

FORSTER LIBRARY EDITION
VALE PARISIENNE

H. C. Beibstein

PIANO

Valse Mod^{to}

LEE S. ROBERTS
Arr. by Frank E. Barry

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The score begins with a piano (p) dynamic marking. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. There are various musical notations including slurs, ties, and dynamic markings such as 'p' and 'f'. The piece concludes with a final chord in the bass staff.

PIANO

The first system of music consists of two staves. The right staff begins with a treble clef and contains a series of chords and single notes, including a triplet of eighth notes at the start. The left staff begins with a bass clef and contains a series of chords. A first ending bracket labeled '1' spans the first two measures of the right staff, and a second ending bracket labeled '2' spans the next two measures. The word 'Fine' is written below the left staff. The dynamic marking 'p' (piano) is placed below the right staff.

The second system of music consists of two staves. The right staff continues the melodic line with various chords and single notes. The left staff continues the harmonic accompaniment with chords. The dynamic marking 'p' is placed below the right staff.

The third system of music consists of two staves. The right staff features a series of chords and single notes. The left staff continues the harmonic accompaniment. The dynamic marking 'p' is placed below the right staff.

The fourth system of music consists of two staves. The right staff continues the melodic line with various chords and single notes. The left staff continues the harmonic accompaniment with chords. The dynamic marking 'p' is placed below the right staff.

The fifth system of music consists of two staves. The right staff continues the melodic line with various chords and single notes. The left staff continues the harmonic accompaniment with chords. The dynamic marking 'p' is placed below the right staff.

PIANO

63

The first system of music features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, accented with 'v' marks. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the middle of the system.

The second system continues the musical piece. The treble staff has a melodic line with some grace notes. The bass staff features a steady accompaniment. A dynamic marking of *p* is visible.

The third system shows further development of the piano part. The treble staff includes a melodic line with grace notes. The bass staff continues with a consistent accompaniment. A dynamic marking of *p* is present.

The fourth system is labeled "TRIO" on the left. It features a treble staff and a bass staff. The bass staff has a "Cello" part indicated by a line and a dynamic marking of *p*. The piano part continues in the treble staff.

The fifth system continues the musical piece. The treble staff has a melodic line with grace notes. The bass staff provides a steady accompaniment.

The sixth system is the final one on the page. It features a treble and bass staff. The piano part continues in the treble staff, and the bass staff provides a steady accompaniment. A dynamic marking of *p* is present.

PIANO

This page of piano sheet music consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system features a crescendo leading to a fortissimo (ff) section. The third system includes a decrescendo. The fourth system continues the melodic development. The fifth system shows a gradual increase in volume. The sixth system concludes with a piano (p) marking and a double bar line. The instruction "D. S. al Fine" is written at the bottom right.

ff

p

D. S. al Fine

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VALE PARISIENNE

FLUTE

LEE S. ROBERTS
Arr. by Frank E. Barry

Valse Mod^{to}

The musical score is written for a single flute part. It begins with a treble clef and a 3/4 time signature. The key signature has one sharp (F#). The tempo is marked 'Valse Mod^{to}'. The score consists of 12 staves of music. The first staff starts with a key signature change to one sharp and a dynamic marking of *p*. The second staff continues the melody. The third staff features a forte (*f*) dynamic and a trill (*tr*) marking. The fourth staff continues the melody. The fifth staff includes a first ending bracket and a 'Fine' marking. The sixth staff is marked 'Solo' and begins with a *p* dynamic. The seventh staff continues the solo. The eighth staff features a *p* dynamic. The ninth staff continues the melody. The tenth staff features a *p* dynamic. The eleventh staff continues the melody. The twelfth staff features a forte (*f*) dynamic and a trill (*tr*) marking. The piece ends with a repeat sign and a 'Fine' marking.

FLUTE

The first system consists of three staves of music. The first staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The second and third staves continue the melodic line with various articulations and slurs.

