



ANNETTE

[Valse de Salon]

FOR THE

PIANOFORTE

BY

WILLIAM SMALLWOOD.

First Edition.

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ANNETTE.

VALSE DE SALON.

WM SMALLWOOD.

TEMPO
DI
VALSE.

Musical score for 'Annette' by Wm Smallwood, a salon waltz. The score is in 3/4 time and consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system starts with a forte (f) dynamic and includes a 'PED' (pedal) instruction. The second system continues the melody with various fingerings and a 'B' (breath) mark. The third system features a piano (p) dynamic and includes a 'Cres:' (crescendo) instruction. The fourth system concludes with a forte (f) dynamic. The score includes numerous musical notations such as notes, rests, slurs, and fingerings.

p
mf
PED

PED
p dolce.

espress:

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over the first two notes and a fermata over the third. The left hand provides a steady accompaniment of quarter notes. A *V* (ritardando) marking is present above the first measure.

Second system of musical notation. The right hand continues with a melodic line, including a slur and a fermata. The left hand accompaniment continues. A forte (*f*) dynamic marking appears in the final measure of this system, along with a *PED* (pedal) marking.

Third system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes a *PED* marking and a *p* dynamic marking. A *V* marking is also present.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment includes a forte (*f*) dynamic marking and several *PED* markings. A double bar line is used to separate the first two measures from the rest of the system.

Fifth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes several *PED* markings. The system concludes with a final note in the right hand.

p dolce espress:

System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The piece begins with a *Cres:* marking. The right hand features a series of eighth-note patterns with fingerings: 3+1 3 4+1 2, 1, 1 2 3 4, and 1 2 3 4. The left hand plays a steady eighth-note accompaniment.

System 2: Treble and bass staves. The right hand continues with eighth-note patterns and fingerings: 3+1 3 4+1 2 4 1+1, 3 1 3 4+1 2, and 3 1 2 3 4. The left hand includes *PED* markings and asterisks. The system concludes with a *sf* dynamic marking.

System 3: Treble and bass staves. The right hand has a *grac.* marking above a dashed box. Dynamics include *f*, *p*, *pp*, and *Cres:*. Fingerings 2, 2, 3 1, 3, and 4 3 1+1 are shown. The left hand continues with eighth-note accompaniment.

System 4: Treble and bass staves. Dynamics include *f*, *mp*, and *sf*. The right hand features eighth-note patterns with fingerings 2, 2, 3 1, and 3. The left hand continues with eighth-note accompaniment.

scherz:
PED

f PED

loco.
f PED

f

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures and a fermata over the second measure. The left hand (bass clef) has a steady accompaniment. Pedal markings 'PED' with asterisks are placed below the bass staff. Fingerings 1, 2, 3, 4 are indicated above the right hand notes.

Second system of musical notation. The right hand starts with a dynamic marking *f* and a slur over the first two measures. The left hand has a steady accompaniment. Pedal markings 'PED' with asterisks are present. Dynamics *f* and *p* are indicated. Fingerings 1, 2, 3, 4 are shown.

Third system of musical notation. The right hand has a slur over the first two measures. The left hand has a steady accompaniment. A dynamic marking *f* is present. A 'Cres.' (Crescendo) marking is placed above the left hand. Pedal markings 'PED' with asterisks are present. Fingerings 1, 2, 3, 4 are shown.

Fourth system of musical notation. The right hand has a slur over the first two measures. The left hand has a steady accompaniment. A dynamic marking *p* is present. Pedal markings 'PED' with asterisks are present. Fingerings 1, 2, 3, 4 are shown.

Fifth system of musical notation. The right hand has a slur over the first two measures and a fermata over the second measure. The left hand has a steady accompaniment. A dynamic marking *mf* is present. Pedal markings 'PED' with asterisks are present. Fingerings 1, 2, 3, 4 are shown.

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THE CHORISTER.

Key. No. 1. E. 2. G.
 Crossover. B to E. D to G.
 Voice. CONTRALTO. MEZZO-SOPRANO.

Andante.

O sweet and dim the lights and shade, A - cross the min - ster

ORPHEUS WITH HIS LUTE.

