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Orchestra part: transpositions & odd parts. [Set 2] [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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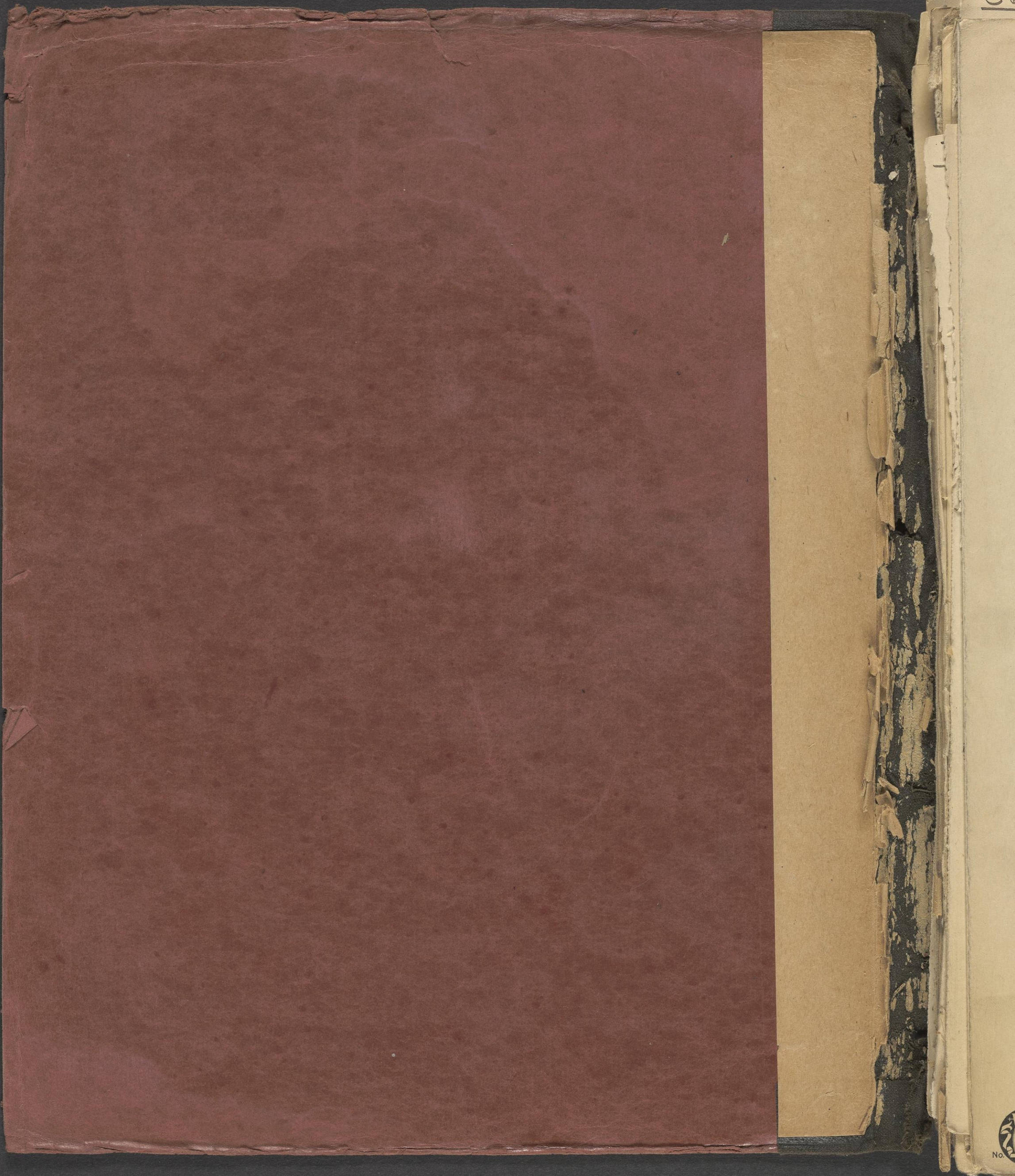
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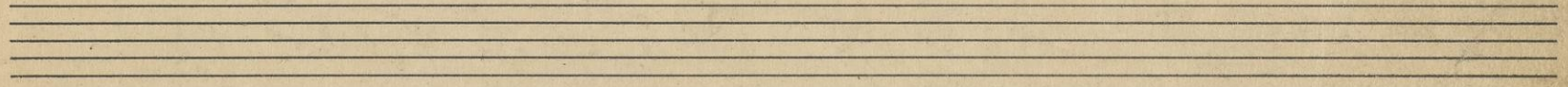
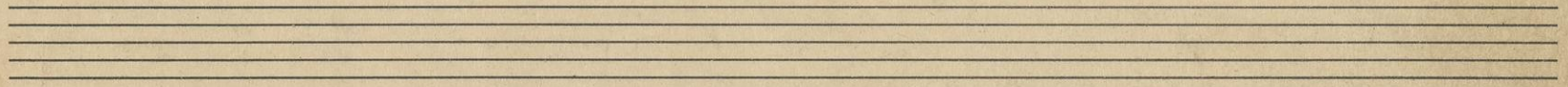
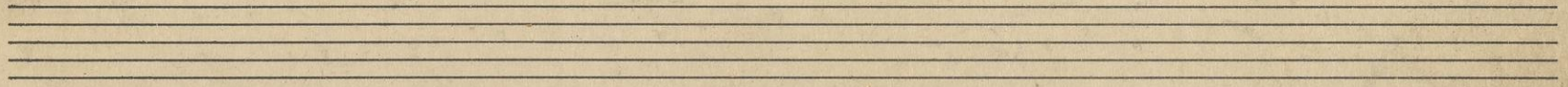
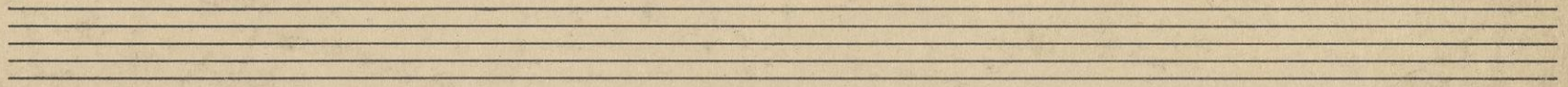
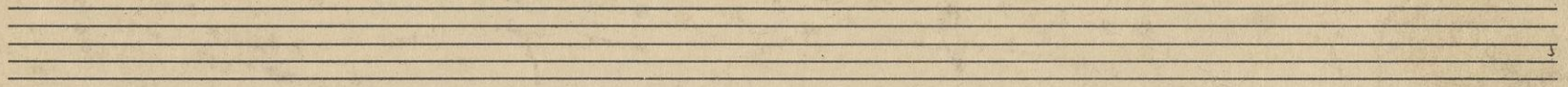
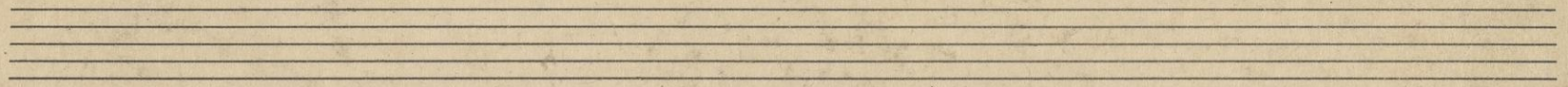
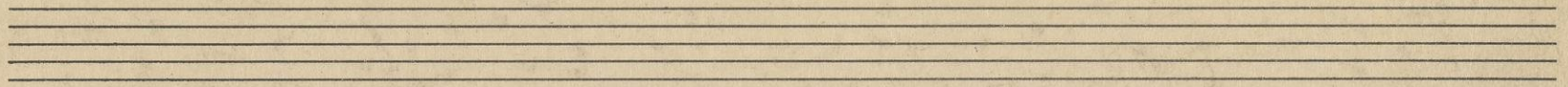
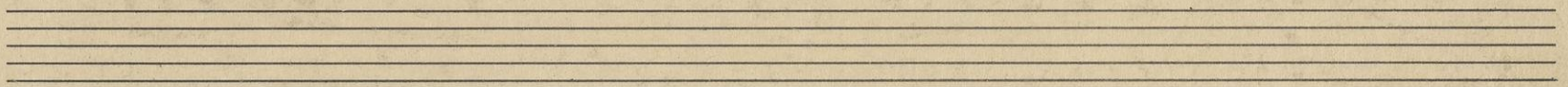
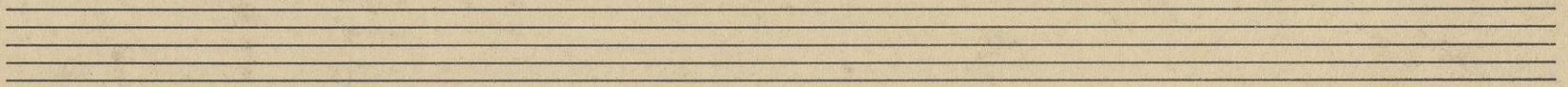
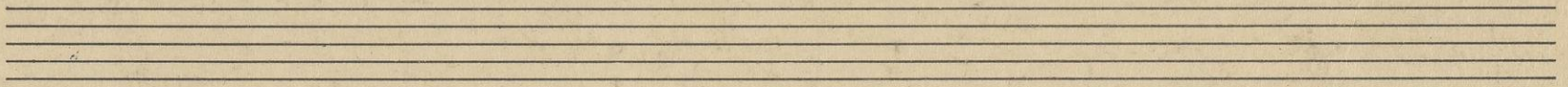
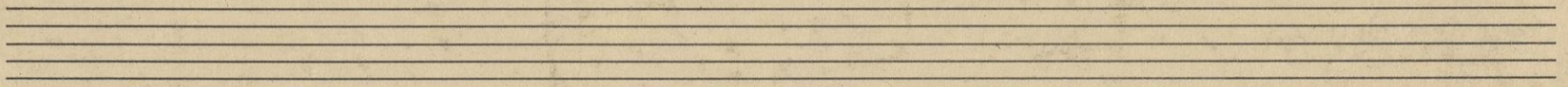
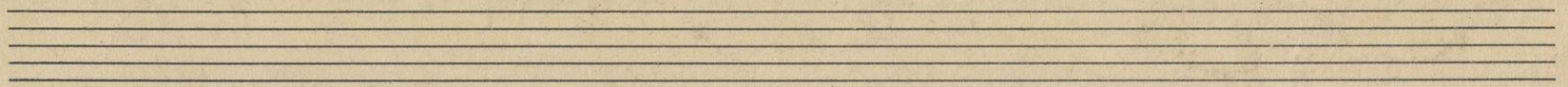
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Transpositions
& odd parts

2nd Violin

Viola





No 1.

Cello

All.^o molto vivace

Andante cantabile

rit.

pizz

arco

pizz

arco

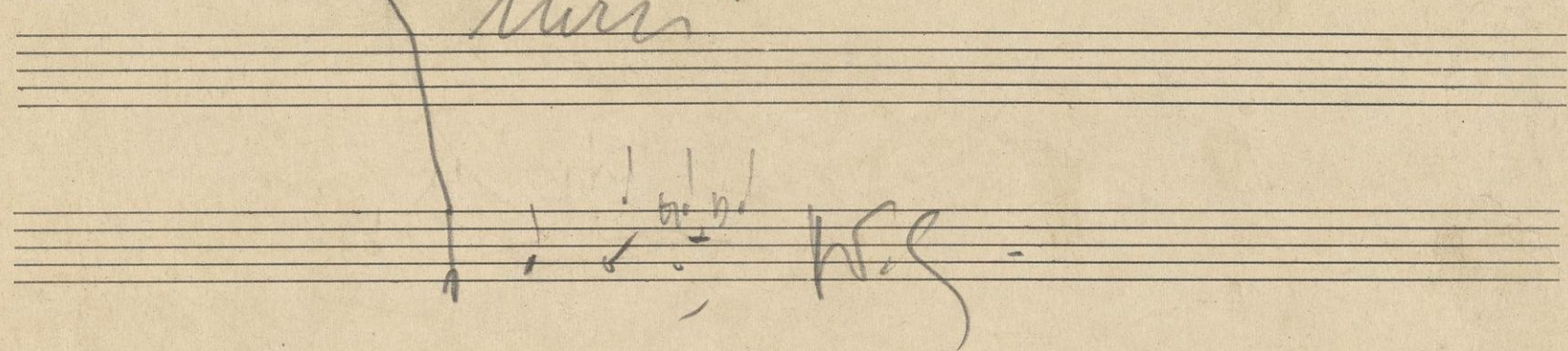
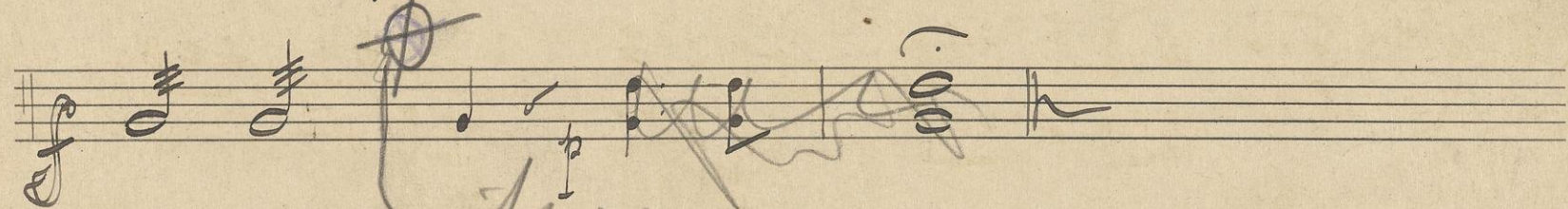
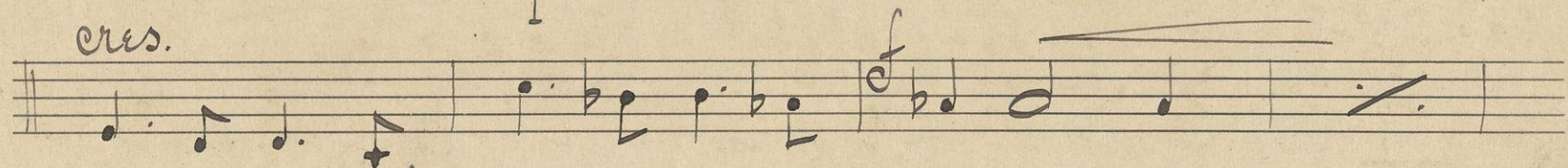
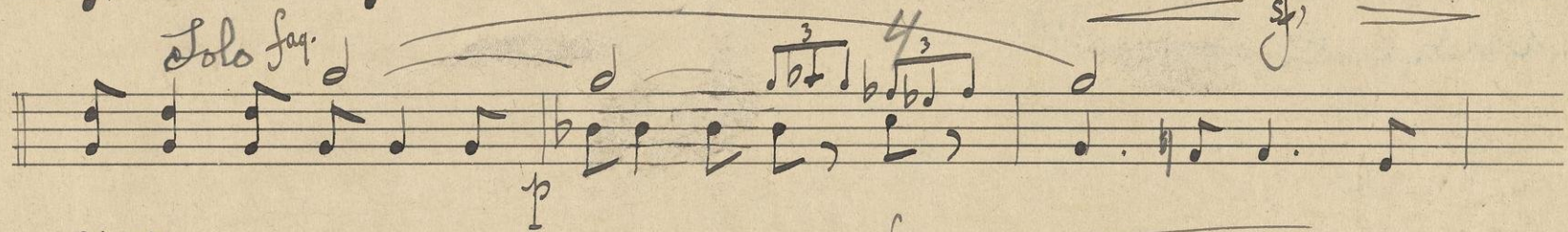
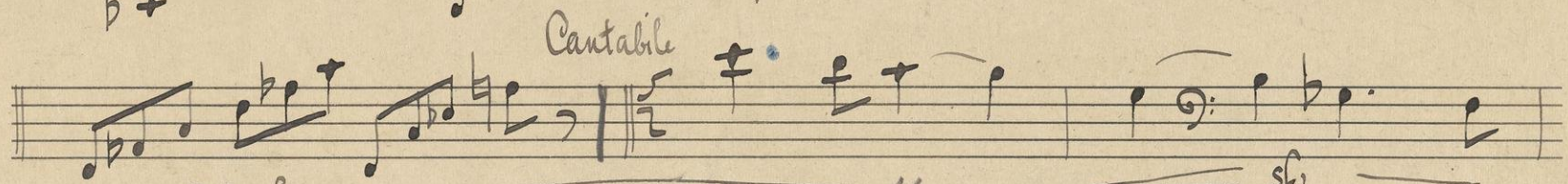
pizz

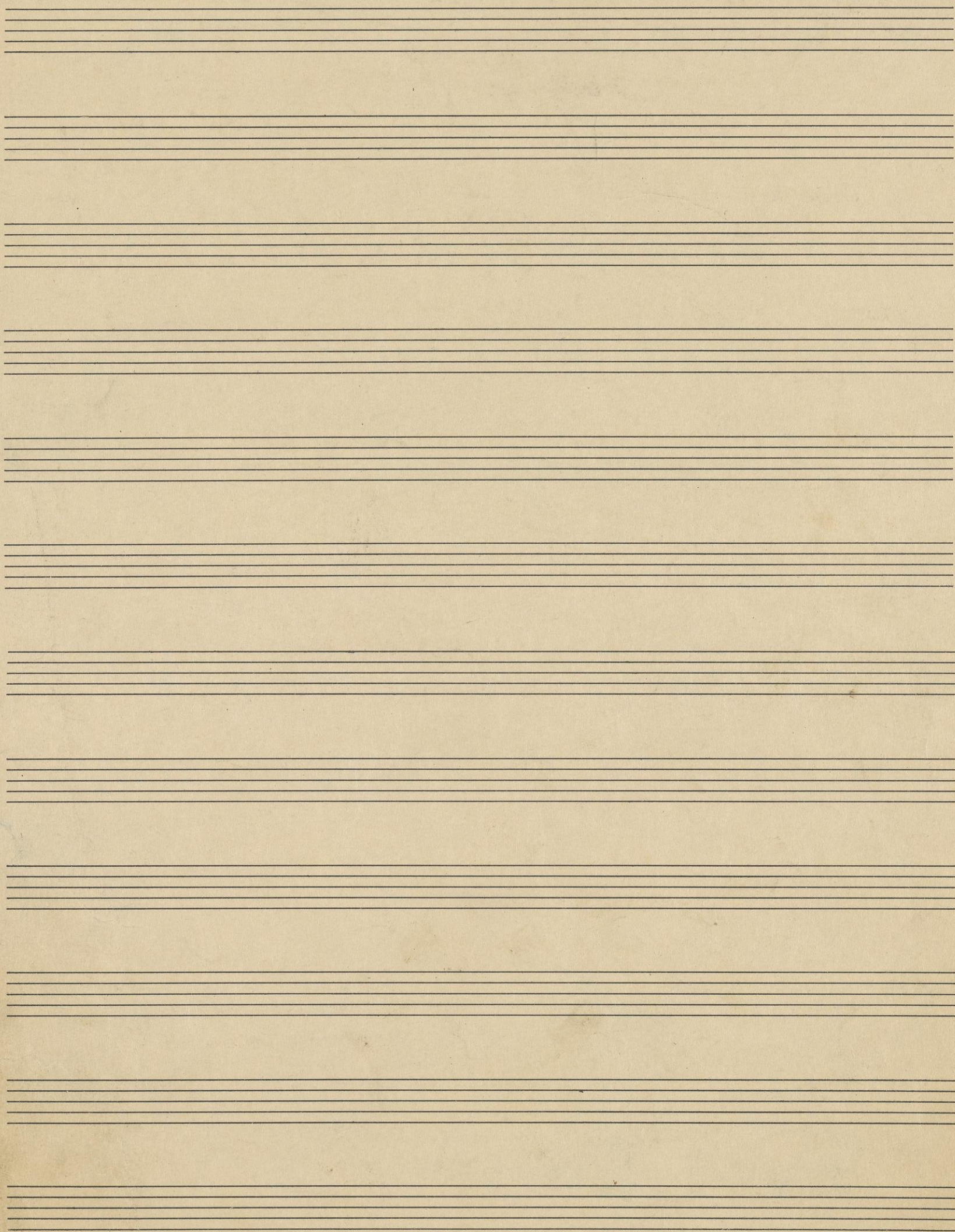
arco

cres

poco accel.

pizz

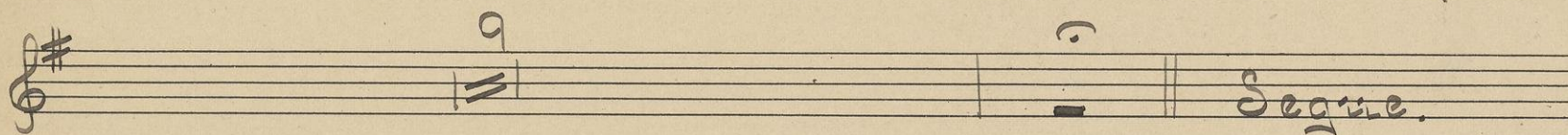
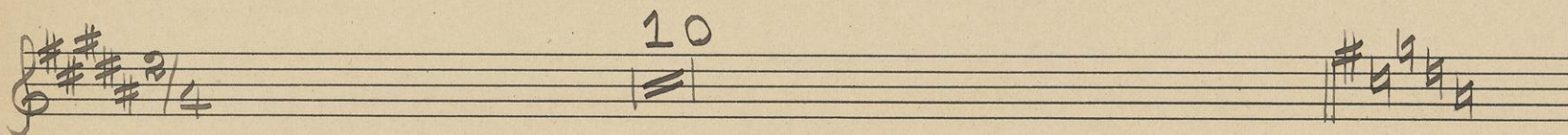
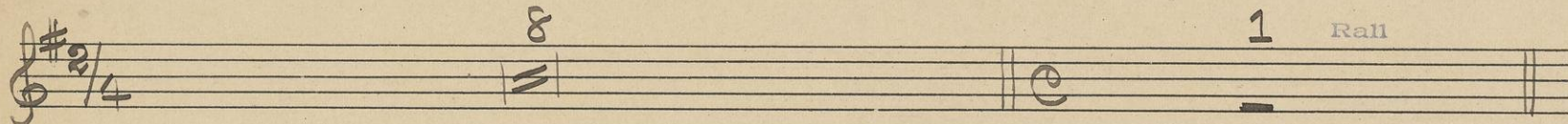


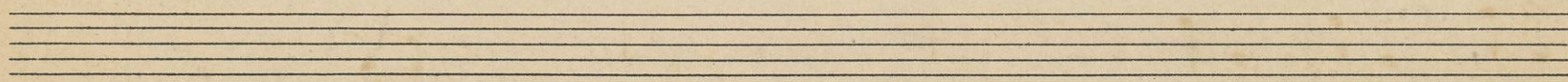
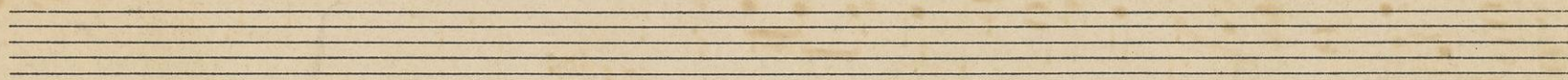
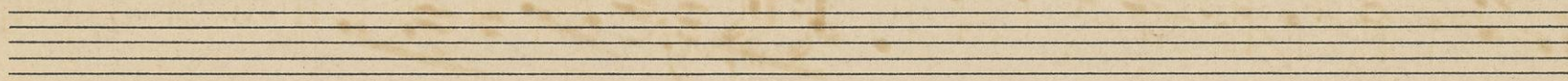
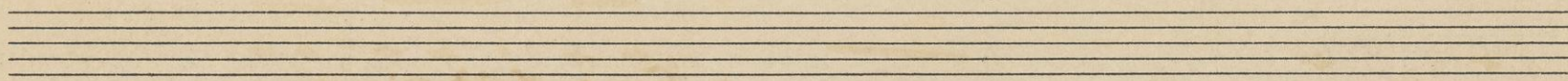
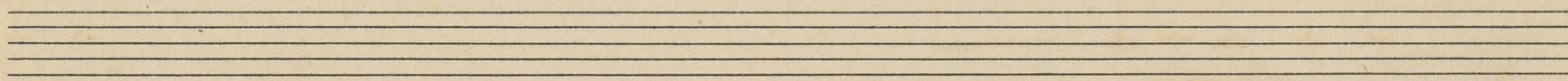
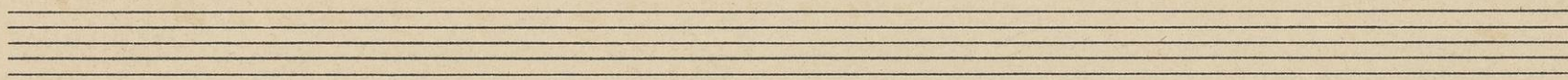
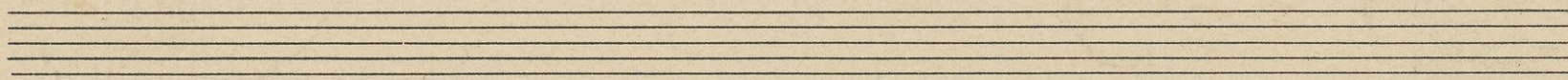
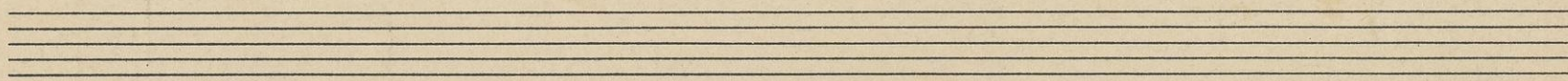
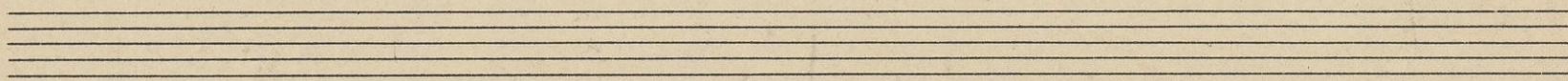
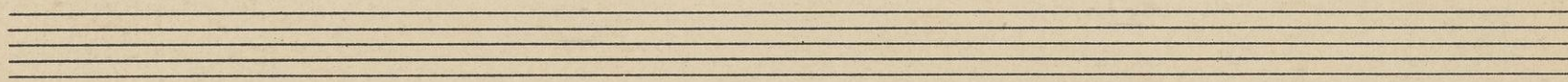
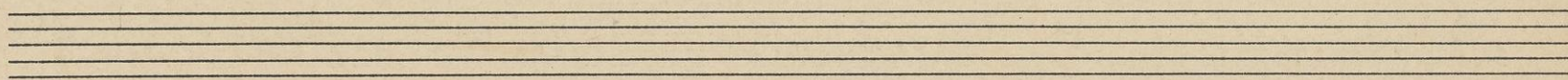
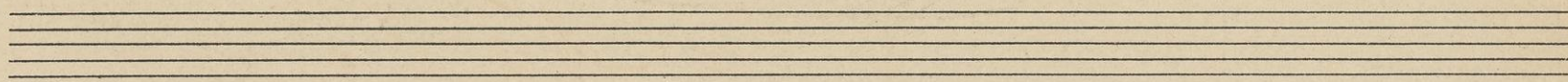
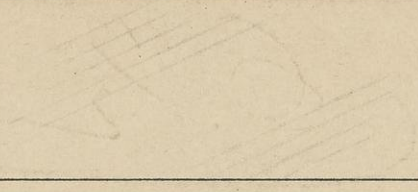


I. Bb. Corvet

5 1/2

Cue





I. B♭ Corcoran

Cue

Vivo $\frac{6}{8}$

3

.)

Segue No 6

Cor. Faces

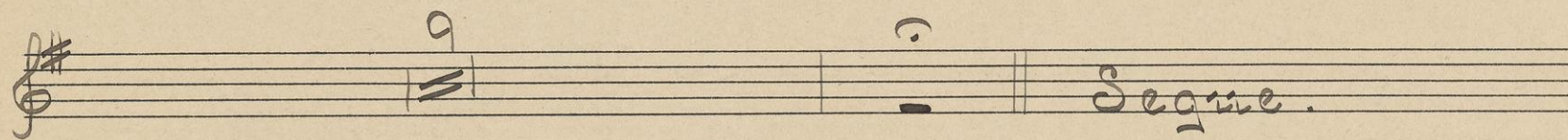
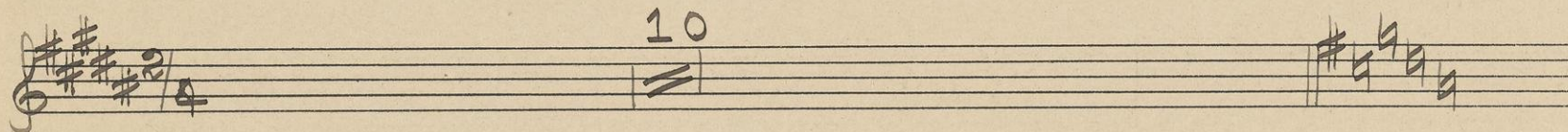
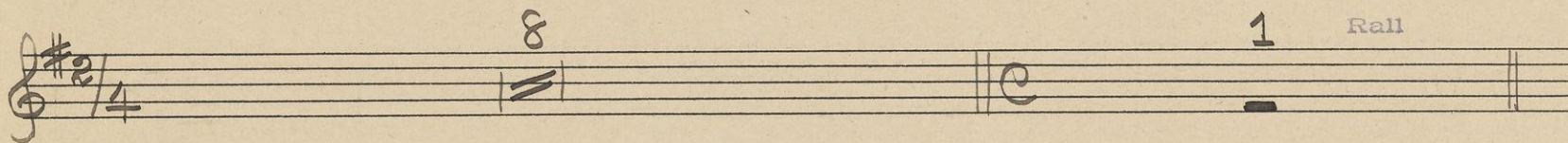
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Handwritten musical notation on ten staves. The notation includes various notes, rests, and bar lines, with some visible bleed-through from the reverse side of the paper. The first five staves contain more dense notation, while the last five staves are mostly empty or contain very faint markings.

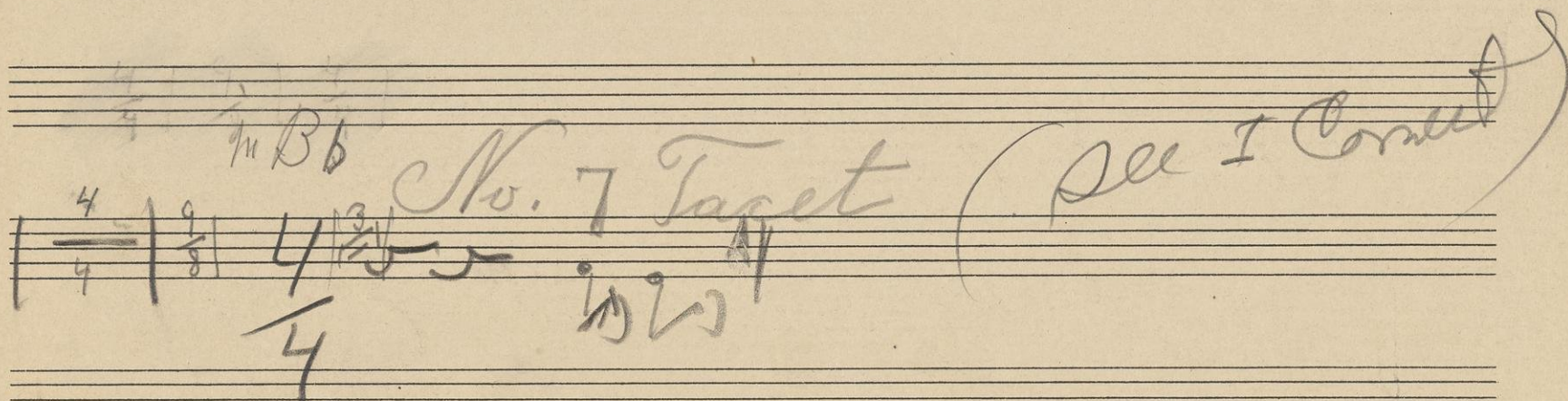
II. Bb. Cornet

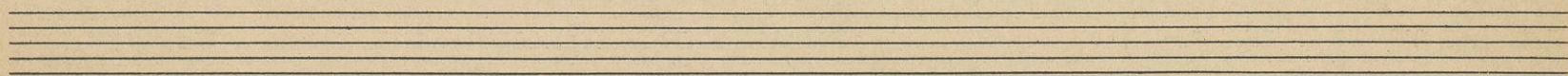
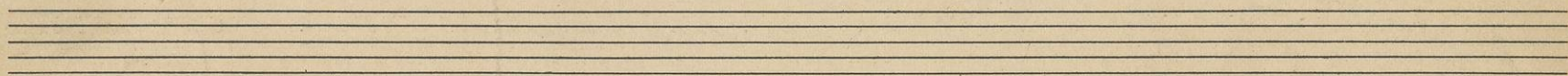
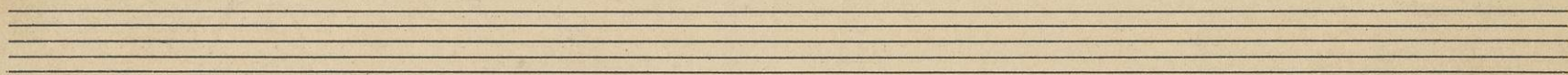
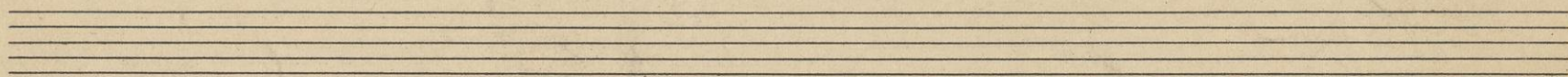
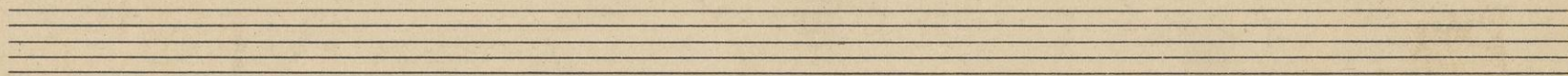
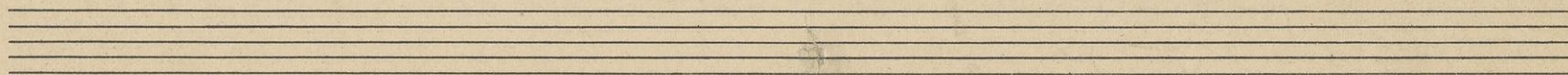
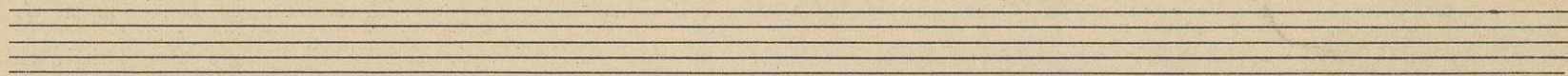
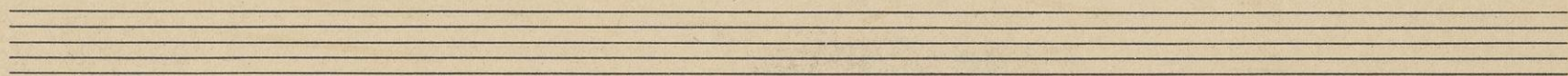
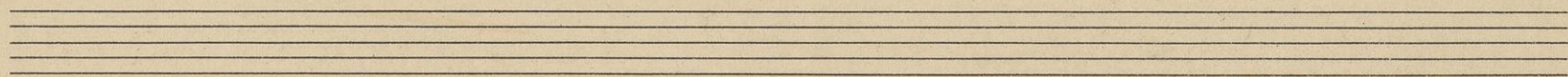
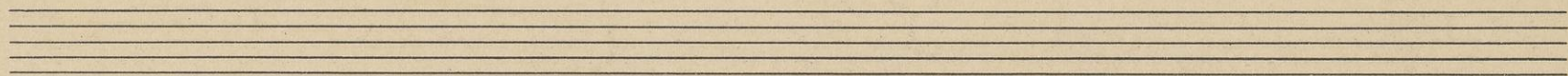
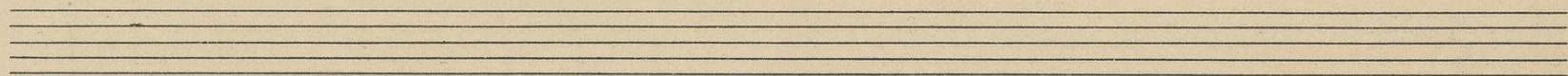
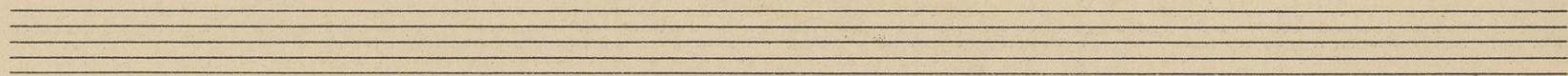
6 1/2

Cresc



JEROME H. REMICK & CO. New York & Detroit.





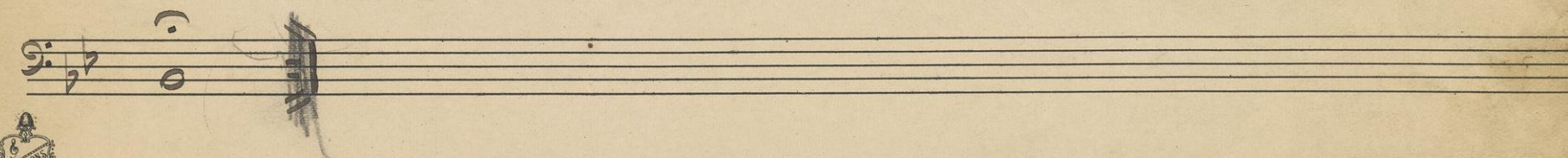
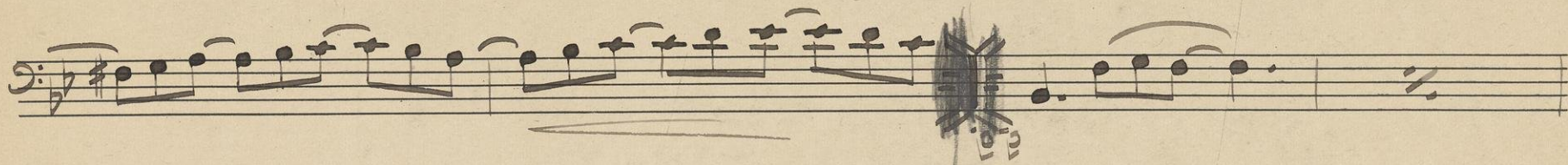
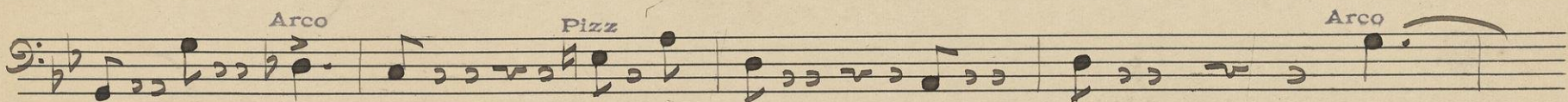
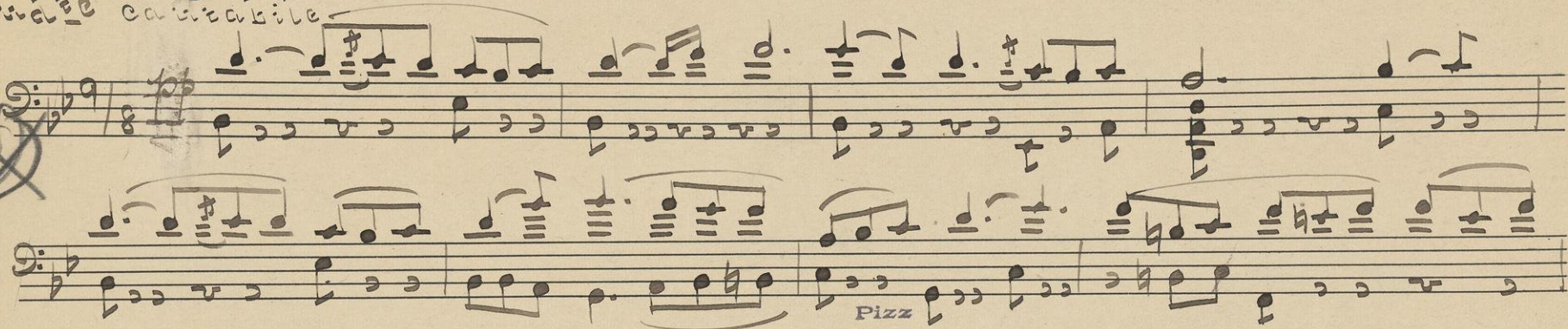
Cello

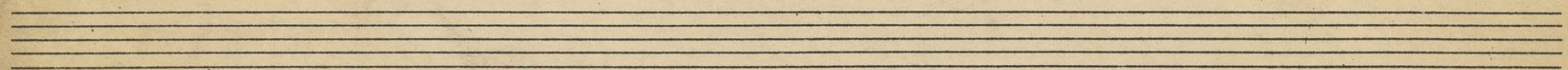
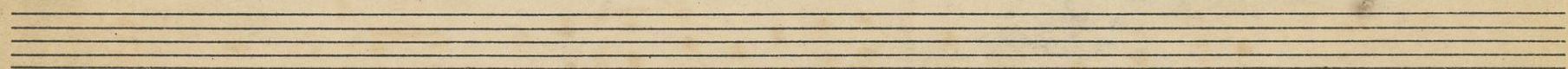
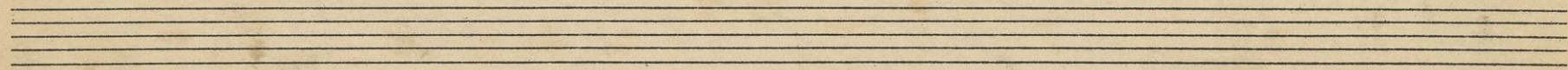
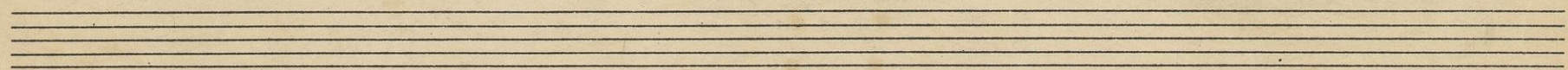
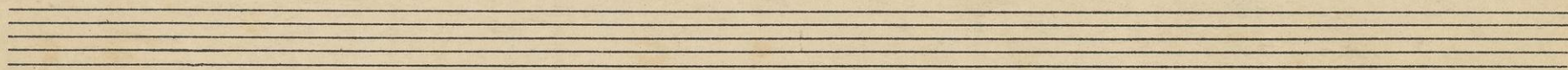
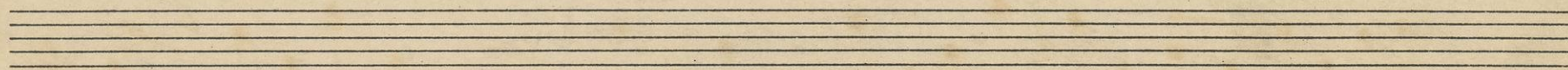
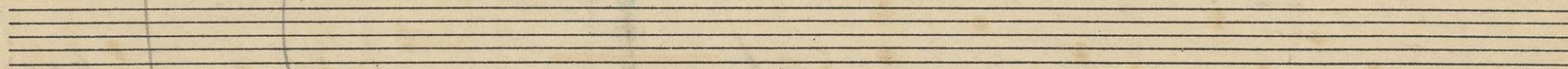
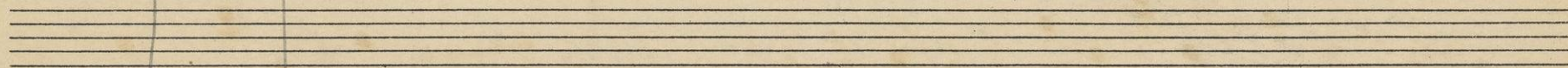
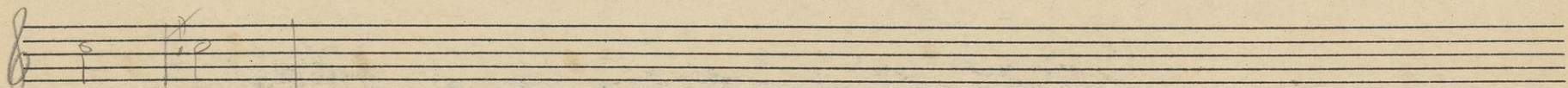
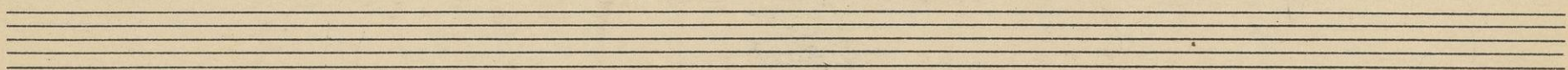
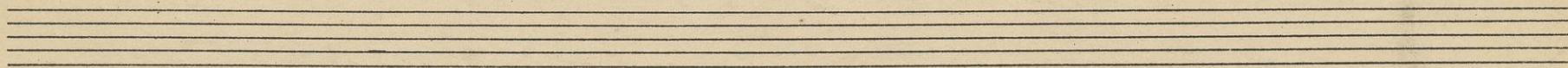
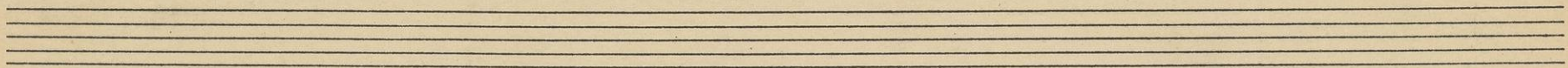
Con Bordinio

79
4

Solo

Andante cantabile



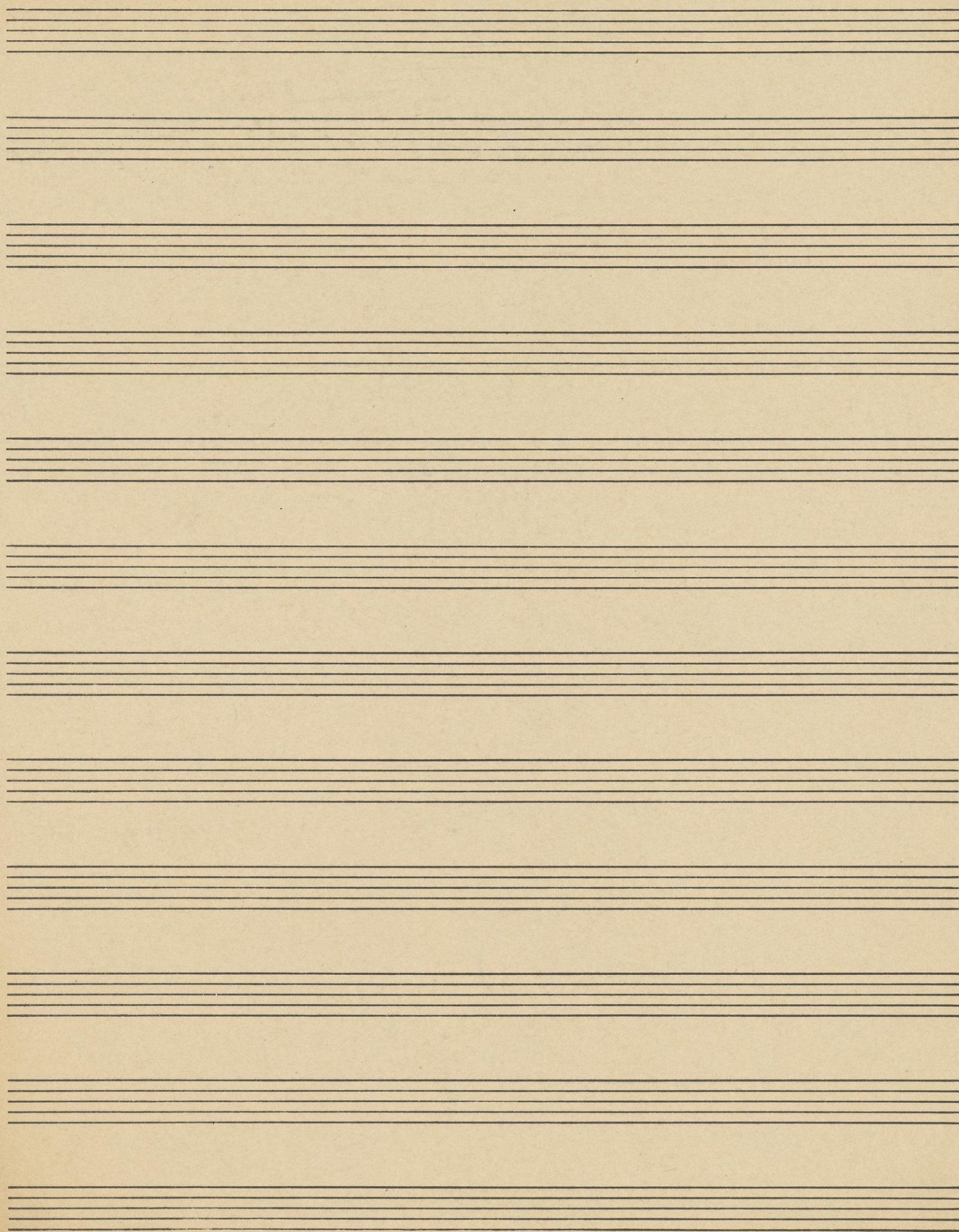


No. 9.

