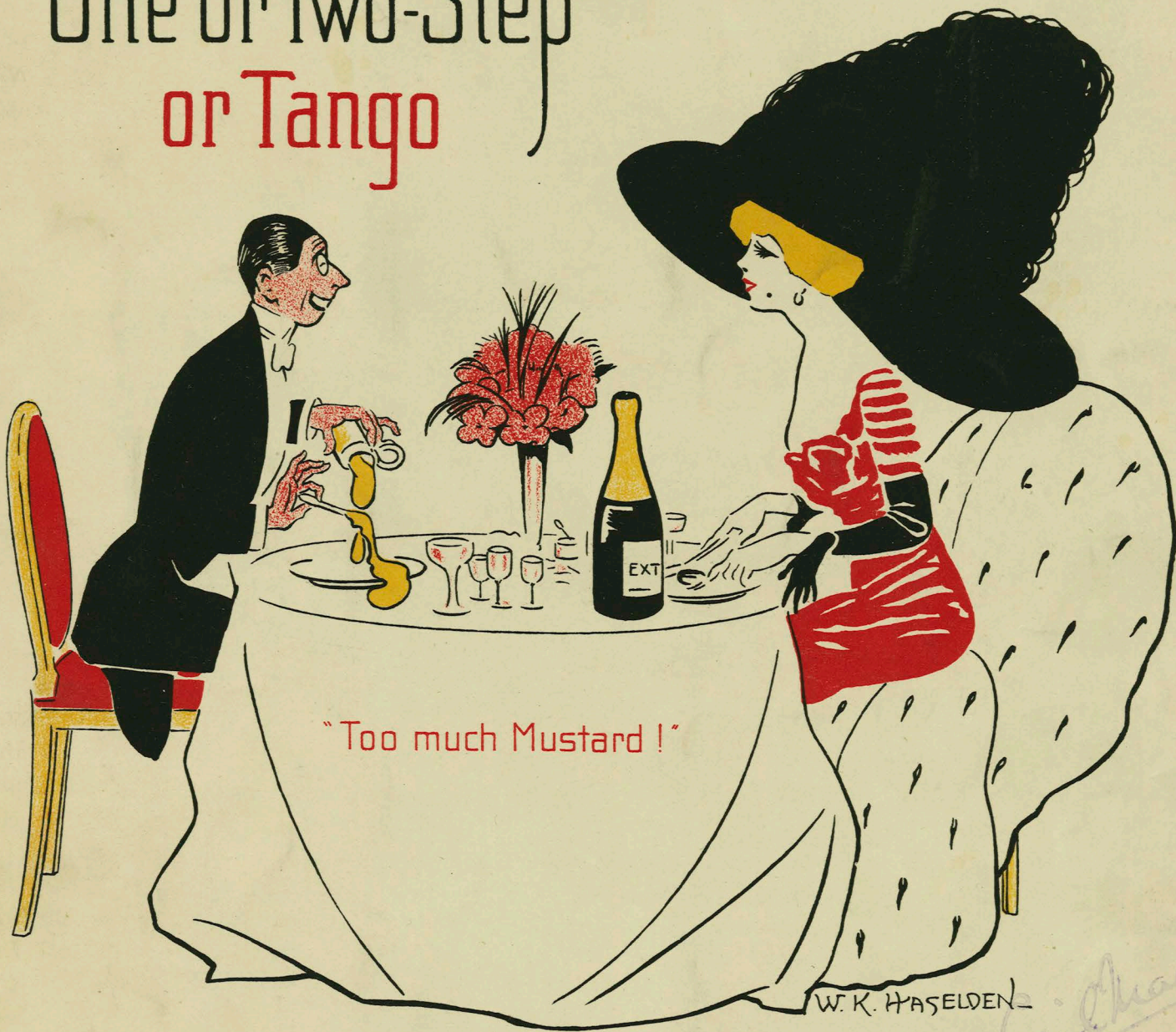


AS PLAYED BY ALL THE LEADING ORCHESTRAS.

60

# TRÈS MOUTARDE.

One or Two-Step  
or Tango



By

# CECIL MACKLIN.

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ABBREVIATIONS:—V.E.—VERY EASY. E.—EASY. M.E.—MODERATELY EASY. M.D.—MODERATELY DIFFICULT. D.—DIFFICULT.

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# TRÈS MOUTARDE.

