

XIX

REVISED EDITION.

Spinnlied

(Spinning Song.)

FOR THE

Piano

BY

RAFAEL JOSEFFY.

NEW YORK
G. SCHIRMER.

Pr. 75 ¢ net



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170



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SPINNLIED.

REVISED EDITION.

Revised and fingered by
W^m Scharfenberg.

RAFAEL JOSEFFY.

Allegretto.

PIANO.

mp

The musical score consists of five systems of piano accompaniment. The first system includes fingerings: 3 2 3 1 3 2 3 1, 3 2 3 1 3 2 3 1, and 3 2 3 1 3 2 3 1. The second system has a fingering of 1 2 3 4 5. The third system includes the instruction *p con grazia. marc. il canto*. The fourth system has fingerings 1 2 1, 1 2 1, 5 3, and 5 3. The fifth system has fingerings 5 1 2 4 1 2 4, 1 2 4, 1 3 2, and 1 3 2. Dynamics include *mp*, *p*, and *Red.* (likely *Red.* for *Red.* or *Red.* for *Red.*).

First system of musical notation. The right hand features a continuous eighth-note pattern with a descending melodic line. The left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers 1, 2, 4, 3, 2, 1 are visible above the right hand.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand accompaniment includes some rests and chordal textures. Fingering numbers 3, 2, 5 are visible above the right hand.

Third system of musical notation. The right hand has a more complex melodic line with slurs and accents. The left hand accompaniment includes notes marked with *Red.*. The system concludes with the instruction *ad libitum.*

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand accompaniment includes notes marked with *Red.* and a dynamic marking of *p* (piano).

Fifth system of musical notation. The right hand features a descending eighth-note scale with slurs and accents. The left hand accompaniment includes notes marked with *Red.*

First system of musical notation. The right hand features a complex melodic line with many accidentals and fingerings (1, 2, 1, 5, 2, 3, 1, 1, 1, 4). The left hand provides a harmonic accompaniment with chords and single notes. A 'Ped.' marking is present in the first measure, and an asterisk (*) is placed below the second measure.

Second system of musical notation. The right hand continues with a melodic line of eighth notes. The left hand accompaniment consists of chords and single notes.

Third system of musical notation. The right hand features a melodic line with some accidentals and fingerings (5, 2, 3, 1, 2, 3, 1, 1, 2, 1). The left hand accompaniment continues with chords and single notes.

Fourth system of musical notation. The right hand has a complex melodic line with many accidentals and fingerings (5, 2, 3, 1, 1, 5, 1, 2, 3, 2, 1, 4, 3, 2, 1, 4). The left hand accompaniment includes chords and single notes. A 'Ped.' marking is located at the end of the system.

Fifth system of musical notation. The right hand continues with a melodic line of eighth notes and some accidentals. The left hand accompaniment consists of chords and single notes. Three 'Ped.' markings are placed below the first, second, and third measures of the system.

First system of musical notation. The treble clef staff contains a sequence of eighth notes with various accidentals. The bass clef staff features a bass line with a 'Ped.' marking and rests. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff includes fingerings (1-5) and a 'Ped.' marking. The bass clef staff has a 'Ped.' marking and rests. The key signature is two sharps.

Third system of musical notation. The treble clef staff features complex fingerings and a 'Ped.' marking. The bass clef staff has a 'Ped.' marking and rests. The key signature is two sharps.

Fourth system of musical notation. The treble clef staff shows a change in key signature to one sharp (F#) and includes fingerings. The bass clef staff has a 'Ped.' marking and rests. The key signature is one sharp.

Fifth system of musical notation. The treble clef staff continues with the one sharp key signature and includes fingerings. The bass clef staff has a 'Ped.' marking and rests. The key signature is one sharp.

mp e leggiero.

cresc.

Ped.

Ped.

leggierissimo.

Ped.

Ped.

First system of musical notation. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a simple accompaniment. A dynamic marking *mf* is present at the beginning.

Second system of musical notation. The right hand continues with a melodic line. The left hand has a simple accompaniment. A dynamic marking *p dolce.* is present.

Third system of musical notation. The right hand continues with a melodic line. The left hand has a simple accompaniment.

Fourth system of musical notation. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a simple accompaniment. A dynamic marking *semplice.* is present.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand has a simple accompaniment.