Trumpets in B_b

Allo molto.

Handwritten musical notation for Trumpets in B_b. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written on a single staff with a 3/4 time signature. The notation includes various notes, rests, and dynamic markings such as *fz*, *mp*, and *allro*. There are also markings for *Dialogue*, *Vivo*, and *piu lento*. The notation is written in a cursive style.



No 9.

Wrong Key

tear away from this composition
Bluff - Girls with modesty

Cello.

~~Alto~~ ~~molto~~

~~Handwritten~~

p. res.

f accet

Segue

all

one

time

lower

aceto

Solo

Dialogue

~~Alto~~

moderato by change one

Dialogue

pin leuto arco

Girls keep your beauty with you & you will find favor with your manager

Priz

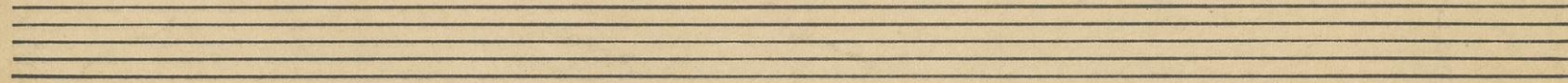
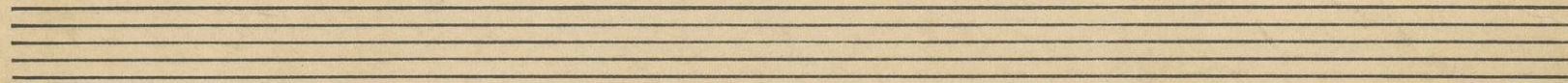
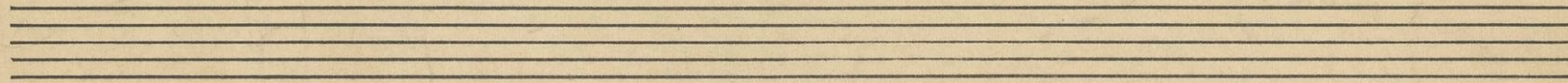
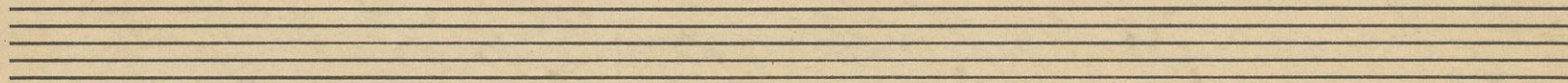
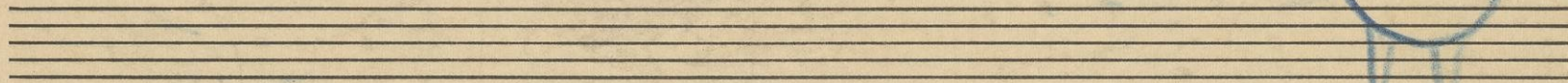
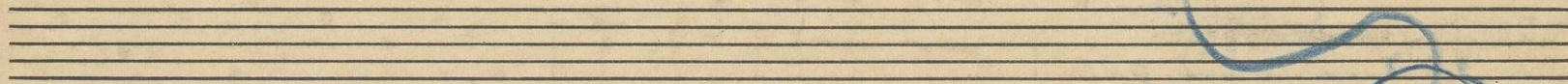
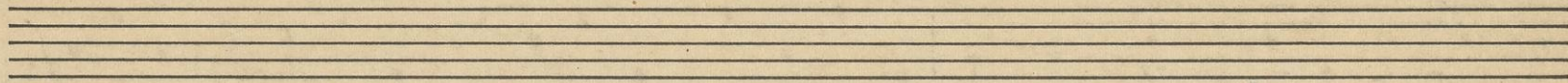
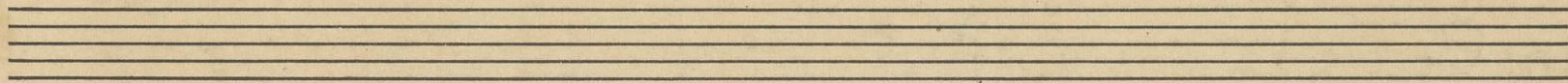
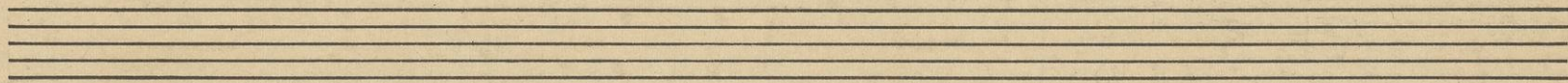
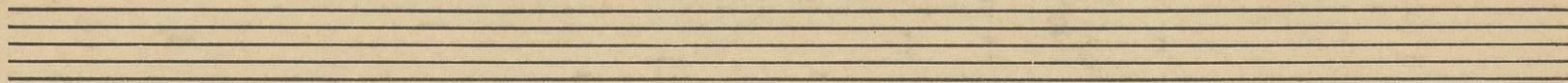
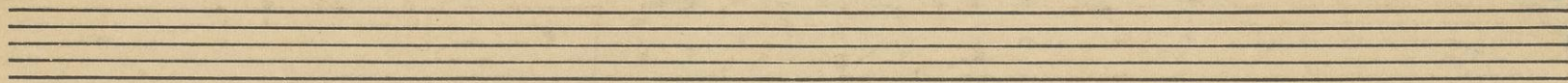
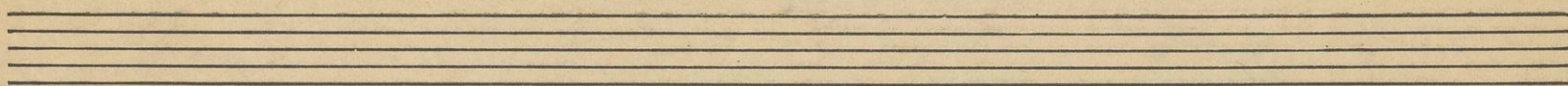
arco

arco.

Priz.

~~Handwritten~~

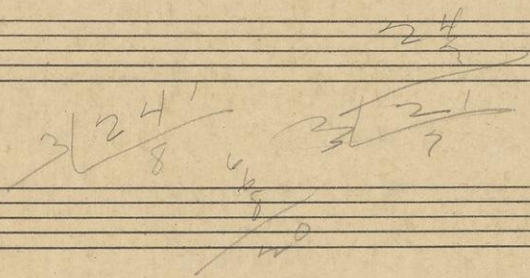
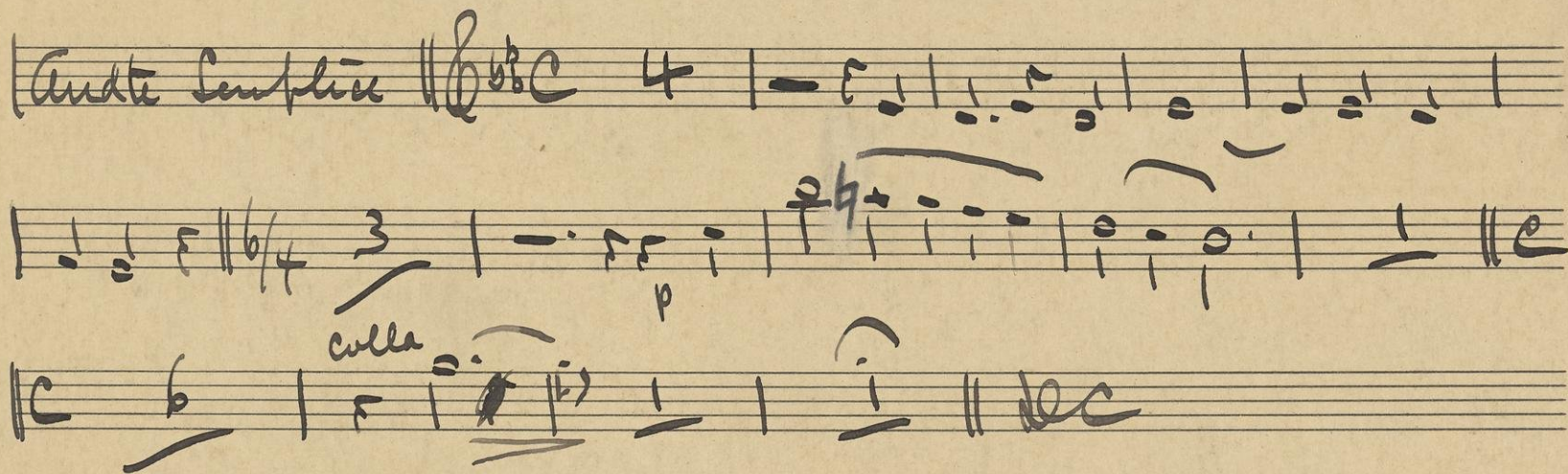
Handwritten signature



Flute 1

no 10

Transposed



Carl Fischer, New York.
No. 4-12 lines.

Handwritten scribbles and the year 1917.



Handwritten notes and calculations:
44
2450
2100
300

I Flute

No. 10

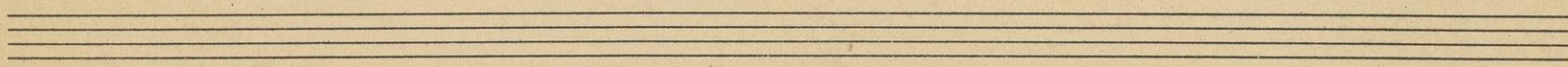
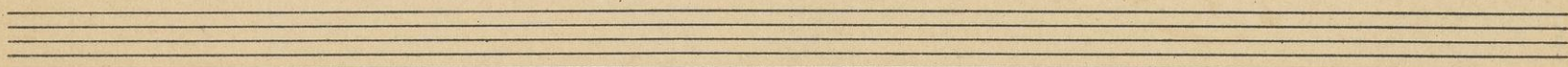
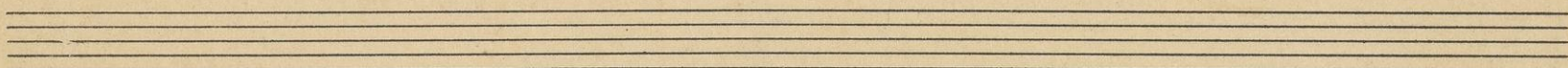
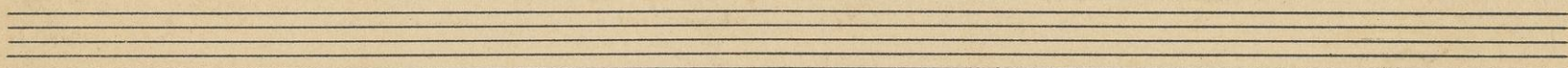
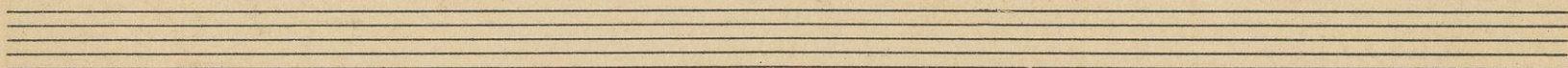
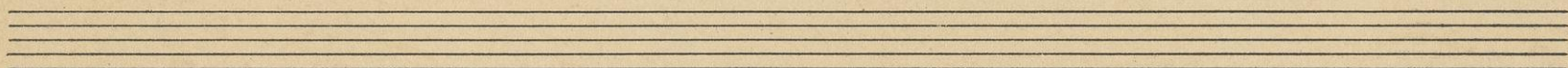
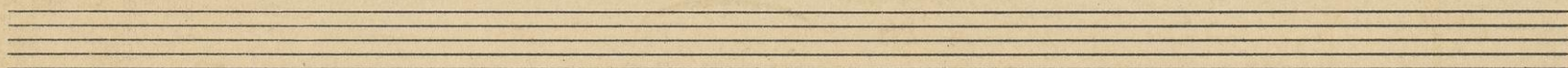
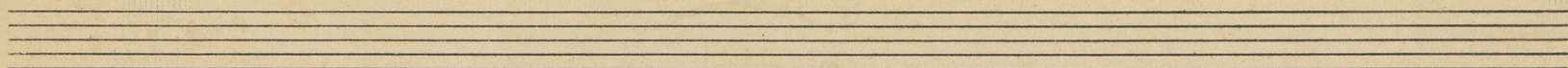
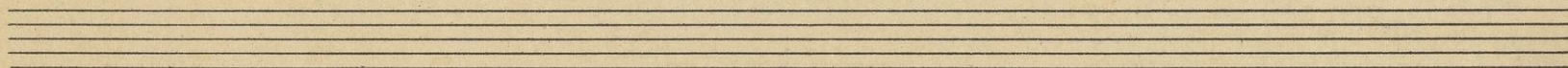
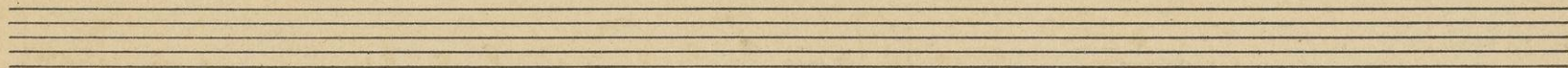
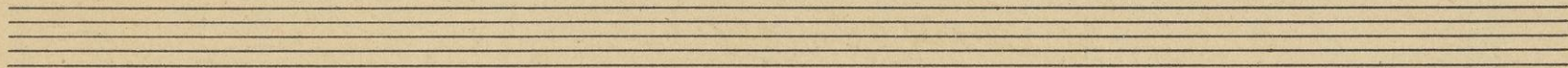
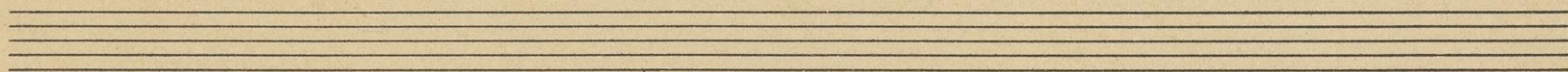
Transposed

Andante semplice $\text{||} \text{8}^{\text{va}} \text{3} \text{C}$ 9 $\text{||} \text{6/4}$ 3

pp

Cello





Clarinets in B^b.

(Transposed)

No. 10.

Song "Conscience"

Andante semplice

Solo

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voice

voice

1.

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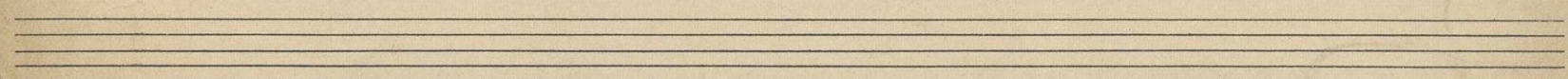
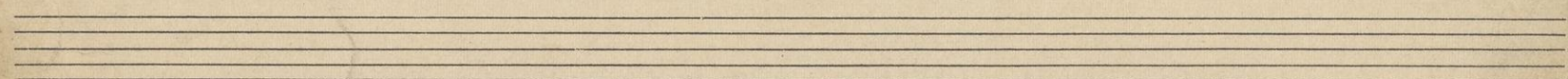
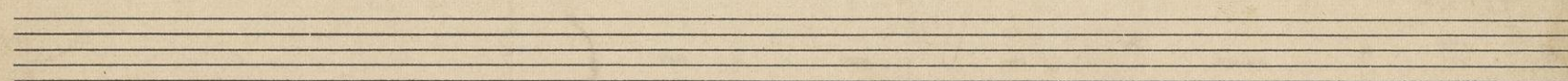
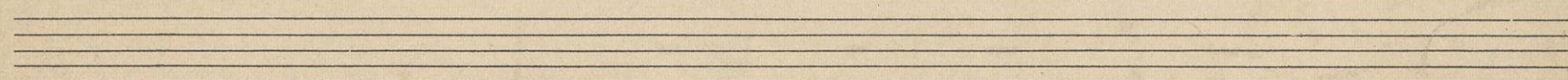
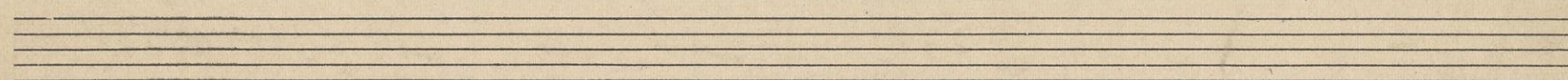
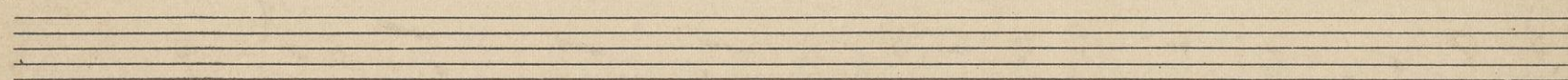
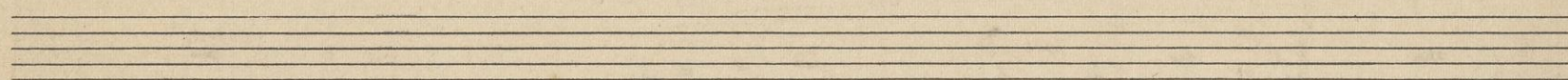
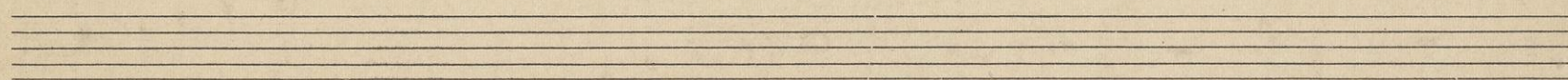
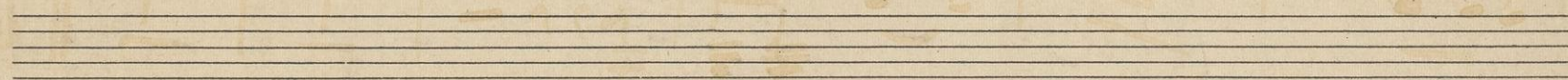
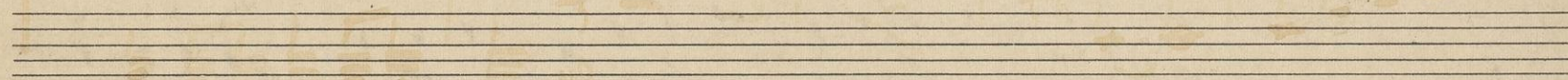
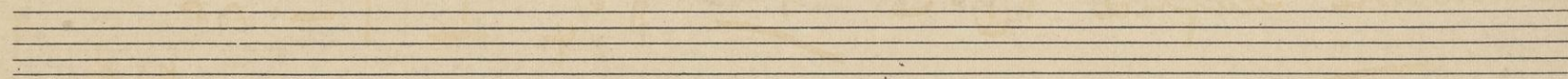
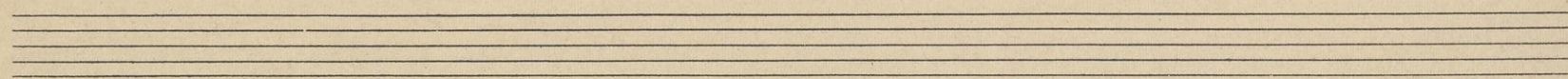
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Da. Capo.

THE "MARKSTERN" BRAND. JOS. W. STERN & CO., New York, Sole Agents





II Clar. Bb
~~1 Tone higher~~
1 Tone higher No. 10

Transposed OK 1917-18
one tone higher

Andante Semplice

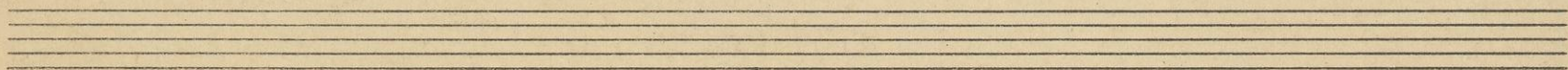
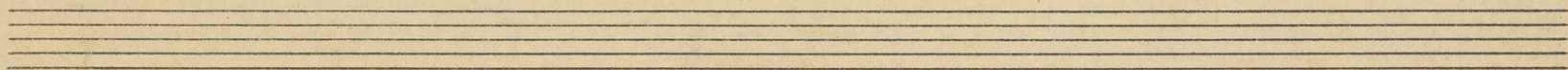
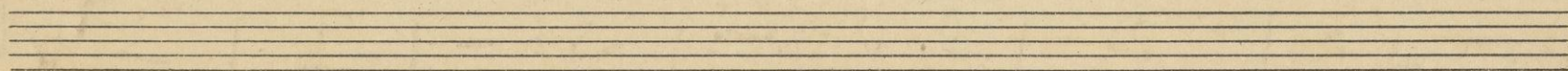
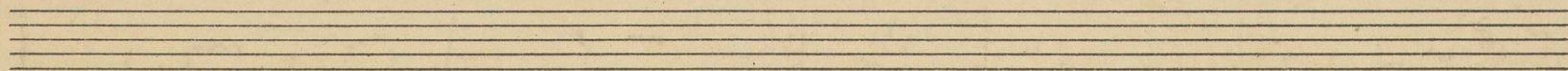
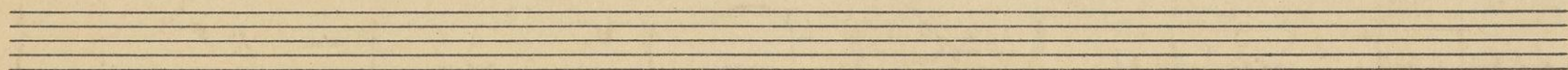
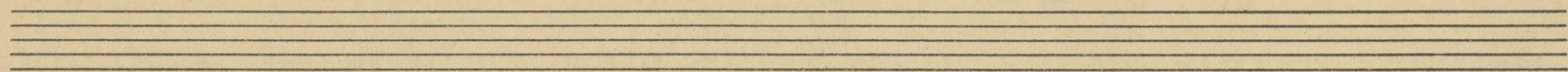
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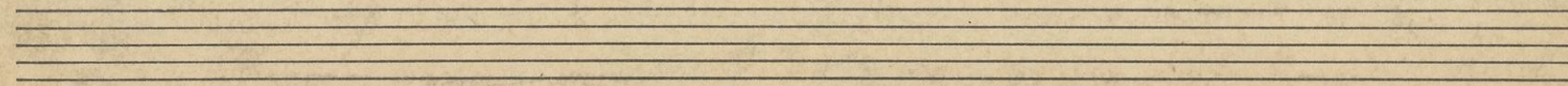
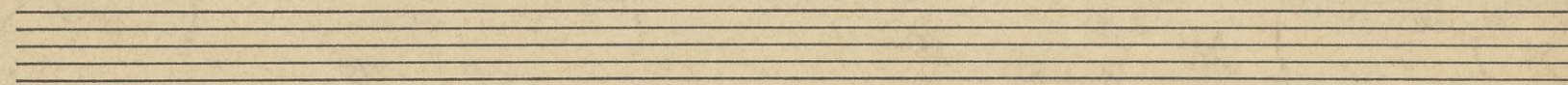
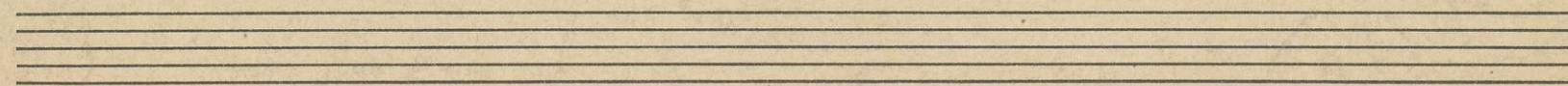
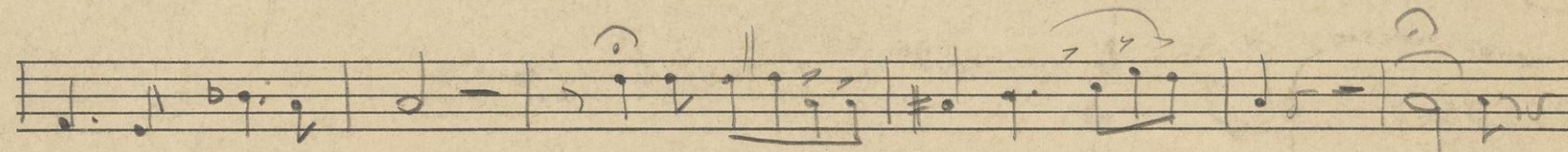
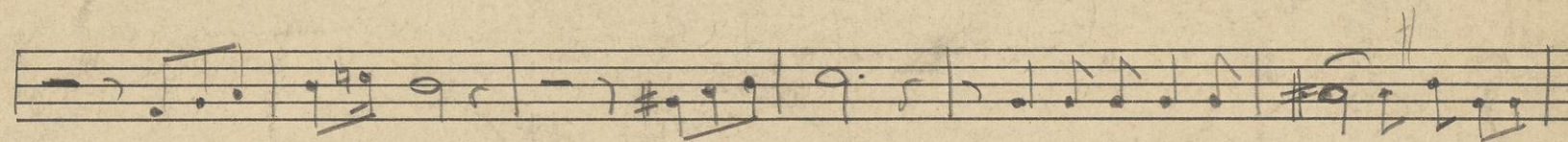
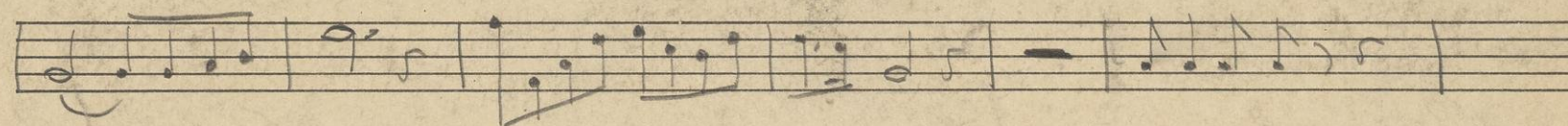
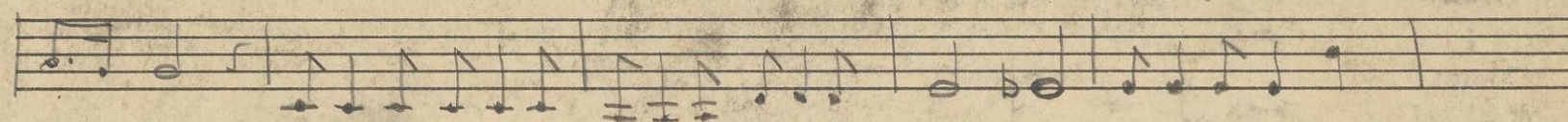
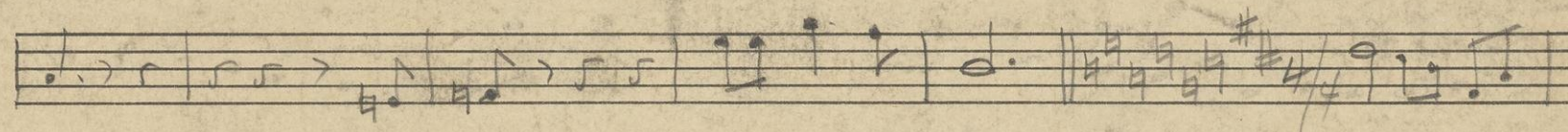
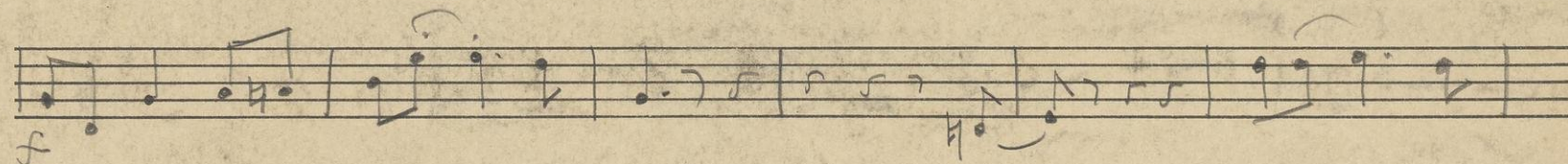
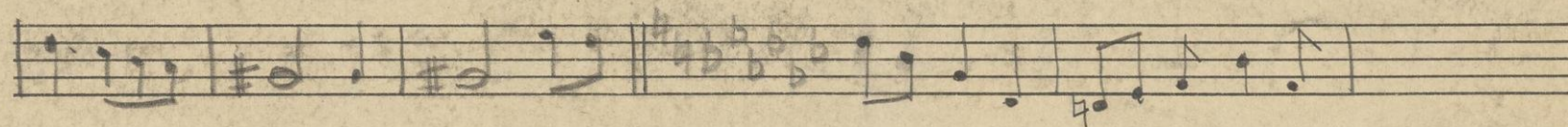
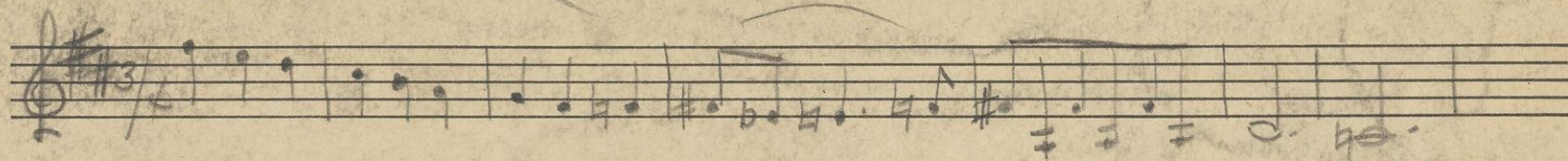
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No 11 transposed



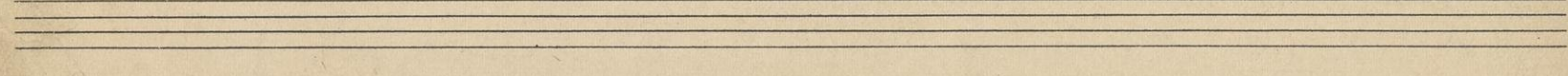
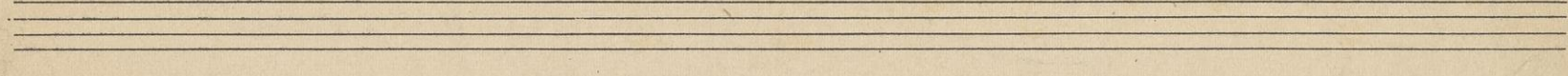
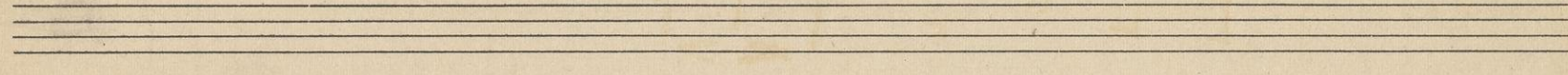
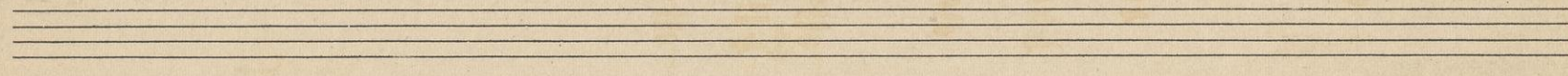
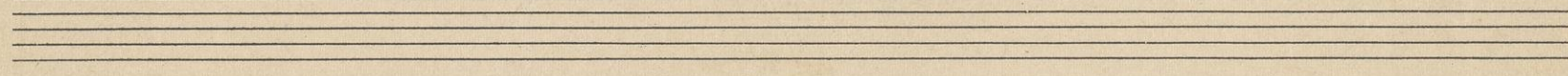
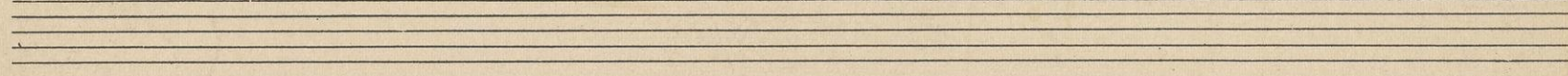
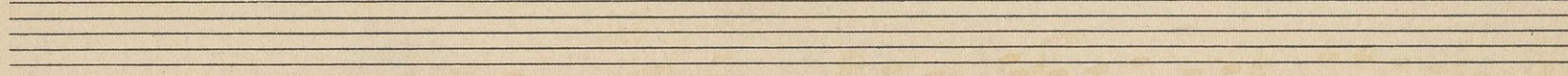
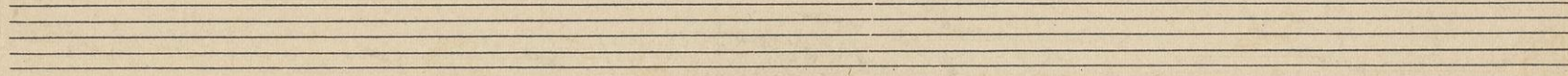
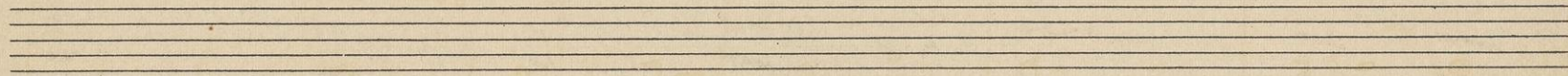
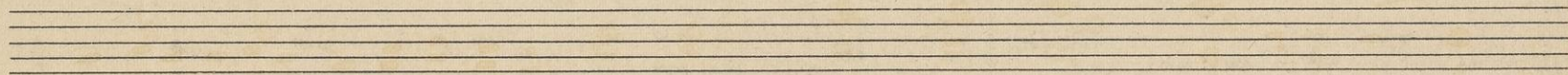
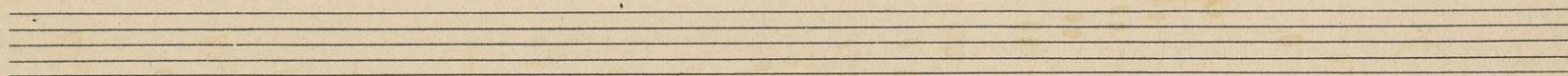
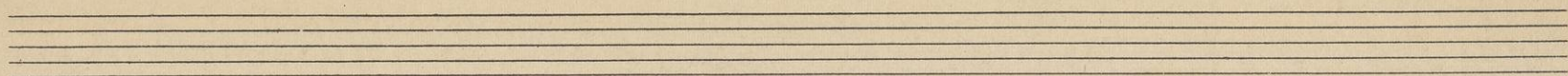
in B^b
Trumpet

No. 10 (Transposed)

Song Conscience

Andante semplice

a.I. 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2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212



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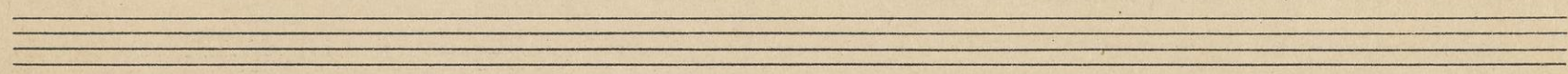
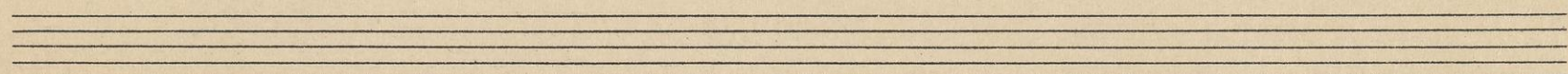
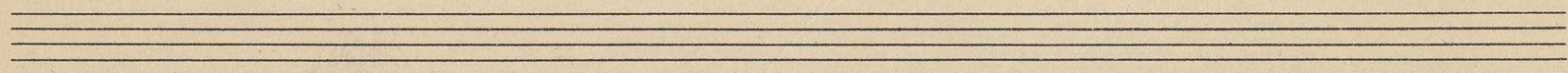
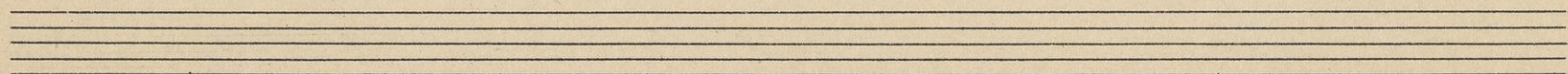
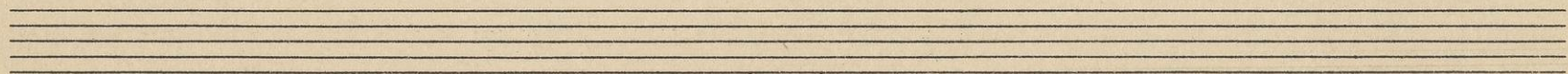
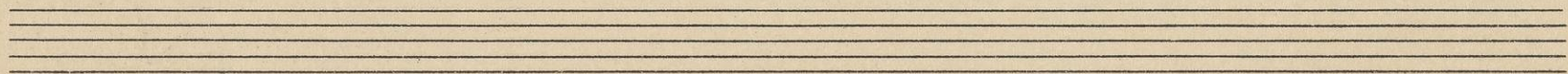
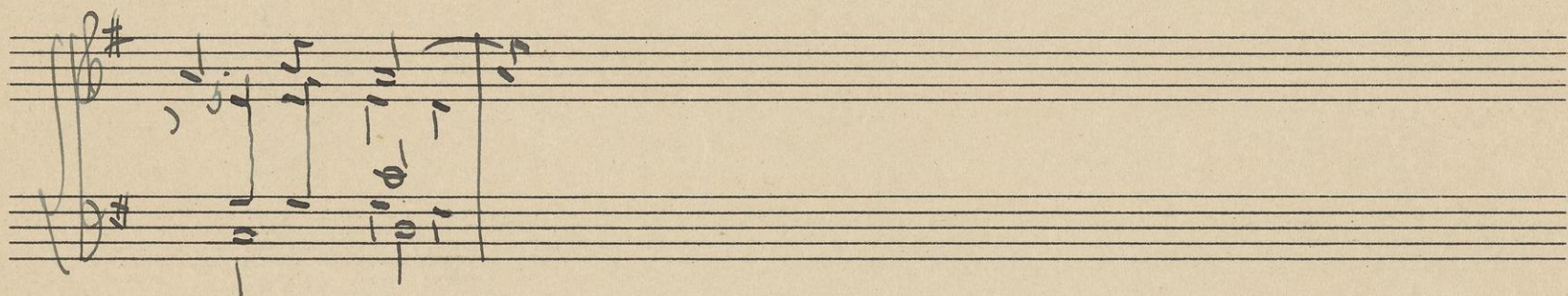
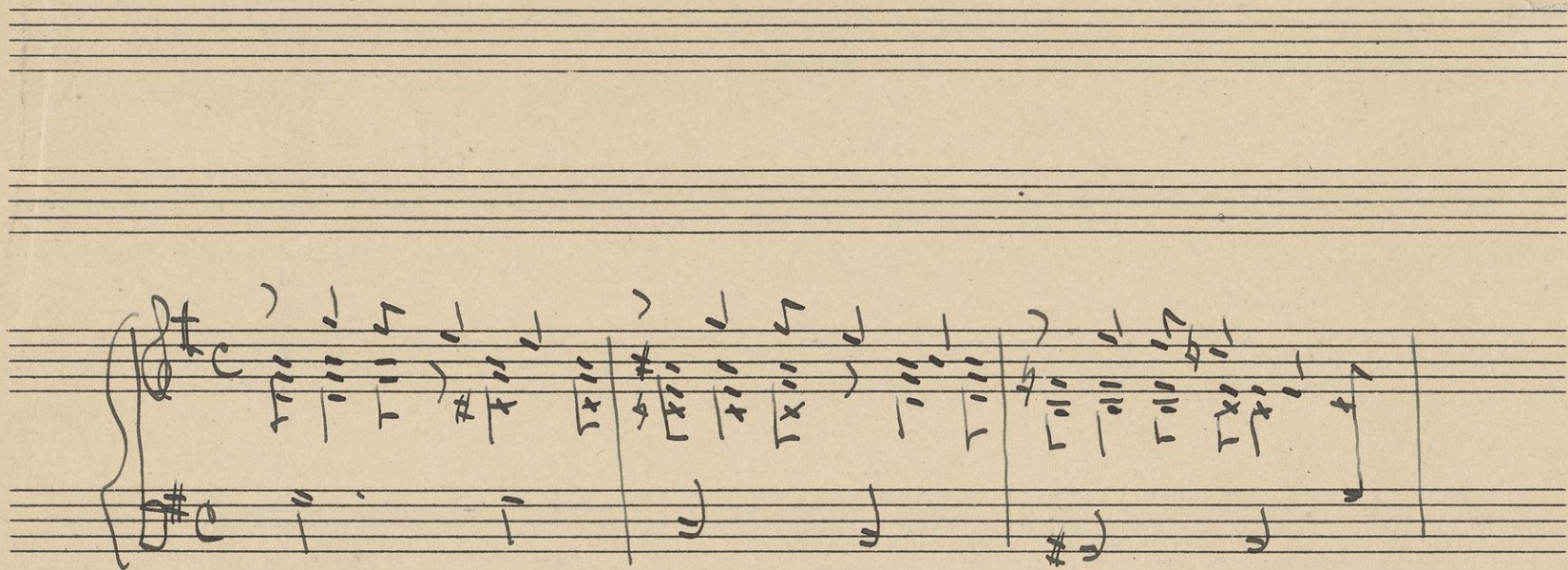


No 10 in B

Handwritten musical score for No. 10 in B. The score is written on four systems, each consisting of three staves. The notation is in a single system, likely for a piano or organ. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. Some sections are marked "Solo". The score is written in a cursive, handwritten style.

Handwritten musical notation on three staves. The notation includes various notes, rests, and accidentals. A blue ink stamp is visible in the middle of the second staff, and a signature is at the end of the third staff.





organ

no 10

transposed

Andante Serpente

Handwritten musical score for the first system of "Andante Serpente". The system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment with some beamed notes. The bottom staff is also in bass clef with the same key signature and time signature, containing a single note followed by rests. A handwritten "v" is above the first measure of the top staff, and a handwritten "v" is above the first measure of the middle staff.

