



POPULAR BY WILLIAM SMALLWOOD

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# THE EBB-TIDE

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MORCEAU DE SALON

•◊•

FOR THE

## PIANOFORTE

•◊•

Composed by

### WILLIAM SMALLWOOD

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(60C)

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# POPULAR PIANOFORTE MUSIC.

**"ALBA."**  
(ROMANCE.) CARLO ALBANESI.

Allegretto.  
*p cantando dolcemente*



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**GAVOTTE.**  
(DANS LE STYLE ANCIEN.) CARLA FERRARIO.

Con grazia.  $\text{♩} = 76$ .  
*f la 2a volta pp* *f poco rall.*



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**UNE LARME.**  
(FEUILLE D'ALBUM.) CARLO ALBANESI.

Lento.  
*pp m.s.* *cantando tristamente*



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**SOUVENANCE.**  
ROMANCE. CARLO ALBANESI.

Largamente.  
*p ben cantata la melodia*



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**EN PROMENADE.** CARLO ALBANESI.

Molto animato e cantarellando.  
*mf*



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**MINUETTO.**  
(DANS LE STYLE ANCIEN.) CARLA FERRARIO.

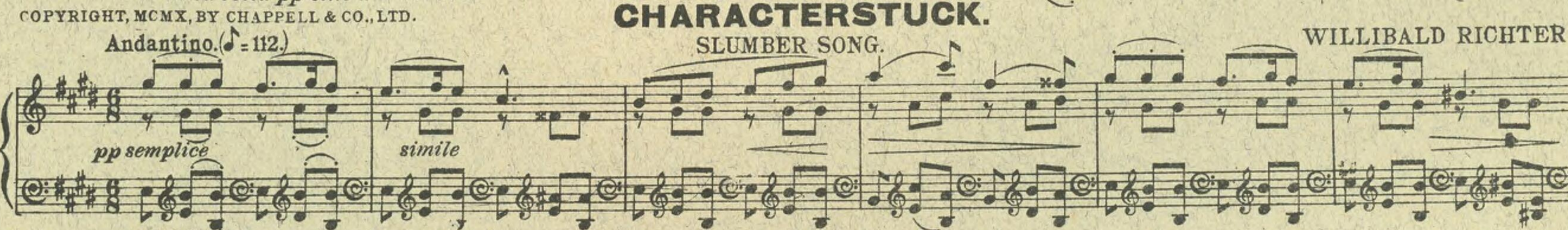
Con briò.  $\text{♩} = 100$ .  
*sf* *mf*



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**CHARACTERSTÜCK.**  
SLUMBER SONG. WILLIBALD RICHTER.

Andantino.  $\text{♩} = 112$ .  
*pp semplice* *simile*



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**BADINAGE.** CORELLI WINDEATT.

Andante moderato.  
*p* *cresc.* *mf* *cresc.*



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**AUBADE.** JOHN ANSELL.

Andante con moto.  
*p* *rall.* *a tempo* *f* *p dolce*



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# THE EBB-TIDE.

Morceau de Salon.

WILLIAM SMALLWOOD.

Allegretto moderato.

PIANO.

*p dolce espress.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (3, 4, 3, 5, 1, 2, 4, 3, 1, 3, 2, 1, 5, 4). The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece with similar melodic and harmonic structures. Fingerings and ornaments are clearly marked throughout the system.

The third system features a dynamic shift to *f* (forte) in the latter half. It includes a 'Ped.' (pedal) marking and an asterisk (\*) at the end of the system.

The fourth system continues with complex melodic lines and accompaniment. It includes multiple 'Ped.' and asterisk (\*) markings.

The fifth system concludes the piece with a final melodic flourish and accompaniment. It includes several 'Ped.' and asterisk (\*) markings.

*p espress.*

*f*

8

*Ad.* \* *Ad.* \*

8

*Ad.* \* *Ad.* \* *Ad.* \*

8

*Ad.* \* *Ad.* \* *Ad.* \*

*p dolce espress.*

*p con grazia*

Ped. \* Ped. \* Ped. \*

*cresc.*

Ped. \* Ped. \* Ped. \*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

pp

3 1 2 3 1

5 3 2 1 2 3 5 3 2 1

Red. Red. Red.

This system contains the first system of music. The treble clef part begins with a piano (*pp*) dynamic. The bass clef part features a continuous eighth-note triplet pattern. Fingerings are indicated with numbers 1-5. The system concludes with three asterisks and the word "Red." (Reduction) under the bass line.

f

1 2 4 1 2 4 5

3 1 2 3 1 2 3 5 3 1 2 4 2 4 5

Red. Red. Red.