TRIO

The Trio section begins on the first staff of the second system. It is in 3/4 time and starts with a piano (*p*) dynamic. The first measure contains a triplet of eighth notes, followed by a quarter note. The second measure has a half note. The third measure contains a triplet of eighth notes. The fourth measure has a quarter note. The fifth measure contains a triplet of eighth notes. The sixth measure has a quarter note. The seventh measure contains a triplet of eighth notes. The eighth measure has a quarter note. The ninth measure contains a triplet of eighth notes. The tenth measure has a quarter note. The eleventh measure contains a triplet of eighth notes. The twelfth measure has a quarter note. The thirteenth measure contains a triplet of eighth notes. The fourteenth measure has a quarter note. The fifteenth measure contains a triplet of eighth notes. The sixteenth measure has a quarter note. The seventeenth measure contains a triplet of eighth notes. The eighteenth measure has a quarter note. The nineteenth measure contains a triplet of eighth notes. The twentieth measure has a quarter note. The twenty-first measure contains a triplet of eighth notes. The twenty-second measure has a quarter note. The twenty-third measure contains a triplet of eighth notes. The twenty-fourth measure has a quarter note. The twenty-fifth measure contains a triplet of eighth notes. The twenty-sixth measure has a quarter note. The twenty-seventh measure contains a triplet of eighth notes. The twenty-eighth measure has a quarter note. The twenty-ninth measure contains a triplet of eighth notes. The thirtieth measure has a quarter note. The thirty-first measure contains a triplet of eighth notes. The thirty-second measure has a quarter note. The thirty-third measure contains a triplet of eighth notes. The thirty-fourth measure has a quarter note. The thirty-fifth measure contains a triplet of eighth notes. The thirty-sixth measure has a quarter note. The thirty-seventh measure contains a triplet of eighth notes. The thirty-eighth measure has a quarter note. The thirty-ninth measure contains a triplet of eighth notes. The fortieth measure has a quarter note. The forty-first measure contains a triplet of eighth notes. The forty-second measure has a quarter note. The forty-third measure contains a triplet of eighth notes. The forty-fourth measure has a quarter note. The forty-fifth measure contains a triplet of eighth notes. The forty-sixth measure has a quarter note. The forty-seventh measure contains a triplet of eighth notes. The forty-eighth measure has a quarter note. The forty-ninth measure contains a triplet of eighth notes. The fiftieth measure has a quarter note. The fifty-first measure contains a triplet of eighth notes. The fifty-second measure has a quarter note. The fifty-third measure contains a triplet of eighth notes. The fifty-fourth measure has a quarter note. The fifty-fifth measure contains a triplet of eighth notes. The fifty-sixth measure has a quarter note. The fifty-seventh measure contains a triplet of eighth notes. The fifty-eighth measure has a quarter note. The fifty-ninth measure contains a triplet of eighth notes. The sixtieth measure has a quarter note. The sixty-first measure contains a triplet of eighth notes. The sixty-second measure has a quarter note. The sixty-third measure contains a triplet of eighth notes. The sixty-fourth measure has a quarter note. The sixty-fifth measure contains a triplet of eighth notes. The sixty-sixth measure has a quarter note. The sixty-seventh measure contains a triplet of eighth notes. The sixty-eighth measure has a quarter note. The sixty-ninth measure contains a triplet of eighth notes. The seventieth measure has a quarter note. The seventy-first measure contains a triplet of eighth notes. The seventy-second measure has a quarter note. The seventy-third measure contains a triplet of eighth notes. The seventy-fourth measure has a quarter note. The seventy-fifth measure contains a triplet of eighth notes. The seventy-sixth measure has a quarter note. The seventy-seventh measure contains a triplet of eighth notes. The seventy-eighth measure has a quarter note. The seventy-ninth measure contains a triplet of eighth notes. The eightieth measure has a quarter note. The eighty-first measure contains a triplet of eighth notes. The eighty-second measure has a quarter note. The eighty-third measure contains a triplet of eighth notes. The eighty-fourth measure has a quarter note. The eighty-fifth measure contains a triplet of eighth notes. The eighty-sixth measure has a quarter note. The eighty-seventh measure contains a triplet of eighth notes. The eighty-eighth measure has a quarter note. The eighty-ninth measure contains a triplet of eighth notes. The ninetieth measure has a quarter note. The ninety-first measure contains a triplet of eighth notes. The ninety-second measure has a quarter note. The ninety-third measure contains a triplet of eighth notes. The ninety-fourth measure has a quarter note. The ninety-fifth measure contains a triplet of eighth notes. The ninety-sixth measure has a quarter note. The ninety-seventh measure contains a triplet of eighth notes. The ninety-eighth measure has a quarter note. The ninety-ninth measure contains a triplet of eighth notes. The hundredth measure has a quarter note.

The second staff of the Trio section continues the melodic line. It features a mix of eighth and sixteenth notes, with some measures containing rests. The music is marked with a piano (*p*) dynamic.

The third staff of the Trio section continues the melodic line. It features a mix of eighth and sixteenth notes, with some measures containing rests. The music is marked with a piano (*p*) dynamic.

