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Valentine Schottisch.....G. Weingarten
Avec Plaisir Polka Redowa.....Zikoff
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Waltz, Chimes of Normandy...C. Hilbrecht
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Polka Redowa, Eleonora...A. Herrmann
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129	{Gascogne March.....“}	0 60	0 80	1 —
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130	{Coterie Polka.....C. Hassler}	0 50	0 80	0 80
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131	Waltz Quad., Dancer's Delight. E. Boettger	0 60	0 80	0 80
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133	{Bric a Brac Galop.....Minna C. Martindale}	0 60	0 80	0 80
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144	Quad., The Figurants.....“	0 50	0 70	0 80
145	{Galop, Bend or Break.....A. M. Schacht}	0 60	0 80	0 80
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146	Dreamland Waltz.....R. V. Batho	0 60	0 80	0 80
147	{Schott., Mine for ever.....A. M. Schacht}	0 60	0 80	0 80
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148	Lancers, The New Comet.....Fr. Nitz	0 60	0 80	0 80
149	Waltz Quad., Ermine.....A. M. Schacht	0 60	0 80	0 80
	{Schott., She's sweet as she can be, M. H. Rosenfeld}	0 60	0 80	0 80
	{Schott., My little charm, Caroline Schacht}			
151	Med. Waltz Cindy Jane.....arr. F. Wild	0 30	0 50	0 80
152	Med. Waltz, Arthur and Martha..“	0 30	0 50	0 80
153	Waltz, Naples.....Emile Waldteufel	0 50	0 75	0 80
154	{Gotham March.....A. M. Schacht}	0 60	0 80	0 80
	{March, Mt. Bomben und Granaten...B. Buse}			
155	Waltz, La Barcarolle.....Emile Waldteufel	0 50	0 75	0 80
156	Merry War Lancers.....D. Wiegand	0 60	0 80	1 —
157	{Chatterbox Polka.....F. Wild}	0 60	0 80	0 80
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1st Violin.

MARCH: Mit Bomben & Granaten.

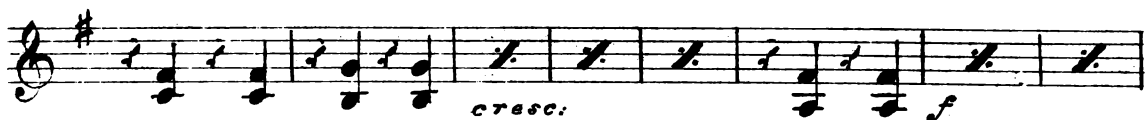
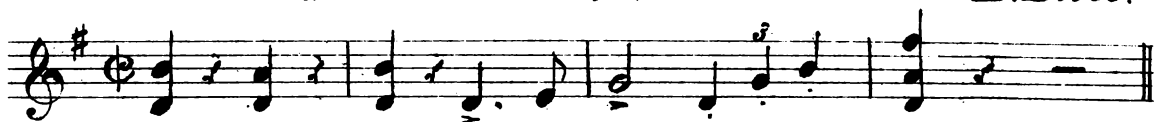
B. Bilse.

The musical score is written for the 1st Violin part. It begins with a treble clef and a key signature of one sharp (F#). The tempo and style are indicated by the title 'MARCH: Mit Bomben & Granaten.' and the composer 'B. Bilse.' The score contains 12 staves of music. The first staff starts with a forte (*f*) dynamic. The second staff includes a crescendo (*cresc.*) marking. The third staff has a forte (*f*) dynamic and a first ending. The fourth staff has a mezzo-forte (*mf*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff has a piano (*p*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff has a piano (*p*) dynamic. The eleventh staff has a piano (*p*) dynamic. The twelfth staff has a piano (*p*) dynamic. The piece concludes with a 'Trio' section marked with a piano (*p*) dynamic.

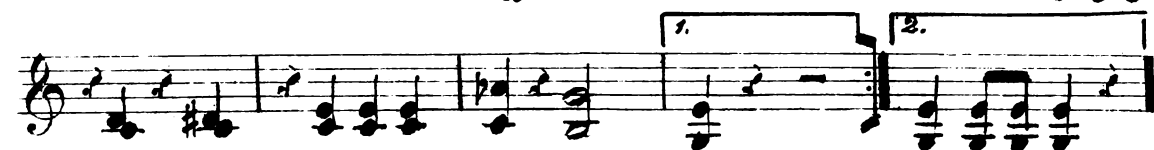
2nd Violin.

MARCH: „Mit Bomben & Granaten.“

B. Bilse.



Trio.



