

SELECTION

from

The Velvet Lady

Piano Acc.

Small Orch. and Piano \$1.65, Full Orch. and Piano \$2.40

Piano acc. 40¢, Full Band \$2.50

VICTOR HERBERT

Arr. from the original
score by Harold Sanford

Tempo di Marcia

401

"There's Nothing too Fine for the Finest"

The musical score is written for piano accompaniment and includes a flute solo. It is in 2/4 time and the key of B-flat major. The score is divided into several systems. The first system shows the piano introduction with a forte (ff) dynamic. The second system begins the vocal melody with the lyrics "There's Nothing too Fine for the Finest". The third system features a flute solo marked with a 'Fl.' and a triplet. The fourth system continues the piano accompaniment. The fifth system includes a drum part marked with a 'Drum' and a triplet. The sixth system concludes the piece with a final piano accompaniment.

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Piano Acc.

First system of musical notation for Piano Accelerando. It features a single melodic line on a treble clef staff with various ornaments and a key signature of one flat.

Second system of musical notation for Piano Accelerando. It includes a piano accompaniment with chords and a drum part indicated by 'V' marks. The tempo is marked 'Moderato (poco animato)'.

Third system of musical notation for Piano Accelerando. It includes a Flute (Fl.) solo and a Cello Solo. The tempo is marked 'Moderato (Valse lente) a tempo'. Dynamics include *sfz*, *mf*, *dim.*, *p rit.*, and *molto rit.*.

Fourth system of musical notation for Piano Accelerando. It includes a Cello Solo and a piano accompaniment. The tempo is marked 'Moderato (Valse lente) a tempo'. Dynamics include *mp*, *a tempo*, and *pp*. The instruction '(Beat one in a bar)' is present.

Piano Acc.

3

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff features a melodic line with a slur and a *pp* (pianissimo) dynamic marking. The bottom staff provides harmonic support with chords and moving lines.

The second system continues the musical piece. It features similar notation to the first system, with a single melodic line on top and grand staff notation below. The middle staff has a *pp* dynamic marking. The music includes various musical notations such as slurs, ties, and accidentals.

The third system of musical notation continues the piece. It features a single melodic line on top and grand staff notation below. The middle staff has a *pp* dynamic marking. The music includes various musical notations such as slurs, ties, and accidentals.

The fourth system of musical notation concludes the piece. It features a single melodic line on top and grand staff notation below. The music includes various musical notations such as slurs, ties, and accidentals. The system ends with a double bar line and a key signature change to two flats (Bb and Eb). The bottom staff has a *mf rit.* (mezzo-forte, ritardando) marking, and the middle staff has a *p più rit.* (piano, più ritardando) marking. The system is labeled *L.H.* (Left Hand) and includes a triplet of eighth notes in the middle staff.

Piano Acc.

Allegretto grazioso (not fast) > "Fair Honeymoon"

(Beattwo)

divisi.

a tempo *sfz* *mf*

a tempo *sfz* *mf* Cello

p *f* *unif.* *sfz*

Piano Acc.

5

Misterioso Tempo di "Spooky-Ookum" "Spooky-Ookum"

(quite slow)

(Beat four)

The musical score is written for Piano Acc. and consists of several systems of staves. The first system includes a treble staff with a melodic line and a grand staff (treble and bass) with a harmonic accompaniment. Dynamics include *mf*, *sfz*, *fp*, and *p*. A *div.* (divisi) marking is present in the treble staff. The second system continues the accompaniment with similar dynamics. The third system introduces a new melodic line in the treble staff, with dynamics *fp* and *p*. The fourth system features a more complex texture with multiple voices in the treble staff and a grand staff accompaniment. The fifth system includes a section for Fl. & Oboe and Wood, with a *p rit.* (piano, ritardando) marking. The sixth system continues the woodwind part with a *p rit.* marking. The seventh system shows the woodwind part with a *3* (triple) marking. The eighth system includes a *fp* marking in the grand staff. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Piano Acc.

A piano score for a piece titled "Piano Acc." The score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The tempo is marked "p a tempo" at the beginning. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as "p" (piano) and "p a tempo". The notation includes various musical symbols like slurs, ties, and accidentals.

Piano Acc.

7

Col gva

f *p* *fpp* *p*

Tempo di Valse (*modto*)

poco rit. *accel.* *a tempo* *sfz* *p* "What A Position For Me"

sfz *p* *sfz*

fp *sfz*

Sul G *Fl.*

sfz *p* *sfz* *p* *sfz* *p*

Piano Acc.

First system of musical notation for Piano Acc. section. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melody in a key with two flats, featuring various ornaments and dynamic markings including *mf* and *p*. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of musical notation for Piano Acc. section. The vocal line includes the instruction *divisi* and features a glissando marked *gliss. sfz*. The piano accompaniment continues with complex chordal textures and dynamic markings such as *sfz* and *p*.

Third system of musical notation for Piano Acc. section. The tempo and mood change to *Molto animato (beat one)*. The vocal line begins with *mf* and accelerates to *f accel.* and *ff*. The piano accompaniment features a driving, rhythmic pattern with *mf* and *f accel.* markings.

