



COMPOSED BY  
LEO FRIEDMAN

# Sapho 4 Waltzes

5

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**SOL BLOOM**  
CORP. RANDOLPH & DEARBORN STS.  
CHICAGO



*Leo Friedman*

# Excerpts from Sol Bloom's Song Successes.

Special attention is directed to our high class songs, which are rapidly gaining international fame, being sung by Poi Plancon, Jean La Saile, Lillian Nordica, Louise Brehaney, William Broderick and many other celebrities in the musical world.

## SINCE THOU ART MINE (2 keys).

*Couchois.*

60c.



1. Since 'hon art mine,.... O tran-quit eve..... In which thy trem-bling an-swer came, Each day fills  
One of the most beautiful ballads ever written in America; has figured on concert programs more than any song now before the public.

## WOULD YOU?

*Schleifarth.*

50c.

REFRAIN. *A la Valse. Moderato.*



Would you? Would you? If this fond heart were thine, love, If I should deem thine eyes of love  
A delightful ballad with waltz refrain, successfully sung on the operatic, concert and vaudeville stage

## A TOREADOR'S LOVE SONG (Bolero).

*Couchois.*

\$1.00.

*Tempo di Bolero.*

*Rit.*



Death, thou art my friend! Thou shalt be my bride! On the day I learn my la-dy's love hath  
A magnificent composition with the world's premier baritone (Pol Plancon's) picture and commendation on cover, which reads: "Salutations to G. J. Couchois, the author of this magnificent bolero. It is one of the finest songs I know."—*Pol Plancon.*

## SOMEBODY'S LOVE (2 keys).

*Friedman.*

50c.

REFRAIN. *Espress.*



Some-bod-y's love, some-bod-y's love, I care not whose it be; Some one whose heart is kind and true, With  
The best vocal composition of one of America's best writers. For high or low voice.

## MY DUSKY QUEEN, GOOD NIGHT.

*Fay and Oliver.*

50c.

REFRAIN. *Andante.*



Come creep-ing to your win-dow, Di-nah, It's your hon-ey who is wait-ing here; You know you are my  
A high class darkey song, a big stage hit and an especially good number for the many singers who do not want to injure their voices in singing the "coon" ditty of "rag-time" construction.

## TELL ME NOT (2 keys).

*Couchois.*

50c.

*Accel.*



1 You say you love me first and best, That oth-er hearts may roam, And veer, like wind, from east to west, But  
One of Couchois' best songs, with words by Weatherly, containing a very dramatic climax and good melody throughout.

## UNREQUITED.

*Couchois.*

50c.

REFRAIN.

*Molto rit.*

*A tempo.*



Then why do I love you, I won-der; Why do I long for you so?.... And why does fate keep us a-  
Another beauty by this gifted writer, with sorrow as the dominant theme. Easy to sing and a faultless composition.

## LET ME KISS YOUR TEARS AWAY.

*Couchois.*

50c.

*A tempo.*



1. Once there was a youth-ful lov-er; And his dar-ling was as sweet As the blue and fra-grant flow-ers  
The best song of its kind ever written in America. A very pretty story concerning two children.

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# SAPHO

## Waltzes.

LEO. FRIEDMAN.

Composer of "The Light of Asia" Waltzes.

INTRO. *Moderato.*

*p* *Cres.* *mf*

WALTZ. *Tempo di Valse.*

1. *p*

*p*

*p*

*p*

*p* FINE

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes.

The second system continues the piece with similar melodic and harmonic development in both staves.

The third system concludes the main section of the piece. The lower staff ends with a double bar line and the instruction "D. S. al Finc." (Da Capo al Fine).

2.

*INTRO.*

This system is marked with a large "2." and the word "INTRO." above the staff. It features a piano (*p*) dynamic and consists of two staves with a more rhythmic accompaniment.

The third system of the second section continues the accompaniment. It includes a mezzo-forte (*mf*) dynamic marking.

First system of musical notation, measures 1-7. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features chords and moving lines, while the left hand provides a harmonic accompaniment. Dynamic markings include *Rit.* and *f*.

Second system of musical notation, measures 8-14. The right hand continues with chords and melodic fragments, and the left hand maintains the accompaniment. A dynamic marking of *f* is present.

Third system of musical notation, measures 15-21. The right hand shows a melodic line with some grace notes, and the left hand continues with chords. The system concludes with a double bar line.

