

*H. C. Baird*

Piano.

# Selection from FLORODORA.

LESLIE STUART.  
*arr. by Otto Langey.*

Tempo di Marcia. (Military man.)

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The tempo is marked 'Tempo di Marcia. (Military man.)'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'. There are also some handwritten annotations like '7' and 'x' above certain notes.

2 Moderato. (Tact.)

The first system of musical notation for the Moderato section. It consists of two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Dynamics include piano (*p*) and accents (*V*).

The second system of musical notation for the Moderato section. It continues the piece with similar rhythmic patterns and dynamics as the first system.

The third system of musical notation for the Moderato section. It includes the instruction *rall.* (rallentando) and *a tempo.* (return to tempo) in the bass staff.

The fourth system of musical notation for the Moderato section, concluding the section with a final cadence.

Tempo di Valse.

The silver star of love.

The first system of musical notation for the Tempo di Valse section. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4. The music is in a waltz style. Dynamics include *p poco rall.* (piano, a little slower) and *p a tempo.* (piano, return to tempo).

The second system of musical notation for the Tempo di Valse section, continuing the waltz melody.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various notes and rests, while the bass clef provides a harmonic accompaniment. A dynamic marking of *pp* is present in the treble staff.

Second system of musical notation. The treble clef continues the melodic line, and the bass clef continues the accompaniment. A dynamic marking of *cres.* is visible in the treble staff.

Third system of musical notation. The treble clef features a more complex melodic line with many beamed notes. The bass clef continues the accompaniment. A dynamic marking of *p* is present in the treble staff.

Fourth system of musical notation. The treble clef continues the melodic line, and the bass clef continues the accompaniment. A dynamic marking of *p* is present in the treble staff.

Fifth system of musical notation. The treble clef continues the melodic line, and the bass clef continues the accompaniment. A dynamic marking of *p* is present in the treble staff.

Sixth system of musical notation. The treble clef continues the melodic line, and the bass clef continues the accompaniment. A dynamic marking of *rall.* is present in the treble staff.

Moderato. Queen of the Philippines Island.

First system of musical notation for the piano accompaniment. It features a treble and bass clef with a common time signature. The music begins with a piano (*p*) dynamic and a *rall.* (rallentando) instruction. The tempo then changes to *a tempo*. A *Cello.* marking is present above the bass staff. The melody is primarily in the treble staff, with chords and bass lines in the bass staff.

Second system of musical notation. It continues the piece with dynamics including *acc.* (accelerando), *f* (forte), *rall.* (rallentando), and *a tempo*. The notation includes various musical symbols such as slurs, ties, and accents.

Third system of musical notation. It includes a piano (*p*) dynamic and a *rit.* (ritardando) instruction. The tempo then changes to *Allegretto.*

*Allegretto.*  
*Not too fast.* The fellow who might.

Fourth system of musical notation, featuring a mezzo-forte (*mf*) dynamic. The tempo is *Allegretto*. The music includes a key signature change to one flat (B-flat) and a common time signature. The notation includes various musical symbols such as slurs, ties, and accents.

Fifth system of musical notation. It continues the piece with various musical symbols such as slurs, ties, and accents. The tempo remains *Allegretto*.

Humming.

Sixth system of musical notation, featuring a piano (*p*) dynamic and a *pp* (pianissimo) dynamic. The tempo is *Allegretto*. The music includes a key signature change to one flat (B-flat) and a common time signature. The notation includes various musical symbols such as slurs, ties, and accents.

Moderato. The Shade of the Palms.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The first system begins with a piano (*p*) dynamic. The music features a mix of chords, arpeggios, and melodic lines. The final system concludes with a pianissimo (*pp*) dynamic. The score is a single-page excerpt from a larger work.

# Florodora

6

Moderato. Tell me pretty maiden.

Violin.

Handwritten 'p' in the piano part. The system shows the beginning of the piece with piano accompaniment in the left hand and a violin part in the right hand. The tempo is marked 'Moderato' and the lyrics are 'Tell me pretty maiden.'

