

# STANDARD PIANO COMPOSITIONS

for the HOME

After Dinner Trot, One-step  
Amina, Egyptian Serenade  
Ballin' The Jack, Fox-trot  
Barnyard Shuffle, March and Two-step  
Berlin Echoes, March and Two-step  
Bleeding Hearts, Waltz  
Butterflies, Intermezzo  
By Heck, Fox-trot  
Castle House Rag, Fox-trot  
Castle Valse Classique  
Castle Walk, Fox-trot  
Chatterbox, Novelette  
Chimes of Love, Reverie  
Cymbal Dance  
Dancing In The Dark, Schottische  
Dance O' The Dolls, Fox-trot  
Dance Of The Fairies, Polka Rondo  
Dance Of The Honeybees  
Dance Of The Song Birds  
Down South, American Sketch  
Dream Kisses, Intermezzo  
Druid's Prayer, Waltz  
Eighteen-Sixty-Three, March  
Eli Green's Cake Walk  
Espanita Waltzes  
Fireflies, Idyl  
Flame of Love, Waltz  
Frou-Frou, Fox-trot  
Georgia Grind, Fox-trot  
Glow-Worm, Idyl  
Gold and Silver, Waltz  
Handicap March  
Henry's Barn Dance  
Honeymoon Fox-trot  
Honeymoon March  
Ida Fox-trot  
Illusion Waltz  
In The Shadows, Dance  
Junkman Rag, One-step  
King Carnival March  
L'Amour de L'Apache, Valse  
La Spanola, Medley Waltz  
Last Waltz

La Susana Waltz  
Leg Of Mutton, One-step  
Le Poeme Waltzes  
Love's Melody, Waltz  
Lulu Fado, Dance  
Luna Waltz  
Malmaison, Waltz  
Mariette Polka  
Marriage Market Waltzes  
Marsinah, Valse Oriental  
Meadowbrook, Fox-trot  
Miniature Waltz  
Moonlight On The Ocean, Reverie  
Music Box Rag, Fox-trot  
Nuvida, Oriental Intermezzo  
Oh Those Days, Fox-trot  
Old Folk's Rag, Fox-trot and One-step  
Omar Khayyam, Intermezzo  
On Duty, March  
Parade of The Tin Soldiers  
Parfum D'Amour, Waltz  
Pavlova Gavotte (Glow-worm)  
Peter Piper, Two-step  
Petite Tonkinoise, Characteristic  
Please, Waltz  
Police Parade, March  
Polly Prim, March and Two-Step  
Rendezvous, Waltz  
Reuben, Fox-Trot  
Saints and Sinners, Waltz  
Shakesperian Love, Fox-trot  
Silhouettes, Idyl  
Some Smoke, One-Step  
String of Pearls, Intermezzo  
Spring Beautiful Spring, Waltz  
Sumurun, Intermezzo  
Tears Of Love, Fox-trot  
Tsin-Tsin, One-step  
Unrequited Love, Waltz  
Valse Brune  
Valse Pathetique  
Valse Slave

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Le Poème  
(The Poem.)  
VALSE BOSTON.



# Le Poème (The Poem.) VALSE BOSTON.

By S. ROMBERG.

Moderato.

Piano.

*f marcato.*

*dim. e rall.* *p rit.* *molto rall.*

Tempo di Valse.

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The image shows a page of handwritten musical notation for piano, consisting of eight systems of staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes treble and bass clefs, notes, rests, and various musical symbols such as slurs, ties, and dynamic markings. The first system shows a series of chords and single notes. The second system includes a forte (*f*) dynamic marking. The third system features a decrescendo (*dim.*) marking. The fourth system is marked *Più mosso.* and *mf*. The fifth system continues with a similar texture. The sixth system includes first and second endings, marked with '1' and '2'. The seventh system concludes with a final cadence. The eighth system shows the final notes of the piece.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It includes various musical notations such as slurs, ties, and dynamic markings.

Third system of musical notation, featuring a prominent *fz* (forzando) dynamic marking and several slurs over the notes.

Fourth system of musical notation, starting with a *f* (forte) dynamic marking and ending with a *dim.* (diminuendo) marking. It includes a key signature change to three flats (B-flat, E-flat, and A-flat) in the final measure.

Fifth system of musical notation, continuing the piece with a *p* (piano) dynamic marking and a key signature change to four flats (B-flat, E-flat, A-flat, and D-flat) in the final measure.

Sixth system of musical notation, labeled "Trio" at the beginning. It is in a 3/4 time signature and starts with a *p* (piano) dynamic marking. The music features a more rhythmic and melodic texture.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music features a mix of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It includes various chordal textures and melodic fragments.

