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1911

# The Great Name Waltzes

Theo Bendix  
*Composer*

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# THE GREAT NAME

(DER GROSSE NAME)

WALTZES



AS PLAYED BY HENRY KOLKER  
IN HENRY W. SAVAGES PLAY OF  
THE SAME NAME.

COMPOSED BY  
**THEO. BENDIX**

Ras. 50  
11954  
BENDIX

LEO FEIST



NEW YORK



## The Great Name Waltzes.

THEO. BENDIX.

## Intro:

Tempo di Valse.

The Intro section consists of three systems of piano accompaniment. The first system is in 3/4 time, marked *p* (piano), and features a melodic line in the right hand and a bass line in the left hand. The second system continues the melody, marked *cresc.* (crescendo) and *mf legato* (mezzo-forte, legato). The third system concludes the Intro with a *p* (piano) dynamic.

## Valse sentimentale.

The Valse sentimentale section consists of two systems of piano accompaniment. The first system is marked *p* (piano) and features a melodic line in the right hand and a bass line in the left hand. The second system continues the melody, marked *p* (piano).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. It consists of several measures of chords and single notes.

Second system of musical notation, continuing the piece with similar chordal textures and melodic fragments in both hands.

Third system of musical notation, including first and second endings. The first ending is marked with a '1' above the staff and a 'cresc.' (crescendo) instruction below. The second ending is marked with a '2' above the staff and a 'Fine.' instruction below. The system concludes with a double bar line.

Fourth system of musical notation, beginning with the instruction 'Brillante.' above the staff and a forte 'f' dynamic marking below. The music features more active melodic lines in the right hand.

Fifth system of musical notation, continuing the 'Brillante' section with intricate melodic patterns in the right hand and supporting chords in the left.

Sixth system of musical notation, featuring first and second endings. The first ending is marked with a '1' above the staff, and the second ending is marked with a '2' above the staff. The system ends with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various chordal textures and melodic lines with slurs and ties.

Second system of musical notation, continuing the piece with similar chordal and melodic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, concluding with a double bar line and repeat signs.

Very dreamy.

Fifth system of musical notation, starting with the instruction "Very dreamy." and a piano (*pp*) dynamic marking. The music features a more ethereal and sustained texture.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The right hand contains chords and arpeggiated figures, while the left hand has a simple bass line.

Second system of musical notation. The right hand features more complex chordal textures. The instruction *poco cresc.* is written above the bass line. The system concludes with a fermata over the final chord.

Third system of musical notation, including a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to an earlier section, while the second ending concludes the phrase. A *rit.* marking is present below the second ending.

Fourth system of musical notation, characterized by a rapid sixteenth-note melody in the right hand. The left hand provides a steady accompaniment. The system ends with a fermata.

Fifth system of musical notation, featuring a long, flowing melodic line in the right hand. The left hand has a simple accompaniment. The system concludes with a double bar line and repeat signs.

*Intro. D. C. al Fine.*



# Popular Pieces From Successful Plays



**The Spendthrift.**—Valse Sentimentale, composed by Chas. Bendix and played at each performance of this popular play as presented by Frederic Thompson at the Hudson Theatre, New York.

There are also several other "SPENDTHRIFT" Companies playing the principal cities.  
The play was written by Porter Emerson Brown.



**Seven Days.**—Waltzes. All who have seen this entertaining Comedy will be glad to have as a Souvenir, one of the laughable scenes, as portrayed by the title page.

The music is by Theo. Bendix,—who makes a specialty of entire acte music for successful plays—and the Waltzes are written in his inimitable style.

"SEVEN DAYS" has been playing at the Astor Theatre, New York, for more than a year, and will probably break all records for a continuous run.



**The Lion and the Mouse.**—Waltzes—Probably no "Play Piece" has ever been as popular as "The Lion and the Mouse" Waltzes.

The play is considered by many as Charles Klein's masterpiece, and the same may truthfully be said of the Waltzes.—Composed by Mr. Bendix.



**The Fighting Hope.**—March and Two Step, dedicated to Miss Blanche Hates, is an acknowledged musical success, and you here it played by Bands and Orchestras everywhere.

**The Chorus Lady.**—March and Two Step, written for and dedicated to Miss Rose Stahl, who has starred in this piece for several years.

The title page is a faithful reproduction of Patricia O'Brien,—a character she has made famous the world over.

**Baby Mine.** as produced by Wm. Brady, Inc., is one of the acknowledged successes of the Season.

This Intermezzo is composed by Lou's Maurice, and its dainty and attractive melodies delight all who hear it.



**The Commuters.**—A characteristic March, by Theo. Bendix.

Heartily encored at each performance of this successful Comedy as produced by Henry B. Harris at the Criterion Theatre, New York. One of the real big hits of the Season, and is expected to play a year or more in New York.



**The Third Degree.**—Waltzes—One of the most effective scenes from the play is used as a title page for this excellent Waltz, which becomes more popular each year.

Its beautiful passages and sweet melodies delight all who hear it.

The title page depicts one of the strongest scenes of the play.



**Paid in Full.**—Waltzes by Wm. Frederick Peters, and as featured in the play of the same title, is as pretty and melodious a set of Waltzes as you have ever heard.

These Waltzes are very Showy and Brilliant yet are not above the average difficulty.



**The Great Divide.**—March and Two Step, by Louis Maurice, written originally for Mr. Henry Miller and Miss Margaret Anglin, when they were playing "The Great Divide" has since become very popular and is played constantly by Leading Bands and Orches: ras everywhere. This is surely an evidence of its value from a musical standpoint. Very effective,—yet not difficult.

**Alias Jimmy Valentine.**—Just beginning its second year in New York, is going stronger than ever. The Waltzes of the same title composed by Louis Maurice are almost as popular as the play itself.

These waltzes are enjoyed by all who hear them.



**The Fortune Hunter.**—Waltzes, by Louis Maurice, a dainty and melodious set of Waltzes from this extremely popular play,—featuring John Barrymore and produced by Cohan & Harris. Now in its second year in New York.



## Other Popular Play Pieces.

"THE TRAVELLING SALESMAN" March and Intermezzo, by Frank McIntire.

"CLASSMATES" Waltzes by Howard Herrick. Dainty and Melodious.

"THE WITCHING HOUR" Nocturne by Howard Herrick. Beautiful Melody.

"PIERRE OF THE PLAINS" Intermezzo and Two Step by Geo. J. Trinkaus.

"THE SQUAW MAN" Indian Intermezzo by Robt. A. Keiser. Quaint and Effective.

† "SALOMY JANE" March and Two Step by Joel P. Corin. Very Showy and Catchy.

"BEVERLY OF GRAUSTARK" Waltzes by William Frederick Peters. Fine.

"LADY FREDERICK" Waltzes by Geo. J. Trinkaus. Very Popular. Big Seller.

"A WINNING MISS" Waltzes by Wm. Frederick Peters.

"A WINNING MISS" March by Wm. Frederick Peters.

† Also published for Orchestra.

Complete copies of these popular pieces are for sale by good Music Shops everywhere or direct from the publisher at 20 cents each postpaid — any six for One Dollar.