Fourth system of musical notation for Piano Acc. section. The tempo and mood change to *Grandioso "Life and Love"*. The vocal line starts with *allargando* and *fff*, then returns to *ff a tempo*. The piano accompaniment also features *allargando* and *fff* markings, with a grand staff showing intricate chordal and melodic details.

allargando *fff rit.* *mf* *ff più rit.*

allargando *fff rit.* *mf* *ff più rit.*

This section consists of two systems of staves. The first system has a single treble staff with a melodic line and a grand staff (treble and bass) with a harmonic accompaniment. The second system also has a single treble staff with a melodic line and a grand staff with a harmonic accompaniment. The tempo markings are *allargando*, *fff rit.*, *mf*, and *ff più rit.*.

Tempo di marcia "I've Danced To Beat The Band"

div. *poco rit.* *mf a tempo* *Fl.* *Fl.*

poco rit. *mf a tempo*

This section consists of two systems of staves. The first system has a single treble staff with a melodic line and a grand staff with a harmonic accompaniment. The second system also has a single treble staff with a melodic line and a grand staff with a harmonic accompaniment. The tempo markings are *div.*, *poco rit.*, *mf a tempo*, and *Fl.*.

Fl. *fp* *Fl.* *3*

This section consists of two systems of staves. The first system has a single treble staff with a melodic line and a grand staff with a harmonic accompaniment. The second system also has a single treble staff with a melodic line and a grand staff with a harmonic accompaniment. The tempo markings are *Fl.*, *fp*, *Fl.*, and *3*.

Fl.

This section consists of two systems of staves. The first system has a single treble staff with a melodic line and a grand staff with a harmonic accompaniment. The second system also has a single treble staff with a melodic line and a grand staff with a harmonic accompaniment. The tempo marking is *Fl.*.

This musical score is for a Piano and Flute arrangement, spanning measures 227 to 266. The key signature is B-flat major (two flats). The score is organized into four systems, each with a Flute (Fl.) staff and a Piano (Piano) grand staff (treble and bass clefs).
- **System 1 (Measures 227-232):** The Flute part begins with a melodic line. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *sfz* (sforzando).
- **System 2 (Measures 233-238):** The Flute part continues with a melodic line. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte).
- **System 3 (Measures 239-244):** The Flute part continues with a melodic line. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte).
- **System 4 (Measures 245-250):** The Flute part continues with a melodic line. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte).
- **System 5 (Measures 251-256):** The Flute part continues with a melodic line. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte).
- **System 6 (Measures 257-262):** The Flute part continues with a melodic line. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte).
- **System 7 (Measures 263-266):** The Flute part continues with a melodic line. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* (fortissimo).
The score concludes with a double bar line at the end of measure 266.

Piano Acc.

11

Tempo di Fox Trot "Dancing At The Wedding"

The musical score is written for piano accompaniment in 2/4 time. It consists of four systems of staves. The first system includes a single treble staff and a grand staff (treble and bass). The key signature is B-flat major (two flats). The first system has dynamics of *rit.*, *sfz*, *sfz*, and *sfz*. The second system has dynamics of *rit.*, *sfz*, *sfz*, *sfz*, and *ff a tempo*. The third and fourth systems are in the key of D major (two sharps) and feature triplets and various articulations. The score is marked with numerous accents and slurs throughout.

Harmonium
(ad lib.)

SELECTION
from
The Velvet Lady

H. Q. Bailey

VICTOR HERBERT
Arr. from the original
score by Harold Sanford

Tempo di Marcia

401

The musical score is written for Harmonium and consists of five systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Tempo di Marcia'. The score begins with a measure number of 401. The first system includes a forte (ff) dynamic marking. The second system continues the melodic and harmonic development. The third system features a sforzando (sfz) marking. The fourth system shows a change in the bass line. The fifth system concludes with a sforzando (sf) marking and a final cadence in the key of G major.

Harmonium

Moderato (*poco animato*)

Moderato (*Valse lente*)
a tempo

mf *p rit.* *rit.* Cello Solo *ppp* Strings

più rit. *mf rit.* *p* *pp*

Allegretto grazioso (*not fast*)

a tempo *mf*

f *p* *f* *sfz* *f* *sfz*

Misterioso (Tempo di "Spooky-Ookum")
(quite slow)

Harmonium

3

The musical score is written for a harmonium and consists of six systems of piano and bass staves. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked "Misterioso (Tempo di 'Spooky-Ookum') (quite slow)".

System 1: The piano part begins with a mezzo-forte (*mf*) dynamic, followed by a sforzando (*sfz*) and a piano (*p*) section. The bass part features a piano (*p*) section and a fortissimo-piano (*fp*) section.

System 2: The piano part continues with a piano (*p*) section and a fortissimo-piano (*fp*) section. The bass part features a piano (*p*) section and a fortissimo-piano (*fp*) section.

System 3: The piano part includes a piano (*p*) section and a fortissimo-piano (*fp*) section. The bass part features a piano (*p*) section and a fortissimo-piano (*fp*) section.

System 4: The piano part includes a piano (*p*) section and a fortissimo-piano (*fp*) section. The bass part features a piano (*p*) section and a fortissimo-piano (*fp*) section.