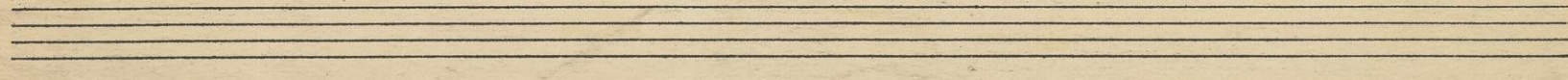
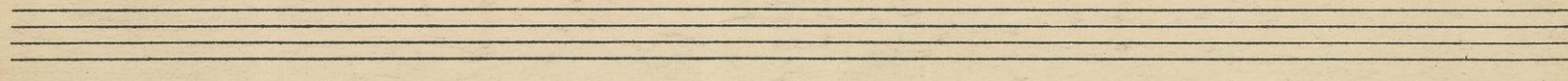
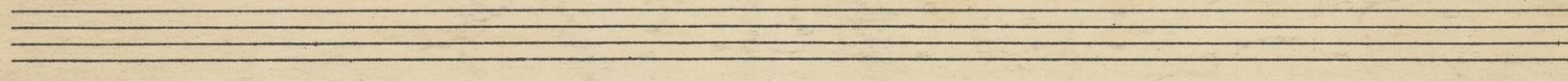
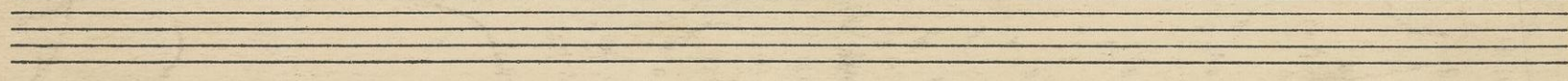
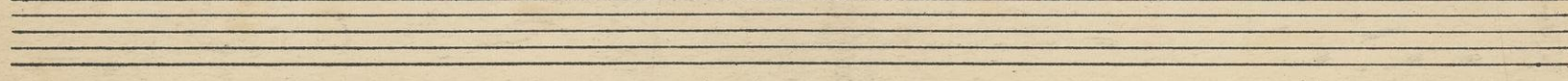
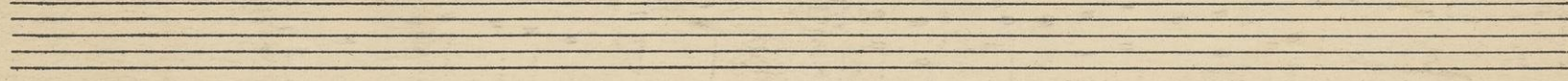
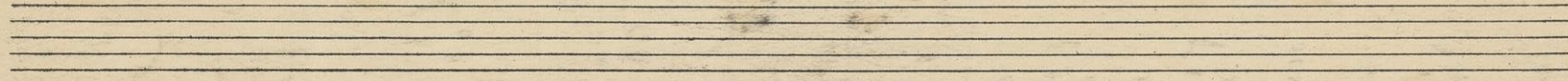
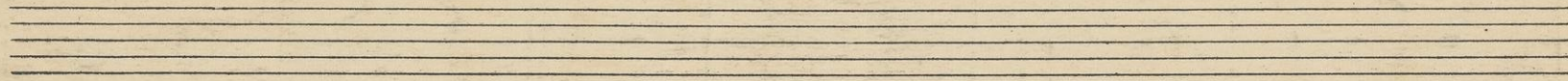
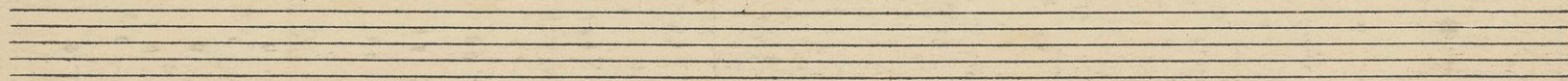
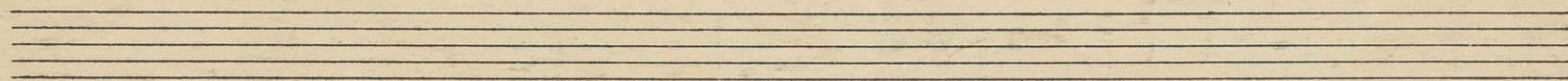
Handwritten musical score for the second system of "Andante Serpente". The system consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with many beamed notes. The middle staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment. The bottom staff is in bass clef with the same key signature and time signature, containing a single note followed by rests.

Handwritten musical score for the third system of "Andante Serpente". The system consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with many beamed notes. The middle staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment. The bottom staff is in bass clef with the same key signature and time signature, containing a single note followed by rests. A large bracket is drawn over the top two staves of this system.

Handwritten musical score for the first system, featuring three staves with treble, alto, and bass clefs. The music includes various notes, rests, and dynamic markings like "Solo".

Handwritten musical score for the second system, continuing the three-staff format. It includes complex rhythmic patterns and dynamic markings such as "Solo" and "rall".

Handwritten musical score for the third system, concluding the piece with a double bar line. It features a "rall" marking and a final flourish.



No 10 in G.



Nº 2.

Made in Germany.

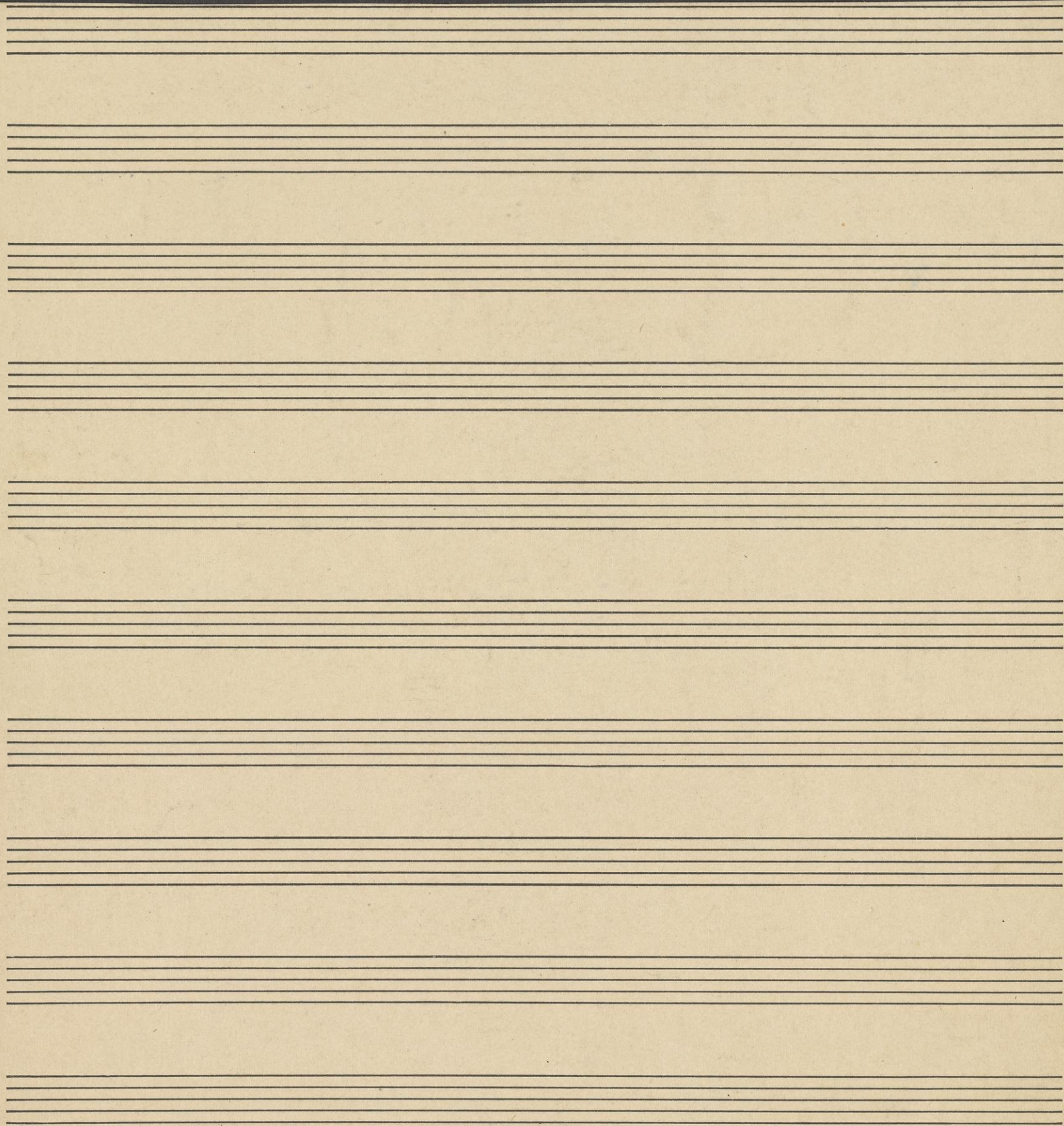
No 10 (in G)

Organ

Handwritten musical score, first system. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. There are also some handwritten annotations like "olo" and "olo" above the middle staff.

Handwritten musical score, second system. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. There are also some handwritten annotations like "olo" and "olo" above the middle staff.

Handwritten musical score, third system. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. There are also some handwritten annotations like "colla", "olo", "pp", "ppp", and "dec.".



1. Violin.

No 10.

Andante *over* *Search* *love*
Sordino

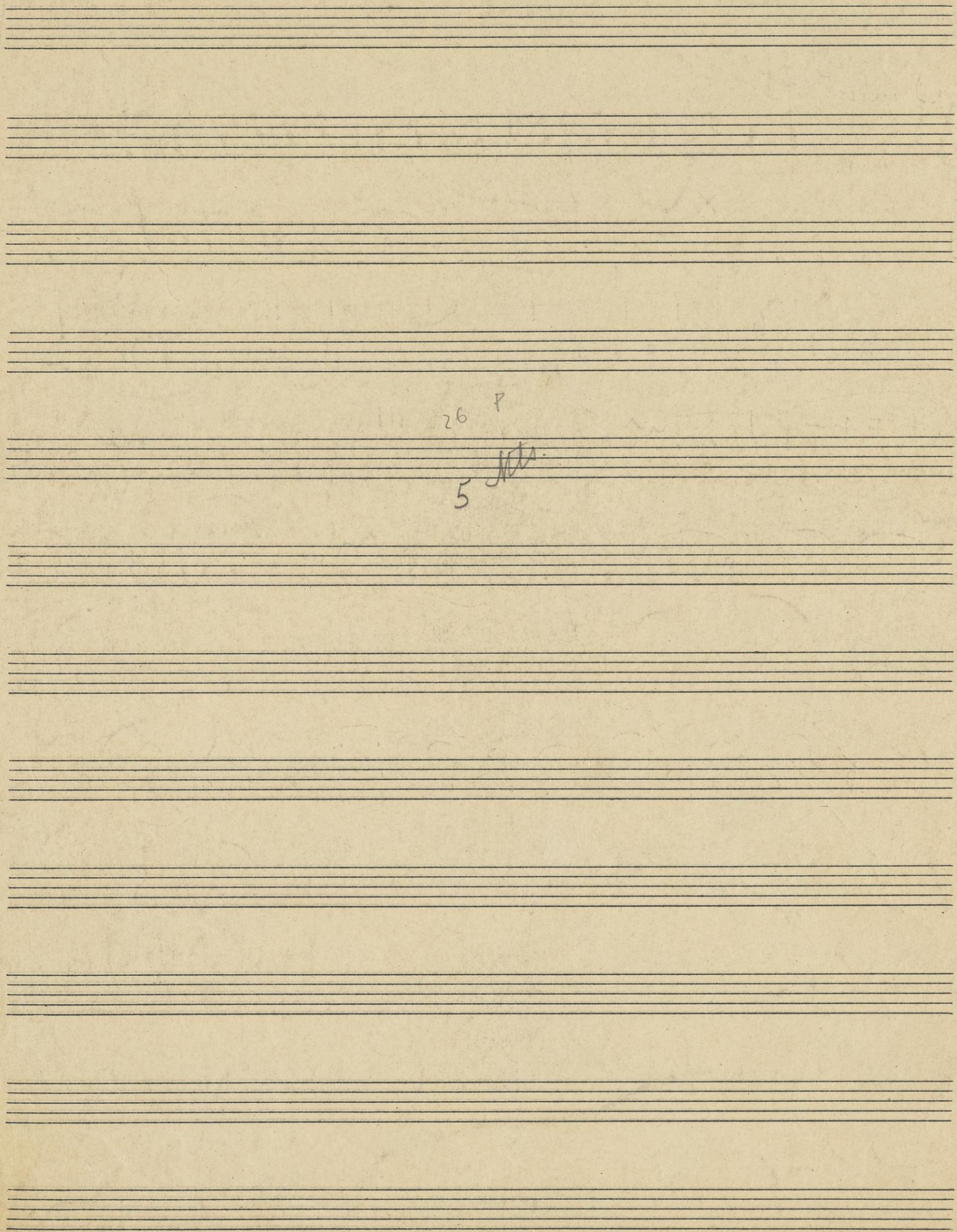
X Horn *Violin*

Slower

rall. *pizz*

D.C.

back *out*



26 P

5 *[scribble]*

1. Violin

in 7.

No 10

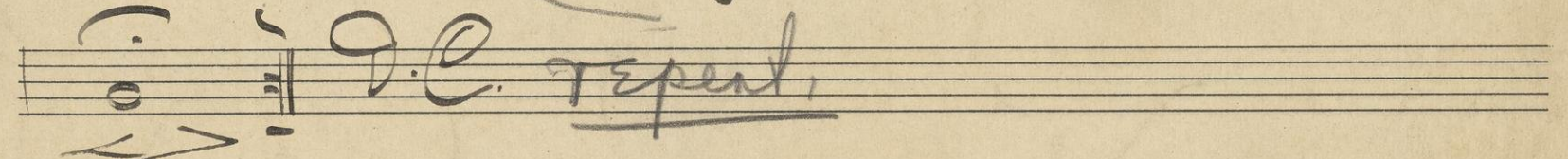
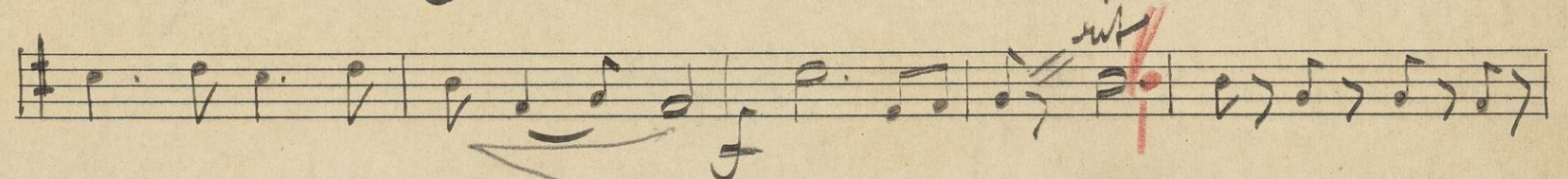
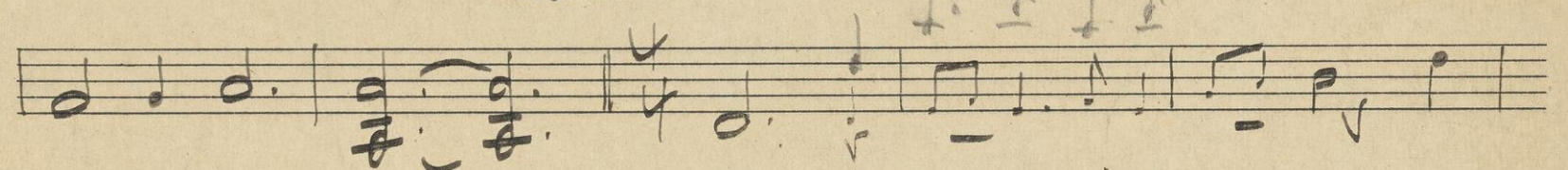
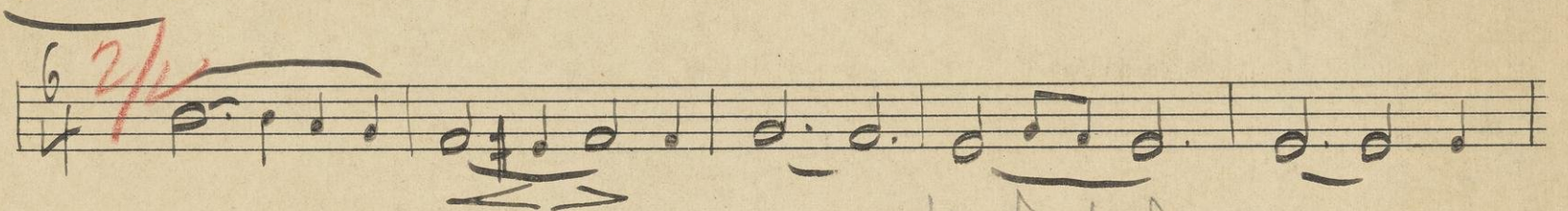
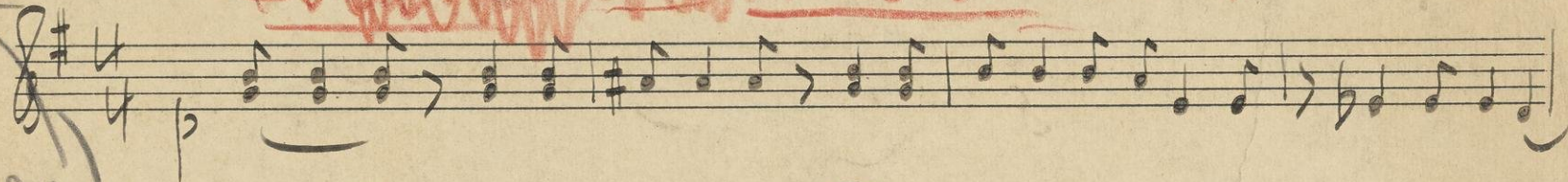
a little for that wanders
thro' the night in search of love.

Repeat

Andante

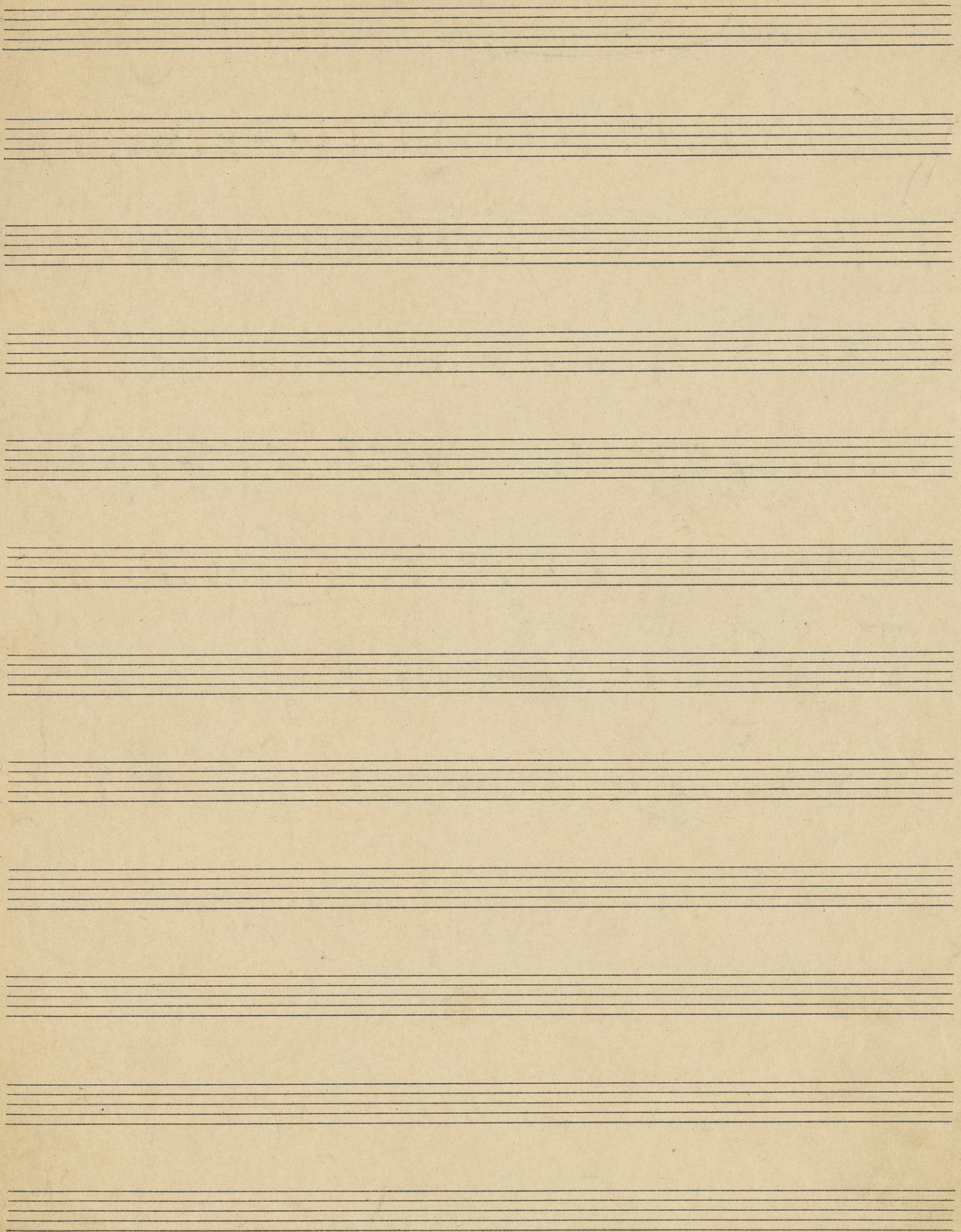
~~one tone lower~~ one tone lower

one
lower



one tone lower

W. J.



Violin I 1st desk

No 10

transposed

~~Sordine~~

Sordine

And. Simplice *me* That wonders though the night in search of love—

voice

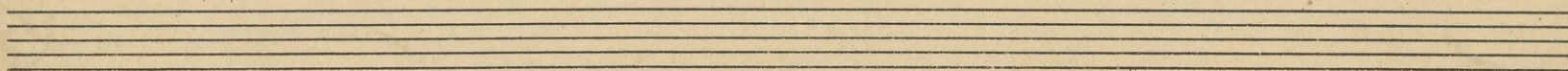
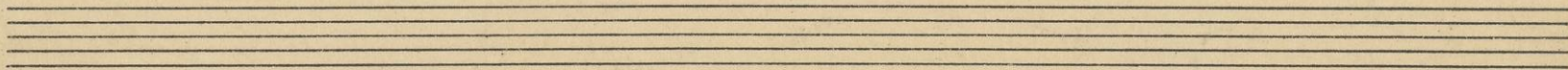
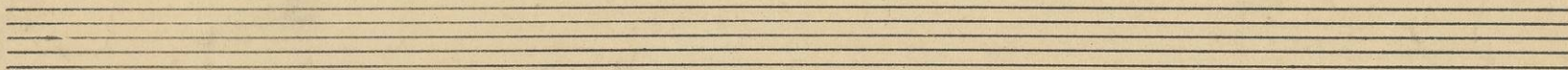
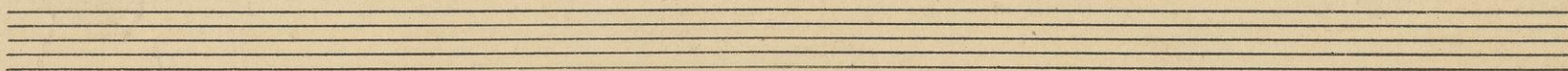
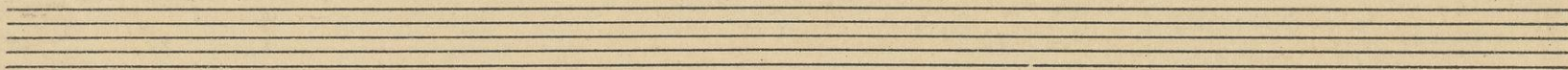
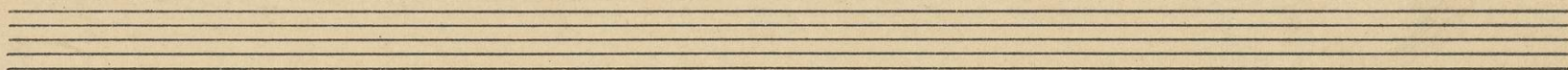
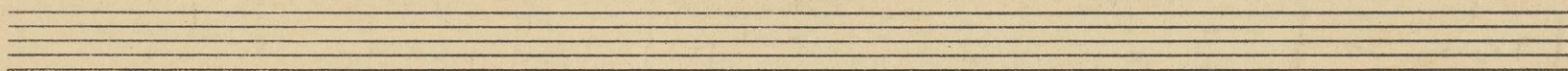
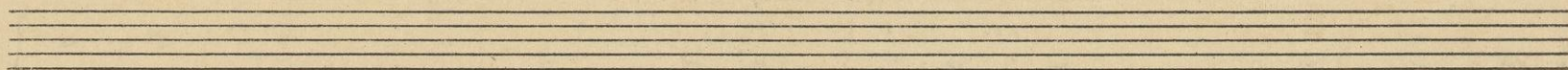
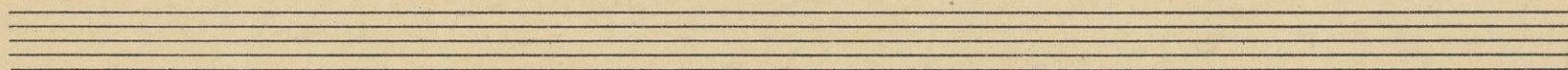
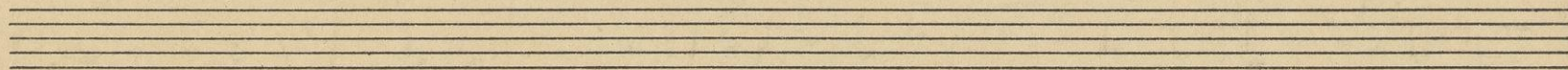
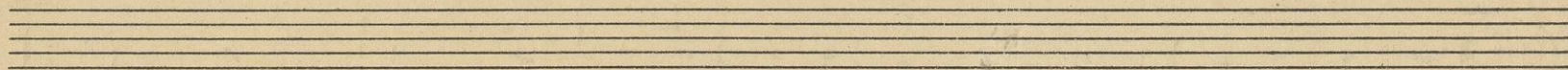
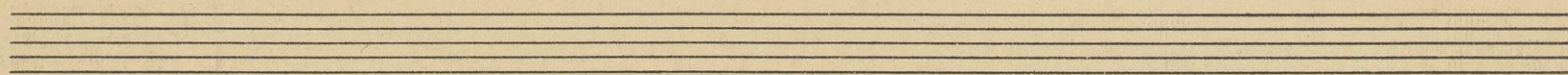
colla *colla*

Pizz

V
Verses

~~gtr~~





Violin I 2nd desk

No 10.

Transposed

Andante Semplice

mf

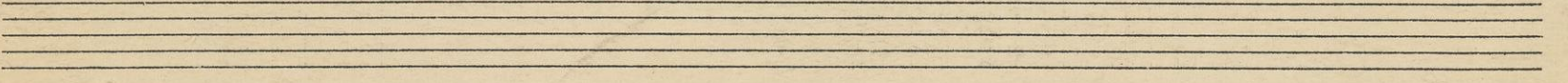
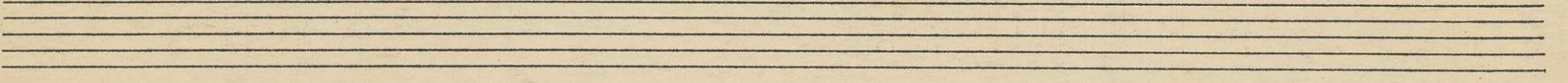
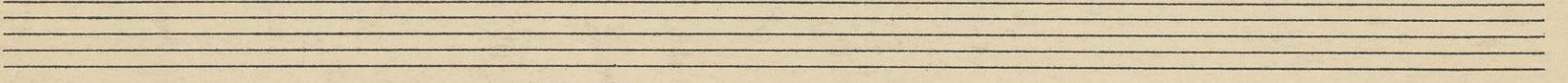
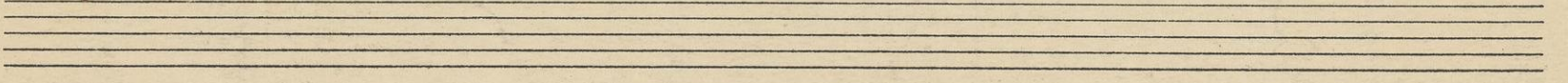
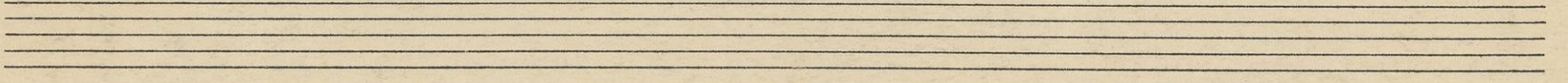
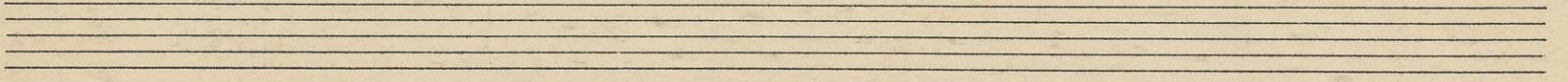
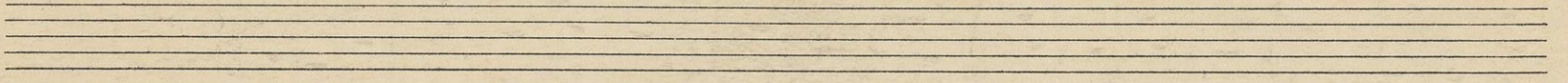
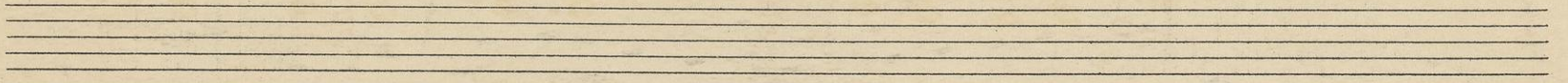
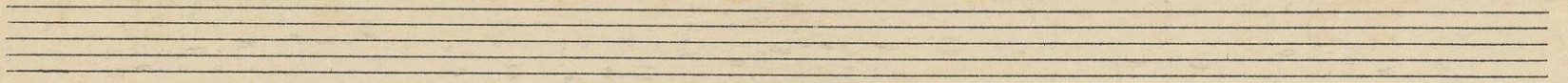
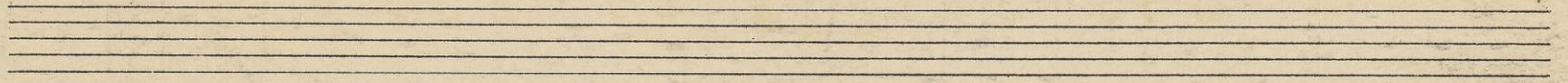
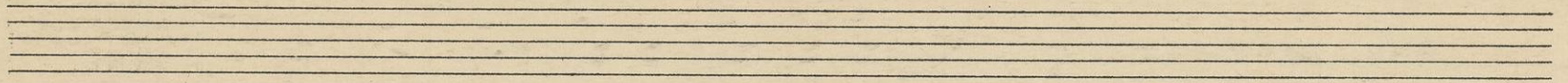
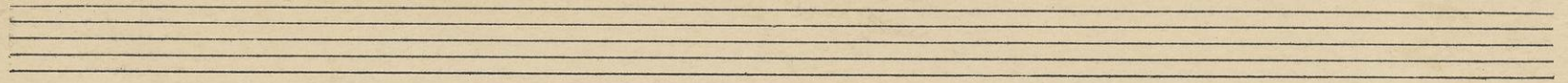
Voce

p

pp

colla

Pizz



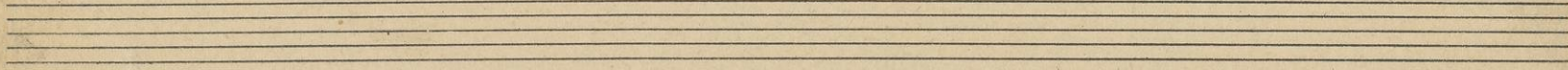
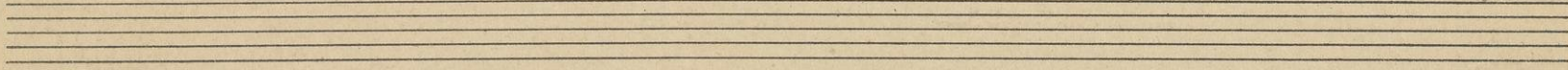
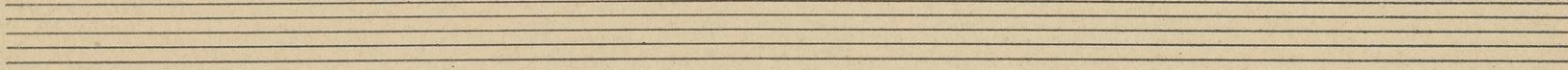
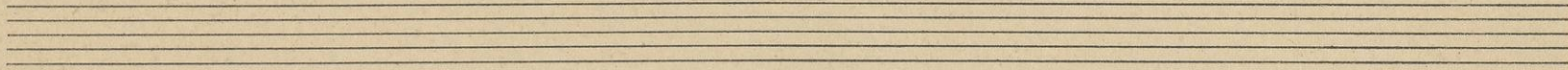
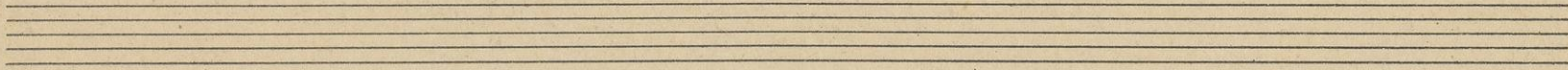
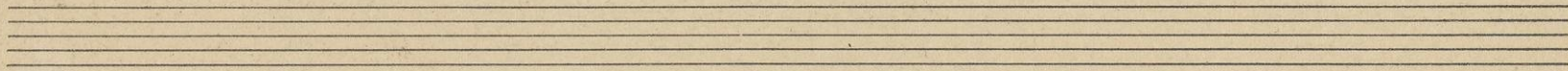
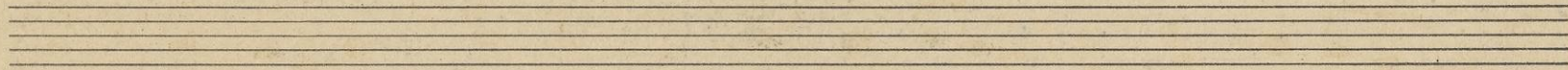
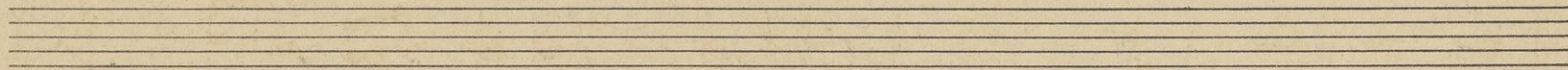
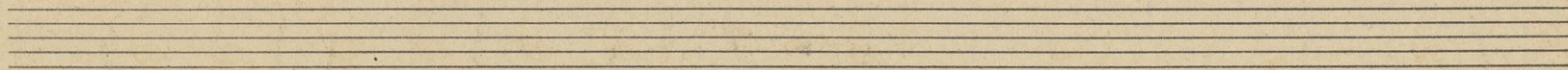
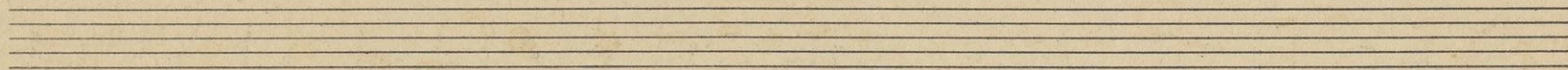
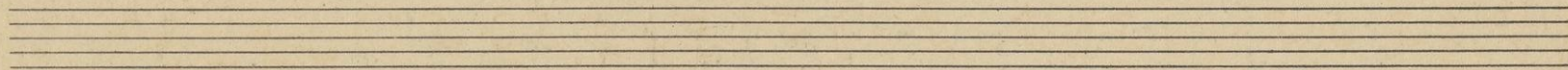
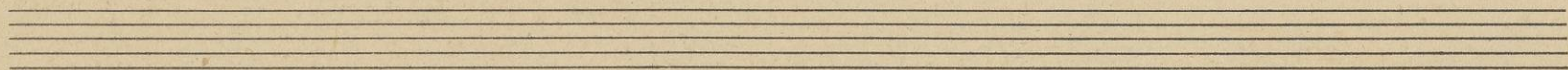
Violin II

No. 10

transposed

Andante
~~Sordani~~
p
cresc
pizz
arco





2. Violin.

No 10.

Chun King

Andante
Sordi

pizz

in 2

Viola

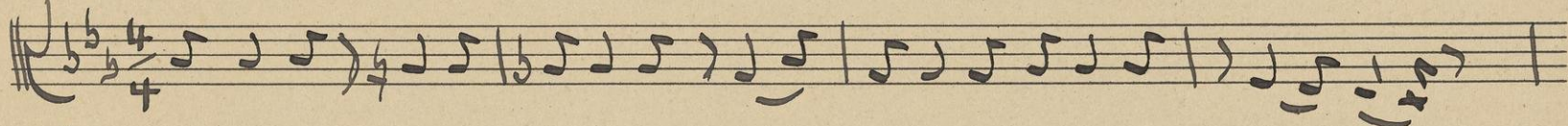
P

No 10

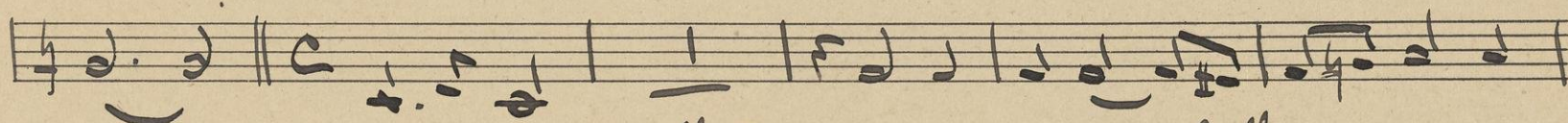
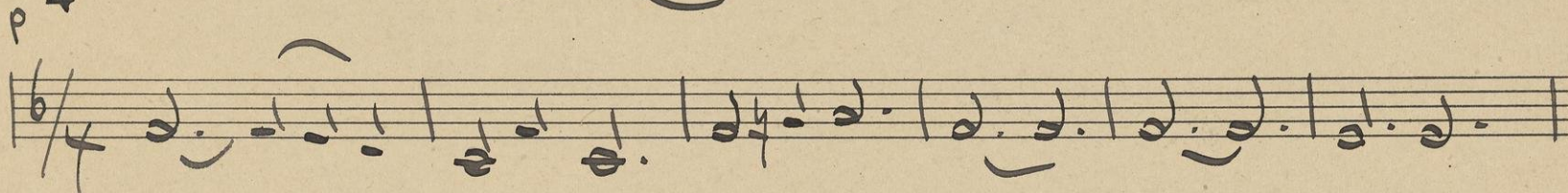
Transposed

Andante

~~Sordini~~

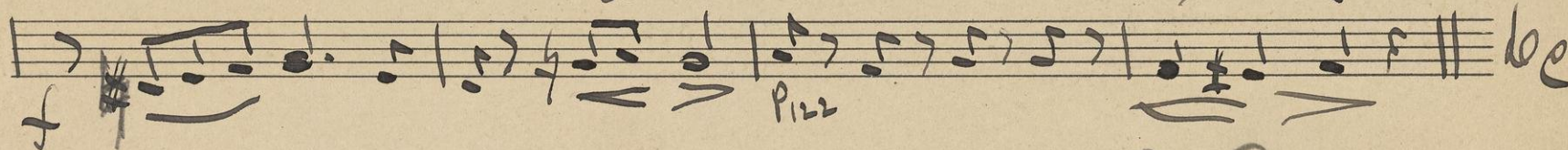


mt



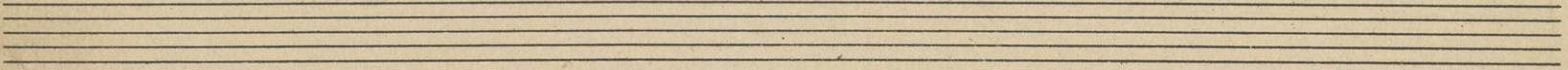
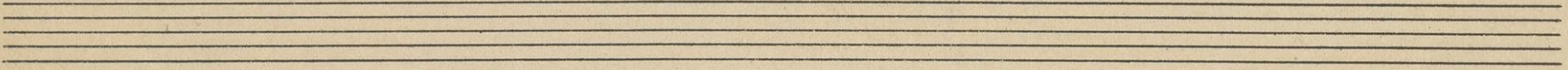
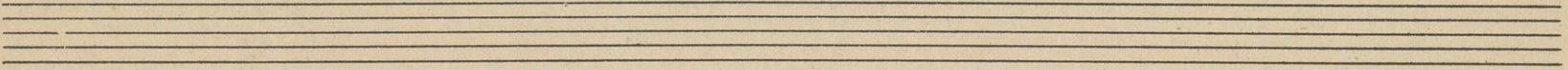
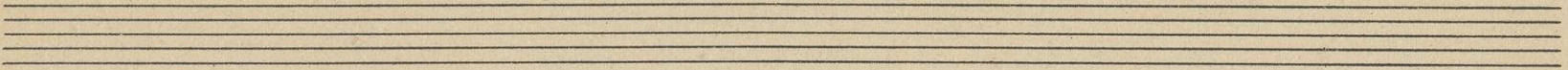
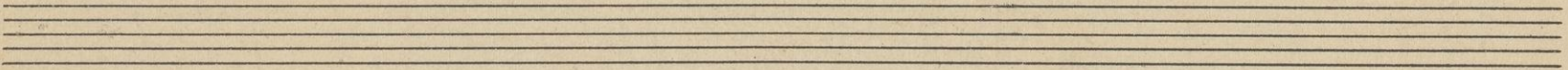
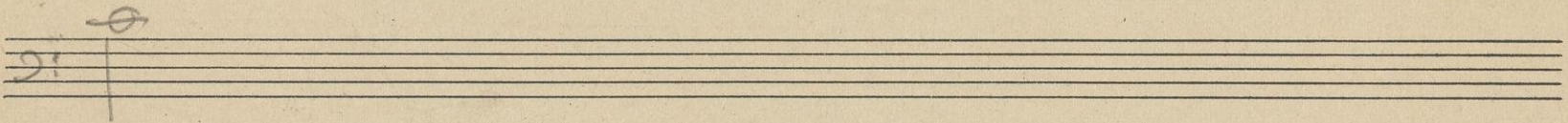
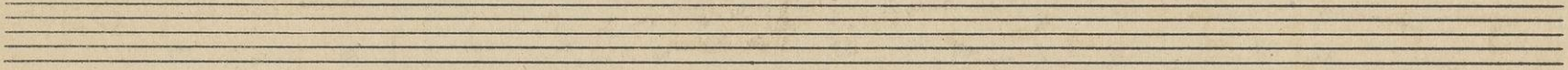
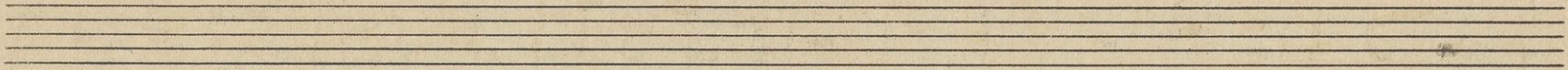
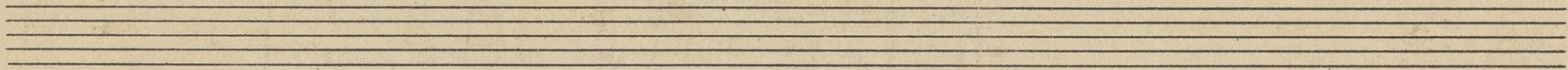
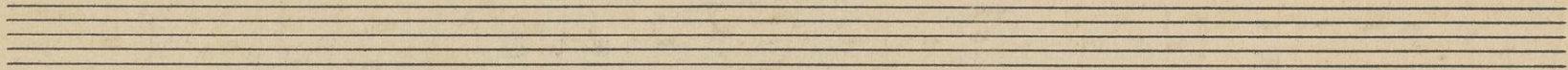
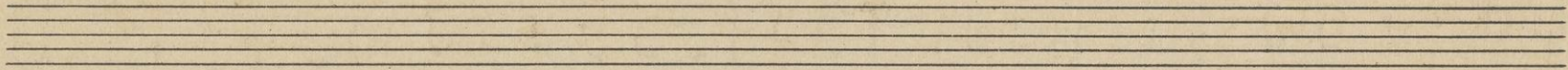
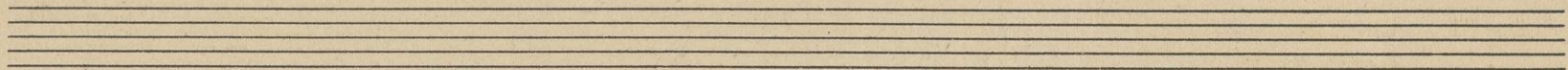
Colla.

Rall



D.C.





Cello-

No 10

tone lower

Espressivo

Andante

Handwritten musical score for Cello, No. 10, in G major, 4/4 time. The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' and the mood is 'Espressivo'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano), 'f' (forte), 'pizz' (pizzicato), and 'arco' (arco). The piece concludes with a double bar line and a final chord. The signature 'D.C.' is written at the end of the score.

