

Barry

66

THE PONY BALLET DANCE

As Featured in
KLAU & ERLANGER'S
GREAT PRODUCTION

“MR. BLUEBEARD”



Composed by

JEAN SCHWARTZ



PUBLISHED BY

SHAPIRO, BERNSTEIN AND COMPANY

CHICAGO 53 DEARBORN ST. NEW YORK 45 WEST 28th ST.

SAN FRANCISCO CAL. PHELAN BLDG.

STARMEP

Pony Ballet Dance.

JEAN SCHWARTZ.

Moderato.

The musical score is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic. The second system is marked mezzo-forte (*mf*). The third system has a forte (*f*) dynamic. The fourth system includes first and second endings, with dynamics of forte (*f*) and forte (*f*) respectively. The score features various musical notations including slurs, accents, and dynamic markings.

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines, with some notes marked with a '7' above them, possibly indicating a seventh chord or a specific fingering. The right hand has a more active melodic line, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. It shows a progression of chords and melodic fragments. The texture remains consistent with the first system, with a clear distinction between the melodic and accompaniment parts.

Third system of musical notation, featuring a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first ending leads to a measure marked with a forte dynamic 'f', and the second ending leads to a measure marked with a fortissimo dynamic 'fz'. The notation includes various rhythmic values and articulation marks.

Fourth system of musical notation, starting with a mezzo-forte dynamic 'mf' and ending with a marcato dynamic 'marc.'. The music continues with a mix of chords and moving lines in both hands.

Fifth system of musical notation, the final system on the page. It concludes the piece with a series of chords and melodic lines, maintaining the established musical style.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by one flat in the key signature. The upper staff features a series of chords and eighth notes, while the lower staff has a more rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The upper staff shows a melodic line with some grace notes and slurs, while the lower staff provides a steady accompaniment.

Third system of musical notation. The upper staff includes a dynamic marking of *mf* (mezzo-forte) and features a variety of note values and rests. The lower staff continues with a consistent rhythmic pattern.

Fourth system of musical notation. The upper staff has a dynamic marking of *f* (forte) and includes several slurs and accents. The lower staff maintains the accompaniment with some chordal textures.

Fifth system of musical notation, the final system on the page. It features a dynamic marking of *ff* (fortissimo) in the upper staff. The music concludes with a final cadence in both staves.

First system of musical notation, consisting of a grand staff with two staves. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings.

Third system of musical notation, featuring a prominent *ff* (fortissimo) dynamic marking and a series of chords and moving lines.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development.

Fifth system of musical notation, concluding the page with a *fz* (forzando) dynamic marking and the instruction *D.C.* (Da Capo).

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