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## **Orchestra part: violin (2nd). [Set 1] [ca. 1911-1923?]**

Chadwick, G. W. (George Whitefield), 1854-1931; Browne, Walter, 1856-1911

[s.l.]: [s.n.], [ca. 1911-1923?]

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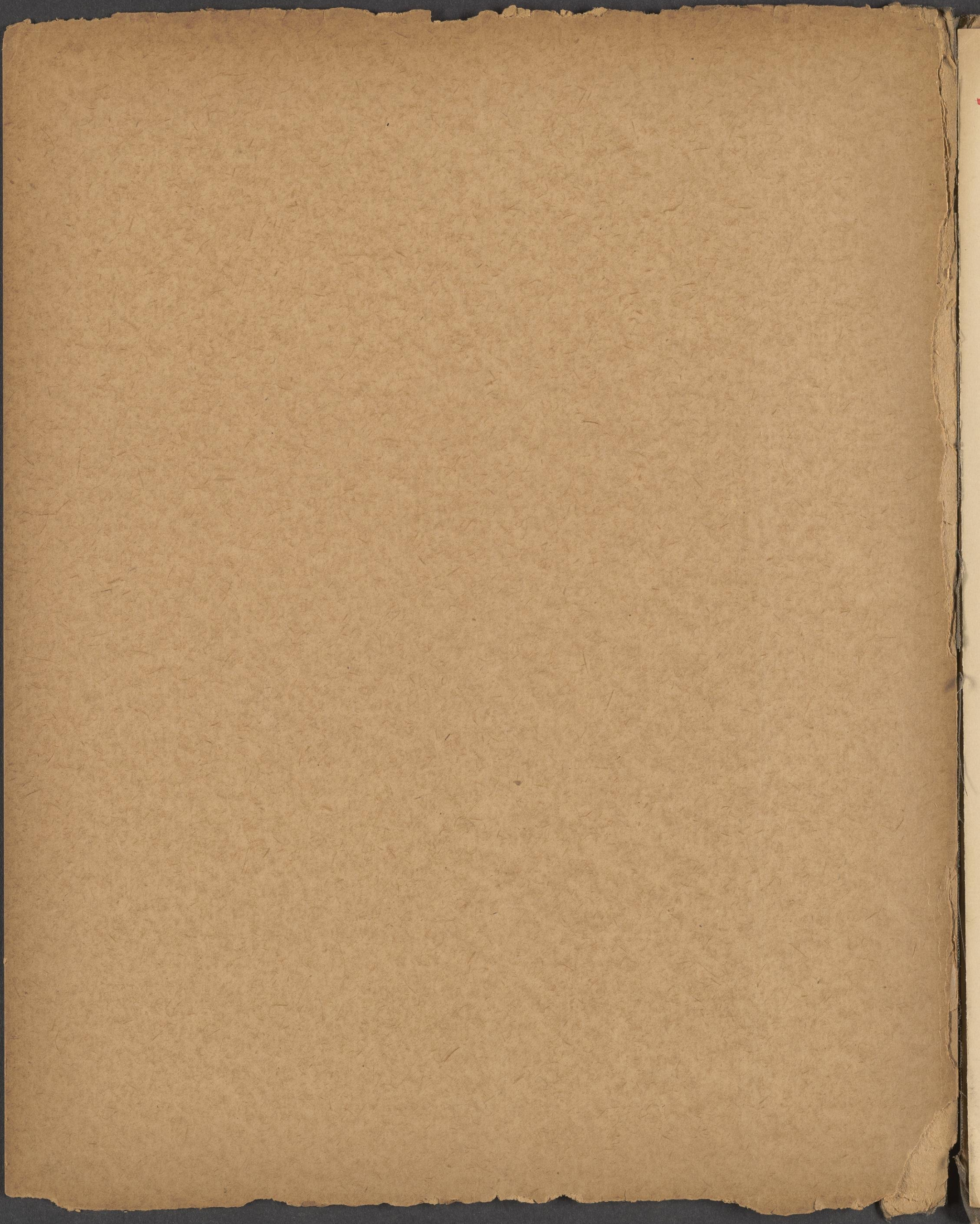
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2<sup>nd</sup>. Violin.