System 5: The piano part includes a piano (*p*) section and a fortissimo-piano (*fp*) section. The bass part features a piano (*p*) section and a fortissimo-piano (*fp*) section.

System 6: The piano part includes a piano (*p*) section and a fortissimo-piano (*fp*) section. The bass part features a piano (*p*) section and a fortissimo-piano (*fp*) section.

Tempo changes include "a tempo" and "poco rit. accel. a tempo".

Tempo di Valse (*modto*)

Harmonium

First system of musical notation for the Harmonium, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

Second system of musical notation for the Harmonium, continuing the piece with complex chordal textures and melodic lines.

Third system of musical notation for the Harmonium, showing a variety of dynamics and articulation.

Fourth system of musical notation for the Harmonium, marked "Molto animato", featuring more rapid and energetic passages.

Fifth system of musical notation for the Harmonium, marked "Grandioso", with a change in tempo and dynamics.

Sixth system of musical notation for the Harmonium, concluding the piece with a final flourish and a change in tempo.

Tempo di Marcia

Harmonium

5

f *poco rit.* *a tempo* *mf*

fp

mf *f* *mf*

f

rit. sf *sf* *sf*

First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). The music is marked *ff a tempo*. The bass clef staff continues the harmonic accompaniment.

Second system of musical notation. The treble clef staff features a series of eighth-note patterns. The bass clef staff provides a steady harmonic accompaniment.

Third system of musical notation. The treble clef staff continues with eighth-note patterns. The bass clef staff maintains the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a series of eighth-note patterns. The bass clef staff provides a steady harmonic accompaniment.

Fifth system of musical notation. The treble clef staff begins with a key signature change to two sharps (F# and C#) and a common time signature (C). The music is marked *ff* and *più mosso*. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff features a series of eighth-note patterns. The bass clef staff provides a steady harmonic accompaniment. The system concludes with a double bar line.

H. G. Beilstein 1

The Velvet Lady

Tempo di Marcia

Flute

Misterioso Tempo di "Spooky-Ookum"
(quite slow)

The musical score is written for Flute, Oboe, and Clarinet Solo. It is divided into three main sections:

- Misterioso Tempo di "Spooky-Ookum" (quite slow):** This section begins with a 2/4 time signature. The Flute part starts with a series of eighth notes, followed by a series of sixteenth notes. The Oboe part enters with a series of eighth notes. The Clarinet Solo part enters with a series of eighth notes. The section ends with a series of sixteenth notes.
- a tempo:** This section begins with a 3/4 time signature. The Flute part starts with a series of eighth notes, followed by a series of sixteenth notes. The Oboe part enters with a series of eighth notes. The Clarinet Solo part enters with a series of eighth notes. The section ends with a series of sixteenth notes.
- Tempo di Valse (modto):** This section begins with a 3/4 time signature. The Flute part starts with a series of eighth notes, followed by a series of sixteenth notes. The Oboe part enters with a series of eighth notes. The Clarinet Solo part enters with a series of eighth notes. The section ends with a series of sixteenth notes.

The score includes various musical notations such as notes, rests, dynamics (p, f, sfz), and articulation marks. The Flute part is the primary focus, with Oboe and Clarinet Solo parts also shown.

Flute

3

Ob.

mf

mf

p *sfz* *p* *sfz* *p* *mf*

Molto animato

f accel.

Grandioso

ff *allargando* *fff*

ff a tempo

allargando *fff rit.*

Tempo di Marcia

a tempo

mf *ff più rit.* *poco rit.*

fp *mf*

mf

f *mf*

Flute

Tempo di Fox-Trot
a tempo

ff

rit. sfz sfz sfz

più mosso

ff

poco pesante

fff sfz sfz sfz sfz

H. Q. Brown

SELECTION
from

The Velvet Lady

1st Clarinet in B $\flat$

VICTOR HERBERT
Arr. from the original
score by Harold Sanford

1

Tempo di Marcia

401

ff *ff* *sfz*

Cello Solo

Cello *a tempo*

mf espress.

Moderato (*poco animato*)

Moderato (*Valse lente*)

mf *dim.* *p* *rit.* *molto rit.* *pp* *f* *rit.* *p* *più rit.* *pp* *mp* *p* *pp*

1st Clarinet in B $\flat$ Allegretto grazioso (*not fast*)

Cello

The first system of the musical score for the 1st Clarinet in B $\flat$ part of 'Allegretto grazioso'. It consists of two staves. The upper staff is the Cello part, and the lower staff is the 1st Clarinet part. The tempo is 'Allegretto grazioso (not fast)'. The key signature has one sharp (F#). The time signature is 4/4. The music features a variety of dynamics including *p* (piano), *sfz* (sforzando), and *mf* (mezzo-forte). The tempo marking 'a tempo' is also present.

