IN SLEEPY HOLLOW

FOUR TONE

PICTURES FROM WASHINGTON IRVING'S LEGEND

EASTWOOD LANE
To My Friend
ALEXANDER RUSSELL
IN SLEEPY HOLLOW

FOUR TONE PICTURES
BY
EASTWOOD LANE

SUGGESTED BY
WASHINGTON IRVING'S
FAMOUS LEGEND

In Sleepy Hollow
On Tappan Zee
Mid-October Afternoon
Katrina's Waltz

Published by
HINDS, HAYDEN & ELDREDGE, Inc.
NEW YORK
A pleasing land of drowsy head it was.
Of dreams that wave before the half-shut eye;
And of gay castles in the clouds that pass,
Forever flushing round a summer sky.

—Castle of Indolence.
"In Sleepy Hollow"

Like a Cradle Song, Drowsily

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THE wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation, waved and prolonged the blue shadow of the distant mountain. A sloop was loitering in the distance, dropping slowly down with the tide, her sails hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air.

—*Legend of Sleepy Hollow*. 
"On Tappan Zee"
A BOAT SONG

EASTWOOD LANE

Lightly

The L. Of S.H. 15
IT was, as I have said, a fine Autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with abundance. The forests had put on their sober brown and yellow, while some of the trees of the tenderer kind had been nipped by the frost into brilliant dyes of orange, purple and scarlet. Streaming files of wild ducks made their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory-nuts, and the pensive whistle of the quail at intervals, from the neighboring fields.

—Legend of Sleepy Hollow
"A Mid-October Afternoon"

REVERIE

With swinging rythm, not fast

EASTWOOD LANE

The L. Of S. H. 15
"How could the flogger of urchins
be otherwise than animated and
joyous? The lady of his heart
was his partner in the dance and
smiling graciously. Oh, these
women! These women!
Could that girl have been play-
ing off any of her coquetish
tricks? Was her encouragemen-
of the poor pedagogue all a
mere sham to secure the con-
quest of his rival?"

—Legend of Sleepy Hollow
“Katrina's Waltz”

INTRO.
Gracefully, brightly

EASTWOOD LANE

The L. Of S.M. 15
Compositions by G. Ferrata

Chevalier Giuseppe Ferrata is considered by many representative musicians as the musical genius of the age—one of the truly great. To name the honors and prizes he has won would be to enumerate every exposition or composers' competition held during recent years. One notable achievement, however, the winning of the first prize in all four classes in a national competition offered by the Art Society of Pittsburgh in 1908 is particularly worthy of mention. The "Suite for Violin and Piano" mentioned below is one of these "prize-winners."

**SUITE FOR VIOLIN AND PIANO**

**Romance in G Major**

A concert selection in even-shaped periods requiring exactness in the piano accompaniment, as well as in the violin part.

**Bolero in D Major**

A most attractive and interesting composition. A change of meter bringing in a new motive adds materially to its effectiveness.

**Scherzo in B Major**

Written in the modern impressionistic school, this number will prove a fascinating experiment and a most interesting study.

**PIANO SOLOS**

Four Tone Pictures

In these four numbers Mr. Ferrata has given the musical world a treasure of poetry in tone colors. Profound thoughts permeate these compositions. Styles of touch, melody playing, rhythm, and tempo are treated in a most original manner. Ranging in difficulty from Number 1, which is easy, to Number 4, a difficult number for the concert pianist, there is something for the ambitious pianist regardless of his technical ability.

- Number 1 in B Minor. Easy.
- Number 2 in Db Major. Moderately difficult.
- Number 3 in B Minor Advanced.
- Number 4 in Gb Major. Concert Number.

**Minuet**

A little classic full of grace and beauty. Not too difficult and therefore much favored for home and school entertainment.

**Gavotte**

A model of style and form, possessing such rare beauty and character that it will afford the performer real pleasure.

**Brunette Dansante**

Bright, cheerful and melodious, and though rather difficult, it is a short and most "thankful" number.

**Polonaise**

Pulsating with animation and passion vividly portrayed, this number should grace the repertoire of every concert pianist.