The fourth staff of the Trio section continues the melodic line. It features a mix of eighth and sixteenth notes, with some measures containing rests. The music is marked with a piano (*p*) dynamic.

The fifth staff of the Trio section continues the melodic line. It features a mix of eighth and sixteenth notes, with some measures containing rests. The music is marked with a piano (*p*) dynamic.

The sixth staff of the Trio section continues the melodic line. It features a mix of eighth and sixteenth notes, with some measures containing rests. The music is marked with a piano (*p*) dynamic.

The seventh staff of the Trio section continues the melodic line. It features a mix of eighth and sixteenth notes, with some measures containing rests. The music is marked with a piano (*p*) dynamic.

The eighth staff of the Trio section continues the melodic line. It features a mix of eighth and sixteenth notes, with some measures containing rests. The music is marked with a piano (*p*) dynamic.

D. S. al Fine

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VALE PARISIENNE

1st CLARINET in B $\flat$

H. A. Beibstein
LEE S. ROBERTS
Arr. by Frank E. Barry

Valse Mod to

The musical score is written for a 1st Clarinet in B-flat. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are indicated as 'Valse Mod to '. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff begins with a 'Solo' marking and a 'p' (piano) dynamic. The second staff has a 'p' dynamic. The third staff has a 'p' dynamic. The fourth staff has a 'p' dynamic. The fifth staff has a 'p' dynamic. The sixth staff has a 'p' dynamic and a 'Fine' marking. The seventh staff has a 'p' dynamic and a 'Solo' marking. The eighth staff has a 'p' dynamic. The ninth staff has a 'p' dynamic. The tenth staff has a 'p' dynamic.

Solo
p
p
p
p
Fine p
p
Solo
p
p

1st CLARINET in B $\flat$

The first three staves of the 1st Clarinet part in B $\flat$. The music is in G major (one sharp) and 3/4 time. It features a melodic line with various ornaments (accents, slurs) and dynamic markings, including a *p* (piano) marking on the second staff.

TRIO

The Trio section begins on the fourth staff. It is marked "Cello Solo" and "8va basso". The music is in 3/4 time and features a melodic line with dynamic markings, including a *p* (piano) marking.

The middle section of the 1st Clarinet part, consisting of four staves. It features a melodic line with various ornaments and dynamic markings, including a *p* (piano) marking and a *ff* (fortissimo) marking.

The lower middle section of the 1st Clarinet part, consisting of three staves. It features a melodic line with various ornaments and dynamic markings, including a *p* (piano) marking.

The final section of the 1st Clarinet part, consisting of two staves. It features a melodic line with various ornaments and dynamic markings, including a *p* (piano) marking and a *Solo* marking. The section ends with the instruction "D. S. al Fine".

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VALSE PARISIENNE

1st CORNET in B $\flat$

H. A. Bairstein
LEE S. ROBERTS
Arr. by Frank E. Barry

Valse Mod $\grave{a}$ to

The musical score is written for the 1st Cornet in B $\flat$ and includes Oboe parts. It consists of nine staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Valse Mod $\grave{a}$ to'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first staff begins with an Oboe part marked 'p' (piano). The second staff continues the melody. The third staff features an Oboe part with a 'p' marking. The fourth staff continues the melody. The fifth staff includes a first ending marked '1' and a second ending marked '2', with an Oboe part and a 'Fine p' marking. The sixth staff continues the melody with a 'p' marking. The seventh staff features an Oboe part with a 'p' marking. The eighth staff continues the melody. The ninth staff concludes the piece with a final flourish.

1st CORNET in Bb

This musical score is for the song "The Rose Tree" and includes a Trio section. The score is written for a woodwind and string ensemble. The woodwinds (Flute, Oboe, and 2nd Clarinet) have melodic lines, while the strings provide harmonic support. The Trio section begins with a key signature of one sharp (F#) and a 3/4 time signature. The woodwinds play a melody with various ornaments and dynamics, including *p* (piano) and *ff* (fortissimo). The strings play a rhythmic accompaniment with triplets and quartets. The score concludes with a double bar line and a repeat sign.