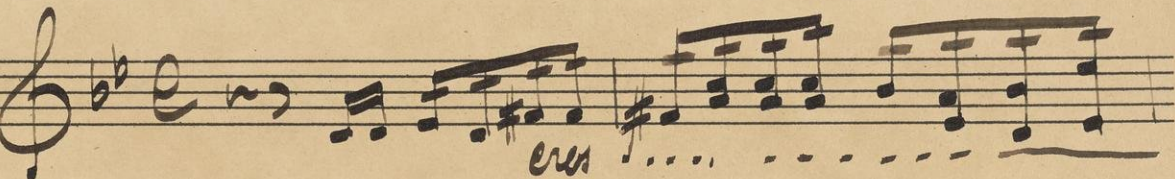






No 1

2<sup>nd</sup> Violini

*Allo. Molto vivace.* 

*Cad.*

*Andte. Cantabile.*

*Tempo Arco*

*pizz*

*pizz*

*pizz*

*rit.*

*1*

*pizz*

*arco*

*arco*

*cres*

*cres*

*dim.*

*p*

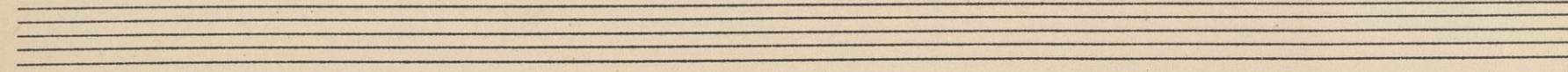
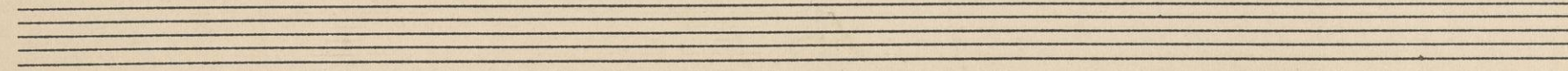
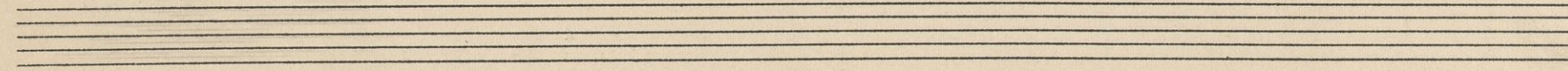
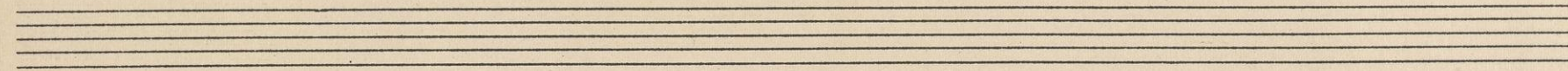
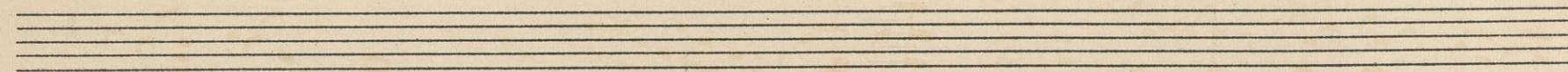
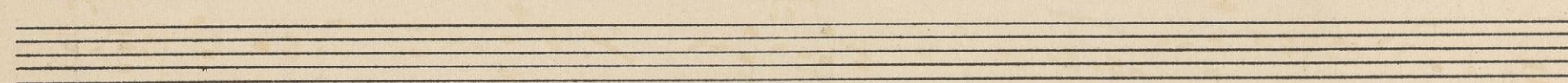
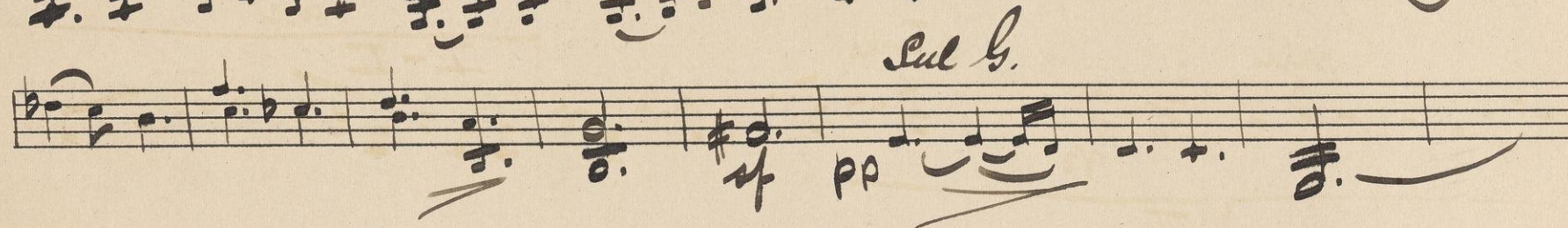
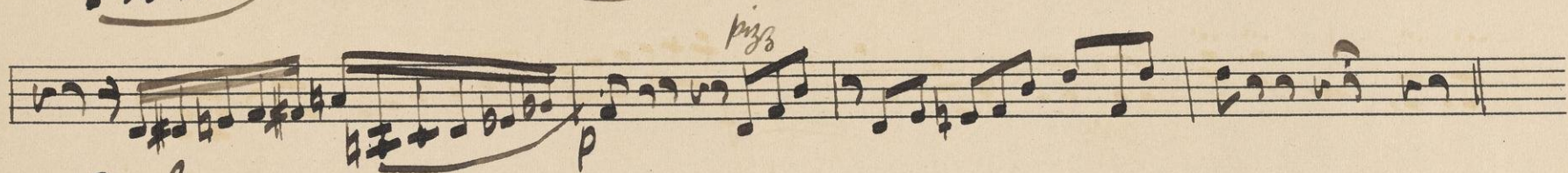
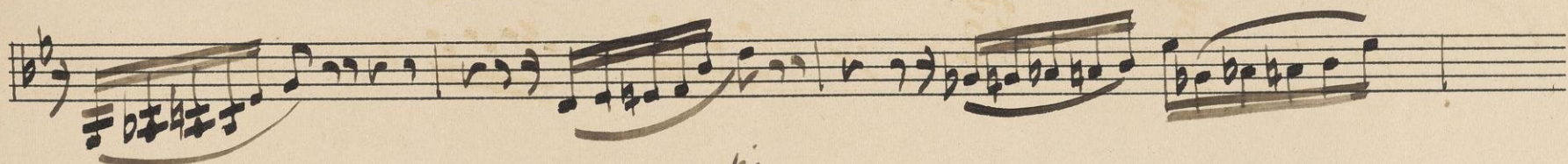
*V. S. Quick*

'The Crest' (None Genuine without Watermark.) M. WITMARK & SONS, Selling Agents, New York & Chicago.



No. 2-12 lines.







# No. 2

*Divisi.*

Oboe *Divisi.*

*pizz.*

*arco*

*pizz.*

*arco*

*rall.*

*a tempo*

*I-II*

*III*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

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No. 3. Melos.

Entrance of Everywoman.

Con Sordino

dir

And to head to  
pizz

pp

Ques

allg. th.

五

pingo

Tempo di Cavotte.

mod to

Pinto

No. 4.

*Nobody*

without Cordons.

Moderato

Penty

modt

molto cres

Prz

are



No. 5

Melos. (Plattner)

2<sup>nd</sup> Violini

Con Sordino

2<sup>nd</sup> Clar.

Mod.to.

gra

barn

Flagelet

And to express.

dir

And to mod.

qui moue  
dir.

rall

dolce

gra

No. 5

Pizz.

No. 5

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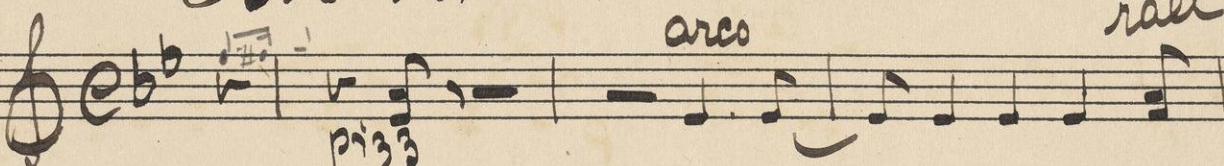




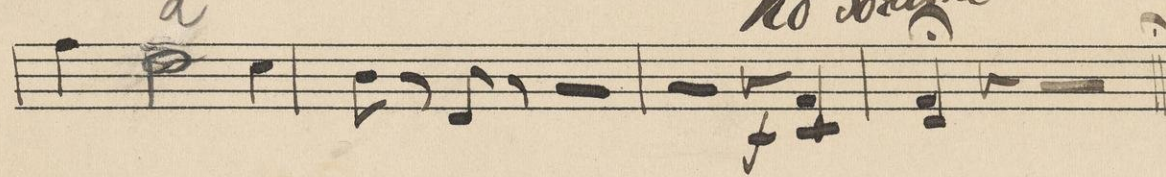
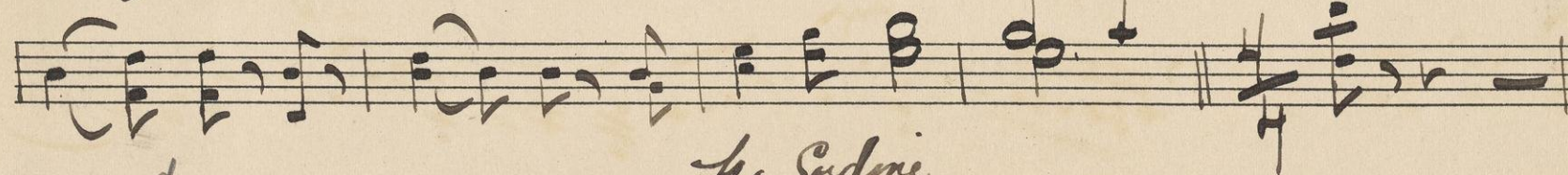
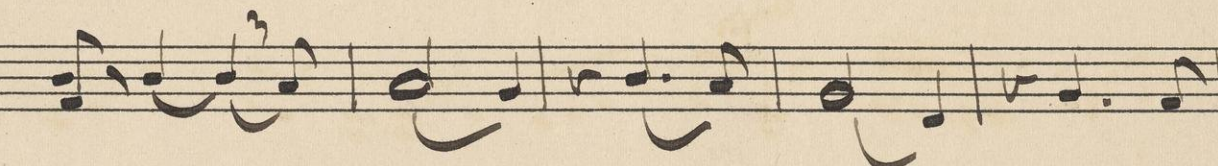
No 7.