35
10
45

9
4
(8)

13
350

400

900

3

33.500

Cello

No 10

Transposed

Andante semplice

Muted

Solo *f*

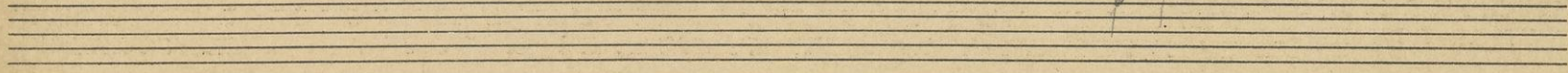
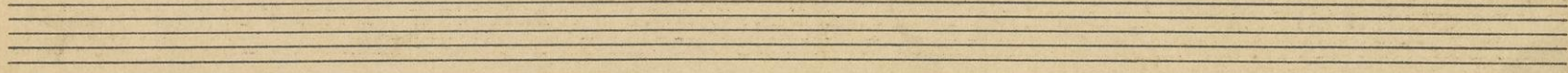
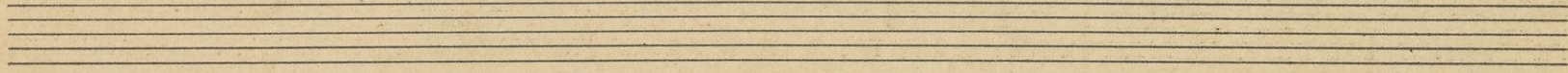
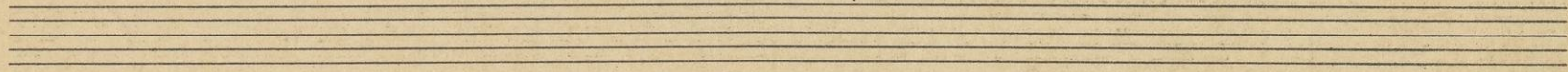
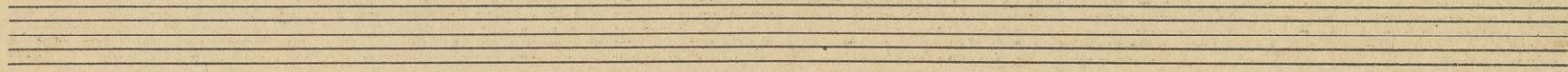
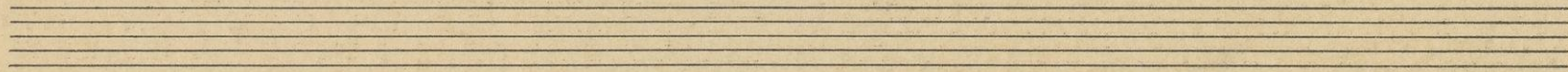
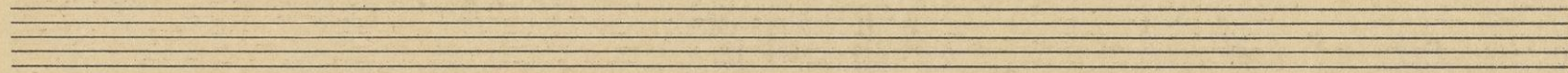
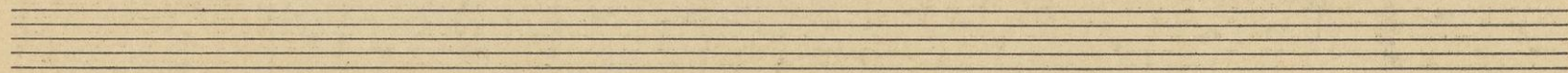
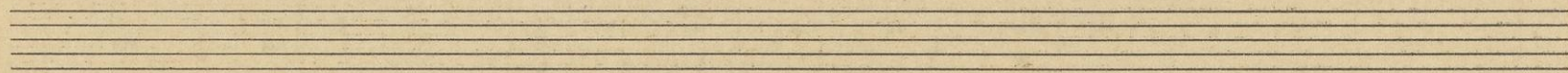
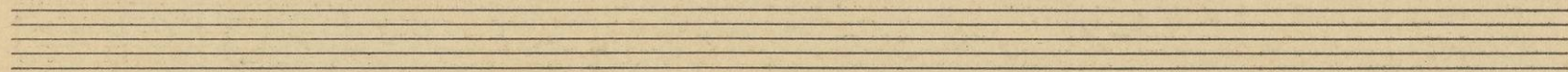
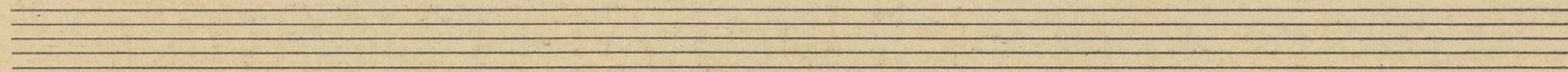
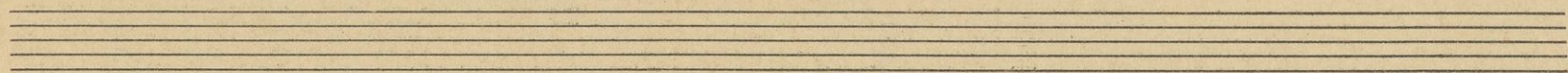
Arco

Colla

Rall.

Pizz.



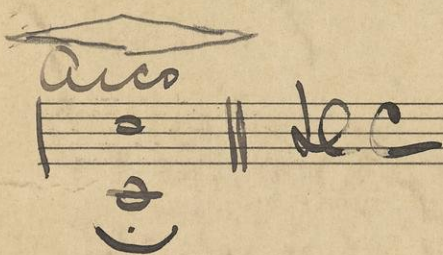
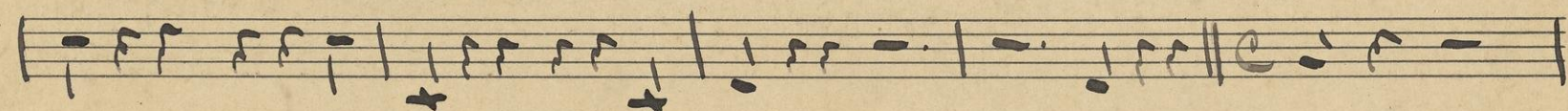


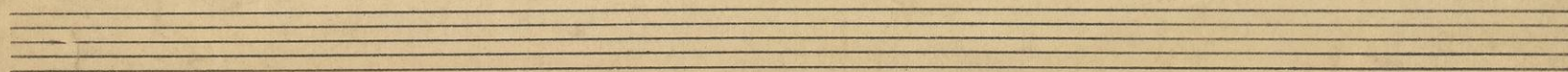
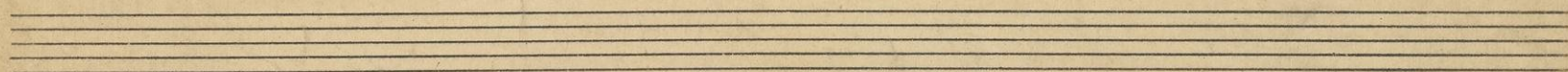
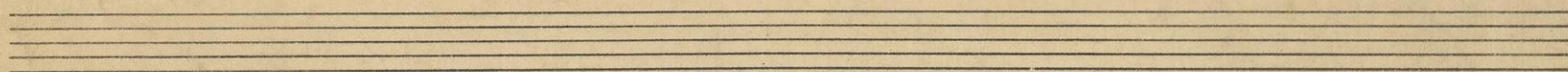
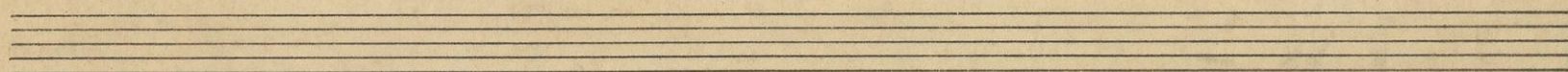
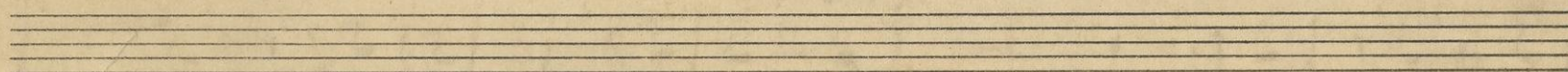
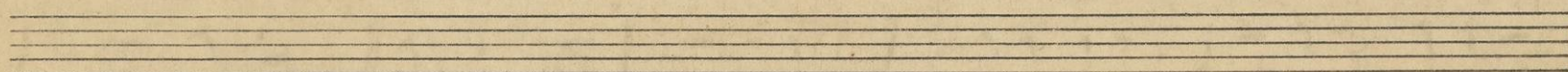
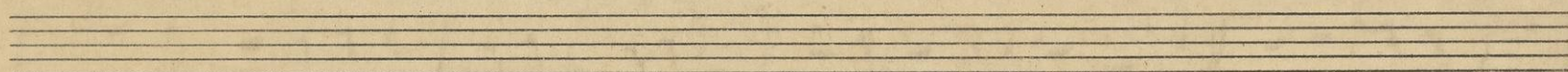
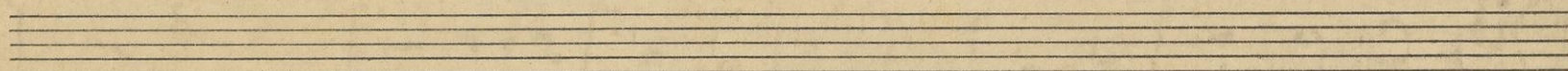
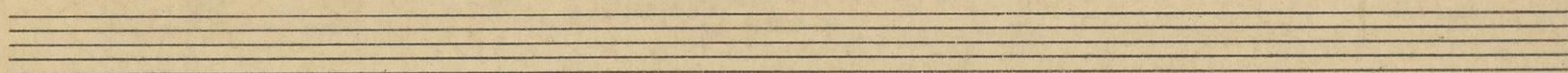
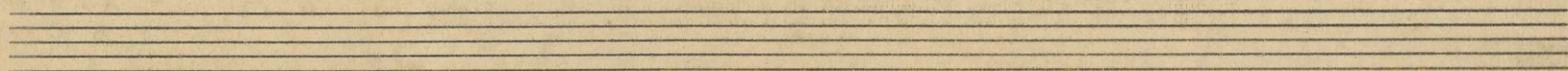
Bass

No 10

Transposed

BASS



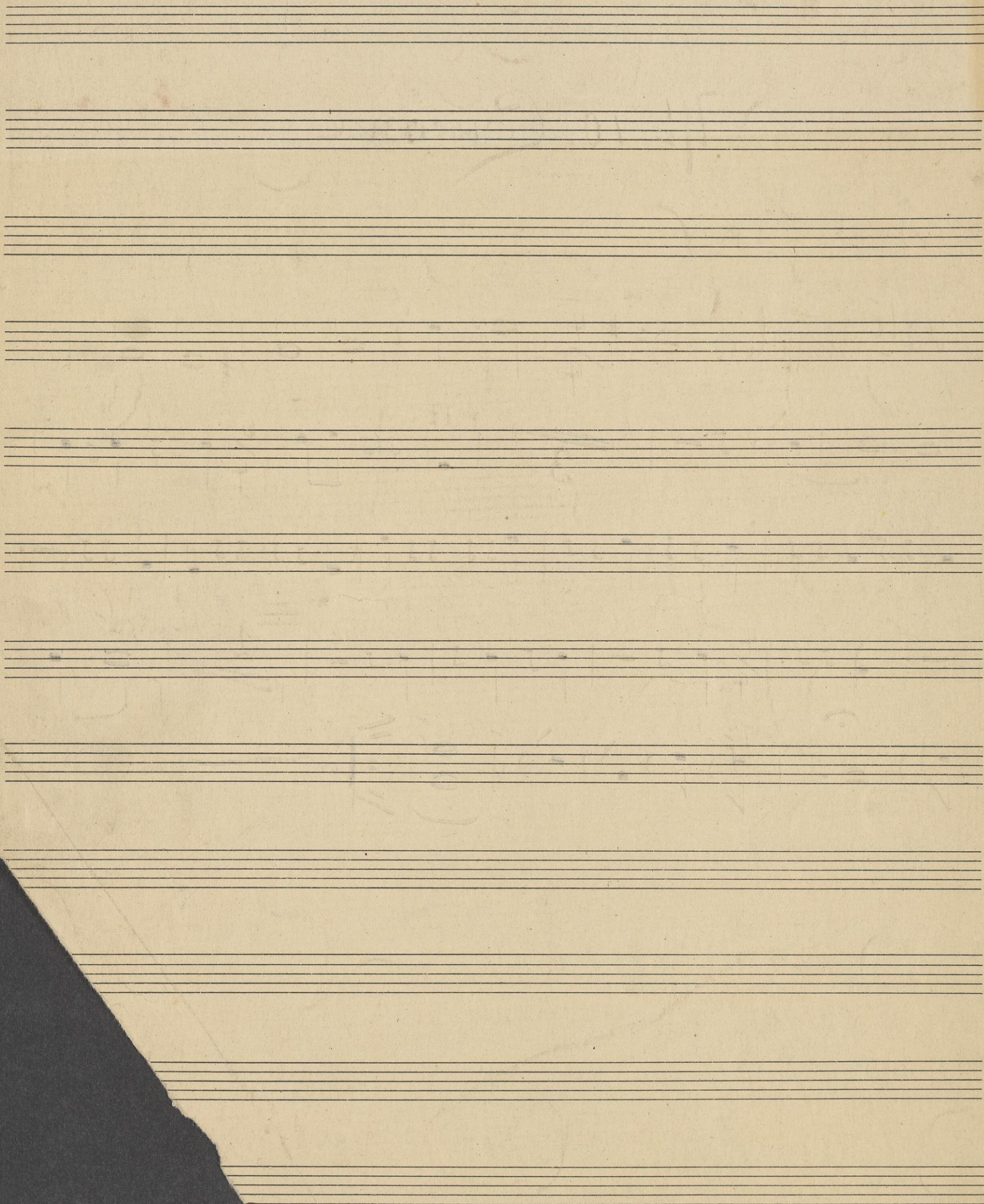


Handwritten scribble

No. 10. Conscience

And^{te} simplico

Handwritten musical score for 'Conscience'. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo/mood is marked 'And^{te} simplico'. The notation includes various note values, rests, and dynamic markings. A 'p.' (piano) marking is present. A triplet of eighth notes is indicated with a '3.' below it. A 'pizz.' (pizzicato) marking is written above a measure. A section change is marked with a double bar line and a new 6/4 time signature. The score continues with more notes and rests. A '2.' (second ending) is marked above a measure, followed by a 'f.' (forte) marking. The piece concludes with a final measure and a double bar line. The bottom right corner of the page is torn.



Flute

Passions Song.

Andte espress. $\text{F} \flat \flat \frac{3}{4}$

10

colla Voce

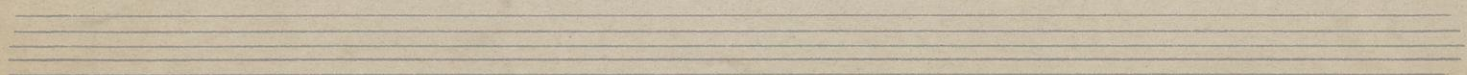
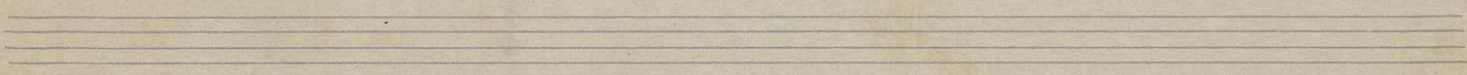
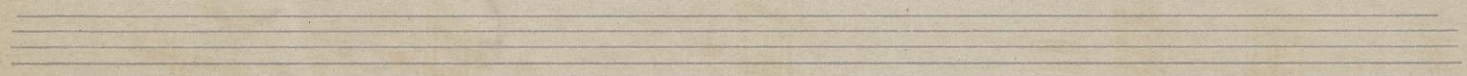
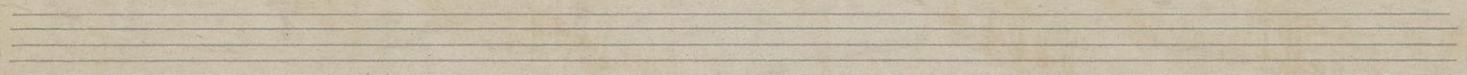
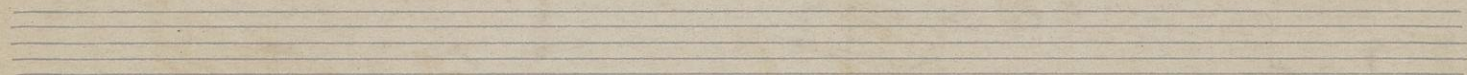
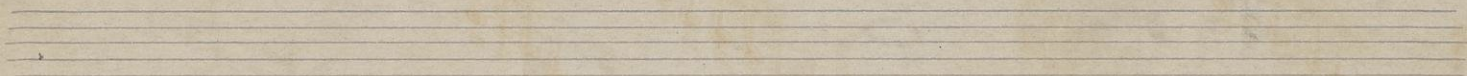
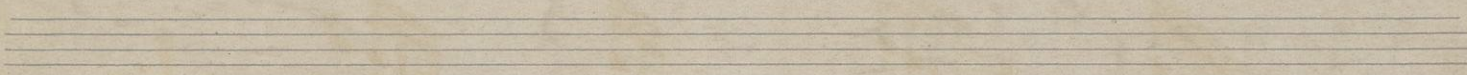
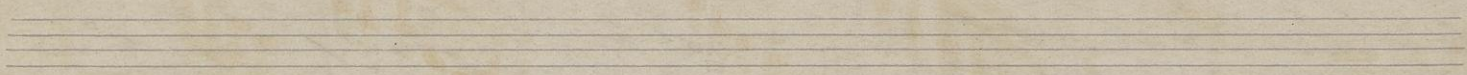
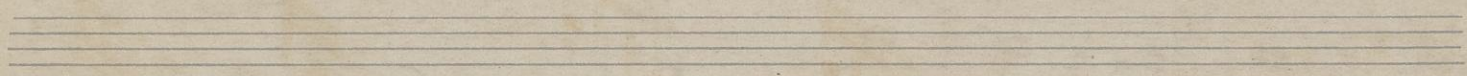
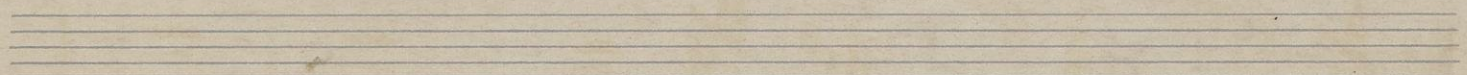
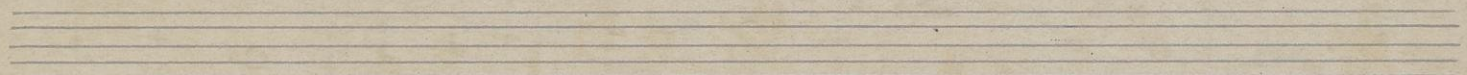
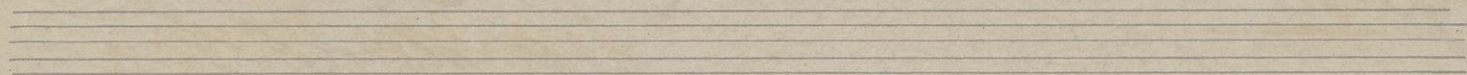
poco più mosso

espress.

passionate

allarg.

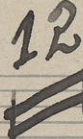
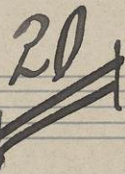
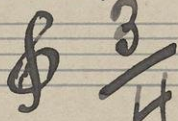
allarg.



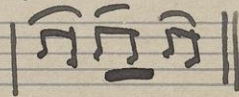
I Cornet Bb.

Passions Song.

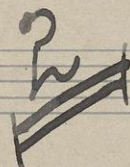
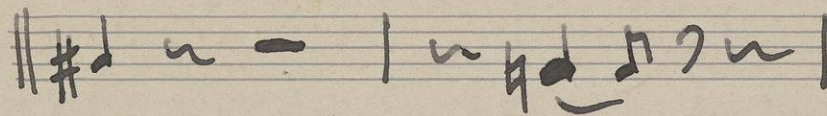
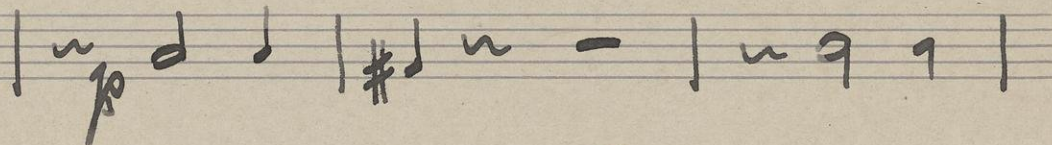
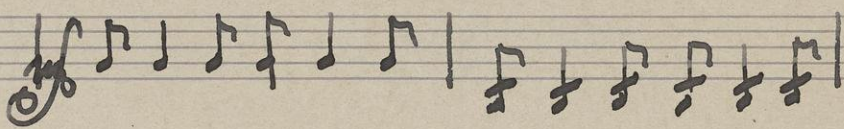
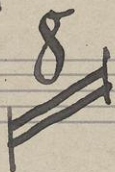
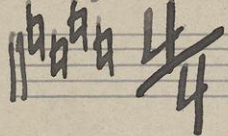
Allegro.



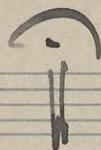
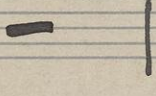
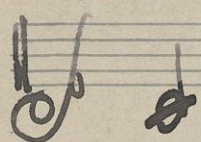
Horn.



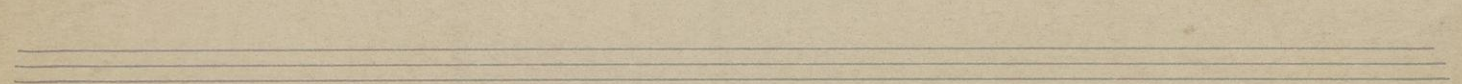
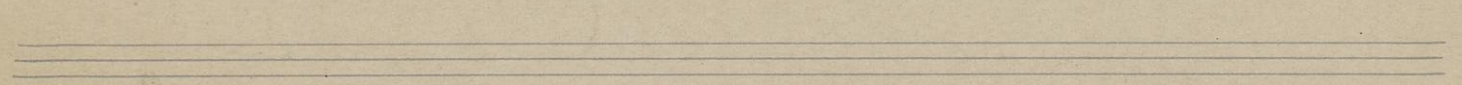
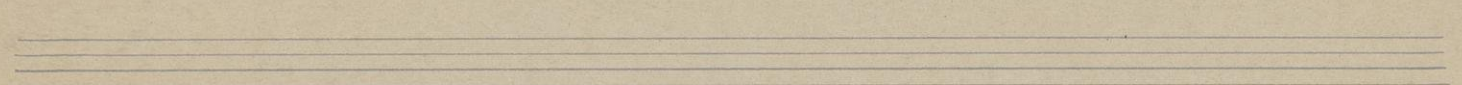
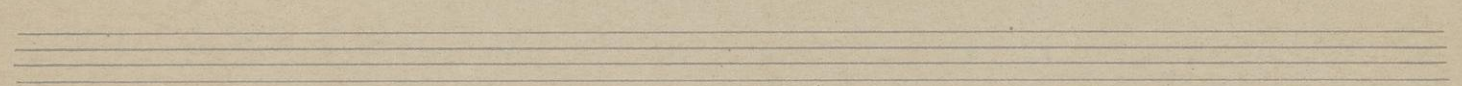
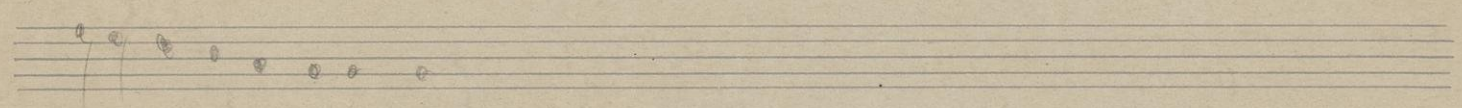
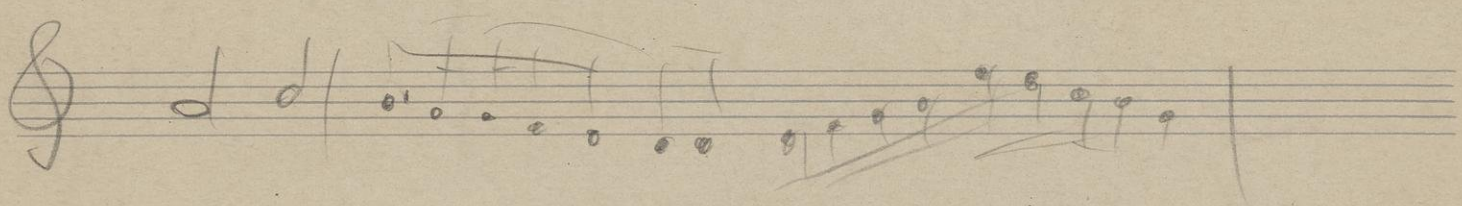
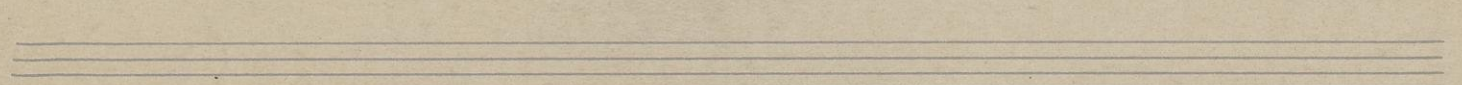
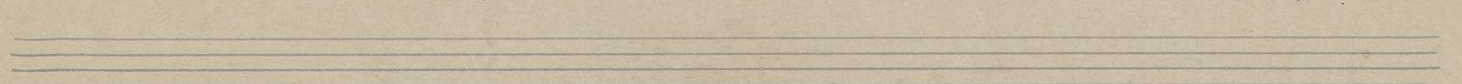
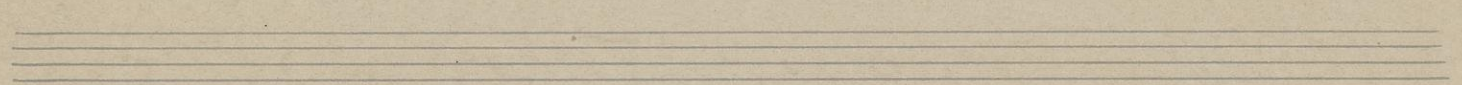
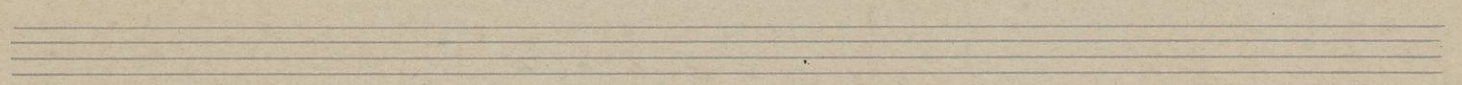
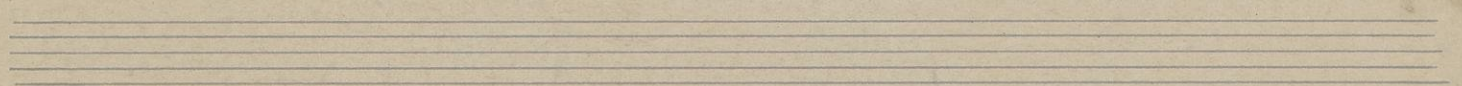
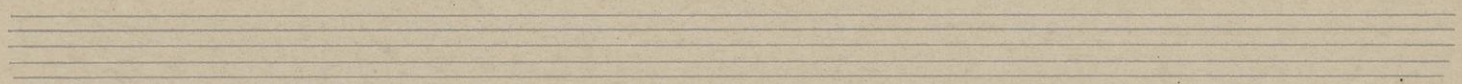
Poco più mosso



allor



THE
MUSEUM
OF
THE
CITY OF
BOSTON



Horns in F. No. 11.

Passion Song.

Andte espress.

Cor Anglais

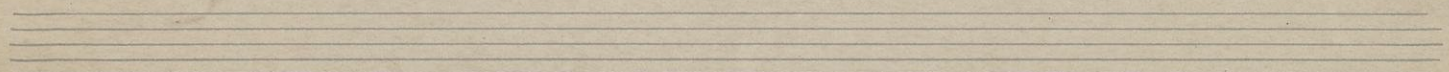
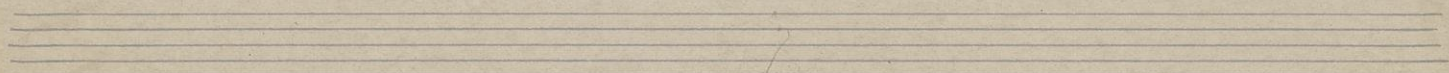
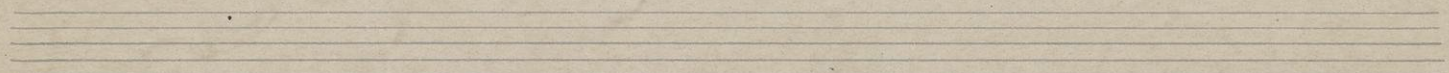
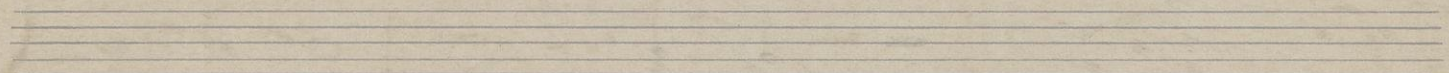
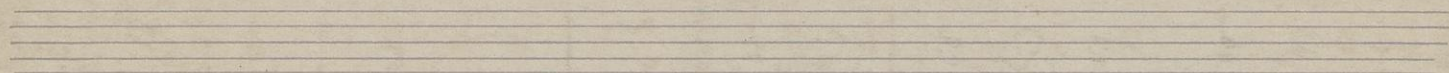
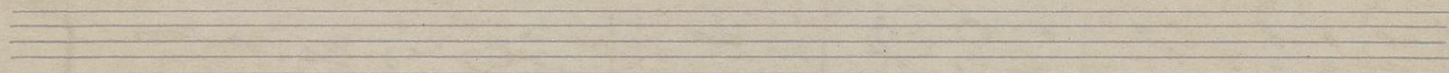
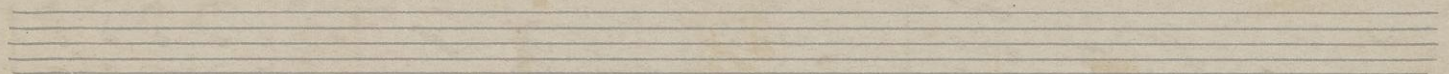
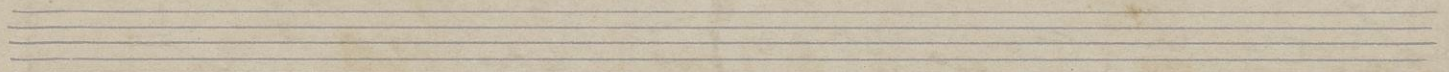
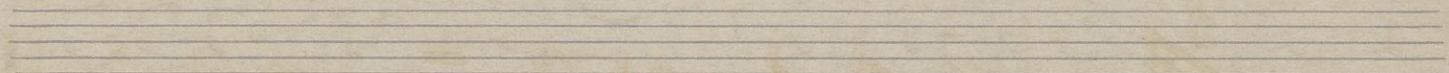
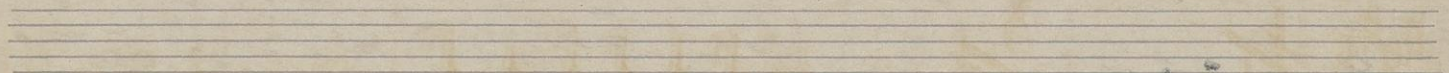
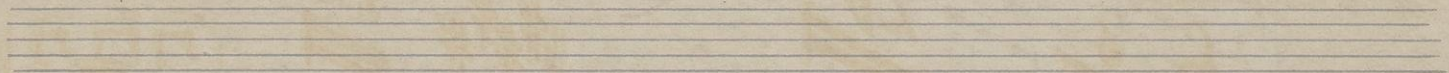
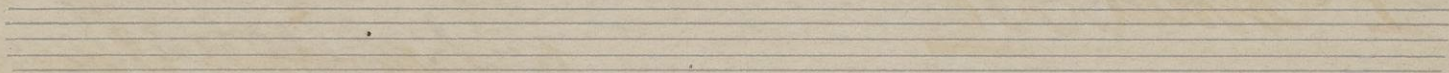
Handwritten musical score for Horns in F, No. 11, titled "Passion Song." The score is written on ten staves, with the first six staves containing musical notation and the remaining four staves being empty. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

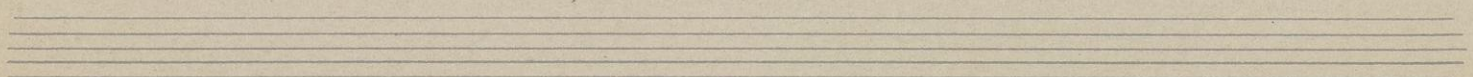
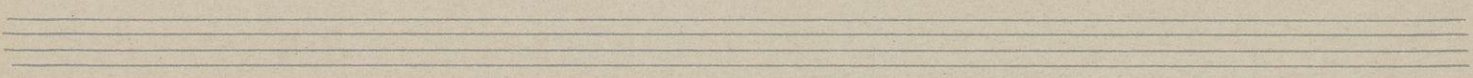
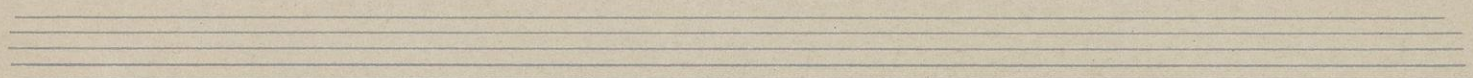
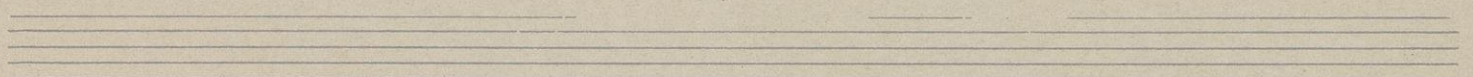
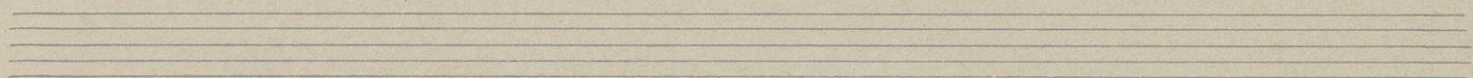
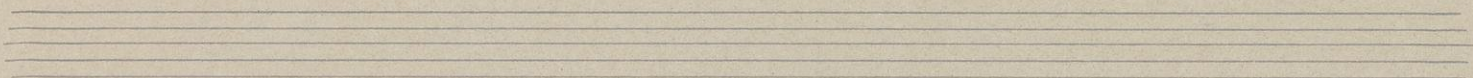
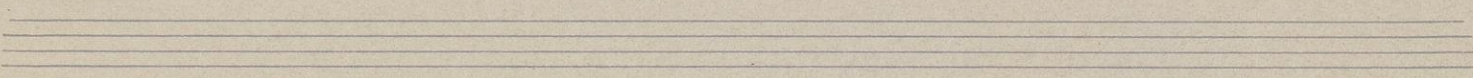
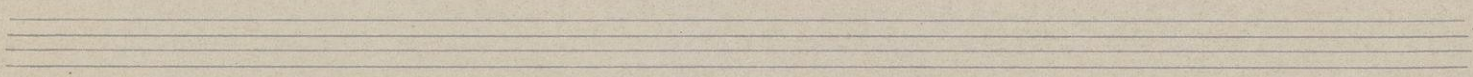
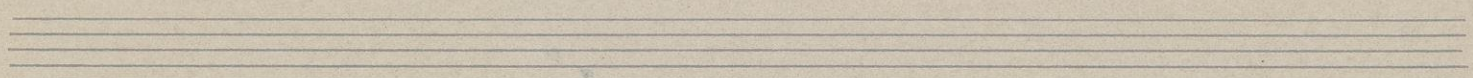
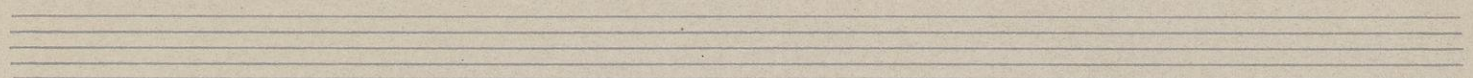
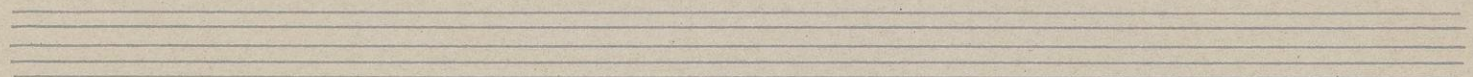
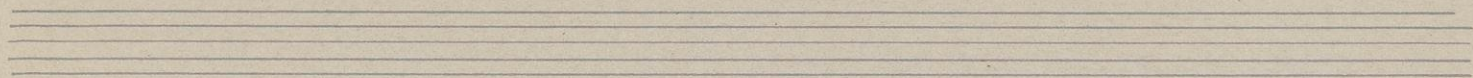
The score begins with a treble clef and a 3/4 time signature. The first staff contains a double bar line with a repeat sign, followed by a series of notes and rests. The second staff continues the melody with a key signature change to one sharp (F#). The third staff features a key signature change to two sharps (F# and C#) and a tempo change to "Soli". The fourth staff has a key signature change to three sharps (F#, C#, and G#) and a tempo change to "Soli". The fifth staff has a key signature change to two sharps (F# and C#) and a tempo change to "Soli". The sixth staff has a key signature change to one sharp (F#) and a tempo change to "Soli". The seventh staff has a key signature change to one sharp (F#) and a tempo change to "Soli". The eighth staff has a key signature change to one sharp (F#) and a tempo change to "Soli". The ninth staff has a key signature change to one sharp (F#) and a tempo change to "Soli". The tenth staff has a key signature change to one sharp (F#) and a tempo change to "Soli".

Key markings and dynamics include:

- Andte espress.* (Andante espressivo)
- Cor Anglais* (English Horn)
- Soli* (Solo)
- passionato* (passionate)
- allarg.* (allargando)
- cresc.* (crescendo)

The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.





No 11.

Harpe

Passions Song.

Toc più mosso

Handwritten musical notation for the first system. It features two staves. The left staff is in G-flat major (two flats) and 3/4 time, with a tempo marking of 20. The right staff is in G-flat major and 4/4 time, with a tempo marking of 13. The notation includes various notes, rests, and dynamic markings.

Handwritten musical notation for the second system. It features two staves. The left staff is in G-flat major and 3/4 time, with a tempo marking of 4. The right staff is in G-flat major and 4/4 time, with a tempo marking of 1. The notation includes various notes, rests, and dynamic markings.

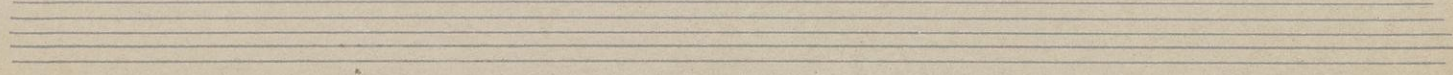
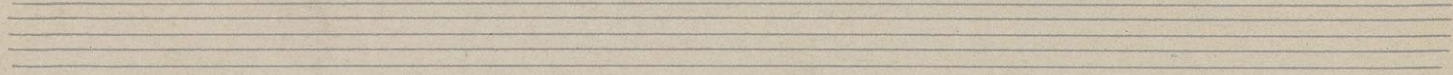
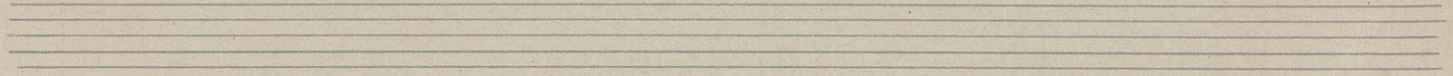
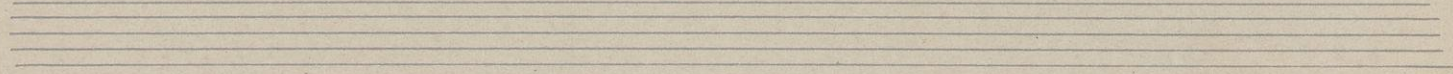
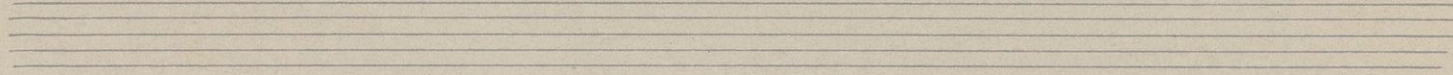
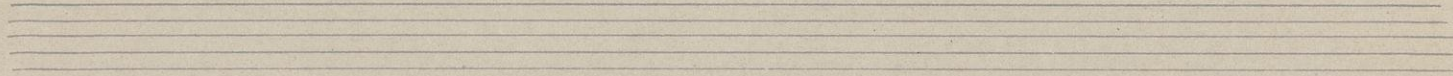
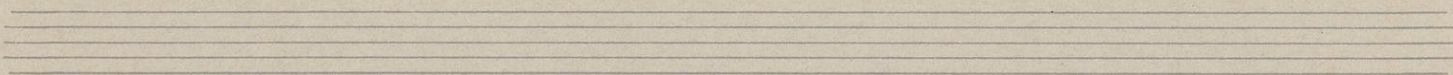
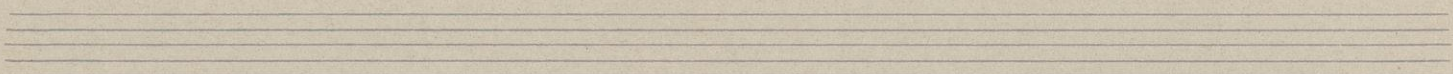
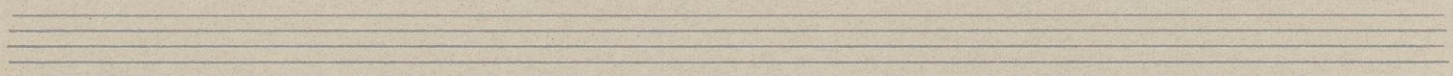
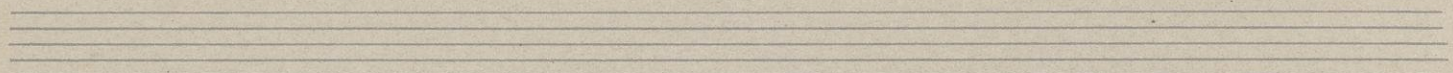
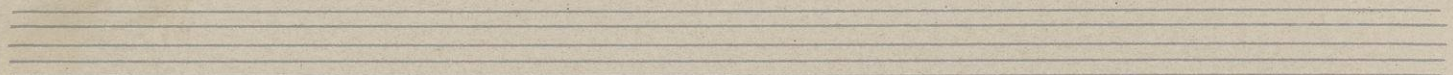
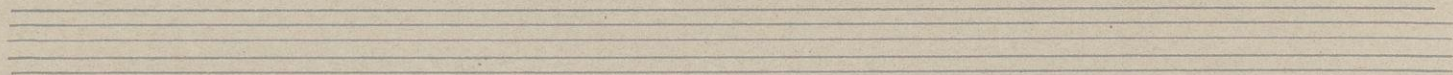
Handwritten musical notation for the third system. It features two staves. The left staff is in G-flat major and 3/4 time, with a tempo marking of 1. The right staff is in G-flat major and 4/4 time, with a tempo marking of 1. The notation includes various notes, rests, and dynamic markings.

Handwritten musical notation for the fourth system. It features two staves. The left staff is in G-flat major and 3/4 time, with a tempo marking of 1. The right staff is in G-flat major and 4/4 time, with a tempo marking of 1. The notation includes various notes, rests, and dynamic markings.

Handwritten musical notation for the fifth system. It features two staves. The left staff is in G-flat major and 3/4 time, with a tempo marking of 1. The right staff is in G-flat major and 4/4 time, with a tempo marking of 1. The notation includes various notes, rests, and dynamic markings.

Handwritten musical score on two staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains four measures of music, primarily consisting of eighth and sixteenth notes, with a final measure ending in a double bar line. The bottom staff begins with a bass clef and the same key signature. It contains two measures of music, primarily consisting of eighth and sixteenth notes, followed by a double bar line. A purple line is drawn across the bottom staff, starting from the first measure and extending towards the end. The paper is aged and shows some staining.

