOR THE PIANO

Composed by

# Woldemar BARGIEL

OP. 41.

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# PRÆLUDIUM.

Op: 41. N<sup>o</sup> 2.

WOLDEMAR BARGIEL.

ALLEGRO NON TROPPO

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff joined by a brace. The key signature is one flat (B-flat major) and the time signature is 2/4. The tempo is marked 'ALLEGRO NON TROPPO'. The score includes various dynamic markings: *f* (forte), *deciso.* (decisive), *decres:* (decrescendo), and *p* (piano). Pedal markings are indicated by 'Ped:' with an asterisk or a greater-than sign. The lyrics 'cre - - - scen' are written under the final two systems, with 'do' appearing under the first system. The piece concludes with a final chord in the bass staff.

Musical notation system 1, first system. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *p leggiero.* (piano, light), *f* (forte). Pedal markings: "Ped:" with an asterisk.

Musical notation system 2, second system. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *f* (forte). Pedal markings: "PED" and "\* Ped:".

Musical notation system 3, third system. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *f* (forte). Pedal markings: "PED" and "\*".

Musical notation system 4, fourth system. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *p* (piano). Pedal markings: "Ped:" with an asterisk.

Musical notation system 5, fifth system. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *p* (piano). Lyrics: "ere - - scen - - do." Pedal markings: "Ped:" with an asterisk.

Musical notation system 6, sixth system. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *p leggiero.* (piano, light), *f* (forte). Pedal markings: "Ped:" with an asterisk.

ten.

Ped:

ten.

ten.

ten.

f

Ped:

f

Ped:

subito p

PED

espress.

decrec:

Dol.

Ped:

PED

Ped:

Ped:

Musical notation system 1, featuring treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a harmonic accompaniment. Pedal markings are indicated by 'PED' and asterisks.

Musical notation system 2, continuing the piece. It includes the marking *espress.* (espressivo) and *Dol.* (Dolce). The right hand features a melodic line with slurs and accents, while the left hand continues with chords. Pedal markings are present.

Musical notation system 3, showing a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The right hand has a more active melodic line with slurs. Pedal markings are used throughout the system.

Musical notation system 4, featuring a tenuto (*ten.*) marking and a fortissimo (*f*) dynamic. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. Pedal markings are included.

Musical notation system 5, starting with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a chordal accompaniment. Pedal markings are present.

Musical notation system 6, concluding the piece with a fortissimo (*f*) dynamic. The right hand has a melodic line, and the left hand provides a final accompaniment. Pedal markings are used.

*f*

Ped: \* Ped: > \* PED \*

*p* Cres: molto cres. molto cres.

*ff* ten. ten. PED \* Ped: \*

PED \* Ped: \*

di - - mi - - nu - - en -

do

*legato.*  
*p*

PED

*dolce e tranquillo*

*f*

*Dim:*

*morendo.*

*pp*

# POPULAR SONGS.

## THE LONGSHOREMAN.

Words by Philip Dayson.

Music by Edward Chesham.

*Allegro moderato.*

I'm Longshoreman Billy o' Portsmouth town, A fine old skipper I be; . . .  
And I wor-ry the lub-bers as they come down To spend a few hours at the sea.  
With glass to my eye, ev'ry ship I des-cry, From a "P. an' O." boat to a Wha-ler;

I'm Longshoreman Billy o' Portsmouth town,  
A fine old skipper I be;  
And I worry the lubbers as they come down  
To spend a few hours at the sea.  
With glass to my eye, ev'ry ship I descry,  
From a "P. an' O." boat to a Whaler;  
I yarn all the while in true nautical style,  
And all think that Billy's a sailor!  
But I ain't no sailor bold,  
And I never was upon the sea;  
If I chanced to fall therein, it's a fact, I couldn't swim!  
And I quickly at the bottom should be.  
But we'll give three hearty cheers  
For the sailor roving free;  
With a heave ho hauler, and a cheer for little Polly,  
The Queen, and our ships at sea!