Every woman.  
Sordino.

Allegretto



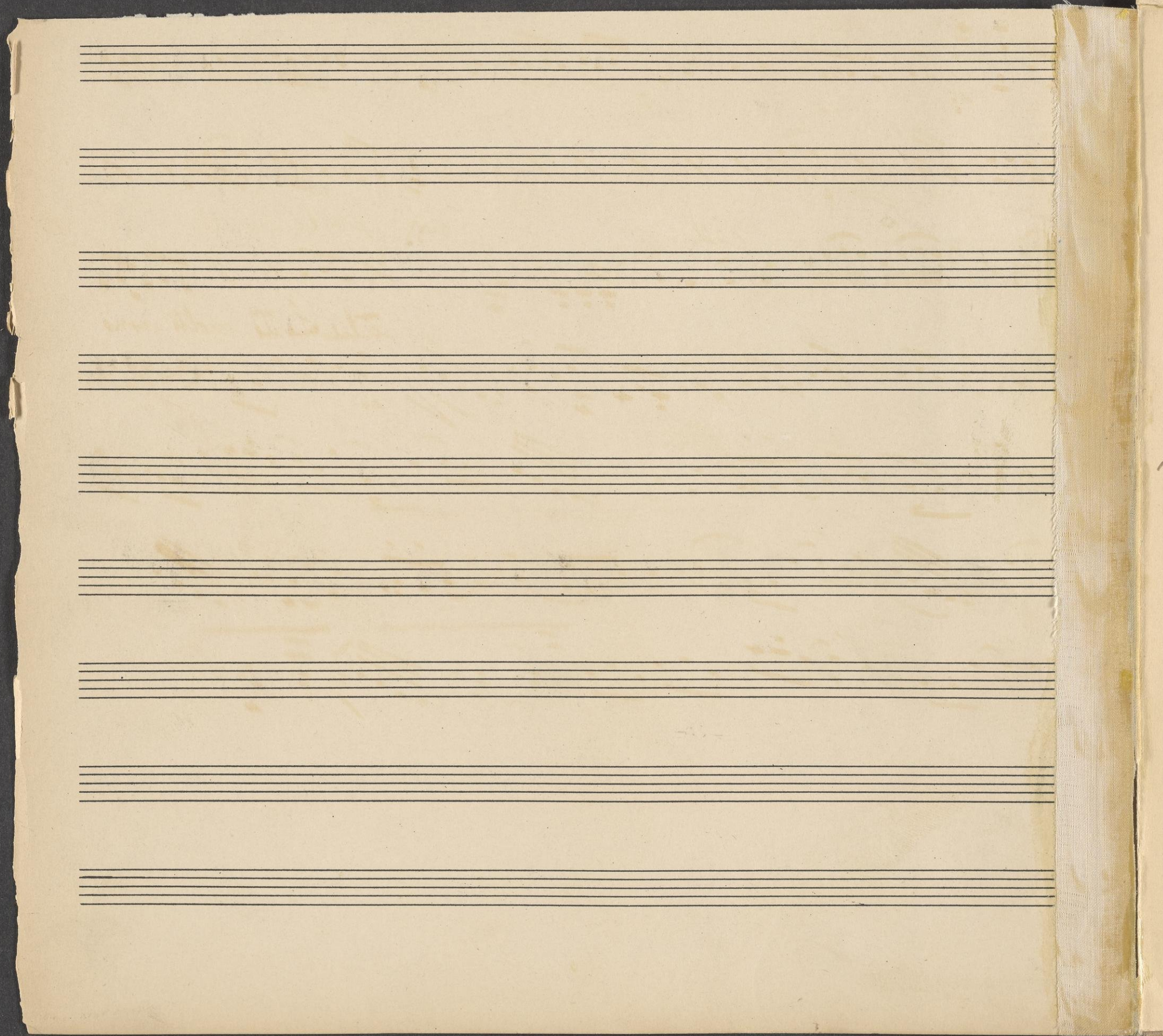
And<sup>te</sup> Espress



No Sordino









# No. 8.

## Entrance of Chorus Girls.

*Allegretto*

*pizz*

*arco*

*pizz*

*arco*

*Vivo*

*rall*

*pizz*

*poco Allegretto.*

*arco*

*Valse Lento molto meno*



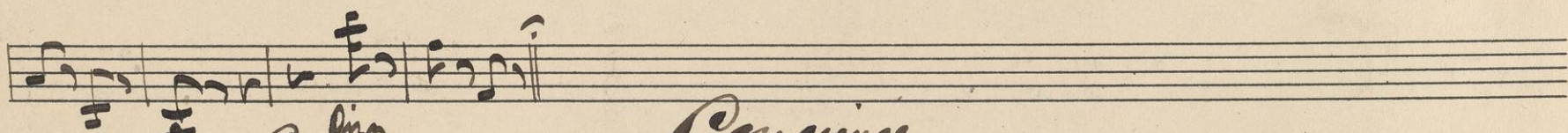
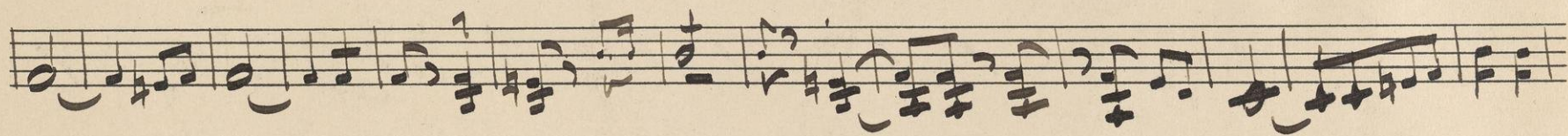
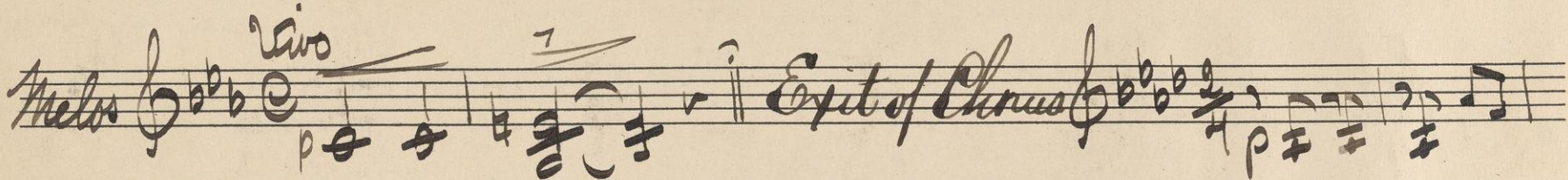
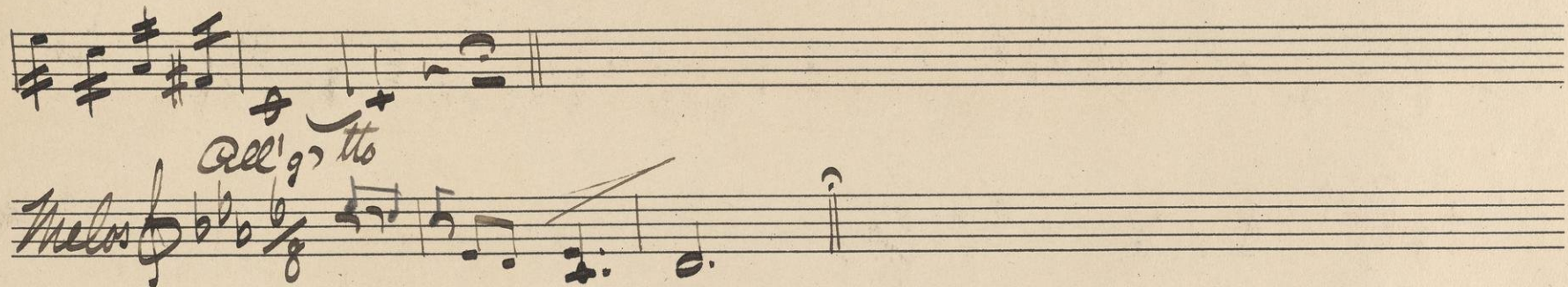