NEW SONGS AND DUETS

SELECTED FROM THE CATALOGUE OF G. SCHIRMER, NEW YORK

- STANLEY R. AVERY**
Three songs for a high voice:
1. There's a sunny path. D to A .40
2. The shepherdess. B \flat to A \flat .60
3. Love, my Mary. C \sharp to A .60
When Hazel comes. High voice, D to G .50
- GASTON BORCH**
A blossom. Medium voice, D \flat to F \sharp .50
Frau nachtigall (The nightingale). Medium voice, C to G .50
I am near thee. High voice, E \flat to B \flat .50
In your dear eyes. High voice, B \flat to A \flat .60
A kiss in the rain. Medium voice, D to F .60
My love and I. High voice, B to B \flat .60
- GENA BRANSCOMBE**
Hail, bounteous May. Words by Milton. High voice, C to A .60
Love in a life. Song cycle for a medium voice. Words by Elizabeth Barrett Browning .1.25
1. I thought once how Theocritus had sung.
2. But only three in all God's universe.
3. How do I love thee?
4. The widest land.
5. The face of all the world has changed.
6. My own beloved.
Marching along. Words by Robert Browning. Medium voice, B to D .50
The song of a wanderer. Low voice, G to D .75
The tender sweetness. Medium voice, C to C .50
To Mirza. Words by Sara E. Branscombe. High voice, E to A \flat .60
Two songs of the air, for a high voice. Words from Indian love lyrics by Laurence Hope:
Just in the hush before the dawn. F to F .50
Wings. F to A .60
With rue my heart is laden. Words from "A Shropshire lad," by A. E. Housman. Low voice, B \flat to C .40
- LEO BRAUN**
Nur du. (Only thou.) Words by Emil Ritterhaus. High voice, E \flat to A \flat . Low voice, C to F .60
- CHARLES S. BURNHAM**
Du bist wie eine blume. (To me thou art a flower.) Medium voice, B \flat to B \flat .40
Is my lover on the sea? With piano and violin obbligato. High voice, E \flat to A \flat .75
The Master's last message. Sacred song for a medium voice, D to E \flat .50
- CAMPBELL-TIPTON**
Memory. Words by Arthur Symons. D \sharp to D \sharp .50
The opium-smoker. Words by Arthur Symons. C to F \sharp .75
Three shadows. Words by D. G. Rossetti. High or medium voice, B \flat to G. Medium or low voice (orig.), C to F. Low voice, F \sharp to E \flat .75
- EDWARD CAMPION**
Crossing the bar. High voice, D to G. Low voice, B to E .60
It came upon a midnight clear. Words by E. H. Sears. High voice, D \sharp to G. Low voice, C \sharp to F .60
There, little girl, don't cry. (A life-lesson.) High voice, E to G. Medium voice, D to F. Low voice, C to E \flat .50
- F. MORRIS CLASS**
Six songs:
The wood nymph. Medium voice, D to F .50
I heard a mower passing. Contralto, C to D .50
The elfin knight. Bar. or Contralto, C to D .50
The virgin's cradle hymn. Medium voice, D \flat to E \flat .40
Home they brought him. Bar. or Contralto, D \flat to E \flat .60
The violet. Soprano, D to F .50
The same in one volume .1.25
- C. WHITNEY COOMBS**
Joyously peal, ye Christmas bells. High voice, C to A. Low voice, A \flat to F .75
The mystic night. Sacred song with organ acc. High voice, E to A .50
The slumber song of the sea. High voice, E \flat to F. Low voice, C to D .50
- ARTHUR M. CURRY**
Before night. Medium voice, C to D .50
- PERCY ELLIOTT**
Rose time morning. Medium voice, D to E .75
- RUDOLPH GANZ**
To Mary. Words by Elizabeth K. Reynolds. High voice, E \flat to G .60
- W. W. GILCHRIST**
The Prince of Galilee. Words by A. E. Stilwell. High voice, E \flat to G. Low voice, C to E .75
- E. M. GRANT**
Three songs. Words after Heinrich Heine:
O rest thy cheek against my own. High voice, D to G .50
The May morning. High voice, F \sharp to G .40
The pine-tree. Medium voice, C \sharp to F .40
- HENRY HADLEY**
A dream of Zion. Sacred song. High voice, B to A .75
Five love songs. Words by Frederick Manley:
No 1. The rose awaits the dew-drop. Medium voice, C to E .60
No 2. The rain is falling. High voice, C to A .60
No 3. Peace. Medium voice, B to E .50
No 4. My love. High or medium voice, C to F .60