Handwritten 'Voice' above the staff. The system continues the piano accompaniment and violin part. A 'p' dynamic marking is present in the piano part. A triplet of eighth notes is marked with a '3' above and below the notes.

Handwritten 'Cl.' above the staff. The system continues the piano accompaniment and violin part. The piano part features a complex rhythmic pattern with many beamed notes.

The system continues the piano accompaniment and violin part. The piano part has a dense texture with many beamed notes and rests.

The system continues the piano accompaniment and violin part. A triplet of eighth notes is marked with a '3' above the notes.

The system continues the piano accompaniment and violin part. The piano part features a complex rhythmic pattern with many beamed notes and rests.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various rests and ties.

Second system of musical notation. Dynamics markings *p* and *mf* are present. The notation includes chords and melodic lines.

Third system of musical notation. The label "Clar & Cor." is positioned above the staff. The music features a mix of rhythmic patterns and rests.

Fourth system of musical notation. The label "Cello." is positioned above the staff. The notation includes various note values and rests.

Fifth system of musical notation. The label "Clar." appears twice, once above and once below the staff. The music continues with complex rhythmic structures.

Sixth system of musical notation. The tempo instruction "Tempo di Marcia. I want to be a military." is written above the staff. The dynamic marking *sfz* is present. The music is more rhythmic and march-like.

ff

poco accel.

ff

sfz



Flute.

Selection from  
FLORODORA.

LESLIE STUART.  
arr. by Otto Langey.

Tempo di Marcia.

Pic.

1 *f*

2 *p*

*cres.*

Moderato. Solo. *f* *p*

Cor. Flute. *p*

*rall.* *a tempo.* *mf*

*f*

Tempo di Valse. poco rall.

a tempo. Oboe.

*p*

Oboe.

Flute.

Oboe.

*cres.*

*f*

*p*

*f*

*rall.*

Moderato.

*rall.* *a tempo.*

*p* *p* *p* *p*

Oboe.

Oboe.

*accel.* *f* *a tempo.* *Allto* *p*

Oboe.

*p* *rit.* *mf*

*p*

*mf*

Moderato. Cornet Solo.

*p*

*p*

*p*

Humming.

Cor.

*p*

*f*

*rall.* *a tempo.*

*p*

Flute.

Moderato. 8

*Baibstein*

# Selection from FLORODORA.

Oboe.

LESLIE STUART.  
*arr. by Otto Langey.*

Tempo di Marcia.

Moderato.

Tempo di Valse

Moderato.

Oboe.

The musical score for the Oboe part consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes the following markings and features:

- Staff 1:** Starts with a *rall.* marking, followed by *accel.*, *f*, and *a tempo.* The staff ends with a *p* dynamic.
- Staff 2:** Begins with *p*, followed by *rit.*, then *mf* and *Allegretto.*
- Staff 3:** Features a *p* dynamic and a *Humming.* section.
- Staff 4:** Marked *Moderato.* with a *6* measure rest.
- Staff 5:** Starts with a *5* measure rest, followed by *p*.
- Staff 6:** Ends with a *f* dynamic.
- Staff 7:** Marked *Moderato.* with a *4* measure rest, followed by *11* measures, then *4* measures. Includes *rall.*, *a tempo.*, and *p* dynamics.
- Staff 8:** Continues the *Moderato.* section.
- Staff 9:** Includes a *3* measure rest and a *2* measure rest.
- Staff 10:** Marked *Tempo di Marcia* with a *4* measure rest, followed by *fz* and *ff* dynamics.
- Staff 11:** Includes a *1* measure rest, *ff* dynamic, *poco accel.*, and *ffz* dynamic.

W. Q. Baird

# Selection from FLORODORA.

Bassoon.

LESLIE STUART.  
arr. by Otto Langey.

Tempo di Marcia.

The first section of the piece is in 2/4 time and marked 'Tempo di Marcia'. It begins with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *f*. The music consists of a series of eighth and sixteenth notes, with a repeat sign after the first two measures. The section concludes with a dynamic marking of *p*.

Moderato.

The second section is in 2/4 time and marked 'Moderato'. It begins with a treble clef, a key signature of two sharps, and a dynamic marking of *cres.*. The music features a mix of eighth and sixteenth notes, with a repeat sign. The section concludes with a dynamic marking of *p*.

