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1911

# Whisperings of the Pines : Reverie

Harry D Kinder  
*Composer*

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# WHISPERINGS OF THE PINES

## REVERIE

by  
HARRY D. KINDER

5

WILL ROSSITER  
CHICAGO ILL.  
WILL ROSSITER

908308  
Kas.  
Kin



The "BIGGEST WALTZ-SONG HIT" of the YEAR

# "When I Met You Last Night in Dreamland"



MAUD LAMBERT

Words by  
**Beth Slater Whitson**

Author  
"Meet Me To-night in Dreamland"

Music by  
**W. R. Williams**

Writer of  
"I'D LOVE TO LIVE IN LOVELAND," "WHEN THE MOON PLAYS PEEK-A-BOO"

CHORUS

When I met you last night in Dreamland where the low-light out -

shines the moon - - - When I met you last night in Dream -

British Copyright Secured

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\$5,000.00 Per Week for Singing this Wonderful Song. There are so many big and well known professionals singing this song that their weekly salaries are over five thousand dollars per week, and when you stop to realize how very particular the big singers are when picking out a song to popularize you must know this really is a wonderful song, and not just because we say so.

True it's written by two of the best and most successful writers we have in this country, and true the famous Maud Lambert, "The Queen of Song," originally introduced it, but even there, if the song did not contain all the elements of success, if it were not just the "kind of a song" the Public want, all the singers, and money, and booming in the world couldn't make it Popular.

We print here, part of the chorus, so you can judge for yourself. It's a beautiful little story, well told, and a melody that's just as beautiful, and it's truly a song that brings comfort and consolation to our hearts, and when anything can do that, it's surely worth while possessing. We want you to have a copy, because you'll be just as enthusiastic as we are, and you'll tell your friends about it, and they'll tell theirs, and so on. Tho' it's put it off another day—get a copy and be happy—in no other way can you get so much for so little—for this song is for sale at all the ten cent stores and Music Departments all over the world.

## "NEXT SUNDAY AT 9" or "DEARIE WON'T YOU CALL ME DEARIE"

By EVANS LLOYD of Lloyd and Whitehouse

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REFRAIN

Dear - ie - - - wont you call me dear - ie, - - - 'Cause it's draw - ing



Not in the history of songs do we know of a more artistic, "classy" little song than this one. It's what the music publishers call a "novelty ballad," because there is much novelty in the idea and treatment of the theme, and at the same time, it's also a ballad. The "chime" effect in this song has already been widely imitated, as are all original ideas, but the imitations in this case are simply booting this original song, and it's quickly getting to be one of the big hits of the year. Many well known professional singers are featuring this song, and every day more are taking it, so we suggest you put this song down on your list of the "good things that last" and that you must have. Here's the full title, so that the clerk won't misunderstand—"NEXT SUNDAY AT NINE" or "DEARIE WON'T YOU CALL ME DEARIE"—written by Evans Lloyd, and published by Will Rosnier. We mention all this, because we don't want you to get any of the bad "imitations" and then be disappointed in the song and blame us. There's a lot of "misleading the public" going on in the music business, and we're glad to warn you when we can. Will Rosnier "The Chicago Publisher," is giving the Public more for their money than any other publisher, and all the big singers sing his songs, so you'll always be safe in buying any of his publications. Don't forget to get a copy of "NEXT SUNDAY AT NINE," etc., the next time you are in the Music Department.

## DOWN HOME RAG

Words by ROGER LEWIS

Music by WILBUR C. SWEATMAN

Moderato

When the summer is over and the  
I When the sun is in the sky and the  
2 When the sun is in the sky and the

1 When the summer is over and the  
I When the sun is in the sky and the  
2 When the sun is in the sky and the

From my girl's face - - - When you look the way I look to that, by  
the light in - - - eyes - - - For I don't see it - - - I don't see it



# "DOWN HOME RAG"

By Roger Lewis and Wilbur C. S. Sweatman

Every one who has heard it declares it to be the greatest stage hit since the days of the now old and famous "TURKEY IN THE STRAW." This new one was first published as an instrumental number for Band and Orchestra, and it made such a big hit every time it was played, that somebody said "why don't you make a song out of it?" Well! we woke up then, and right away sent for Roger Lewis, the man who wrote "YOU CAN'T EXPECT KISSES FROM ME" and the "OCEANA ROLL," and told him our ideas, and the answer is?—Roger Lewis (with Wilbur Sweatman's music) has produced one of the biggest hits of the season. "DOWN HOME RAG" is a mighty funny song, and it's a "great" barn dance. I'll wager you can't keep still when you hear it. Lee White & Geo. Perry, of New York Vaudeville fame, were the first to introduce it, and now they're all falling over themselves to get it and sing it on the stage. You'll miss half your life if you miss a copy of the song "DOWN HOME RAG."

Vaudeville fame, were the first to introduce it, and now they're all falling over themselves to get it and sing it on the stage. You'll miss half your life if you miss a copy of the song "DOWN HOME RAG."

# Whisperings of the Pines

## Reverie

HARRY D. KINDER

Andante con espress.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef staff. The first system includes dynamics such as *p* and *dim*, and markings for *L. H.* and *R. H.*. The piece features complex textures with triplets and sixteenth-note patterns in the right hand, and sustained chords and moving lines in the left hand. The score concludes with a final flourish in the right hand.

*Animato*

*f* *Piu mosso*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of notes with various accidentals (flats and naturals). The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes. The tempo marking 'Animato' is at the top left, and the dynamic 'f' and 'Piu mosso' are placed above the first few notes of the lower staff.

The second system continues the musical piece. It features two staves with complex rhythmic patterns. The system concludes with a first ending bracketed and followed by a second ending, marked with '1' and '2' above the notes. A dynamic marking 'sfz' is present at the end of the system.

