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MAY 15 1917

# A. P. WYMAN.

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|--|----|--|------|
| Fairy Visions, - - -                       | 75 | Evangeline Waltz, - - -                    | 35   |
| Silvery Waves, - - -                       | 75 | Golden Waves Mazurka - - -                 | 60   |
| Woodland Echoes, - - -                     | 40 | Music among the Pines, - - -               | 60   |
| Fishers Hornpipe Medley, - - -             | 60 | Evening Mazurka, - - -                     | 40   |
| Spring Vale Mazurka, - - -                 | 40 | Cantilena, Variations, - - -               | 60   |
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# FOUR HANDS

|      |   |          |       |
|------|---|----------|-------|
| No 1 | La Gaité ( <i>Valse brillante</i> )         | KUFFNER  | 5     |
| " 2  | Galop de Concert                            | KUFFNER  | 5     |
| " 3  | Qui Vive. ( <i>Grand Galop de Concert</i> ) | GANZ.    | 10    |
| " 4  | Poet and Peasant ( <i>Overture</i> )        | SUPPE    | 10    |
| " 5  | William Tell. ( <i>Overture</i> )           | ROSSINI. | 10    |
| " 6  | Thousand and One Nights. ( <i>Waltz</i> )   | STRAUSS. | 10    |
| " 7  | On the Beautiful Blue Danube                | " "      | 10    |
| " 8  | Union War Galop.                            | Dressler | 7 1/2 |
| " 9  | Song of the Skylark.                        | Wyman.   | 7 1/2 |
| " 10 | Wedding Bell March                          | " "      | 6     |
| " 11 | Convent Bells " "                           | " "      | 6     |
| " 12 | Thee and Thou.                              | Strauss. | 10    |
| " 13 | Moonlight Musings.                          | Wyman    | 5     |
| " 14 | Spring Vale Mazurka.                        | " "      | 6     |

Published by S. BRAINARD'S SONS Cleveland.

# SPRING VALE MAZURKA.

(A. P. WYMAN.)

SECONDO.

Arr. by KARL MERZ.

INTRODUCTION.

*mf*

MAZURKA.

*p*

*f* *p* *f*

14809=8

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# SPRING VALE MAZURKA.

(A. P. WYMAN.)

PRIMO.

Arr. by KARL MERZ.

INTRODUCTION.

MAZURKA.

14809 = 8

## SECONDO.

First system of musical notation. The upper staff (treble clef) contains a series of chords, with dynamics *mf* and *p* indicated. The lower staff (bass clef) contains a series of notes, with dynamics *mf* and *p* indicated.

Second system of musical notation. The upper staff (treble clef) contains a series of chords, with dynamics *f* and *ff* indicated. The lower staff (bass clef) contains a series of notes, with dynamics *f* and *ff* indicated.

Third system of musical notation. The upper staff (treble clef) contains a series of chords, with dynamics *mf* and *p* indicated. The lower staff (bass clef) contains a series of notes, with dynamics *mf* and *p* indicated.

Fourth system of musical notation. The upper staff (treble clef) contains a series of chords, with dynamics *mf* and *f* indicated. The lower staff (bass clef) contains a series of notes, with dynamics *mf* and *f* indicated. A dynamic hairpin is present in the upper staff.

First system of the musical score. The right hand (treble clef) features a complex texture with sixteenth-note runs and triplets, marked with a forte dynamic (*mf*) and a breath mark (*g*). The left hand (bass clef) provides a steady accompaniment with chords and eighth notes, also marked with *mf*. A piano dynamic (*p*) is indicated in the right hand for the final measure of the system.

Second system of the musical score. The right hand continues with intricate sixteenth-note patterns and triplets, marked with a forte dynamic (*f*) and a breath mark (*g*). The left hand maintains its accompaniment with chords and eighth notes, marked with *f*.

Third system of the musical score. The right hand features a dense texture of sixteenth notes and triplets, marked with a very forte dynamic (*ff*) and a breath mark (*g*). The left hand provides a steady accompaniment with chords and eighth notes, marked with a moderate dynamic (*mf*).

Fourth system of the musical score. The right hand continues with sixteenth-note runs and triplets, marked with a piano dynamic (*p*) and a breath mark (*g*). The left hand maintains its accompaniment with chords and eighth notes, marked with *p*.

Fifth system of the musical score. The right hand features a complex texture with sixteenth-note runs and triplets, marked with a moderate dynamic (*mf*) and a breath mark (*g*). The left hand provides a steady accompaniment with chords and eighth notes, marked with *mf*. A forte dynamic (*f*) is indicated in the right hand for the final measure of the system.

## SECONDO.

First system of musical notation. The treble clef staff begins with a piano (*mf*) and marcato dynamic marking. The bass clef staff provides a harmonic accompaniment.

Second system of musical notation. The treble clef staff features a melodic line with a trill-like ornament. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a trill-like ornament. The bass clef staff continues the accompaniment. A forte (*ff*) dynamic marking is present in the bass clef staff.

Fourth system of musical notation. The treble clef staff features a melodic line with a trill-like ornament. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a trill-like ornament. The bass clef staff continues the accompaniment. A forte (*ff*) dynamic marking is present in the bass clef staff.

*marcato.*

*mf*

*mf*

*f*

*f*

*ff*



SECONDO.

First system of musical notation. The upper staff contains chords in the right hand, and the lower staff contains a bass line. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation. The upper staff contains chords in the right hand, and the lower staff contains a bass line. Dynamic markings of *f* (forte), *mf* (mezzo-forte), and *p* (piano) are present in the first, third, and fifth measures respectively.

Third system of musical notation. The upper staff contains chords in the right hand and a melodic line in the left hand. The lower staff contains a bass line. Dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte) are present in the third and fifth measures respectively.

Fourth system of musical notation. The upper staff contains chords in the right hand, and the lower staff contains a bass line. A dynamic marking of *p* (piano) is present in the first measure. The system concludes with a double bar line.

System 1: Treble and bass staves. Treble clef, key signature of two flats, 3/4 time. The system begins with a dynamic marking of *p* (piano). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with another *p* marking.

System 2: Treble and bass staves. The right hand continues with intricate sixteenth-note passages. The left hand features a more active accompaniment. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The system ends with a *mf* marking.

System 3: Treble and bass staves. The right hand has a prominent triplet of eighth notes. The left hand maintains a consistent eighth-note accompaniment. The system starts with a *p* marking and ends with a *mf* marking.

System 4: Treble and bass staves. The right hand features a dense texture of sixteenth notes. The left hand has a more active accompaniment. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). The system ends with a *mf* marking.

System 5: Treble and bass staves. The right hand has a prominent triplet of eighth notes. The left hand maintains a consistent eighth-note accompaniment. The system starts with a *p* marking and ends with a *mf* marking.

System 6: Treble and bass staves. The right hand features a dense texture of sixteenth notes. The left hand has a more active accompaniment. Dynamic markings include *f* (forte). The system ends with a *f* marking.

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