Tempo di Valse. 1

The third section is in 3/4 time and marked 'Tempo di Valse. 1'. It begins with a treble clef, a key signature of two sharps, and a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes, with a repeat sign. The section concludes with a dynamic marking of *cres*.

a tempo.

The fourth section is in 3/4 time and marked 'Moderato'. It begins with a treble clef, a key signature of two sharps, and a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes, with a repeat sign. The section concludes with a dynamic marking of *p*.

Moderato. rit. a tempo.

The fifth section is in 3/4 time and marked 'Moderato'. It begins with a treble clef, a key signature of two sharps, and a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes, with a repeat sign. The section concludes with a dynamic marking of *p*.

rall. a tempo.

Flo. accel.

# Bassoon.

*rit.* **Allegretto.** *p* *mf*

*Humming* *pp* **Moderato.** *p*

*rit.* *a tempo.* **Moderato.** *f* *p* *p*

*f* *p* **Tempo di Marcia.** *ff* *poco accel.* *ffz*

Flo.

# Selection from 1st Clarinet in A $\flat$ . FLORODORA.

LESLIE STUART.  
arr. by Otto Langey.

Tempo di Marcia.

*f*

*3*

*Solo.*

*p*

Moderato. *Solo.*

*cres.* *f* *p*

*a tempo.*

*rit.* *mf*

Tempo di Valse.

*f* *p* *3* *poco accel.* *3*

*a tempo*

Cornet.

*cres.* *f*



W. R. Beikstein

1<sup>st</sup> Clarinet in A $\flat$ .

*p* *cres.*

*f* *rall.*

Moderato. *rit.* *a tempo.* Cornet.

*f*

*p* *mf* Allegretto.

*p* Solo.

Moderato. 2. *pp*

*f* Solo. 1<sup>st</sup> Horn. Horn. *pp*

# 1<sup>st</sup> Clarinet in A.

Moderato.

Tempo di Marcia.

Flo.

# 2nd Clarinet in A . FLORODORA.

LESLIE STUART.  
arr. by Otto Langey.

Tempo di Marcia.

# 2nd Clarinet in A.

*rall. a tempo.*

*rit. accel.* **Allto** *f* Bassoon *p* 1st Cor.

*p* *mf*

**Moderato.** Humming.

*p* *pp*

*rall a tempo.* **Moderato.** *pp* *p*

*Solo.* *f* *p*

**Tempo di Marcia.** *sfz* *f* Cor.

*ff* *ff* *poco accel.* *sfz*

Flo.

# Selection from FLORODORA.

1<sup>st</sup> Cornet in A $\flat$ .

LESLIE STUART.  
*arr. by Otto Langey.*

Tempo di Marcia.

Musical score for the 1st Cornet in A $\flat$ , Tempo di Marcia section. The score consists of four staves. The first staff begins with a dynamic marking of *f* and a 3-measure rest. The second staff continues the melody. The third staff includes a first ending bracket labeled "1" and a dynamic marking of *p*. The fourth staff continues the melody with a dynamic marking of *f* and a *cresc.* marking.

Musical score for the 1st Horn, Moderato section. The score consists of four staves. The first staff is marked "1st Horn." and begins with a dynamic marking of *pp*. The second staff continues the melody with a dynamic marking of *pp*. The third staff includes a first ending bracket labeled "1" and a dynamic marking of *p*. The fourth staff continues the melody with a dynamic marking of *f* and a *Solo.* marking.

Musical score for the 1st Horn, Tempo di Valse section. The score consists of four staves. The first staff is marked "1" and begins with a dynamic marking of *pp rit.*. The second staff continues the melody with a dynamic marking of *pp*. The third staff includes a first ending bracket labeled "1" and a dynamic marking of *pp*. The fourth staff continues the melody with a dynamic marking of *f* and a *cresc.* marking.

H. C. Beckstein 1st Cornet in A $\flat$ .

Musical staff 1: Treble clef, key signature of two flats, common time. Dynamics: *p* (piano), *f* (forte). Instrumentation: Cello.