TRIO

3 2d Cl. 4 2d Cl. 3 4

p *ff* *p*

D. S. al Fine

D. S. al Fine

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VALSE PARISIENNE

TROMBONE

Valse Mod^{to}

H. A. Baird
LEE S. ROBERTS
Arr. by Frank E. Barry

The musical score is written for Trombone and Trio. The Trombone part consists of 10 staves of music in bass clef, 3/4 time, with a key signature of one flat (B-flat). It includes various musical notations such as rests, notes, slurs, and dynamic markings like *p* (piano) and *ff* (fortissimo). The Trio part begins on the 8th staff, marked with a 'TRIO' symbol and a measure rest for 30 measures. It also features musical notation and dynamics. The score concludes with a double bar line and a repeat sign.

30

TRIO

Cello

ff

D. S. al Fine

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VALE PARISIENNE

DRUMS

LEE S. ROBERTS
Arr. by Frank E. Barry

Valse Modto

8 Tria. *p* S.D. Tria. Drs. Tria. Drs. Tria. Drs. Bells *Fine p* Drs. Bells Tria. S.D. Tria. B.D. Drs. Tria. Drs. Tria. Drs. Tria.

The drum notation for the Valse Modto section consists of ten staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It includes a repeat sign, a dynamic marking of *p*, and a section labeled 'Tria.'. The subsequent staves continue the rhythmic pattern with various notes, rests, and accidentals. Dynamics include *p*, *ff*, and *p*. There are also markings for 'Drs.' (Drum Roll), 'S.D.' (Snare Drum), 'Bells', and 'B.D.' (Bass Drum). The section concludes with a 'Fine' marking and a *p* dynamic.

TRIO 8 B. D. quasi Tymp. 8 *p* *ff* 8 *D. S. al Fine*

The Trio section begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It starts with a dynamic marking of *p* and a section labeled 'B. D. quasi Tymp.'. The notation includes various rhythmic patterns, rests, and accidentals. Dynamics include *p*, *ff*, and *p*. The section concludes with a 'D. S. al Fine' marking.

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H. A. Bairstein

1st VIOLIN

Valse Mod^{to}

LEE S ROBERTS
Arr. by Frank E. Barry

The musical score for the 1st Violin part of 'Valse Parisienne' is written on ten staves. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a treble clef and a 3/4 time signature. The first staff includes a dynamic marking of *p* and a *Clar.* (clarinet) part. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. The score includes dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). A *Fl.* (flute) part is indicated on the sixth staff. The piece concludes with a *Fine* marking. A handwritten signature, *H. A. Bairstein*, is visible in the upper right corner of the page.

1st VIOLIN

TRIO

D. S. al Fine

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VALSE PARISIENNE

2d VIOLIN

LEE S ROBERTS
Arr. by Frank E. Barry

Valse Mod^{to}

The musical score for the 2d Violin part of 'Valse Parisienne' is written in 3/4 time. It consists of ten staves of music. The notation includes various articulations and dynamics. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music starts with a double bar line and a repeat sign. The first staff includes the markings 'pizz.' (pizzicato), 'arco' (arco), and 'pizz.' (pizzicato). The second staff includes 'arco' and 'pizz.' (pizzicato). The third staff includes 'pizz.' (pizzicato) and 'arco' (arco). The fourth staff includes 'pizz.' (pizzicato) and 'arco' (arco). The fifth staff includes 'pizz.' (pizzicato) and 'arco' (arco). The sixth staff includes 'pizz.' (pizzicato) and 'arco' (arco). The seventh staff includes 'pizz.' (pizzicato) and 'arco' (arco). The eighth staff includes 'pizz.' (pizzicato) and 'arco' (arco). The ninth staff includes 'pizz.' (pizzicato) and 'arco' (arco). The tenth staff includes 'pizz.' (pizzicato) and 'arco' (arco). The score concludes with a double bar line and the word 'Fine'.

2d VIOLIN

The musical score is written for a 2d Violin and a Trio. The 2d Violin part consists of ten staves of music in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: *p* (piano) at the beginning of the Trio section, *ff* (fortissimo) in the eighth staff, and *D.S. al Fine* at the end. The Trio part is written on a single staff, starting with a treble clef, a key signature of one sharp, and a 3/4 time signature. It begins with a *p* (piano) dynamic marking. The Trio part consists of a single line of music with a variety of note values and rests. The score concludes with a double bar line and a repeat sign.