No 5. O hermit, O veery. High voice, D to A \flat .60
- NOBLE A. HARDEE**
Roses of spring are banished. Medium voice, D \flat to E \flat .40
- F. FLAXINGTON HARKER**
It was a lover and his lass. High voice, D to G. Low voice, B to E .60
- FRANK SEYMOUR HASTINGS**
Had I but you. High voice, C to A. Low voice, A \flat to E .60
Proposal. High voice, E \flat to B \flat . Medium voice, D to A. Low voice, B \flat to F .60
- THEO. HEMBERGER**
Ave Maria. (O Lord most holy.) With organ acc. Medium voice, C to F .60
- HANS HERMANN**
Salomo. Words by Heinrich Heine. High voice, E \flat to G. Low voice, C to E .60
- HELEN HOPEKIRK**
The minuet. Words by Mary Mapes Dodge. Medium voice, D to E \flat .60
- BRUNO HUHN**
One sweetly solemn thought. Sacred song. Poem by Phoebe Cary. High voice, E \flat to G. Medium voice, C to E. Low voice, B \flat to D .60
Resurrection-day. Easter song. Words by Rev. J. M. Neale. High voice, F to A. Low voice, D to C .60
Strephon, the shepherd. Old English air. High voice, E \flat to G. Low voice, C to E .50
- HENRY HOLDEN HUSS**
Four songs:
1. Wiegenlied. (Cradle song.) High voice, E to E. Low voice, C to C .60
2. It was a lover and his lass. High voice, C to G. Low voice, A \flat to E \flat .50
3. Before sunrise. High voice, C to A. Low voice, A to G \flat .60
4. Ich liebe dich. (I love thee.) High voice, D \sharp to G \sharp . Low voice, B to E .75
- CLAYTON JOHNS**
The love that I bring to thee. High voice, D to F. Low voice, C to E \flat .40
- FRANK LA FORGE**
Come unto these yellow sands. Words by Wm. Shakespeare. High voice, F \sharp to B .60
Like the rosebud. High voice, C to A. Low voice, B \flat to G .40
Der schmetterling. (The butterfly.) Words by Emil Robert. High voice, D to G. Low voice, B to E .60
Verborgene wunden. (Hidden wounds.) High voice, C to A \flat . Low voice, B \flat to G \flat .50
Wiedererwachen. (Reawakening.) High voice, C to A \flat . Low voice, A to F .40
Wie lieb ich dich hab'. (How much I love you.) Words by Fritz Boegner. High voice, E to G \sharp . Low voice, D \flat to F .50
- RUGGIERO LEONCAVALLO**
Arioso from "Pagliacci": Vesti la giubba. (Put on your smock.) Tenor, D to A (orig.) or C to G .60
Ballatella from "Pagliacci": Oual fiamma aveva nel guardo. (His eyes with fire were flaming.) Soprano, C \sharp to A \sharp .75
The song of Musette, "Mimi Pinson, la biondinetta," from "La bohème." Medium voice, B to C \sharp .75
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The song of the Shulamite. Soprano, C to B \flat .1.00
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And let me the canakin clink. Bar. or bass, B \flat to E .40
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The perfect year. A song cycle for high voice .1.25
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2. Spring
3. Summer
4. Autumn (with violin obbligato)
5. Winter
Three songs from "The rose jar," by Thomas S. Jones, Jr. High voice:
A yesterday. D to G .50
You and I. D to G .50
Saida. C \sharp to G .50
- W. H. NEIDLINGER**
A-bloom. Words by Franz Christian. High voice, F \sharp to A .60
Calm land beyond the sea. Words anonymous. High voice, F \sharp to F. Low voice, D \sharp to D .60
- GERTRUDE NORMAND-SMITH**
Four songs for a medium voice:
1. Aus der ferne in der nacht. (From afar in the night.) D to E .40
2. Lied in der nacht. (Song in the night.) D to G .50
3. Die goldene birke (The golden birch.) C to F .50
4. Aufbruch. (Leave-taking.) C to E .40
Two songs. Words by Arthur Symons: In the vale of Llangollen. Pastorale. High voice, E to G. Low voice, D \sharp to F \sharp .60
Rain on the down. High voice, D to G. Low voice, C to F .50
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May. Medium voice, C to G .40
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In my love's garden. Song cycle for a medium voice .1.25
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2. Wake. C to A