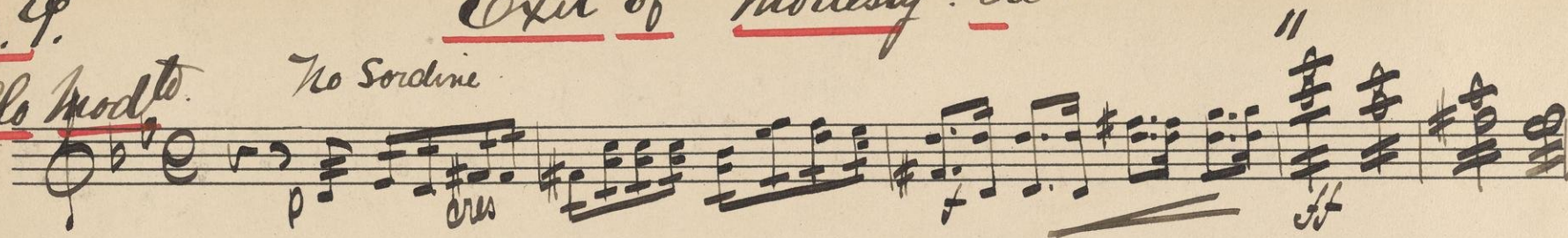


No. 9.

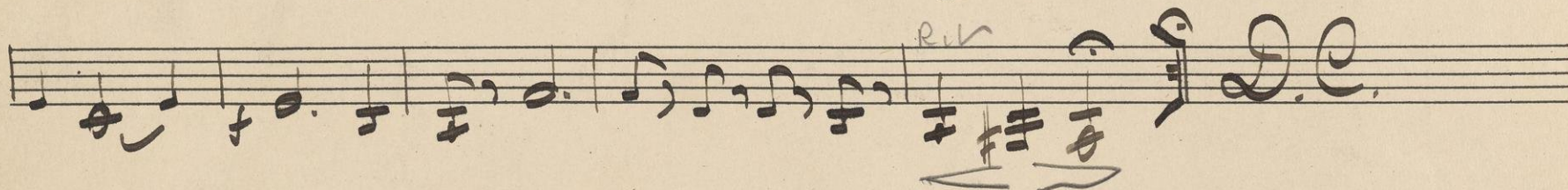
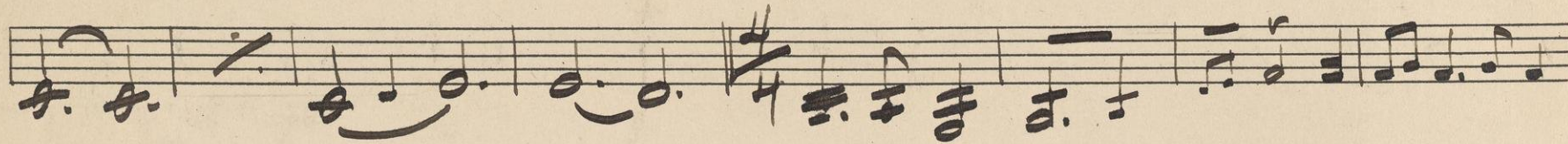
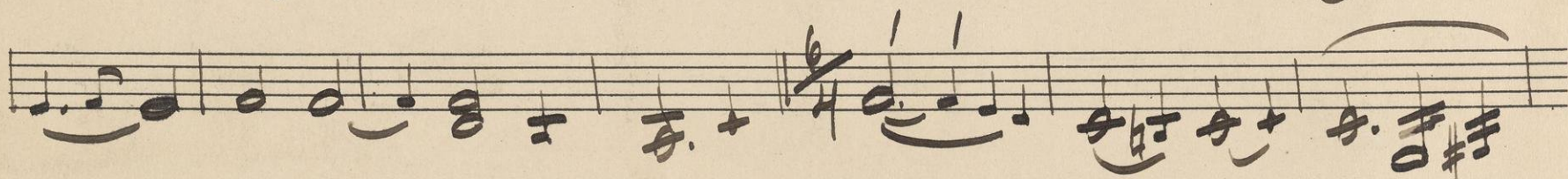
Exit of Modesty. etc.

Cello Mod<sup>to</sup>

No Sordine



Con Sordino *fin* And *to semplice* Conscience





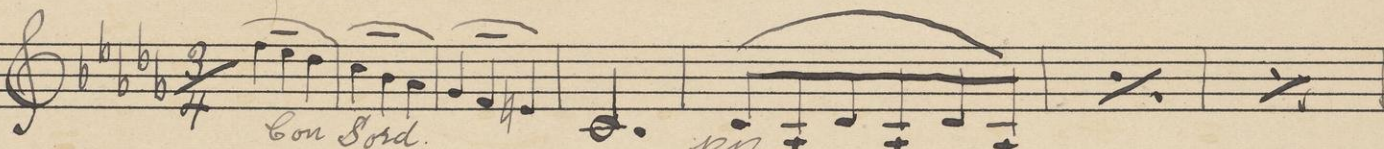
'The Great' (None Genuine without Watermark.) M. WITMARK & SONS, Selling Agts, New York & Chicago.