This system contains the second system of music. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with the triplet pattern. A forte (*f*) dynamic is marked. The system concludes with three asterisks and the word "Red." under the bass line.

p con grazia

1 2 3 4 1 2 3 2 5 4 2 5

1 2 4 1 2 4

8 3 1 4 2 3 1 5

Red. Red. Red. Red.

This system contains the third system of music. The treble clef part features a melodic line with slurs and accents. The bass clef part continues with the triplet pattern. A piano (*p*) dynamic with the instruction "con grazia" is marked. The system concludes with four asterisks and the word "Red." under the bass line.

8

3 2 1 2 4 1 4 3 5 4 3 2 1 5 2 5 4 1

Red. Red. Red.

This system contains the fourth system of music. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with the triplet pattern. The system concludes with three asterisks and the word "Red." under the bass line.

8

1 4 3 5 1 2 4 5 4 3 2 1 4 3 1 2

Red. Red. Red. Red.

This system contains the fifth system of music. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with the triplet pattern. The system concludes with four asterisks and the word "Red." under the bass line.

pp

1 2 3 1 2 3

5 3 2 1

Red. Red.

This system contains the sixth system of music. The treble clef part has a melodic line with slurs and accents. The bass clef part continues with the triplet pattern. A piano (*pp*) dynamic is marked. The system concludes with two asterisks and the word "Red." under the bass line.

8

*mf*

*ped.* \* *ped.* \* *ped.* \*

Detailed description: This system contains two staves of music. The upper staff features a melodic line with various fingerings (1-5) and slurs. The lower staff provides harmonic accompaniment with chords and moving lines. A dashed line above the upper staff indicates an octave shift. Performance markings include *mf* and *ped.* with asterisks.

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

Detailed description: This system continues the piece with two staves. The upper staff has more complex melodic patterns with slurs and fingerings. The lower staff continues the accompaniment. Performance markings include *ped.* with asterisks.

*p*

Detailed description: This system features two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a more static accompaniment with chords. A dynamic marking of *p* is present.

Detailed description: This system contains two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a harmonic accompaniment with chords.

*mf* *cresc.*

Detailed description: This system contains two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a harmonic accompaniment. Performance markings include *mf* and *cresc.*

8 *loco* *f* *p* *ped.* \*

Detailed description: This system contains two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a harmonic accompaniment. Performance markings include *loco*, *f*, *p*, and *ped.* with an asterisk.

# NEW AND POPULAR PIANOFORTE MUSIC.

## UN PEU D'AMOUR.

MÉLODIE.

LAO SILÈSU.

Allegretto moderato.

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## THE MOON OF OMAR.

REVERIE.

CLARENCE LUCAS.

Op. 52.

Andante affettuoso.

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## DAY DREAMS.

IDYLL.

CLARENCE LUCAS.

Op. 52, No. 2.

Adagio.

$\text{♩} = 56$ . *marc la melodia*

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## VALSE IN F.

*rall. e dim. a tempo legato*

SYDNEY ROSENBLOOM.

Op. 3, No. 3.

Molto leggiero.  $\text{♩} = 100-116$ .

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## CONCERT STUDY IN G FLAT.

Allegro molto vivace.  $\text{♩} = 168$ .

SYDNEY ROSENBLOOM.

Op. 5, No. 1.

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## CHARMEUSE.

(VALSE-INTERMEZZO.)

ROBERT CONINGSBY CLARKE.

Tempo di Valse-lente,  
*grazioso e rubato*

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## HAMADRYAD.

(GAVOTTE.)

REGINALD BENYON.

Andante.

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## COQUETTE.

(A SCHERZINO.)

HUBERT BATH.

Moderato e scherzando.

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## THE CUCKOO PRELUDE.

MATHIAS VAN DEN GHEYN.

Edited by FANNY DAVIES.

Gaily, and with a touch to suggest the quality of a bell.

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# POPULAR PIANOFORTE MUSIC.

## BERCEUSE.

CARLO ALBANESI.

Andantino.  
ppp  
*chiara la melodia*



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## NOCTURNE.

CARLO ALBANESI.

Con espressione.  
p  
*continua*



## AVEU. (ROMANCE.)

CARLO ALBANESI.

