

MAZEPPA

Intermezzo



Composed by

JEAN SCHWARTZ



STARMER

Number 2 Now Ready

OF THE GREAT

“STAR” Dance Folio

If you have the Number 1, you will surely get Number 2—if you have not, be sure and get both—they are without doubt the greatest folios ever published, they contain the most popular song successes of the day, arranged for all kinds of dances in folio form.

Contents of Number 1.

When the Harvest Days are over. } *Medley Waltz*
 My Jersey Lily
 “Beaver” Lancers. (*Introducing 10 great numbers.*)

When I think of you } *Transcription*
 Just as you're growing old } *Medley Waltz*
 She's the Flower of Mississippi

Down where the Cotton Blossoms grow. *Waltz*
 My Lady Hottentot
 Where was Moses when the Light went out } *Schottische*

A Bird in a Gilded Cage } *Medley Waltz*
 The Spider and the Fly

Sorrow } *Mazurka*
 Mamma Number Two

Oh! Oh! Miss Phoebe } *March and Two-step*
 Rufus, don't tease me

My Drowsy Babe } *Schottische*
 My Samoan Beauty

I'm Tired } *March and Two-step*
 The Constitution Follows the Flag

Susie } *Medley Waltz*
 There's no other Girl like my Girl

I want to be the Leadin' Lady. *Two-step*
 I ain't agoin' to weep no more } *Schottische*
 Any old Place I can hang my Hat

Where the sweet Magnolias bloom } *Medley Waltz*
 Her Name is Rose

My Whip-poor-will } *Polka*
 My sweet kimona

When the Band begins to play. *Two-step*
 Don't put me off at Buffalo any more } *Polka*
 Balmoral

Birdie, I'd like to buy a Gilded Cage for you } *March and Two-step*
 Venus, you're the sweetest Girl I ever knew

Hypnotizing Lize } *Medley Schottische*
 Oh! Malinda

Marching to the Music of the Band. *March and Two-step*
 I love you, Honey, love you, 'deed I do. *Waltz*
 My Ann Elizer } *Cake-walk*
 I love dat man
 I'd leave ma Happy Home for you. *Schottische*

Contents of Number 2.

Josephine, My Jo } *Two-step*
 Just kiss yourself good-by }
 Rip Van Winkle was a Lucky Man } *Two-step*
 Nursery Rhymes

Jennie Lee } *Medley Waltz*
 You'll always be the same sweet Girl to me

Mister Dooley } *Two-step*
 We won't go Home till Morning

Tip Top Lancers. (*Introducing 10 great numbers.*)
 Back to the Woods } *Polka*
 In Spotless Town

Remembrance } *Mazurka*
 After All

Ching-a-ling-a-loo } *Schottische*
 On a Chinese Honeymoon

I'll wed you in the golden Summertime } *Medley Waltz*
 When the Sun goes down

My Gypsy Queen } *Two-step*
 The Man who plays the Tambourine

Those Tantalizing Eyes } *Cake-walk*
 By Wireless Telephone

Down at Rosie Riley's Flat } *Medley Waltz*
 Oh! what a lovely Dream

The Message of the Rose } *Medley Waltz*
 It's all right, Mayme

My pretty Zulu Lou } *Two-step*
 Fajama Polly

There's Music in the Air. *March and Two-step*
 Since Sister Nell heard Paderewski play } *Schottische*
 Mona, dear, I love you so

The Ping-Pong Girl } *Two-step*
 Hold Fast

In the Heart of the Mighty Deep. *Two-step*
 Dreamy Lou } *Schottische*
 Miss Green, don't be so mean

I want to be the Villain in the Show } *Polka*
 I'm Unlucky

Can you blame me for lovin' dat Man } *Two-step*
 She's gettin' more like White Folks every day

The Coon with the Panama } *Cake-walk*
 Rain am Fallin'

You, Love, just you } *Medley Waltz*
 When you loved me in the sweet old days

Emalyne, my pretty Valentine } *Two-step*
 Sadie, my Creole Lady

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"MAZEPPA."

3

Intermezzo.

Allegretto.

JEAN SCHWARTZ.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music begins with a piano (*mp*) dynamic. The right hand features a series of eighth-note chords and melodic lines, while the left hand provides a steady accompaniment of eighth notes. A *rit.* (ritardando) marking appears towards the end of the system.

The second system continues the piece with a piano (*p*) dynamic and a tempo marking of *a tempo*. The right hand has a more active melodic line with eighth-note patterns, and the left hand continues with a consistent eighth-note accompaniment.

The third system shows the continuation of the musical themes. The right hand features a melodic line with some grace notes, and the left hand maintains the eighth-note accompaniment.

The fourth system continues the piece, showing the right hand's melodic development and the left hand's accompaniment.

The fifth system concludes the piece with a final melodic flourish in the right hand and a concluding accompaniment in the left hand. The system includes first and second endings for the final phrase.

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The image displays a musical score for piano accompaniment, consisting of six systems of music. Each system includes a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with various dynamics and performance instructions:

- System 1:** Treble staff begins with a forte (*ff*) dynamic. The bass staff features a steady accompaniment.
- System 2:** Continues the accompaniment with similar dynamics.
- System 3:** Treble staff starts with a mezzo-forte (*mf*) dynamic. A first ending bracket is present in the final measure of the system. The bass staff continues with accompaniment.
- System 4:** Treble staff begins with a piano (*p*) dynamic and the instruction *a tempo*. The bass staff continues with accompaniment.
- System 5:** Continues the piano accompaniment.
- System 6:** Treble staff ends with a forte (*f*) dynamic. The bass staff concludes the piece.

TRIO.

Musical score for Trio, Mazepka 5, page 5. The score is written for piano and consists of six systems of music. Each system has a treble and bass staff. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a piano (*p*) dynamic and includes an accent (^) over a note in the treble staff. The second system includes a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic and ends with a forte (*f*) dynamic marking. There are also some markings like '8' and '8' in the bass staff of the first and fourth systems, possibly indicating a measure rest or a specific rhythmic value.

The first system of music features a treble clef with a key signature of one flat and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes. Dynamics include *mp* and *p*.

The second system continues the piece with similar melodic and harmonic textures. The right hand has more active passages, and the left hand maintains a steady accompaniment.

The third system shows a continuation of the musical themes, with the right hand playing a series of eighth-note patterns and the left hand providing harmonic support.

The fourth system features a more complex harmonic structure with some chromaticism in the right hand. The left hand continues with a consistent bass line.

The fifth system includes a first ending bracket in the right hand and a *ff* dynamic marking in the left hand. The music becomes more intense and rhythmic.

The sixth system concludes the piece with a final cadence. The right hand has a series of chords, and the left hand ends with a few final notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains chords and single notes, including a prominent bass line with eighth notes.

The second system begins with a first ending bracket over the first two measures of the treble staff. The music continues with eighth notes in both staves. A dynamic marking of *p* (piano) is present in the bass staff.

The third system continues the piece with a mix of eighth and sixteenth notes in the treble staff and a steady eighth-note bass line in the bass staff.

The fourth system features a treble staff with eighth notes and a bass staff with a more complex pattern of eighth notes and chords.

The fifth system shows a continuation of the melodic and harmonic themes. A dynamic marking of *p* is visible in the bass staff.

The sixth and final system concludes the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo).

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