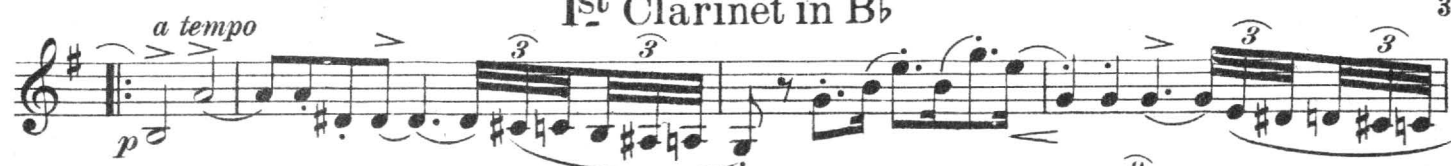
The second system of the musical score for the 1st Clarinet in B $\flat$ part of 'Allegretto grazioso'. It consists of two staves. The upper staff is the Cello part, and the lower staff is the 1st Clarinet part. The music continues with various dynamics including *f* (forte), *p* (piano), and *sfz* (sforzando).

Misterioso (*Tempo di "Spooky-Ookum"*)
(quite slow)

The third system of the musical score for the 1st Clarinet in B $\flat$ part of 'Misterioso'. It consists of two staves. The upper staff is the Cello part, and the lower staff is the 1st Clarinet part. The tempo is 'Misterioso (Tempo di "Spooky-Ookum") (quite slow)'. The key signature has one sharp (F#). The time signature is 4/4. The music features a variety of dynamics including *mf* (mezzo-forte), *p* (piano), *sfz* (sforzando), and *rit. p* (ritardando piano). The system concludes with a triplet of eighth notes marked *f* (forte).

1st Clarinet in B $\flat$

3



1st Clarinet in B $\flat$

mf

f

mf

rit. sfz sfz sfz

Tempo di Fox-Trot

ff a tempo

più mosso

frum frum

ff

fff

sffz sfz sfz sfz

poco pesante

ffp

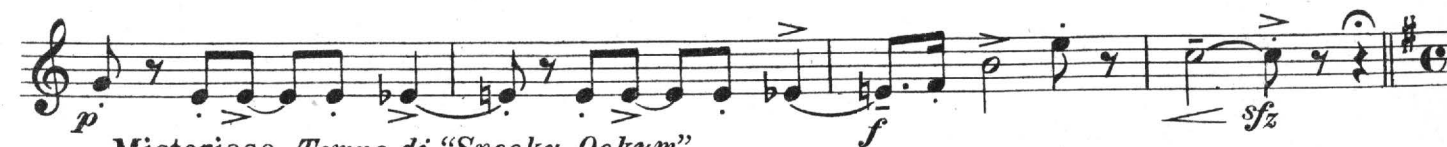
SELECTION
from

1st Cornet in B $\flat$
(Trumpet)

The Velvet Lady

H. C. Beibman 1

VICTOR HERBERT
Arr. from the original
score by Harold Sanford



1st Cornet in B $\flat$ (Trumpet)

Musical score for 1st Cornet in B $\flat$ (Trumpet). The score is written in treble clef with a key signature of one flat (B $\flat$). It consists of 11 staves of music.

Staff 1: Oboe. Dynamics: *pp*, *pp*, *pp rit.*, *pp*, *mf*.

Staff 2: *a tempo*. Dynamics: *p*.

Staff 3: Dynamics: *p*.

Staff 4: Dynamics: *mf*.

Staff 5: Dynamics: *pp*, *fpp*, *mf*. Tempo markings: *poco rit.*, *accel.*, *a tempo*.

Staff 6: Tempo di Valse (*modto*). Dynamics: *sfz*, *pp*, *p*.

Staff 7: Oboe. Dynamics: *sfz*, *p*, *sfz*.

Staff 8: Dynamics: *p*, *p*, *pp*.

Staff 9: Solo. Dynamics: *mf*, *mp*, *p*, *sfz* (Take away mute).

Staff 10: Open. Dynamics: *p*, *mf*. Tempo marking: *Molto animato*.

Staff 11: Dynamics: *ff*, *allargando*, *fff*, *ffa tempo*.

Staff 12: Dynamics: *fff rit.*, *mf*, *ff più rit.*.

1st Cornet in B $\flat$ (Trumpet)

