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Orchestra part: bassoon. [Set 3] [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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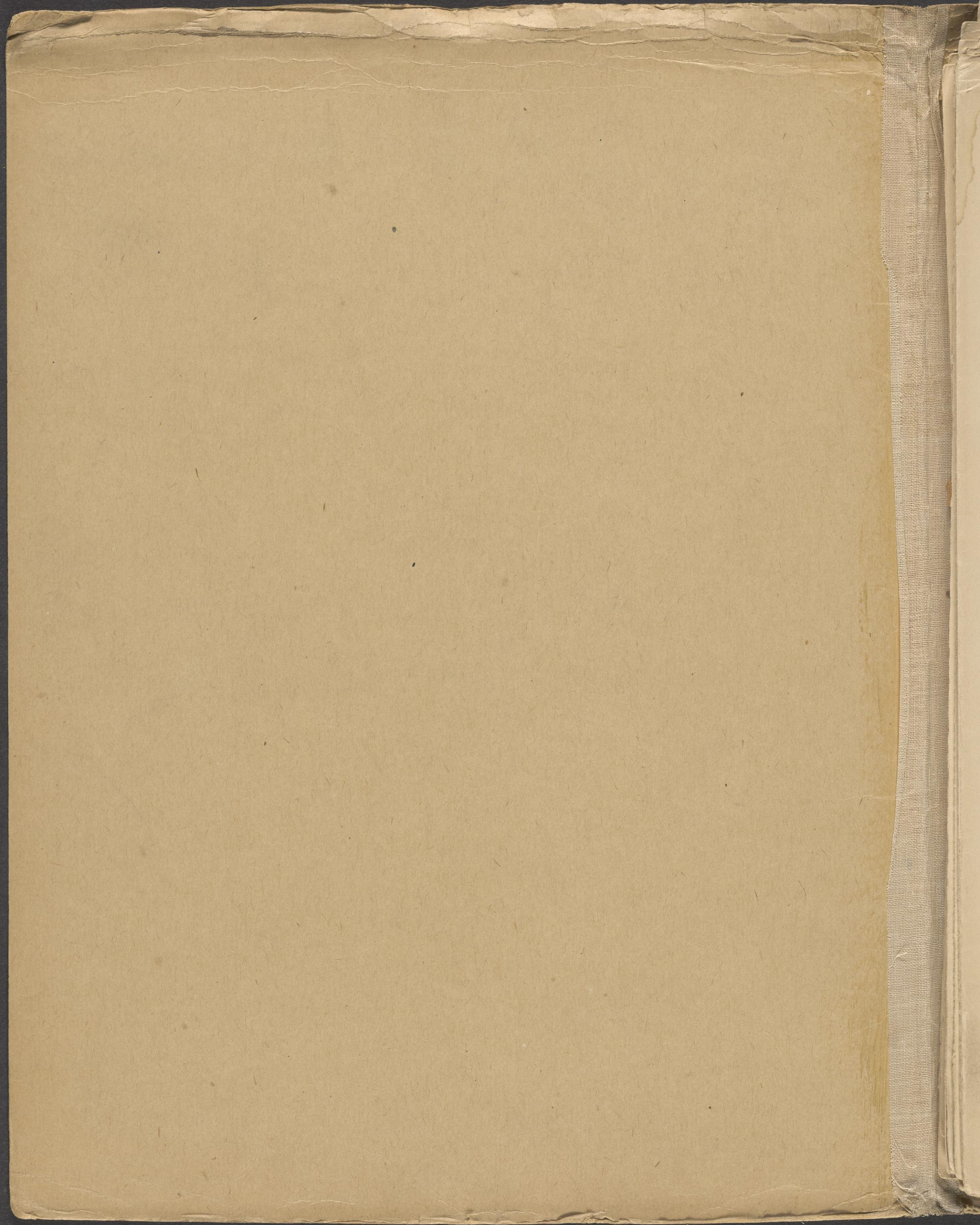
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BASSOON.

EVERYWOMAN



①

Fagott.

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

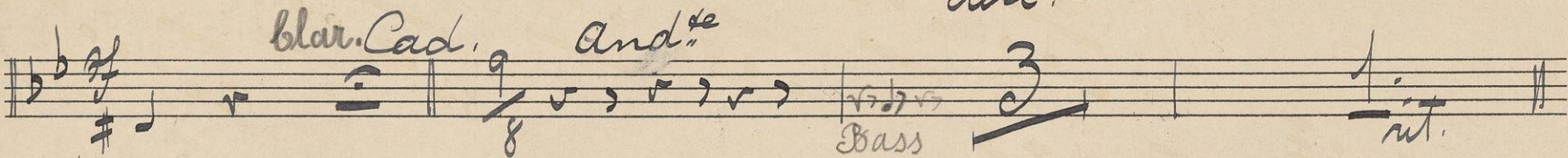
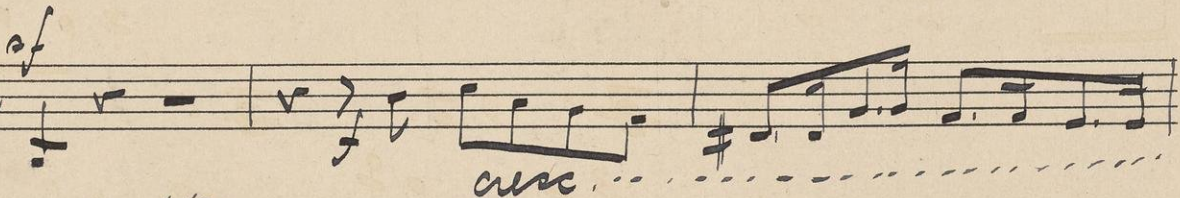


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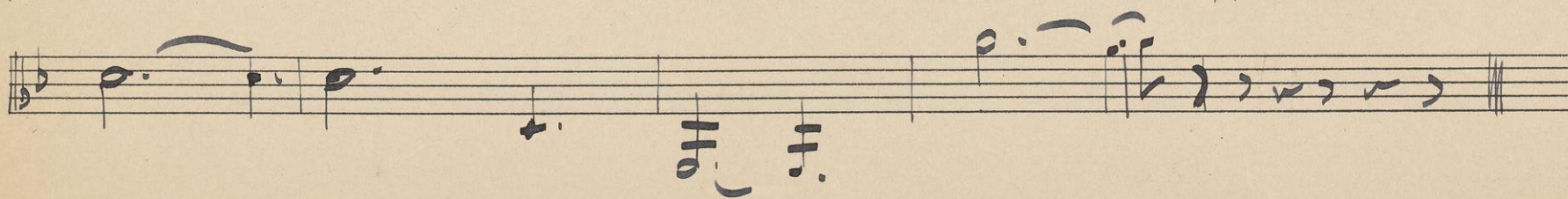
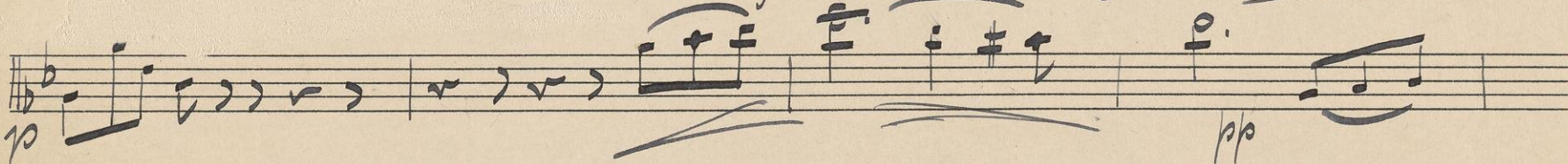
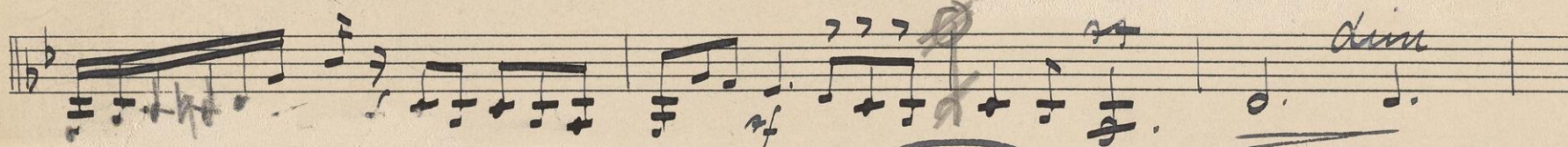
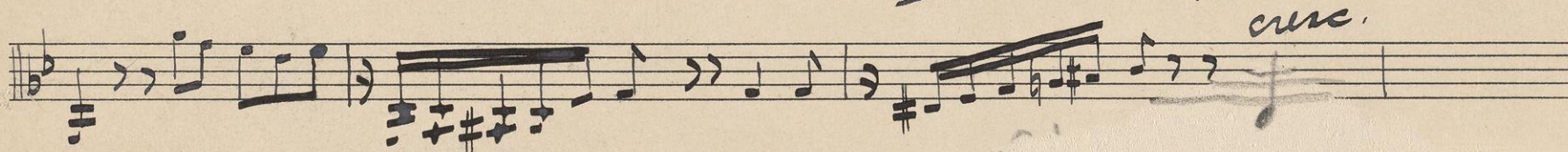
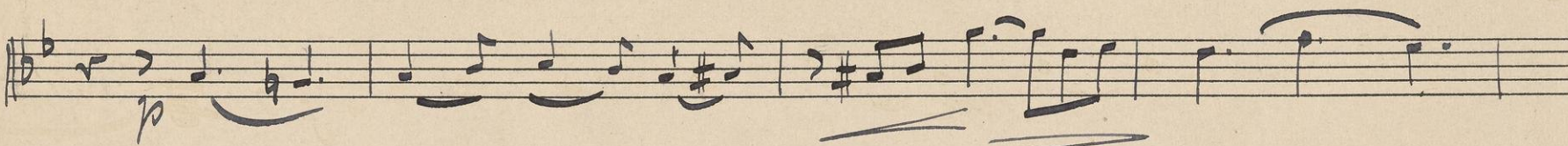
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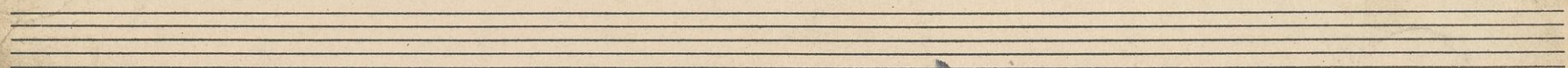
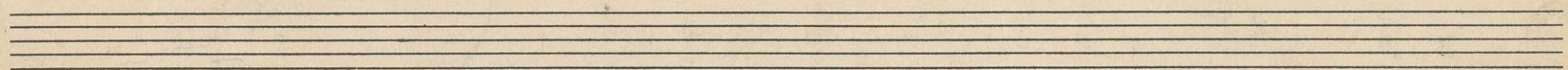
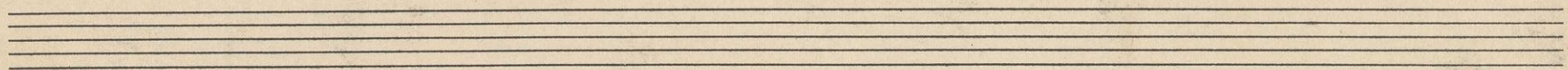
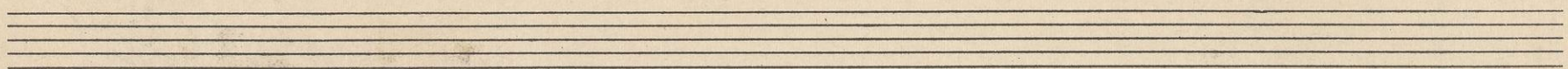
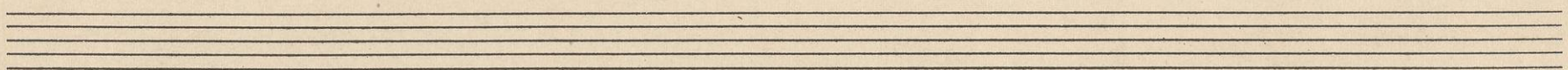
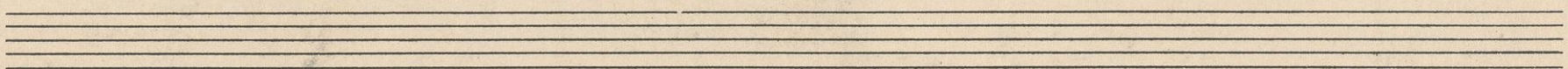
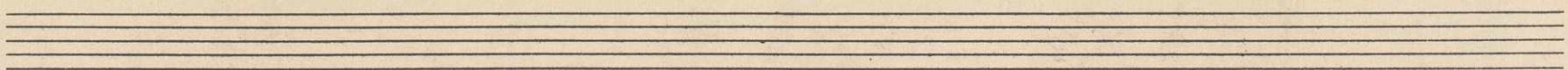
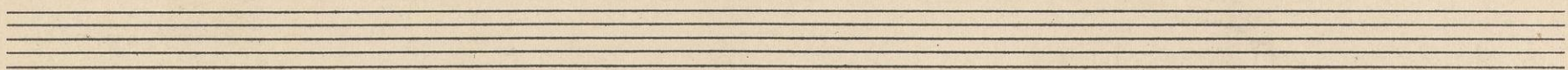
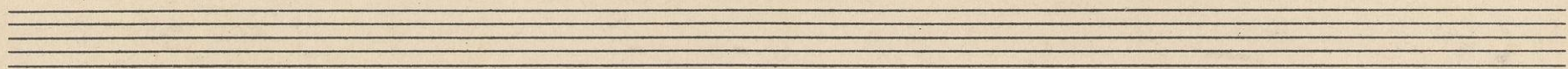
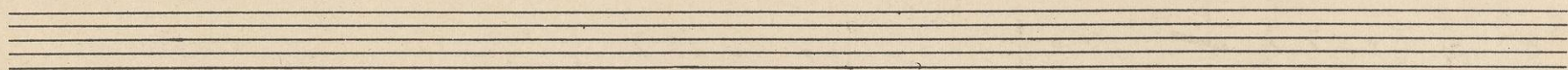
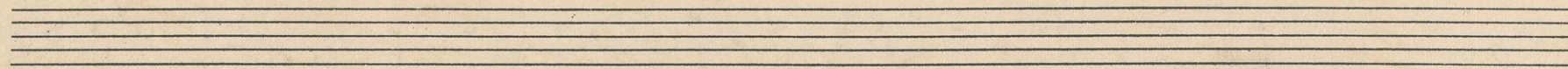
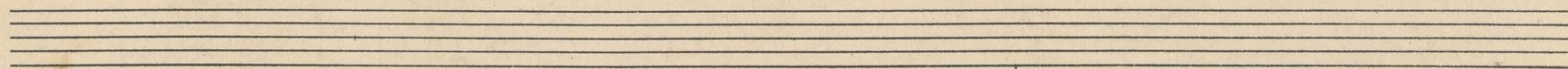
Fagott

*Allegro molto
vivace.*



a tempo





Fagott.

(2)

All the time *p* *cresc.* *Solo rit* *3 times*

f *p*

rit

rall *I - II*

rit. *Dance 3rd Verse*

I *II* *rall* *fp* *f*

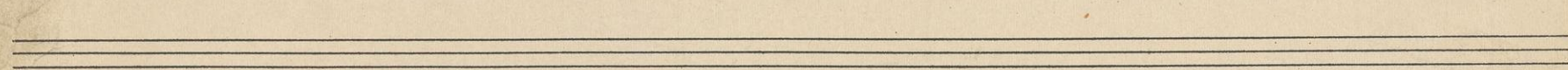
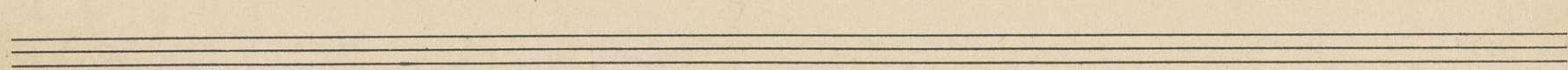
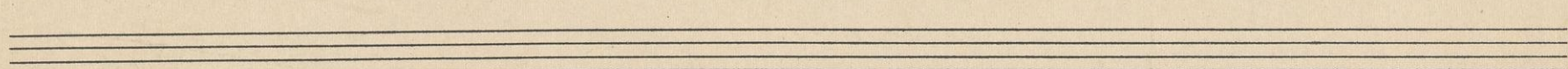
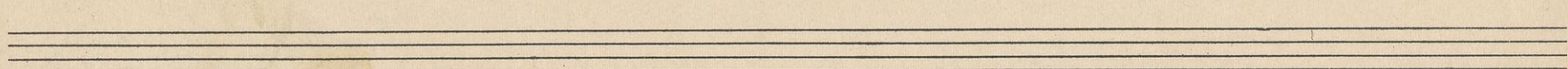
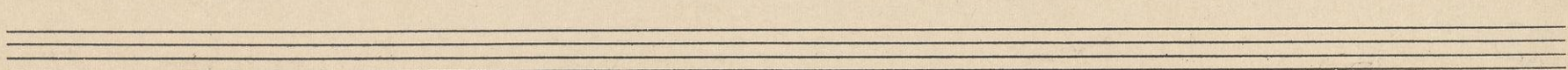
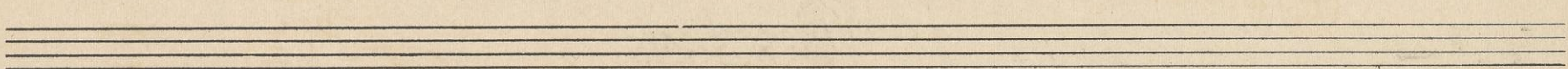
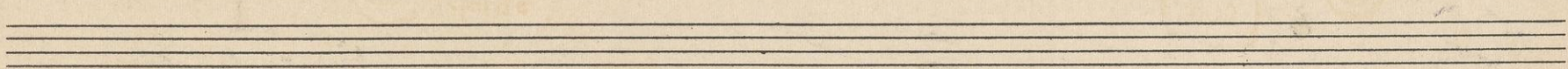
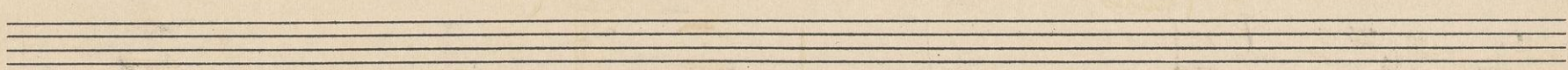
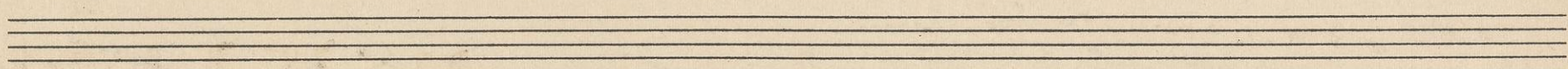
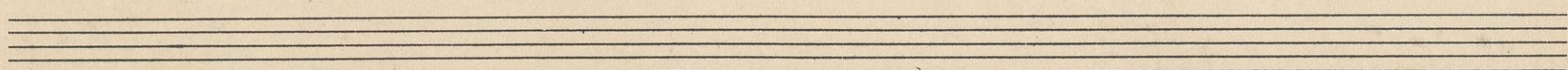
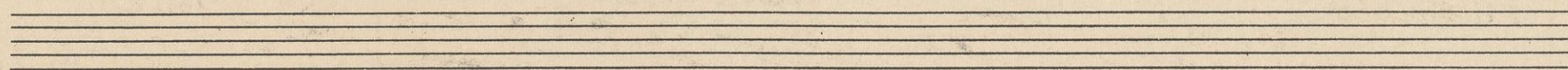
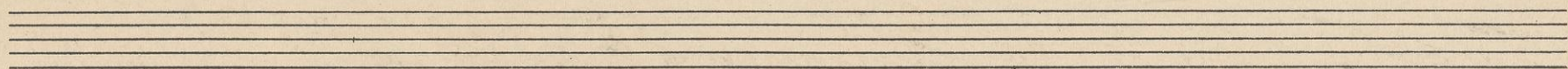
a tempo *f*

f

Fine

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





No. 3 Melos.

Tagott.

Entrance of Every woman

lento.

Solo

Andte Moder.

8 pp

attaca.

Allegretto

(A) (flutes)

(B) (clars.)

Allto

(C) (celli)

(Speaking)

(strings)

(D)

Temp. di Barotte

(E) (strings)

(Speaking)

Moder.

(F)

pp.

