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To My Friend  
ALEXANDER RUSSELL

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# IN SLEEPY HOLLOW

FOUR TONE PICTURES

BY

EASTWOOD LANE

SUGGESTED BY

WASHINGTON IRVING'S  
FAMOUS LEGEND



In Sleepy Hollow  
On Tappan Zee  
Mid-October Afternoon  
Katrina's Waltz

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**A** pleasing land of drowsy head  
it was.

Of dreams that wave before  
the half-shut eye;

And of gay castles in the  
clouds that pass,

Forever flushing round a sum-  
mer sky.

—*Castle of Indolence.*



THE wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation, waved and prolonged the blue shadow of the distant mountain. A sloop was loitering in the distance, dropping slowly down with the tide, her sails hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air.

—*Legend of Sleepy Hollow.*



**I**T was, as I have said, a fine Autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with abundance. The forests had put on their sober brown and yellow, while some of the trees of the tenderer kind had been nipped by the frost into brilliant dyes of orange, purple and scarlet. Streaming files of wild ducks made their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory-nuts, and the pensive whistle of the quail at intervals, from the neighboring fields.

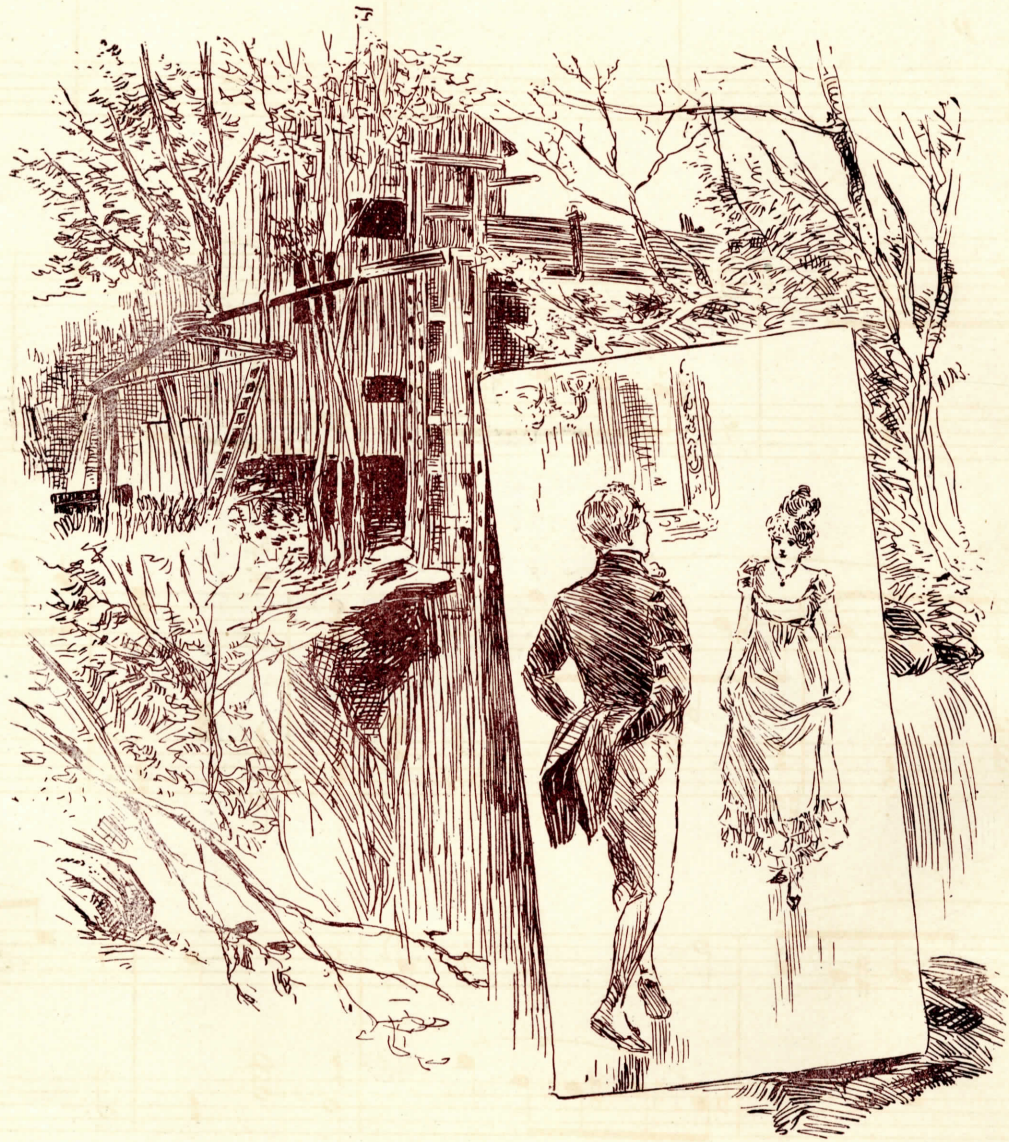
—*Legend of Sleepy Hollow*





• “**H**OW could the flogger of urchins be otherwise than animated and joyous? The lady of his heart was his partner in the dance and smiling graciously. Oh, these women! These women! Could that girl have been playing off any of her coquettish tricks? Was her encouragement of the poor pedagogue all a mere sham to secure the conquest of his rival?”

—*Legend of Sleepy Hollow*



# Compositions by G. Ferrata

Chevalier Giuseppe Ferrata is considered by many representative musicians as the musical genius of the age — one of the truly great. To name the honors and prizes he has won would be to enumerate every exposition or composers' competition held during recent years. One notable achievement, however, the winning of the first prize in all four classes in a national competition offered by the Art Society of Pittsburgh in 1908 is particularly worthy of mention. The "Suite for Violin and Piano" mentioned below is one of these "prize-winners."

## SUITE FOR VIOLIN AND PIANO

### Romance in G Major

A concert selection in even-shaped periods requiring exactness in the piano accompaniment, as well as in the violin part.

### Bolero in D Major

A most attractive and interesting composition. A change of meter bringing in a new motive adds materially to its effectiveness.

### Scherzo in B Major

Written in the modern impressionistic school, this number will prove a fascinating experiment and a most interesting study.

## PIANO SOLOS

### Four Tone Pictures

In these four numbers Mr. Ferrata has given the musical world a treasure of poetry in tone colors. Profound thoughts permeate these compositions. Styles of touch, melody playing, rhythm, and tempo are treated in a most original manner. Ranging in difficulty from Number 1, which is easy, to Number 4, a difficult number for the concert pianist, there is something for the ambitious pianist regardless of his technical ability.

- Number 1 in B Minor. Easy.
- Number 2 in Db Major. Moderately difficult.
- Number 3 in B Minor. Advanced.
- Number 4 in Gb Major. Concert Number.

### Minuet

A little classic full of grace and beauty. Not too difficult and therefore much favored for home and school entertainment.

### Gavotte

A model of style and form, possessing such rare beauty and character that it will afford the performer real pleasure.

### Brunette Dansante

Bright, cheerful and melodious, and though rather difficult, it is a short and most "thankful" number.

### Polonaise

Pulsating with animation and passion vividly portrayed, this number should grace the repertoire of every concert pianist.