



THE
Old Old Story
SONG

Music written for and sung by
THE FAVORITE CONTRALTO

Florence Rice Knox,

composed by

FREDERICH H. PEASE.

DETROIT.

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The old, old Story.

Music by F. H. PEASE.

Andante.

PIANO.

The piano introduction is written for a grand piano in 4/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Andante.' The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.The vocal melody is written on a single staff in 4/4 time, one flat key signature. It begins with the lyrics 'The twi - light falls, the night is near, I come at eve to pray To'.

The twi - light falls, the night is near, I come at eve to pray To

The piano accompaniment is written for a grand piano in 4/4 time, one flat key signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A piano dynamic marking 'p' is present at the beginning of the accompaniment.

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kneel to one who bends to hear, The sto - - ry of the day, The

cres. *dim.*

old. old sto - ry; yet I kneel to tell it at thy call, And

p

cares grow lighter as I feel That Je - - sus knows them all,

mf

Yes, all the morn - - ing and the night The

f

joy, the grief, the loss, The roughened path, the sun - - - beam

f *p* *pp*

bright, The hour - - ly thorn and cross, Thou knowest all, I

mp

lean my head: My wea - ry eye - lids close, Con - tent and glad ^a

while to tread This path, since Je - - sus knows. *Sva*..... *Sva*.....

*X*¹² *X*⁴² *X*¹ *X*^{2X1X1} *X*^{3X1} *X*³ *X*¹³

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

The second system of music includes the lyrics "The cares of life are all at rest, As". The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A piano dynamic marking (*pp*) is present at the beginning of the piano part.

The third system of music includes the lyrics "night - - ly shad - ows fall, And lean con-fid-ing on his breast. Who". The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

The fourth system of music includes the lyrics "knows and pit - ies all Who knows and pit - ies all.". The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

C. J. WHITNEY & CO.'S

Descriptive Catalogue of Popular Music.

ADDENDA.

SONGS AND BALLADS.

O, Fair Dove, O, Fond Dove. Ballad. F 2. *Gatty.* 30
A quaint and sweet little ballad; written partly in the minor; is singularly winning.

Janet's Choice. Ballad. D 3. *Claribel.* 30
Simple and taking, in that guileless, unassuming style, which has rendered the ballads of Claribel so universally admired.

Strangers Yet. F 2. *Claribel.* 35
Like all of the songs of this favorite composer, it combines simplicity with grace and beauty of melody; the accompaniment is very easy.

Nightfall at Sea. Eb 3. *Gabriel.* 35
A beautiful alto song, ranging from C, below the treble clef, to F, fifth line. The melody is smooth and flowing, beautifully wedded to a beautiful poem. As really good alto songs are rare, this will certainly be eagerly sought for.

Looking Back. Song. D minor 3. *Sullivan.* 40
One of the finest contralto songs extant; runs from A, below the treble clef, to D, in the staff. There is a world of pathos and deep feeling pervading every note of a melody which wonderfully reveals the sentiment embodied in the poem.

Just Touch the Harp Gently, My Pretty Louise. G 3. *Blumphin.* 30
A pleasant, affectionate little song, of moderate difficulty. Just the thing to sing to the one you love best. Try it.

Tired. Ballad. D 2. *Lindsay.* 35
The touching plaint of one nearly through with the long, weary day of life; both music and words combine simplicity with sweetness.

Only a Lock of Hair. Ballad. G 3. *Claribel.* 40
One of the many rare gems produced by this well known and favorite artist. We think the above is capable of its best interpretation when sung by herself. Although perhaps not below her usual standard, it needs a true musician to bring out its best points, and make it effective; otherwise it would be apt to sound commonplace.

Flash. Ballad. D 4. *Dolores.* 40
The author of the "Brook" has given us another composition similar in style, and equally worthy of the wide popularity which greeted the first. The song in itself is simple, touching, and goes to the heart; the accompaniment rather difficult, but very beautiful.

Spring, Gentle Spring. Glee. B 3. *Pratt.* 30
Very suitable for clubs and gentlemen's quartettes; is in good waltz movement; light, easy and effective.