No. 1. E♭. 2. G.
 D to G. B to E.
 SOPRANO. CONTRALTO.

Allergo moderato.

Or - - pheus with his lute, with his lute music tress, And the

SIGH NO MORE, LADIES.

No. 1. D. 2. E♭.
 F to G. C to E♭.
 TENOR. BARITONE.

Ritornello.

Sigh no more, la - dies, sigh no more, Men wend they are c - - - ver;

THE WILLOW SONG.

E. B to E. CONTRALTO.

Andante.

A poor soul sat sigh - ing by a - - - willow tree, Sing all a green

SAD MEMORIES.

No. 1. E♭. 2. G.
 D to G. B to E.
 MEZZO-SOPRANO. CONTRALTO.

Andante.

The wind now is wea - ry, tho' dark the sky, And my love is a - - - way at

KING HENRY'S SONG.

F. F to F. MEZZO-SOP. or BARITONE.

Youth will need have dal - lance, Of good or ill some pas - tance;

O MISTRESS MINE.

No. 1. F. 2. G.
 C to F. D to G.
 BARITONE. TENOR.

O mis - tress mine, Where are you roam - ing? O stay and hear your

ROSALIND.

E♭. F to A♭. TENOR.

Andante.

From the east to western Ind, No jew - el is like Ro - sal - ind; Her

THE MOON IN SILENT BRIGHTNESS.

G. F♯ to G. MEZZO-SOP. or TENOR.

Andante.

The moon in si - lent bright - ness Rides o'er the moon - tain's

MY LOVE BEYOND THE SEA.

No. 1. E♭. 2. G.
 D to E♭. F♯ to G.
 MEZZO-SOPRANO. SOPRANO.

Allergo moderato.

I met my love in a dream last night, My love be - yond the sea; His

ARTHUR CECIL.

I HEAR THEE SPEAK.*

No. 1. E♭. 2. C.
 D to F. B to D.
 MEZZO-SOP. CONTRALTO.

REFRAIN.

Is it where the flow'rs of the orange blows, And the fire - flies glance thro' the

* SUNG BY MISS ANNIE BUTTERWORTH.

J. L. MOLLOY.

AN OLD CHELSEA PENSIONER.

E♭. E♭ to E♭. BARITONE.

Moderato.

Backwards and forwards, when mornin' sun shi - ny, A - long his old

THE CLANG OF THE WOODEN SHOON.

Key. No. 1. C. 2. D. 3. E. 4. G.
 Crossover. G to C. A to D. B to E. D to G.
 Voice. CONTRALTO. MEZZO-SOPRANO. SOPRANO.

Con spirito.

Oh, the clang of the wood - en shoon, Oh, the dance and the met - ry tune.

THE DRIFTING BOAT.

D. A to D. CONTRALTO

Moderato.

It had float - ed a - way from the beach and the bay, Out of

BECAUSE I DO.

D. D to F. MEZZO-SOPRANO.

Vivace.

The ci - ves hur - ry sea - ward be - cause they love the sea, The

TOLD IN THE TWILIGHT.

D. A to D. CONTRALTO.

Andante.

I look back to childhood's summer, And a pic - ture comes to me

MARTIN THE BLACKSMITH.

D. A to C. BASS.

Andante a ben marcato.

Right ear - ly with loud clau - ti - cleer, Late as the draw - ey cur - low bell,

JACQUES BLUMENTHAL.

ACROSS THE FAR BLUE HILLS, MARIE!

E♭. A to E. BARITONE.

Moderato.

A - cross the far blue hills, Ma - rie! The mel - low moon looks

MISS LINDSAY.

SHE REIGNS ALONE.

E♭. C to E♭. BARITONE.

ff. Refrain con espressione.

My on - ly Queen she reigns a - lone With - in my heart to - day;

APPRENTICED.

C. B to C. BARITONE.

Allergo.

Come out and hear the wa - tershoot, the ow - let hoot, the ow - let hoot,

GIRO PINSUTI.

BEDOUIN LOVE SONG.*

No. 1. B. 2. D.
 F♯ to D♯. A to F♯.
 BASS. BARITONE.

From the de - sert I come to thee, On my A - rahabod with

* SUNG BY SIGNOR FOLI.

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