*8va*

The third system shows a change in the upper staff, with a dotted line and '8va' marking indicating an octave shift. The lower staff continues with its accompaniment. The system ends with a few notes in the upper staff.

The fourth system contains two staves with dense chordal textures. A dynamic marking 'f' is placed above the first few notes of the upper staff. The system ends with a repeat sign and a fermata over the final notes.

*8va*

The fifth system continues with two staves. It features a triplet of notes in the lower staff towards the end. A dotted line and '8va' marking are present above the final notes of the upper staff.

8va  
3  
R. H.  
L. H. 3  
Ped simile

8va  
3  
3  
3  
8va  
3  
3  
8va  
3  
3

8va  
3  
3  
3  
8va  
3  
3  
8va  
3  
3

1  
2

This musical score is for a piece titled "Whisperings of the Pines 5-4". It is written for piano in a 5/4 time signature and a key signature of one flat (B-flat major or D minor). The score is organized into five systems, each consisting of a grand staff with a treble and bass clef. The first system begins with a right-hand (R. H.) section and a dynamic marking of *p* (piano). The right hand features a complex texture with frequent triplets and octaves, while the left hand provides a steady accompaniment with eighth and sixteenth notes. The notation includes various articulations such as slurs, accents, and dynamic markings like *8va* and *3*. The piece concludes in the fifth system with a final flourish in the right hand and a *3* triplet in the left hand.

Whisperings of the Pines 5-4

The image displays a piano score for the piece "Whispering of the Pines". It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 5/5. The score is characterized by intricate triplet patterns in the right hand, often marked with "8va" and "3". The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a final system featuring a long, sweeping melodic line in the right hand and a chordal accompaniment in the left hand.

Whispering of the Pines 5-5

The image shows the beginning of a musical score for "Floating Down the River". It includes a vocal line (marked "CHORUS") and a piano accompaniment. The key signature is one flat, and the time signature is 4/4. The lyrics are: "Float - ing down the riv - er at Chica - go, down the riv - er at Chi - ca - go".

**"FLOATING DOWN THE RIVER" by ROGER LEWIS**

This is just a "bit" of one of the biggest song hits of the year. No matter where you go you'll hear some one or other play or sing this song. It's a big hit on the Vaudeville stage, and all the best bands and orchestras are playing it at picnics and dances. If you keep up with "hits" don't fail to get this one, for it's a splendid song, and you'll get lots of fun out of it. If the local dealer doesn't happen to have it, send 15 cents direct to Will Rossiter, "The Chicago Publisher." Send for our catalogue of "hits."



# The MOST BEAUTIFUL WALTZ of MODERN TIMES

# THE REINE WALTZ

By PHIL SCHWARTZ



Here's a beautiful little number—not written by anyone with a "great name", BUT—this composition is going to make a "great name" for the young fellow Phil Schwartz who wrote it. This waltz has that wonderful something about it that charms. It's simple, dreamy, haunting melody positively hypnotizes you and carries you away to the beautiful Land of Dreams, where everything is lovely. The Reine Waltz will live forever. Fifty years from now it will be making thousands happy just as it is doing now. Truly this is an inspiration that vibrates on one till the end of time. You can't afford to be without this beautiful number The Reine Waltz.

REINE WALTZ

Allegretto. PHIL SCHWARTZ

Value Largo.

## IF SOMEONE ONLY CARED FOR ME

If Someone Only Cared For Me.

Words and Music by HAROLD JACK GOULD.

Chorus. *Devotely p-f*

If some-one would on-ly care A lit-tle bit for lonely me, If some-one would on-ly care, How tru-ly hap-py I would be, It is hard to live a-lone, Tho' that's the line of Fate I see, And tho' I would seem lots brighter If some-one-ly cared for me, If some-one-ly cared for me.

Since its publication, a short time ago, this little ballad has been rapidly working its way into public favor; and deservedly for three reasons: First, because it is exceptionally well written, both as to words and music; second, because the arrangement is very simple, yet effective, thereby making it easy for the amateur to play and sing; third, because it is an "inspiration" song, and in reality, a little "heart-throb" on the part of the writer. It is a song which anyone can readily understand and appreciate, as all get lonesome at times, and long for someone to give us a little attention. Don't fail to include this grand little song in your order, for you'll enjoy every bit of it.



## CLOVER BLOSSOMS

Here is a little song that from the first day it was published jumped into the front ranks of popularity. There's something about it that pleases the people. It's surely and truly another "SWANEE RIVER" song and one that will last just as long as any song ever written. It's a home song, and all we ask is, sing over this chorus several times and see if you don't think as we do about it. Every member of the family can sing this song, it's so good. So popular is this song getting to be that music dealers call it the "mascot" of the music business. They say it brings them good luck, so surely it should bring you some to sing it. Why not try a copy? Your music collection is certainly not complete without "CLOVER BLOSSOMS".

CHORUS. Clover Blossoms.

Clover blossoms, sweet blossoms, Belling in the pale moon-light. Fill my heart with tender long-ing For that dear old home to-night. Oh I wonder why I wonder From the dawn to pure and bright. And the to get who's coming In the field of end and white-ness.

THE REASON WE PRINT THE CHORUSES IS SO THAT YOU CAN JUDGE THEM FOR YOURSELF. OF COURSE WE THINK THEM GOOD, THAT'S WHY WE SPEND THOUSANDS OF DOLLARS TO PUT THE BEST BEFORE YOU--ARE THE BEST TOO GOOD FOR YOU?

Don't fail to get a copy of "CLOVER BLOSSOMS" AS NO MUSIC COLLECTION IS COMPLETE WITHOUT IT--DO IT NOW.