

# COLUMBIAN CONSERVATORY OF — MUSIC

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Selections  
for the  
**Piano**



142. **Triumphal March**  
—THEO. OESTEN

143. **The Smile of Spring**  
—THEO. OESTEN

144. **The Travelers Song**  
—THEO. OESTEN

146. **Brilliant Camp**  
—REINHOLD



# ART PUBLICATION SOCIETY

## MUSICIANS' TEXT BOOKS

### THE TRAVELER'S SONG

BIOGRAPHICAL SKETCH—THEODORE OESTEN.

Born at Furstenwald, Prussia, in 1813.

Died at Berlin, Germany, in 1870.



THE earliest possible age the boy showed an irrepressible determination for music, and very soon he was given lessons by the town musician, one Politzki, upon the violin and other stringed instruments, as well as the flute and wind instruments. He very soon began to compose for those instruments which he happened just then to like best; especially for violin, flute and other instruments, with and without orchestra; dances, variations, and such like. This was before he had received any instruction in composition, being self-taught, by means of theoretical books he had procured and carefully studied.

At the age of nineteen he was sent to Berlin to obtain more authoritative and systematic study. Such was the imperfection of his preparation that two years were first spent under private teachers in the regular branches of musical education before he could be admitted to the Royal Conservatory. The preparatory course being duly completed, he began work as a teacher in Berlin, and was very successful. He also composed diligently, symphonies, an opera, motettes, fugues, and chamber music, but without attracting notice beyond the general commendation due to superior musicianship. In 1843 he composed a little piece called "The first Violets," which immediately attracted attention, because, being easy of performance, it was nevertheless new, pleasing, and poetic. He had found his mission, and not only have his own pieces of moderate difficulty been the comfort of amateur pianists all over the world, but they have awakened a score of other composers to contest the field with him. Meanwhile Oesten devoted all the latter part of his life to the composition of piano music of slight difficulty. Such were the demands for this work that many years before his death he confined himself exclusively to composition.

**THE POETIC IDEA.**—The "traveler," here pictured as singing on his way, must be imagined as going on foot, with a knapsack on his back, taking his time about it, stopping over a day, a week, a month, if he pleases, where a city interests him, or where he finds it advisable to work in order to get more money, which has a way of slipping away, a little every day. This way of going out upon a long foot-journey, was a favorite one in Germany long ago, and every young man upon completing his apprenticeship to a trade, or graduating from a college, took such a long tramp, in order to see strange cities and countries, and to judge for himself the chances of finding in this, that or the other city a desirable place in which to make his home. In those days time was not much of an object; in our day the traveler goes by train, and sees very little; traveling in a Pullman car, one sees about as much as a package in the express car, since half the journey passes while the traveler is asleep in his berth. But in a walking-journey, if there are several in the party, they talk things over and learn much.

**HOW TO STUDY.**—Begin by learning the left hand part. Observe that it contains precisely two chords.

First, the counts 1, 2, in measure 1; this figure rocking down from C—E to G below, makes the Chord of C. The other figure is in the first two notes in measure 3, where you rock down from D—F to G below. The first figure occurs twenty-one times. The second ten times, but with a change in measure 11, where the two upper-tones are B—D in place of D—F. It is the same chord, but slightly changed.

There is a system in this alternation of the C—E and the B—D. The C—E repeats four times in measures 1 and 2; then the B—D repeats twice in measure 3, and the C—E twice in measure 4. The same order is followed in measures 5 to 10.

In measure 11 the chord B—D occurs twice, followed by C—E. In measure 9 a new order begins, the chord F—D one measure, then the chord C—E in measure 10; the same again in measures 11, 12; then the order C—E four times, measures 13, 14, and E—D measure 15, and C—E, measure 16.

You will find that this alternation of chords will be very easy to follow when you play the melody with it, because you always use in the accompaniment the leading notes you have in the right hand. Note how the melody is made: It is composed of three melodies, here marked A, B, C. Melody A, begins with a very strong figure or "motive," consisting of the first four notes. It should be played with the pulses at about the rate of the swings of a 7 inch pendulum (tape measure.) Sing or play this musical phrase (or idea) several times in succession, consisting of these first four tones of the melody in strict time, with a good accent on the first "1." Observe that this is the pitch of the entire song. These four tones occur eight times in the course of the song. Then if you will play four tones beginning with the count 4 in measure 8, and repeat them several times in succession; you will presently observe that the four tones are in precisely the same time as the four which begin the song; then beginning with the count 4 in measure 9, you have the same pattern of four tones repeated one scale degree higher; and again a degree higher yet, from the last tone in measure 10, and again a degree higher still. Thus this opening remark of the Wonderer, the first four tones of the melody, sets a kind of pattern which the melody follows much of the way through. But whereas the first pattern after going high runs down (first four notes of Melody A, in measures 9 to 11, inclusive) the patterns runs up. Thus the closing part of the melody comes back in measures 13, 14 to the original form.

In Melody C, the second or up-running melody from measures 9, 10 11, 12, is given to the left hand, while the right hand plays accompaniment. Be sure to play this left hand melody rather strong and decided, and the chords which rock in the right hand, quite a bit more softly.

In case this left hand work proves too difficult, you may in place of it repeat Melody B, entire.

The general spirit of the song is like the verse following, which is here translated from another version:

"Oh come with me, the Town to see,  
This town so great in stirring days of old;  
O, come with me, the Town to see,  
This town so brave and old.  
The men were brave, their town to save,  
The women too assisting all they could;  
Oh come with me, the town to see,  
This Town so brave and old.

# THE TRAVELER'S SONG.

Revised and annotated by  
W. S. B. Mathews.

THEODOR OESTEN, Op. 61

Moderato.

A. *f* 1 2 3 4

legato

B. 5 6 7 8 9

C. *p* 10 11 12 13 14

15 16 *f* 17 18 19

20 *f* 21 22 23 24

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