

2-15-37 Berlin

G. V. Pettigrew

# PALE MOON

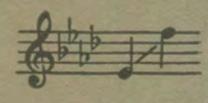
## AN INDIAN LOVE SONG

LYRIC BY  
JESSE G. M. GLICK

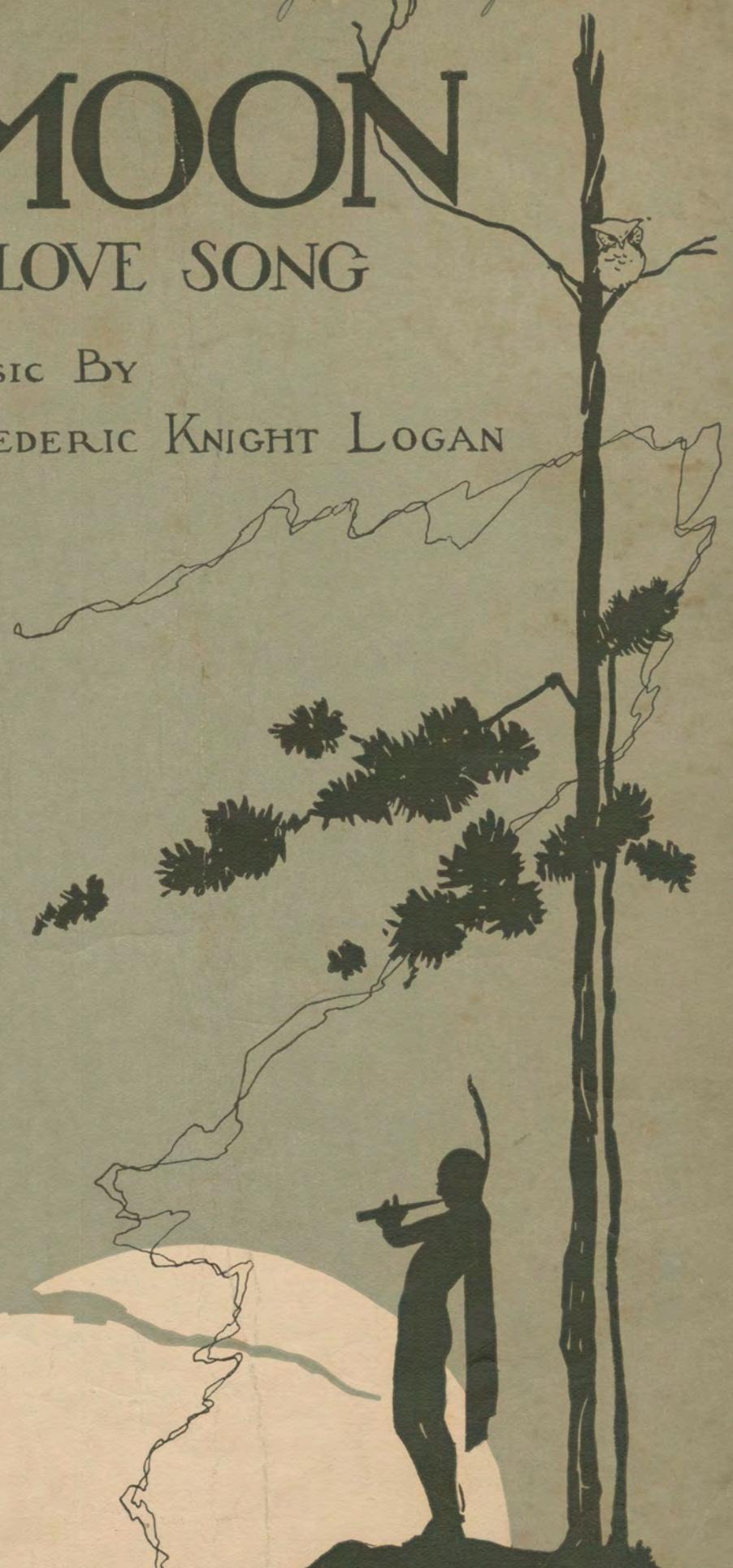
MUSIC BY  
FREDERIC KNIGHT LOGAN

 HIGH VOICE

60

\*  MEDIUM VOICE

 LOW VOICE



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# COME INTO MY HEART

SONG

LYRIC BY  
GUY WELLINGTON

MUSIC BY  
FREDERIC KNIGHT LOGAN

OPUS 99

Price 40 Cents

# Come Into My Heart

WITHOUT doubt the best heart-song in years. An instantaneous hit, with a lyric from the clever pen of Guy Wellington, to an alluring melody— followed by a haunting, slow waltz refrain. This is one of Frederic Knight Logan's most beautiful numbers, and is destined to achieve the same wonderful popularity as did his famous folk-song composition, "The Missouri Waltz". It is published in three keys, and is suitable for teaching, and for all occasions.

High Medium Low

Moderato  
*With much expression*

Part of Verse

*rit.* *a tempo*

I whis-per your name in the hush of the dawn And dream of you all thru the  
I wan-der a - lone thru the long si-lent night And fol-low the moon's sil-ver

*p* *rit.* *a tempo*

Refrain

*Slowly* *rit.* *Slowly*

Come in - to my heart \_\_\_\_\_ Come nev - er to

*p* *Slowly* *a tempo* *Slowly*

part \_\_\_\_\_ With plead-ing lips and lone - ly arms I wait for the

*rit.*

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Dedicated to, and sung by

MISS ROSA RAISA

# PALE MOON

An Indian Love Song

Lyric by  
JESSE G.M. GLICK

Music by  
FREDERIC KNIGHT LOGAN

HIGH VOICE

LOW VOICE

MEDIUM VOICE

*Mournfully*

Indian Flute

*p* *accel.*

*rit.* *a tempo* *Sweetly*

R.H. L.H. L.H. rit.