Allegretto

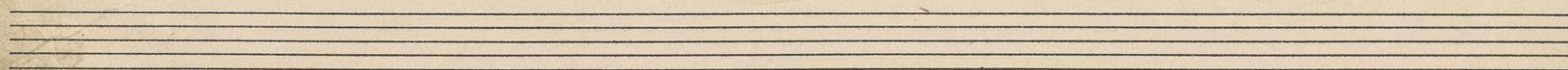
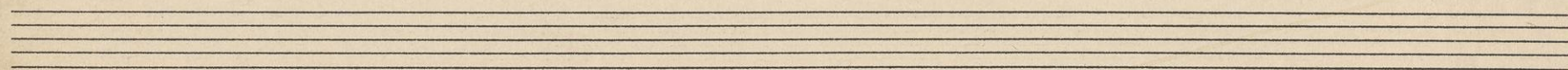
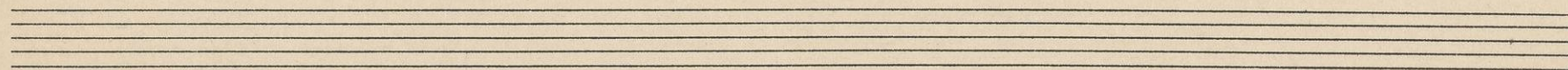
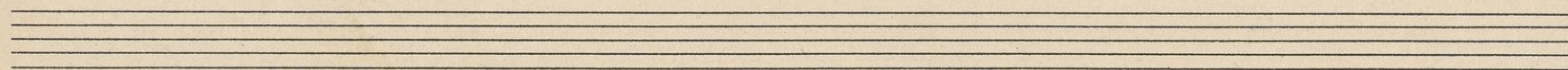
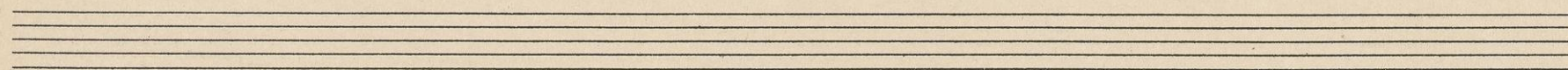
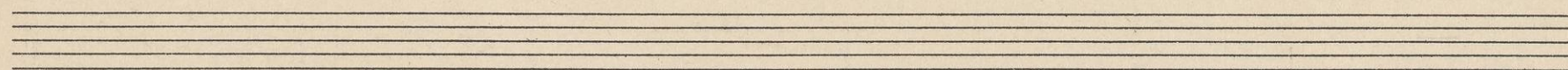
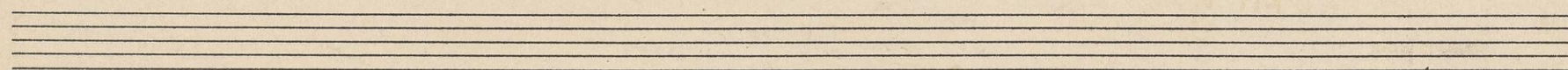
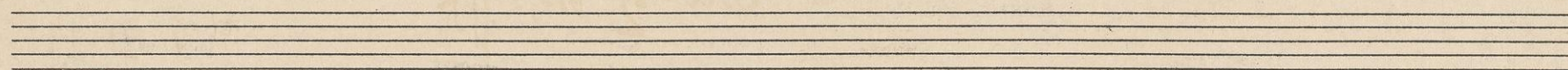
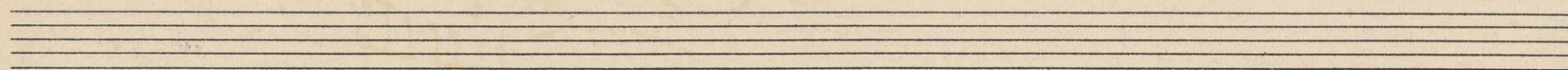
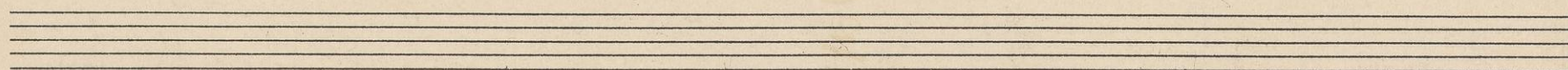
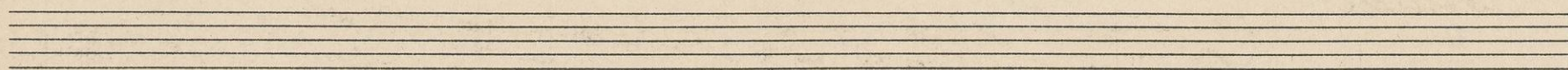
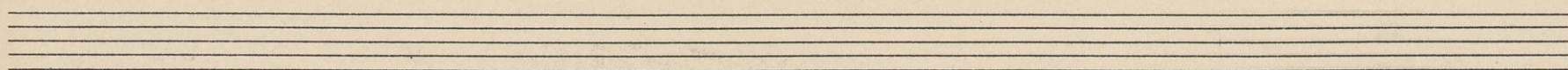
(G)

6/8

3

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





No. 4.

Fagott

Nobody.

Moderato.

(A)

Lento
(till ready)

(B)

(till ready)

(C)

(till ready)

(D)

(oboe)

(E)

Mod.^{to}

(F)

All.^o

(Speaking)

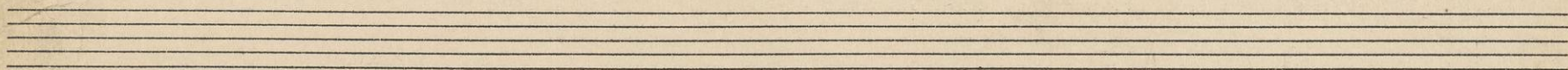
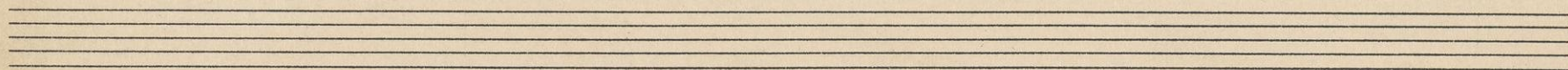
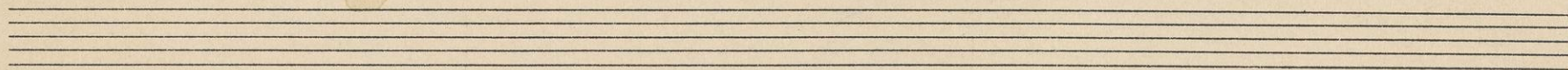
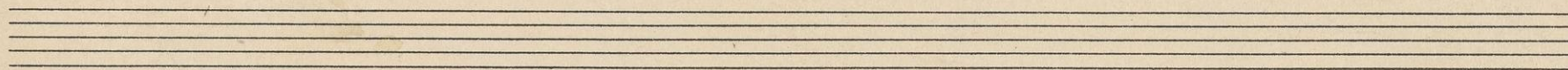
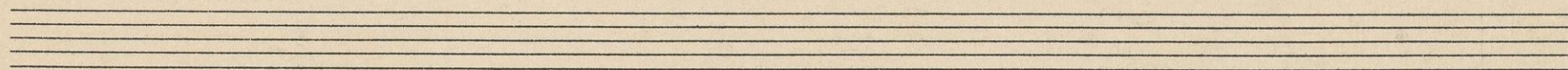
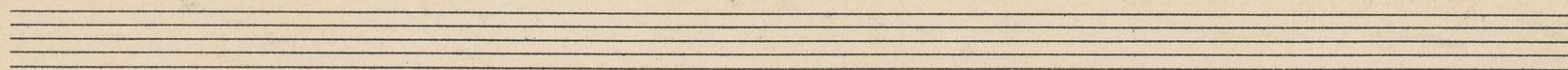
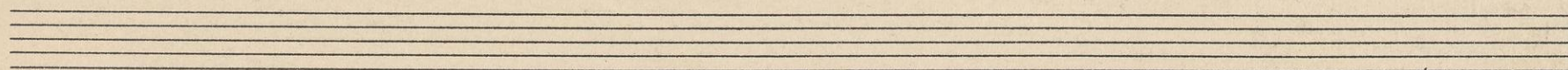
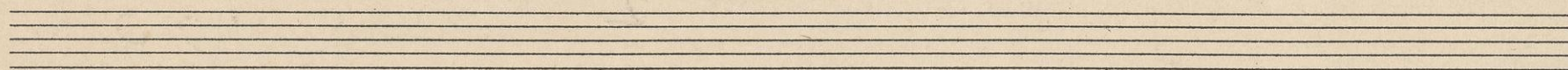
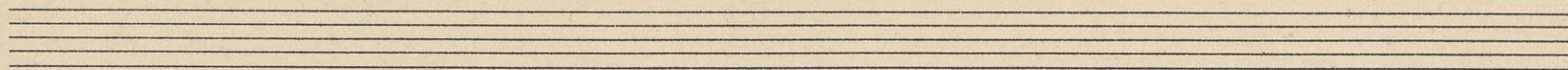
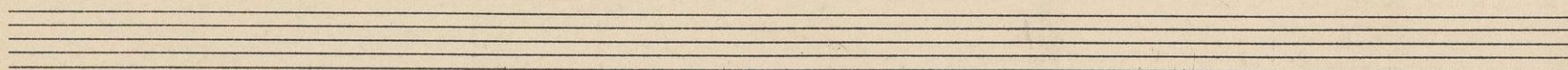
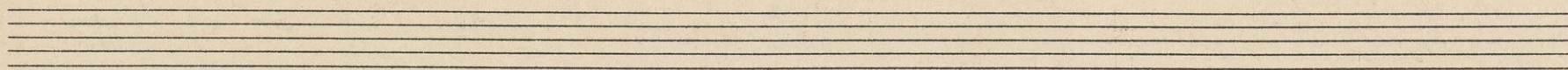
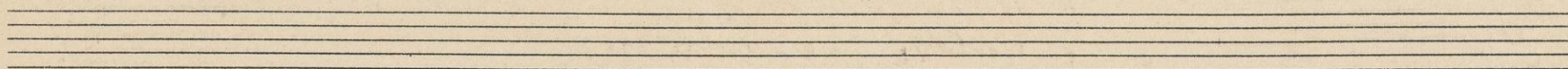
8

Solo

(Speaking)

Exit of "Nobody"





No. 5.

Bassoon.

Melod. (Flattery)

Handwritten musical score for Bassoon, Melod. (Flattery), and other instruments. The score includes various musical notations, including notes, rests, and dynamic markings.

Key markings and annotations include:

- Moderato.* (Tempo)
- oboe* (Instrument)
- Viol. (full ready)* (Instrument/Preparation)
- Comets.* (Instrument)
- Am. 8te. espress.* (Performance instruction)
- pp* (Pianissimo)
- mf* (Mezzo-forte)
- till ready* (Performance instruction)

The score is written on multiple staves, with some staves containing rests and others containing active musical notation. The notation includes various note values, rests, and dynamic markings.



No 5 (a)
(strings)
p: c

No 5 (b) Cue.
Solo

Vivo c: $\frac{6}{8}$ $\frac{3}{2}$ | $\checkmark$ $\text{p} \# \text{d} \cdot$ |
(long)

Segue No 6

No. 6.

Fagott

Truth's Entrance.

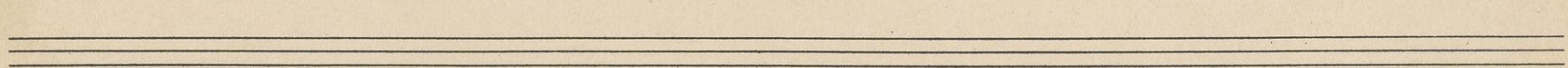
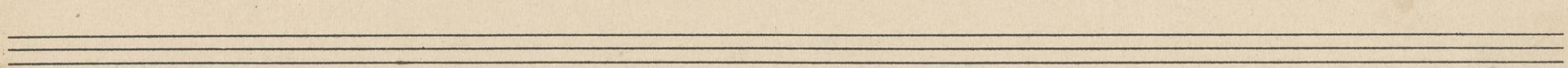
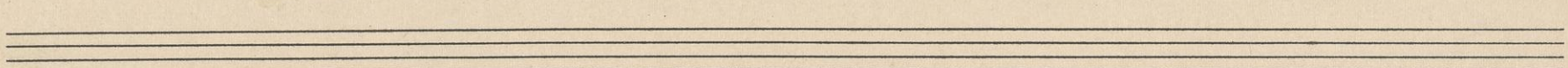
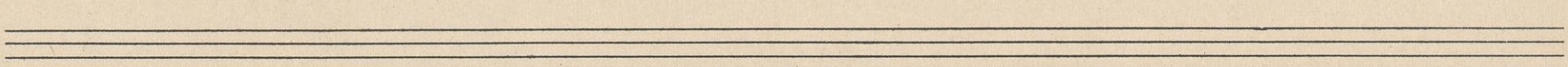
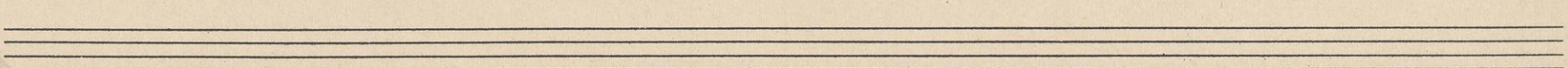
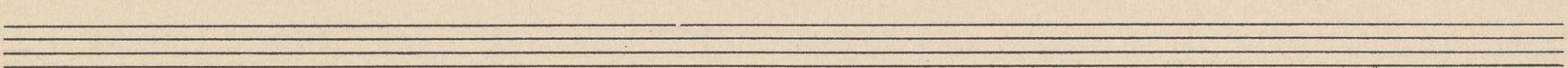
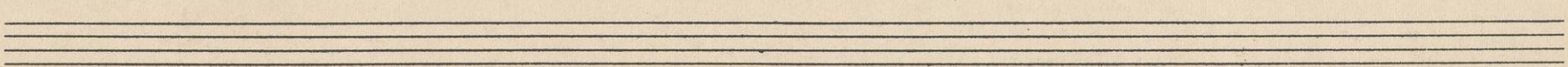
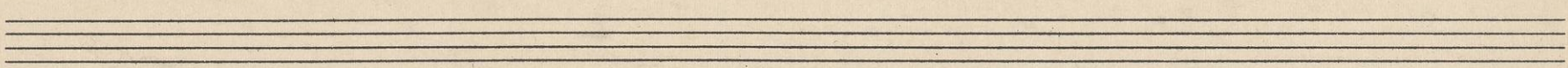
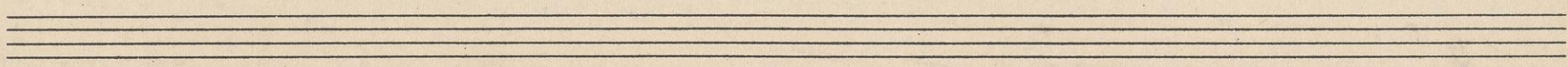
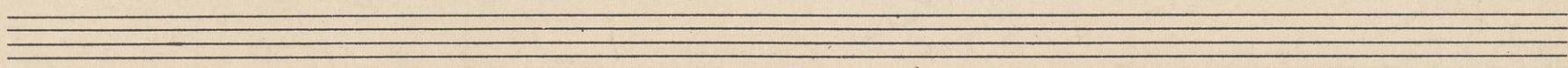
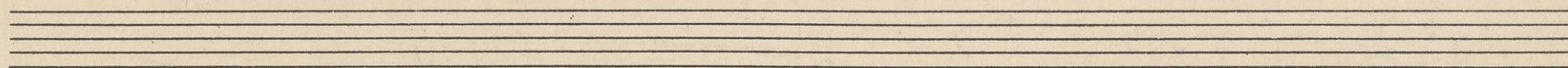
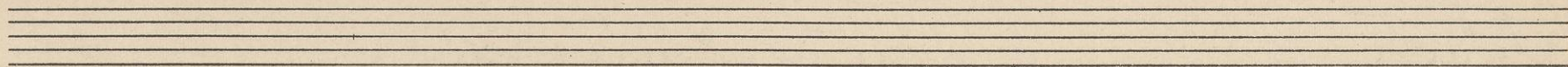
Handwritten musical score for Fagott, titled "Truth's Entrance." The score is written on ten staves. The first staff begins with a key signature of one flat (B-flat) and a time signature of 2/4, with a tempo marking of "Andantino 3". The music features various dynamics including *pp* (pianissimo) and *p* (piano), and includes a "Solo" section. The notation includes eighth notes, quarter notes, and rests. The final staff of this section contains the numbers "1.", "2 1", and "ir" written below the staff.

No 6 1/2 Cue.

Handwritten musical score for "No 6 1/2 Cue." The score is written on two staves. The first staff begins with a key signature of one flat and a time signature of 2/4, followed by a measure with a fermata and the number "8". The second staff begins with a key signature change to two sharps (F# and C#) and a time signature of 2/4, followed by a measure with a fermata and the number "10". The notation includes various musical symbols and rests.

Segue No 7.





No. 7.

Fagott.

(Every women)

4/4 Allegretto. *f* *rall*

And^{te} espress.

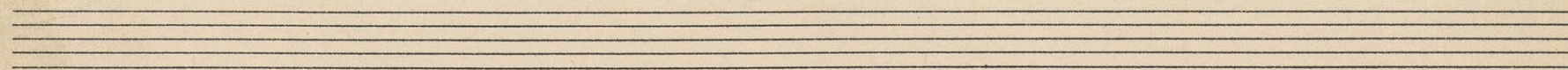
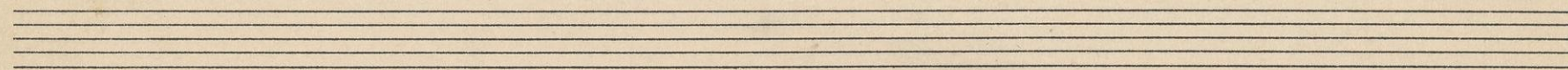
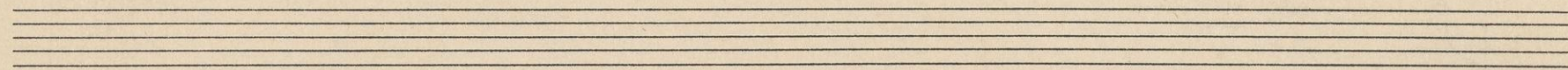
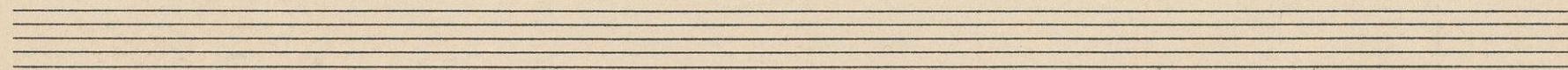
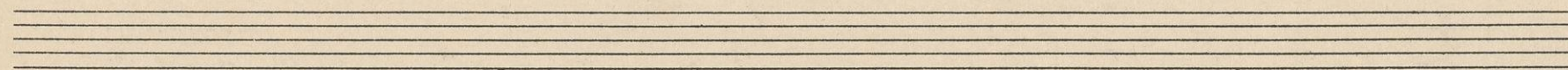
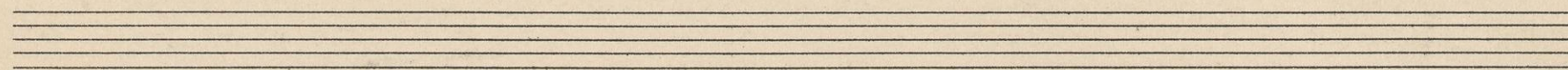
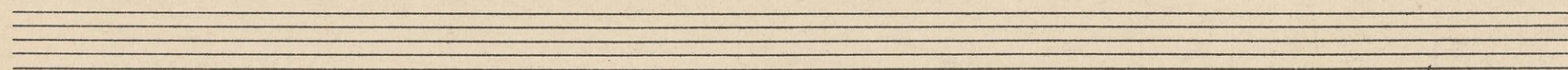
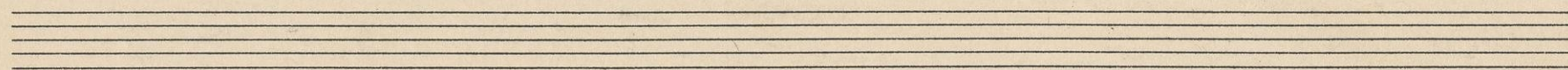
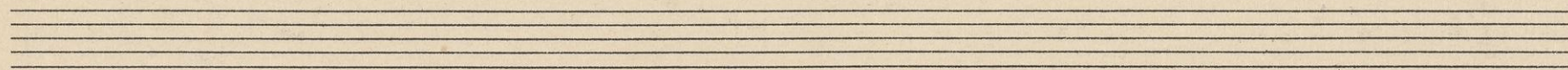
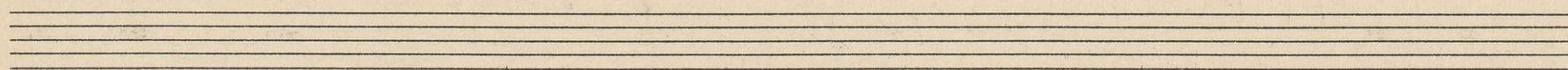
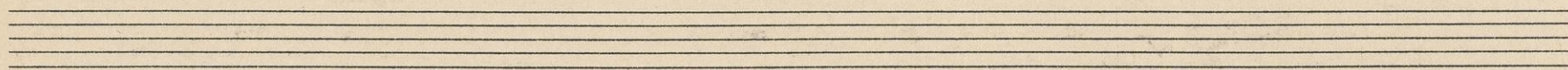
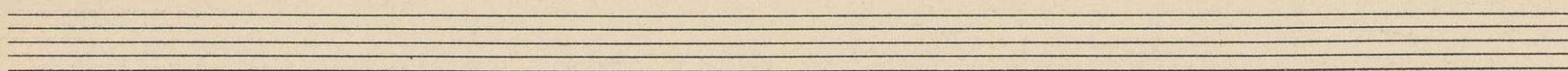
Piu lento

All^{to} Solo *p* *rit.*

true Love.