Musical staff 2: Treble clef, key signature of two flats, common time. Dynamics: *f* (forte). Instrumentation: 1st Horn. Markings: *rall.* (rallentando), **1** (first ending).

Musical staff 3: Treble clef, key signature of two flats, common time. Tempo: *Moderato.* Dynamics: *p* (piano), *pp* (pianissimo). Instrumentation: 1st Horn.

Musical staff 4: Treble clef, key signature of two flats, common time. Dynamics: *f* (forte), *p* (piano). Instrumentation: 1st Clar., 2nd Clar. Marking: *rit.* (ritardando).

Musical staff 5: Treble clef, key signature of two flats, 6/8 time. Tempo: *Allegretto.* Dynamics: *mf* (mezzo-forte).

Musical staff 6: Treble clef, key signature of two flats, 6/8 time. Dynamics: *p* (piano). Marking: *Humming*, **2** (second ending).

Musical staff 7: Treble clef, key signature of two flats, 6/8 time. Tempo: *Moderato.* Dynamics: *p* (piano). Markings: *Solo.*, *espress.* (espressivo).

Musical staff 8: Treble clef, key signature of two flats, 6/8 time. Dynamics: *mf* (mezzo-forte).

Musical staff 9: Treble clef, key signature of two flats, 6/8 time. Dynamics: *mf* (mezzo-forte). Marking: *espress.* (espressivo).

Musical staff 10: Treble clef, key signature of two flats, 6/8 time. Dynamics: *p* (piano).

Musical staff 11: Treble clef, key signature of two flats, 6/8 time. Dynamics: *f* (forte), *p* (piano), *pp* (pianissimo). Marking: *a tempo.*, **3** (third ending).

# 1st Cornet in A $\flat$ .

Mod $\text{\textcircled{t}}\text{\textcircled{o}}$  8

1st Clar.  
2nd Clar.

*p*

1st Clar.  
2nd Clar.