Use two Pedals

\* Ped \* Ped \*

*Plaintively*

Out of my lodge at ev-en-tide

\* Ped \* Ped \* Ped \*

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'Mong the sob - bing pine \_\_\_\_\_ Foot - steps ech - o

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

*Mysterious*

by my side, A spir-it face, - a sign. \_\_\_\_\_

*rit.*

Ped \* Ped \* Ped \* Ped Ped

Twi - light skies are

*a tempo*

L.H.

Ped \* Ped \* Ped \* Ped \* Ped \*

all a-light A - cross the deep la - goon

*L.H.*

*Tenderly* \* *Ted* \* *Ted* \* *Ted* \* *Ted* \* *Ted* \* *Sweetly*

A face is break - ing thru the night My In - dian maid, Pale

*rit. pp*

Moon \_\_\_\_\_ *Tenderly with singing tone*

*p*

*Gradually broader* *f* *Speak*

*CEGBc.*

*f*

*ff* Very dramatic and slow

to thy love for - sak - en, Thy spir - it man - tle

*ff* *R.H.* *R.H.* *ff*

With decision, Very broad

throw — Ere thou the great white dawn a - wak - en, And

*R.H.* *R.H.* *R.H.*

Very legato

to the sea thou swing-est low —

Echo.

*p* *pp* *f* *accel.*

*rit.* *a tempo* *rit.*

*R.H.* *R.H.* *R.H.* *R.H.*

*L.H.* *L.H.*

*Softly and sweetly*

Then to the West I'll fol - low A - cross the deep la -

*a tempo pp*

*Soft Pedal*

*Decisive accel.*

goon Swift as a fly - ing ar - row,

*rit.*

*accel.*

*rit.*

*p Slower*

*With much feeling*

*Add loud Pedal*

To thy a-bode, Pale Moon,

*p*

*Very slow and soft pp (As an echo)*

Pale Moon

*Lento*

*p*

*pp*

*p*

*pp*

*ppp*

*Soft Ped.*

# FREDERIC KNIGHT LOGAN COMPOSITIONS

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Four Delightful East Indian Songs for Concert and Teaching.  
Words by VIRGINIA K. LOGAN

- |                                       |              |
|---------------------------------------|--------------|
| 1. <i>Lol' Tis the Hour</i> . . . . . | High Voice   |
| 2. <i>Fair Radha</i> . . . . .        | Medium Voice |
| 3. <i>Ganges Boat Song</i> . . . . .  | High Voice   |
| 4. <i>Krishna's Lament</i> . . . . .  | Medium Voice |

### IN A BRAHMIN GARDEN

"Neath the shady palms, where jasmine white,  
And lotus sweetly blow,  
Is a garden fair, with perfume rare,  
By Ganges' Sacred flow."

Thus, the author describes the abode of Krishna, a young Hindoo Prince.

Therein, stands a Temple, dedicated to the God Brahma; the marble dome of this Sacred Sanctuary, reflects the first flame of light from the morning's sun as it bursts into sudden glory, as by magic.

At this hour, we find the Hindoos assembled, "offering prayer to Brahma for aid, should famine e'er descend."

Krishna, becoming enamored with the beauty and grace of Radha, a dancing girl of the Temple, beseeches her to forsake the garden and fly with him. Radha, singing gaily, heeds him not, for it was ordained unlawful to love one of higher caste; but suddenly her heart yields to his entreaties, and while the chime from a distant Minaret floats softly upon the perfumed breezes of the night, they glide down the cool stream, to "Realms of Bliss."

Famine and Plague invade the land, and fair Radha dies a victim. Krishna, heartbroken, and now an out-cast, keeps vigil over his "jasmine fair," until prostrate by anguish and despair, he falls across her lifeless form, while o'er the arid land, the solemn chant of the Brahmins' is heard, still invoking a prayer for aid.

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## FOUR CASTILIAN SKETCHES

Suite Espagnole  
Opus 94

By Frederic Knight Logan

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- II—Plaza Dance
- III—Neath a Balcony (Serenade)
- IV—La Fiesta (Castanet Dance)

A wonderful setting of four Spanish sketches for the piano, written in this young American composer's most artistic and descriptive manner, abounding in the local color and characteristics of the music of Old Castile.

The opening number "AT TWILIGHT," introduces the weird strains of a distant lute, whose languorous melody is wafted on the soft evening breeze, and soon augmented by the strains of a group of musicians, who wander from their housetops to the Square below.

Joined by a gay crowd of merry-makers, they indulge in a spirited "PLAZA DANCE."

Through the pale moonlight, from sweet scented orange groves, a lover's guitar is heard, as "NEATH A BALCONY" he softly pleads to his fair one. This exquisite Serenade cannot fail to elicit the admiration of the most fastidious artist.

The fourth number, "LA FIESTA," depicts a night of joyous Castilian revelry. To the fanfare of trumpet and the tinkle of tambourine and triangle, the motley crowd lithely sway to the hypnotic rhythm of the Castanet Dance. With dark eyes flashing 'neath sombrero and mantilla, to the accelerated tempo of the wild finale, a fitting climax to this Suite is effected.

"FOUR CASTILIAN SKETCHES" should be included on every recital and concert program. It is carefully fingered, phrased and pedaled for teaching.

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