(Compass, in F, C to F. Also published in E.)

## STAR OF MY HEART.

Words by J. Enderssohn.

Music by L. Denza.

*Andante.*

While there's a pearl in the depth of the sea,  
While there's a leaf on the green myrtle tree,  
Balm in the zephyrs in summer that float,  
Music that thrills in the nightingale's note,  
Long as the perfume exhales from the rose,  
Long as the brooklet in melody flows—

While there's a pearl in the depth of the sea,  
While there's a leaf on the green myrtle tree,  
Balm in the zephyrs in summer that float,  
Music that thrills in the nightingale's note,  
Long as the perfume exhales from the rose,  
Long as the brooklet in melody flows—  
Yes, and still longer, if these should depart,  
Yes, yes, yes,  
Thee will I worship, thou star of my heart!

(Compass, in E flat, B flat to E flat. Also published in F and G.)

## SPIRIT OF THE STORM.

Words by Walter Parke.

Music by Walter A. Slaughter.

*Andante.*

When the night is grim and black,  
When the dreadful tempest roars,  
When the waves are driven back  
Fiercely from the rocky shores;  
When 'mid horror, noise, and gloom,  
Ships are driven to their doom.

WHEN the night is grim and black,  
When the dreadful tempest roars,  
When the waves are driven back  
Fiercely from the rocky shores;  
When 'mid horror, noise, and gloom,  
Ships are driven to their doom.  
I fly, I fly through the murky sky,  
The night-birds shriek at my dreaded form,  
For then's the hour I wield my power,  
I ride on the whirlwind and rule the storm.

(Compass, in E flat, B to E flat.)

## I LOVE YOU SO.

Words by G. Clifton Bingham.

Music by Odoardo Barri.

*Con molto sentimento.*

So fair to sight, so glad and bright, This earth, because of you, To me it seems I

So fair to sight, so glad and bright  
This earth, because of you;  
To me it seems I dwell in dreams,  
Not in the world I knew.  
Each dying day has that to say  
That makes me love you more,  
Each waking morn a joy is born,  
That life ne'er held before.

I love you so, fond heart,  
I cannot bear that we should part!

(Compass, in C, C to F. Also published in B flat and E flat.)

## THE TOUCH OF A VANISHED HAND.

Words by H. L. D'Arcy Jaxone.

Music by Ciro Pinsuti.

*Andante moderato. con dolcezza.*

When the bells that call'd my love to rest were ring-ing the ves-per chime,  
*pp sostenuto.*

WHEN the bells that call'd my love to rest were ringing the vesper chime,  
I wish'd their music could bear my soul away from the things of time;  
And my spirit was heavy-laden as I breath'd an old, old prayer,  
For the cross of care that I carried was greater than I could bear.  
As I wept alone in my sorrow, the gleam of the dying day,  
Thro' the open lattice softly kiss'd the harp that she us'd to play,  
And sweet as an echo from heaven I heard its music once more.  
And the burden of life was uplifted, and the pain of parting was o'er.

(Compass, in F, B to F. Also published in E flat and G.)

## WHO'S THAT CALLING?

Words and Music by Terence Deveen.

*Allegro moderato.*

The herds are gather'd in from plain and hill, Who's that a - call-ing? The

THE herds are gather'd in from plain and hill,  
Who's that a-calling?  
The boys are sleeping and the branch is still,  
Who's that calling so sweet?  
'Twas the wind a-sighing in the prairie grass,  
Who's that a-calling?  
Or wild birds singing overhead as they pass,  
Who's that calling so sweet?  
Who's that a-calling? Who's that a-calling?  
Making heart and pulse to beat.  
Who's that a-calling? Who's that a-calling?  
Who's that a-calling so sweet?

(Compass, in F, C to D. Also published in G and A.)

Price TWO SHILLINGS each, Net. Thematic Lists of Songs sent Post Free.

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