Walk.
Monday
Tuesday





Fagott

79
9

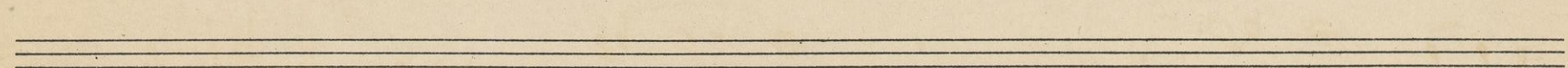
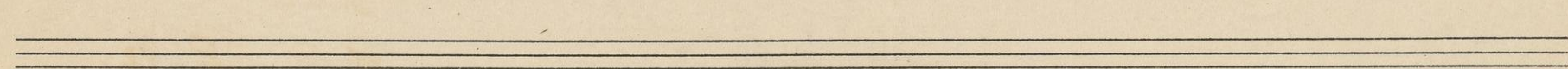
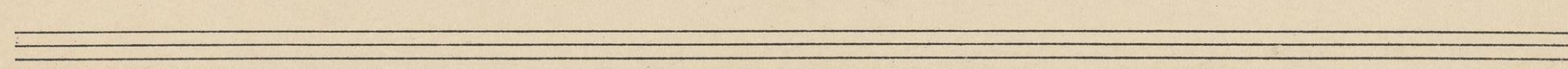
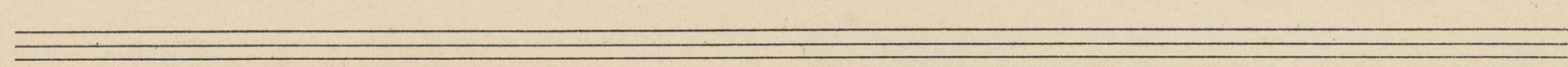
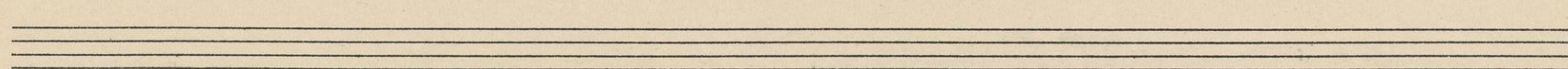
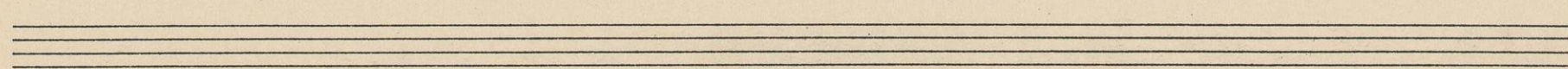
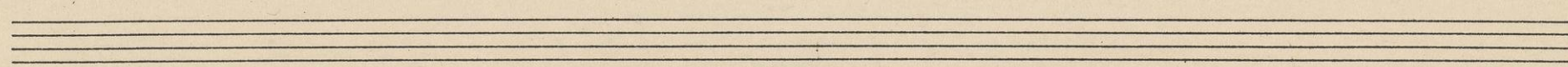
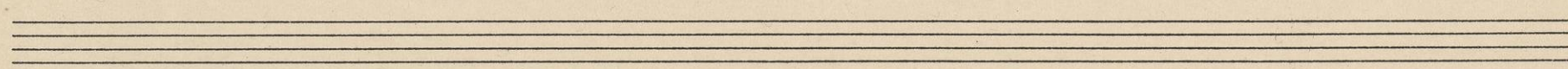
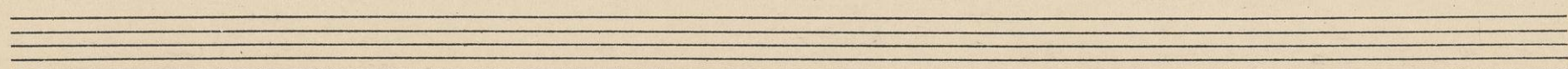
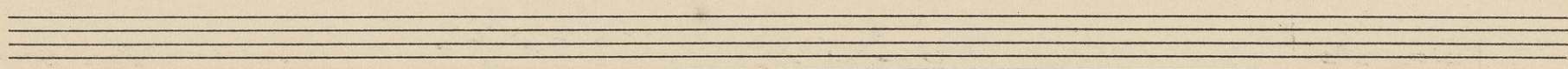
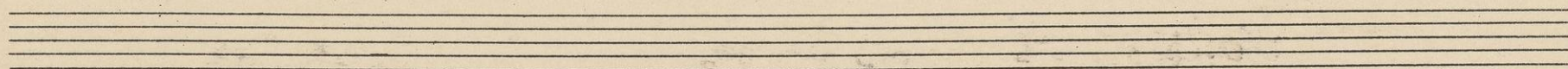
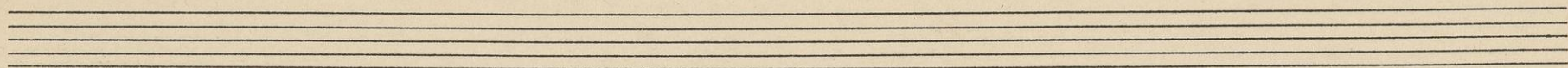
Andante. Cantabile.

Handwritten musical score for Fagott, measures 1-12. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The music is written in a cursive, handwritten style. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The fifth staff contains measures 17-20, the sixth staff measures 21-24, the seventh staff measures 25-28, and the eighth staff measures 29-32. The ninth staff contains measures 33-36, and the tenth staff measures 37-40. The music features various note values, including eighth and sixteenth notes, and rests. There are also some markings that look like '8' and '5' below the staves, possibly indicating fingerings or other performance instructions. The score ends with a double bar line and a repeat sign.

Cello.

Handwritten musical score for Cello, measures 1-4. The score is written on a single staff. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The music is written in a cursive, handwritten style. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music features various note values, including eighth and sixteenth notes, and rests. The score ends with a double bar line and a repeat sign.



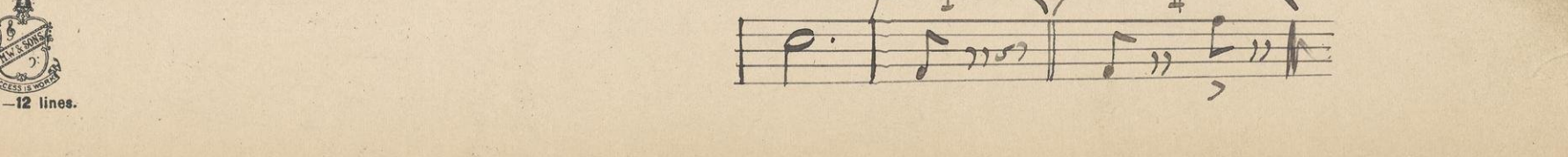
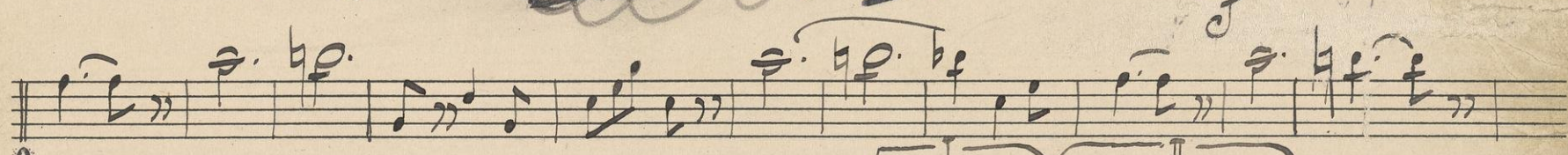
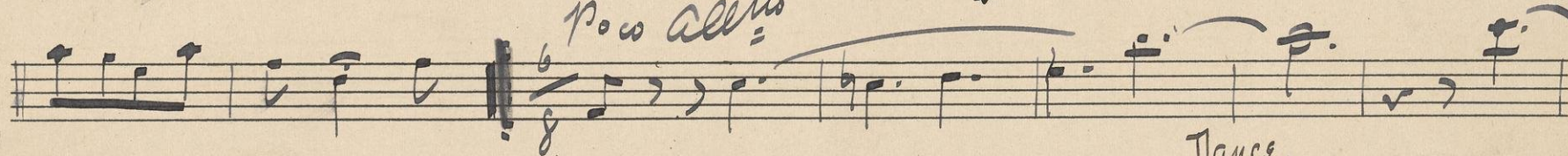
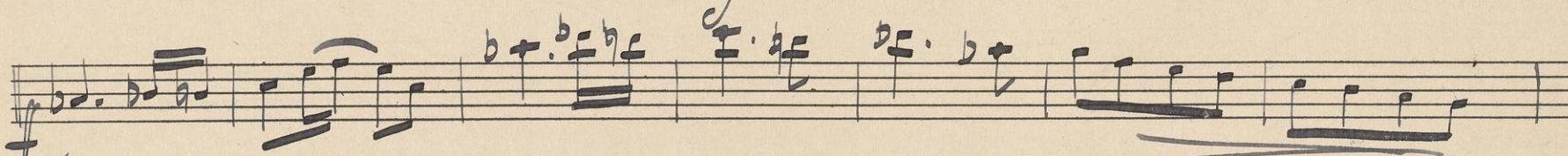
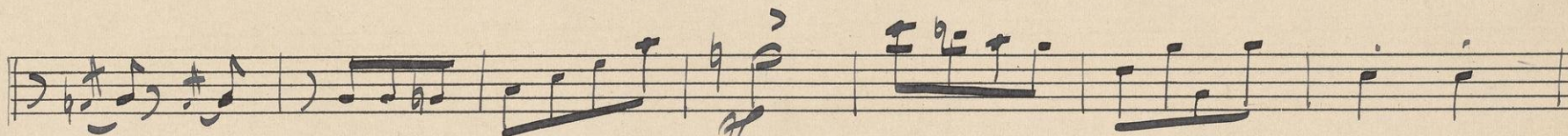
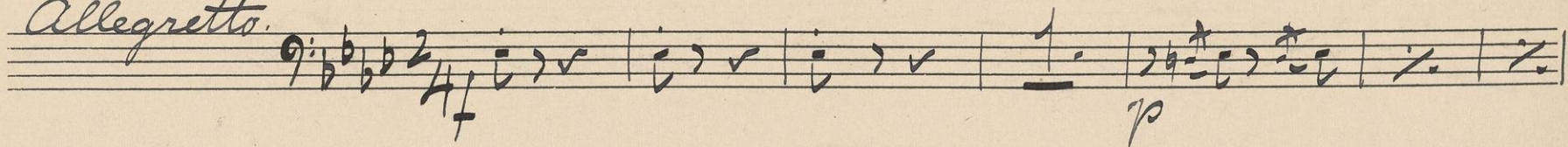


No. 8.

Tagott.

Entrance of Chorus girls.

Allegretto.



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No. 2 - 12 lines.

Dance. (Valse tempo)



No. 9.

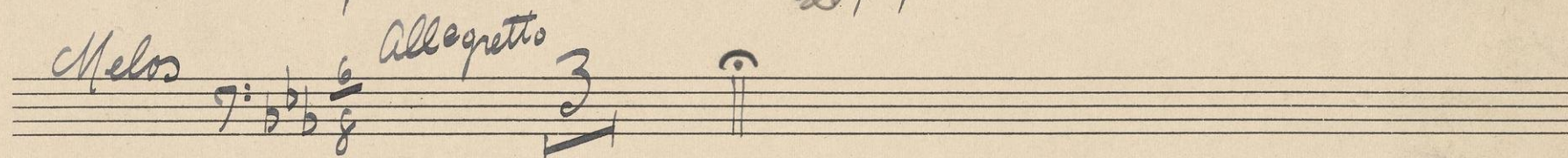
Fagott.

Exit of Moderly rec.

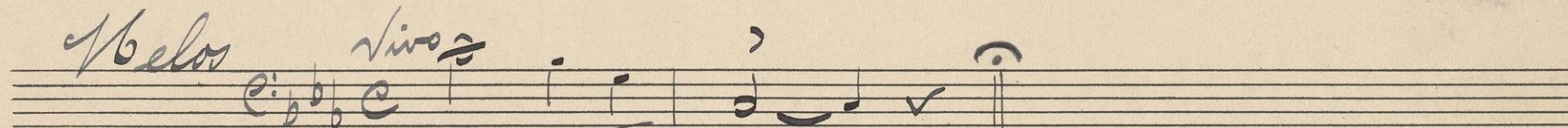
Allegro
Molto



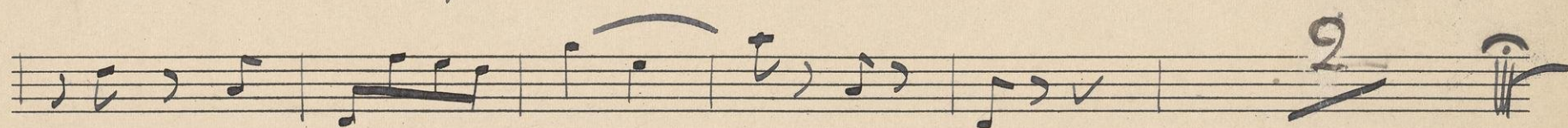
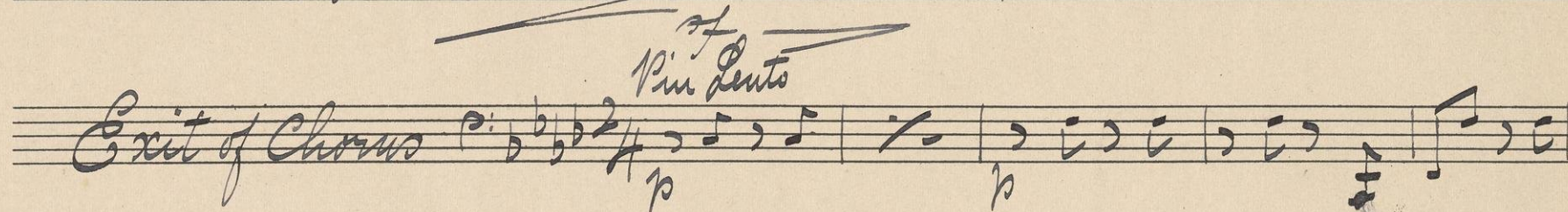
Melos
Allegretto



Melos
Vivo

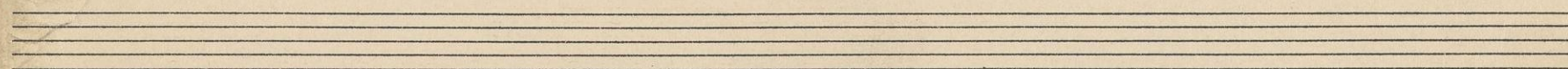
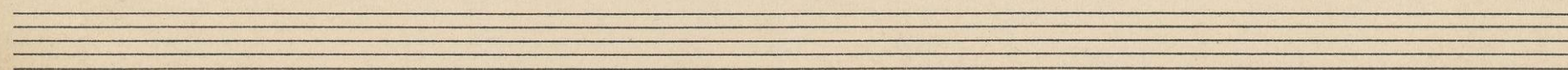
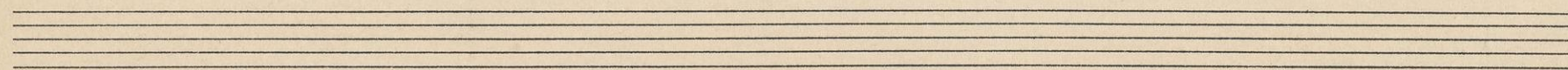
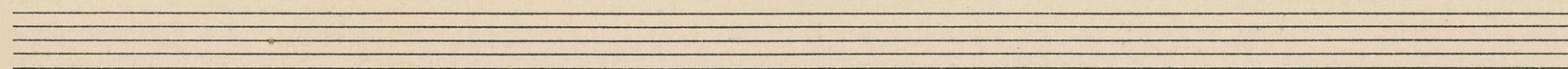
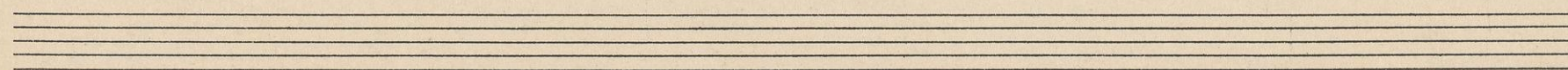
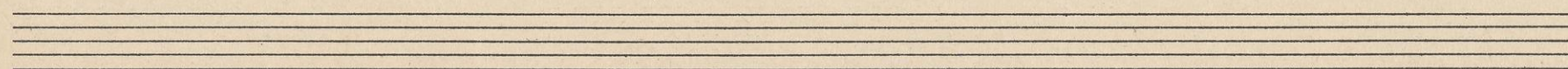
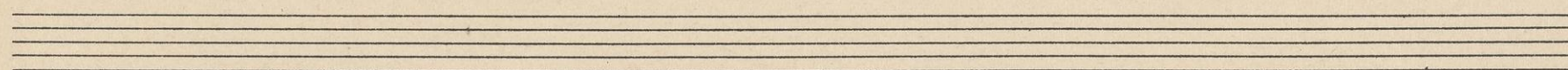
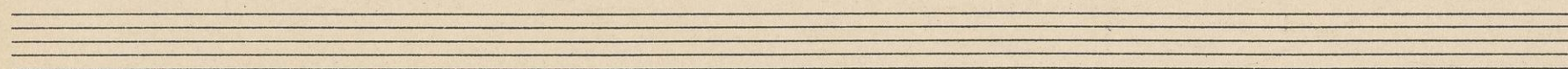
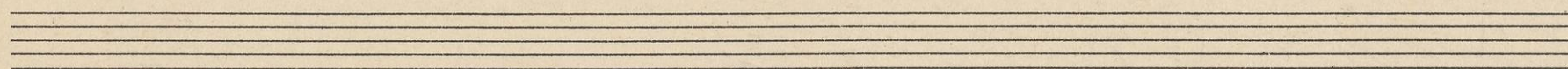
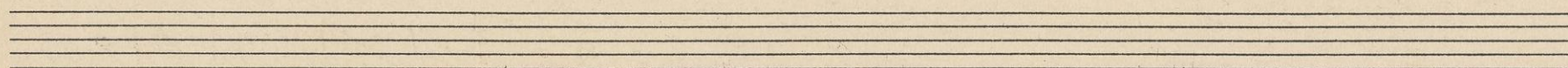
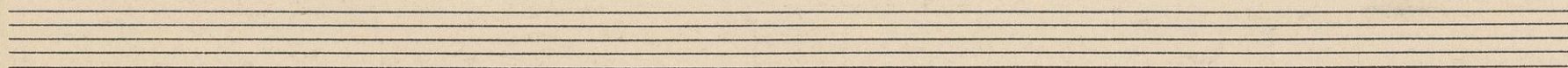
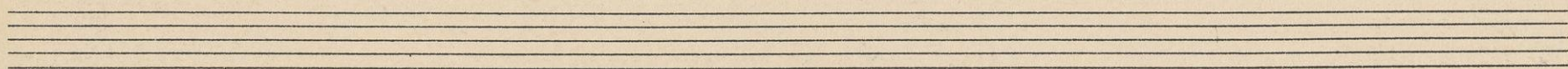


Exit of Chorus
Piu Lento



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No. 10.

Fagott.

Conscience.

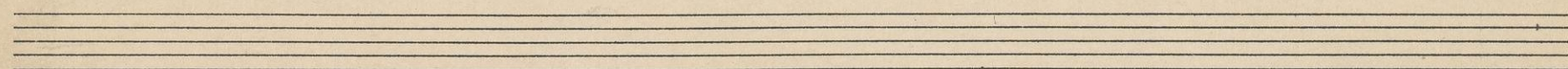
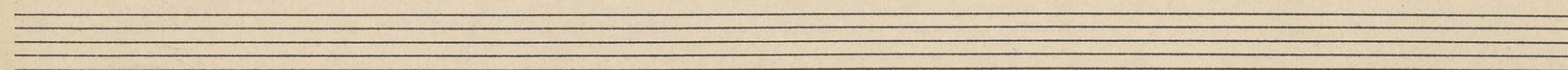
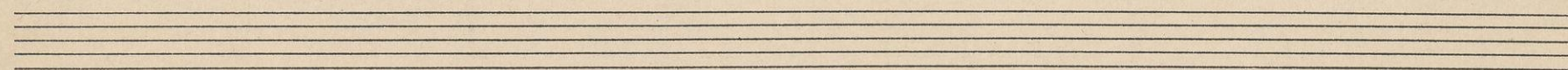
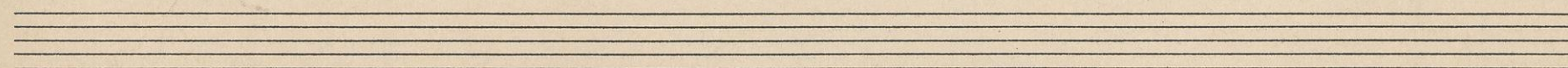
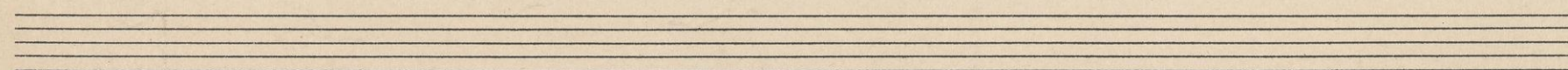
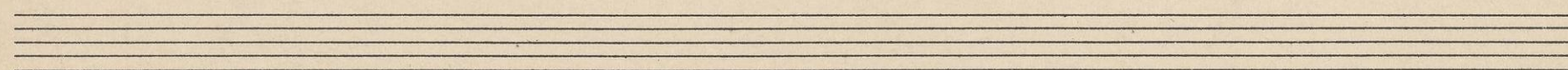
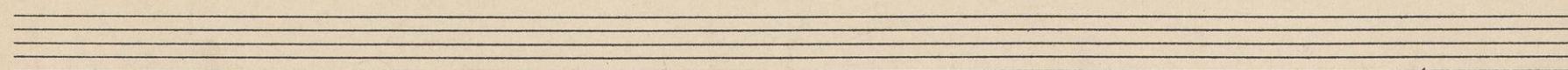
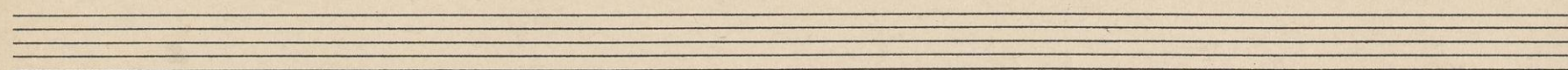
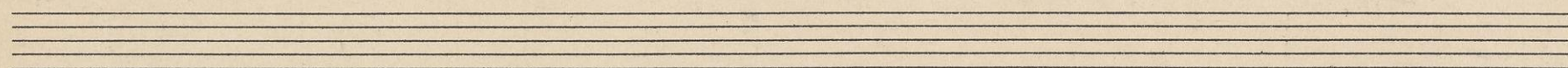
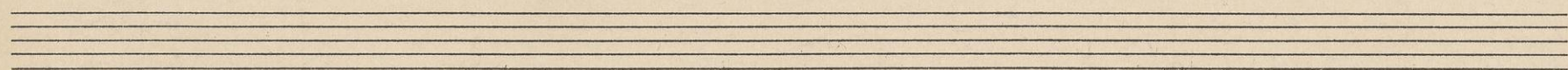
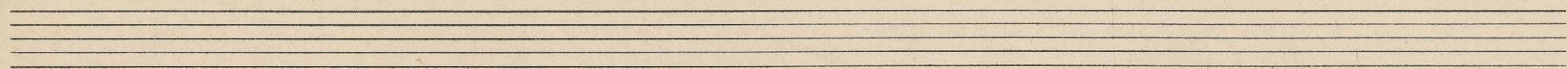
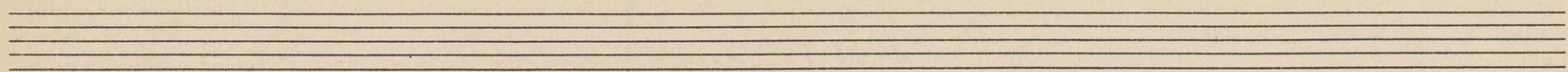
And.^{te} semplice $\text{B} \flat \frac{4}{4}$

pp

p

D.C.



