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Milwaukee Carnival

MARCH



COMPOSED BY

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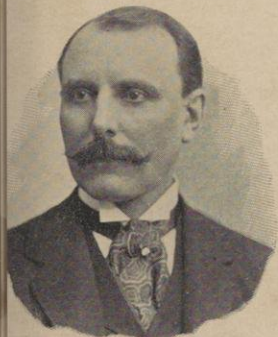
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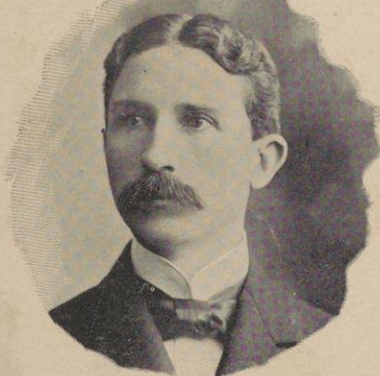
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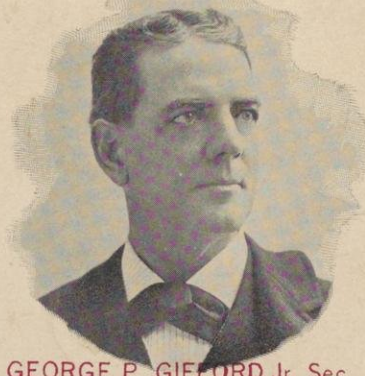
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Milwaukee Carnival March.

(TWO-STEP.)

Composed by FR. JOSEF.

Tempo di Marcia.



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First system of musical notation, featuring a treble and bass clef. The music is in a key with one flat (B-flat) and a 2/4 time signature. The first measure is marked with a forte *f* dynamic. The notation includes chords, eighth notes, and a melodic line in the treble.

Second system of musical notation, continuing the piece. It is marked with a mezzo-forte *mf* dynamic. The notation features chords and eighth notes in both staves.

Third system of musical notation, marked with a piano *p* dynamic. The notation includes chords and eighth notes, with some melodic movement in the treble.

Fourth system of musical notation, continuing the piece with chords and eighth notes in both staves.

Fifth system of musical notation, concluding the piece. It includes first and second endings, marked with '1' and '2' respectively. The notation features chords and eighth notes.

TRIO.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The upper staff begins with a melodic line of eighth notes, marked with accents. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *ff* (fortissimo) is placed in the lower staff. The system concludes with a dynamic marking of *mf* (mezzo-forte) and a fermata over the final notes.

The second system of musical notation continues the grand staff. The upper staff features a melodic line with eighth notes and rests, marked with accents. The lower staff continues the accompaniment with chords and single notes. The dynamic marking *fz* (forzando) is present in the lower staff, followed by a *p* (piano) marking. The system ends with a fermata.

The third system of musical notation continues the grand staff. The upper staff has a melodic line with eighth notes and rests, marked with accents. The lower staff continues the accompaniment. The dynamic marking *fz* is in the lower staff, followed by a *p* marking. The system concludes with a *mf* marking and a fermata.

The fourth system of musical notation continues the grand staff. The upper staff features a melodic line with eighth notes and rests, marked with accents. The lower staff continues the accompaniment. The dynamic marking *fz* is in the lower staff, followed by a *p* marking. The system ends with a fermata.

The fifth system of musical notation continues the grand staff. The upper staff has a melodic line with eighth notes and rests, marked with accents. The lower staff continues the accompaniment. The system concludes with a first ending (marked '1') and a second ending (marked '2'). The second ending is marked with a *p* (piano) dynamic.

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Second time *ff.*

First system of musical notation, piano (*p*). It consists of two staves (treble and bass clef) in a key signature of two flats. The music features a series of chords in the bass and a melodic line in the treble. A dynamic marking *p* is present at the beginning.

Second system of musical notation. It continues the piece with similar chordal textures in the bass and melodic fragments in the treble. A dynamic marking *p* is present at the beginning.

Third system of musical notation, mezzo-piano (*pp*). It continues the piece with similar chordal textures in the bass and melodic fragments in the treble. A dynamic marking *pp* is present at the end of the system.

Fourth system of musical notation, featuring first and second endings. The first ending is marked with a '1' and the second ending is marked with a '2' and 'D. C. al'. The music concludes with a double bar line.

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"I can forgive, but not forget."

Words by OSCAR A. MUELLER

Music by FRED SIMONSON

Andantino con espressione.

Sweetheart fare well, at last we part I left you
False friends will leave, and then alone You may re-

with an aching heart You bid me go with cruel
pent what you have done Some-time perhaps you'll think of

scorn, Nor felt the pain which I have borne Your heart was
me And in a dream my face may see Re-mem-ber.

50¢

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HEARTS.

Arr. by JOS. CLAUDER.

Words and Music by CHAS. K. HARRIS.

CHORUS.

Tempo di Valse
Hid-den sto-ries, hid-den treas-ures, Has thy heart con-

coated, Would I ev-er be con-tent-ed If its

treas-ures were re-vealed? Won-d'ring if your thoughts are with me

50¢

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AMERICAN CAVALRY

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