3

Tempo di Marcia

a tempo

poco rit. *mf* *fp* *mf* *f* *mf* *f* *rit. sfz* *sfz* *sfz*

Tempo di Fox-Trot

ffa tempo

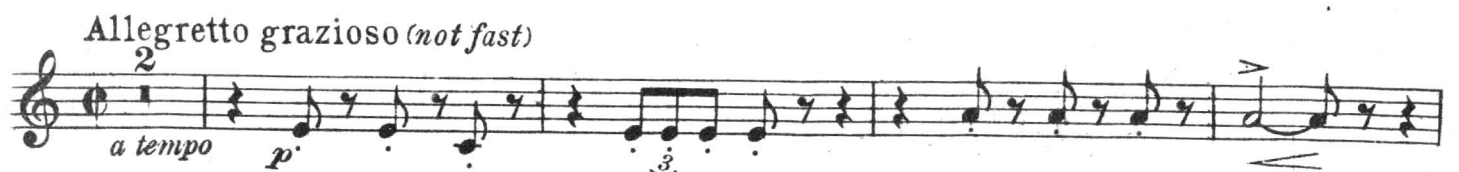
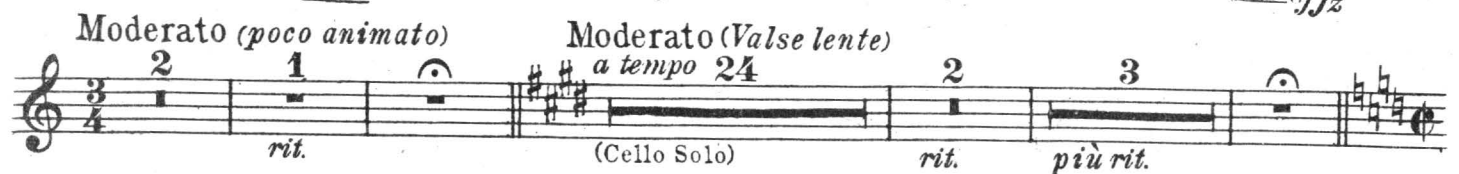
ffa tempo *ffa tempo* *ffa tempo* *ffa tempo* *più mosso* *ff* *poco pesante* *fff* *fff* *fff* *fff* *fff* *fff*

2nd Cornet in B $\flat$
(Trumpet)

SELECTION
from
The Velvet Lady

H. C. Baird 1

VICTOR HERBERT
Arr. from the original
score by Harold Sanford



2nd Cornet in B $\flat$ (Trumpet)Misterioso *Tempo di "Spooky-Ookum"*
(quite slow)

(Take mute) 2 1 (Mute) 1 2

pp *pp* *p*

1 1 2 1

pp *pp* *rit.*

pp *mf* *p* *a tempo*

mf

pp *fpp* *mf*

Tempo di Valse (modto) (Mute)

1 2

poco rit. *accel.* *sfz* *pp* *p*

1st Horn *pp* *p* *sfz* *p*

2 2 1

pp *mf*

Solo 1 2 *Open*

mp *p* *sfz* (Take away mute) *p* *mf*

2nd Cornet in B^b (Trumpet)

3

Molto animato
f accel. *ff* *allargando* *fff*

Grandioso
ff a tempo *allargando* *fff rit.* *mf* *ff più rit.*

Tempo di Marcia
a tempo *poco rit.* *mf* *fp* *mf*

f *mf*

f

Tempo di Fox-Trot
a tempo *rit.* *sfz* *sfz* *sfz* *ff*

più mosso *ff*

poco pesante *fff* *sfz* *sfz* *sfz* *ffp* *sfz*

SELECTION

from

The Velvet Lady

Trombone

VICTOR HERBERT
Arr. from the original
score by Harold Sanford

Tempo di Marcia

401

Moderato (*poco animato*)

2nd Horn

2nd Clar.

Moderato (*Valse lente*)

a tempo

24

2

3

Allegretto grazioso (*not fast*)

a tempo

2nd Trumpet

2nd Horn

2nd Trumpet

Misterioso Tempo di "Spooky-Ookum"

(quite slow)

2 (Mute)

Trombone

2nd Trumpet

Bassoon

pp *pp* *gliss.* *pp* *gliss.* *pp* *gliss.* *pp*

Bassoon

pp rit. *pp mp gliss.* *p* (Still muted) *gliss.*

pp gliss. *gliss.* *p*

mf *pp fpp* *mp*

2nd Horn

poco rit. *accel.* *fz* (Take out mute) (Open)

Bassoon

pp

2nd Horn

sfz *pp*

2nd Trumpet

Bassoon

ppp *mp*

(Open)

Bassoon

p *sfz* *sfz* *p* *mf*

Molto animato

f *accel.* *ff* *allargando* *fff*

Grandioso

2nd Horn

ff a tempo *allargando* *fff rit.*

2nd Horn

p *ff più rit.* *poco rit.* *mf a tempo*

Tempo di Marcia

Trombone

3

fp mf p

f rit. sfz sfz sfz

Tempo di Fox-Trot
a tempo

ff

ff fff sfz sfz sfz ffp

più mosso

poco pesante

SELECTION

from

The Velvet Lady

Drums, Tympani,
Xylophone, Bells etc.

H. C. Bakstein

VICTOR HERBERT

Arr. from the original
score by Harold Sanford

Tempo di Marcia

401

Drums *ff* Cymb. *sfz* Both *f* Solo

Cymb. B. Dr. Both Solo

Moderato (*poco animato*) Moderato (*Valse lente*)

2 1 24 2 3

rit. *a tempo* *rit.* *più rit.*

Allegretto grazioso (*not fast*) Both *sfz*

Bells *a tempo p*

Triangle *a tempo pp*

pp

p *pp* *mf* *sfz*

pp *mf* *sfz*

Drums, Tympani, Xylophone, Bells etc.