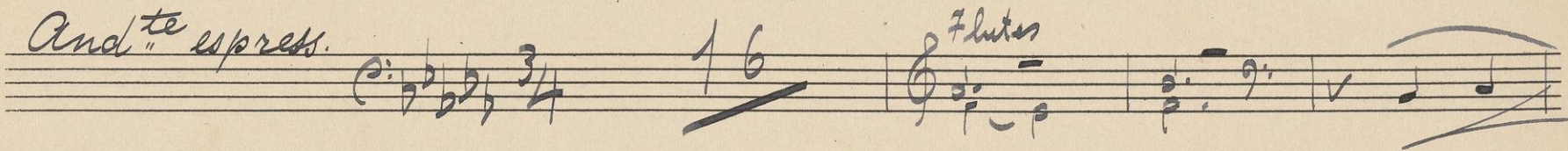


No. 11.

Fagott.

Passion's Song.

And^{te} espress.

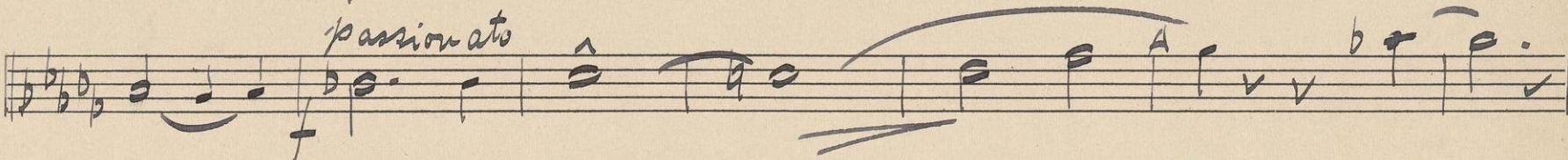


Colla voce

Poco più Mosso



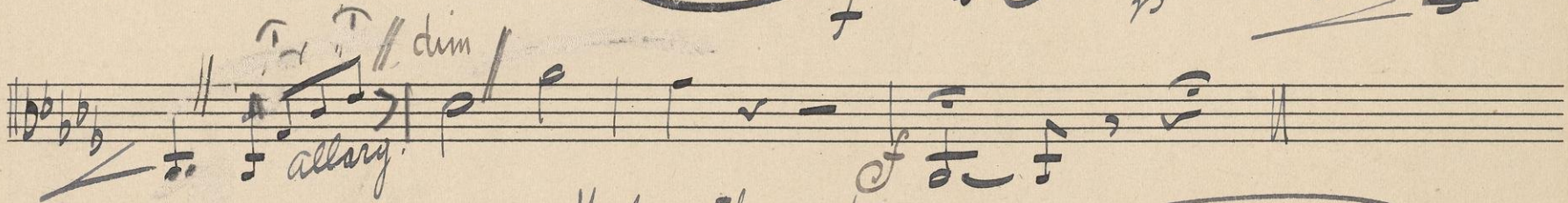
passionato



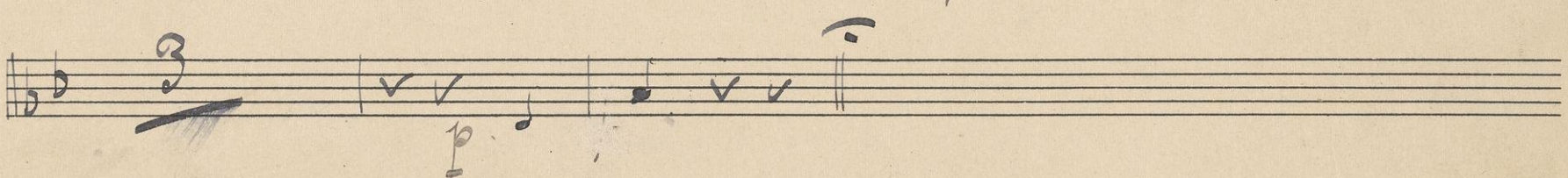
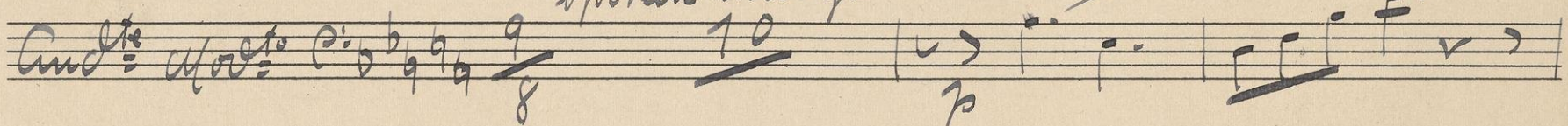
allarg.



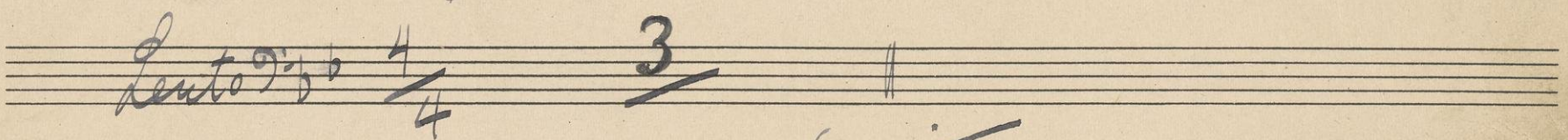
dim



spoken through



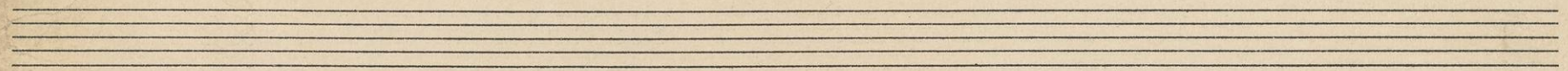
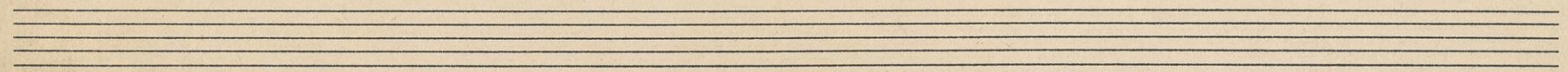
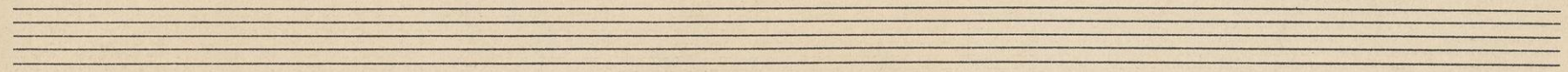
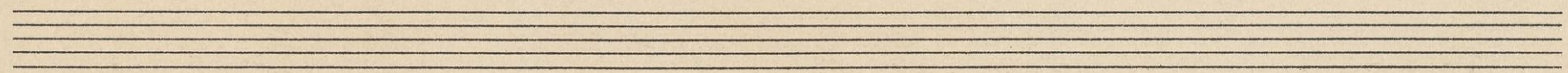
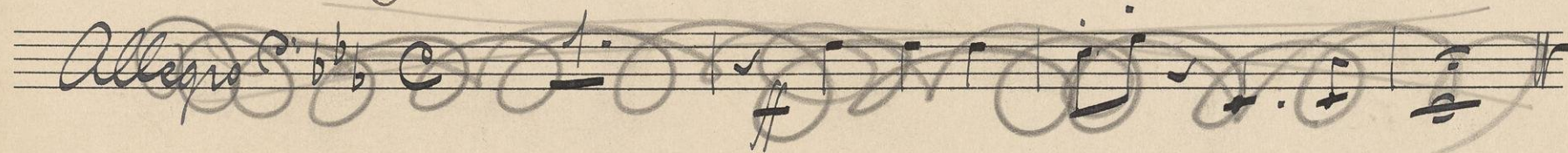
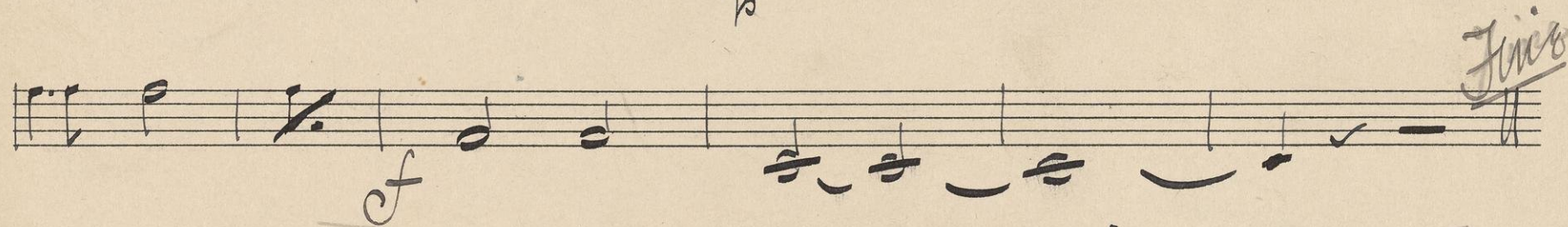
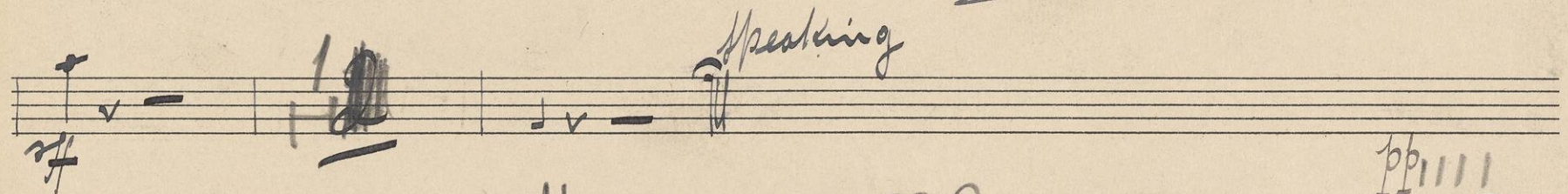
Lento



r.s.



All: molto sempre cresc. al Fine.

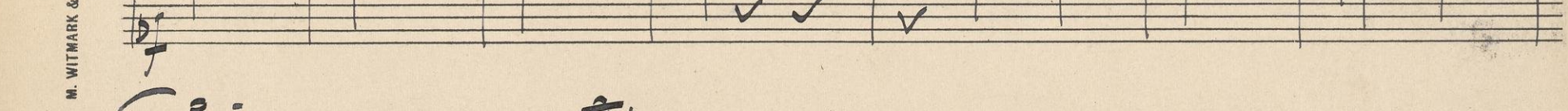
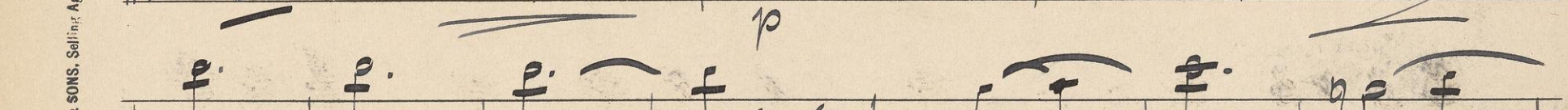
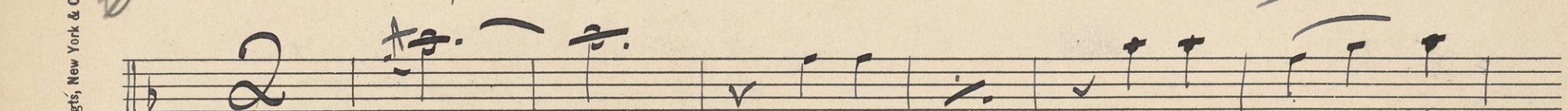
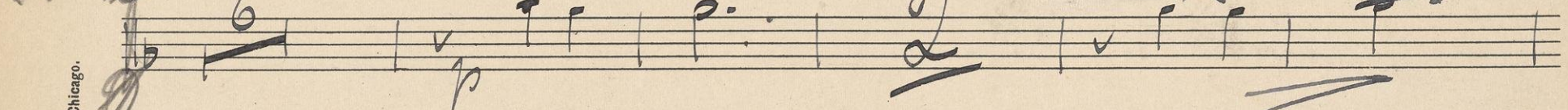
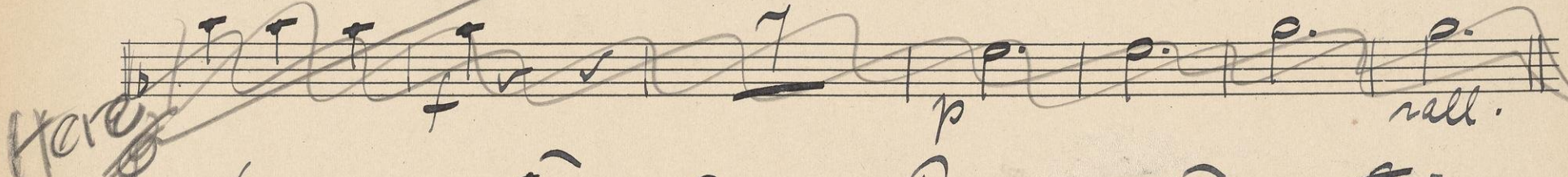
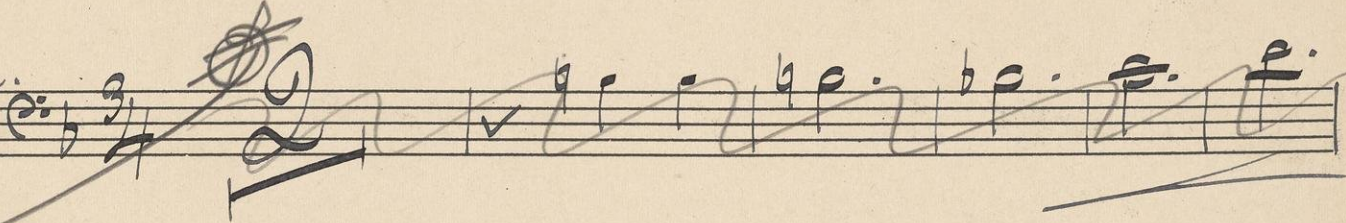


No. 12.

Fagott.

Entrance.

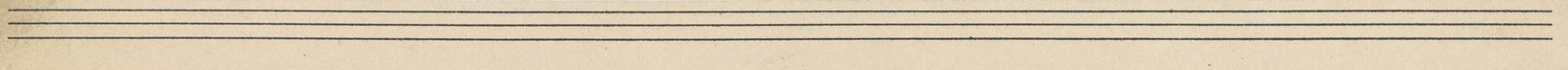
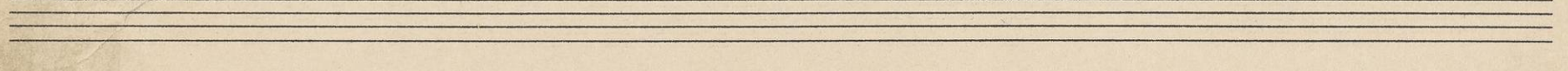
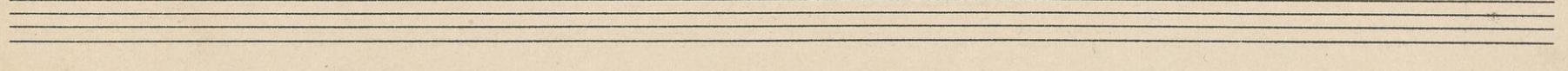
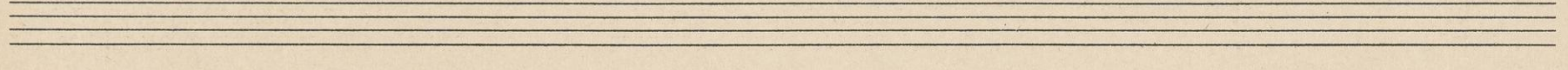
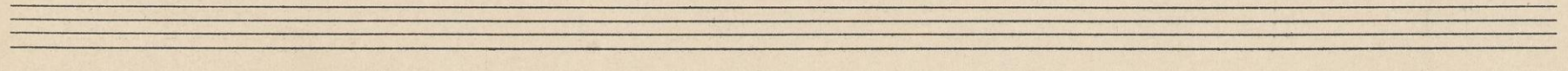
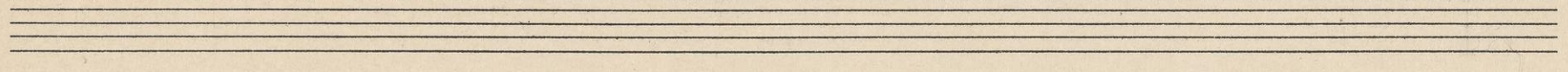
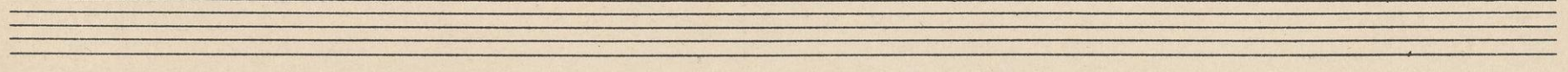
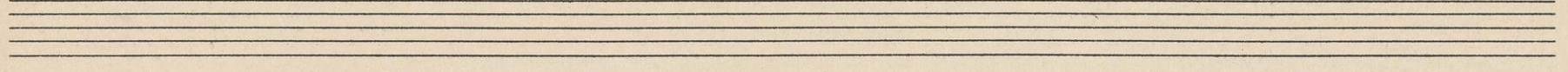
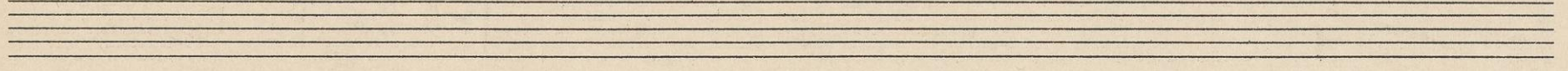
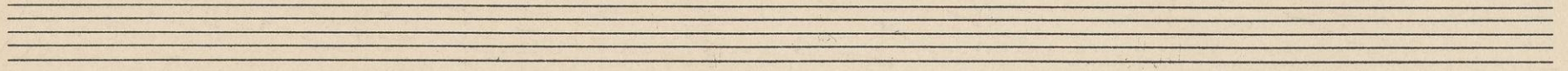
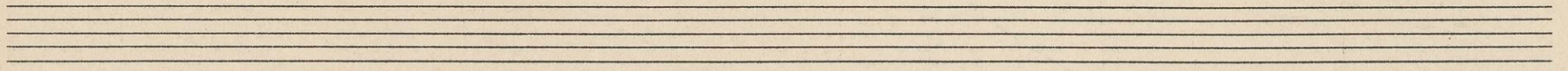
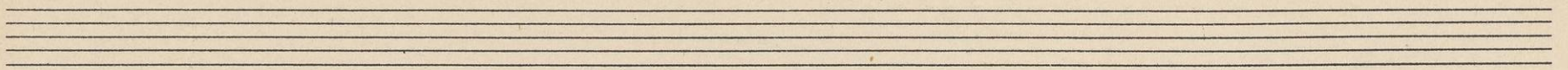
Tempo di Valse.



No. 12 (a) Repeat No. 12.

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





No. 13.

Fagott.

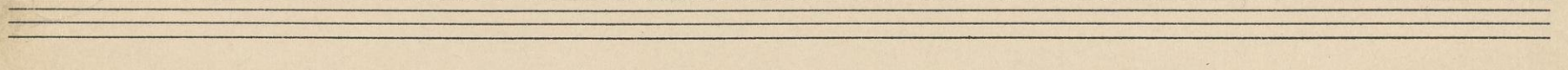
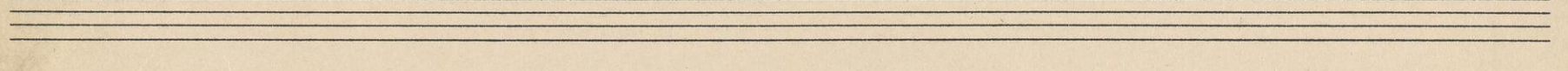
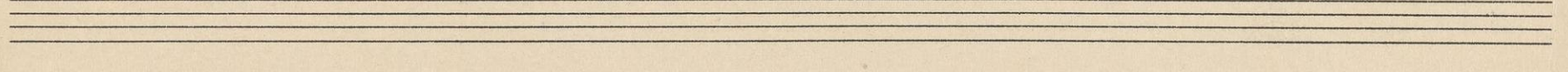
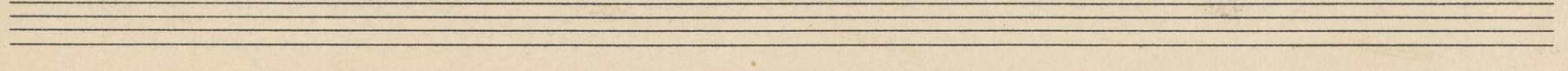
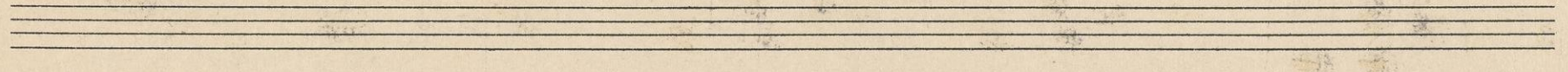
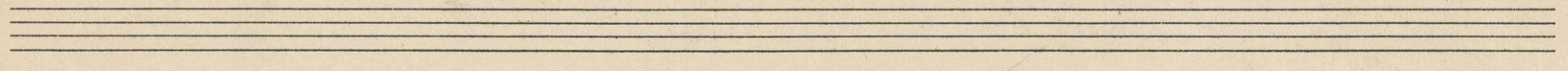
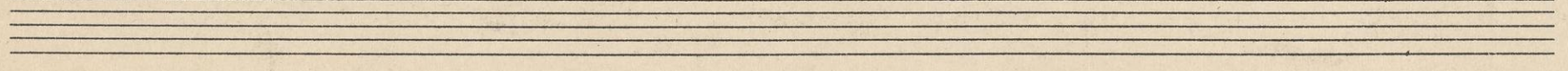
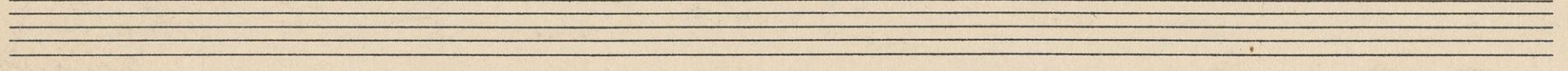
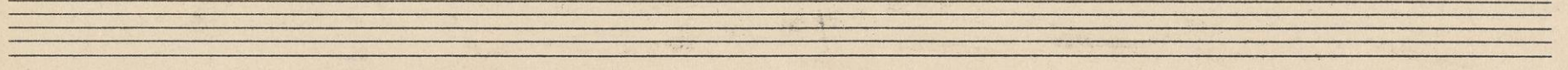
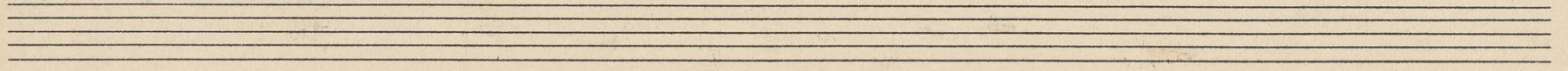
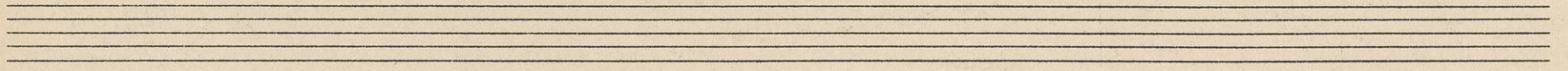
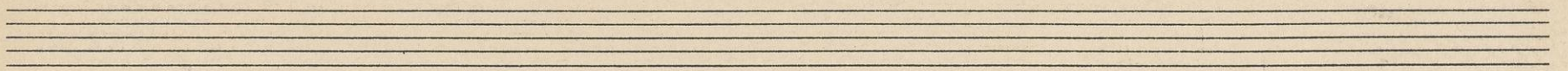
Solo
p: 4/4
p

Harp 2 *I²* 6 *Flutes* 1
8

all the

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No. 14. "Melos."