*pp*

*p*

*Solo.*

*f*

*Solo.*  
*p*

*mf*

*p*

*mf*

*p*

*Tempo di Marcia.*

*f*

*ff*

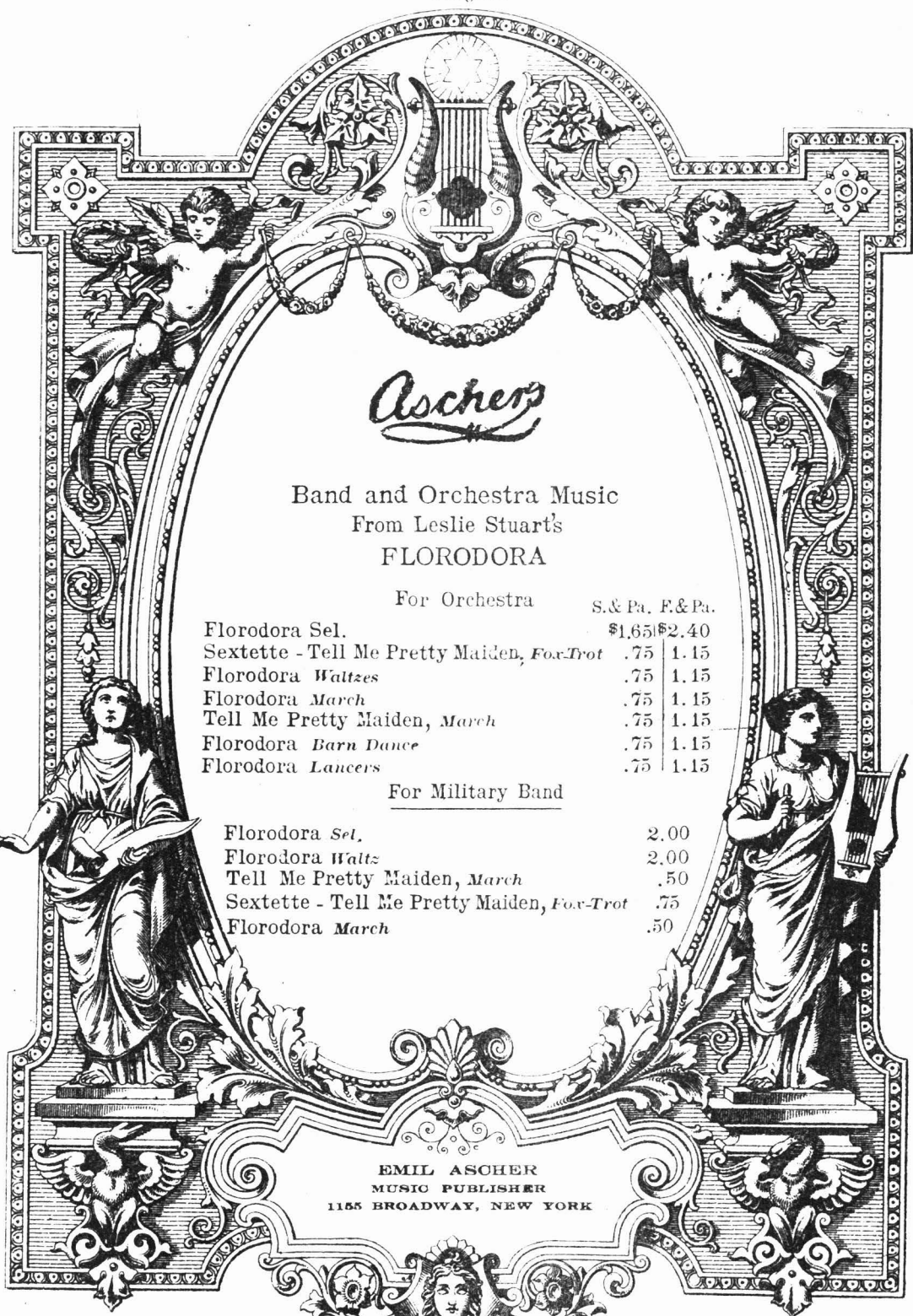
*ff*

*poco accel.*

*ff*

Full  
Pr. 40

EDITION ASCHER



Aschers

Band and Orchestra Music  
From Leslie Stuart's  
FLORODORA

For Orchestra

S. & Pa. F. & Pa.

Florodora Sel.	\$1.65	\$2.40
Sextette - Tell Me Pretty Maiden, Fox-Trot	.75	1.15
Florodora Waltzes	.75	1.15
Florodora March	.75	1.15
Tell Me Pretty Maiden, March	.75	1.15
Florodora Barn Dance	.75	1.15
Florodora Lancers	.75	1.15

For Military Band

Florodora Sel.	2.00
Florodora Waltz	2.00
Tell Me Pretty Maiden, March	.50
Sextette - Tell Me Pretty Maiden, Fox-Trot	.75
Florodora March	.50

EMIL ASCHER  
MUSIC PUBLISHER  
1155 BROADWAY, NEW YORK



2nd Cornet in A $\flat$ .

Selection from  
FLORODORA.

*H. C. Beibstein*

LESLIE STUART.  
arr. by Otto Langey.

Tempo di Marcia.

*f*

1 2<sup>d</sup> Horn. *p*

1 2<sup>d</sup> Horn. *p* *cres.*

Moderato.

*f* *p* *pp* *rit.* *a tempo.* *mf*

2<sup>d</sup> Horn. *pp* 2<sup>d</sup> Clar.

Tempo di Valse.

*p* *pp* *pp* *f* *p*

1 *a tempo.* 4 1<sup>st</sup> Horn.

4 *pp*

*cres.* *f* *p*

Moderato.

1 *rall* 2 *p*

2<sup>d</sup> Horn.

2 *pp* *f* *p* 1 *p*

1<sup>st</sup> Horn.

# 2nd Cornet in A $\flat$

Allegretto.

Moderato.

Play in absence of Cello

Tempo di Marcia.

Flo

H. C. Beckwith

# Horns in F. Selection from FLORODORA.

LESLIE STUART.  
arr. by Otto Langej.

Tempo di Marcia.