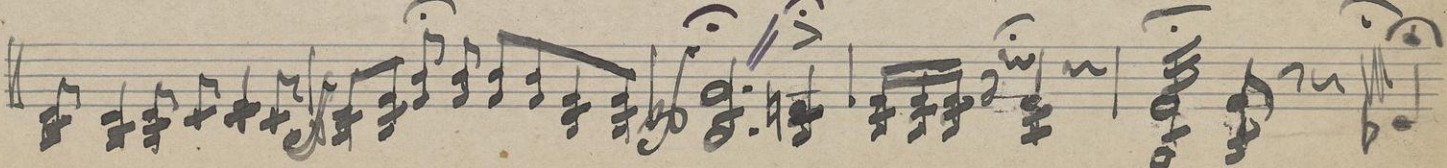
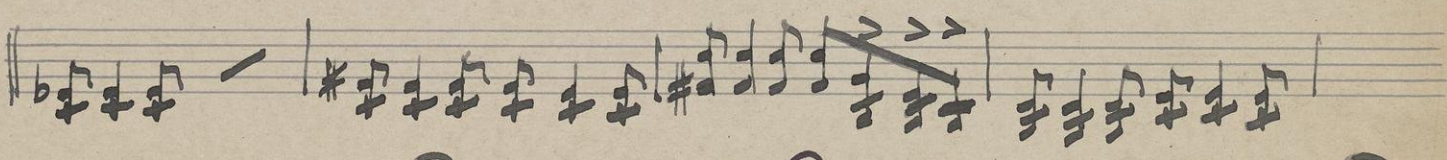
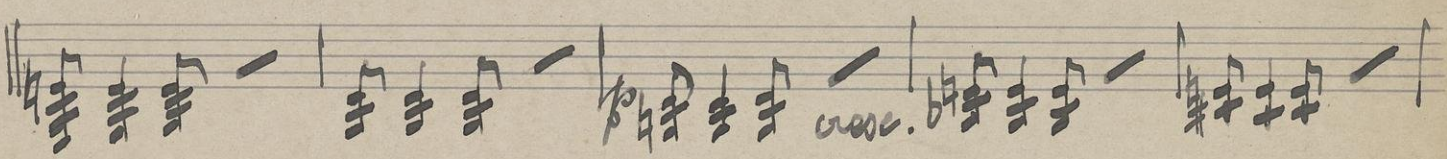
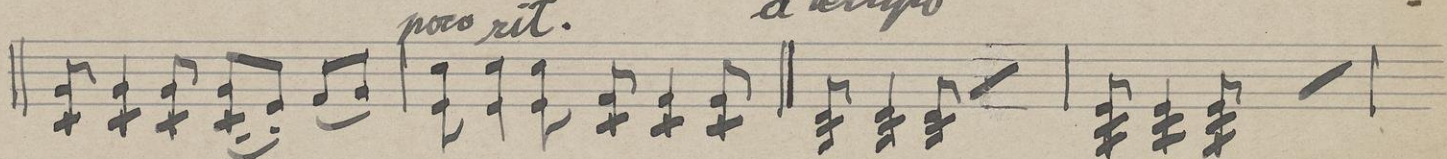
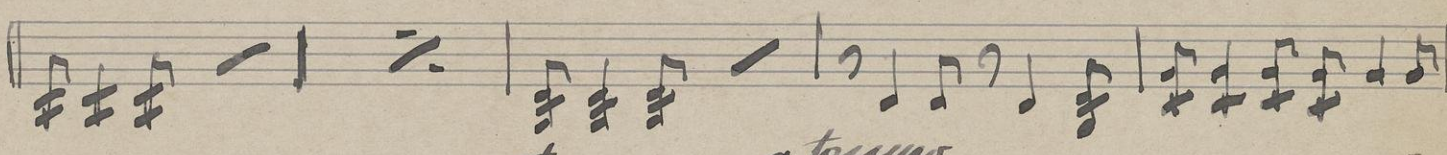
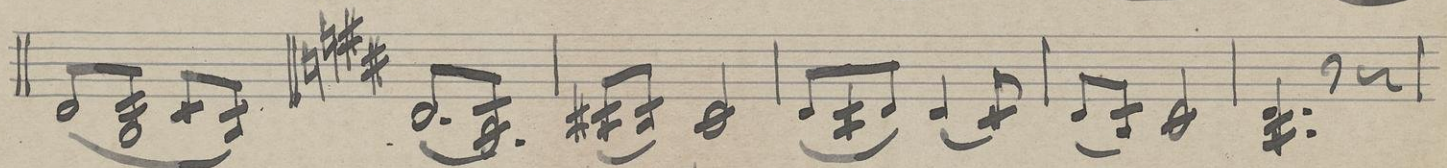
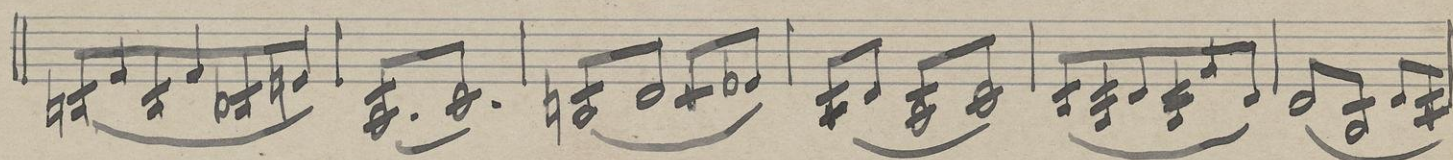
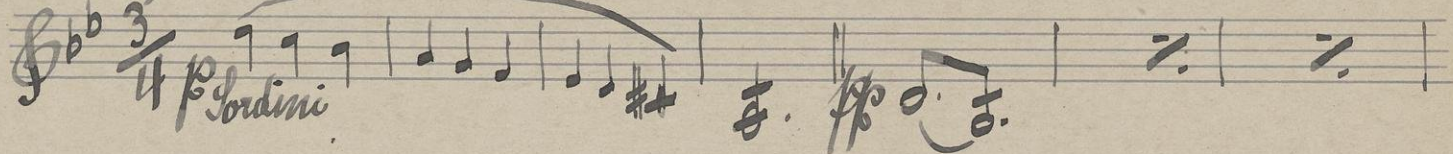
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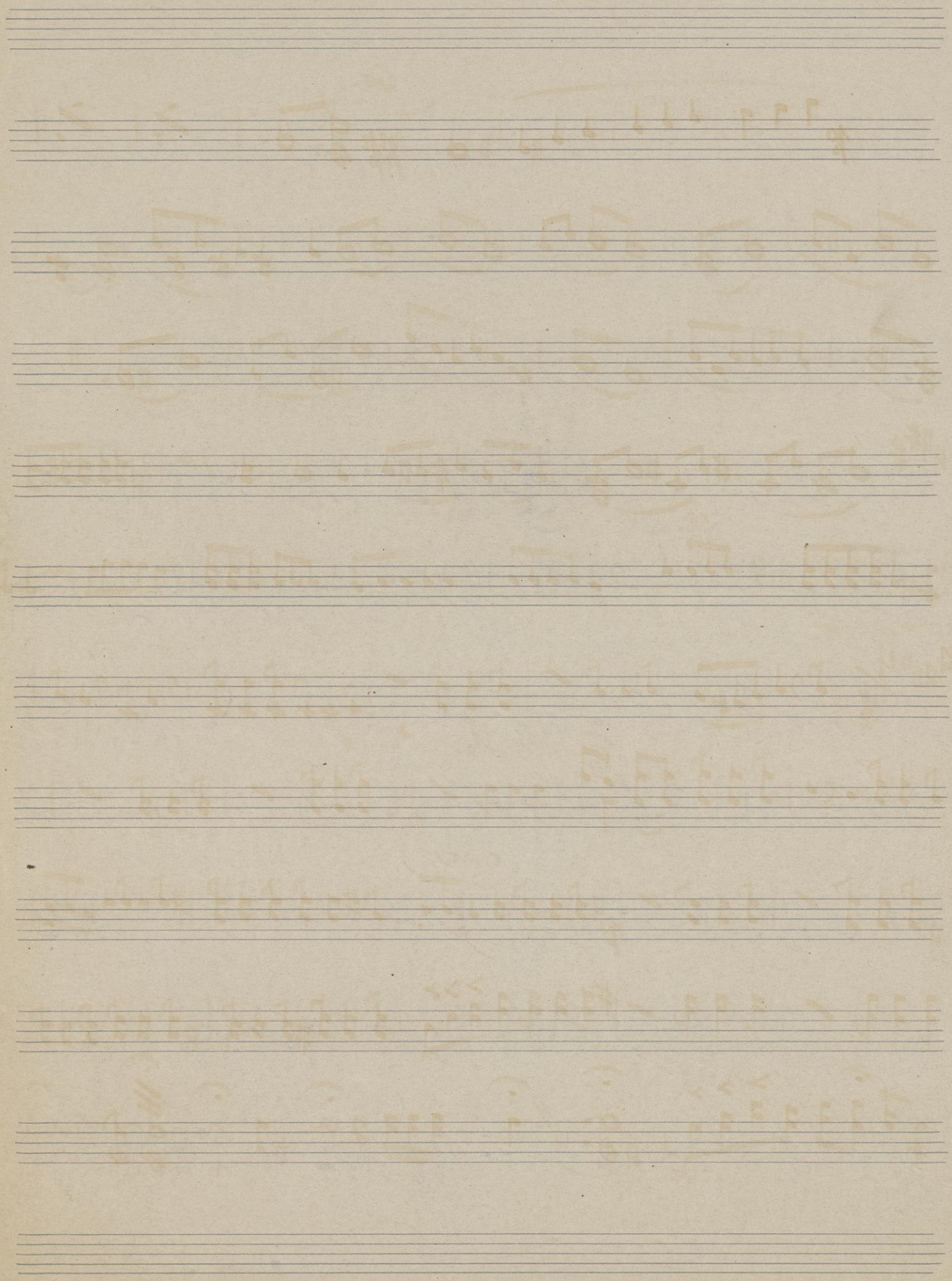


II Violin

Passion Song.

And^{te} espres.





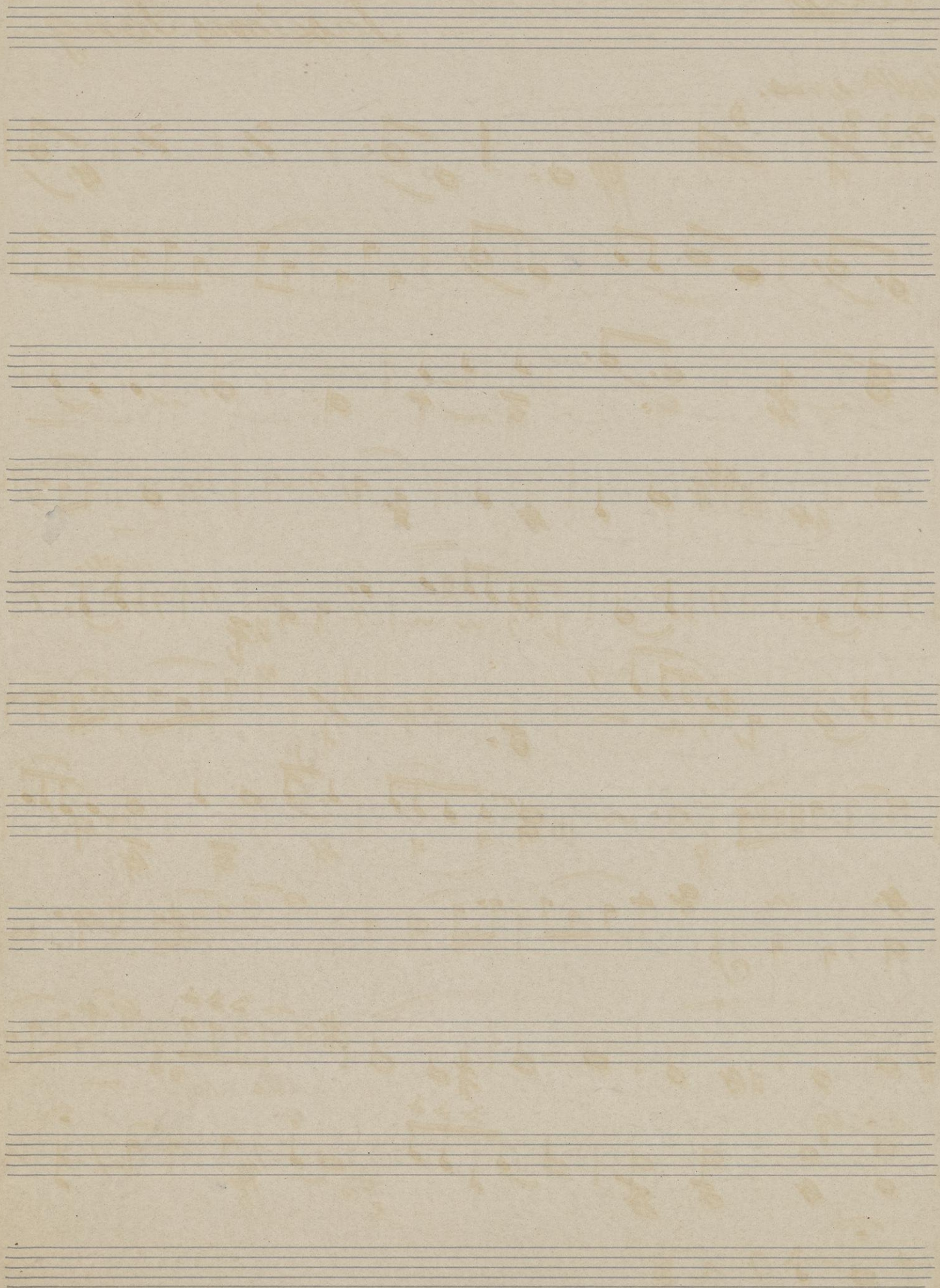
Viola

Passions Song.

And^{te} espress.

div.

Poco più mosso.

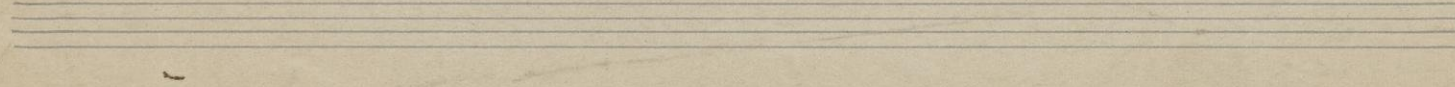
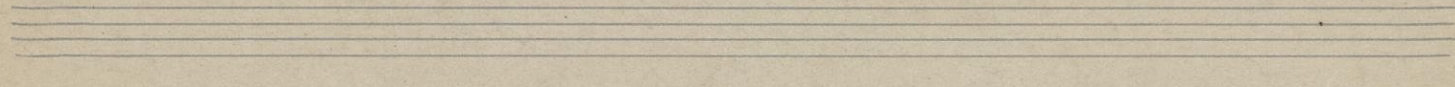
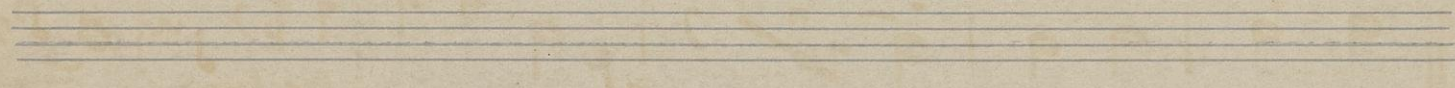
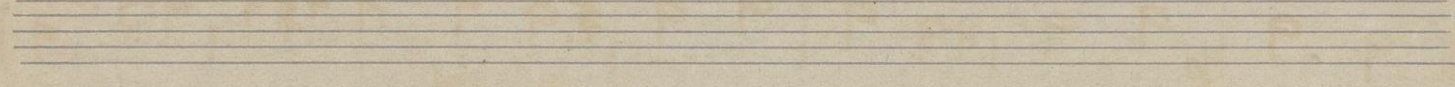
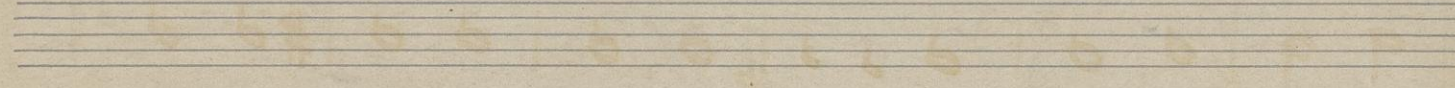
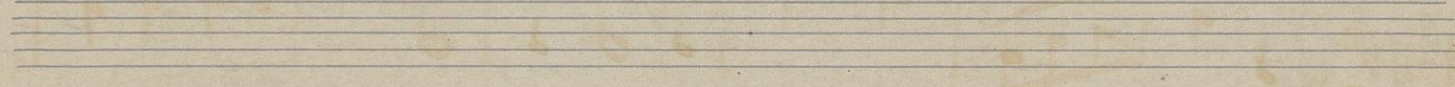
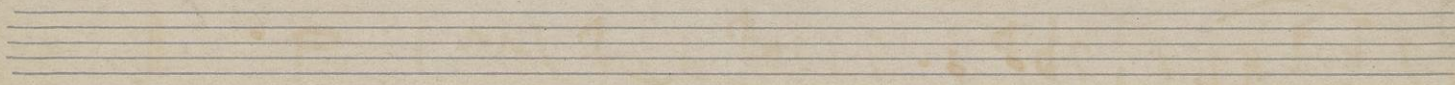
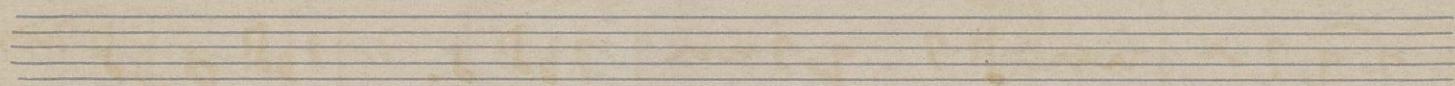
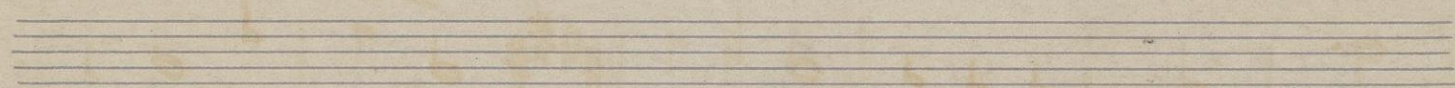
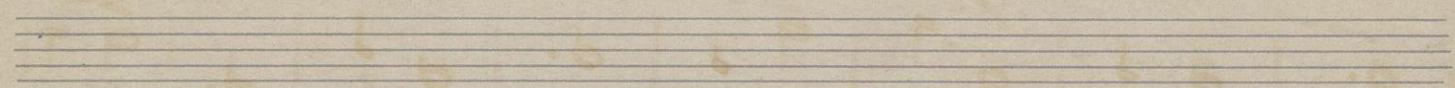
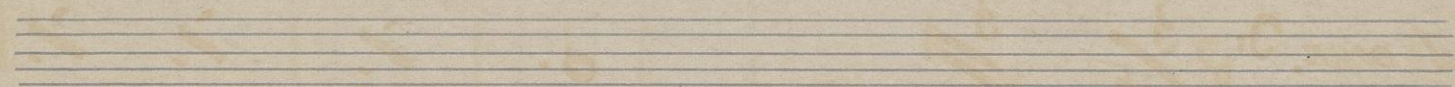
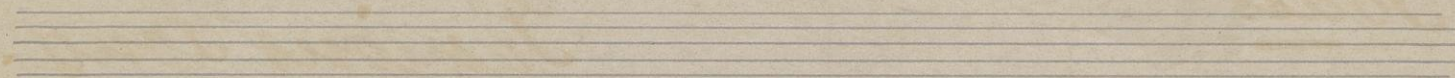


Cello

Passions Song

Andte sprea.

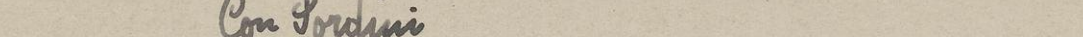
Handwritten musical score for Cello, titled "Passions Song". The score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo/mood is marked "Andte sprea." (Andante spiccato). The music features various note values, rests, and dynamic markings including "pp" (pianissimo) and "cresc." (crescendo). There are also markings for "allarg" (allargando) and "molto cresc." (molto crescendo). The score concludes with a double bar line and the marking "dis." (dissonance).



Bass

Passions Song.

Aut. exp. *Con Sordini*



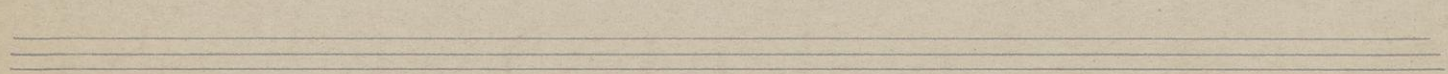
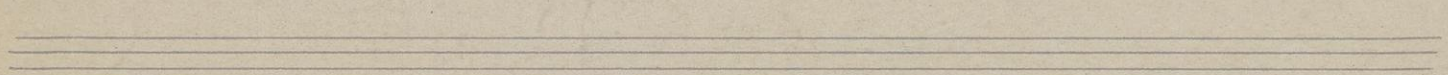
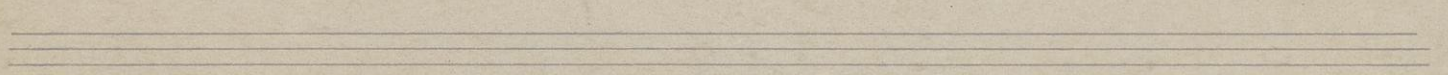
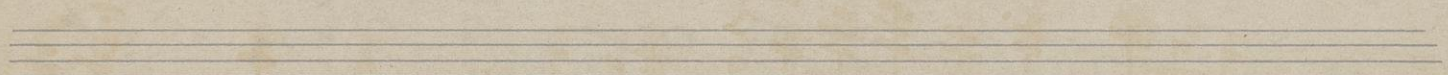
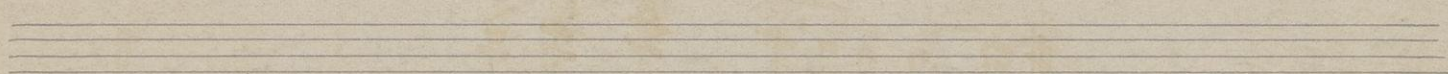
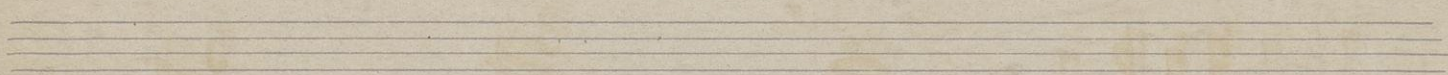
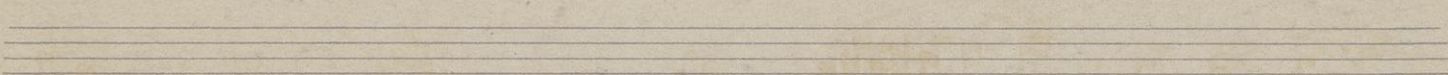
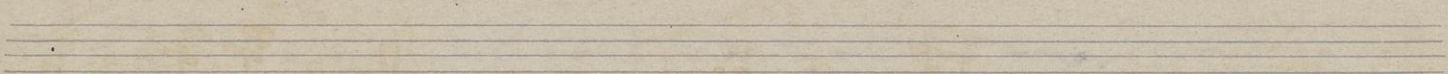
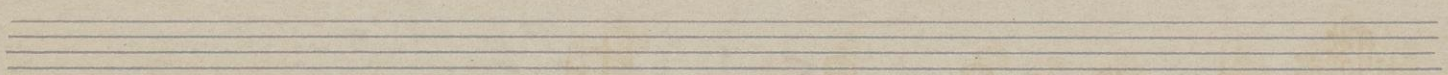
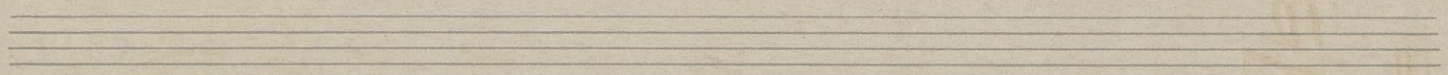
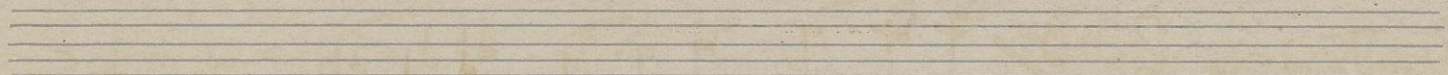
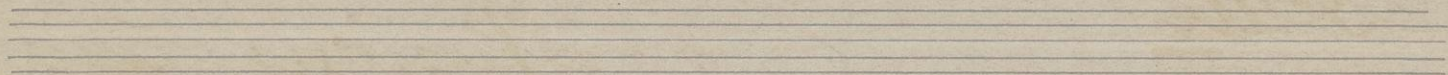
Handwritten musical notation for the first system of "L'Allegretto". It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes a quarter note, a triplet of eighth notes, a double bar line, a quarter note, and a triplet of eighth notes. The piece is marked "Aut. exp." and "Con Sordini".

[illegible][illegible]

Handwritten musical notation on a single staff, featuring various notes, rests, and a treble clef. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of several measures, including a half note, a quarter note, and a dotted quarter note, followed by a series of eighth notes and a final measure with a half note and a quarter note. The notation is written in ink on aged paper.

|| 9 9 | 9 9 | 9 9 | 9 9 | #9 9 | 9 1 #1 | 9 1 //

allarg
|| 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 ||
colla voce



Trumpeting
(C.C.)

No 11.

Horns F

Andante

8 3
4 4

15
15

Solo

Solo

1. *espr.*

P.S.

other sheet

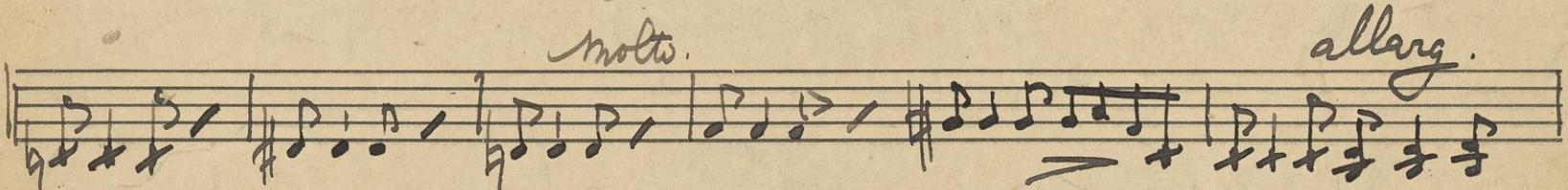
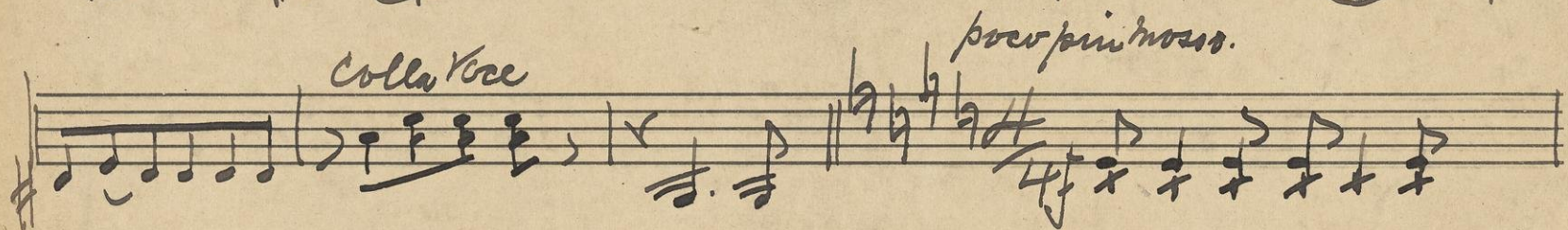
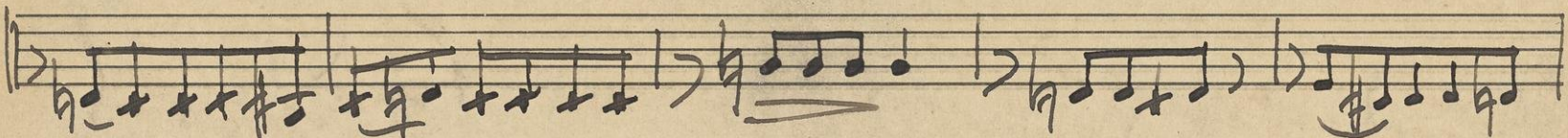
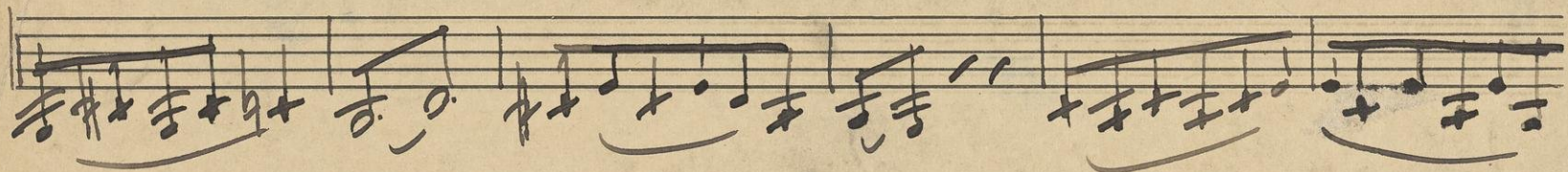
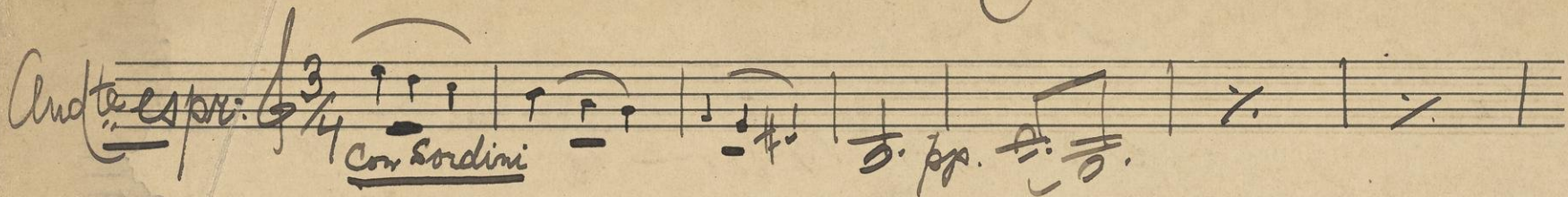
Luz A. H. C.

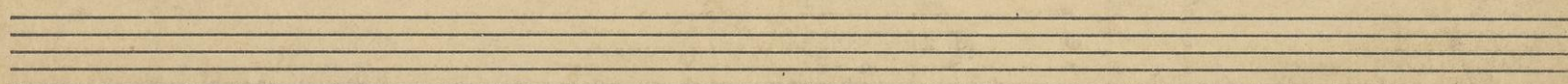
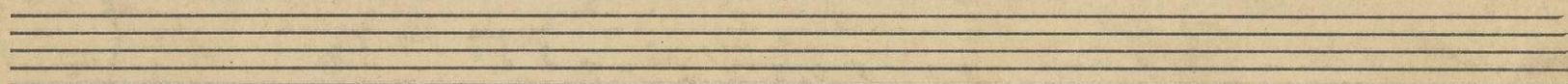
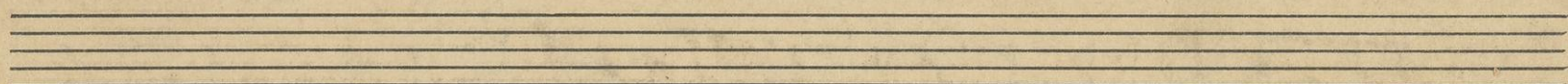
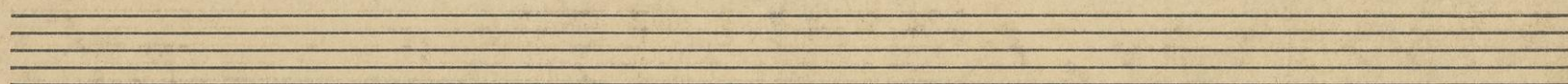
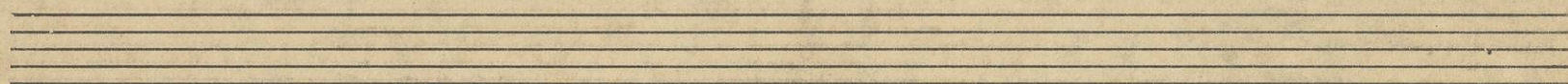
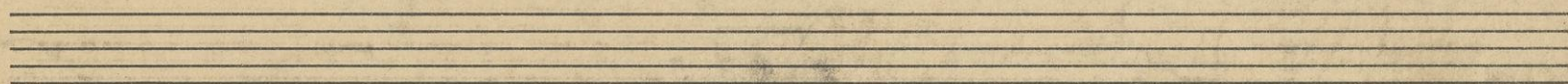
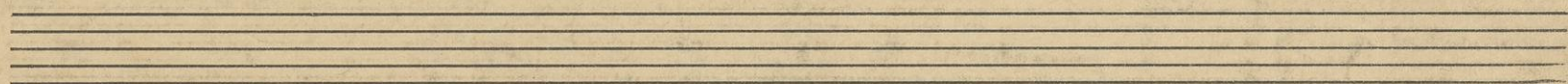
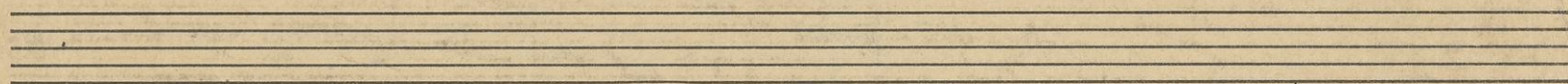
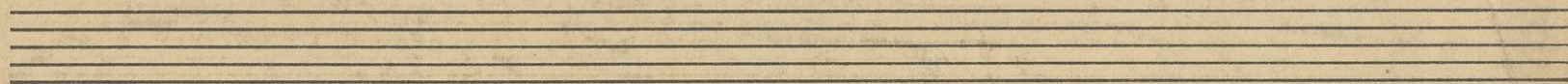
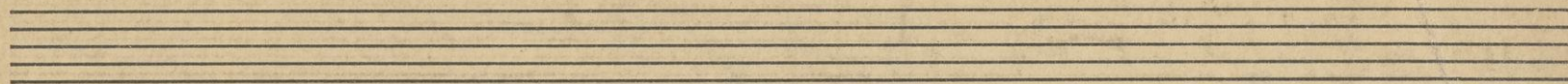
Luz A. H. C.

2nd Violin

No. 11.

Passions Song.





(Transposition.)

No 11.

91
Viola

Andante

div.

Handwritten musical score for Viola, No. 11. The score is written on ten staves. The tempo is marked "Andante" and the performance instruction "div." (divisi) is present. The music features various musical notations, including notes, rests, and dynamic markings such as *pp*, *f*, *p*, *molto cresc.*, and *p. cresc.*. The score is written in a single system, with the key signature changing from one sharp to two sharps. The notation includes slurs, ties, and various articulation marks.

And to

Handwritten musical notation on three staves. The first staff has a treble clef, key signature of two sharps (F# and C#), and a 9/8 time signature. It begins with a first ending bracket over a whole note. The second staff continues the melody with eighth and sixteenth notes, including a 7-measure rest. The third staff has a 3/4 time signature and a first ending bracket. A blue 'X' is marked on the second staff. The notation is handwritten and includes various musical symbols like beams, slurs, and accidentals.

Harp

(Transposition) no 11

No 11.

Andante

Handwritten musical notation for the first system, measures 1-3. Measure 1 contains the number 21, measure 2 contains 13, and measure 3 contains 8. The notation includes treble and bass staves with notes and rests.

Handwritten musical notation for the second system, measures 4-5. Measure 4 contains the number 66 and a sharp sign (#). Measure 5 contains the number 64. The notation includes treble and bass staves with notes and rests.

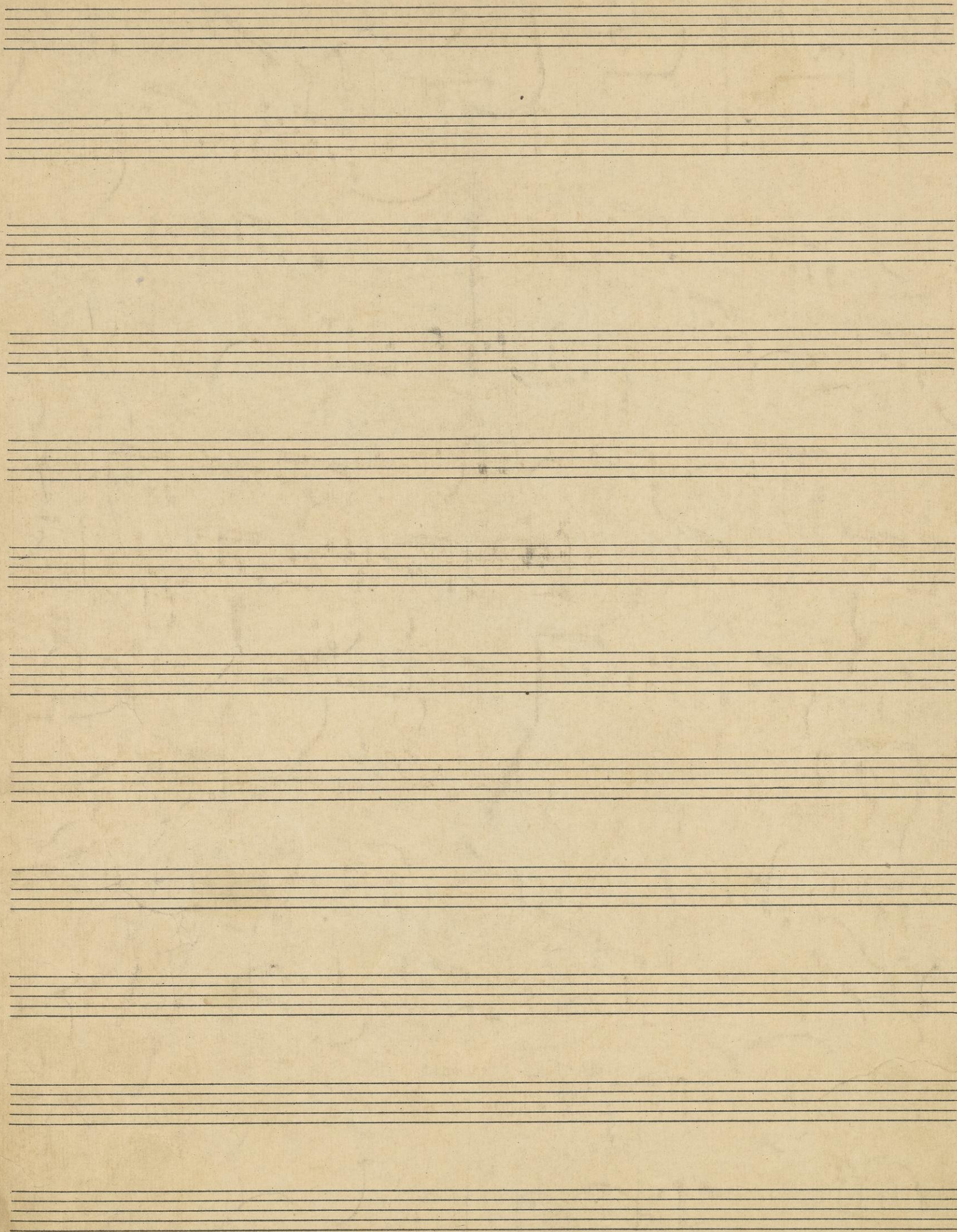
Handwritten musical notation for the third system, measures 6-7. Measure 6 contains the number 66 and a sharp sign (#). Measure 7 contains the number 94 and a sharp sign (#). The notation includes treble and bass staves with notes and rests.

Handwritten musical notation for the fourth system, measures 8-9. Measure 8 contains the number 64 and the word *rit*. Measure 9 contains the number 97. The notation includes treble and bass staves with notes and rests.

Handwritten musical notation for the fifth system, measures 10-11. The notation includes treble and bass staves with notes and rests.

Handwritten musical notation for the sixth system, measures 12-13. Measure 12 contains the number 17. The notation includes treble and bass staves with notes and rests.

other sheet

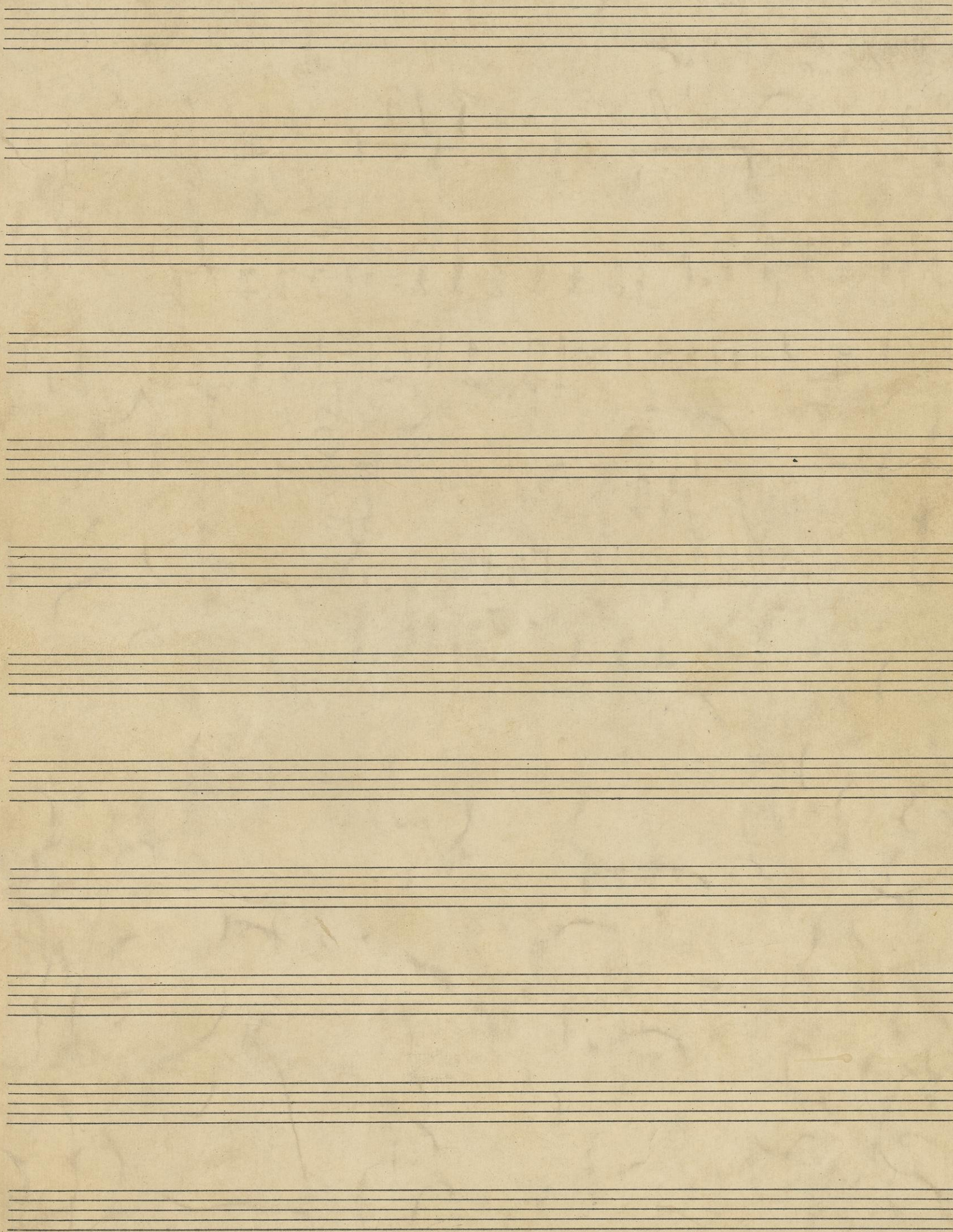


Trumpets Bb

No 11.

Andante.

Handwritten musical score for Trumpets Bb, marked *Andante.* The score consists of five staves. The first staff is a treble clef with a 3/4 time signature, featuring rests of 20, 13, and 8 measures. The second staff contains a melodic line with eighth and sixteenth notes, ending with a 2-measure rest. The third staff includes dynamic markings *mp* and *p*, with notes and rests. The fourth staff has a 2-measure rest followed by a 3-measure rest. The fifth staff begins with a 16-measure rest, followed by notes and rests, including a blue ink correction mark. The bottom of the page contains several empty staves.



No. 11.

2nd Cornett Bb

Passions Song.

And te cyer.

Handwritten musical score for 2nd Cornett Bb, titled "Passions Song". The score is written on five staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of three sharps (F#, C#, G#). It includes a repeat sign, a first ending bracket labeled "20", a second ending bracket labeled "12", and a section labeled "Horn" with a key signature change to two sharps (F#, C#). The subsequent staves contain various musical notations including eighth notes, quarter notes, rests, and dynamic markings like "p" (piano). The notation is somewhat sketchy and appears to be a working draft or a personal manuscript.

