

# COUSIN KATE WALTZES

*By*  
THEODORE  
BENDIX



RESPECTFULLY DEDICATED  
WITH PERMISSION  
TO  
MISS ETHEL BARRYMORE

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Respectfully Dedicated (with permission) to Miss Ethel Barrymore.

# Cousin Kate.

WALTZES:

THEO. BENDIX.

Andante con espress.

INTRO.

*p* *mf*

*fz* *p* *rit.* *e dim.*

Tempo di Valse.

*p.*

Bells.

*molto* *rall.* *f a tempo.*

1

*dolce.*  
*p* *fz*

*p*

*dolce.*  
*p* *f* *p*

1 2

*Fine.*

*delicato.*  
*f* *p* *cresc.* *f*

1 2

*D. C. al Fine.*

2 *f*

*cresc.* *f*

*cresc.*

*ff* *fz* *p*

*con spirito.* *f*

1 2

3

*rit.*

*con dolore.*

*p a tempo.* *cresc.* *fz*

*p a tempo.*

*cresc.* *fz* *p*

*con fuoco.*

*ff* *mf*

*ff* *fz* *fz* *fz*

1 2

FINALE

The first system of the finale is written in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the musical theme, maintaining the piano (*p*) dynamic and the 3/4 time signature. The melodic and accompaniment parts are further developed.

Bells.

The third system introduces the instruction "Bells." and features a change in tempo and dynamics. It includes markings for *molto rall.* (very slow) and *f a tempo* (forte, at tempo).

dolce.

The fourth system is marked *dolce.* (sweetly) and includes dynamic markings for piano (*p*) and fortissimo (*fz*).

The fifth system continues the piece with piano (*p*) dynamics and features a variety of chordal textures and melodic lines.

dolce.

The sixth system is also marked *dolce.* and includes dynamic markings for piano (*p*), fortissimo (*f*), and piano (*p*).

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a melodic line in the treble and a harmonic accompaniment in the bass. The key signature has two flats, and the time signature is 3/4. The system concludes with a double bar line and a fermata over the final notes.

Second system of musical notation, continuing the piece. It begins with a dynamic marking of *ff* (fortissimo) in the bass staff. The music continues with similar melodic and harmonic textures.

Third system of musical notation, showing further development of the musical themes. The notation includes various articulations and phrasing marks.

Fourth system of musical notation, featuring a *ff* dynamic marking in the bass staff. The system ends with a double bar line and a fermata over the final notes.

Fifth system of musical notation, concluding with the instruction *con forza* in the bass staff. The system ends with a double bar line and a fermata over the final notes.

**Presto.**

Sixth system of musical notation, marked *Presto.* and featuring a *fz* (forzando) dynamic marking in the bass staff. The music is characterized by rapid, rhythmic patterns in both staves, ending with a double bar line and a fermata over the final notes.

# SUCCESSFUL PIANO NOVELTIES

BY THEO. BENDIX

Writer of Innumerable Instrumental Successes.

Dedicated to my friend Mr G. Seldiers.

## A Southern Reverie.

Morcan Characteristic.

THEO. BENDIX

*Slow and languidly*

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To my friend Dave Braham.

## THE SIREN.

Entre' Acte.

THEO. BENDIX

Tempo I.

Meno mosso  
*p legato.*

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To my niece "Putzie" Bendix.

## LITTLE INNOCENT.

GAVOTTE.

THEO. BENDIX

Moderato.

Gavotte.  
*a tempo*

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## FANCHETTE.

Entre' Acte.

THEO. BENDIX

Tempo di Mazurka con festività.

Piano.

*ff con forza.*

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## POOR RELATIONS.

A Characteristic Oddity.

THEO. BENDIX

Marcia misteriosa.

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## The Girl from Maxim's.

Promenade Characteristic.

THEO. BENDIX

Con spessa.

FINALE.

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