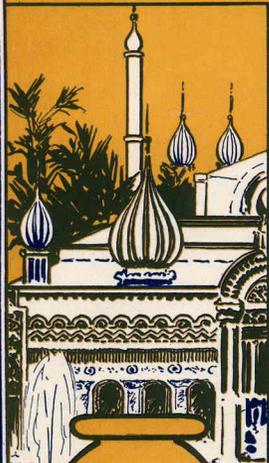


SADII



A
DANCE
OF THE
EAST,
for
PIANO.



By
CHARLES A.
PRINCE

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FARMER

Try this over on your Piano.

Scent of the Rose.

Valse du Ballet.

INTERMEZZO.

by WILLIAM LORAINÉ.

Moderato. **Tempo di Valse.**

Intro:



The Intro section consists of two staves. The treble staff begins with a piano (p) dynamic and a 3/4 time signature. It features a melodic line with a trill and a grace note. The bass staff provides harmonic support with chords and a steady bass line.

Valse.



The first system of the Valse section consists of two staves. The treble staff begins with a piano (p) dynamic and a 3/4 time signature. It features a melodic line with a trill and a grace note. The bass staff provides harmonic support with chords and a steady bass line.



The second system of the Valse section consists of two staves. The treble staff begins with a piano (p) dynamic and a 3/4 time signature. It features a melodic line with a trill and a grace note. The bass staff provides harmonic support with chords and a steady bass line.



The third system of the Valse section consists of two staves. The treble staff begins with a piano (p) dynamic and a 3/4 time signature. It features a melodic line with a trill and a grace note. The bass staff provides harmonic support with chords and a steady bass line.



The fourth system of the Valse section consists of two staves. The treble staff begins with a mezzo-forte (mf) dynamic and a 3/4 time signature. It features a melodic line with a trill and a grace note. The bass staff provides harmonic support with chords and a steady bass line.

Price 60¢

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SADI.

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A DANCE OF THE EAST.

Allegretto.

By CHARLES A. PRINCE.

The first system of music is in 2/4 time with a key signature of two sharps (D major). It begins with a piano (*mf*) dynamic. The right hand features a series of eighth-note chords and triplets, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piece, marked *rit.* (ritardando) and *a tempo*. It includes a *Grazioso* (graceful) marking. The right hand has a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment. A piano (*p*) dynamic is indicated.

The third system features a steady eighth-note accompaniment in the left hand and a right hand with eighth-note chords and triplets. A piano (*p*) dynamic is maintained.

The fourth system continues with eighth-note accompaniment in the left hand and eighth-note chords with triplets in the right hand. A piano (*p*) dynamic is indicated.

The fifth system concludes the piece with eighth-note accompaniment in the left hand and eighth-note chords with triplets in the right hand. A piano (*p*) dynamic is indicated.

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animato.

mf *f* *mf* *f*

p *cres.*

mf *f* *mf* *f*

accet. *rit.*

a tempo *Legato.* *rit.* *a tempo*

p

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes triplets in both hands. The second system continues with similar rhythmic patterns. The third system features a triplet in the right hand and a *marcato* section in the left hand marked with *f*. The fourth system has a *p* marking in the right hand. The fifth system includes a *f* marking in the left hand. The sixth system concludes with a *p poco rit.* marking in the left hand and an *a tempo* marking in the right hand.

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

portamento.

tempo primo. 7

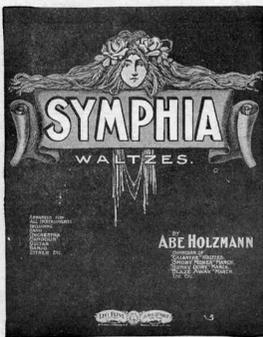
f *p* *mf* *p* *dim.* *pp*

SYMPHIA

"SYMPHIA" is the title of Abe Holzmans' new set of waltzes. SYMPHIA is refreshing, fascinating, masterful, convincing and as full of vim and dash as his famous "GALANTHE" waltzes.

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*When you play
a march, play
"Blaze-Away!"*

NEW YORK HERALD, SUNDAY, JULY 6, 1902.

Battle of Manila Bay in Music

JOHN PHILIP SOUSA, the bandmaster, ever alert to the whims and caprices of the American public, emphasized his patriotism on the glorious Fourth at Atlantic City, N. J., by the introduction of a unique musical number entitled "Blaze Away." The composition is a commingling of catchy melodic movements portraying the incidents of the battle of Manila Bay. The "Blaze Away" composition was inspired by an American composer, Abe Holzmans by name, who utilized the incident of Dewey's triumph upon the battle ship Olym-

pia when the brave Captain Gortley was awaiting orders from his superior.

"You may fire when you are ready!" said Dewey.

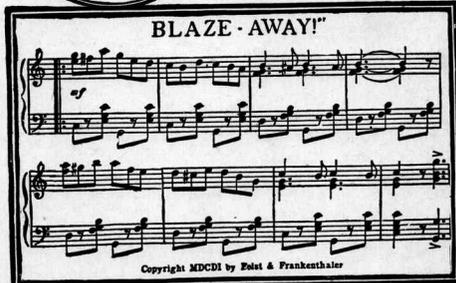
"Well, boys, let's blaze away!" came the quick rejoinder, and the guns poured their deadly contents into the enemy.

In the spirit of the letter Composer Holzmans incorporated into his musical composition the deep meaning of these words. The grumbling of the guns as they poured shot and shell into the vitals of the Spanish fleet, the cry of the sinking foe, the bursting of the shells, the wild wail of anguish and despair from the writhing survivors, commingled with the death dealing projectiles as they flew into the holds and upon the decks of the dismantled battle ships, are one and all graphically repeated in melodic structure in "Blaze Away."

Composer Holzmans, though a German by birth, is the originator of many famous American dances and musical numbers, such as "Smoky Mokes," "A Bunch of Blackberries," "The Calanthe Waltzes," "Hunky Dory" and other orchestral works well known to the public; but the "Blaze Away" is his most pretentious effort. Although the set work of a rival writer, Bandmaster Sousa has unselfishly placed this new composition on his programme, and is giving it the prominence of a featured number, both from a patriotic and musical standpoint.



ABE HOLZMAN



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that's - "Symphia"*

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