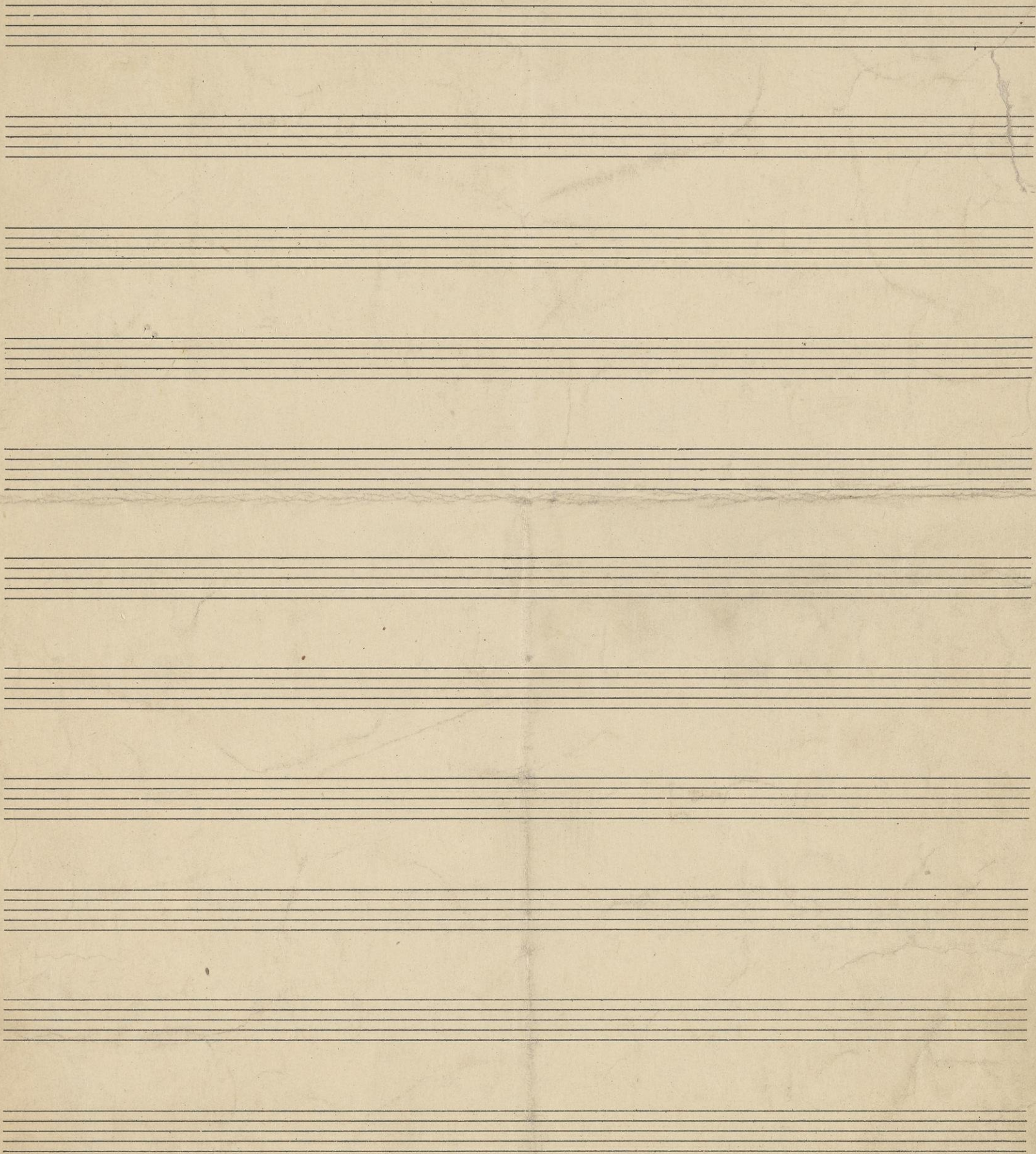
Perfect makes the low sick youth

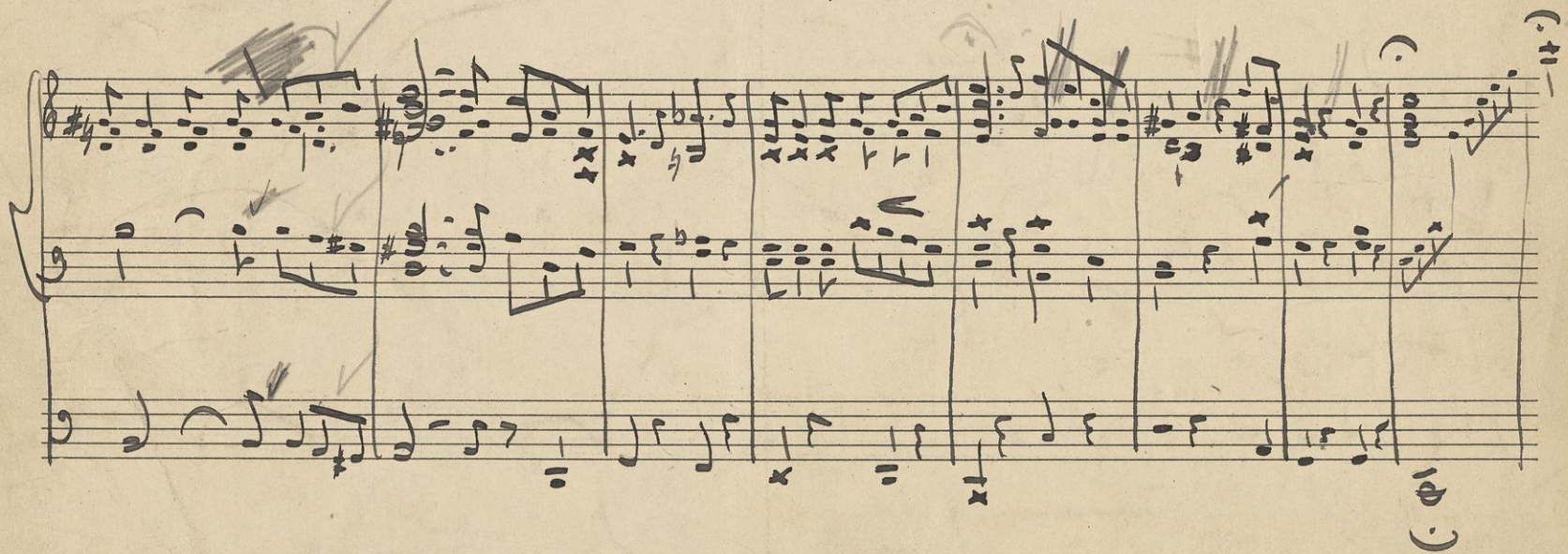
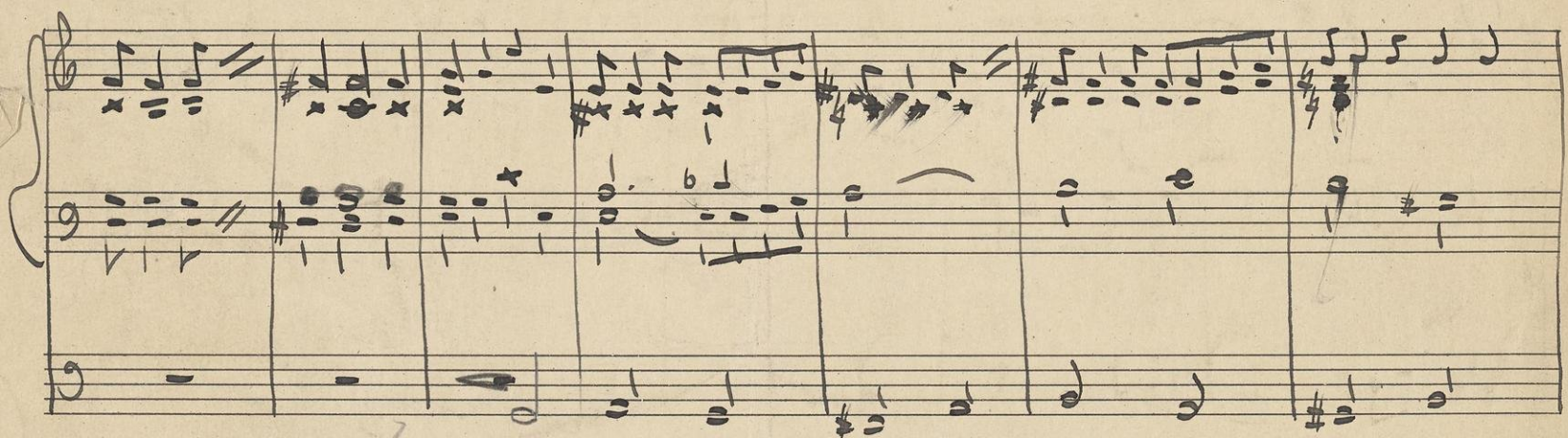
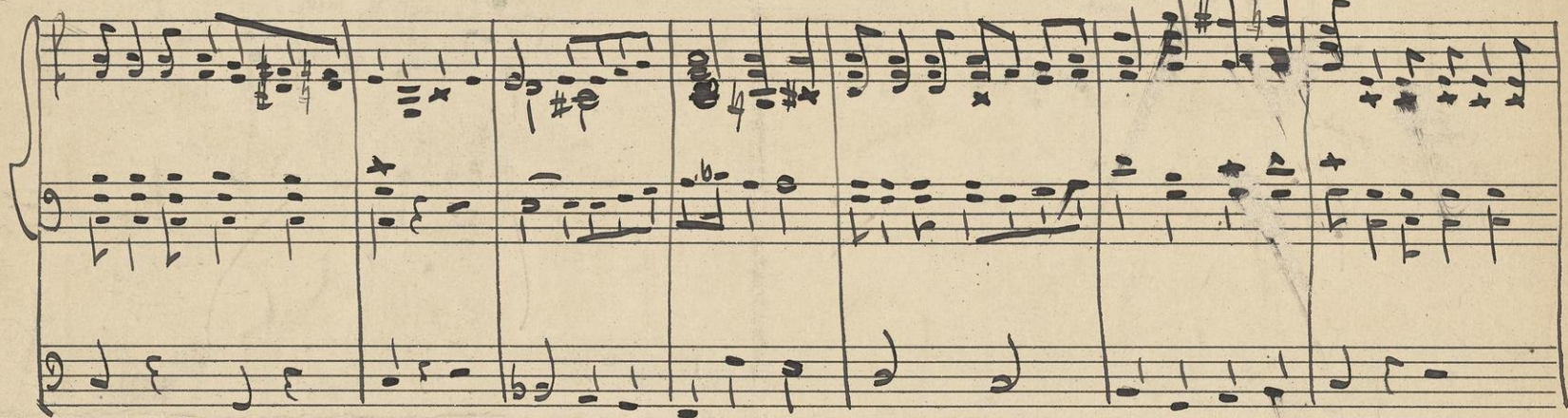
no. 11 transposed.

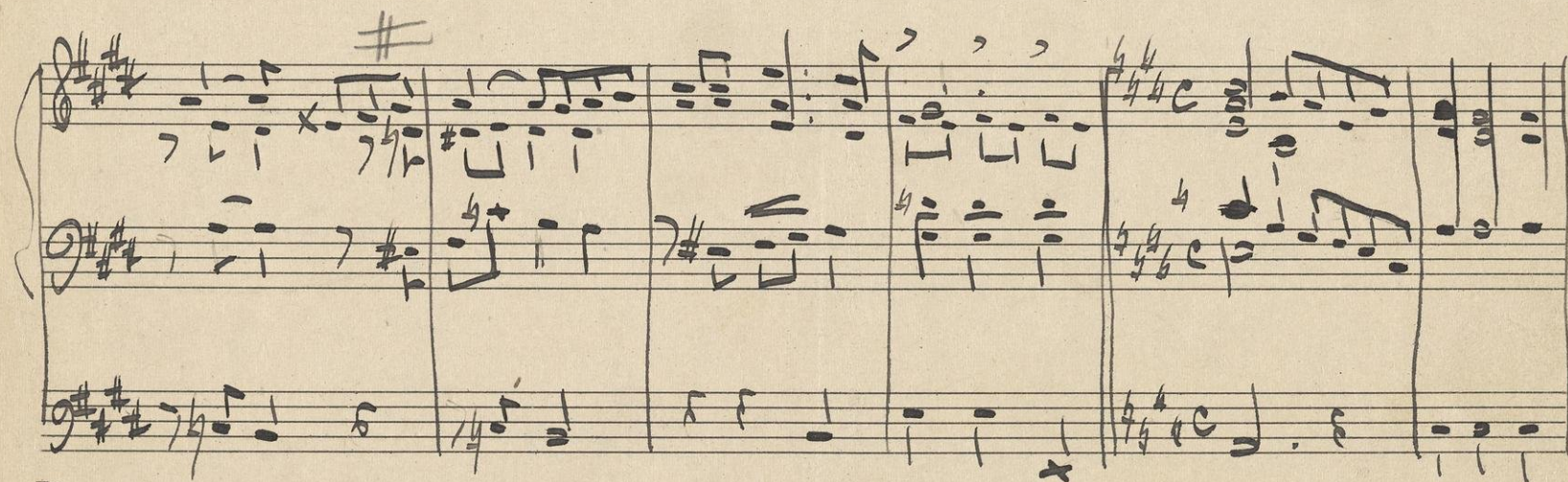
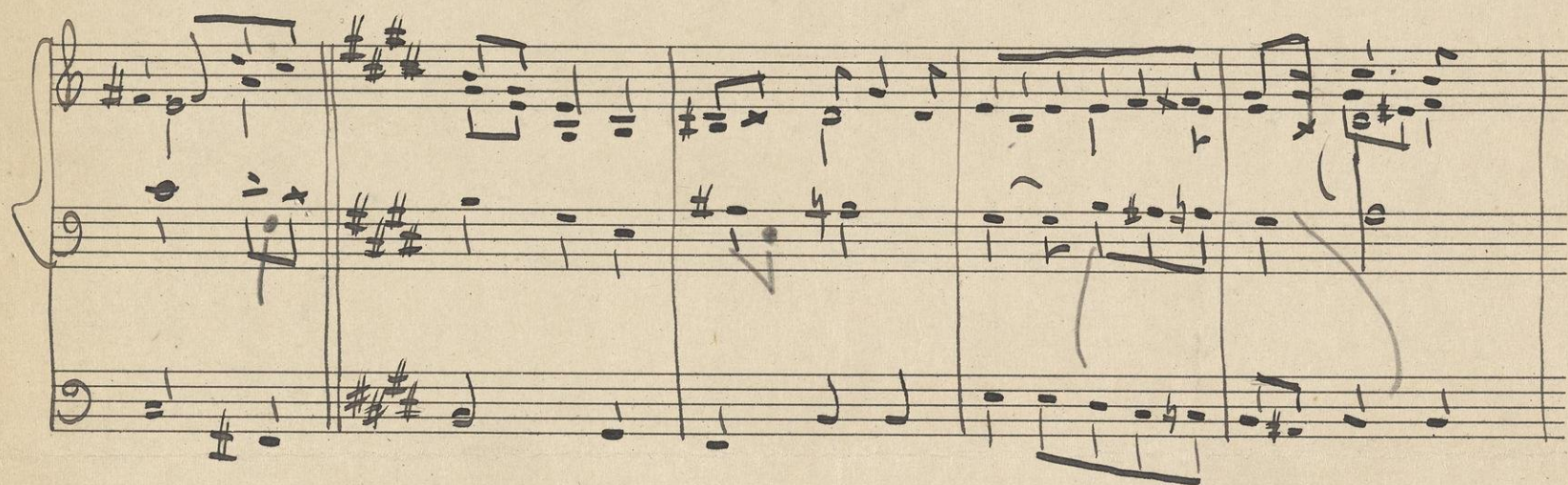
The first system of the handwritten musical score consists of three staves. The top staff is in treble clef with a 3/4 time signature, containing several chords with sharp and flat accidentals. The middle staff is in alto clef with a 3/4 time signature, featuring a series of chords and a 'Solo' marking. The bottom staff is in bass clef with a 3/4 time signature, showing a melodic line with eighth and sixteenth notes. The system concludes with a double bar line.

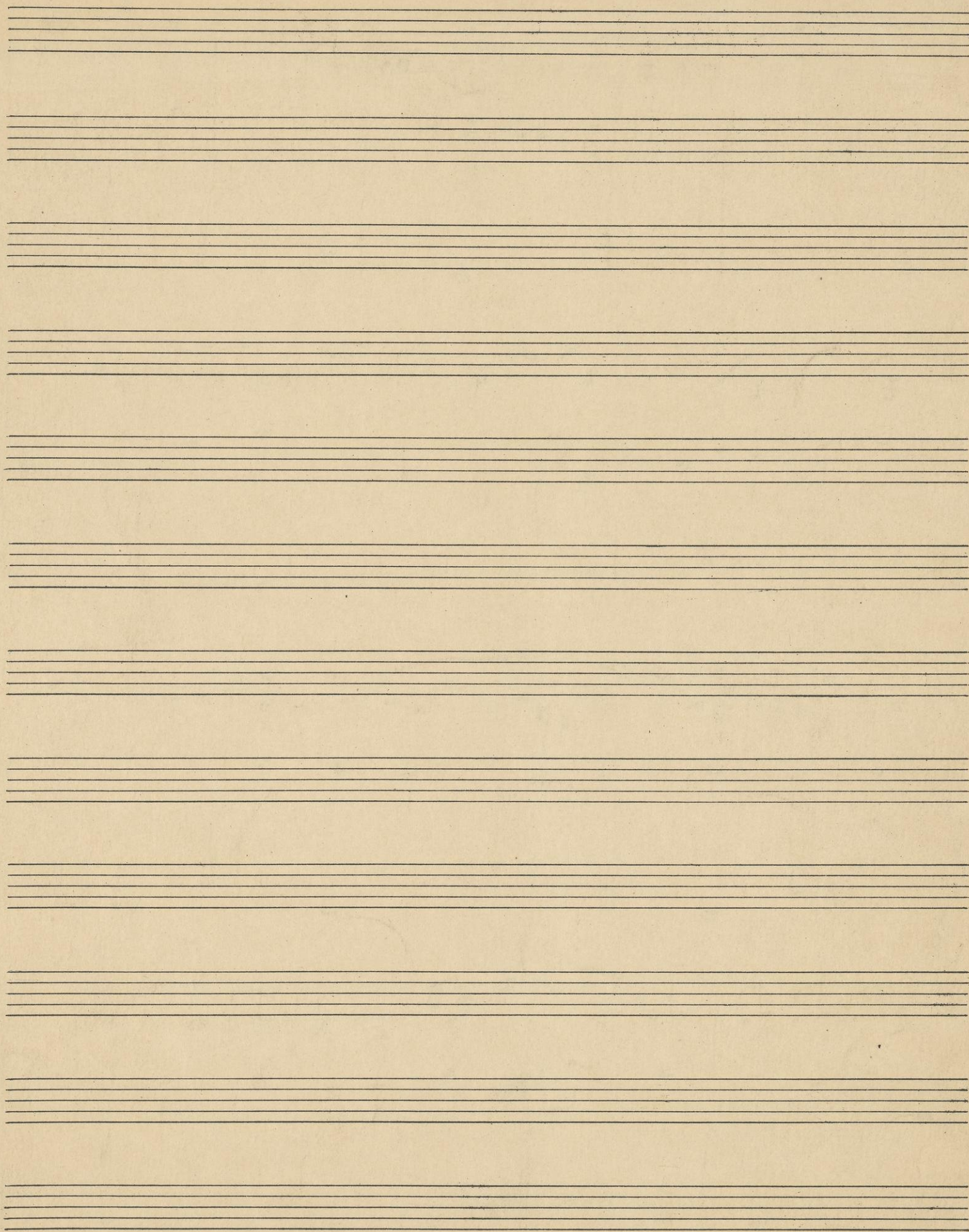
The second system of the handwritten musical score consists of three staves. The top staff is in treble clef with a 3/4 time signature, containing several chords with sharp and flat accidentals. The middle staff is in alto clef with a 3/4 time signature, featuring a series of chords and a 'Solo' marking. The bottom staff is in bass clef with a 3/4 time signature, showing a melodic line with eighth and sixteenth notes. The system concludes with a double bar line.

The third system of the handwritten musical score consists of three staves. The top staff is in treble clef with a 3/4 time signature, containing several chords with sharp and flat accidentals. The middle staff is in alto clef with a 3/4 time signature, featuring a series of chords and a 'Solo' marking. The bottom staff is in bass clef with a 3/4 time signature, showing a melodic line with eighth and sixteenth notes. The system concludes with a double bar line.





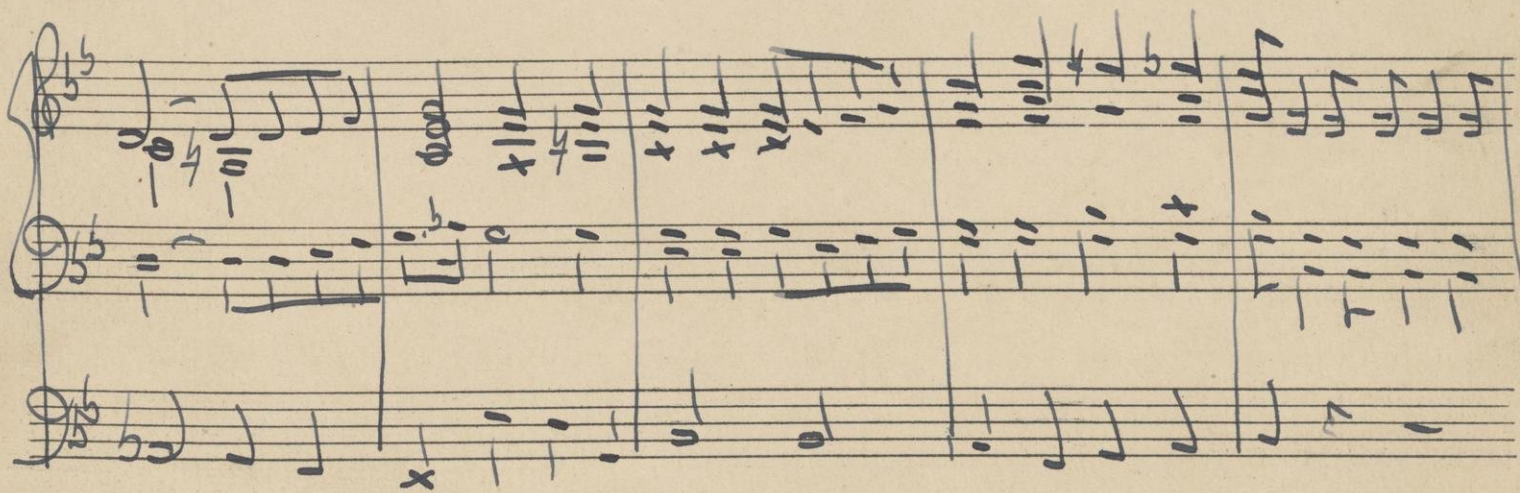
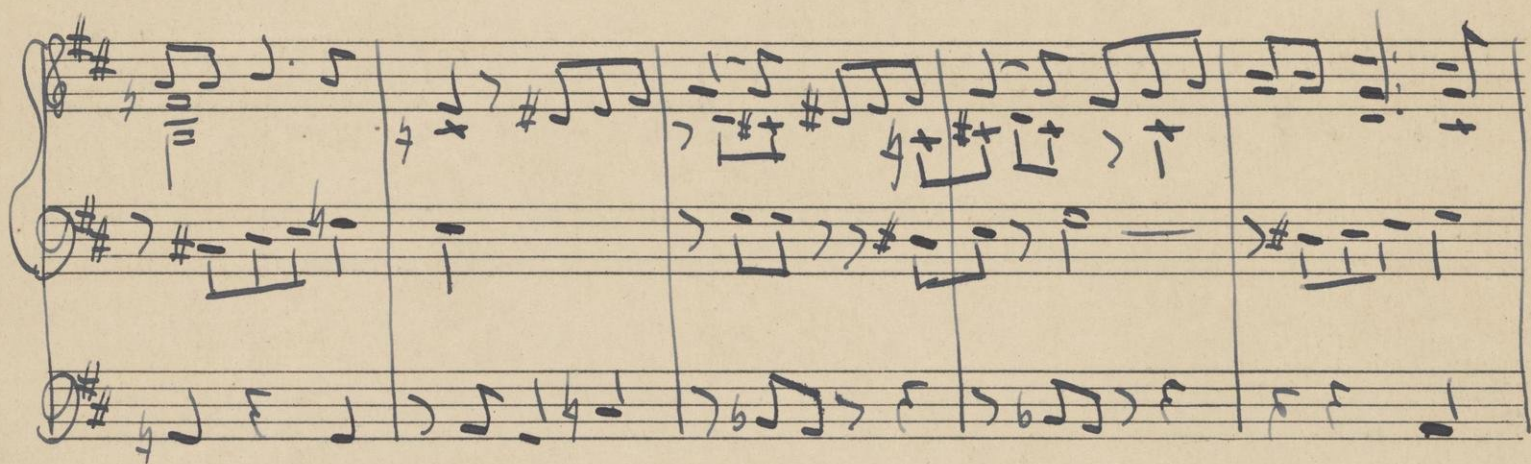
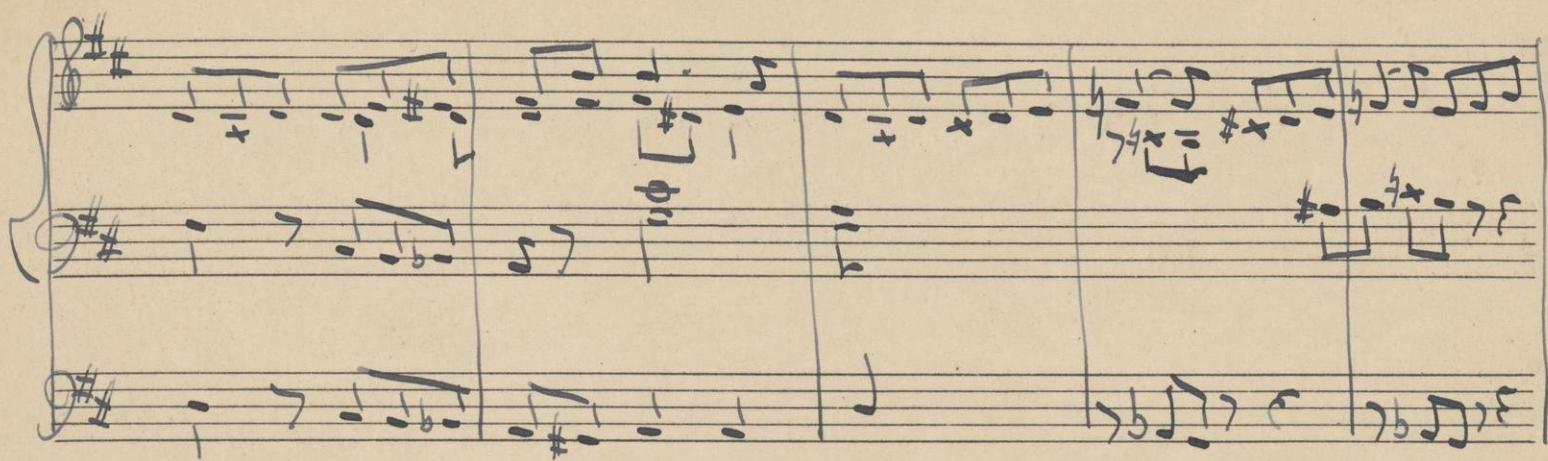


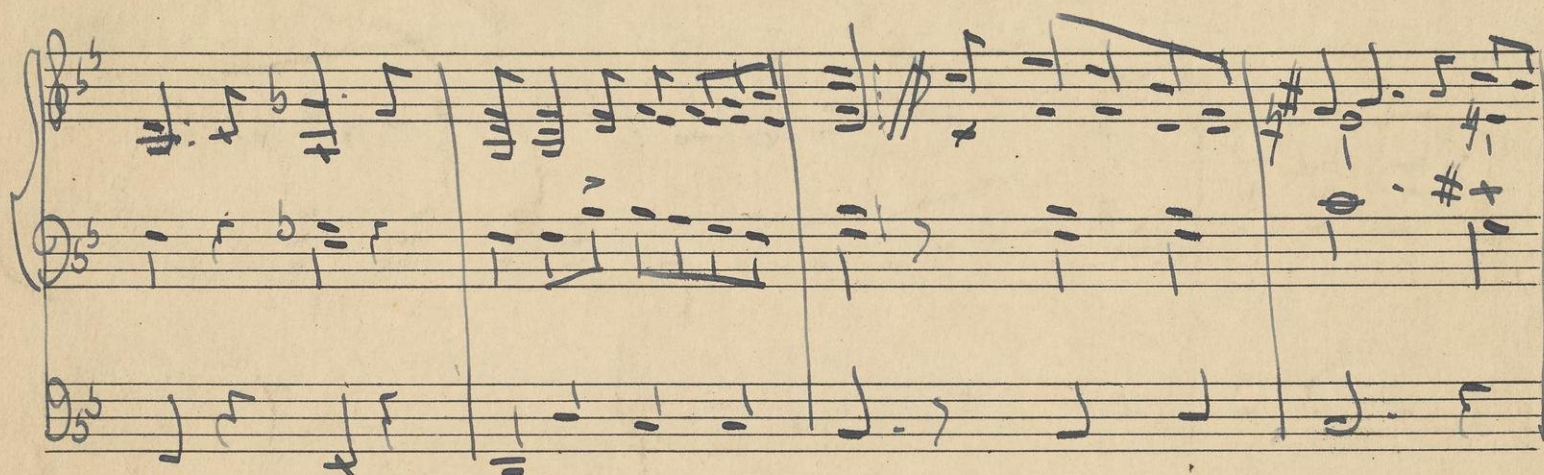
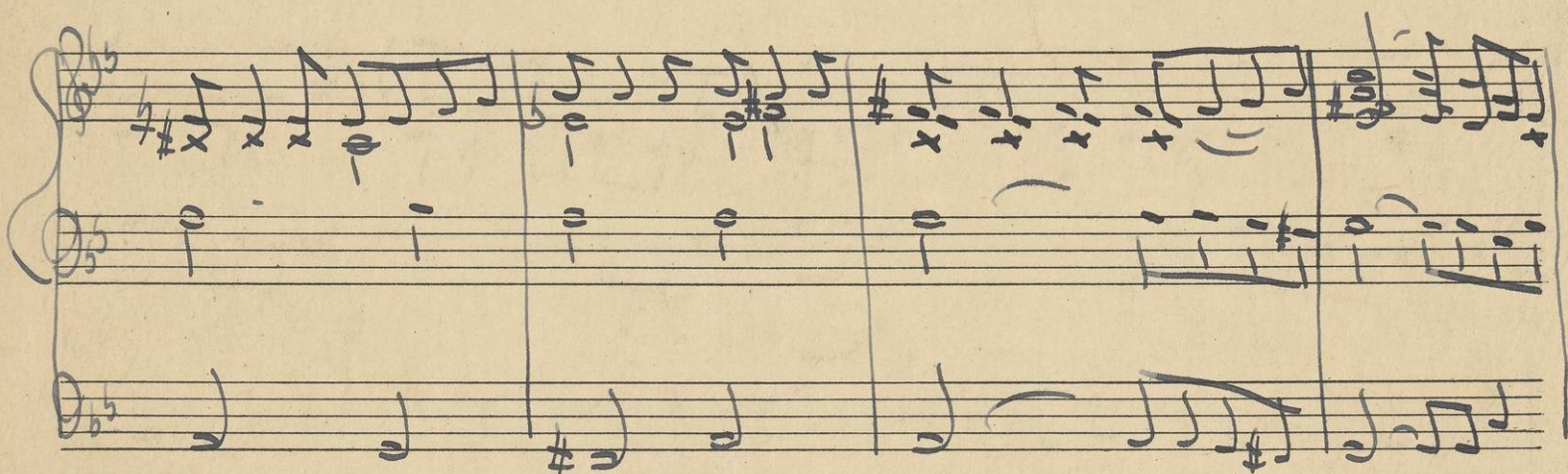


Organ

no 11 -

136





935

No. 12.

Cello

Act III

Nobody, - Shall every woman weep -
Entrance. For then her beauty dies.

Tempo di Valse.

Good

crece

rall - - -

tempo

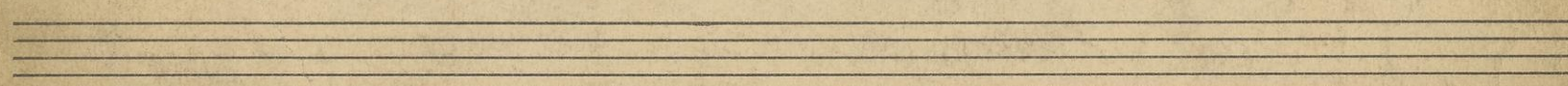
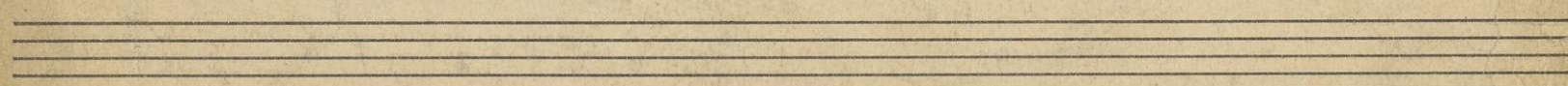
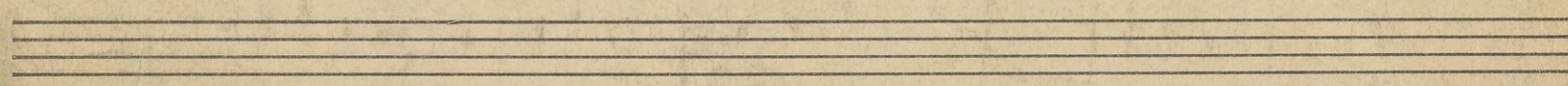
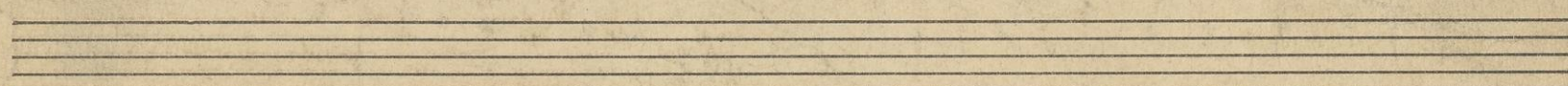
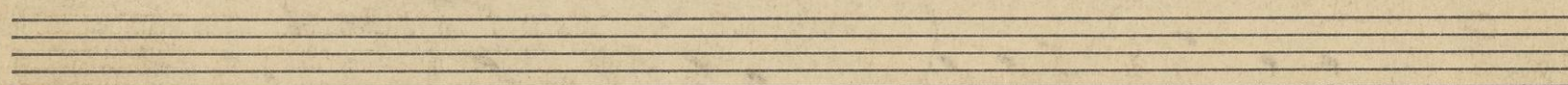
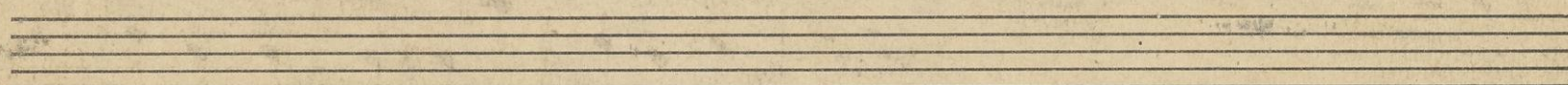
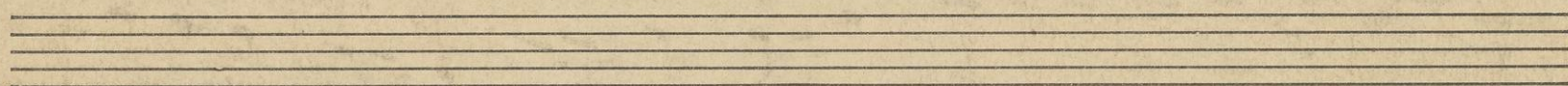
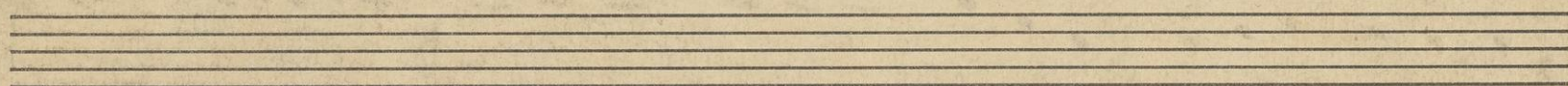
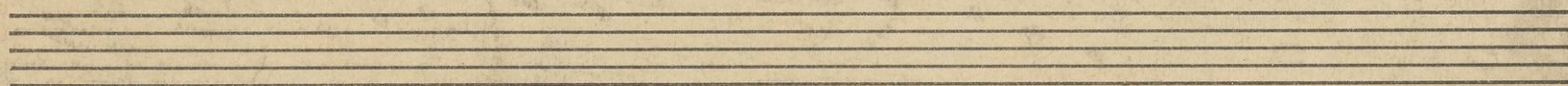
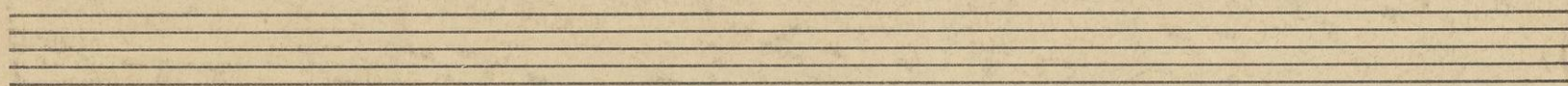
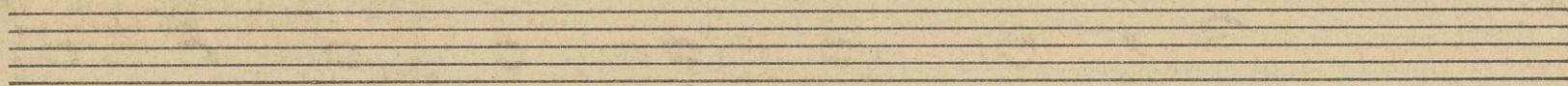
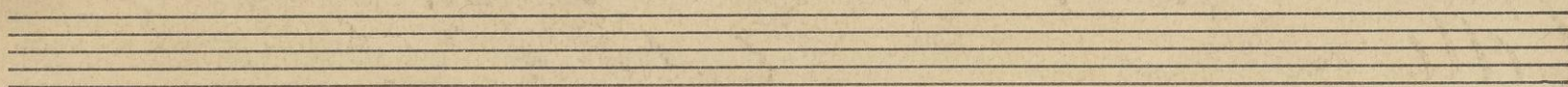
twice

Stop

12 1/2 repeat 12 times

Waltz L. C.

Arranged by Walter



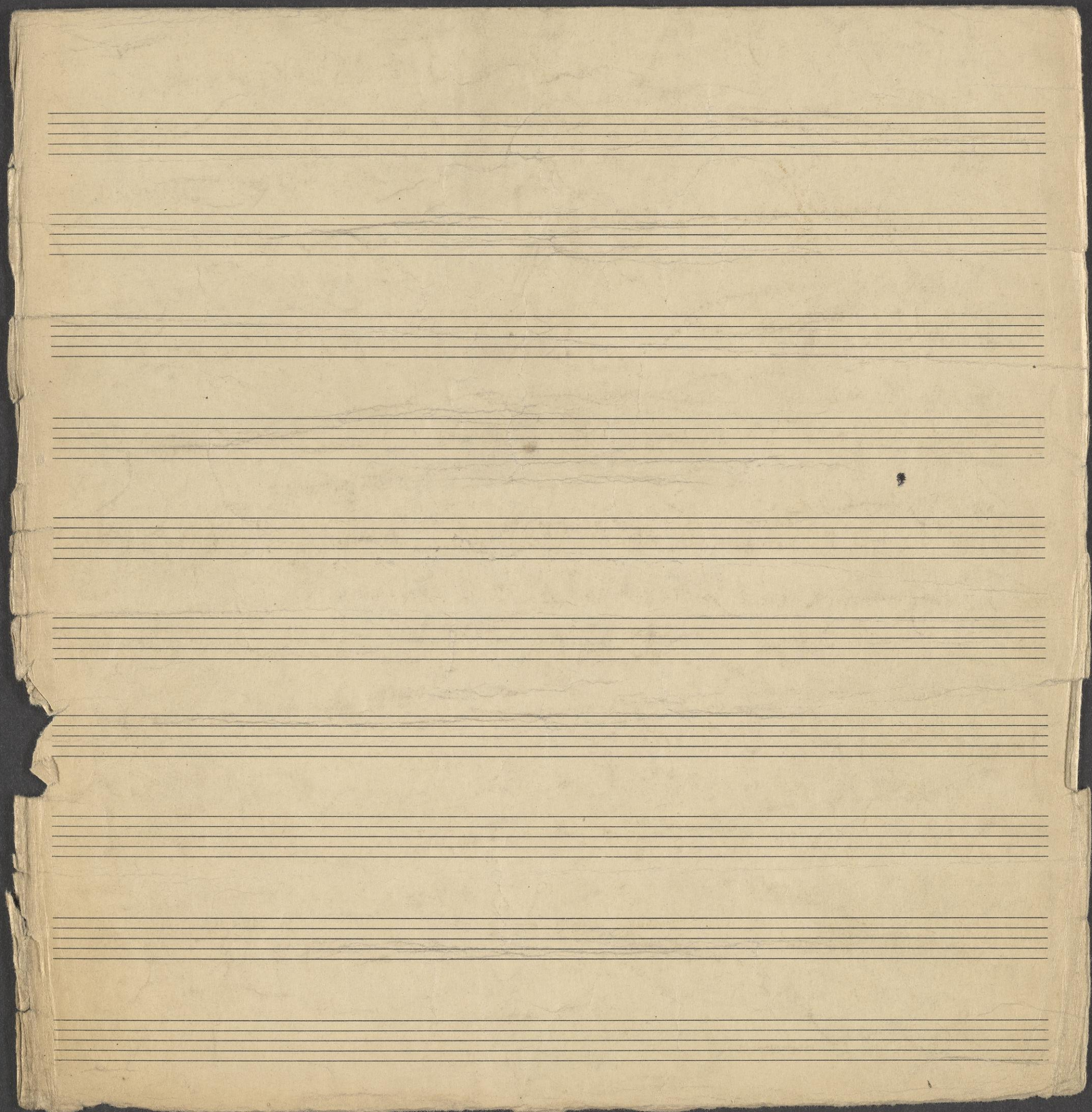
Harp

No. 13 Transposed Copy

Handwritten musical score for Harp and Voice. The score is written on five systems of staves. The first system includes a treble and bass staff for Harp and a single staff for Voice. The key signature is one flat (Bb) and the time signature is 4/4. The first system is marked with a 'p' (piano) and a 'sim' (simile) instruction. The second system is marked with a 'c' (crescendo) and a 'p' (piano) instruction. The third system is marked with a 'Halt' instruction. The fourth system is marked with a '2do' instruction. The fifth system is marked with a '2do' instruction. The score concludes with a wavy line indicating the end of the piece.

Nos. 14 - 15 - Tach End of Act 3

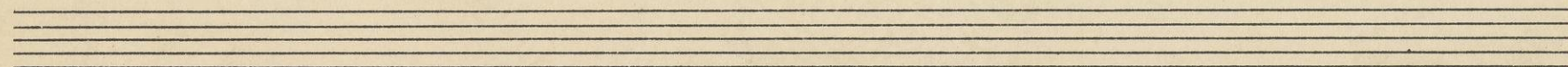
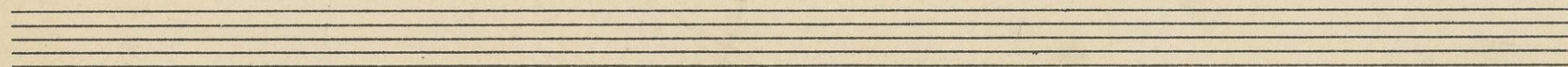
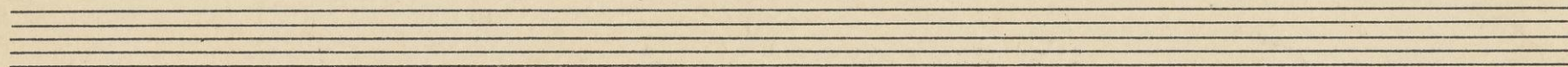
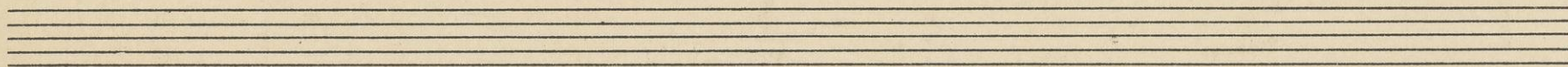
No. 16 Entr Act - Tach



Cornet 2

No 15.
quasi Presto

Bb



I B $\flat$ Cornet

No 18

Molto Largo 4/4

1891

1891

1891

Donaballe

Donaballe

Donaballe

Donaballe

Donaballe

Donaballe

Donaballe

Donaballe

Donaballe

Donaballe

Donaballe

Donaballe

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Donaballe

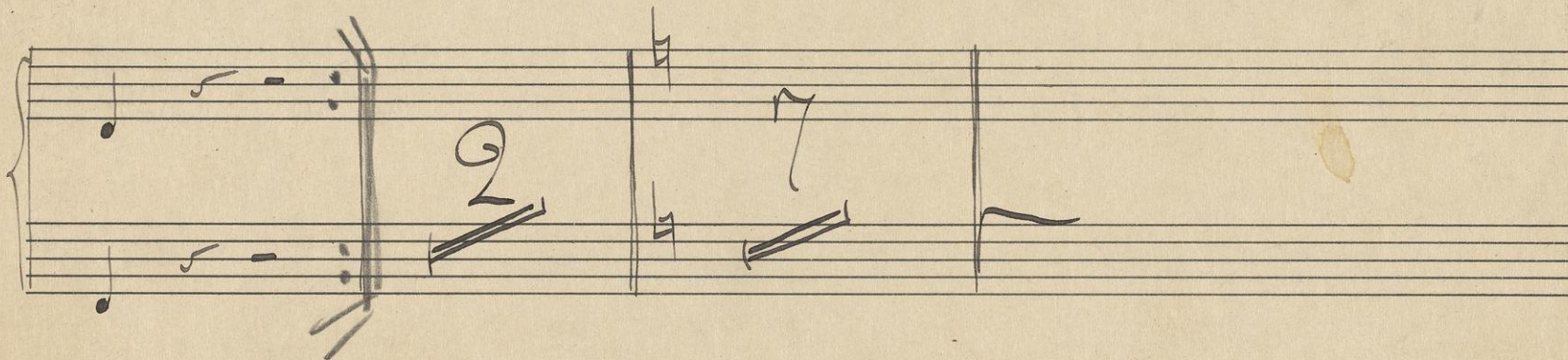
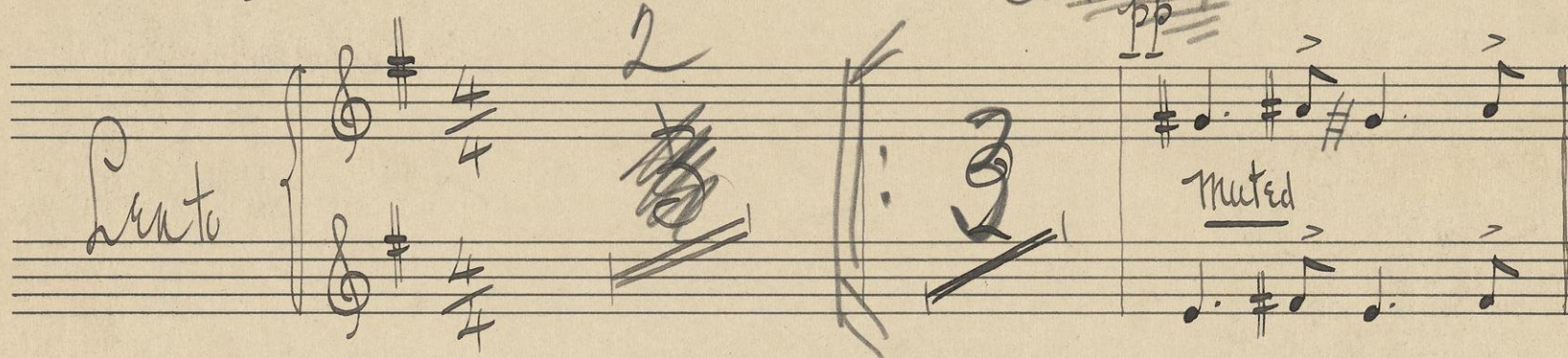
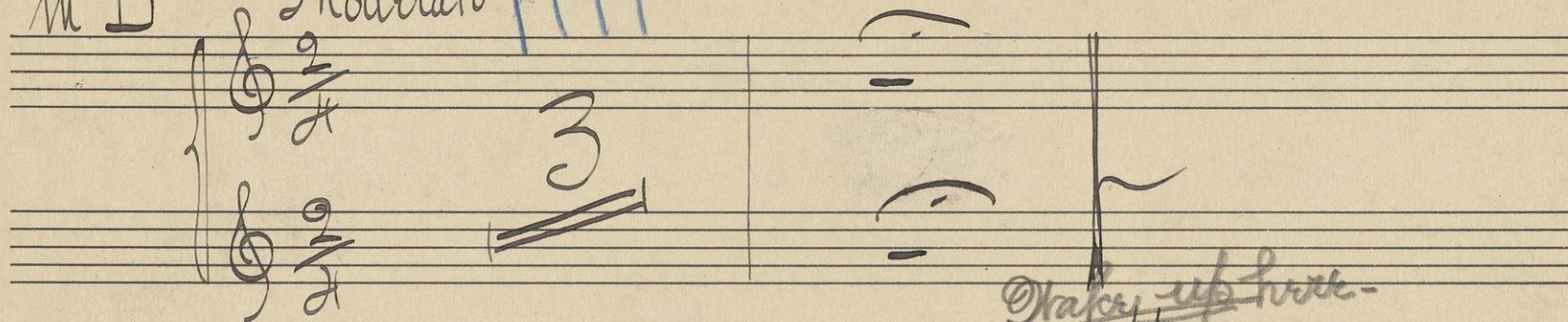
Donaballe

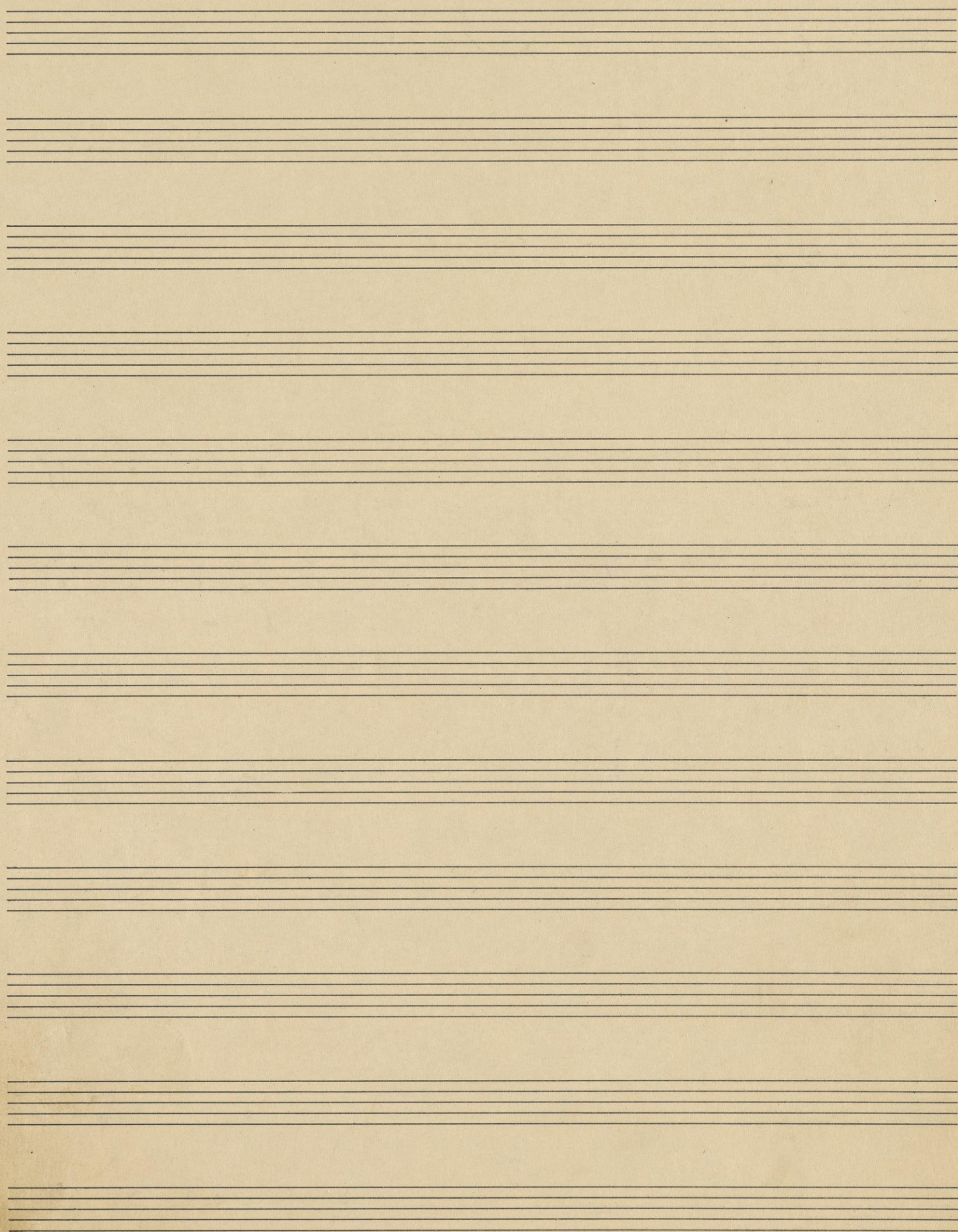
Donaballe

1st and 2nd Trumpets

No. 19.

m B^b Moderato



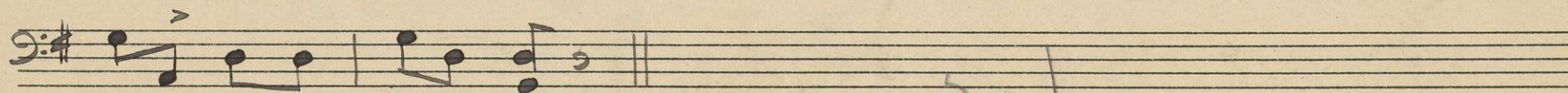


Cello

N 20

Aria Long Syne.