No. 77





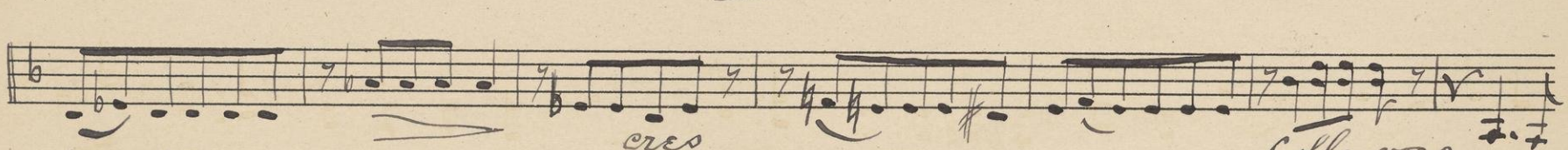
2<sup>nd</sup> Violin *Passion's Song.*

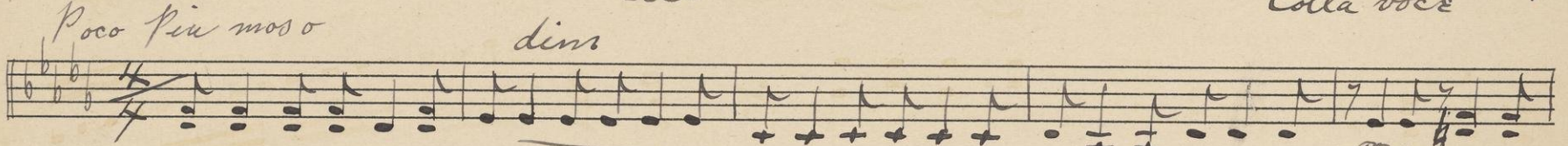
*And<sup>te</sup> espress*  *Con Sord.* *pp*

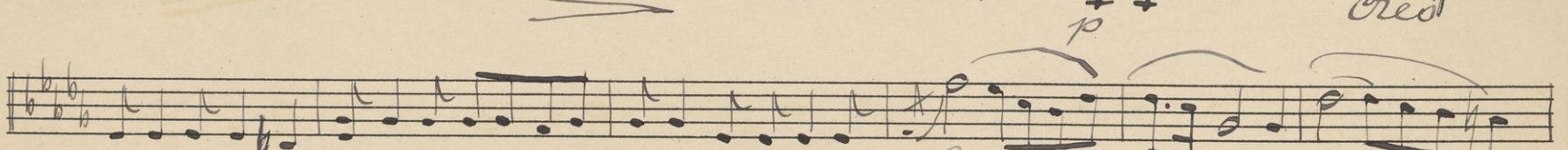


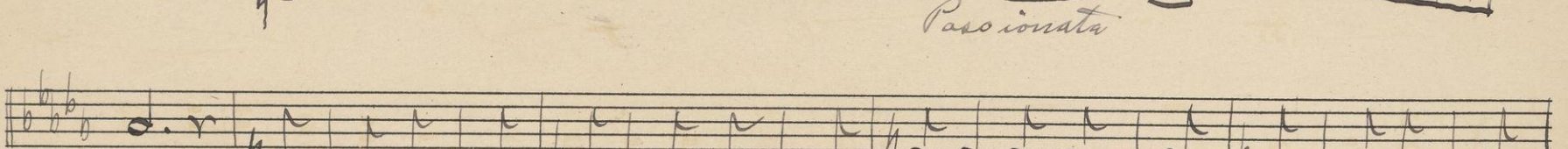


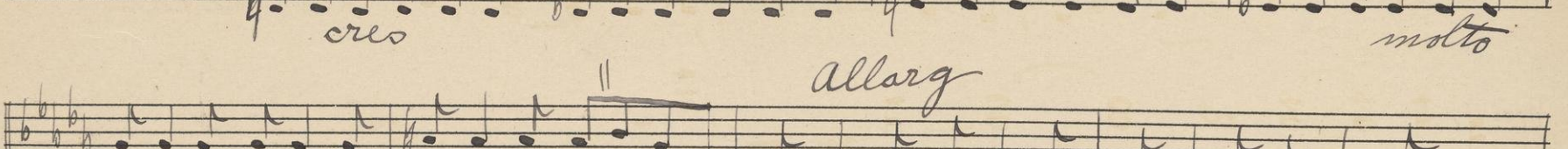




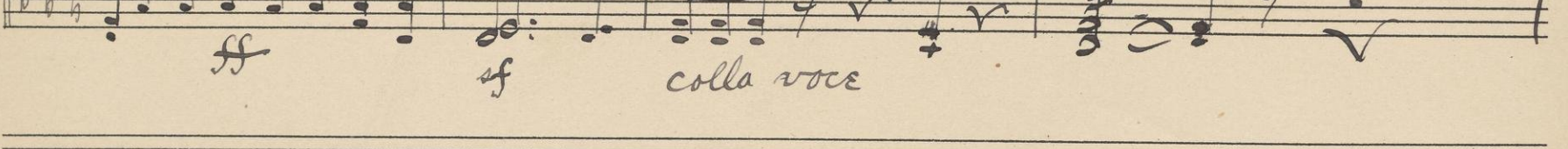
*Poco più moso* *cres* *dims* *Colla voce* 