Misterioso Tempo di "Spooky-Ookum"
(quite slow)

1 Tymp. $\text{p} \leftarrow \text{sfz}$ p (Cymb. with nail) (Cymb.) 3 Gong pp (Stop it)

(Cymb. with nail) pp 2 2 rit. (Small soft siren whistle) rit. $\text{p} \leftarrow \text{p}$

Tympani (1st time only - 2nd time change to B $\flat$ and F) a tempo pp Triangle pp 1 1 Siren whistle $\text{pp} \leftarrow \text{p}$

Triangle pp Gong Triangle ppp 1 Tymp. pp pp (Stop it) f

2 1 Xylophone Tempo di Valse (modto) poco rit. accel. p gliss. p a tempo pp

B.Dr. Xyl. B.Dr. Xyl. pp pp 1 1 B.Dr. Solo Xyl. mf mf p pp p gliss. p

Molto animato 1 Tympani $\text{p} \leftarrow \text{sfz}$ mp accel. mf f allargando sfz B.Dr. with Cymb. p mp

3

Grandioso

ff a tempo *allargando* *fff rit.* *p* *ff più rit.*

ff B. Dr. and Cymb. *a tempo* *ff*

Tempo di Marcia 1 S. Dr.

poco rit. *pp* B. Dr. and Cymb. *fp*

pp *mf* *pp*

Tempo di Fox-Trot

rit. sfz sfz sfz ff a tempo

più mosso *3* *sfz* *poco pesante*

ff *fff* *sfz Cymb.* *sfz sfz* *fff B. Dr.* *Both*

2227 - 66

SELECTION from The Velvet Lady

1st Violin

Small Orch. and Piano \$1.65, Full Orch. and Piano \$2.40
Piano acc. 40¢, Full Band \$2.50

VICTOR HERBERT
Arr. from the original
score by Harold Sanford

Tempo di Marcia

401 *ff* "There's Nothing too Fine for the Finest" *ff*

1st Clar.

ff

sffz

Moderato (*poco animato*)

Moderato (*Valse lente*)

Cello Solo

f *espress.* *molto rit.* *mf* *molto espressivo* *a tempo* (Beat one in a bar)

mf *fibrato* *dim.* *p* *rit.* *pp* "Life and Love"

(2nd Violin)

divisi *rit.* *p* *più rit.* *mf* *p*

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3

2227 - 66

Tempo di Marcia "I've Danced to Beat the Band" 1st Violin

H. Q. Beilstein

div.
a tempo
poco rit. *mf* *fp* *mf*
f *mf*

Tempo di Fox-Trot
(Beat two) *rit. sfz* *sfz* *sfz* *ffa tempo "Dancing at the Wedding"* *Fl.*

Wind
più mosso *fff* *fff* *poco pesante* *ffp* *sfz* *ffp* *sfz* *sfz* *ffp* *sfz*

SELECTION
from
The Velvet Lady

2nd Violin

VICTOR HERBERT
Arr. from the original
score by Harold Sanford

401 *Tempo di Marcia*

ff *ff* *sfz*

Moderato (poco animato) *Moderato (Valse lente)*

mf vibrato *dim.* *p* *rit.* *molto rit.* (Cello Solo) *pp a tempo*

Allegretto grazioso (not fast)

mf *rit.* *più rit.* *p* *Piano or Harp pizz*

a tempo *sfz* *mf*

a tempo *sfz* *mf* *Viola*

p *f* *sfz*

2nd ViolinMisterioso *Tempo di "Spooky-Ookum"*
(quite slow)

mf *sfz* *p* *gliss.* a tempo* *rit. p Viola* *gliss.* *f* *p* *fpp* *gliss.* *a tempo* *gliss.* *poco rit. accel.*

Tempo di Valse (mod^{to})

sfz p *gliss. sfz p* *mf p* *gliss. sfz p mf* *2d Trpt.* *gliss.* *f accel.* *ff allargando fff*

Molto animato

2nd Violin

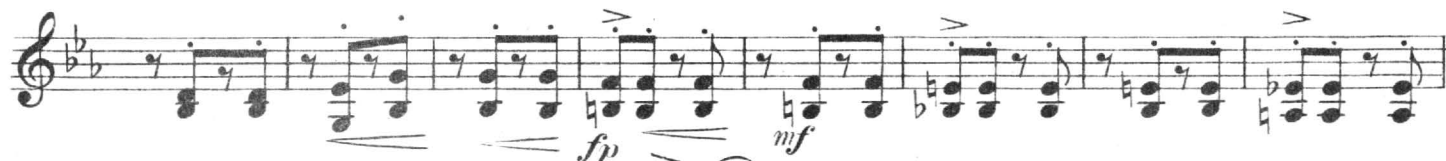
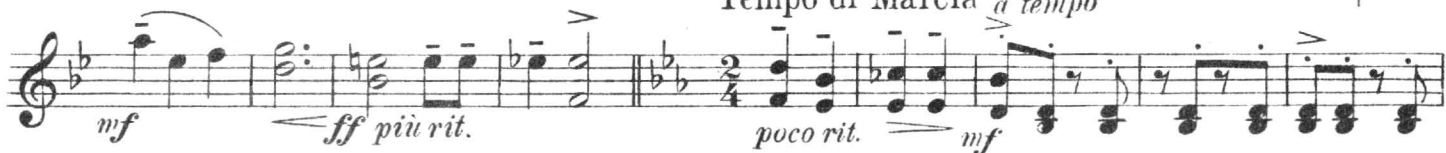
3

