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**TEACHING**  
**PIECES**

BY  
**LEO FRIEDMAN**

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Dream of the Dance.....	50
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College Chums Two-Step...50	
Robin's Call.....	50

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# Our Latest Song Success!

Words by  
BETH SLATER WHITSON.

## BLUE-BEADS.

Music by  
LEO FRIEDMAN.

Chorus.

INDIAN LOVE SONG

Ev - 'ry breeze \_\_\_\_\_ is sigh - ing "Blue-Beads, \_\_\_\_\_ My pret - ty

*p* *p-f*

Blue-Beads, \_\_\_\_\_ My pret - ty Blue - Beads;" \_\_\_\_\_ And my

heart \_\_\_\_\_ is cry - ing "Blue - Beads, \_\_\_\_\_ My pret - ty

Blue - Beads;" for love of you. \_\_\_\_\_ Ev - 'ry \_\_\_\_\_

1 2

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# COLLEGE CHUMS.

TWO-STEP.

LEO FRIEDMAN.

*p* *f*

*p*

*cresc.* *f*

*mp-f*

8  
*mf* *f*

8  
*mf*

8  
cresc. *f*

TRIO.  
*f-ff*  
marcato.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords with eighth-note patterns. The bass clef contains a simple harmonic accompaniment.

Second system of musical notation, continuing the piece with similar chordal textures in both staves.

Third system of musical notation, including first and second endings marked with '1.' and '2.' in the treble clef.

Fourth system of musical notation, marked with a dotted line and the number '8' above the treble clef. Dynamics include *mf* and *f*.

Fifth system of musical notation, also marked with a dotted line and the number '8' above the treble clef. Dynamics include *mf*.

Sixth system of musical notation, marked with a dotted line and the number '8' above the treble clef. Dynamics include *cresc.* and *f*.

# The Latest Popular Two-Step SUNBEAM.

INTERMEZZO  
TWO-STEP.

W. C. POWELL.

Composer of {The Gondolier,  
Fascination, etc

INTRO.  
Allegretto.

The musical score is written for piano in 2/4 time with a key signature of one flat (Bb). It begins with an 'INTRO. Allegretto.' section marked 'p' (piano). The first system shows the right hand playing a melodic line with fingerings 1, 2, 3, 4, 3, 2, 1 and the left hand playing a bass line with fingerings 1, 2, 1, 2, 1. The second system continues the melody with fingerings 3, 4, 2, 3, 3, 1, 3, 2, 4, 2. The third system features a 'mf' (mezzo-forte) dynamic and continues the melodic and harmonic development. The fourth system shows further melodic elaboration. The fifth system concludes the piece with first and second endings, marked with '1' and '2' above the notes.

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