

10

3-OCT 31
Copy 1973

A. E. WARREN'S Compositions.

Vocal.

<i>Shall I meet thee no more?</i> .....	.35
<i>Good bye, my dearest</i> .....	.35
<i>Fisherman's Wife Bass, Alto or Baritone</i> .....	.50
<i>Don't forget me little darling</i> .....	.35

Instrumental.

<i>Moonlight Meditation Nocturne</i> .....	.50
<i>Centennial Waltzes</i> .....	.75
<i>Good night Polka Mazurka</i> .....	.35
<i>Dancing in the Sunbeams Fantasia</i> .....	.40
<i>To the Front March Piano</i> .....	.35
" " " " <i>Military Band</i> .....	.50
<i>Among the Lilies Idylle</i> .....	.40
<i>March Caprice</i> .....	.40
<i>Twilight at Sea Idylle</i> .....	.40
<i>Dream of Home Waltzes</i> .....	.75
<i>Water Sprite Marche</i> .....	.40
<i>Man-to-man March Piano</i> .....	.35
" " " " <i>Military Band</i>50
<i>Slumber Song Violin or Flute & Piano</i>35

BOSTON
W. H. CUNDY 55 COURT ST.
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Walter.

MAN TO MAN MARCH.

3

A. E. WARREN. Op. 57

Tempo di March.

PIANO.

f

mf

cresc.

f

1. 2.

Ped. *

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163

Red. *

Red. *

Red. *

1. 2.

Red. *

Fine.

TRIO

Red. *

Red. *

Red. *

Red. *

Red. *

The first system of the piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The notation includes dynamic markings such as *Red.* and ** p*.

The second system continues the piano accompaniment with similar melodic and harmonic patterns. It features dynamic markings like *Red.* and ** p*.

The third system introduces a change in dynamics with a *fz* marking in the right hand. The left hand continues with its accompaniment. Dynamic markings include *Red.* and ** p*.

The fourth system features more complex rhythmic patterns in the right hand, including trills. Dynamic markings include *Red.* and ** p*.

The fifth system continues the piano accompaniment with dynamic markings like *Red.* and ** p*.

The sixth system concludes the piano accompaniment with first and second endings. Dynamic markings include *Red.* and ** p*.

DC. al Fine.