Fourth system of musical notation, measures 22-28. The right hand features a melodic line with grace notes and slurs. The left hand has a steady accompaniment. The system is marked with a repeat sign and includes dynamic markings *Rit.* and *A tempo.*

Fifth system of musical notation, measures 29-34. The right hand continues with a melodic line, and the left hand provides a consistent accompaniment.

The first system of music features a treble and bass clef. The treble clef contains a melodic line with grace notes and slurs, while the bass clef provides a harmonic accompaniment. A *Rit.* (Ritardando) marking is present in the first measure.

The second system continues the piece, including first and second endings. The first ending is marked with a '1' and the second with a '2'. A *Rit.* marking is placed in the first ending, and a *ff* (fortissimo) dynamic marking is used in the second ending.

The third system shows a melodic line with slurs and accents in the treble clef, and a bass line with slurs. A *f* (forte) dynamic marking is placed in the first measure, and a *Cres.* (Crescendo) marking is placed in the fourth measure.

The fourth system includes first and second endings. The first ending is marked with a '1' and the second with a '2'. A *mf* (mezzo-forte) dynamic marking is placed in the first ending.

The CODA section is marked with a *p* (piano) dynamic. It features a melodic line in the treble clef and a bass line. A *Cres.* marking is placed in the fifth measure, and a *f* marking is placed in the sixth measure.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The dynamics shift to a fortissimo (*ff*) in the final measure of this system. The melodic line continues with rhythmic patterns, and the accompaniment features more complex chordal textures.

Third system of musical notation, starting with a piano (*p*) dynamic. The melodic and accompaniment parts continue their respective lines, maintaining the waltz's characteristic 3/4 time signature.

Fourth system of musical notation, featuring a *Rit.* (ritardando) marking in the fifth measure. The tempo gradually slows down as the system progresses. The melodic line shows some chromatic movement, and the accompaniment uses block chords.

Fifth and final system of musical notation on the page. It concludes with a double bar line. The melodic line ends with a final chord, and the accompaniment provides a concluding harmonic support.

# GEMS OF MELODY FROM MODEL POPULAR SONGS

Chorus. **DON'T SEND ME AWAY, DADDY.** Ravell & Friedman **Song 50**

*p* *Espresivo.*

"Don't send me a way. Dad-dy, don't send me a way,..... Was the plain-tive plea of that ba-by of three Who felt so lone each day....."

Musical score for 'Don't Send Me Away, Daddy' featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* and a tempo/style marking of *Espresivo*.

Chorus. **MY MOLLIE DEAR.** Fay & Oliver **Song 50**

Mol - lie, dar - ling. You are the girl I love,..... For your heart, dear, is true as heav'n a - bove.....

Musical score for 'My Mollie Dear' featuring a vocal line and piano accompaniment.

Chorus. **MEMORIES OF THE SOUTH BEFORE THE WAR.** O'Dea & Friedman **Song 50**

When the breeze from south-ern seas Comes to kiss the wav-ing trees. Then my soul is in a land where an-gels are,..... And I live life o'er a gain. For my

Musical score for 'Memories of the South Before the War' featuring a vocal line and piano accompaniment.

Chorus. **BROKEN LINKS.** Northrup **Song 50**

*Tempo di Valse.* *Rit.* *Tempo.*

Links that are bro - ken, Be - tween us in life,..... Act - ing so stran - gers, Through this dear - y strife,..... I

*Dolce.* *p*

Musical score for 'Broken Links' featuring a vocal line and piano accompaniment. The piano part includes dynamic markings of *Dolce* and *p*, and tempo markings of *Tempo di Valse*, *Rit.*, and *Tempo*.

**I WONDER IF THEY CARE TO SEE ME NOW?** Horwitz **Song 50**

**REFRAIN.**

I won-der if they care to see me now,..... Can they for-give me for that bro-ken vow?..... I love them both sin-cere-ly. Though I

*Dolce.* *p*

Musical score for 'I Wonder if They Care to See Me Now?' featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *Dolce*.

Chorus. **THE SONG OF THE LIBERTY BELL.** Allison & Penn **Song 50**

Ding, dong, rang out the lib - er - ty song, Ding, dong,..... Ding, dong, thrill-ing each heart in that throng; Ding, dong,.....

*mf*

Musical score for 'The Song of the Liberty Bell' featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf*.

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