TRIO *p*

ff

D.S. al Fine

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VALE PARISIENNE

VIOLA

LEE S. ROBERTS
Arr. by Frank E. Barry

Valse Mod^{to}

The musical score for Viola is written in 3/4 time with a key signature of one sharp (F#). The piece is titled "Valse Mod^{to}". The notation includes various musical symbols and performance instructions:

- Staff 1:** Starts with a repeat sign, followed by a pizz. (pizzicato) instruction and a dynamic marking of *p* (piano). The staff continues with several measures of music.
- Staff 2:** Features an arco (arco) instruction, followed by a pizz. instruction and an arco instruction. The staff continues with several measures of music.
- Staff 3:** Features a pizz. instruction and a dynamic marking of *p*. The staff continues with several measures of music.
- Staff 4:** Features a pizz. instruction and an arco instruction. The staff continues with several measures of music, ending with a double bar line and a repeat sign.
- Staff 5:** Features a dynamic marking of *p*. The staff continues with several measures of music, ending with a double bar line and a repeat sign.
- Staff 6:** Features a dynamic marking of *p*. The staff continues with several measures of music, ending with a double bar line and a repeat sign.
- Staff 7:** Features a pizz. instruction, followed by an arco instruction, and a pizz. instruction. The staff continues with several measures of music.
- Staff 8:** Features an arco instruction, followed by a pizz. instruction. The staff continues with several measures of music.
- Staff 9:** Features an arco instruction, followed by a pizz. instruction, and an arco instruction. The staff continues with several measures of music, ending with a double bar line and a repeat sign.

The score concludes with a "Fine" marking at the end of the fourth staff.

VIOLA

H. Q. Bailey

The musical score is written for Viola and Trio. The Viola part is the upper staff, and the Trio part is the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *ff*, and *D.S. al Fine*.

D. S. al Fine

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VALE PARISIENNE

CELLO

LEE S. ROBERTS
Arr. by Frank E. Barry

Valse Modto

The musical score is written for Cello in 3/4 time. It begins with a key signature of one sharp (F#) and a common time signature. The tempo is marked 'Modto'. The score consists of ten staves of music. The first staff starts with a 'pizz.' (pizzicato) instruction and a dynamic marking of 'p' (piano). The second staff has 'arco' (arco) and 'pizz.' markings. The third staff has 'pizz.' and 'arco' markings. The fourth staff has 'arco' and 'pizz.' markings. The fifth staff has 'pizz.' and 'arco' markings. The sixth staff has 'pizz.' and 'arco' markings. The seventh staff has 'pizz.' and 'arco' markings. The eighth staff has 'pizz.' and 'arco' markings. The ninth staff has 'pizz.' and 'arco' markings. The tenth staff has 'pizz.' and 'arco' markings. The score includes various musical notations such as notes, rests, and slurs. There are also dynamic markings like 'p' and 'Fine p'. The score is arranged by Frank E. Barry and is part of the Forster Library Edition.

CELLO

U. Bein

TRIO

Solo

mf

ff

The musical score is written for a Cello and a Trio. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The first staff shows a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The second staff, marked 'TRIO', begins with a 'Solo' marking and a 'mf' dynamic. It features a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The third staff continues the melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The fourth staff continues the melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The fifth staff continues the melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The sixth staff continues the melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The seventh staff continues the melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The eighth staff continues the melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The ninth staff continues the melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The tenth staff continues the melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The score ends with a double bar line and a repeat sign.

D. S. al Fine

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VALSE PARISIENNE

BASS

Valse Modto

LEE S. ROBERTS
Arr. by Frank E. Barry

The musical score for the bass line of 'Valse Parisienne' is written in 3/4 time. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a key signature of one sharp (F#) and a common time signature. The first staff starts with a treble clef and a key signature change to one sharp. The music is marked with 'pizz.' (pizzicato) and 'arco' (arco) throughout. The piece concludes with a 'Fine' marking and a 'p' (piano) dynamic.

pizz.
p

arco *pizz.* *arco*

pizz.
p

arco

1 *2*
Fine p

p

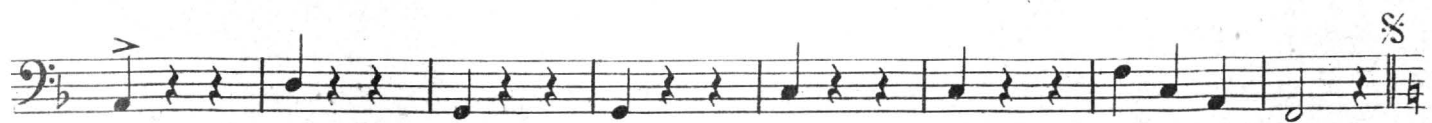
pizz.
p

arco

pizz. *arco*

pizz. *arco*
p

BASS



D. S. al Fine