VOCAL DUETS.

I Would That My Love. E 4. *Mendelssohn.* 40
One of the most beautiful of classic duets, so chaste and full of richness that it has never been supplanted by anything since written. It has and will occupy a favorite place in the repertoire of every lady musician of culture and taste.

When I Know That Thou Art Near Me. Ab 4. *Abb.* 30
A duet for bass and soprano. The author's name is ample guarantee of its intrinsic merit. Its harmonies are very fine and strikingly effective; accompaniment also very good.

The Two Cousins. F 3. *Glover.* 60
A well known and universally admired humorous duet for soprano and alto. Two cousins, having attended a delightful ball, on returning, indulge in a good-natured badinage of words, at each other's expense, concerning the conquests made by each during the evening. The words are full of wit, and the music sparkling and lively; accompaniment simple and appropriate.

O'er the Hill, O'er the Dale. F 3. *Glover.* 60
One of the most attractive duets ever published; indeed, we think Glover never produced a finer composition in the way of a duet. It is sprightly, running over with joyous melody.

Music and Her Sister Song. D 3. *Glover.* 60
There is a characteristic freshness and vigor about the compositions from this gifted author, that individualize them, and keep their memory green, long after songs of an inferior cast have worn threadbare. For purity of thought and expression they stand alone. The solos in the above named are truly beautiful.

Listen! 'Tis the Woodbird's Song. Eb 4. *Glover.* 60
Scenes and voices from nature seemed but fitted to form a theme for song when Glover took his pen to gladden the world with sweet strains. The accompaniment to this duet contains a beautiful imitation of the bird.

Greeting. Duet. Eb 4. *Mendelssohn.* 35
Another of this gifted author's charming duets, wherein he seems to have dipped his pen deeply into nature's unfailing fount, and brought therefrom the combined beauty of both poetry and song, blending with a sweetness truly enchanting.

Autumn Song. Duet. A 4. *Mendelssohn.* 60
A classical composition, lovely and beautiful, depicting in touching sentences the alternations of joy and sorrow, embodied in the changing seasons, the fading flower, and the joyous lessons of wisdom taught by them of a bright and happy future.

INSTRUMENTAL.

Suavita Mazurka. Eb 3. *Roubier.* 40
Written in a light and graceful style, combining a sprightly, sparkling melody with most excellent harmony; is easy of comprehension, yet sufficiently showy to attract and captivate.

Grand Rapids Rondino. F 3. *Van Horn.* 35
A very pleasant and lively composition; well adapted to the wants of busy little fingers.

Song Waves. Reverie. Eb 3. *McChesney.* 35
A smooth, undulating melody, carrying in its flow a song of grace and sweetness; is written in the author's best style.

Kinlock of Kinlock. Eb 3. *Moran.* 35
A well-known Scotch air; very prettily arranged with short variations.

ORCHESTRA MUSIC.

Our assortment of music, arranged for large and small orchestra and in quartet form, is very large and complete, containing selections from

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Nocturne. Db 5. *Dohler.* 40
This exquisite gem will amply repay close study and patient practice. For beauty of thought and harmony it greatly excels.

Frolic of the Frogs. Waltz. Bb 3. *Watson.* 30
A lively and vivacious little composition, in Bb, Eb and Ab. Playful and sprightly enough to indicate a general rejoicing among the old croakers and little tadpoles. Young players will find enjoyment and profit in its perusal.

Andante. Db 3. *Fairbank.* 15
A short but quite effective composition if carefully rendered; would be found very appropriate for the organ. Its harmonies and progressions are excellent.

Romanza. Eb 3. *Fairbank.* 25
This companion to the Andante above mentioned may be had also in connection with it, as the two are also published in one sheet as well as separately. It does not strike us as being particularly notable either in harmony or melody. It is, however, smooth and agreeable, as well as simple.

La Diabolique. Grand Etude. C 4. *Jeybach.* 65
A most excellent study for players of some advancement, as a drill in repeating notes for the hand from the wrist; it cannot be too greatly recommended. The composer's name is sufficient to guarantee a just and universal appreciation of its worth.