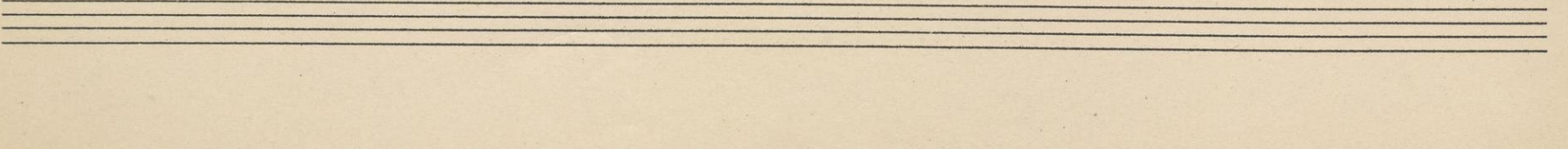


*Passionata* 

*cres* *molto* 

*Allarg* *molto cresc.* 

*ff* *sf* *colla voce* 





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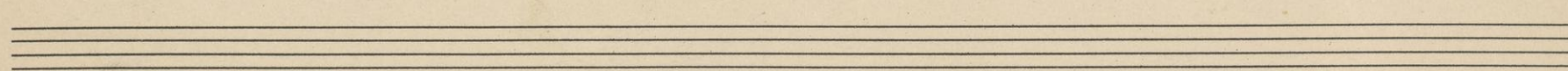
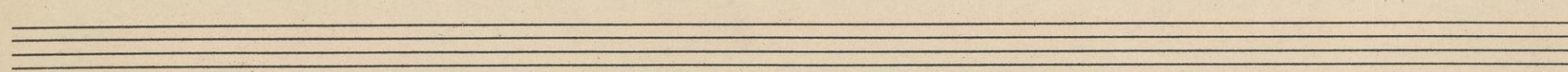
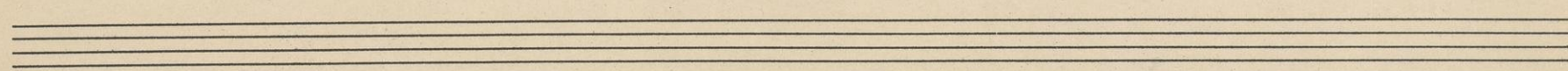
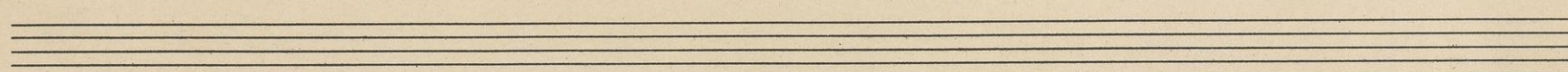
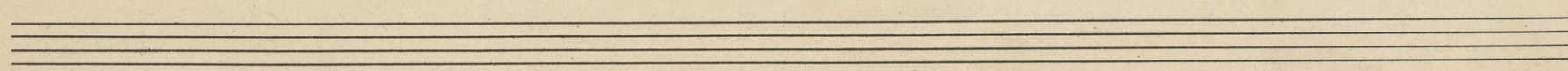
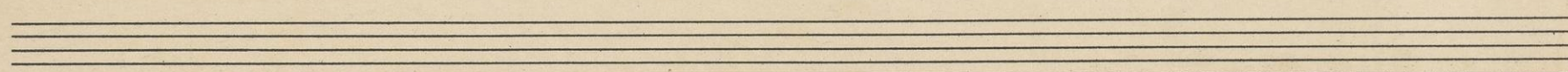
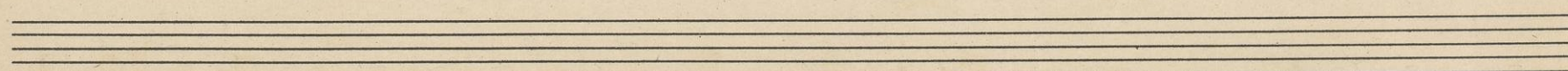
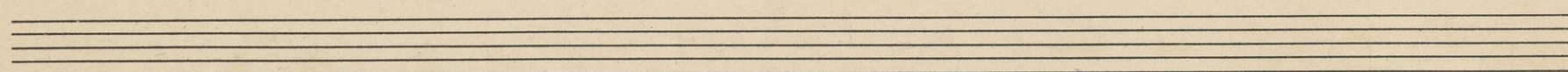
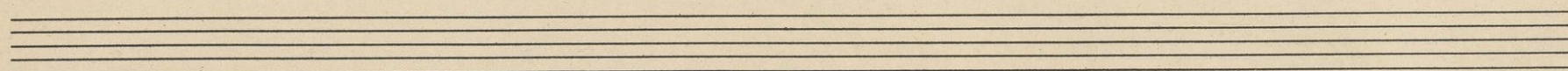
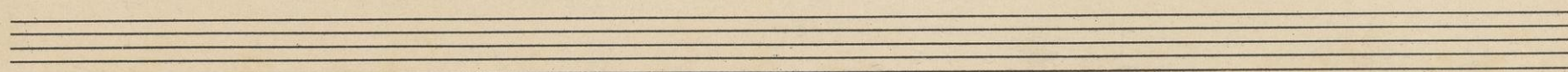
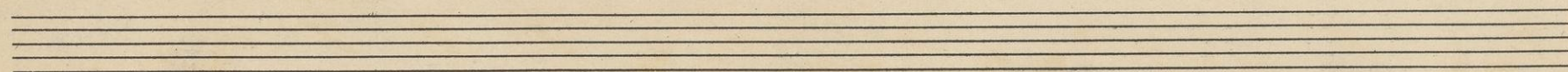
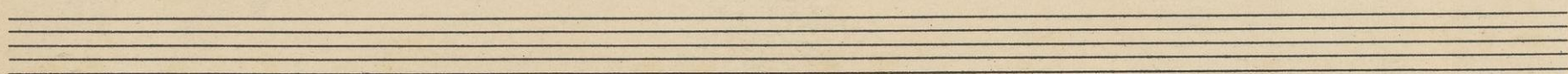
*Andte Mod<sup>to</sup>*  
*Spoken through dolcis*  
*pp*

*Lento*  $\text{3/4}$  *3*

*All<sup>o</sup> Mod<sup>to</sup>* *Serena Sord*  
*Cres sempre*  
*dim*  
*Andte Mod<sup>to</sup>*  
*pia dim.*









# No. 12.

*Tempo di Valse*

## Entrance.

Handwritten musical notation for No. 12, featuring treble and bass staves with notes, rests, and dynamic markings like *pp* and *ppp*. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

## No. 12½ Repeat to 12 P.P.

*Pordini.*

Handwritten musical notation for No. 13, featuring treble and bass staves with notes, rests, and dynamic markings like *pp* and *ppp*. The notation includes various musical symbols such as clefs, time signatures, and accidentals. Performance instructions like *Harp*, *Arco*, *pizz*, *rall*, and *all'g.to* are present.

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No. 14. Melos.

No. 17. *Mus.*

Bells. *Allo*

tr  
# # # # b + b.<sup>12</sup>

tr  
Lento

*Allo* *Div* tr  
# # # # b + b.<sup>12</sup>

tr  
*molto con fuoco*

Con Sord. dolce

pp

No. 15. Death of Beauty.

[illegible]



# No 16.

## Entre Act.

2<sup>nd</sup> Violini

*Tempo di Valse*

*Cres*

*rall. ....*

*Tempo*

*Cres. - -*

1

*arco*

6

7



V. S. *quick*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (p, f). The score is written in a style characteristic of 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a handwritten "div" above it. The third staff ends with a double bar line and a repeat sign. The fourth staff begins with a bass clef and a key signature of one flat (Bb). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one sharp (F#).



'The Great' (None Genuine without Watermark.) M. WITMARK & SONS, Selling Agts, New York & Chicago.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Performance markings are present, including *dim*, *div*, *Ques*, *crs*, *dim*, and *dim*.





No. 16<sup>a</sup>

The Gay White Way.

*Molto Vivace.* <sup>div</sup>

This is a handwritten musical score for a piece titled "The Gay White Way," identified as No. 16<sup>a</sup>. The tempo is marked "Molto Vivace." The score is written on 14 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings like "div" (diviso) and "dim" (diminuendo). The score is characterized by frequent use of repeat signs (slashes with dots) and complex rhythmic patterns, including triplets and sixteenth notes. The handwriting is in dark ink on aged, slightly yellowed paper.



No. 17 *Trumpet* (Vice) *Chorus & Dance.*

2<sup>nd</sup> Violin

*Allo. Mod to.*

*Prin more*

*Sul Is.*

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*vs quick.*





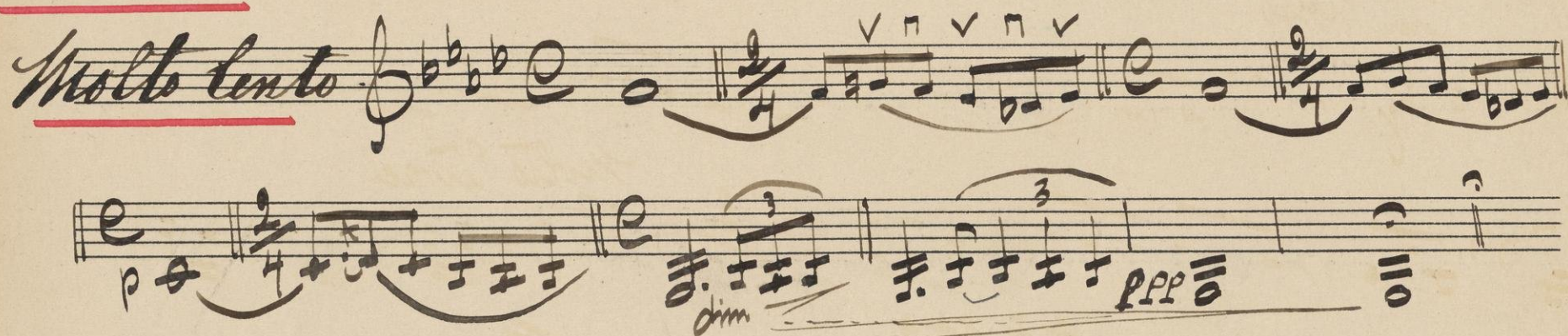
*Pizz. Mosso*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by tempo markings: *Pizz. Mosso* (Pizzicato, Moderato), *Molto Vivace* (Very Fast), and *accele* (accelerando). The key signature changes from one sharp (F#) to two sharps (F# and C#). The score concludes with the instruction *Segue 18.*

Three empty musical staves at the bottom of the page.