# Horns in F.

3 2

*rall.* *a tempo.* **Moderato.**

*f* *p* *pp* *pp*

*pp*

*Solo* *p* *f* **2d Cor.**

*Tempo di Marcia.*

*sfz* *f*

*ff*

*ff* *poco accel.*

*fff*

H. G. Beibstein  
Selection from

Trombone.

FLORODORA.

LESLIE STUART.  
arr. by Otto Langey.

Tempo di Marcia.

# Trombone.

Allegretto.

2d Horn.

*p*

Moderato.

Horn.

*p* Humming.

Cello. *pp*

2d Horn. Cello. Horn. Bassoon. Bassoon. *ppp*

Cello & Viola. Cello. *pp*

Horn. Cello. Bassoon. *f*

Cello. Horn. *f*

1 2d Horn. Moderato. *pp*

11 Horn. *pp*

*Solo.* *p*

1 2d Horn. *pp* *f*

*Solo.* *p* *mf* Cello.

*mf* *pp* *fz*

*mf* Tempo di Marcia.

*f* *ff*

1 2 *ff*

*poco accel.* *ffz*

# Selection from Drums. FLORODORA.

LESLIE STUART.  
arr. by Otto Langey.

Tempo di Marcia.

2

*f*

Triangle.

Tambourine.

*p cres.*

Moderato.

*f*

Triangle.

*p*

4

*rit.*

Sm. Dr. *a tempo.*

Valse

Triangle.

3

4

*rit. a tempo.*

*p*

4

Sm. Dr.

*p*

*f*

Moderato.

1

1

2

Triangle.

Sm. Dr.

*rall.*

Triangle.

*p*

*ppp*

*p*

Allegretto

1

*rit.*

*pp*

Triangle.

Drums.

Moderato.

Humming.

Humming. Moderato. **2**

Timp. A & E. *p*

**3**

*p*

*tr*

Moderato. **4** (Slow.) *f*

**1** *p* *pp* *pp* B.Dr. only.

*p* Triangle. B.Dr. only.

Tria. B.Dr. only.

**4** B.Dr. only. *ppp*

Sm Dr. *f unis.*

Triangle. **2** **6**

**4** Drs. **6** Tempo di Marcia. *sfz* *f*

*f*

**1** **2**

*ff* *ff poco accel.* *ffz*

*ff* *ff poco accel.* *ffz*



*H. R. Beibler*

# Selection from FLORODORA.

1<sup>st</sup> Violin.

LESLIE STUART.  
arr. by Otto Langey.

Tempo di Marcia.

*f*

3

I want to marry a man.

*p*

*div.*

Mod<sup>to</sup> Tact. Clar.

*cres.*

*p*

2<sup>d</sup> Violin.

*rit.*

*pizz.*

*arco.*

*a tempo.*

*f*

1st Violin.

Tempo di Valse. The silver star of love.

Flute. *pizz.* *a tempo.* *arco.*  
*poco rall.* *p*

*cres.* *f*

*pizz.* *arco.*

*pizz.* *arco.* *rall.* Queen of the Philippines. *Moderato.* *rit.* *a tempo.* *p*

*rall.*

*Clar. & Oboe.* *rit.* *Allegretto. Not too fast.* *mf* The fellow who might.

*Humming.* *Clar.* *pp*

*Flo.*

# 1st Violin.

Mod<sup>to</sup> The shade of the palms.

Cornet Solo.

*p*

This system contains the first two staves of music. The top staff is for the 1st Violin, and the bottom staff is for the Cornet Solo. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a melodic line in the violin and a rhythmic accompaniment in the cornet.

This system contains the third and fourth staves of music. The violin part continues with a melodic line, while the cornet part provides a rhythmic accompaniment with eighth and sixteenth notes.

This system contains the fifth and sixth staves of music. The violin part features a more active melodic line with some grace notes, and the cornet part continues with its rhythmic accompaniment.

*espress.*

This system contains the seventh and eighth staves of music. The violin part is marked *espress.* and features a series of sixteenth-note passages. The cornet part continues with its rhythmic accompaniment.

This system contains the ninth and tenth staves of music. The violin part continues with its sixteenth-note passages, and the cornet part provides a steady rhythmic accompaniment.