Fagott.

Glocken *Allegro.*
P: 4/4 4 times 4 3

"Melos"
1. 2. *attacca.*

Lento 6 *All.^o* 12/8

attacca

All.^o 12/8

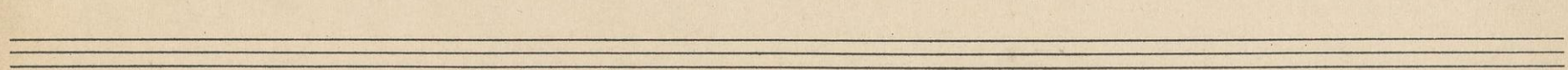
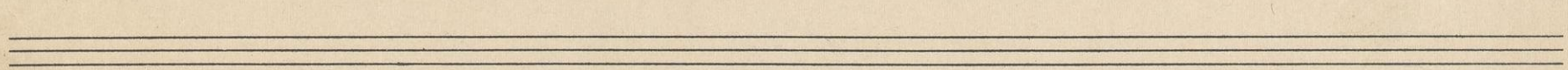
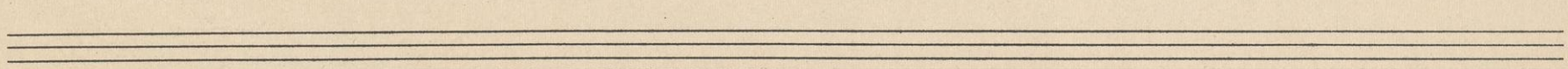
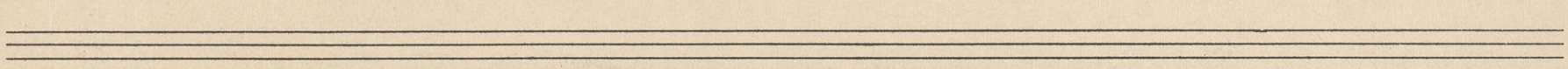
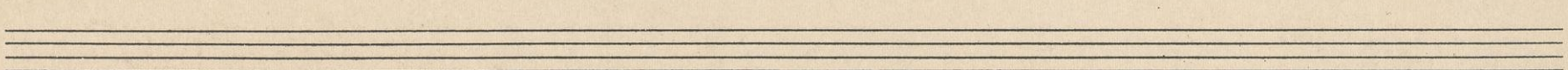
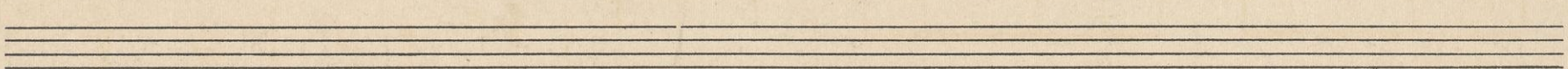
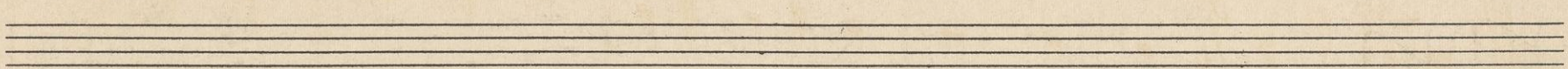
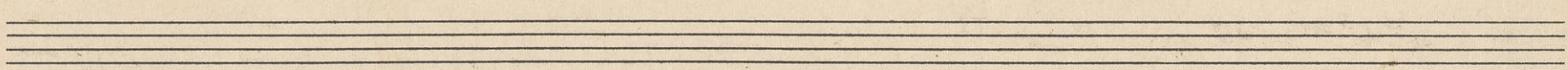
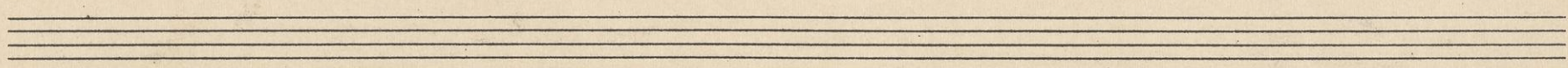
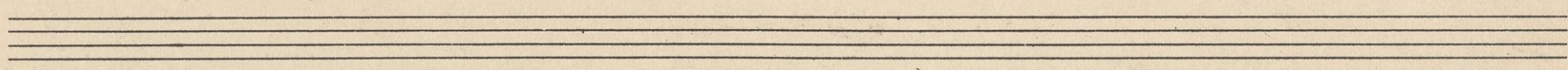
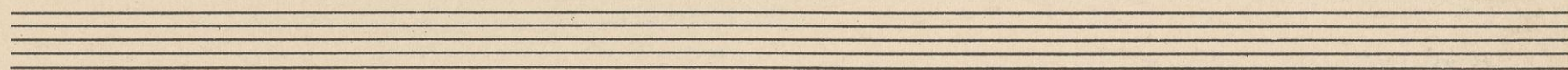
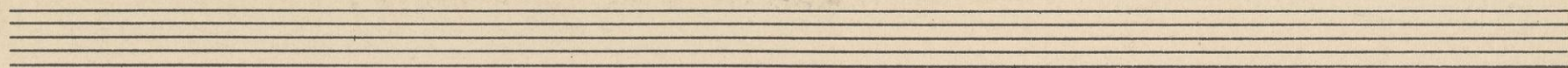
Molto con fuoco 2

Voice 5 *above* 2 *H.*

p

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





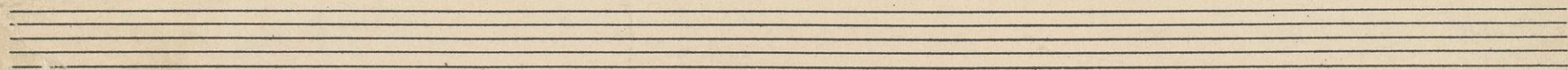
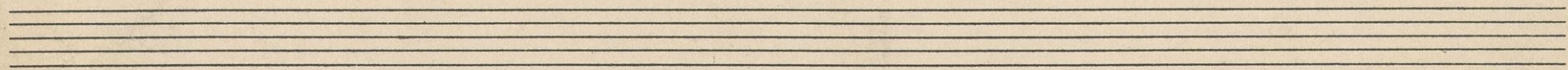
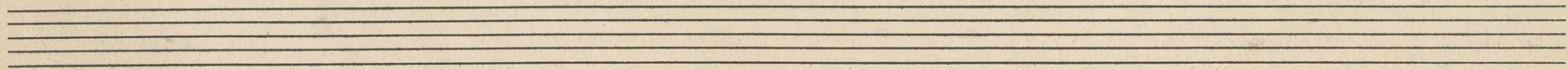
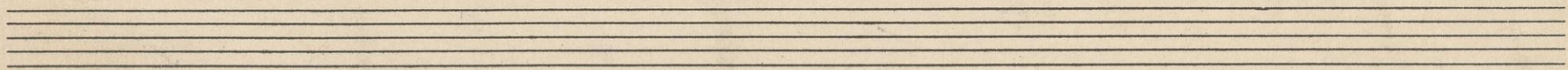
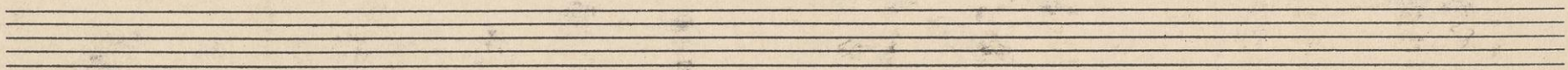
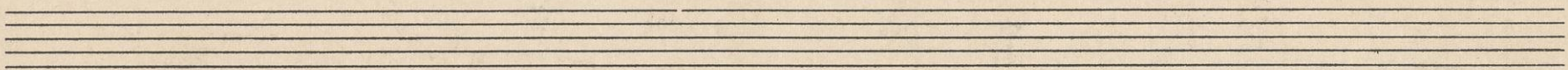
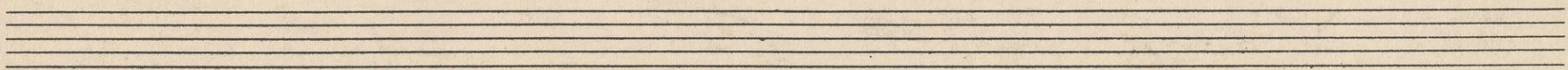
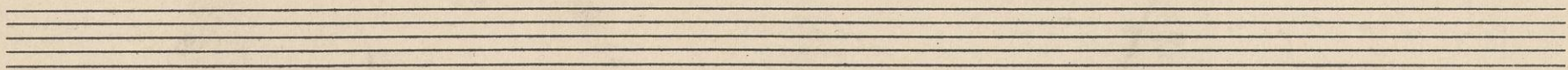
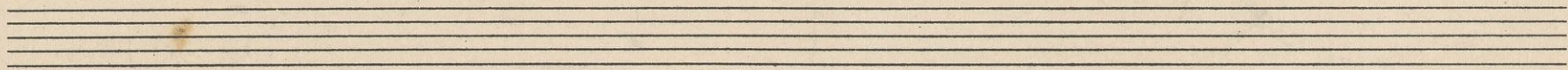
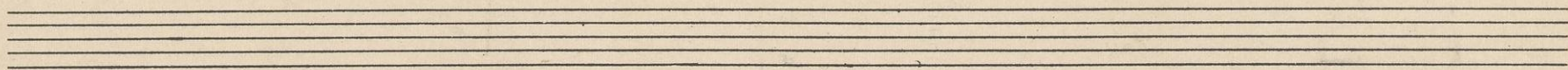
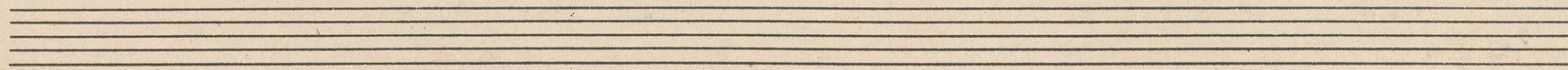
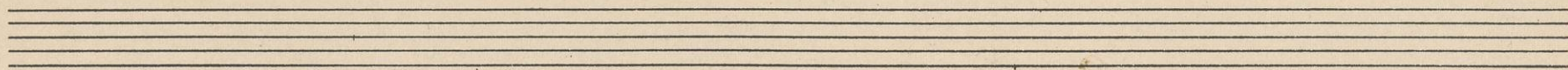
No. 15. Death of "Beauty"

Fagott.

Lento. 4/4 2 ~~*tacet*~~ *f* *Solo* *cresc.* 3/4

Allo modo 3/4 *f*



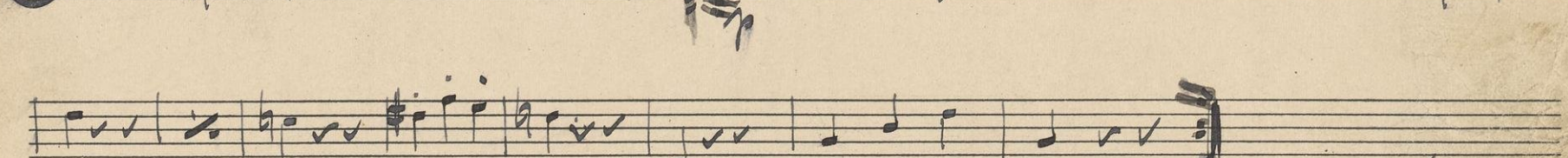
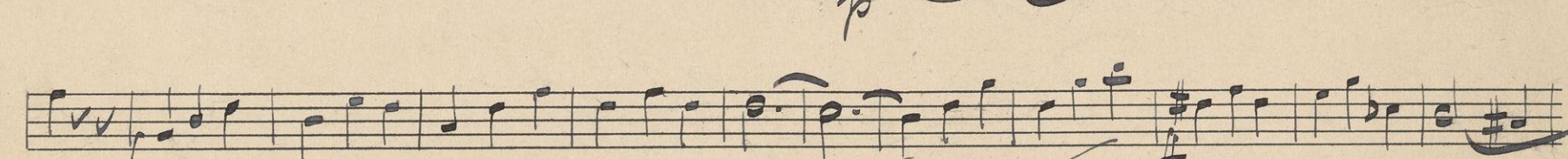
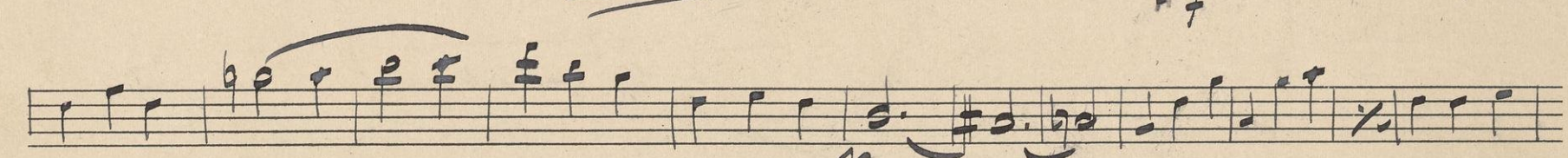
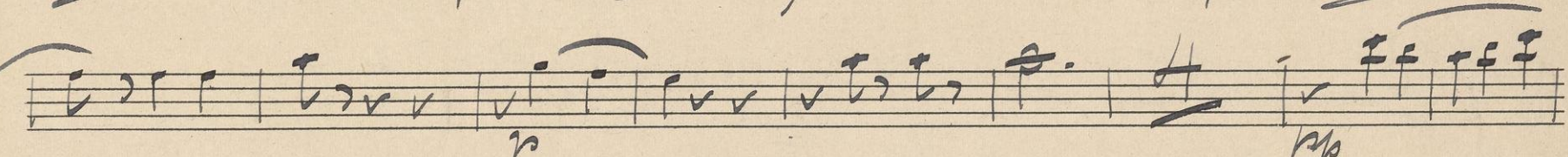
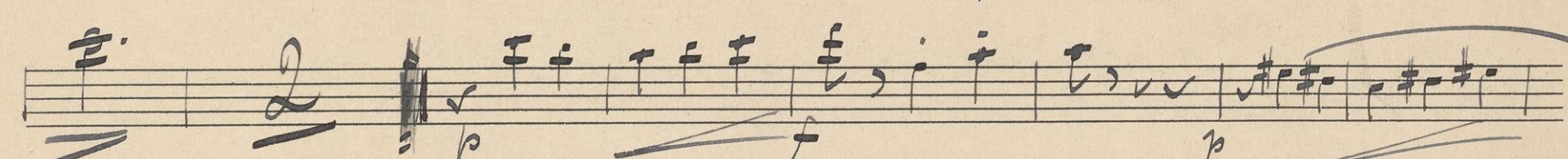
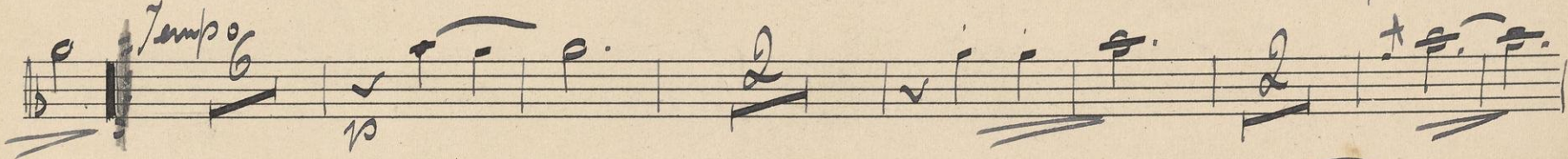


No. 16.

Fagott.

Entre Act.

Tempo di Valse.



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



No. 2 - 12 lines.

V. S.

Handwritten musical notation on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains various notes, rests, and dynamic markings including *p* (piano). The second and third staves continue the melodic and harmonic development with slurs and ties. The fourth staff concludes the system with a double bar line.

Handwritten musical notation on a single staff, continuing the piece. It features a key signature change to one flat (B-flat) and includes a dynamic marking of *f* (forte).

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes a large '8' marking above the staff and dynamic markings of *p* (piano). The second staff continues the notation with a large '8' marking at the end.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes a large '2' marking above the staff. The second staff continues the notation with a large '8' marking at the end.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes a large '8' marking above the staff. The second staff continues the notation with a large '8' marking at the end.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes a large '3' marking above the staff and a dynamic marking of *f* (forte).

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a single system across the ten staves.

Staff 1: $\text{b} \text{p} \sim \text{r}$ | 1. | $\text{p} \cdot \text{f} \cdot$ | 2. | $\text{b} \text{p} \cdot \sim \text{f} \cdot$ | $\text{q} \text{p} \sim \text{f} \cdot$ | $\text{f} \cdot$ | $\text{q} \text{p} \cdot \text{f} \cdot$ |

Staff 2: $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot \sim \text{f} \cdot \sim \text{f} \cdot$ | $\text{f} \cdot$ | 5. | $\text{f} \cdot$ | 6. | $\text{f} \cdot$ |

Staff 3: 2. | $\text{f} \cdot$ | $\text{f} \cdot$ | 2. | $\text{f} \cdot \sim \text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ |

Staff 4: $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot \sim \text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ |

Staff 5: $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ |

Staff 6: $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ |

Staff 7: $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ |

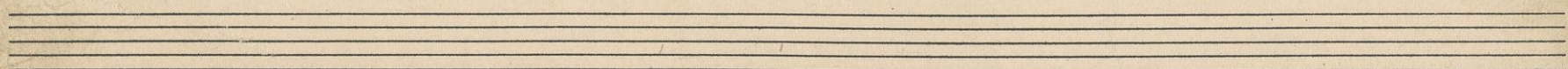
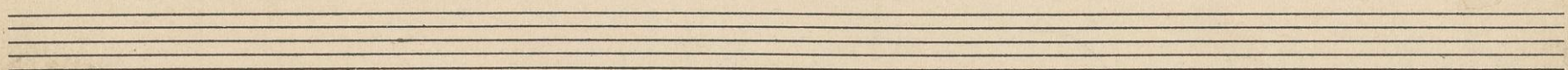
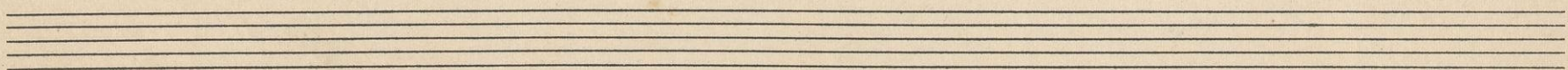
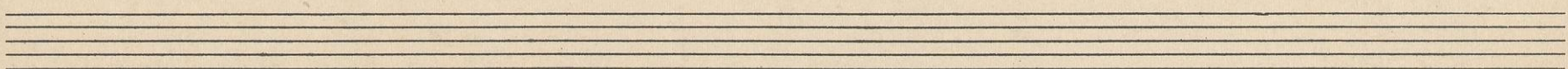
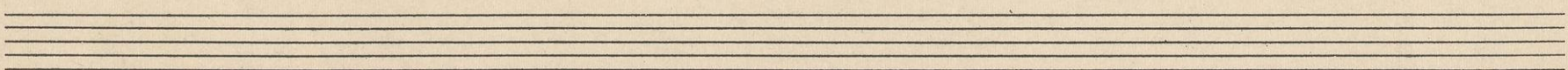
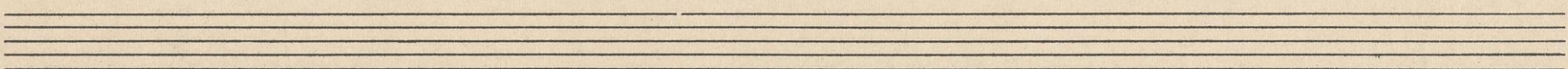
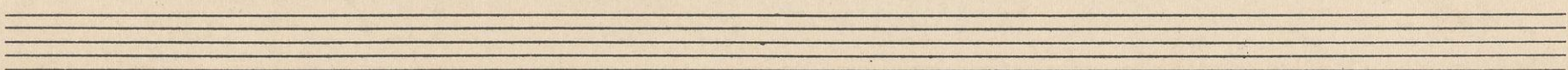
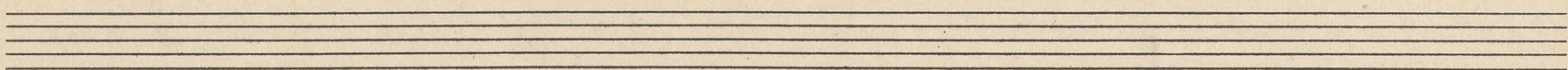
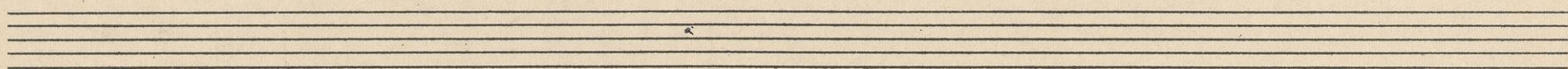
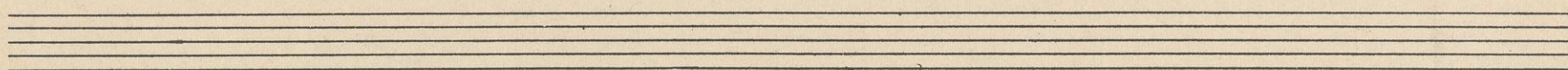
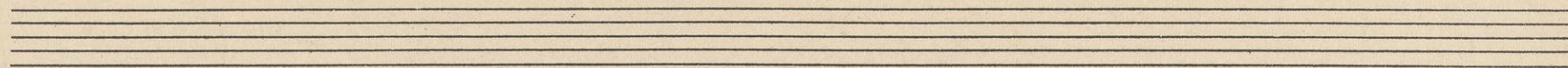
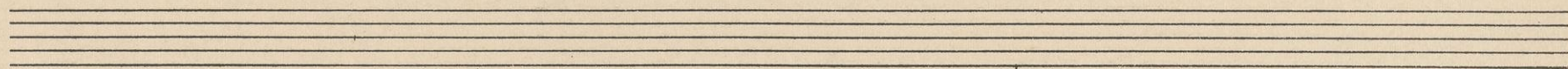
Staff 8: $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ |

Staff 9: $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ |

Staff 10: $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ | $\text{f} \cdot$ |

Dynamic markings: p , f , ff , cres. - accel. , *Molto vivace*.