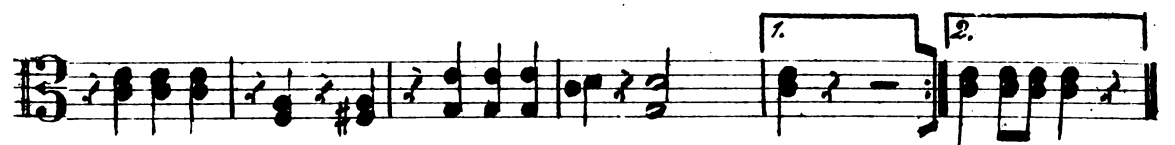
Viola.

MARCH: „Mit Bomben & Granaten“

B. Bilse.



Trio.



Cello.

MARCH: Mit Bomben & Granaten.

B. Bilse.

Measures 1-24 of the Cello part. The score is written in bass clef with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *p*. The piece features first and second endings, with the first ending leading back to an earlier section. The notation includes many slurs and accents, indicating a rhythmic and melodic march style.

Trio.

Measures 25-36 of the Cello part, labeled as the Trio section. This section is marked with a *ff* (fortissimo) dynamic. It continues the march style with various musical notations, including slurs, accents, and first and second endings. The notation is dense with rhythmic markings and dynamic changes, typical of a 19th-century march.

Bass.

MARCH: „Mit Bomben & Granaten.“

B. Bilse.

The main march melody is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 16 measures. The first measure starts with a forte (*f*) dynamic. The melody features a variety of note values including eighth and sixteenth notes, often beamed together. A repeat sign appears after the fourth measure, with a mezzo-forte (*mf*) dynamic marking. The melody continues with a crescendo (*cresc.*) marking towards the end. The piece concludes with a first and second ending, marked with '1.' and '2.' respectively.

Trio.

The Trio section is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 16 measures. The first measure starts with a forte (*f*) dynamic. The melody is characterized by a more rhythmic, march-like feel with many eighth and sixteenth notes. A piano (*p*) dynamic marking is present. The section includes a repeat sign and concludes with a first and second ending, marked with '1.' and '2.' respectively.

Piccolo.

MARCH: „Mit Bomben & Granaten.“

B. Bilse.

f *mf* *cresc.* *f* *ff*

Trio. *ff*

1 2

Clarinet C,

MARCH: „Mit Bomben & Granaten.“

B. Bilse.

The main body of the march score for Clarinet C, measures 1-24. The music is in G major (one sharp) and 2/4 time. It begins with a forte (f) dynamic. The first staff contains measures 1-4, with a mezzo-forte (mf) dynamic at measure 4. The second staff contains measures 5-8. The third staff contains measures 9-12, with a first ending bracket at the end. The fourth staff contains measures 13-16, with a second ending bracket at the end. The fifth staff contains measures 17-20, with a forte (f) dynamic at measure 17. The sixth staff contains measures 21-24, with a forte (f) dynamic at measure 21. The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, as well as dynamic markings (f, mf) and articulation marks (accents, slurs).

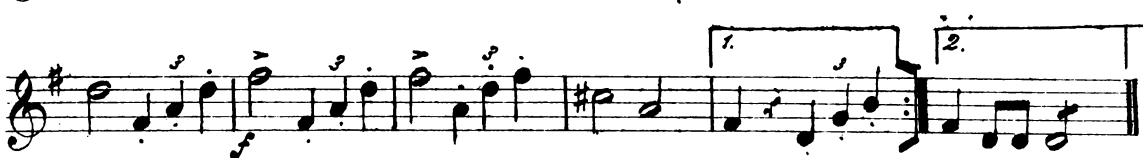
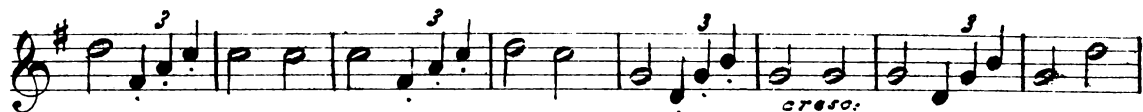
Trio.

The Trio section of the march score for Clarinet C, measures 25-32. The music is in G major and 2/4 time. It begins with a forte (f) dynamic. The first staff contains measures 25-28, with a forte (f) dynamic at measure 25. The second staff contains measures 29-32, with a forte (f) dynamic at measure 29. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings (f) and articulation marks (accents, slurs).

