

1919

Aphrodite Waltz

Anselm Goetzl

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APHRODITE WALTZ

F. RAY COMSTOCK AND MORRIS GEST
PRESENT

APHRODITE

STAGED BY
E. LYALL SWETE
CHOREOGRAPHY BY
MICHEL FOKINE
MUSIC BY
ANSELM GOETZL



MUSICAL NUMBERS

| | |
|-----------------------------------|----|
| APHRODITE | 60 |
| ALEXANDRIA | 60 |
| APHRODITE WALTZ (THEME) | 60 |

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M. WITMARK & SONS
NEW YORK

Two Songs by Anselm Goetzl

SLEEP, LITTLE BABY

LULLABY

Poem by
SAMUEL HOFFENSTEIN

Solo, Db, (db to ab) 60 cents net.

Allegretto con moto

The dark is down and the stars are up, Sleep, lit-tle ba-by! The
dew falls soft in its earth-en cup, Sleep, lit-tle ba-by! The

pp *p* *pp* *pp scherzando* *pp* *p*

Detailed description: This is a musical score for a lullaby. It features a vocal line and a piano accompaniment. The key signature is D-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Allegretto con moto'. The score is divided into two systems. The first system contains the first two lines of the poem. The second system contains the next two lines. The piano accompaniment includes dynamic markings such as *pp* (pianissimo) and *pp scherzando*. The vocal line has dynamic markings *p* (piano) and *pp*.

REST FROM DESIRE

Poem by
SAMUEL HOFFENSTEIN

Solo, G, (e to a) 60 cents net.

f Grave

The years shall bring us rest from wind and fire, But sweet-est still and best,
Rest from de-sire. For sor-row trudg-eth by, and

f *pp* *mf* *pp* *cresc.* *mf*

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature is G major (one sharp), and the time signature is 4/4. The tempo is marked 'Grave'. The score is divided into two systems. The first system contains the first two lines of the poem. The second system contains the next two lines. The piano accompaniment includes dynamic markings such as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). The vocal line has dynamic markings *p* (piano) and *mf*.

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Aphrodite

WALTZ

ANSELM GOETZL

INTRO.

The first system of musical notation for the waltz. It begins with an introduction section labeled "INTRO." in 3/4 time. The music is written for piano, with a dynamic marking of *p*. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass accompaniment. A *rit.* (ritardando) marking is present towards the end of the system.

The second system of musical notation. It continues the piece with a dynamic marking of *p a tempo*. The right hand has a melodic line with grace notes and slurs, and the left hand has a bass line with slurs.

The third system of musical notation. It features a *cresc.* (crescendo) marking. The right hand has a melodic line with grace notes and slurs, and the left hand has a bass line with slurs.

The fourth system of musical notation. It continues the piece with a melodic line in the right hand and a bass line in the left hand, both featuring slurs.

The fifth system of musical notation. It features a *cresc.* (crescendo) marking. The right hand has a melodic line with grace notes and slurs, and the left hand has a bass line with slurs.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a *dim.* marking. The bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with a *p* dynamic marking in the bass staff.

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

Fourth system of musical notation, featuring a long melodic phrase in the treble staff.

Fifth system of musical notation, continuing the melodic and harmonic progression.

Sixth system of musical notation, concluding the piece with a repeat sign and a second ending marked '2'.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with a long slur over the first four measures. The left hand provides a simple harmonic accompaniment with quarter notes.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a *cresc.* marking in the second measure.

Third system of musical notation. The right hand features a melodic line with a slur. The left hand accompaniment consists of quarter notes.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment consists of quarter notes.

Fifth system of musical notation. The right hand features a melodic line with a slur. The left hand accompaniment includes a *cresc.* marking in the second measure and a *f* marking in the third measure.

Sixth system of musical notation, the final system on the page. The right hand features a melodic line with a slur. The left hand accompaniment includes a *ff* marking in the final measure.

VOCAL GEMS FROM TWO SUCCESSFUL PRODUCTIONS BY ANSELM GOETZL

THE ROYAL VAGABOND

WHEN THE CHERRY BLOSSOMS FALL

Lyric by
WM. CAREY DUNCAN

REFRAIN

Love is love in et-er-nal or-tal-tern, dear, Love is love and
noth-ing else mat-ter, dear; Love — With true is all in all; Ev-er
o-ver her own watch-es long-ing-ly, ten-der-ly. Love is love, in

poco rit. *a tempo*

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DEMOCRACY

Lyric by
WM. CAREY DUNCAN

REFRAIN

It's "Good-bye" Au-tor-ra-cy, Come in Dem-o-cra-cy, The latch-string is
swing-ing for you — We're all an-xious to meet you, we'll
march out to greet you, And we'll fol-low your ban-ner 'til tyr-an-y

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THE SON-DAUGHTER

WHO COMES IN MY GARDEN

Lyric by
DAVID BELASCO

Moderato

Who comes in my gar-den? Go, sir, pray! Do not fright-en
all my lit-tle birds a-way. Do not touch the silk-worms
on my trees; Do not cross my wall sir, Please, please, please!

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IN THE BAMBOO TREE

Lyric by
DAVID BELASCO

Moderato

Bat, bat, with flow-ered feet, Circ-ling o-ver-head,
Sym-bol of lov-ers true, Hap-pi-ly wed;

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