Grandioso

allargando



Tempo di Marcia a tempo



Tempo di Fox-Trot

a tempo



più mosso



SELECTION
from

The Velvet Lady

H. Q. Beibstein

Viola

VICTOR HERBERT
Arr. from the original
score by Harold Sanford

Tempo di Marcia

401

ff *sfz*

Moderato (*poco animato*)

Moderato (*Valse lente*)
a tempo

mf vibrato *dim.* *p* *Cello Solo* *pp* *mf rit.*

Allegretto grazioso (*not fast*)

p più rit. *(pizz.)* *Piano or Harp* *mf* *sfz*

Misterioso (*Tempo di "Spooky Ookum"*)
(quite slow)

Viola

(quite slow)

mf *sfz* *p*

p

rit. *gliss.*

a tempo

gliss.

f *p* *fpp* *gliss.* *accel. gliss.* *poco rit.* *a tempo*

Tempo di Valse (*modto*)

sfz *p*

sfz *p* *gliss.*

mf *p* *sfz* *gliss.* *p*

Molto animato

sfz *p* *mf* *f accel.*

Grandioso

ff *allargando* *fff* *ff a tempo*

allargando *fff* *rit.* *mf* *ff* *più rit.*

Viola

3

Tempo di Marcia

poco rit. *mf* *a tempo* *fp*

mf *f* *mf*

f

rit. *sfz* *sfz* *sfz*

Tempo di Fox-Trot

ff *a tempo*

più mosso *ff*

fff *sfz* *sfz* *sfz* *ffp* *sfz*

poco pesante

SELECTION

from

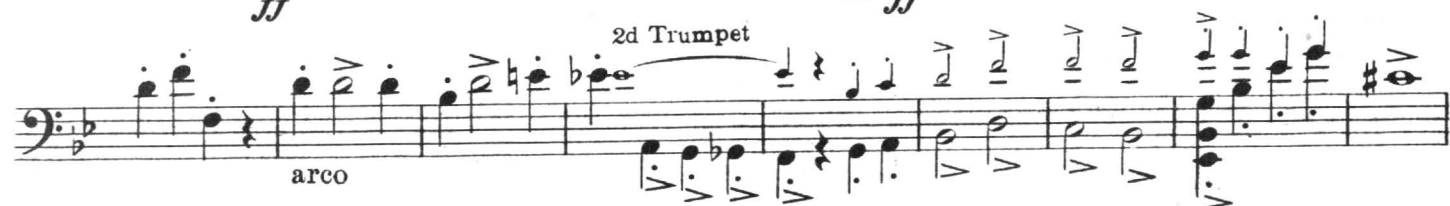
The Velvet Lady

VICTOR HERBERT

Arr. from the original
score by Harold Sanford

Violoncello

Tempo di Marcia



Moderato (Valse lente)

a tempo



Allegretto grazioso (not fast)

a tempo



Violoncello

Misterioso (Tempo di "Spooky-Ookum")

(quite slow)

The score is written for a single cello, using a bass clef and a key signature of one flat (B-flat). It consists of two main sections: 'Misterioso' and 'Tempo di Valse'.

Misterioso (Tempo di "Spooky-Ookum")
 This section begins with a tempo marking of '(quite slow)'. The music is characterized by a series of glissandos (marked 'gliss.') and dynamic contrasts, including *mf*, *p*, *sfz*, *fp*, and *rit.*. The texture is dense with many sixteenth and thirty-second notes. The section concludes with a *pizz.* (pizzicato) marking and a *gliss.*.

Tempo di Valse (modto)
 This section starts with a tempo change to 'modto' (moderato). It features a variety of articulations such as *pizz.*, *arco*, and *gliss.*. The dynamics range from *sfz* to *pp*. The music includes a repeat sign with first and second endings. The section ends with a *gliss.* and a tempo marking of 'a tempo'.

Molto animato
 This section is marked 'Molto animato' and features a tempo change to 'Grandioso'. It includes a *2d Trumpet* part with a key signature change to two sharps (F# and C#). The music is more rhythmic and includes a *mf* dynamic. The section concludes with a *gliss.* and a tempo marking of 'a tempo'.

Grandioso
 This section is marked 'Grandioso' and features a tempo change to 'Molto animato'. It includes a *mf* dynamic and a *gliss.*. The section concludes with a *gliss.* and a tempo marking of 'a tempo'.

allargando
 This section is marked 'allargando' and features a tempo change to 'Molto animato'. It includes a *mf* dynamic and a *gliss.*. The section concludes with a *gliss.* and a tempo marking of 'a tempo'.

fff rit.
 This section is marked 'fff rit.' and features a tempo change to 'Molto animato'. It includes a *mf* dynamic and a *gliss.*. The section concludes with a *gliss.* and a tempo marking of 'a tempo'.

ff più rit.
 This section is marked 'ff più rit.' and features a tempo change to 'Molto animato'. It includes a *mf* dynamic and a *gliss.*. The section concludes with a *gliss.* and a tempo marking of 'a tempo'.