*rall. a tempo.*

*f*

*Bass.*

This system contains the eleventh and twelfth staves of music. The violin part is marked *rall.* and *a tempo.* and begins with a forte (*f*) dynamic. The cornet part continues with its rhythmic accompaniment.

Mod<sup>to</sup> Tell me pretty maiden.

*p*

This system contains the first two staves of music. The top staff is for the 1st Violin, and the bottom staff is for the Bass. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a melodic line in the violin and a rhythmic accompaniment in the bass.

*Sul G.*

*p*

This system contains the third and fourth staves of music. The violin part is marked *Sul G.* and begins with a piano (*p*) dynamic. The bass part continues with its rhythmic accompaniment.

Clar.

*mf dolce.*

Cor.

Clar. & Cor.

This section consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a 2/4 time signature. The second staff includes a '3' above a triplet of notes. The third staff has a 'Clar.' label below it. The fourth staff has a '3' above a triplet. The fifth staff has a 'Cor.' label above it. The sixth staff has a 'mf dolce.' dynamic marking below it. The seventh staff has a 'Clar. & Cor.' label below it. The eighth staff has a '9' above a group of notes. The ninth and tenth staves continue the melodic and harmonic development.

Tempo di Marcia.

I want to be a military man.

ff

Cornet Solo.

ff Bass.

Flo.

*poco accel.*

*ff*

This section begins with the tempo change 'Tempo di Marcia.' and the lyrics 'I want to be a military man.' The music is written in a 2/4 time signature. The first staff has a 'ff' dynamic marking below it. The second staff has a 'Cornet Solo.' label below it. The third staff has a 'ff Bass.' label below it. The fourth staff has a '1' above a first ending bracket and a '2' above a second ending bracket. The fifth staff has a 'Flo.' label below it and a '*poco accel.*' dynamic marking below it. The sixth staff has a '*ff*' dynamic marking below it. The music concludes with a double bar line and repeat dots.

2<sup>nd</sup> Violin.

# Selection from FLORODORA.

LESLIE STUART.  
*arr. by Otto Langey.*

Tempo di Marcia.

Modto

Tempo di Valse.

1st Violin.

# 2nd Violin.

*cres.*

*p*

*Modto rit.*

*rit.* *a tempo.*

*accel.* *rall a tempo.* *rit.*

*Allegretto.* *f* *f* *p*

*mf* *p* *pp*

*Moderato.* *p*

*p*

*pp*

2nd Violin.

H. A. Beibstein

Moderato.

Musical score for 2nd Violin, Moderato section. It consists of ten staves of music in G major and 2/4 time. The first staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout the section.

Tempo di Marcia.

Musical score for 2nd Violin, Tempo di Marcia section. It consists of five staves of music in G major and 2/4 time. The first staff begins with *sfz* dynamics. The music is more rhythmic and march-like, with many eighth notes. Dynamics include *Cor. f*, *ff*, and *sfz*. The section ends with a 'Coda' marking and a *sfz* dynamic.

Flo.

*ff*

*poco accel.*

*sfz*

*H. A. Beikstein*

# Selection from FLORODORA.

Viola.

LESLIE STUART.  
*arr. by Otto Langey.*

Tempo di Marcia.

The first section, 'Tempo di Marcia', consists of five staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The first staff starts with a dynamic marking of *f* (forte). The music features a mix of eighth and sixteenth notes, often beamed together. The second staff continues the rhythmic pattern. The third staff includes a dynamic marking of *p* (piano) towards the end. The fourth and fifth staves conclude the section with various rhythmic figures and rests.

Moderato.

The second section, 'Moderato', consists of three staves of music. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first staff starts with a dynamic marking of *cres.* (crescendo) and *f* (forte). The second staff includes a dynamic marking of *p* (piano). The music features a mix of eighth and sixteenth notes, with some accents. The third staff concludes the section with various rhythmic figures and rests.

*rit.* *a tempo.*

The third section, 'Tempo di Valse', consists of one staff of music. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff starts with a dynamic marking of *mf* (mezzo-forte) and includes a *pizz.* (pizzicato) marking. The music features a mix of eighth and sixteenth notes, with some rests. The staff concludes with various rhythmic figures and rests.