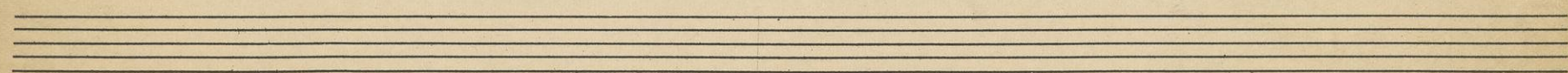
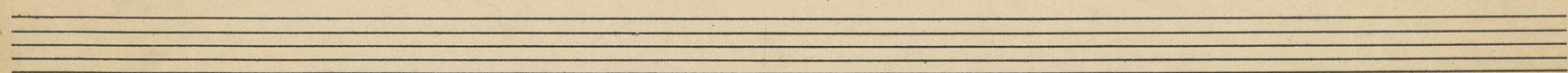
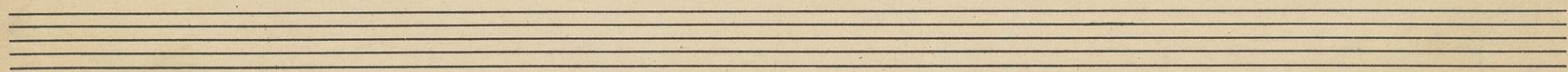
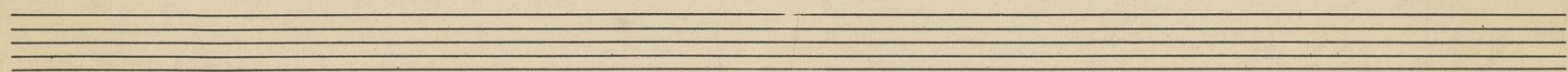
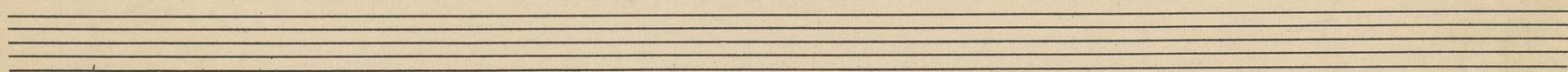
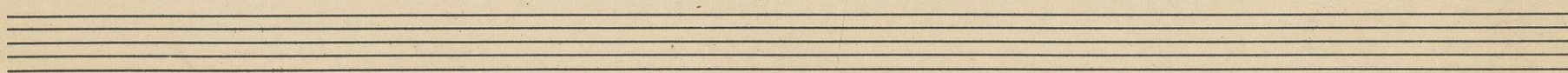
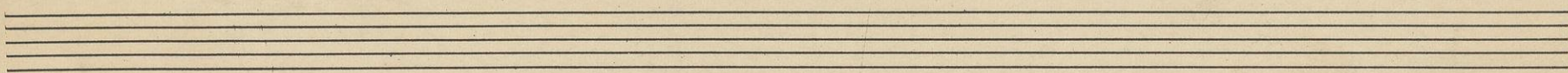
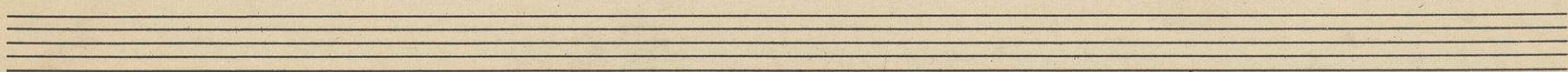
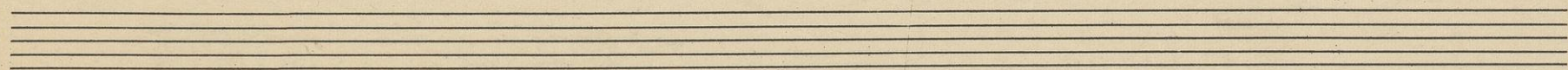
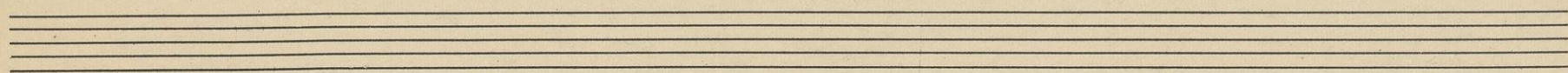
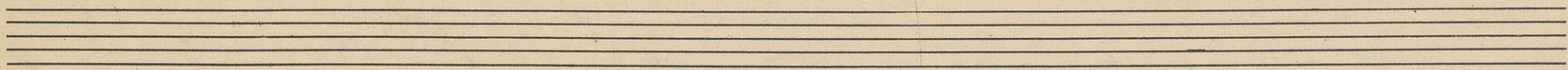
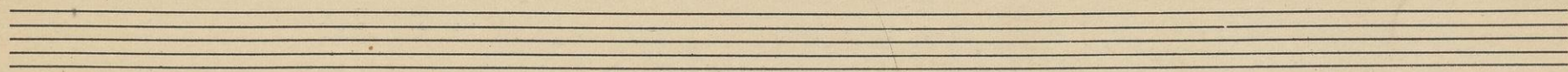
Aria ^{no} 100



segue 2

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





N^o 21.

Cello.

N^o 21.

Cello.

Allegro molto.

Allegro molto.

arco *pi33* *arco* *pi33* *p cresc.*

Chorus.

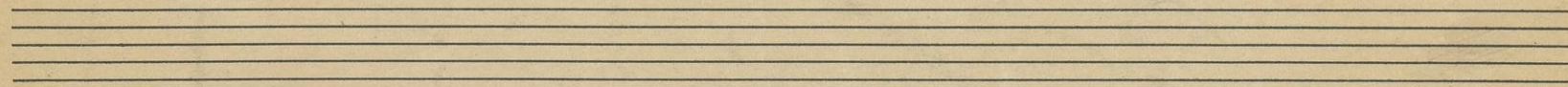
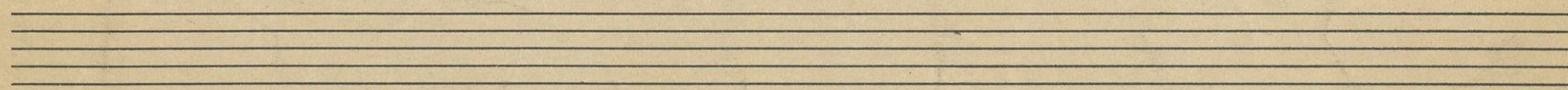
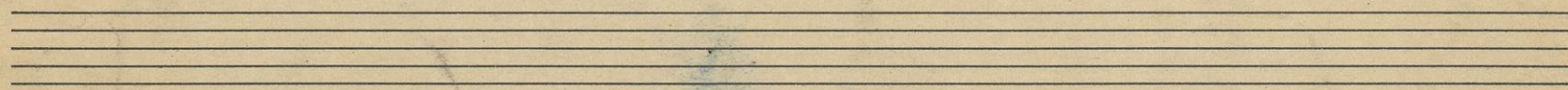
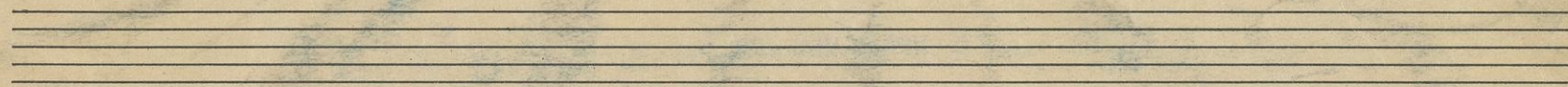
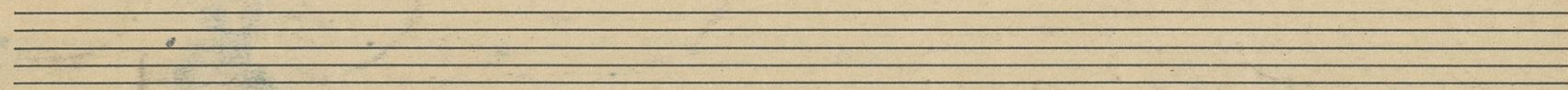
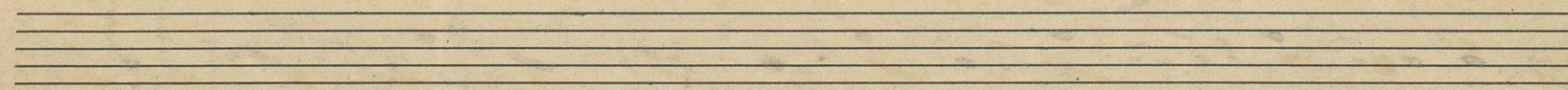
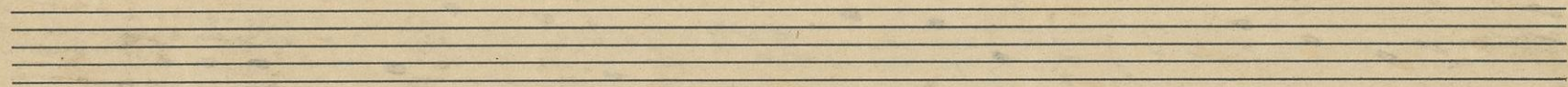
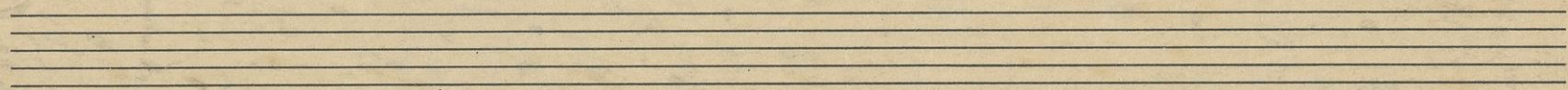
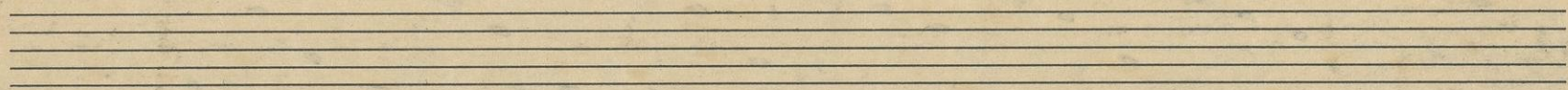
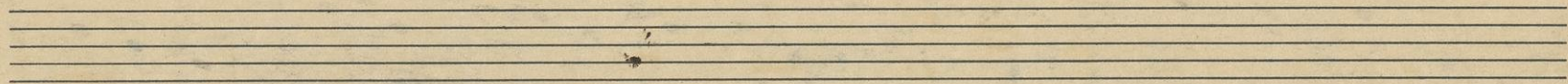
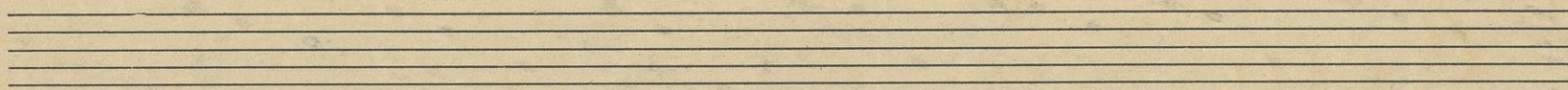
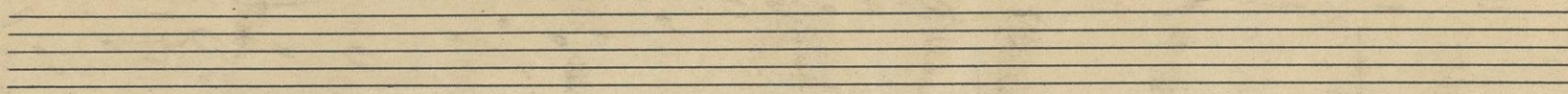
pi33 *p* *f* *p cresc.*

Tempo di Valse.

3/4 *f* *arco*

Handwritten musical score on a single page, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 19th-century manuscript notation. The sixth staff includes the instruction "rall" (rallentando). The seventh staff concludes with a double bar line and the handwritten instruction: "repeat strings only pp till cue to Dal Segno". Below the main score, there are four empty staves, suggesting a continuation of the piece or a separate section.

Four empty musical staves, each consisting of five lines, arranged vertically. These staves are intended for additional musical notation, likely for the continuation of the piece or for a separate section as indicated by the handwritten instructions.



No 23.

Cello.

Molto Mod^{to} $\frac{4}{4}$ 1.

pizz

arco.

pizz

arc

pizz

2

3

4

arco

divo

pizz

$\frac{4}{4}$ 8

8

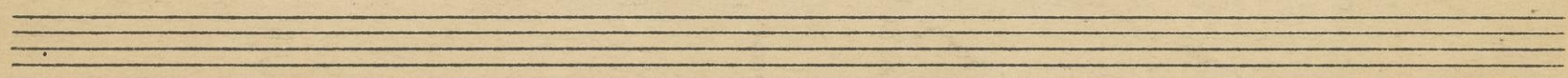
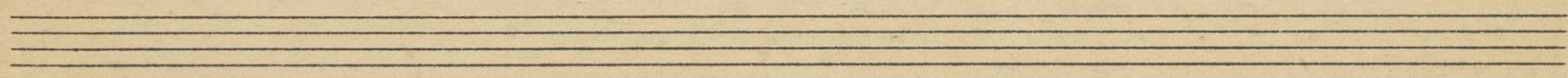
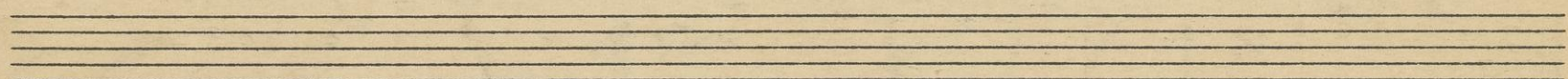
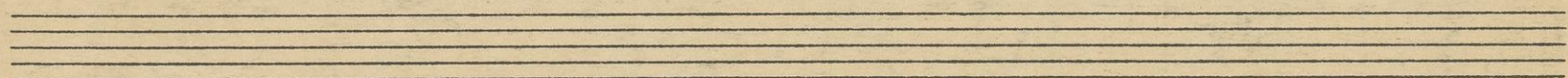
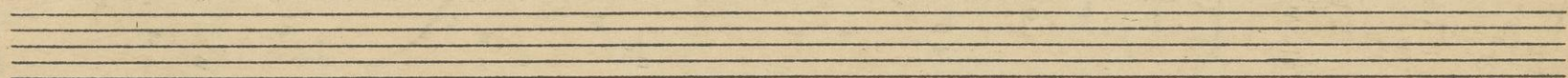
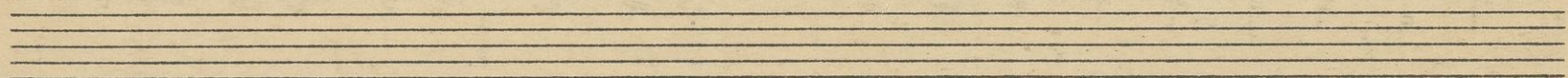
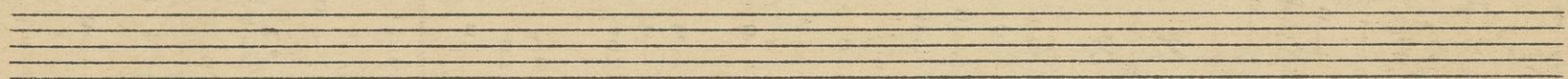
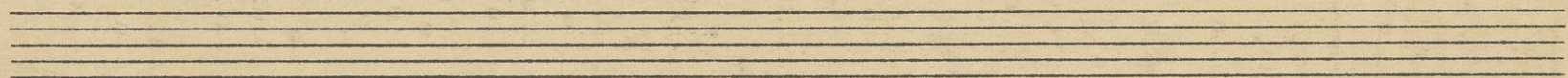
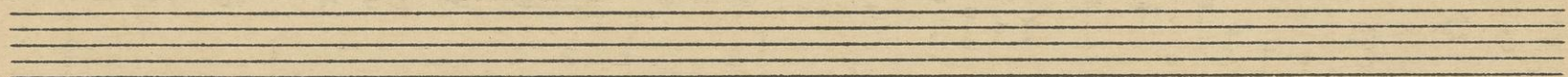
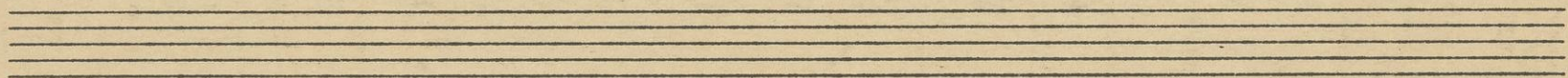
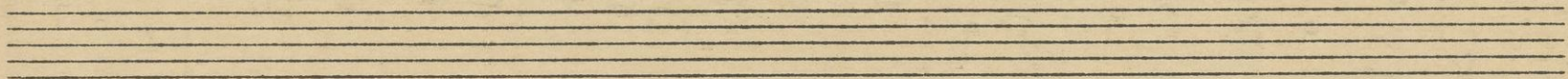
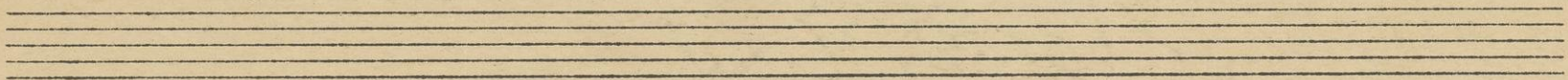
8

8

Cello.

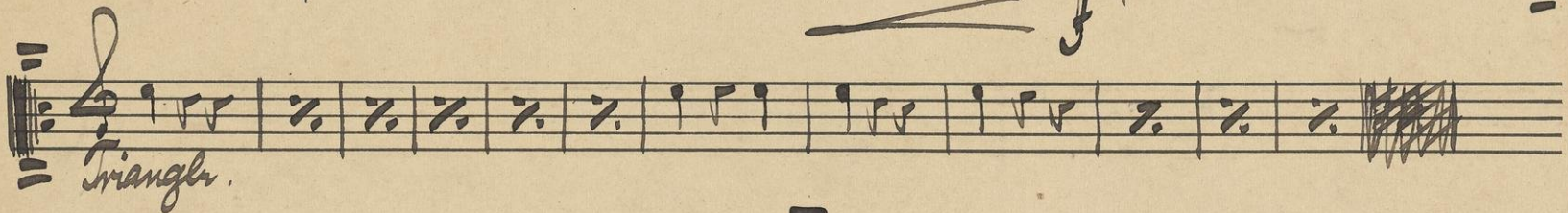
Valse. Exit.

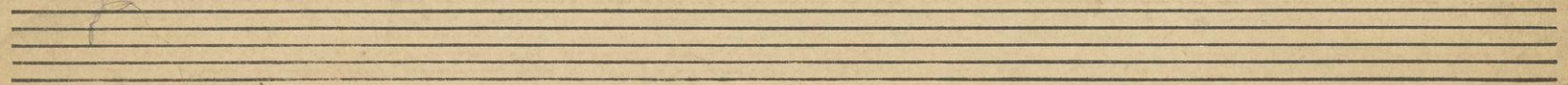
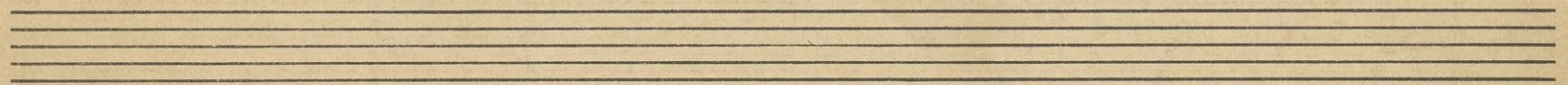
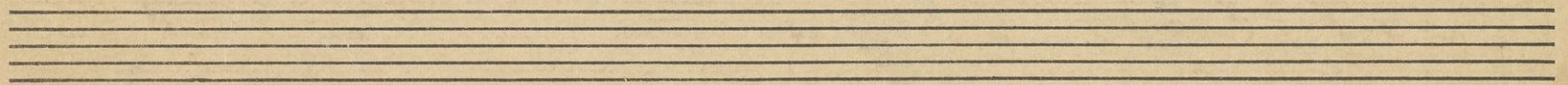
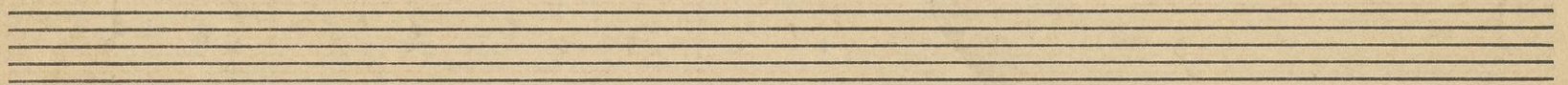
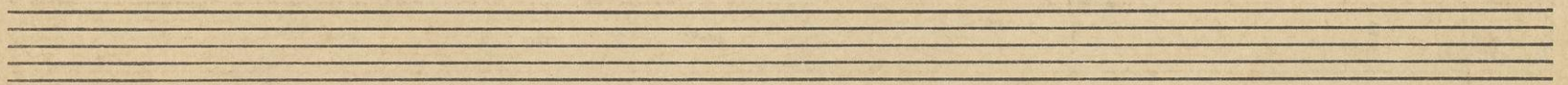
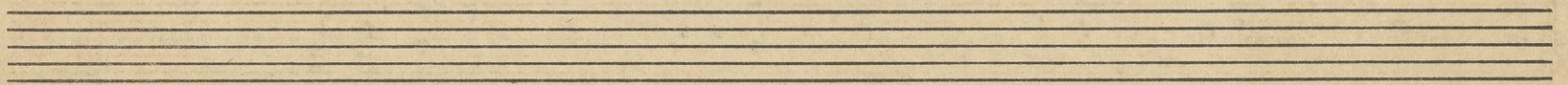
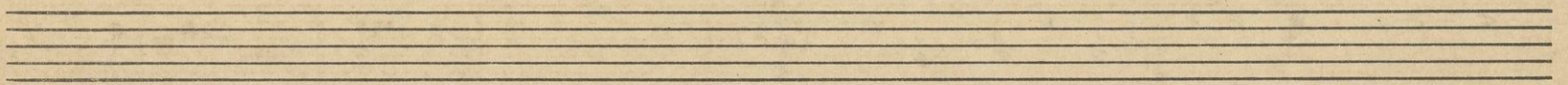
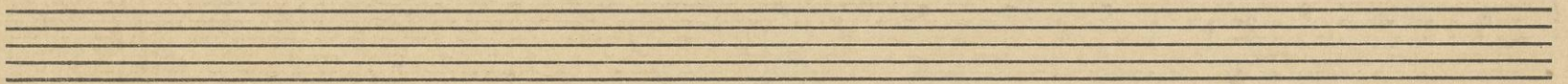
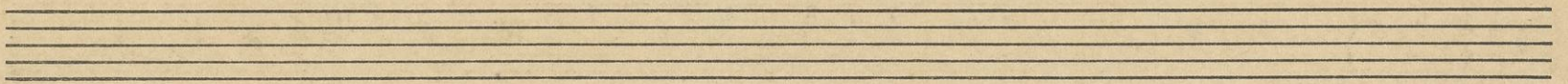
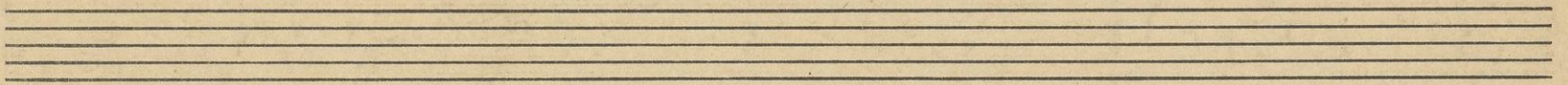
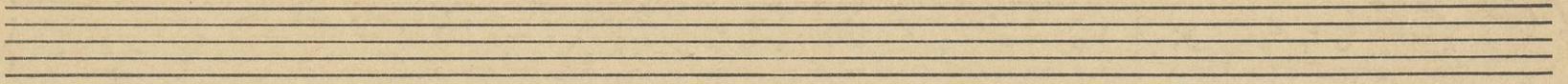
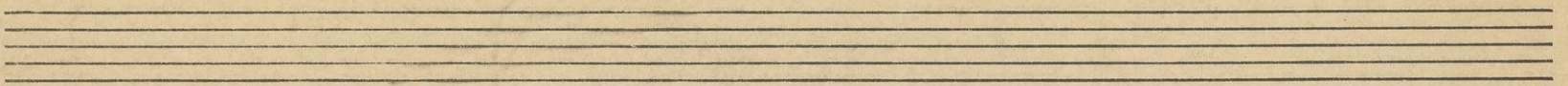
Handwritten musical score for Cello, titled "Valse. Exit." The score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features various notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "arco". There are also first and second endings marked with "I." and "II.". The score concludes with a double bar line and repeat signs.



Timpany & Drums.

Valse Exit.





HEAD OVER HEELS

Piano

Selection

By JEROME KERN

Moderato (Opening Act II)

The first system of the musical score is for the 'Moderato' section, marked '(Opening Act II)'. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a fortissimo (*ff*) dynamic, followed by a *marcato* section with accents, and then a *fz* (forzando) section. The lower staff is in bass clef with the same key signature and time signature, starting with an *Andte con espress* (Andante con espressione) marking. The system concludes with a *p dolce* (piano dolce) section in the upper staff.

Moderato

The second system continues the 'Moderato' section. The upper staff (treble clef, two flats, 3/4 time) features *ff marcato fz* dynamics. The lower staff (bass clef, two flats, 3/4 time) is marked *Andte con espress* and *mf* (mezzo-forte). The system ends with a double bar line.

Allegro Vivace

The third system is for the 'Allegro Vivace' section. The upper staff (treble clef, two flats, common time) is marked *ff* and features a dense, rapid chordal texture. The lower staff (bass clef, two flats, common time) has a more melodic line. The system concludes with the instruction *poco a poco cresc. e accel.* (poco a poco crescendo e accelerando).

The first system of the musical score for 'Head Over Heels'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble and a supporting bass line. The tempo is marked 'molto rit' (molto ritardando) in the right hand.

Fox-Trot time (Head Over Heels)

The second system of the musical score. It continues the melody and bass line. The tempo is marked 'f ff' (fortissimo) in the left hand.

The third system of the musical score. It continues the melody and bass line.

The fourth system of the musical score. It continues the melody and bass line.

The fifth system of the musical score. It continues the melody and bass line.

The sixth system of the musical score. It begins with a first ending marked '1' and a second ending marked '2' with the instruction 'Allo Mod to'. The tempo is marked 'f' (forte) in the left hand.

Head Over Heels

Piano

3

Allegro Moderato "Moments of the Dance"

The first system of musical notation for "Moments of the Dance" is in 2/4 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece, showing more complex rhythmic patterns in the right hand, including some triplets and sixteenth-note runs. The left hand maintains a consistent eighth-note accompaniment.

The third system of notation includes a repeat sign (double bar line with dots) in the right hand, indicating a repeated rhythmic figure. The left hand continues with its accompaniment.

The fourth system features a variety of note values and rests, with the right hand often playing in pairs of eighth notes. The left hand's accompaniment remains steady.

The fifth system concludes the "Moments of the Dance" section with a final cadence. The right hand has a more active role with some sixteenth-note passages, while the left hand provides harmonic support.

"Funny Little Something"

The first system of the "Funny Little Something" section is in 3/4 time, key of B-flat major. It starts with a mezzo-forte (mf) dynamic. The right hand has a simple melody of quarter notes, and the left hand plays a bass line of quarter notes.

Head Over Heels

*

Piano

A piano score for the piece "Head Over Heels". The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first system begins with a *p-f* (piano-forte) dynamic marking. The music features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages in the right hand, and steady eighth-note or quarter-note accompaniment in the left hand. There are several measures with triplets and some complex chordal structures. The piece concludes with a double bar line and a final chord in the right hand.

Head Over Heels

Piano

5

Moderato (Slow) "I Was Lonely"

First system of musical notation for "I Was Lonely". It consists of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The first measure has a forte (*f*) dynamic. The second measure has a piano-forte (*p-f*) dynamic. The music features chords and single notes.

Second system of musical notation for "I Was Lonely". It continues the piece with a piano (*pp*) dynamic in the first measure and a crescendo (*cresc*) marking. The notation includes various chordal textures and melodic lines.

Third system of musical notation for "I Was Lonely". It features a first ending bracket with a "1" marking. The music concludes with a final chord.

Allegro Modto "Spring"

First system of musical notation for "Spring". It begins with a second ending bracket with a "2" marking. The key signature changes to two flats (Bb, Eb). The time signature is 2/4. The dynamic is mezzo-forte (*mf*).

Second system of musical notation for "Spring". It continues the piece with a steady rhythm of chords and eighth notes.

Third system of musical notation for "Spring". It includes a section marked "8va..." (octave up) and a fortissimo (*ff*) dynamic. The music features triplets and a final flourish.

Head Over Heels

Piano

Moderato

mf

Moderato "Every Bee Has A Bud"

mf

Head Over Heels

Piano

7



Allo Vivace



Grandioso



Head Over Heels

Piano



OVERTURE
Powder Rag.

Cello.

MARCH & TWO STEP.

RAYMOND BIRCH.

f

1 2 *Fine.*

ff

1 2 *D.S.*

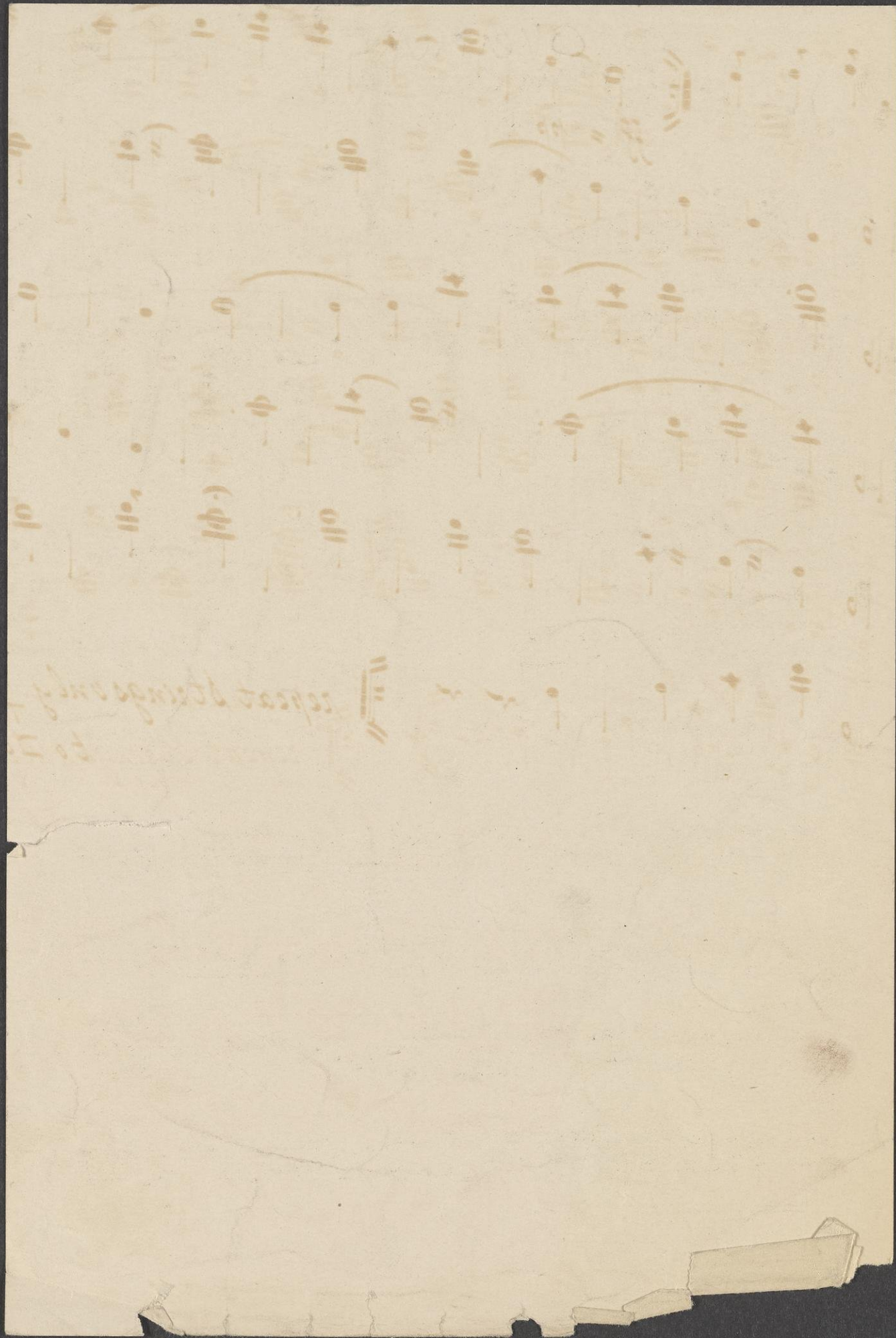
TRIO.

mf *f*

f

ff

1 2



Auto Rang Syne

(as the printed copy)

(Organ plays the printed part)

St

Clu
A

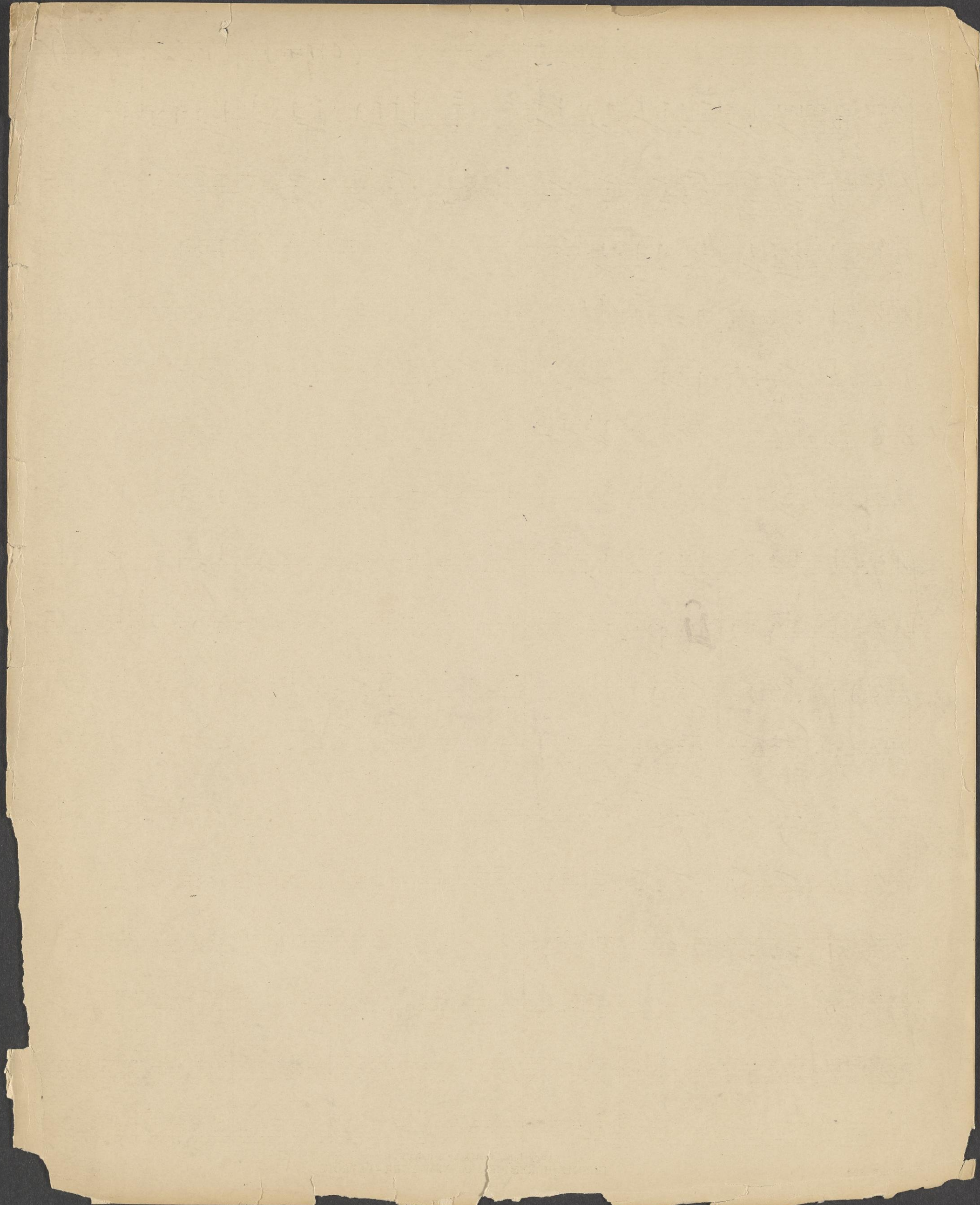
Hor

Cor
A

Tub

Dr

Handwritten musical score for Auto Rang Syne. The score is written on ten staves, each with a key signature of one sharp (F#) and a time signature of 2/4. The staves are labeled on the left as follows: St, Clu A, Hor, Cor A, Tub, Dr, and a final staff labeled G.D. The notation includes various musical symbols such as notes, rests, and accidentals. Above the first staff, there are handwritten notes: 'And to', 'F', 'F', and 'G'. Above the second staff, there is a handwritten note: 'Col over'. The score is written in a cursive, handwritten style.



Handwritten musical score on ten staves. The notation is in a shorthand style, possibly for a specific instrument or as a sketch. The score is organized into two systems of five staves each. The first system includes a large bracket on the left side, and the second system includes a large bracket on the left side. The notation includes various notes, rests, and other musical symbols. The paper is aged and shows some wear.

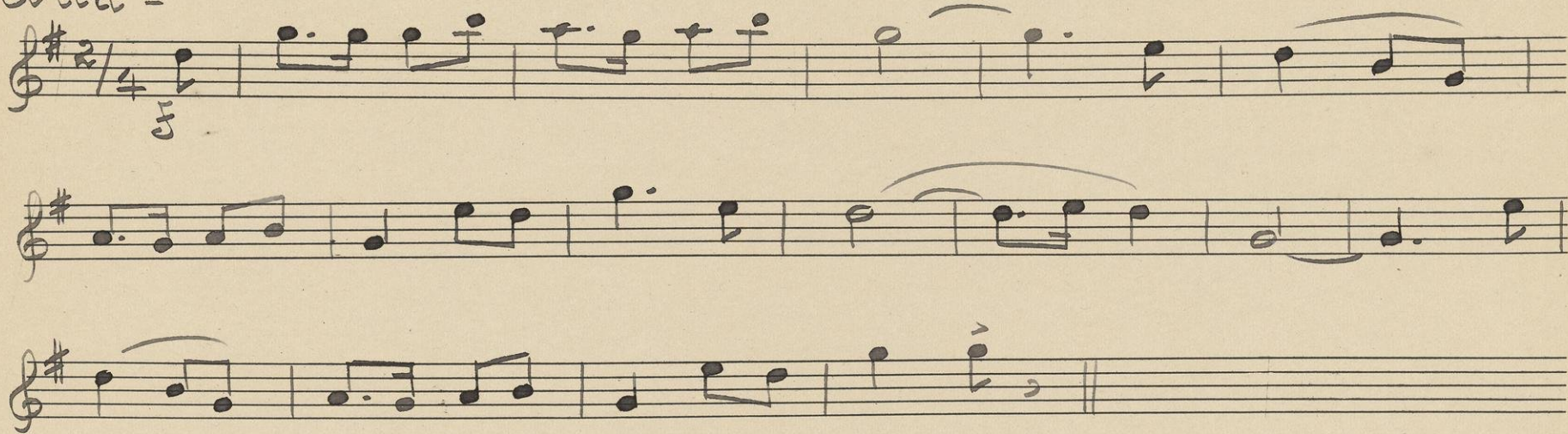
Handwritten title or heading in the upper middle section.

Main body of handwritten text, consisting of several lines of script.

O'boe.