No. 16a

Fagott.

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



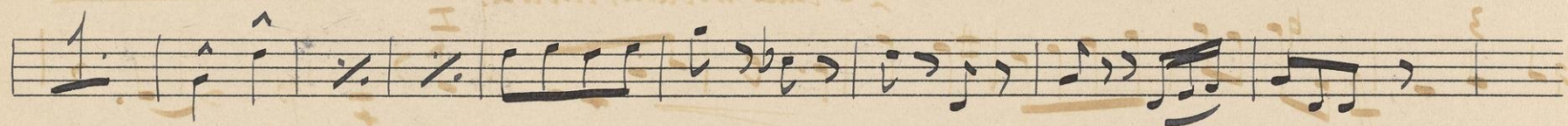
No. 16a.

Fagott

The Gay White Way.

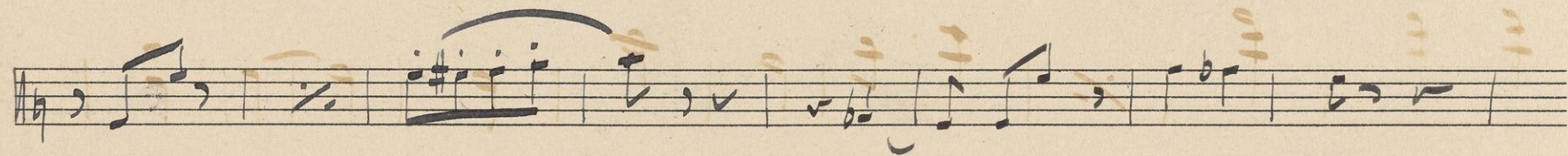
Molto. Vivace. 





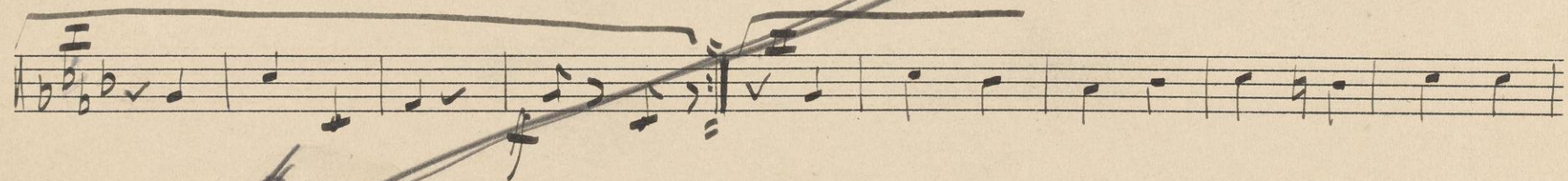




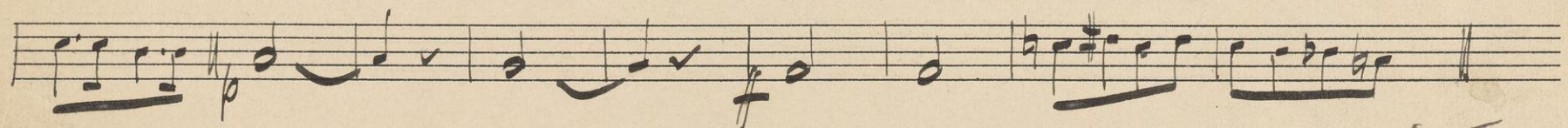






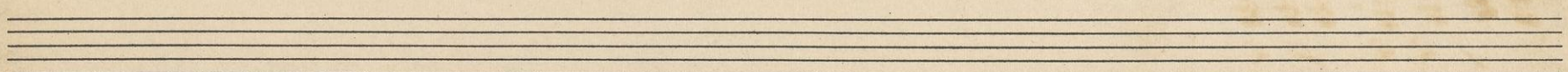
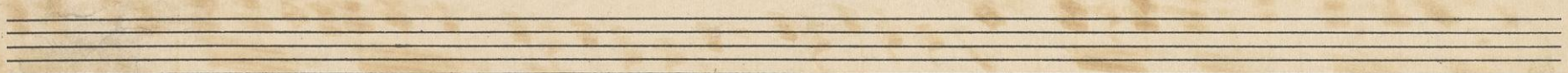
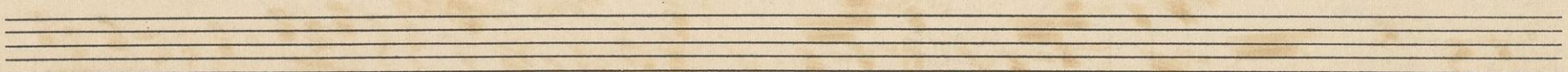
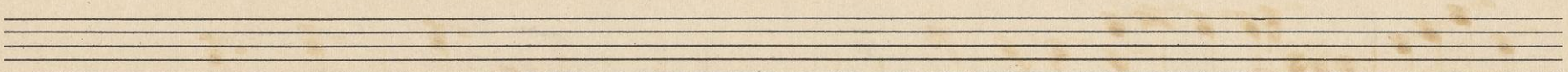
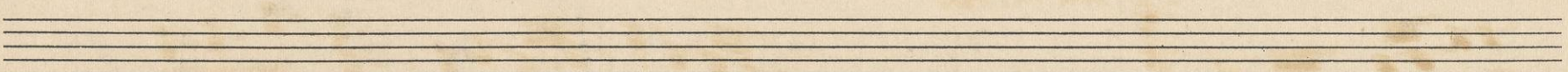
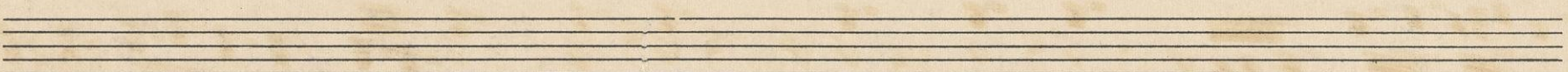
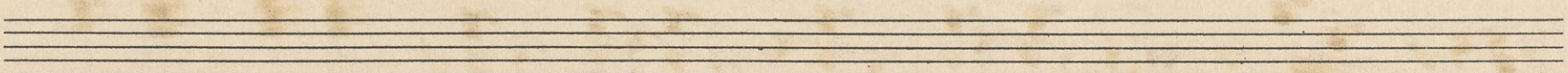
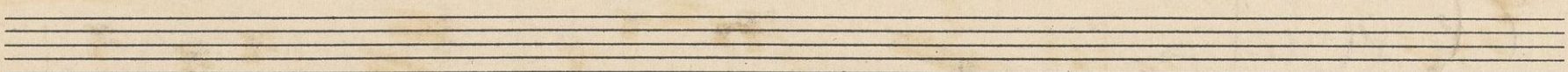
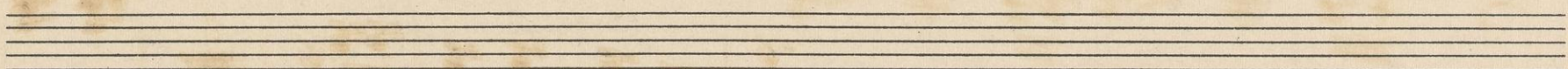
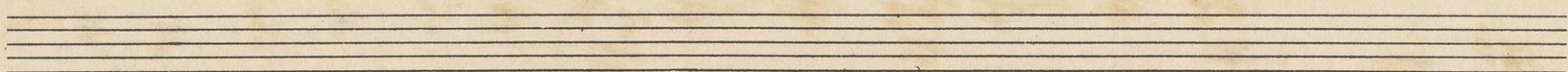
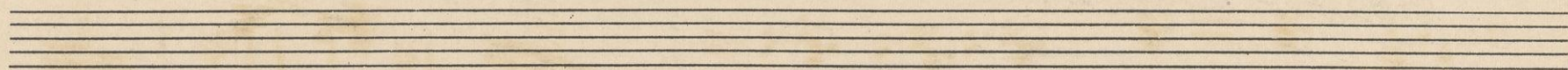
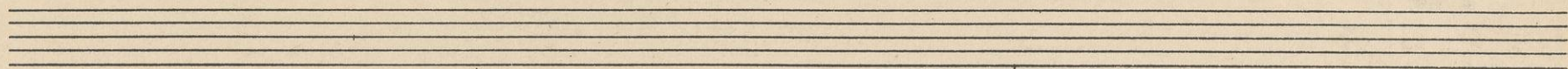






Handwritten musical score for 'The Crest'. The score is written on 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. A handwritten '2' is written above the first staff. The second staff has a handwritten 'marc.' below it. The third staff has a handwritten '2' above it. The fourth staff has a handwritten '3' above it. The fifth staff has a handwritten '2nd time without dec.' above it. The sixth staff has a handwritten 'p' below it. The seventh staff has a handwritten 'dim' below it. The eighth staff has a handwritten 'p' below it. The score is written in ink on aged paper.





No. 17.

Fagott.

Allegro Moderato.

4
piu mosso

Slower

piu mosso

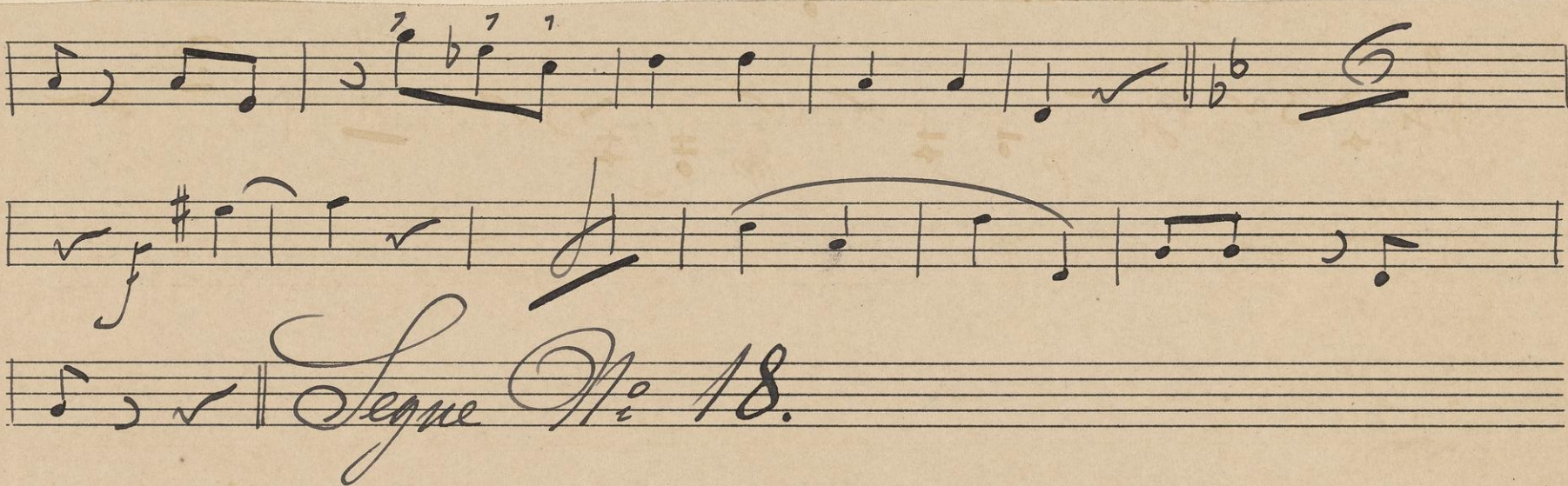
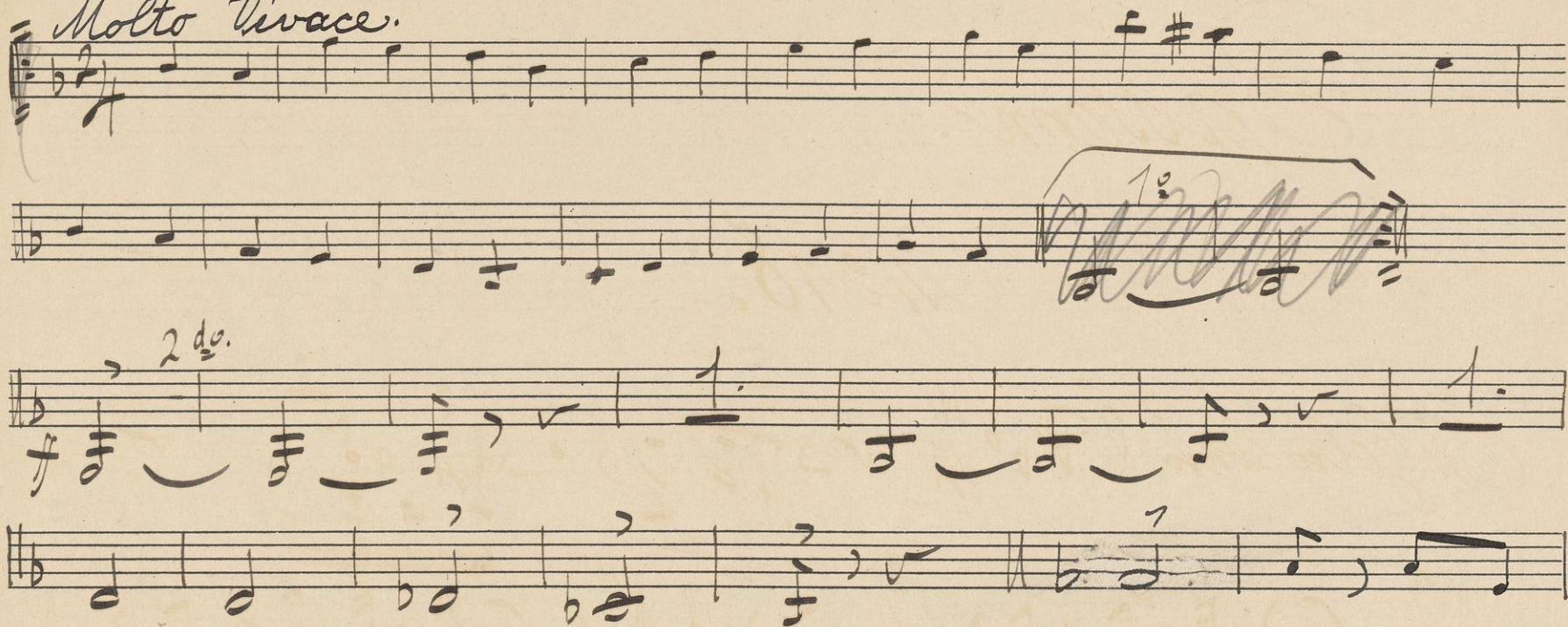
piu mosso

V.S.

V.S. /

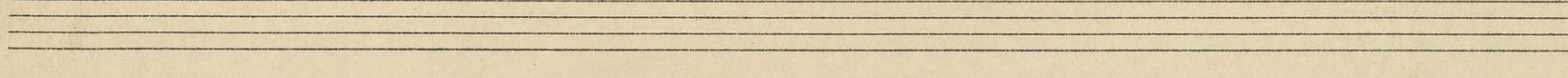
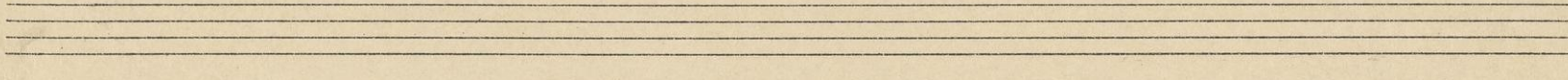
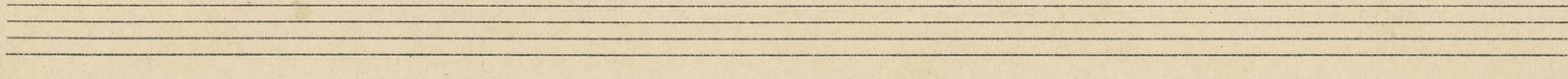
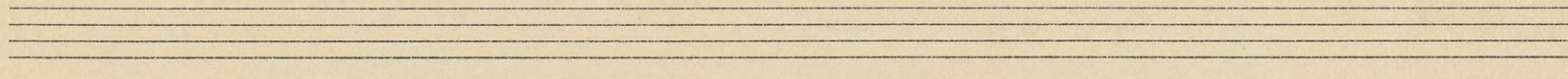
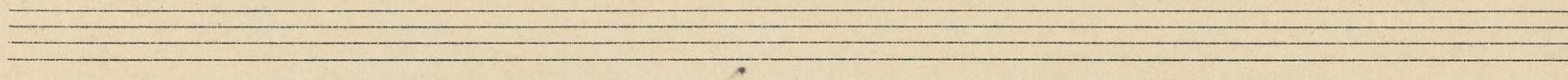
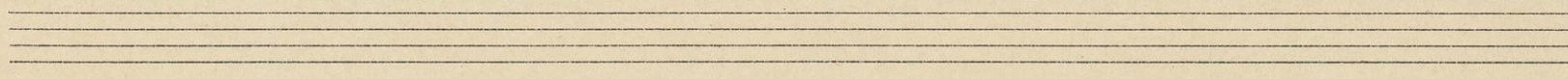
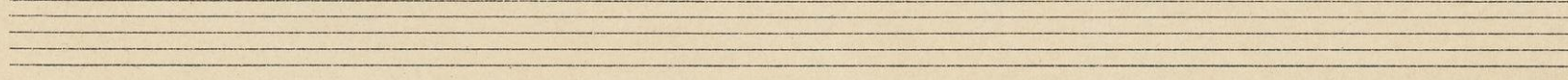
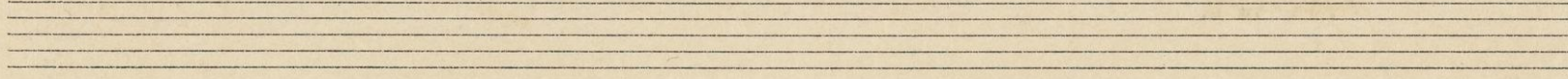
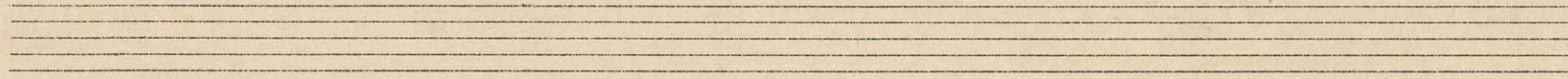
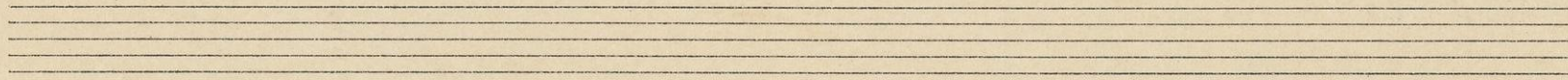
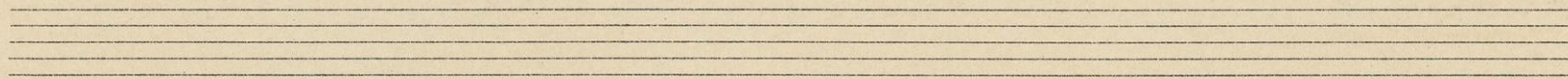
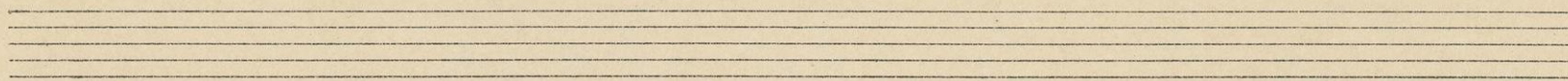
No. 17.

Molto Vivace.



Edison.

No 18.



No 19.

Bassoon.