Tempo di Valse. *pizz.*

The fourth section, 'Tempo di Valse', consists of one staff of music. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff starts with a dynamic marking of *p rit.* (piano, ritardando) and includes an *arco.* (arco) marking. The music features a mix of eighth and sixteenth notes, with some rests. The staff concludes with various rhythmic figures and rests.

The fifth section, 'Tempo di Valse', consists of one staff of music. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff starts with a dynamic marking of *cres.* (crescendo). The music features a mix of eighth and sixteenth notes, with some rests. The staff concludes with various rhythmic figures and rests.

The sixth section, 'Tempo di Valse', consists of one staff of music. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff starts with a dynamic marking of *f* (forte). The music features a mix of eighth and sixteenth notes, with some rests. The staff concludes with various rhythmic figures and rests.

The seventh section, 'Tempo di Valse', consists of one staff of music. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff starts with a dynamic marking of *cres.* (crescendo). The music features a mix of eighth and sixteenth notes, with some rests. The staff concludes with various rhythmic figures and rests.



Viola.

1

*Moderato.*  
*rit. a tempo.*

*p* *p* *accell.*

*rall. a tempo.* *f* *p* *rit.* *Allegretto.* *mf*

*Moderato.*

*pp* *p*

*rall.* *a tempo* *f* *p* *pp*

# Viola.

Moderato.

The Moderato section consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *p* dynamic.

Tempo di Marcia.

Brass.

The Tempo di Marcia section consists of five staves of music. The first staff begins with a *fz* dynamic and a 6/8 time signature. The second staff has a *fz* dynamic. The third staff has a *fz* dynamic. The fourth staff has a *fz* dynamic. The fifth staff has a *fz* dynamic. The music is characterized by a steady, rhythmic march pattern.

# Selection from FLORODORA.

Cello.

LESLIE STUART.  
arr. by Otto Langey.

Tempo di Marcia.

Moderato.

pizz.

arco.

pizz.

Tempo di Valse

pizz.

arco.

Cello.

The musical score consists of two staves. The upper staff is for Cello and the lower staff is for Flute. The score is written in bass clef with a key signature of one sharp (F#). The tempo and dynamics markings are as follows:

- Staff 1: *p*
- Staff 2: *f*
- Staff 3: *rall.*, *Moderato.*, *rit.*, *a tempo.*, *p*
- Staff 4: *rit.*, *a tempo.*, *f*
- Staff 5: *p*, *rit.*, *Allegretto.*, *mf*
- Staff 6: *p*, *pp*
- Staff 7: *Moderato.*, *espress.*, *p*
- Staff 8: *pp*
- Staff 9: *pp*
- Staff 10: *rall a tempo.*, *f*, *pp*

H. C. Bakstein

4

*Pretty Maiden*

Cello.

Mod<sup>to</sup>

The first section of the Cello part is in 2/4 time, key of D major. It begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. A *pizz.* (pizzicato) marking appears in the third measure. The section concludes with an *arco.* (arco) marking and a *p* dynamic.

Tempo di Marcia.

Tromb.

The second section is in 2/4 time, key of D major, and is marked *Tempo di Marcia*. It begins with a *ff* (fortissimo) dynamic. The music is more rhythmic, featuring dotted rhythms and eighth notes. There are first and second endings marked with '1' and '2'. The section ends with a *ffz* (fortissimo z) dynamic.

Flo.

*poco accel.*

*ffz*

*H. C. Beikstein*

Bass.

# Selection from FLORODORA.

LESLIE STUART.  
*arr. by Otto Langey.*

Tempo di Marcia.

Cello.

Moderato.

*rit. a tempo.*

Tempo di Valse. pizz.

*a tempo.*

# Bass.

Moderato.  
*rall.* *a tempo.* *accel.*

*rall* *a tempo.*

Allegretto.

Moderato.

*rall.* *a tempo.*

# Bass.

Moderato.

Trombone.

Flo.

*poco accel.*

*ffz*