Violoncello

H. Q. Baillie

3

Tempo di Marcia

poco rit. *mf a tempo* *fp*

mf *pizz.* *mf arco*

f *mf*

f *rit.* *sffz* *sffz* *sffz*

Tempo di Fox-Trot

ff a tempo

ff *sffz* *sffz* *sffz* *ffp* *sffz*

fff *poco pesante*

più mosso

Bass

Misterioso Tempo di "Spooky-Ookum" (quite slow)

Sul D *gliss. fp p* *Sul D* *gliss. fp p*

mf *sfz* *fp* *p*

gliss. fp p *fp* *gliss. fp p* *fp*

rit. *fp* *Cello ** *a tempo* *gliss. p* *Sul D* *gliss.*

gliss. *gliss.* *f*

p *fpp* *1* *2* *poco rit.* *accel.* *a tempo*

Tempo di Valse (modto)

sfz *p* *1*

p *sfz*

Cello *B.Dr.* *p*

1 *p* *sfz* *p* *sfz*

Molto animato

p *mf* *f accel.* *ff* *allargando* *fff*

* N. B. The glissandos in this movement should be very indistinct!

Bass

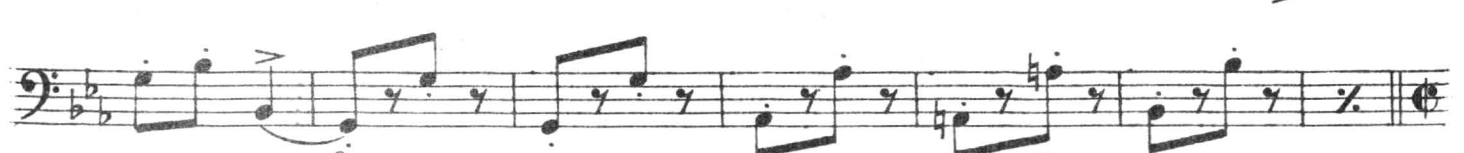
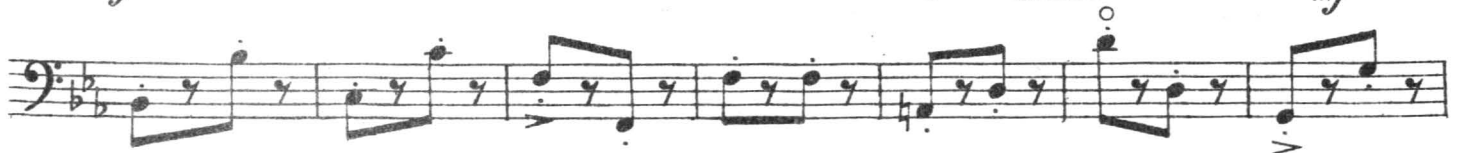
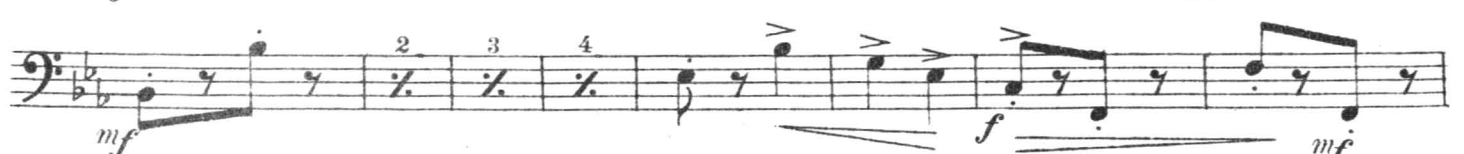
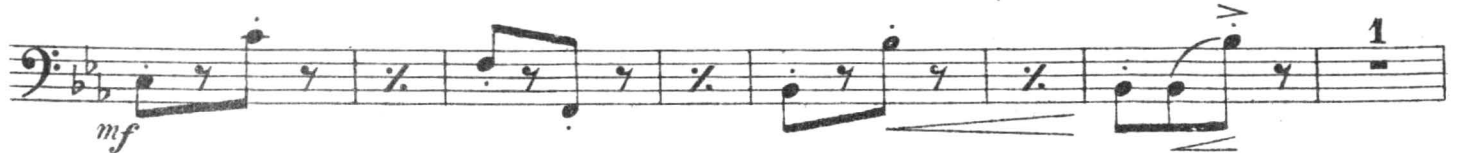
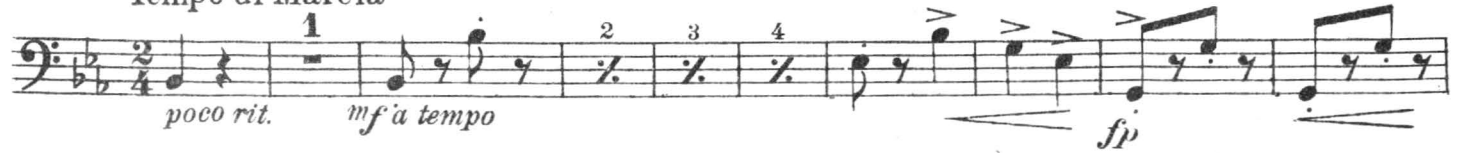
H. C. Beilstein

3

Grandioso
a tempo



Tempo di Marcia



Tempo di Fox-Trot
a tempo