Moderato. 9: 2/4

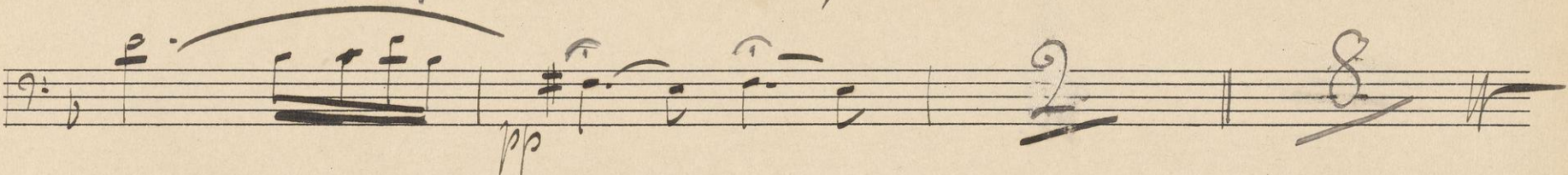
3

Lento. 9: 4/4

3

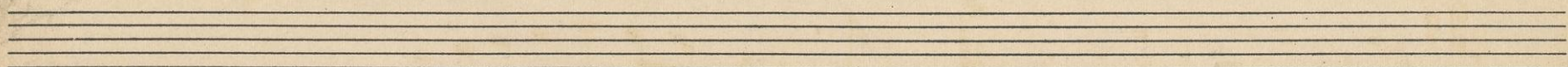
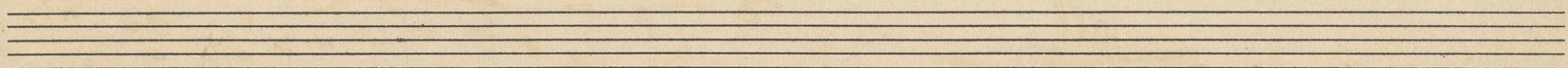
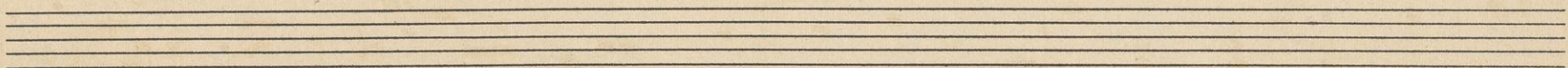
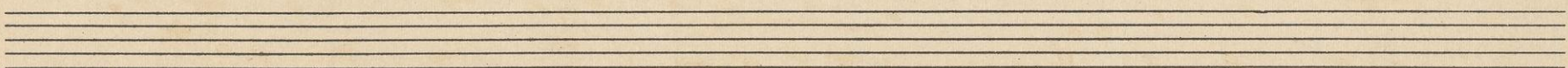
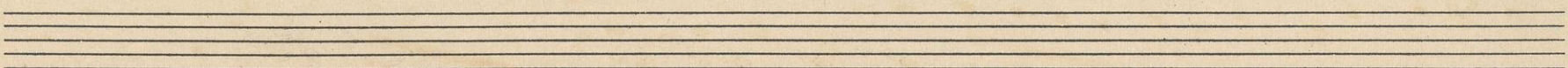
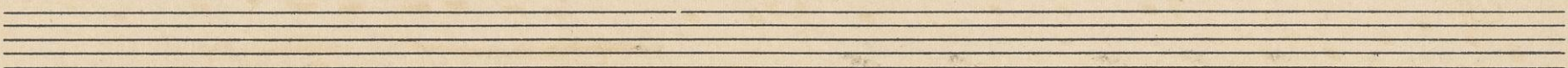
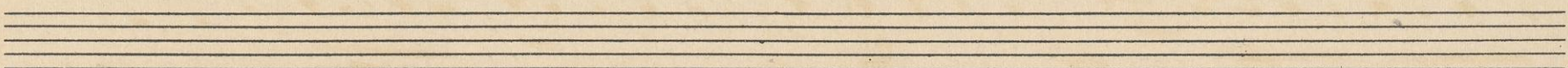
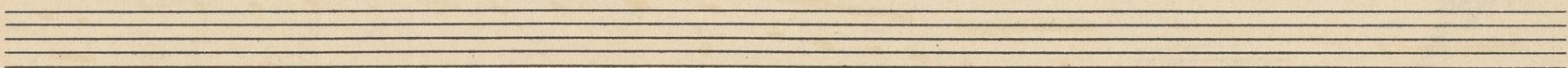
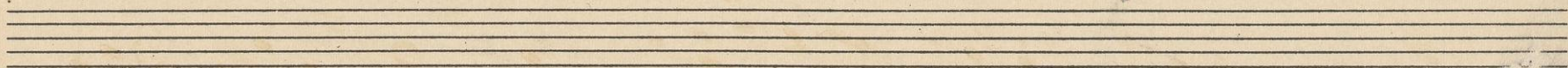
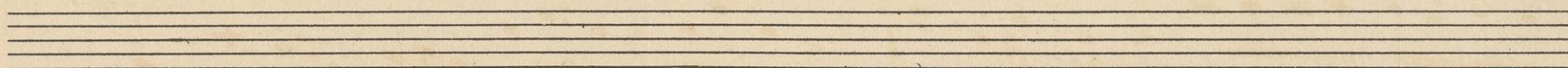
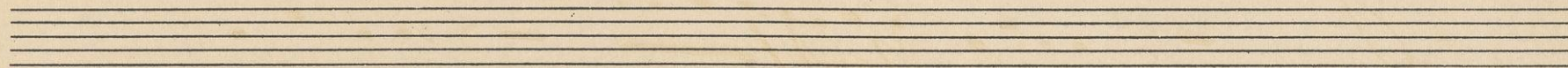
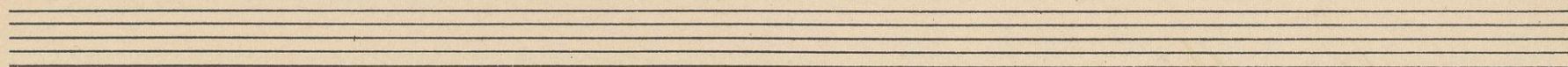
Solo

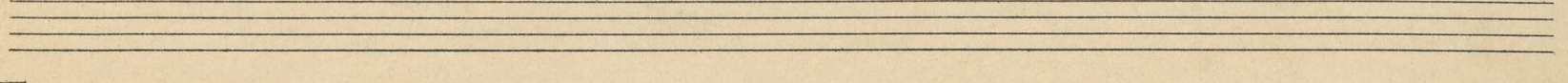
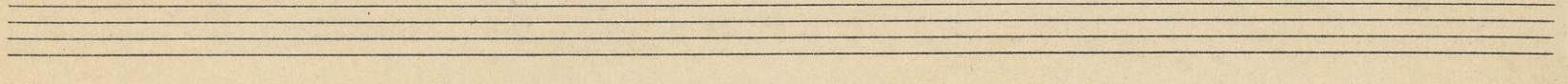
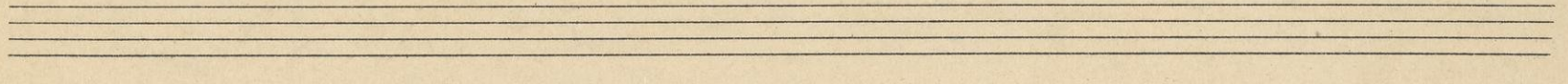
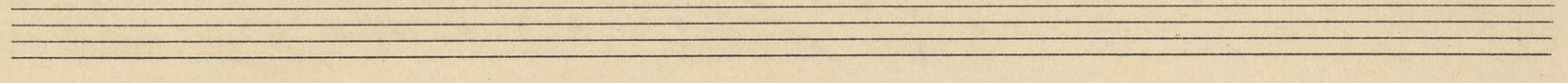
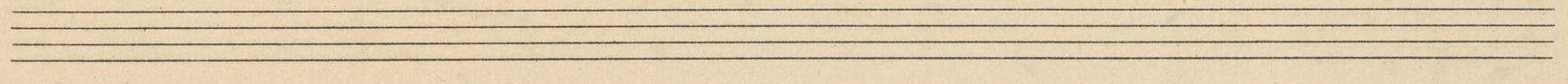
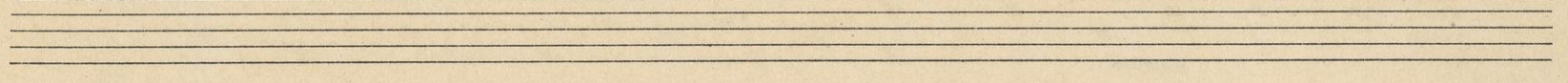
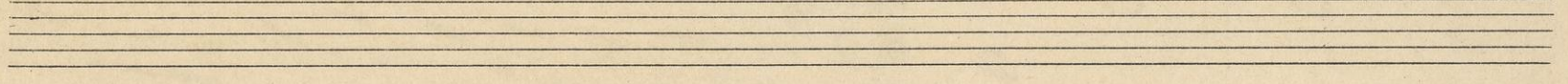
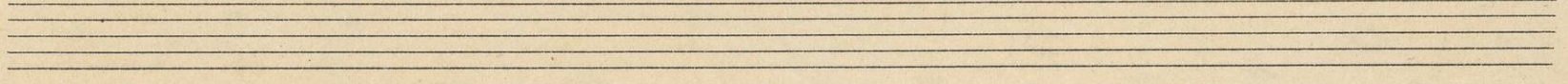
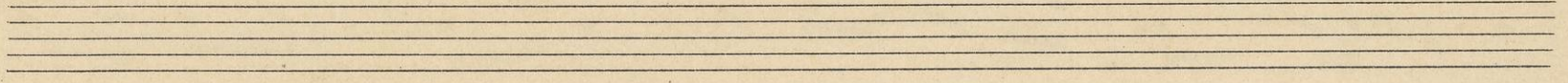
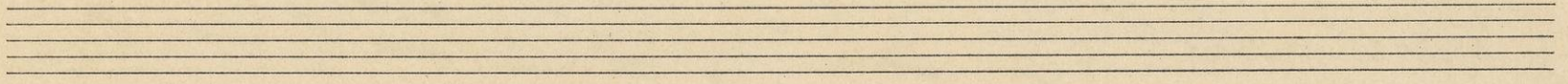
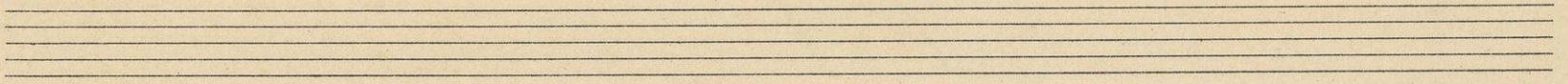
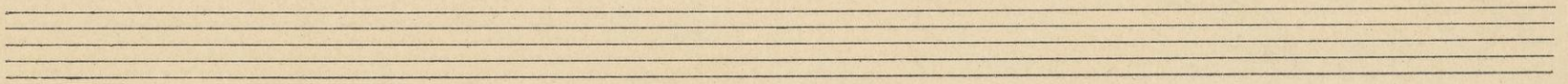
pp



No 20. Tacet -







Fagotto

No. 2

Allegro molto $\text{C} \#$ $\frac{1}{4}$

Exit

rall

2^o

Compos di Valse $\flat$ $\frac{3}{4}$ 12

p

mf

1 rall

a tempo.

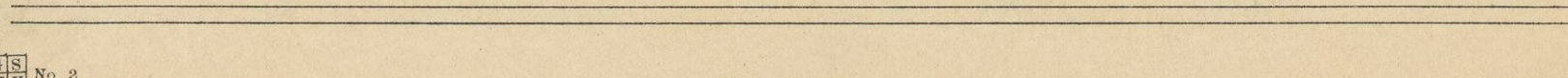
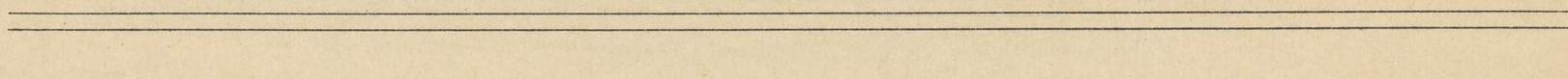
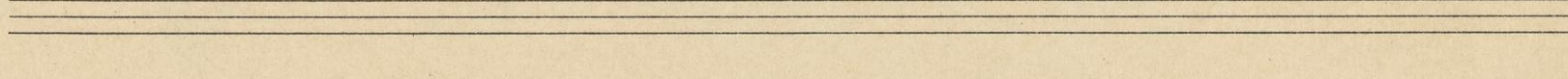
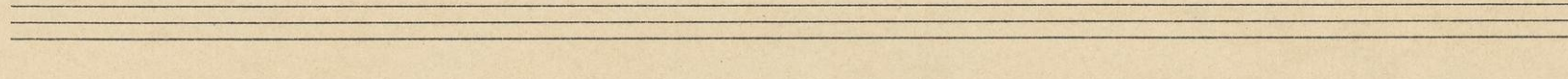
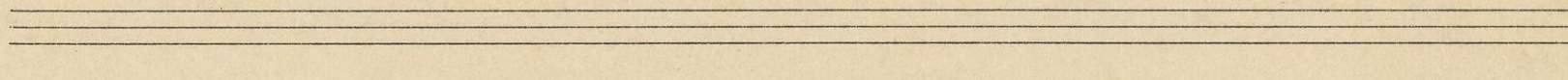
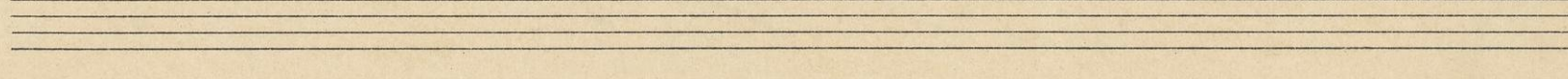
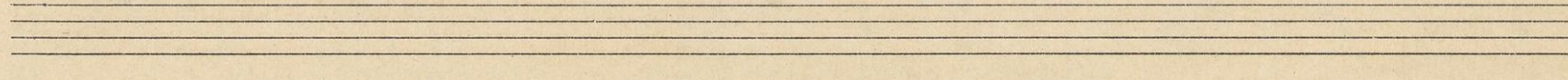
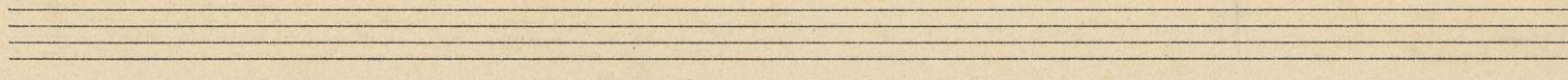
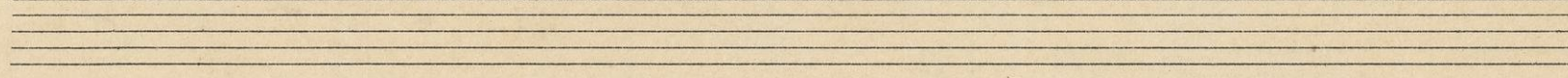
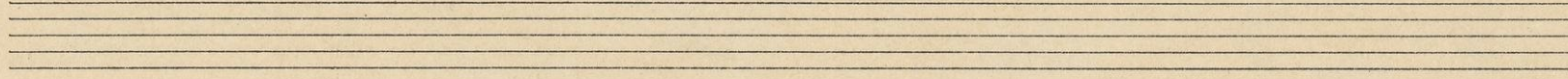
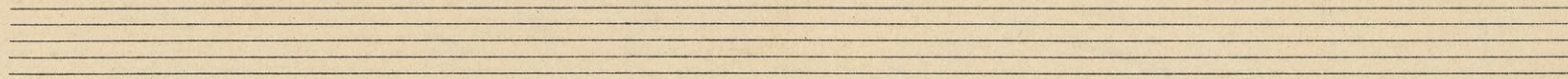
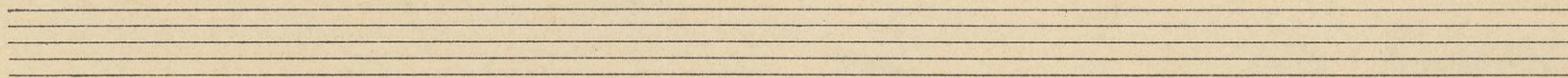
f - pp

rall...

to Exit

Repeat Strings only till Cue to

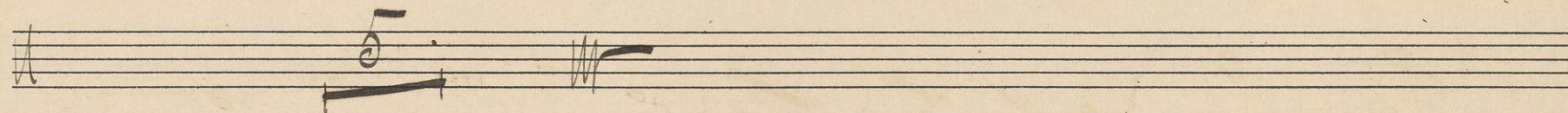
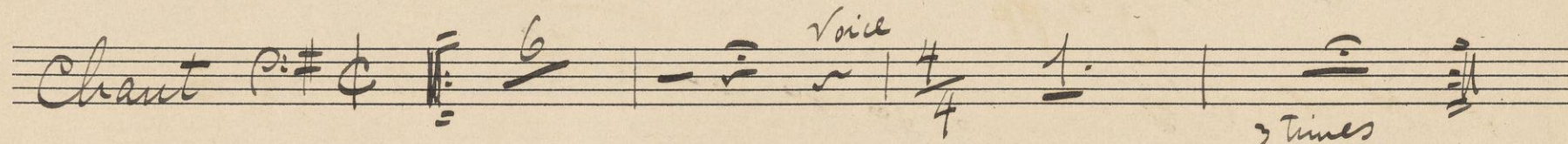
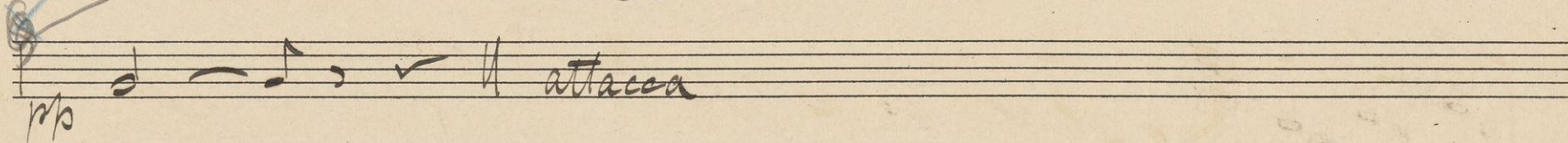
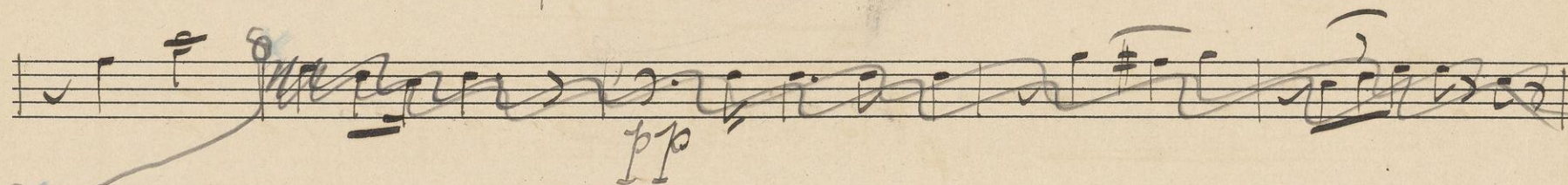
SS



No. 22.

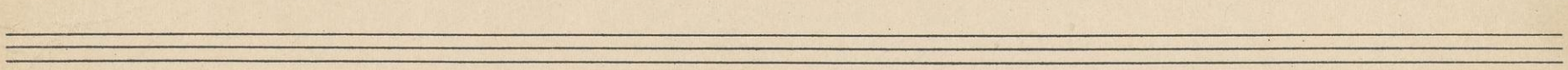
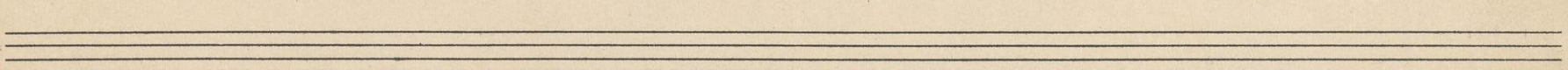
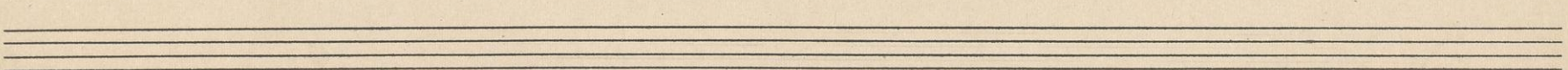
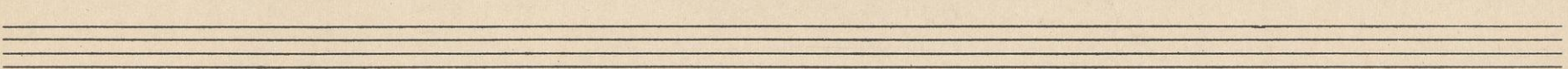
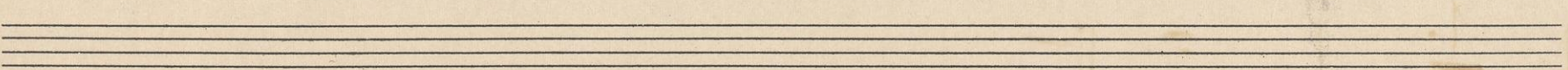
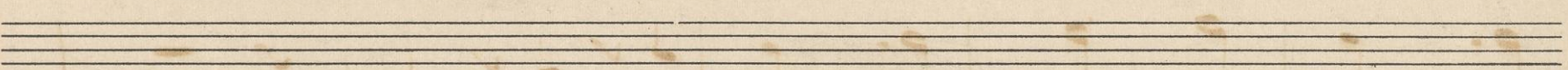
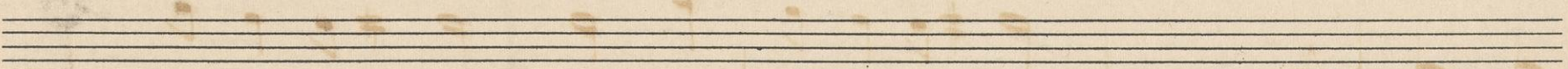
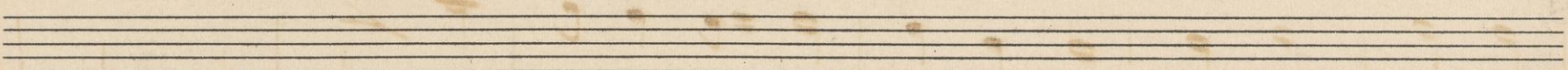
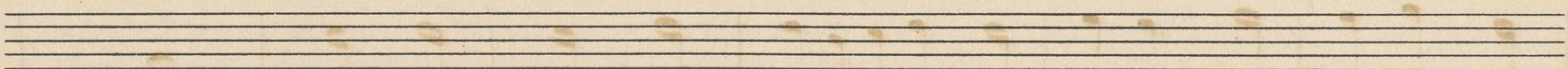
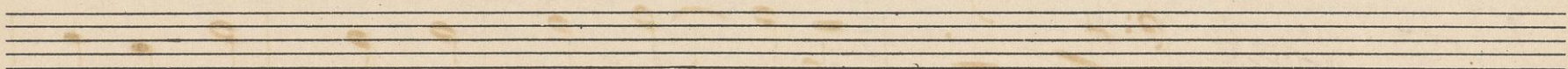
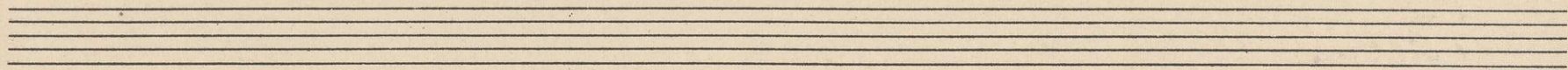
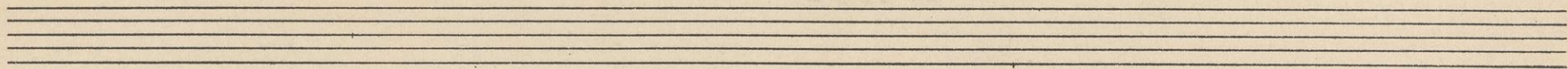
Fagott.