# No. 18.



# No. 19.

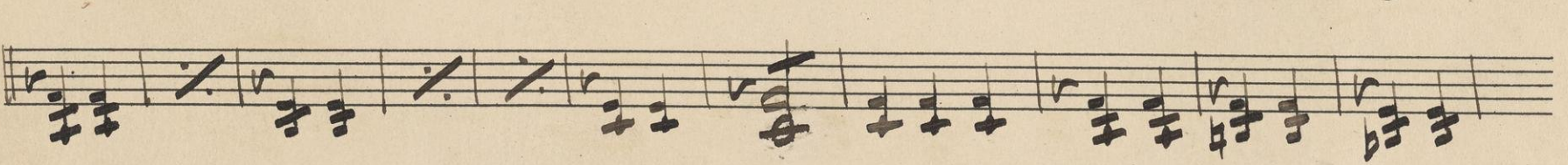
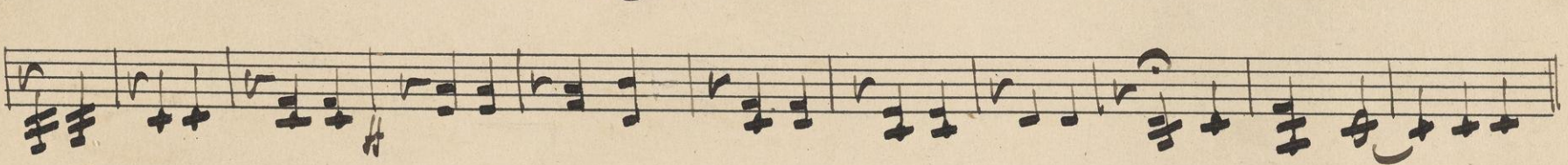
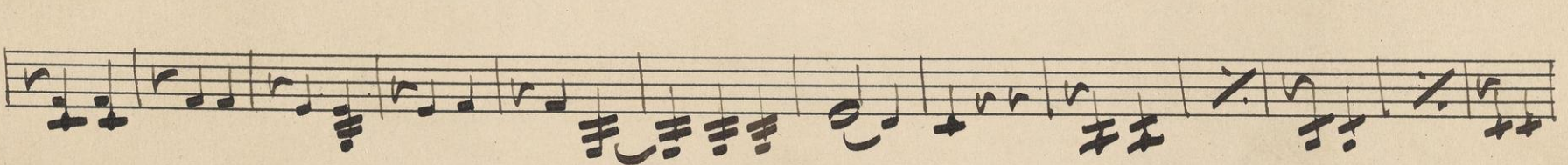
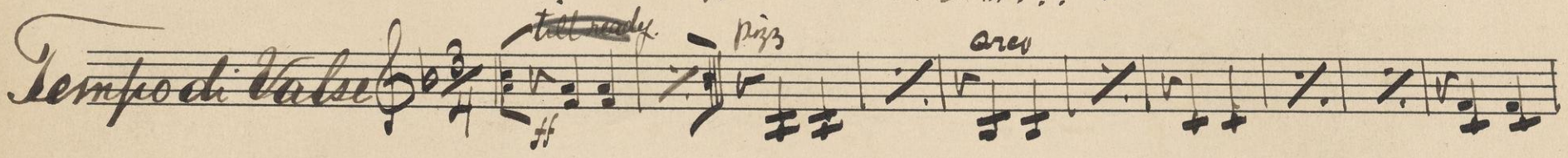
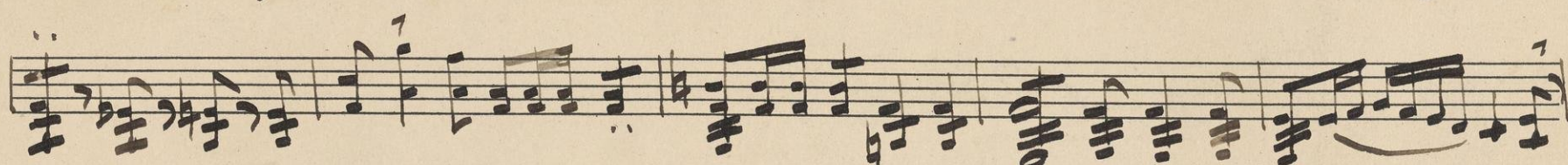
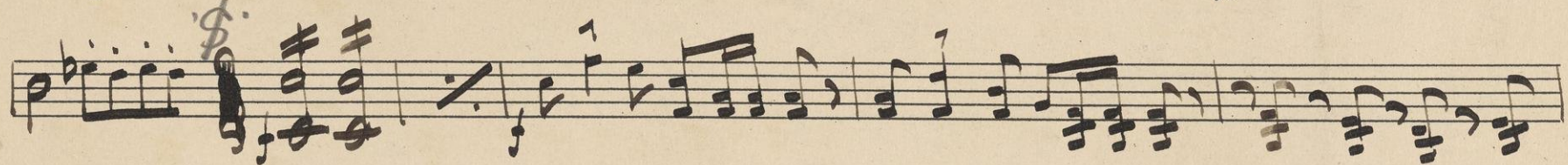


# No. 20. Tacet.





No. 21.  
Cello. molto.