3. The night songs. D \flat to E \flat
4. The crimson flowers. F \sharp to G
5. The storm clouds. G to F
6. The flowers droop. F \flat to G
- FRANKLIN RIKER**
Two songs for a medium voice:
A sleepy-time song. C to D .40
Life. D to G .60
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Two songs for baritone or alto:
The cavalry. B to F .75
The wage of the fighting man. A to E .75
- WALTER MORSE RUMMEL**
Five songs for a high voice:
Across the hills. D \sharp to G .50
Das pfeiferlein. (The little piper.) E to G .60
Ecstasy. G \flat to A \flat .60
Twilight. D to G .60
We are free. E to A .60
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Japanese cradle song. High voice, E to G .50
Primavera. High voice, E to G .40
Songs of the four winds. Four songs for a high voice:
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The south wind. E \flat to G \flat .50
The west wind. D to G .50
The north wind. C to A \flat .50
Three German songs for a medium voice:
Für musik. (For music.) C \sharp to E .40
Die stille wasserrose. (The tranquil waterlily.) D to E \flat .50
- Der schmetterling. (The butterfly.) E to E
Three love songs for high voice:
Her love song. D \sharp to A
I breathe thy name. E \flat to A \flat
The lamp of love. E \flat to B \flat
To a moon-flower. High voice, D to G
To Somnus. Medium voice, C to F
- ERNEST SCHELLING**
Myrtle. Medium voice, B to D \sharp
Three poems by Thomas Nelson Page:
Faded spray of mignonette. Medium voice, E \flat to E \flat
Love-song. High voice, G \sharp to A
The harbour-light. Medium voice, B \sharp to F \sharp
- KURT SCHINDLER**
Drei lieder:
Vöglein schwermut. (The bird of sorrow.) Words by Chr. Morgenstern. Medium or low voice, F \sharp to E \flat
Das alte bergmannslied. (The old miner's - song.) Words by Chr. Morgenstern. High voice, E to A
Erfülltes schweigen. (Silence fulfilled.) Words by Otto Erich Hartleben. Medium voice, D to F
Fünf lieder aus "Alte weisen" von Gottfried Keller (Old Swiss lays):
Eine legende. (A legend.) High voice, E to A
Blauäuglein. (The blue-eyed maid.) G to A \flat
Das stolze mädchen. (The haughty maiden.) D to G
Die eigensinnige. (The wilful maid.) G to G
Das verschlossene gärtlein. (The enclosed garden.) High voice, D to G. Medium voice, B \flat to E \flat
From a city window. Words by Charles Hanson Towne. Medium voice, F to F
- FRANK L. SEALY**
Blue skies. Medium voice, G to G
- DAVID STANLEY SMITH**
Six songs for a medium voice:
1. Romany love song. D to G
2. Love's music. B to E
3. When stars are in the quiet skies. B \flat to E
4. If only thou art true. F \sharp to F \sharp
5. The parting hour. D to F
6. A song of the four seasons. D to G
- WILSON G. SMITH**
Avowal. Medium voice, B \flat to B \flat
Contentment. High voice, F to F
A song of May. Medium voice, B \flat to F
Unrequited. Medium voice, B \flat to F
- HARRIET WARE**
Sunlight. Waltz-song. High voice, B \flat to C
- WILLIAM Y. WEBBE**
That which her slender waist confined. High voice, E to B
Three songs:
How many times do I love you, dear? Baritone, C to D
What love is like. Contralto, F \sharp to E
A white rose. High voice, E \flat to G. Low voice, C to E
- MARY KNIGHT WOOD**
Songs of sleep. Five songs for a medium voice:
Hither, sleep! B \flat to D
Song of sleep. C to D
Poppies. C to D \flat
A sleepy song. A to D
A prayer for sleep. E \flat to D
- MAGDALEN S. WORDEN**
Eternal love. High voice, E \flat to A \flat . Low voice, C to F
- VOCAL DUETS**
- C. WHITNEY COOMBS**
The radiant star. Sacred duet for tenor (E to A \flat) and bar. (B \flat to E \flat) with organ acc.
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The Lord is my shepherd. Sacred duet for sop. (D to G) and ten. (E to G) with organ acc.
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What the bee is to the flow'ret. Duet for sop. (D to G) and tenor (E to G)



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