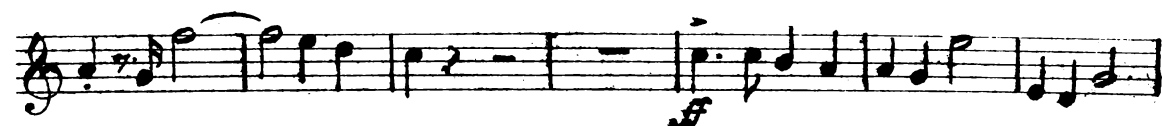
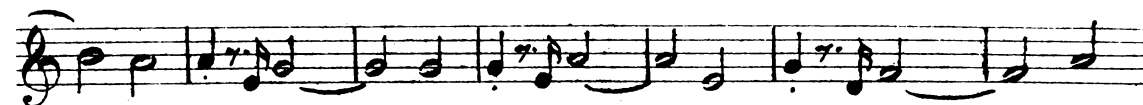
2^{na} Clarinet C (ad lib.)

MARCH: Mit Bomben & Granaten.

B. Bilse.



Trio.



Horns F.

MARCH: Mit Bomben & Granaten.

B. Bilse.

[illegible]

Trio.

1720.



The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef with a common time signature (C). It begins with a forte dynamic marking (f). The melody consists of quarter and eighth notes, with a repeat sign after the first two measures. The accompaniment is provided by chords in the lower register, mostly using the left hand. The system concludes with a whole rest.

The first system of musical notation for 'The Merry Widow' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some rests. The bass line is written in a simplified manner using block letters (A, B, C, D, E, F, G) and numbers (1, 2, 3, 4, 5, 6, 7, 8) to represent the notes. The system ends with a double bar line.

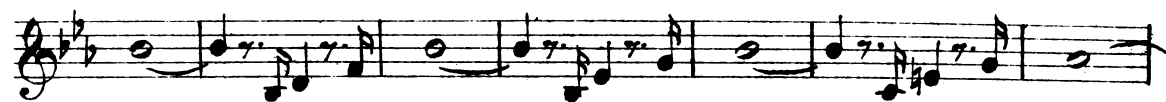
1st Cornet A.

MARCH: „Mit Bomben & Granaten.“

B. Bilse.



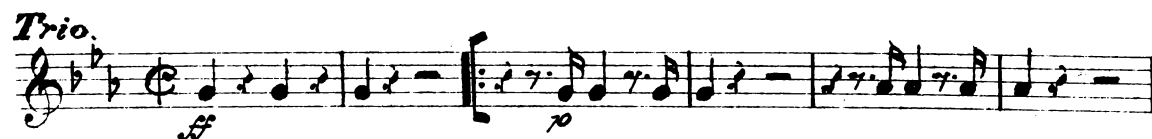
Trio.



2nd Cornet A.

MARCH: „Mit Bomben & Granaten.“

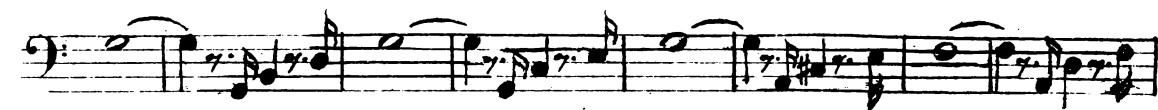
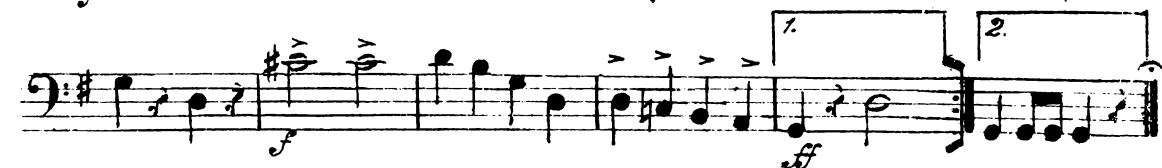
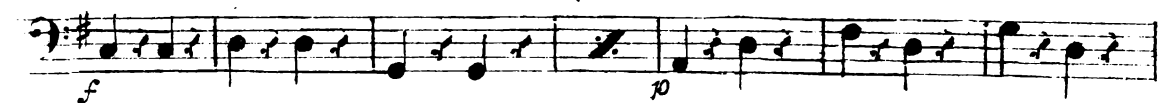
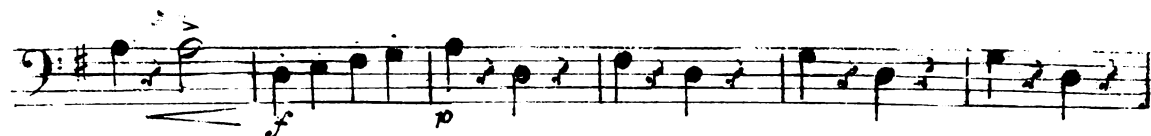
B. Bilse.



Trombone.

MARCH: „Mit Bomben & Granaten.“

B. Bilse.



Drums.

MARCH: „Mit Bomben & Granaten.“

B. Bilse.

[illegible]

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