ONE OR TWO STEP.

CECIL MACKLIN.

PIANO.

The first system of music is for piano. It consists of two staves, treble and bass clef, in 2/4 time. The key signature has one flat (B-flat). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. The system concludes with a piano (*p*) dynamic and a triplet of eighth notes in the right hand.

The second system continues the piano accompaniment. It features a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and rests, while the left hand continues with a simple accompaniment pattern. The system ends with a fermata over the final notes.

The third system continues the piano accompaniment. It features a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and rests, while the left hand continues with a simple accompaniment pattern. The system ends with a fermata over the final notes.

The fourth system concludes the piano accompaniment. It features a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and rests, while the left hand continues with a simple accompaniment pattern. The system ends with a fermata over the final notes.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The first measure of the treble staff is marked with a dynamic of *mf*. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The notation includes various rhythmic patterns and rests across both staves.

Third system of musical notation. The dynamic *f* (forte) is introduced in the middle of the system. The music continues with similar rhythmic and melodic motifs.

Fourth system of musical notation. This system includes a triplet of eighth notes in the treble staff towards the end. The notation is consistent with the previous systems.

Fifth and final system of musical notation on the page. The dynamic *p* (piano) is marked at the beginning. The system concludes with several chords and rests in both staves.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features a dynamic marking of *f* (forte) in the middle of the system. The notation includes various rhythmic values and rests in both staves.

TRIO.

The third system is the beginning of the Trio section. It starts with a dynamic marking of *mf* (mezzo-forte). The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The fourth system continues the Trio section. It features a dynamic marking of *mf* and includes a repeat sign with first and second endings. The bass line has some flat accidentals.

The fifth system concludes the Trio section with two endings. The first ending is marked with a *f* (forte) dynamic. The second ending provides an alternative conclusion to the section.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The first measure is marked with a forte *f* dynamic. The second measure has a sharp sign (#) above the treble staff. The third measure has a sharp sign (#) above the bass staff. The fourth measure has a piano *p* dynamic. The fifth measure has a piano *p* dynamic. There is a triplet of eighth notes in the fifth measure of the treble staff. The system ends with a fermata over the final note.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The system ends with a fermata over the final note.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The system ends with a fermata over the final note.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The first measure is marked with a forte *f* dynamic. The second measure is marked with a mezzo-forte *mf* dynamic. The system ends with a fermata over the final note.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The system ends with a fermata over the final note.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a complex texture with many chords and some triplets.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the bass staff.

Third system of musical notation, featuring a dynamic marking of *p* (piano) in the bass staff and a triplet in the treble staff.

Fourth system of musical notation, continuing the complex texture with chords and triplets.

Fifth and final system of musical notation, ending with a dynamic marking of *f* and the word *Fine.* in the right margin.

# POPULAR SONGS BY POPULAR COMPOSERS.

(PUBLISHED IN KEYS TO SUIT ALL VOICES.)

Words by ROBERT L. STEVENSON. **I WILL MAKE YOU BROOCHES.** (ROMANCE.) Music by ROBERT CONINGSBY CLARKE.  
Very slowly. *cresc.*

I will make you broo-ches and toys for your de-light, Of bird song at morn-ing and star-shine at night;

*pp* *cresc.*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

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Words by E. TESCHEMACHER. **MY APRIL GARDEN.** Music by ARCHY ROSENTHAL.  
Moderato con moto. *rall.*

Have you seen my gar-den fair in Ap - ril Glad with wak-ing flower and bud-ding bough,

*rall.* *a tempo*

Red. \* Red. \* Red. \* Red. \* Red.

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Words by FRED. E. WEATHERLY. **MOON OF THE VALLEY.** (NOCTURNE.) Music by ARCHY ROSENTHAL.  
Andante sostenuto.

Moon of the val - ley sil - ver white, Stars in the mid - night blue,

Red. \* Red. \* Red. \* *simile*

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Words by GUNBY HADATH. **THROUGH THE SUNRISE.** Music by GODFREY NUTTING.

I heard one com-ing through the sun - rise, I looked and be-hold it was you

*mf*

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Words by FRED. G. BOWLES. **THERE IS A VALLEY.** Music by ARNOLD BATES.  
Slowly, with sustained Tone. *mp*

There is a val - ley, where the ro - ses, Shine on a bright and hap - py world,

*ben marcato*

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