

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

Piano.

arr. by Wm Schul

The image displays a piano score for the piece 'Good-Bye Virginia'. The score is written for piano and is arranged by Wm Schul. It consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins with a forte (f) dynamic marking. The music features a mix of chords and single notes, with some measures containing triplets. The score concludes with a piano (p) and fortissimo (ff) dynamic marking. The copyright notice at the bottom indicates the work was copyrighted in 1915 by Waterson, Berlin & Snyder Co. in New York City.

This is a handwritten musical score for piano, consisting of seven systems of staves. Each system typically contains a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score includes several first and second endings, indicated by '1.' and '2.' above the staves. Dynamic markings include *fz* (forzando), *mf-f* (mezzo-forte to forte), and *fz* (forzando). The score concludes with a double bar line and a repeat sign.

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Medley One or Two-Step.

arr. by Wm Schulz.

Flute.

f

p-f

mf

fz

tr

1 *2* *Fine.*

1 *2*

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D. S. al

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

1st Clarinet in B $\flat$.

arr. by W^m Schulz.

The musical score is written for a 1st Clarinet in B-flat. It consists of 14 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Dynamics like *p* (piano) and *ff* (fortissimo) are indicated. There are also articulation marks like accents and staccato. The piece concludes with a 'Fine.' marking and a final cadence. The bottom of the page contains publisher information and a signature.

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

1st Cornet in B $\flat$.

arr. by Wm Schulz.

The musical score is written for a 1st Cornet in B-flat. It consists of 11 staves of music. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *f* (forte), *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), and *fz* (forzando). Performance instructions include *2nd Cor.*, *SOLO.*, *1*, *2*, *Fine.*, and *D.S. al*. The score ends with a double bar line and a repeat sign.

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Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

2nd Cornet in B $\flat$.

Medley One or Two-Step.

arr. by Wm Schulz.

The musical score is written for a 2nd Cornet in B-flat. It consists of 12 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *f* (forte), *SOLO.*, *p-f* (piano-forte), *Fine.*, *fz* (forzando), *mf-f* (mezzo-forte-forte), and *SOLO.*. There are also markings for *1* and *2* indicating first and second endings. The score concludes with a double bar line and a repeat sign.

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D.S. al ∞

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

Trombone.

arr. by Wm Schulz.

The musical score is written for Trombone in bass clef, 2/4 time, and B-flat major. It consists of 12 staves of music. The first staff begins with a forte (*f*) dynamic and an accent (^) on the first note. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign with first and second endings is present in the middle of the score. Dynamics include *p-f* (piano-forte), *mf-f* (mezzo-forte-forte), and *fz* (forzando). The score concludes with a double bar line and a repeat sign.

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

Drums.

arr. by W^m Schulz.

The musical score is written for drums and bells. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The drum part is written in bass clef, and the bell part is written in treble clef. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). There are also markings for *B.D.* (Bells Drum) and *Bells.* The score is divided into sections by repeat signs and includes a *Tacet 1st time.* instruction. The piece concludes with a *Fine.* marking and a *1 play.* instruction for a final flourish.

218

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

1st Violin.

arr. by Wm Schulz.

The musical score is written for a single violin part in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The score is divided into several measures, with some measures containing repeat signs and first/second endings. The piece concludes with a double bar line and a repeat sign.

Dynamic markings include *p*, *f*, *p-ff*, *fz*, *mf-f*, and *mf*. A *Fine.* marking is present above a measure. First and second endings are indicated by numbers 1 and 2 above the notes.

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

2nd Violin.

arr. by Wm Schulz.

The musical score is written for a 2nd Violin part in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The notation consists of 14 staves. The first staff begins with a forte (*f*) dynamic. The piece includes various musical notations such as slurs, ties, and repeat signs. A section marked *p-ff* (piano fortissimo) appears in the fifth staff. The score concludes with a *Fine.* marking and a final *fz* (forzando) dynamic. The bottom right of the score includes the instruction *D.S. al* (Da Capo).

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

Viola.

arr. by Wm Schulz.

The musical score is written for Viola in 2/4 time with a key signature of two flats (Bb and Eb). It consists of 13 staves of music. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *f* (forte), *p-ff* (pianissimo-fortissimo), *mf-f* (mezzo-forte-forte), and *Fine.* (finishing). There are also articulation marks like accents and slurs. The score includes repeat signs and first/second endings. The piece concludes with a double bar line and a final key signature change to one flat (Bb).

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

Cello or Baritone.

arr. by Wm Schulz.

The musical score is written for Cello or Baritone in a 2/4 time signature, with a key signature of two flats (B-flat and E-flat). The piece is a medley of two songs: 'Good-Bye Virginia' and 'He Comes Up Smiling'. The score begins with a forte (f) dynamic and features a variety of musical notations, including eighth and sixteenth notes, rests, and accidentals. A repeat sign with first and second endings is present in the middle of the score. The piece concludes with a 'Fine.' marking and a final cadence. Dynamics include p-fp (pianissimo-fortissimo) and mf-f (mezzo-forte-fortissimo). The score is arranged by Wm Schulz.

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D.S.al

Good-Bye Virginia. By Jean Schwartz.

Intro. He Comes Up Smiling. By Charles Bayha.

Medley One or Two-Step.

Bass.

arr. by W^m Schulz.

The musical score is written for a bass line in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. The score is organized into measures across ten staves. Key features include: a forte (*f*) dynamic at the beginning; a section marked *p-ff* (piano-fortissimo) with a repeat sign; a 'Fine.' marking with first and second endings; and a final section with first and second endings marked with repeat signs and a double bar line. The score concludes with a 'D.S.al' (Da Capo) instruction.

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D.S.al