Jolly Brothers Galop. Bb 3. *Budick.* 30
Lively and sparkling, with a good many octaves and changeable bass. This arrangement of a well-known and popular air is more desirable and pleasing than others we have seen.

Un Songe d'une Nuit d'Ete. E 6. Paraphrase by *Sidney Smith.* 1 00

This elegant paraphrase, from Mendelssohn's "Midsummer Night's Dream," abounds in beautiful conceptions of musical thought, and is one of the author's most masterly efforts. He has wrought up his theme in a pleasing variety of forms, still keeping the idea clear and distinct. Amateurs will do well to procure and master this truly beautiful composition.

Nocturne from above, separate. 35

Bouquet des Fleurs. Valse Brillant. Ab 4. *Mateu.* 1 00

This is indeed a bouquet of sweet sounds, a fine showy composition, abounding in life and vivacity. The theme is a relief from the ordinary succession of musical phrases which make up so large a portion of our waltzes. The piece well repays time consumed in acquiring it.

Le Cloches du Monastere. Nocturne. Db 4. *Wely.* 40

One of the gems in music which never grow dim, so pure and of so great value is it. The Monastery Bell has been singing for years, and its tone is as sweet and clear as ever. We would say to all, learn it, and the more you play it, the better it will please you.

Air du Roi Louis XIII. E 3. *Glyz.* 40

There is a singular quaintness and odd simplicity about the above-named that, to our mind, is its chief charm. It possesses much of sweetness in its composition; is wonderfully effective when produced by Thomas's magnificent orchestra.

Come Back to Erin. Transcription. F 4. *Kuhe.* 60

One of Claribel's best songs arranged with brilliant and effective variations for the piano forte. This theme is finely worked up in a pleasing variety of ways, still retaining its individuality throughout. Amateurs will derive much benefit and recompense for their pains, if they procure and learn this delightful production, from one of the best masters.

Columbine. G 4. *McChesney.* 75

Two original themes with variations, the first in G, 7-8 time, the second in Bb, 2-4 time. Both themes are very excellent, the first in the style barcarolle, smooth and flowing; the variations quite elaborate, in arpeggio movement, chromatic passages, broken octaves, etc. The second theme a largetto, resembles on old and well-known Italian air; is also reproduced with pleasing accuracy in the variations.

Golden Dreams. Reverie. Eb 4. *McChesney.* 50

This companion piece to "Columbine" is in no way its inferior. It is an elegant and desirable parlor piece for amateurs, combining great diversity of thought with beauty and sympathy of expression. Try it.

Aladdin Schottische. A 3. *Seifert.* 30

A fresh and sparkling little morsel for little fingers to dissect; abounds in new and pleasing changes without difficult progressions. This with the three following pieces compose a very fine set of little gems, written by Carl Seifert, very appropriately styled "Happy Dreams."

Gladiator Waltz. Db 3. *Seifert.* 35

A bold and spirited waltz in Db, not intricate, but very entertaining. It changes from Db to Ab, then back through the theme to a figure in Gb; so with little pains a modest performer can master the flat keys.

Lapwing Schottische. D 2. *Seifert.* 30

Like the rest of this set called "Happy Dreams," this little production seems admirably adapted to the wants of young players whose capacities are limited, and whose taste requires something beyond the hum-drum style of compositions which flood the country at the present day. They are both pleasing and profitable for study.

Mandoline Waltz. F 2. *Seifert.* 35

Teachers will find this a desirable teaching piece for pupils in second term; has excellent practice in sixths, grace notes and arpeggios. Is full of melody and grace.

Flying Leaf. C 3. *Spindler.* 30

Hunting Song. C 3. *Spindler.* 30

Above we have two beautiful piano pieces by this popular author, both of which are devoid of difficulties in performance which may not be easily overcome, even while acquiring an acquaintance with their beauty and excellence. We pronounce them among the best teaching pieces that have fallen to notice for many a day.

STUDIES & EXERCISES.

Czerny's Etudes de la Velocite. Op. 299 (with Hamilton's notes and nine new introductory studies). New edition, large plate. 8 books, each. 1 00

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