Arvid Lang Syne

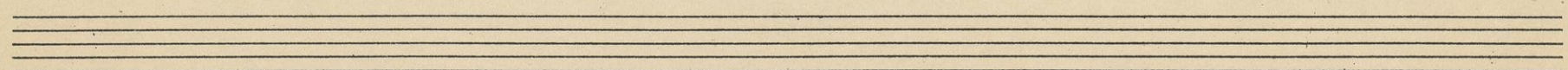
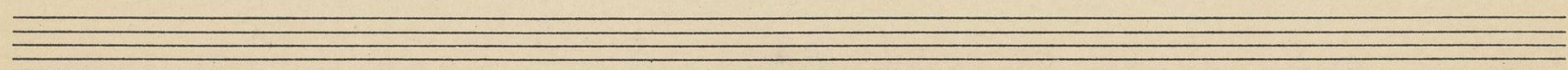
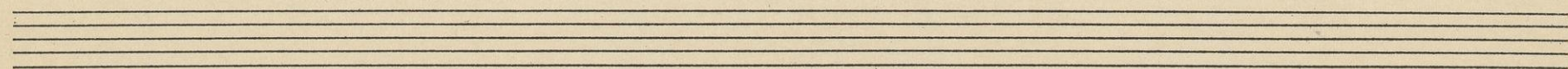
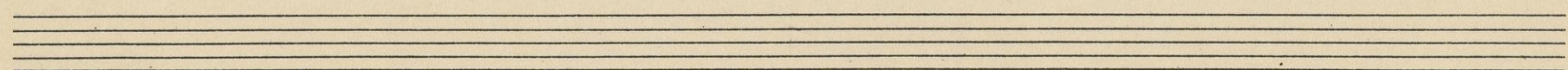
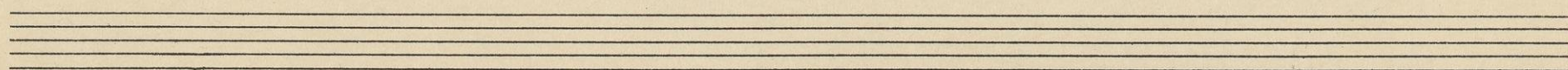
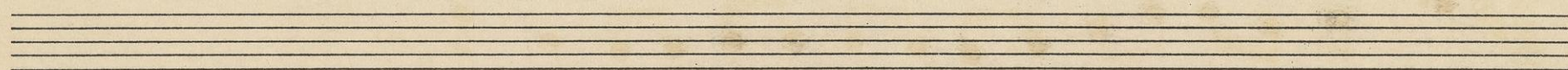
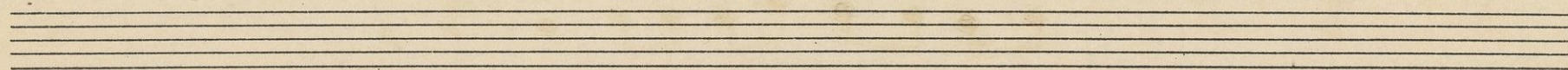
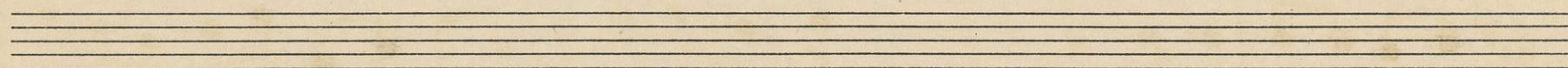
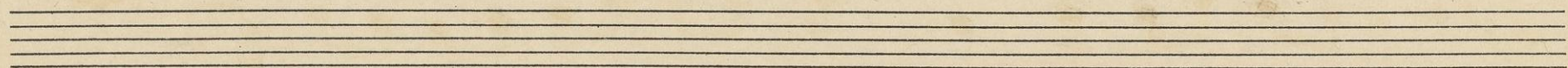
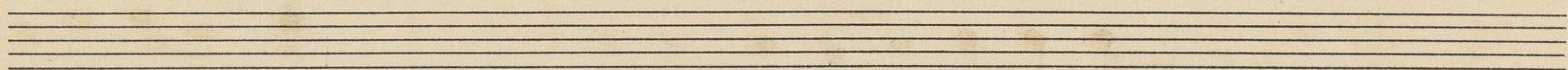
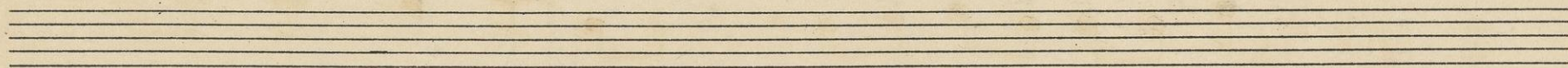
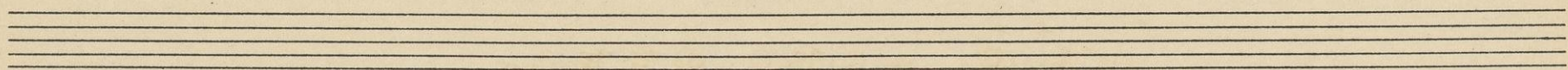
Arvid



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



No. 2-12 lines.



Clarinets in A

Aria Lang Syne.

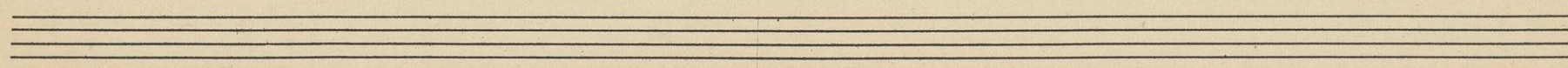
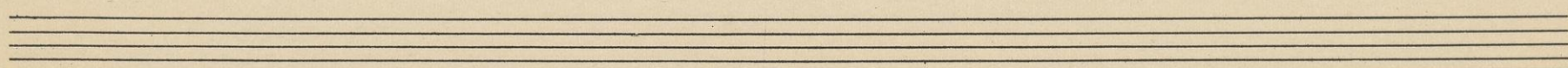
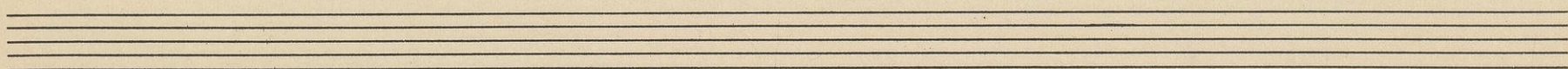
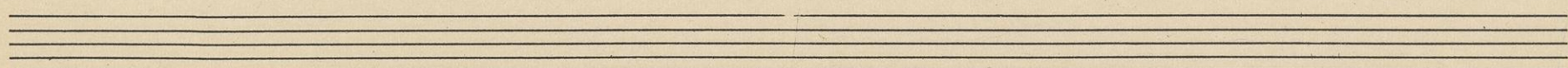
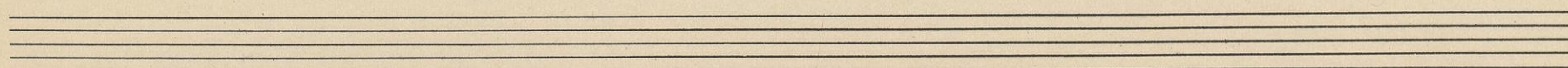
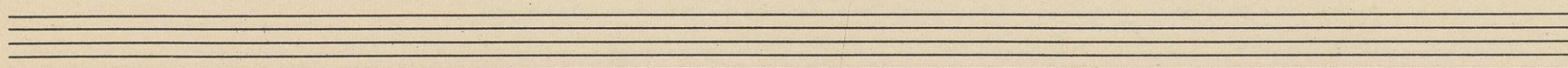
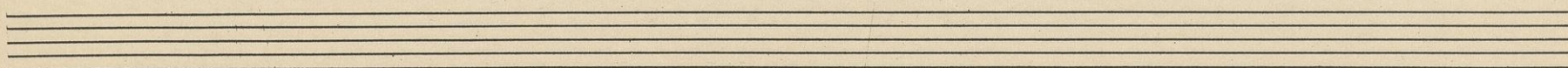
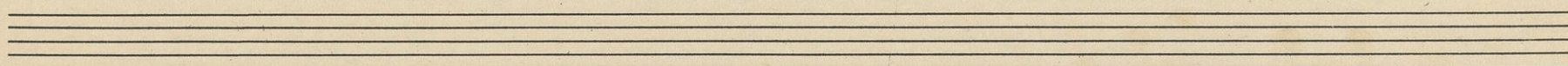
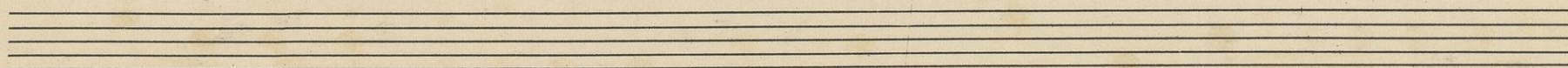
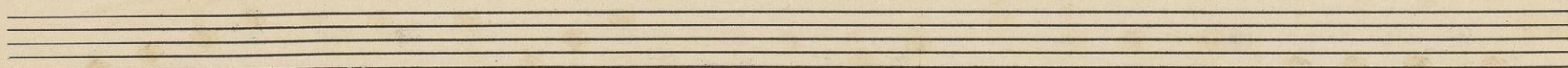
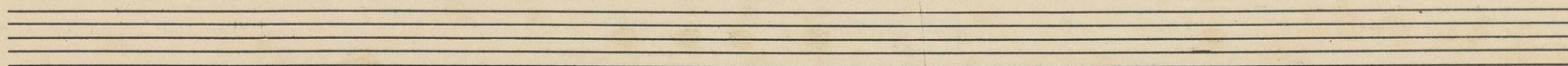
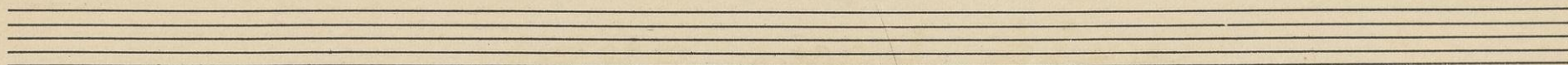
Andante

I

II

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





Treasure

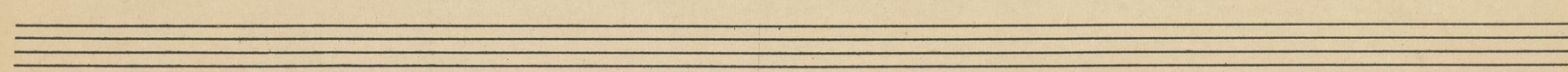
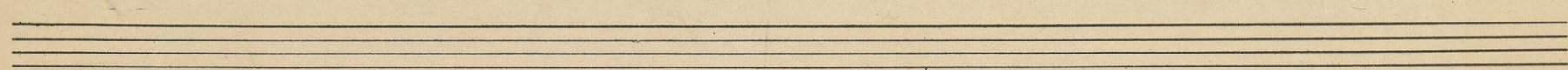
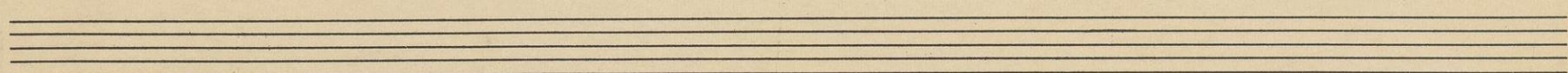
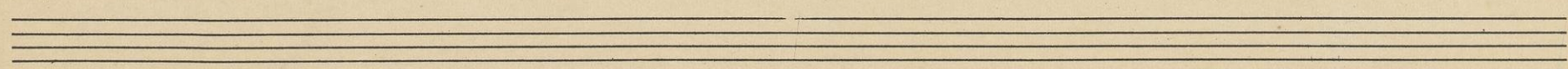
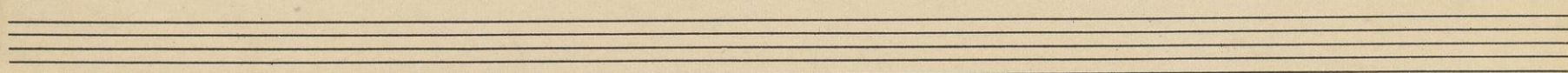
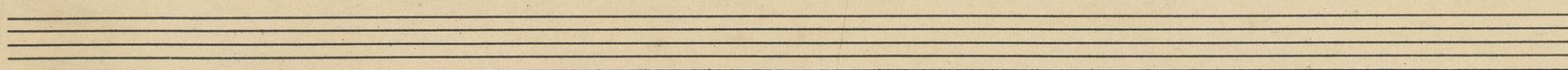
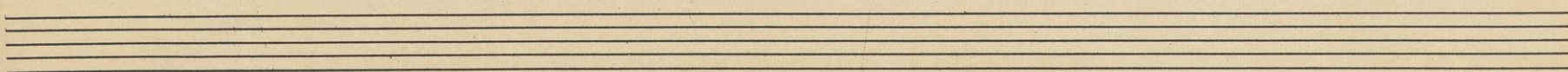
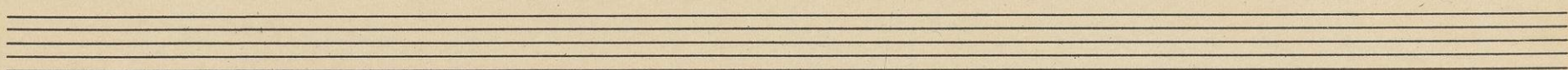
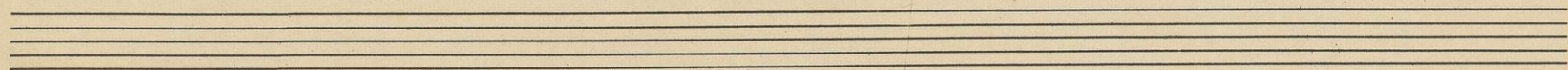
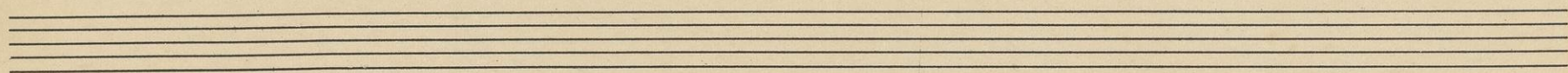
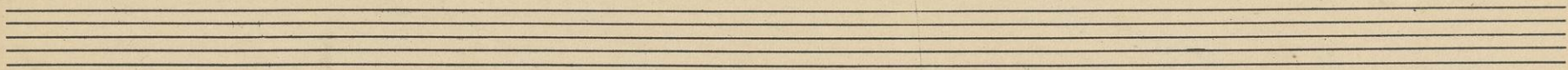
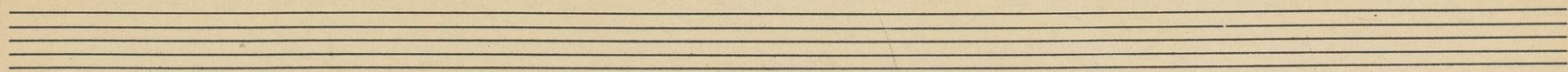
Auld Lang Syne

Auld Lang Syne

Handwritten musical notation for the song "Auld Lang Syne". The notation is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The second and third staves provide harmonic accompaniment. The fourth staff concludes the piece with a double bar line.

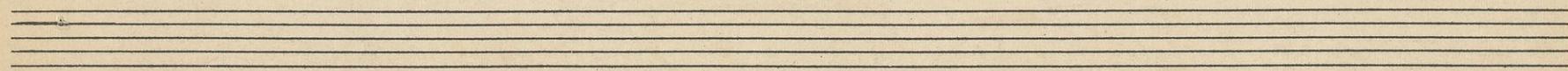
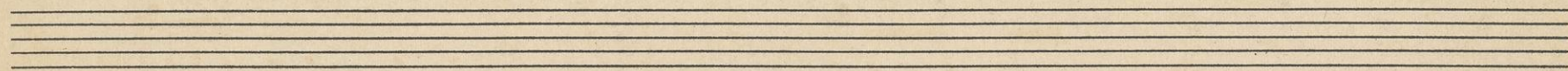
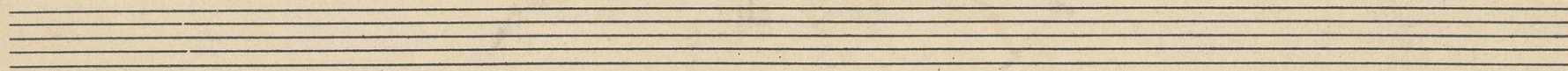
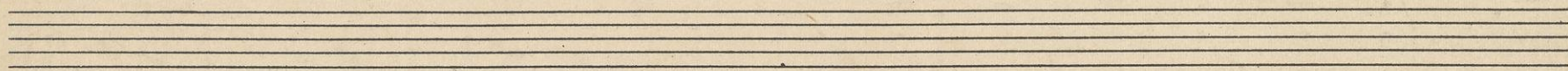
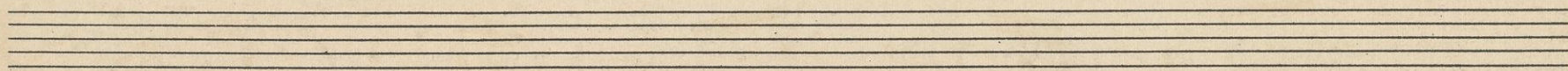
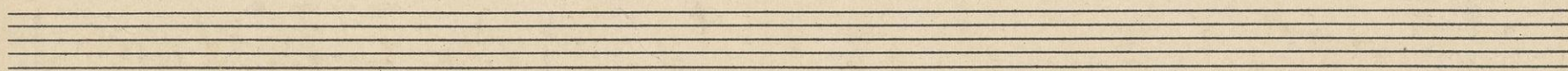
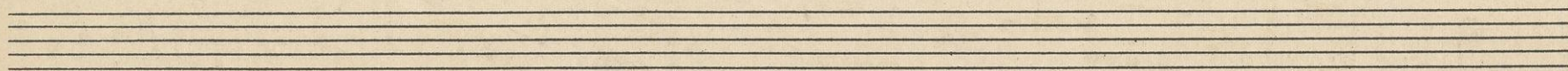
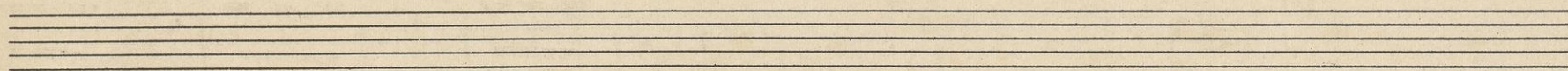
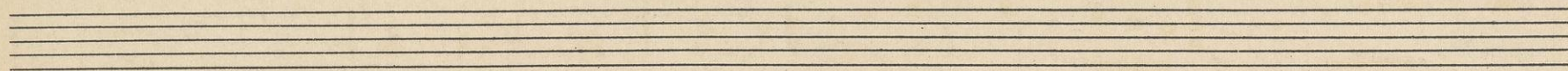
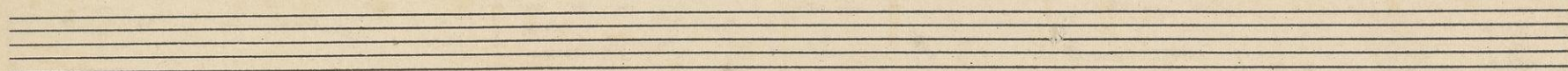
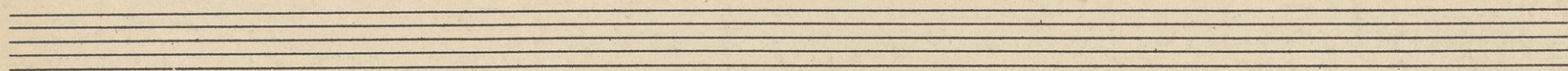
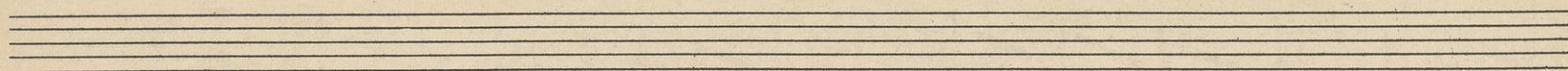
"The Crest" (None Genuine without Watermark.) M. WITMARK & SONS, Selling Agts, New York & Chicago.





Handwritten musical score for 'The Crest'. The score is written on ten staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The third staff begins with a section marked 'II.' and contains several triplet markings (indicated by a '3' and a bracket). The fourth staff continues the melody. The fifth staff also features triplet markings. The sixth staff continues the melody. The seventh staff begins a section marked 'I' and 'II' with triplet markings. The eighth staff continues the melody. The ninth staff begins a section marked 'sempre' and 'II'. The tenth staff continues the melody. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

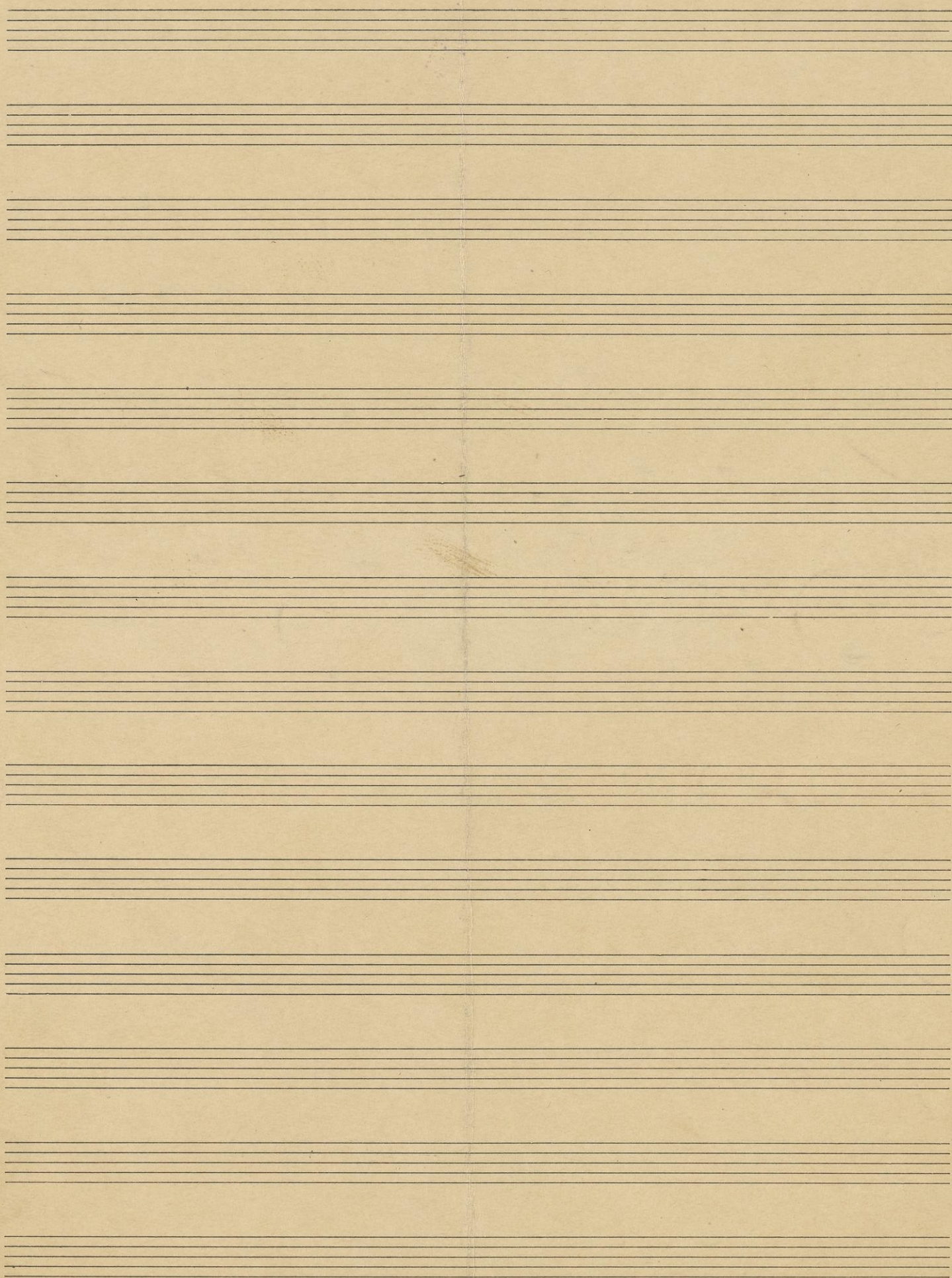




Final Act IV

Trumpet
in B $\flat$

Handwritten musical score for a trumpet part in B $\flat$. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "Allegretto". The music begins with a series of eighth notes, followed by a double bar line and a forte (f) dynamic marking. The melody continues with various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes marked with accents. The score concludes with a final note marked with an accent.



Preture to Everyman

①

Powder Rag.

MARCH & TWO STEP.

1st Cornet in B $\flat$.

RAYMOND BIRCH.

Solo



f

ff

1 2 *Fine.*

1 2 *D.S.*

TRIO.

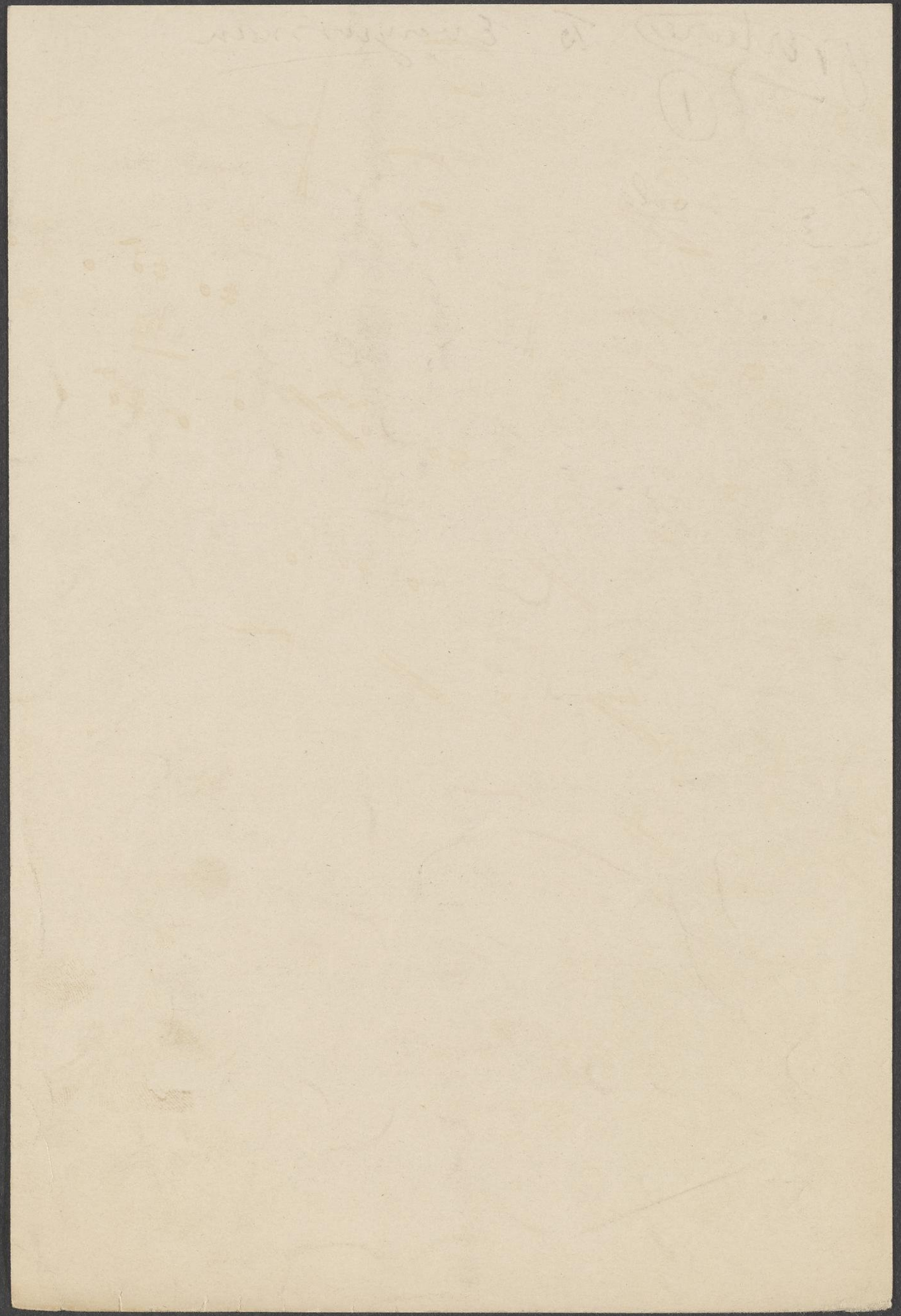
mf *f*

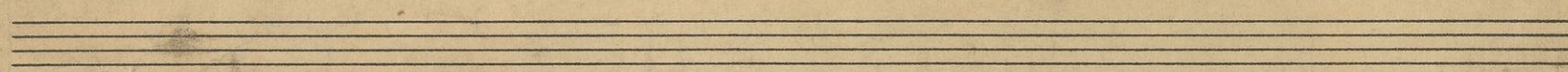
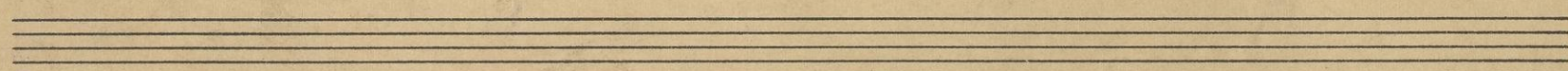
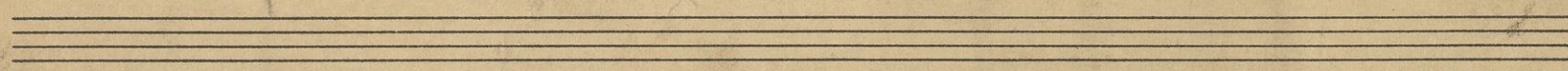
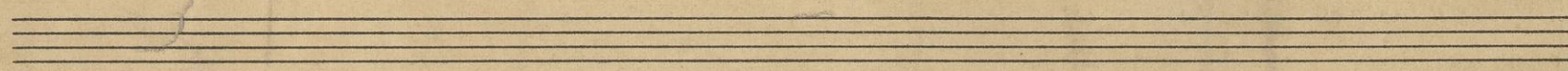
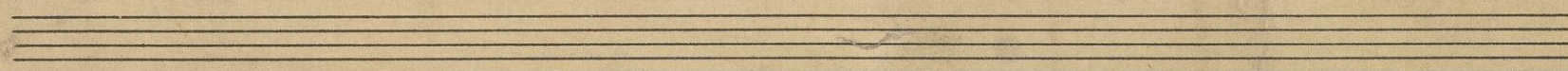
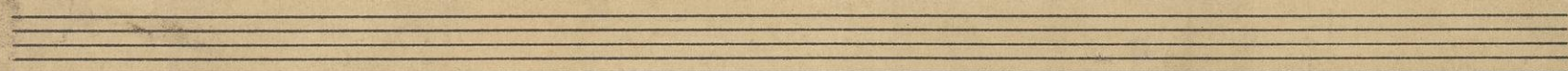
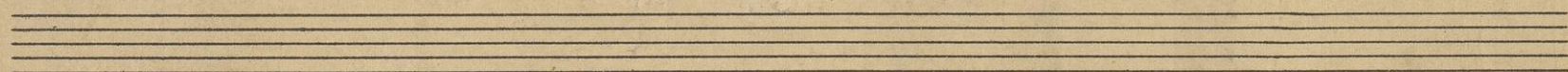
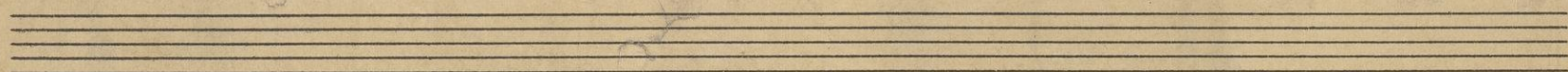
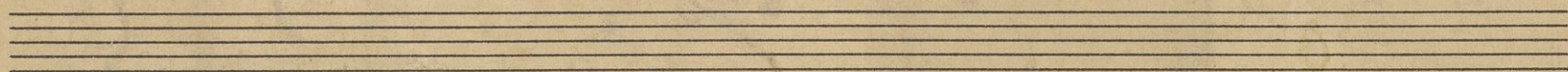
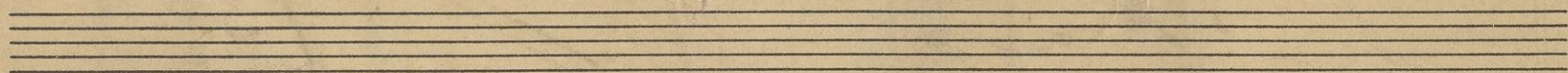
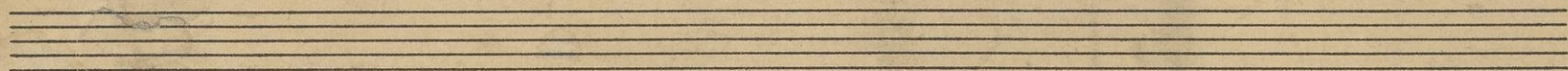
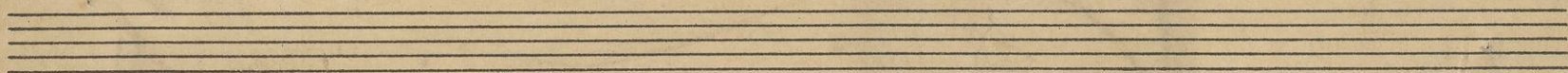
f *ff*

1 2

1 2

Handwritten text at the top of the page, including a circled number '1' and some illegible script.





Spant you did it hurts me Du B

"Lena Von Hinkelsteinhausen feldblaser"

My Maid in Germany

Valerius

7.11 Voice

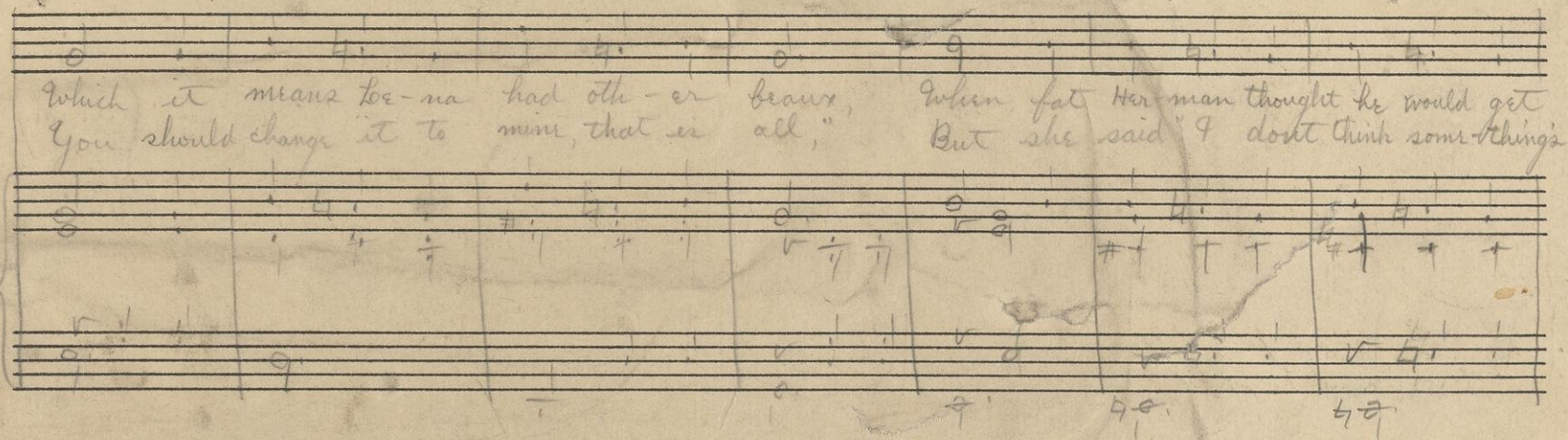
Handwritten musical score for the first system, featuring a treble and bass staff with notes and rests. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a simple, handwritten style.

Handwritten musical score for the second system, featuring a treble and bass staff with notes and rests. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a simple, handwritten style.

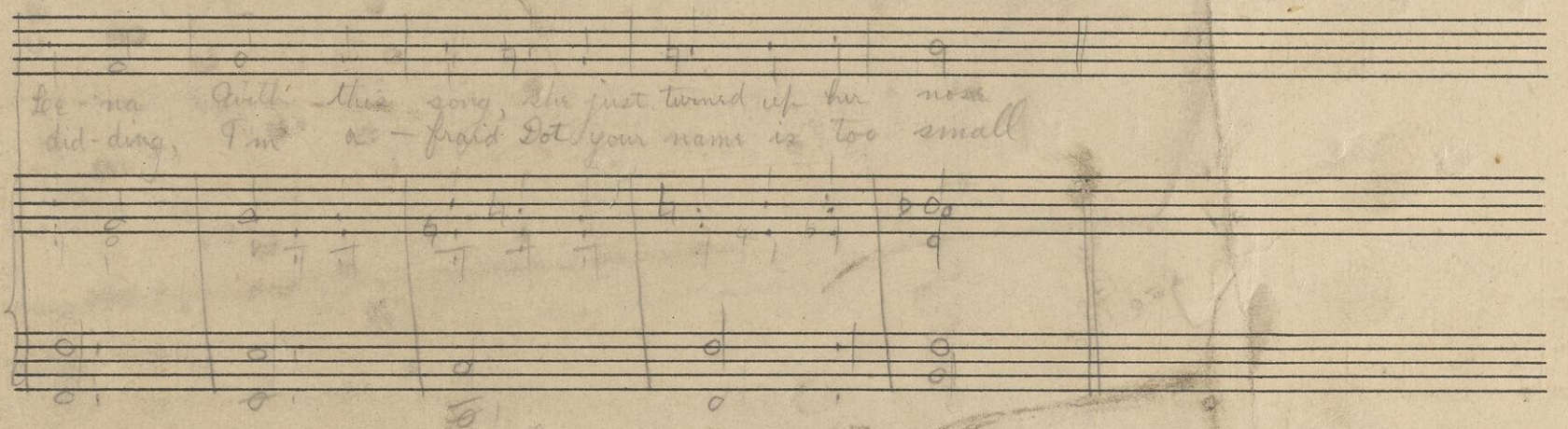
Handwritten musical score for the third system, featuring a treble and bass staff with notes and rests. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a simple, handwritten style.

Handwritten musical score for the fourth system, featuring a treble and bass staff with notes and rests. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a simple, handwritten style.

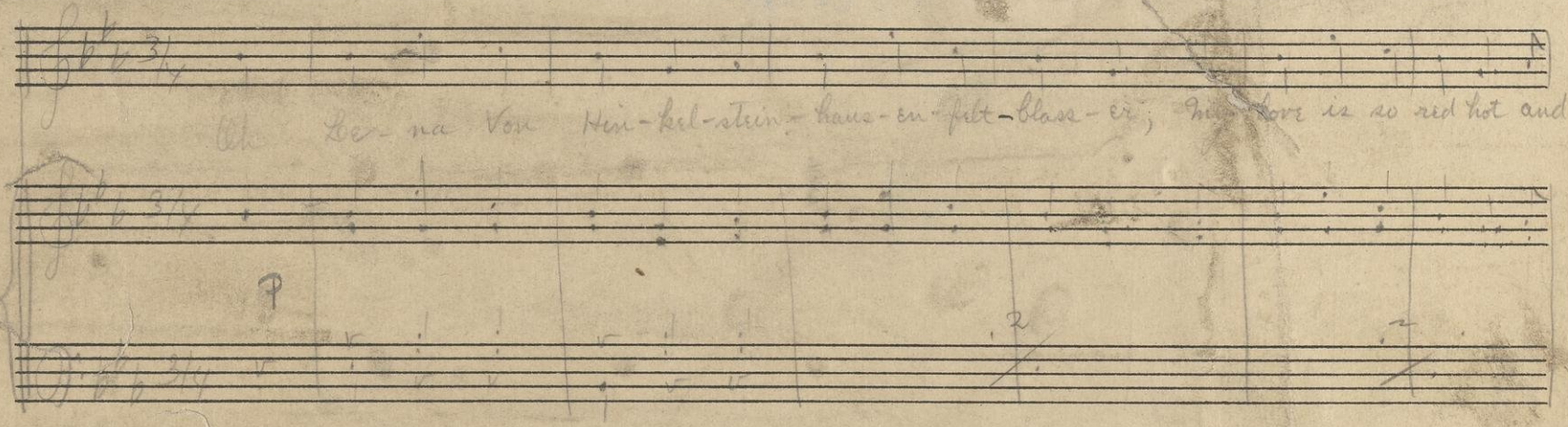
Which it means for-na had oth-er beaux, When fat Her-man thought he would get
 You should change it to mine, that is all, But she said "I don't think some-thing's



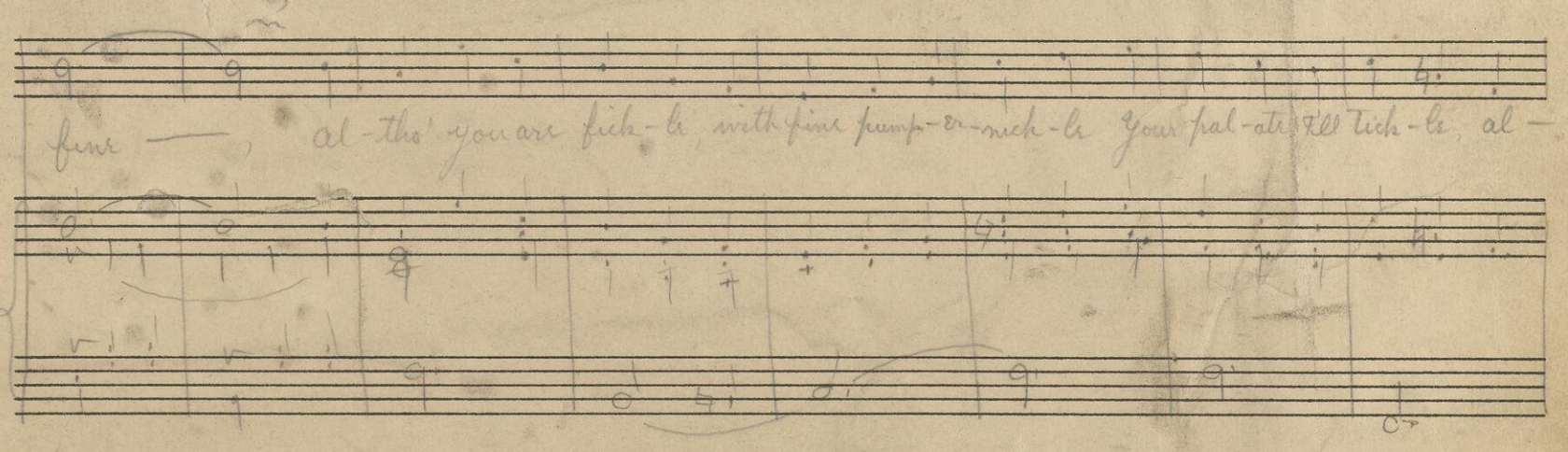
for-na With this song, she just turned up her nose
 did-ding, I'm a- afraid Got your name is too small



Oh for-na Von Hein-kei-stein-haus-en-felt-blase-er; Her love is so red hot and

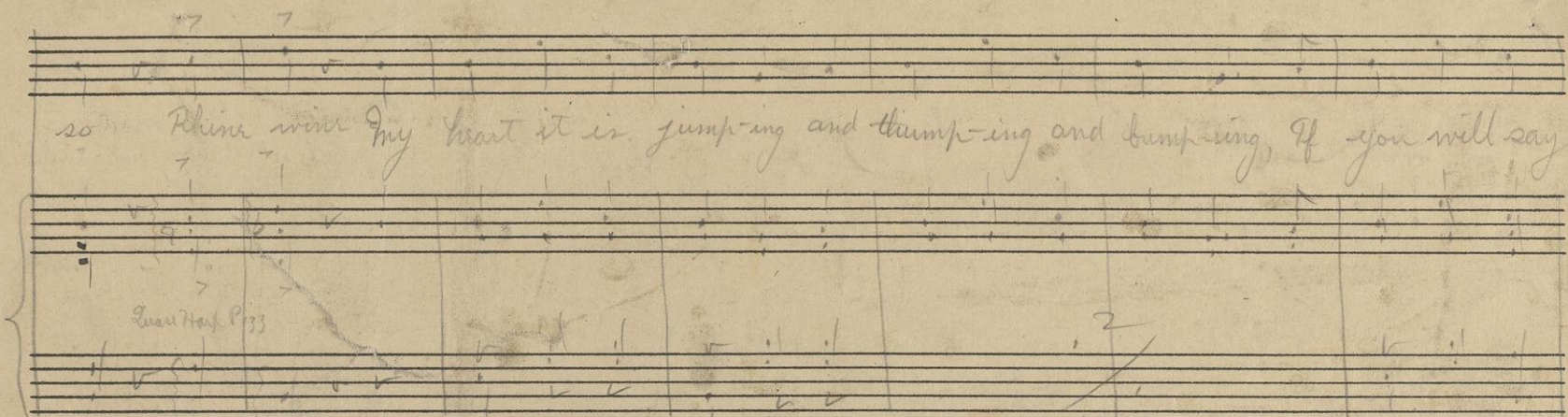


fine —, al-tho' you are fick-le, with fine pump-er-nick-le Your pal-ate'll tick-le, al-

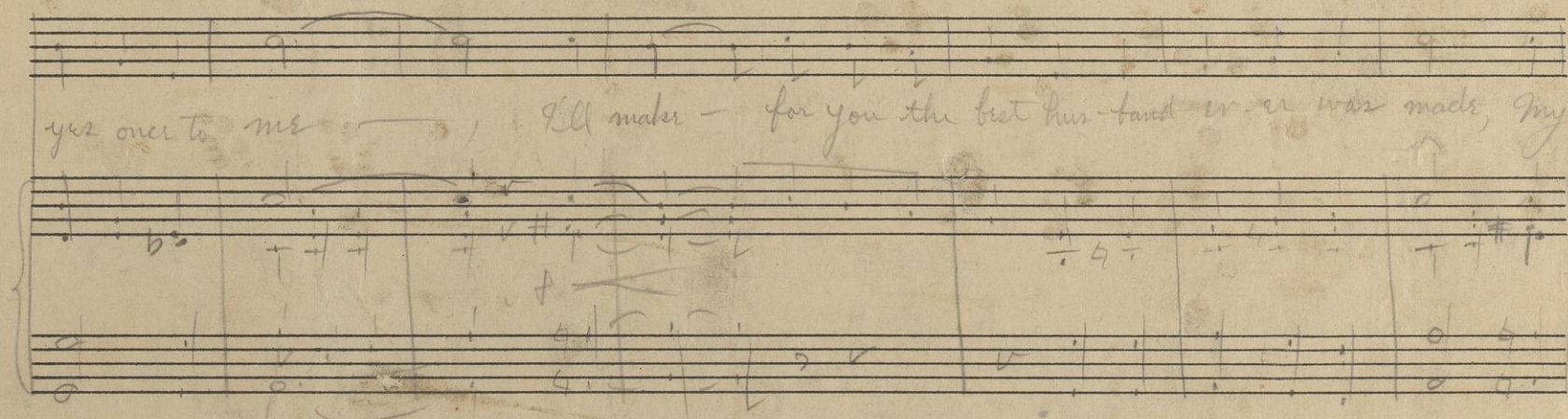



Carl Fischer, New York.
 No. 4-12 lines.
 Made in Germany.

so Rhine wine my heart it is jump-ing and thump-ing and bump-ing, If you will say



yes over to me — I'll make — for you the best hus-band ev-er was made, my



maid in Ger-man-y!