Largamente.  
pp  
*Ben cantata la melodia*  
ten. pp

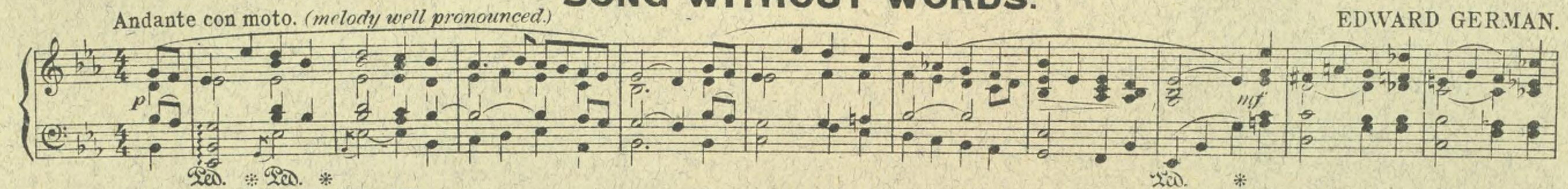


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## SONG WITHOUT WORDS.

EDWARD GERMAN.

Andante con moto. (melody well pronounced.)  
p  
mf



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## BERCEUSE.

GEORGES DELBRUCK.

Il canto sempre carezzando e legato.  
p  
*rit. un poco a tempo*



## MALMAISON GAVOTTE.

GASTON SERPETTE.

Allegretto. (♩ = 64.)  
p



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## POUR ELLES.

(PAS CADENCE)

CARLO ALBANESI.

Andantino alla Gavotta.  
mf  
pp  
cresc.



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## RÉVERIE.

F. A. ARMSTRONG.

Andante cantabile.  
pp  
cresc.



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## SÉRÉNADE LYRIQUE.

EDWARD ELGAR.

Allegretto. (♩ = 96.)  
p  
espress. ten. ten.  
poco rit. a tempo pp



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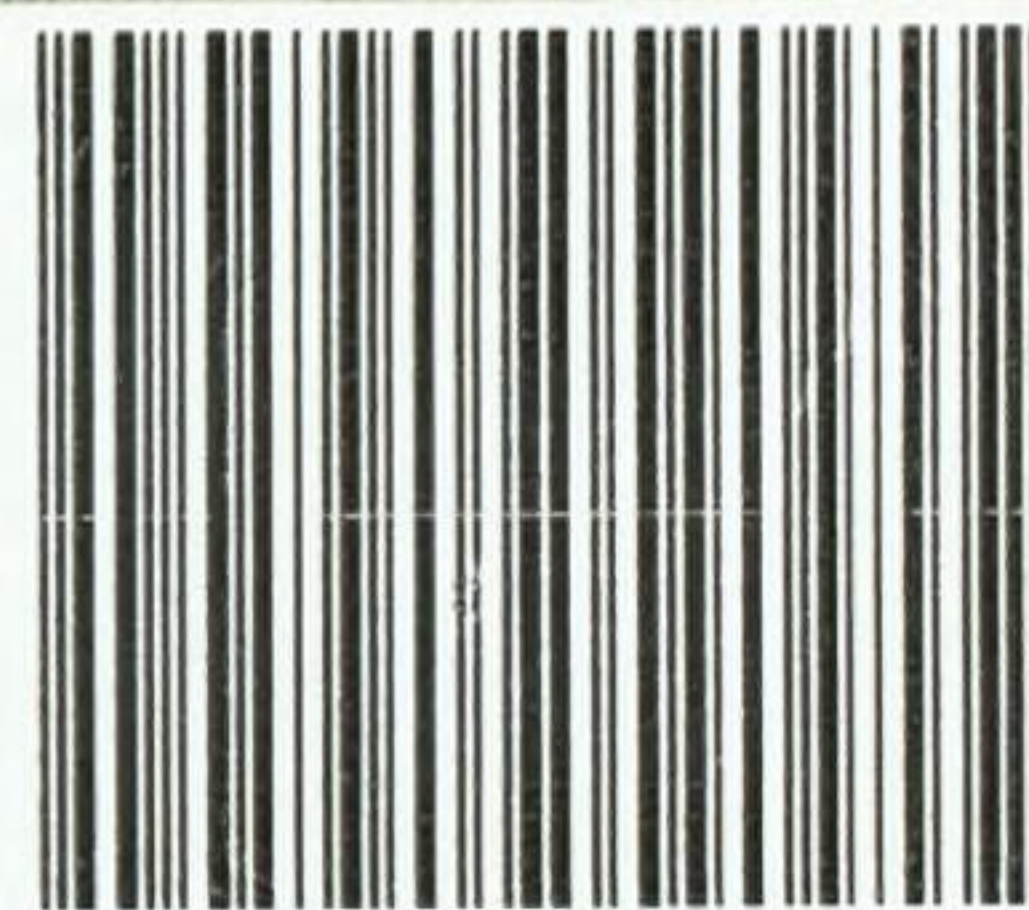
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