Third system of musical notation. The word "ritard" is written above the final measure of the system, indicating a deceleration.

Fourth system of musical notation. The word "dim." is written above the first measure, indicating a dynamic decrease. A first ending bracket labeled "1" spans the final two measures.

Fifth system of musical notation. The word "marcato." is written above the first measure, and "rall." is written above the fifth measure, indicating a change in tempo and dynamics.

Tempo I.

Sixth system of musical notation, starting with a piano (*p*) dynamic marking. The music continues with chords and melodic lines.



The musical score consists of eight systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system shows a piano introduction with chords and moving lines. The second system features a dynamic marking of *fz* (forzando) in the bass staff. The third system includes a *dim.* (diminuendo) marking. The fourth system marks the beginning of a new section with the tempo instruction *Più mosso.* and a dynamic marking of *mf*. The fifth system continues the melodic and harmonic development. The sixth system includes first and second endings, indicated by the numbers 1 and 2. The seventh system concludes the piece with a final cadence.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. It begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, with some notes marked with accents. The left hand continues with a consistent rhythmic pattern.

Third system of musical notation, showing a shift in dynamics to *fz* (forzando). The right hand has a more active role with frequent chord changes and melodic fragments. The left hand has some longer note values.

Fourth system of musical notation, featuring a *dim.* (diminuendo) marking. The right hand has a melodic line with some grace notes, and the left hand has a more active accompaniment. The system ends with a piano (*p*) dynamic marking.

Fifth system of musical notation, labeled "Coda." It begins with a *p morendo* marking. The right hand has a simple melodic line, and the left hand has a steady accompaniment. The system concludes with a final chord.

Sixth system of musical notation, the final system on the page. It features a *p* dynamic marking and a *dim.* marking. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. The system ends with a final chord.



# STANDARD SONGS

## for the HOME



A Hot Time in the Old Town To-night  
As Your Hair Grows Whiter, I Will Love You More  
After They Gather the Hay

Ballin' the Jack  
Believe — Alto and Soprano  
Big Indian Chief  
Bird on Nellie's Hat  
By Heck  
By Gone Days are Best

Courage

Davy Jones' Locker  
Day That's Gone Can Never Come Again  
Down at the Huskin' Bee  
Down in the Old Cherry Orchard  
Down Where the Silvery Mohawk Flows

Egypt  
Every Race Has a Flag But the Coon

Fishing  
Fraidy Cat

Gee, But Ain't America a Grand Old Place  
Goofer Dust

Hush, Here Comes the Dream-man  
Hymns of the Old Church Choir

Ida Sweet as Apple Cider  
I Don't Care if You Never Come Back  
If I had a Thousand Lives to Live--High, Medium, Low  
If the Waters Could Speak as They Flow  
If the Wind had Only Blown the Other Way  
I Heard the Voice of Angels  
I'll Change the Thorns to Roses  
I'm a Gypsy Wild and Free  
In the Gloaming Was the Song She Sang to Me  
In the Golden Autumn Time My Sweet Elaine  
In the House of too Much Trouble  
In the Valley Where the Blue Birds Sing  
It's Delightful to be Married  
It's Not What You Were, It's What You Are To-day  
I've Got a Pain in My Sawdust  
I Want to be a Soldier  
I Wish I Had My Old Girl Back Again

Last Rose of Summer is the Sweetest Song of All  
Lazy Moon  
Let Me Write What I Never Dared to Tell  
Love Will Find a Way

Maybe — Alto and Soprano  
My Castle on the Nile  
My Mother Was a Lady  
My Heart's To-night in Tennessee

Nightbirds Cooing

Only an Old Fashioned Cottage  
Out Where the Breakers Roar

Roll Dem Cotton Bales  
Roll On Thou Dark and Deep Blue Ocean  
Rolling Stone

She Was Bred in Old Kentucky  
Silent Violin  
Song that Reached My Heart — High and Medium  
Sweet Rosie O'Grady  
She Was a Grand Old Lady  
Swing Me High, Swing Me Low

Take Back Your Gold  
Thousand Leagues Under the Sea  
Turkey and the Turk

Upon a Sunday Morning when the Church Bells Chime  
Under the Bamboo Tree

We Have No One to Care for Us Now  
When Bob White is Whistling in the Meadow  
When Father Laid the Carpet on the Stairs  
When the Bell in the Lighthouse Rings, Ding,  
Dong — Baritone and Bass  
When the Birds Go North Again  
When the Harbor Lights are Burning  
When the Harvest Moon is Shining on the River  
When the Snowbirds Cross the Valley  
While the Convent Bells are Ringing  
With You in Eternity — High, Medium and Low  
Wilderness

You're as Welcome as the Flowers in May

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