Lento funebre



No. 22a. Tacet.





No. 23.

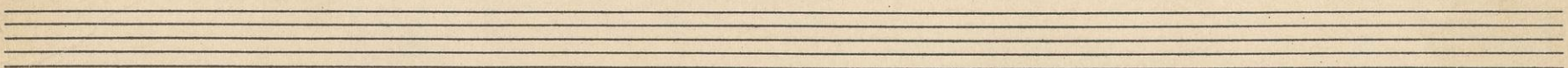
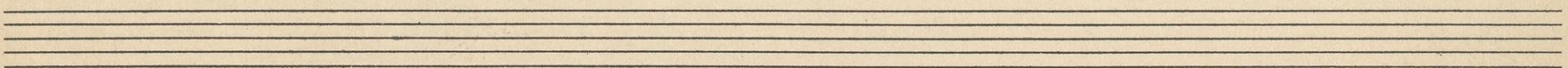
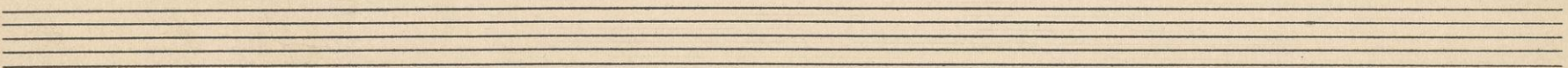
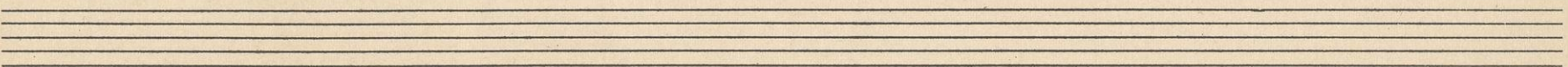
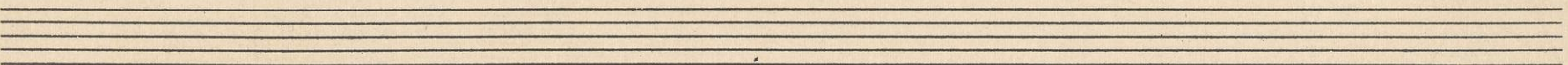
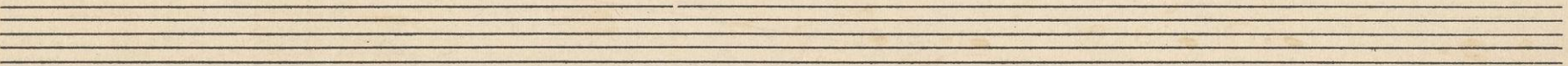
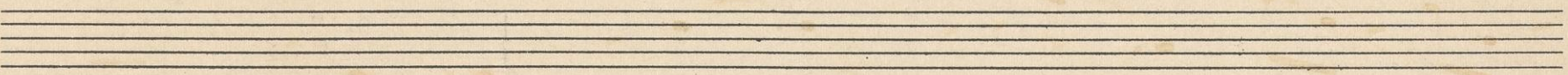
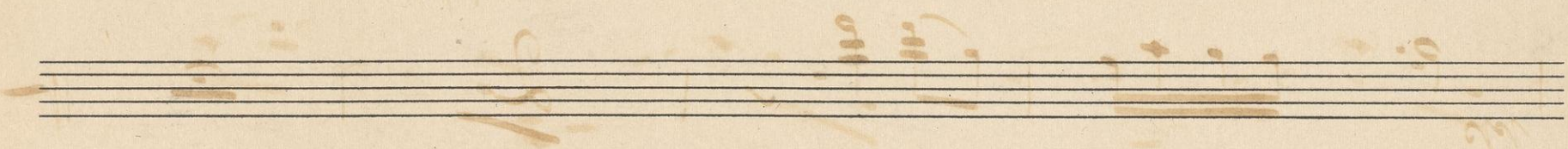
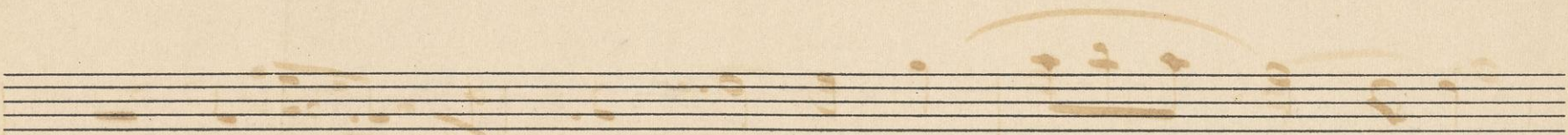
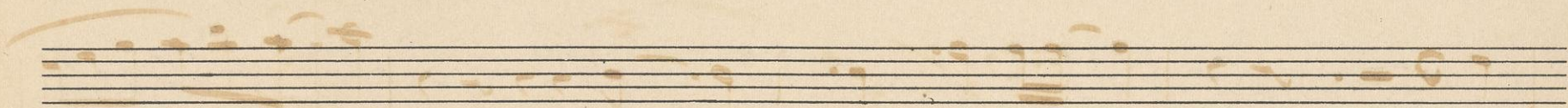
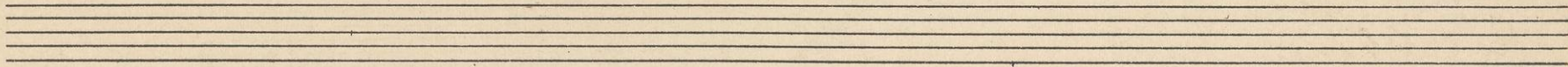
Bassoon.

Molto Mod^{to}

cresc.

dim -- in

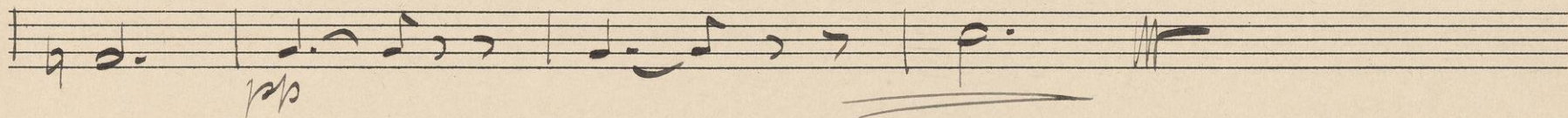
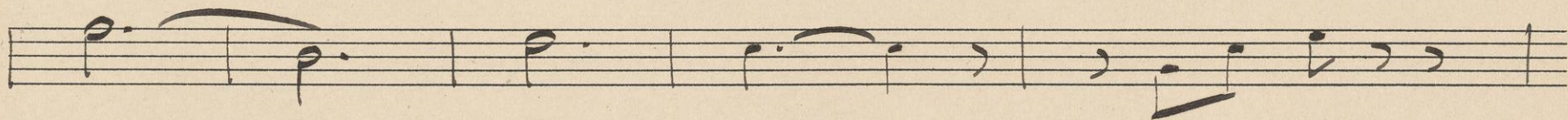


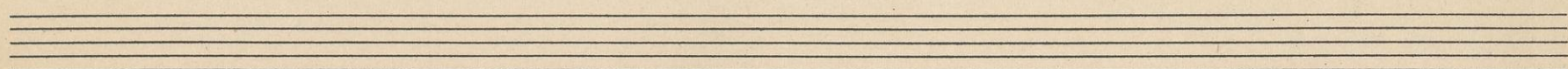
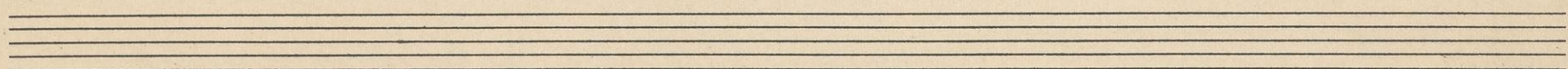
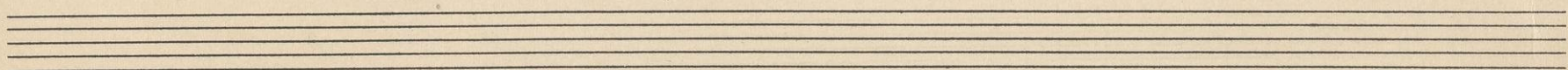
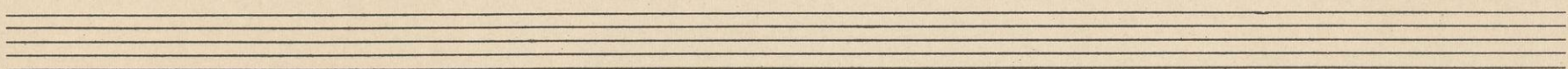
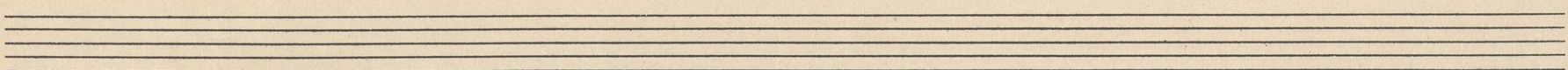
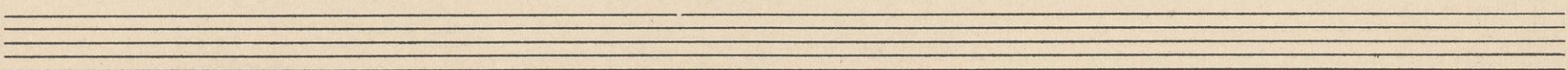
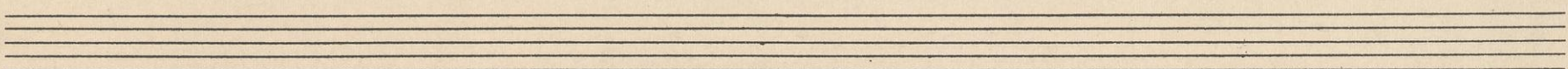
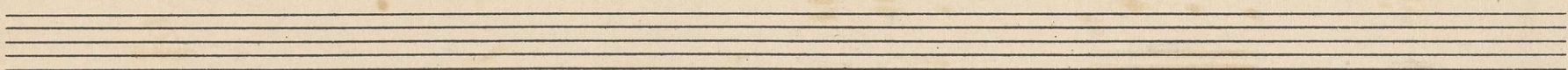
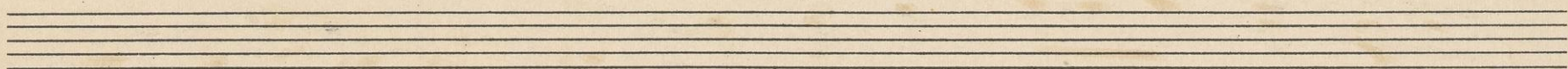
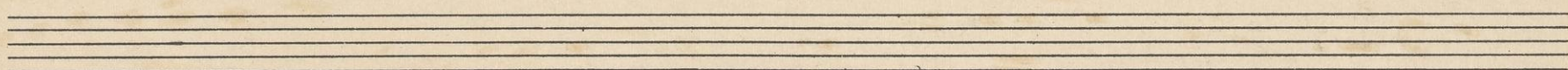
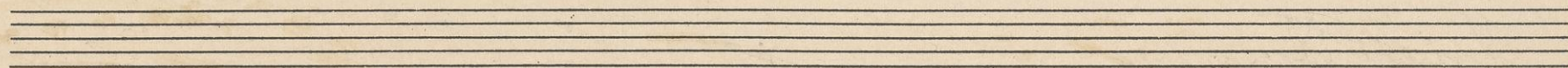
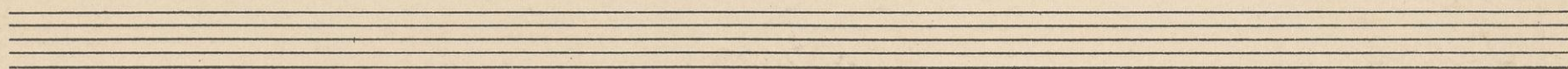


No. 24.

Fagott.

Andte tranquillo $\text{C} \flat \flat \frac{6}{8} p$ $\text{p} \cdot$ $\text{f} \cdot$ 2





No. 25.

Fagott.

Andante. *And^{te} con moto*

8 *pp*

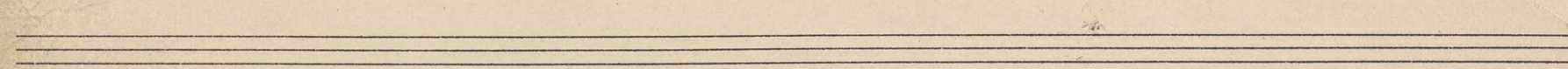
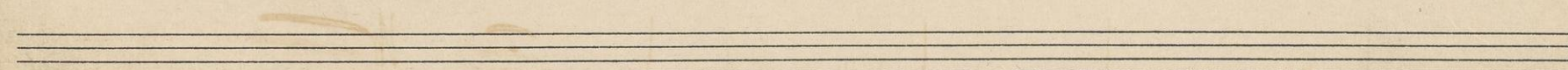
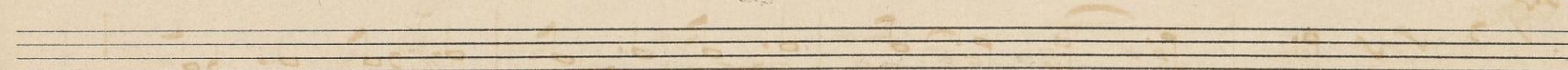
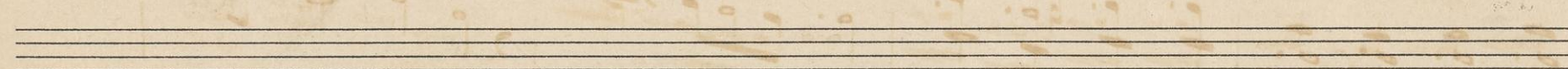
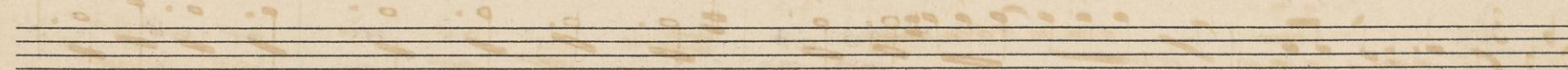
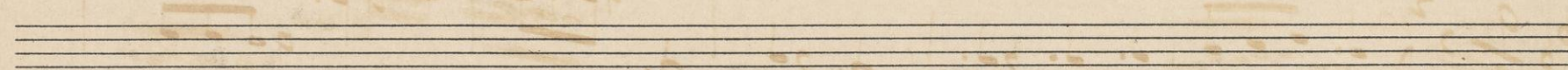
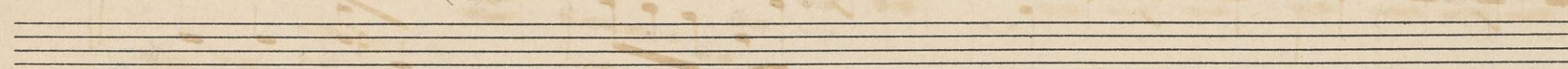
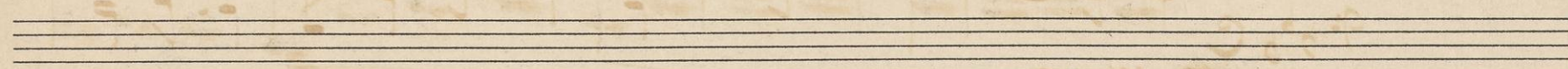
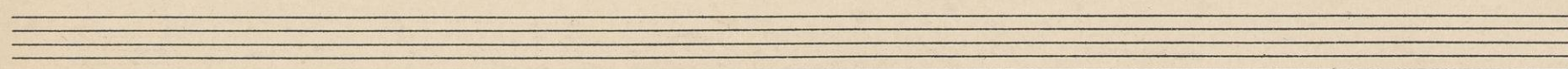
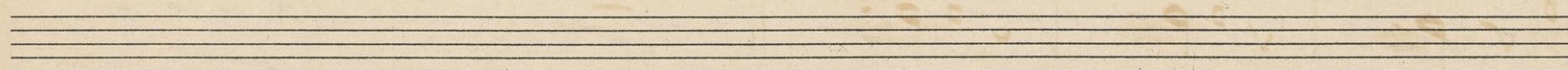
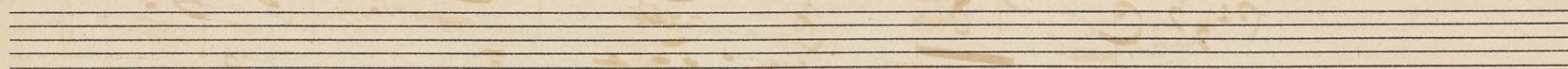
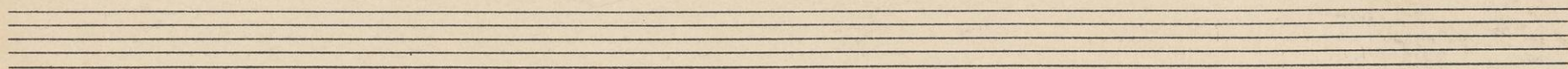
4 *pp*

Solo. *mp*

2

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





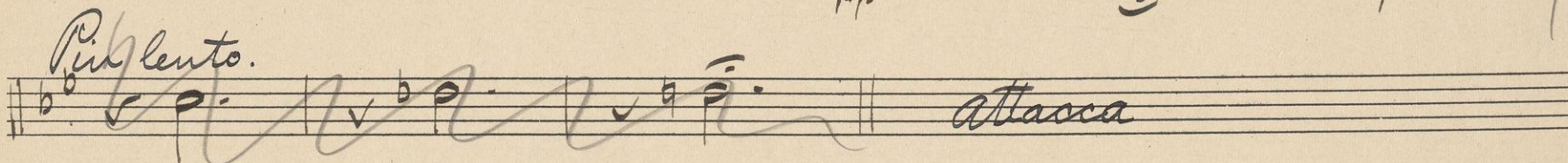
No. 26. Melos.

Fagott

And^{te} con moto.

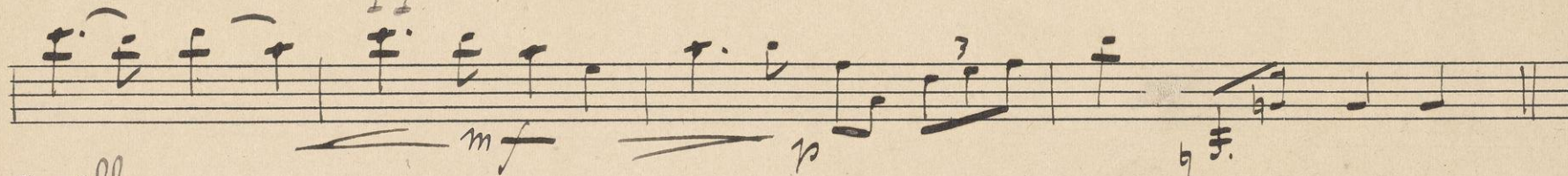
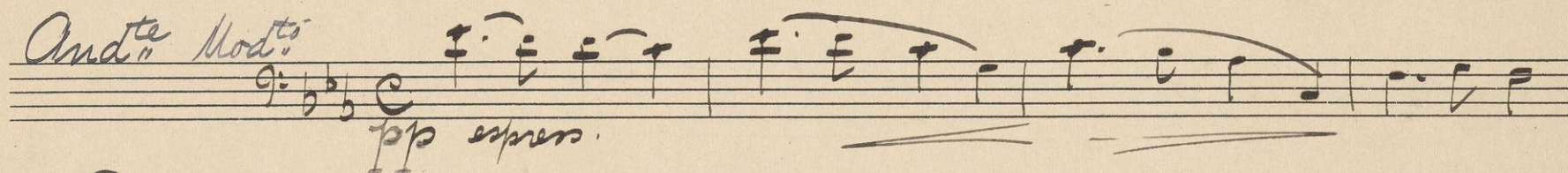


Piu lento.

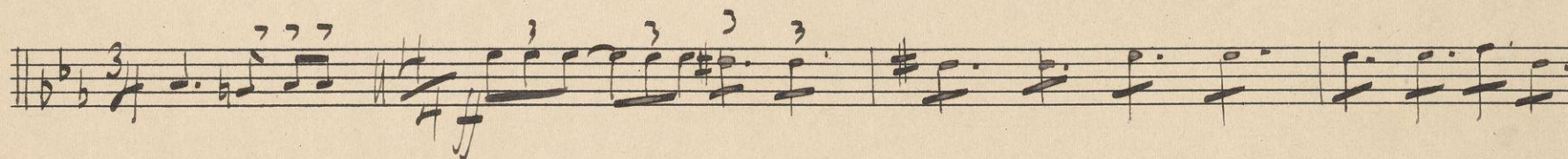
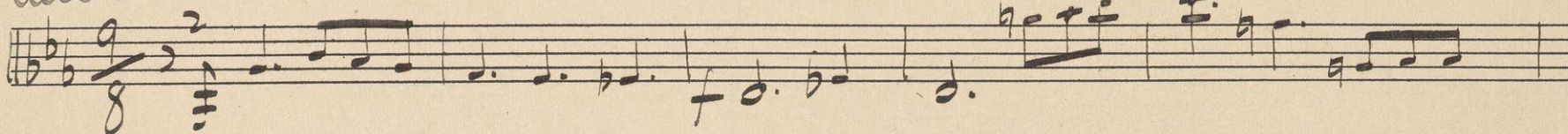


No. 27 Postlude.

And^{te} Mod^{to}



accll.



dim