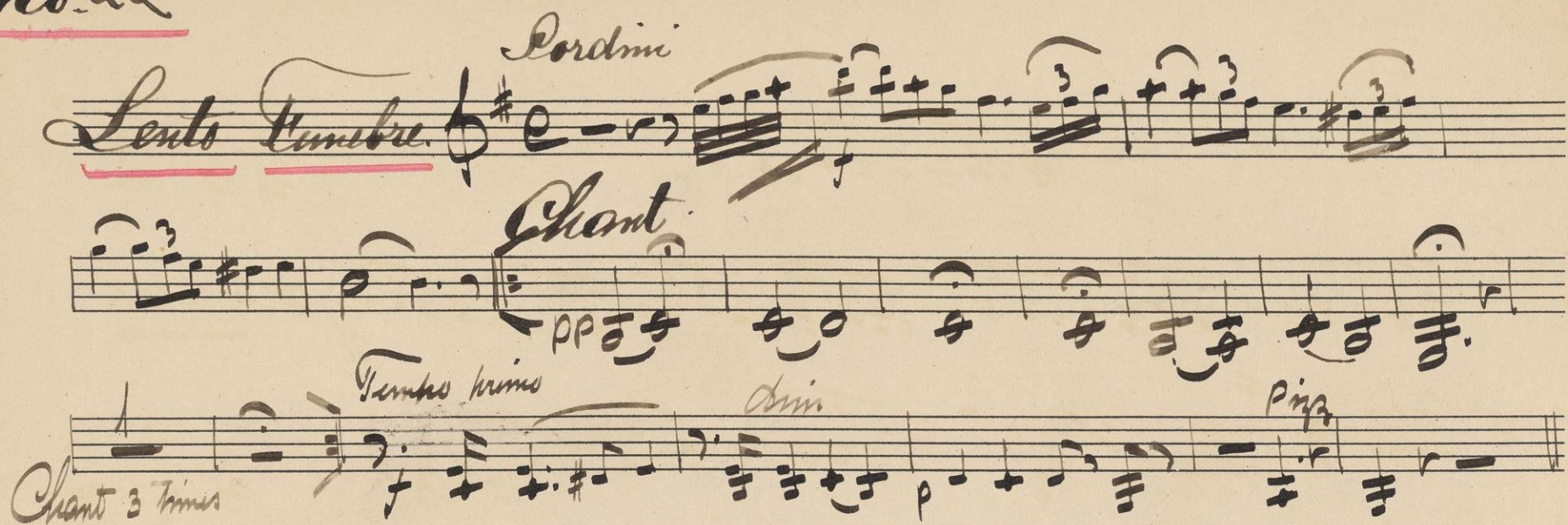


Repeat. String only till Cue to D. S.



# No. 22.

2<sup>nd</sup> Violini

*Ordini*  
Lento Tenebre. 

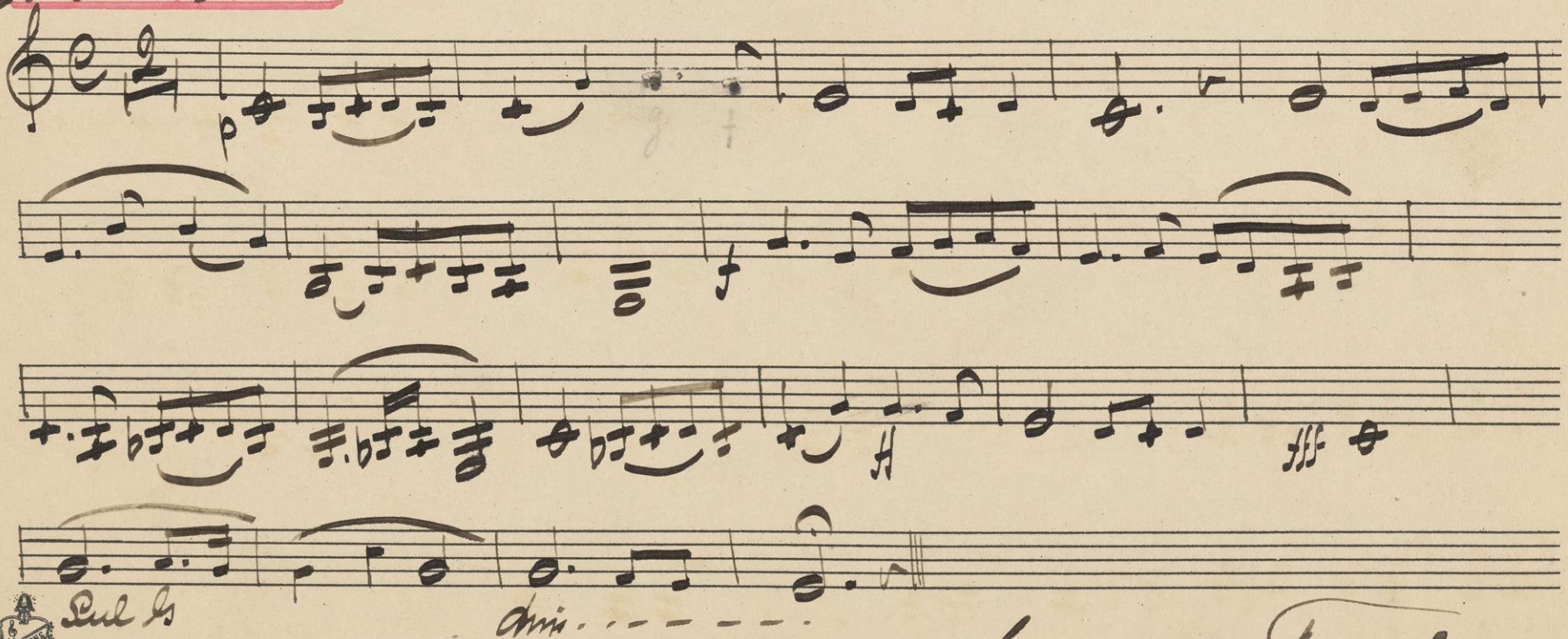
*Chant*  
*Tenore primo*  
*Chant 3 times*  
*drin*  
*Ping*

## No. 22 a

*Horns* *Speaking*  
*Horns* *Speaking*  
*Horns.* *Speaking*

## No. 23.

### Molto Mod to



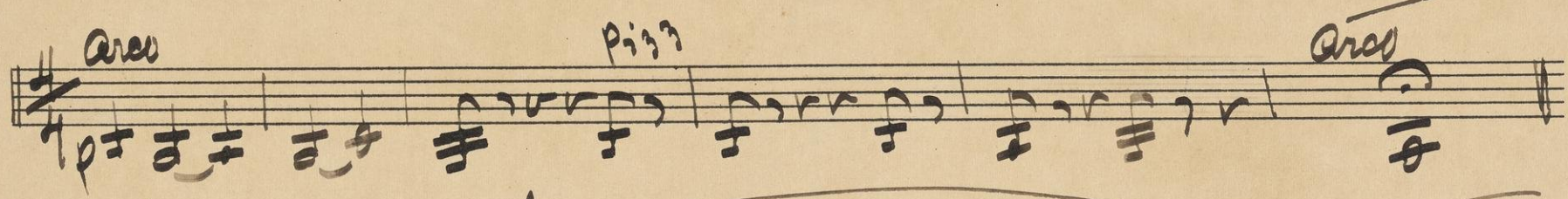
*Chant*  
*drin*

## No. 24 Tacet.

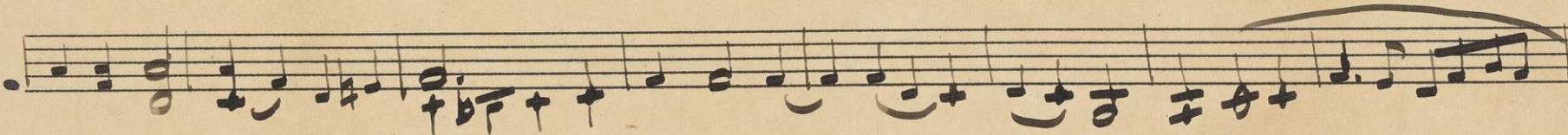




No 25. Andante con moto *Sordini* *pizz*



No 26. Andante con moto *Sempre legato*



*Andante mod to (Postlude)*

No 27.

