

CONCERT FLUTE & PICCOLO. N<sup>o</sup> 381.

THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

Allegro.

Più vivo.

Both.

Allegretto con grazia.

Both.

Fl. a tempo

rit. p cresc. e accel. poco a poco rit.

mf Fl. Solo.

cresc. dim.

(507)

Copyright, MCMXI, by Chappell & C<sup>o</sup> Ltd.

Chappell & C<sup>o</sup> Ltd. 50, New Bond Street, London, W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

CONCERT FLUTE & PICCOLO.

Allegro moderato.

Two Flts. *p*

Flts. *mf*

Fl. & Picc. *mf*

Fl. *p*

*cresc.*

*p rall.*

Tempo di Valse moderato.

*a tempo*

*mf*

*rit.*

*p a tempo*

*1st.*

*12* *3*

*rit.* *p a tempo*

*1st.*

*p* *cresc.* *f*

*p* *cresc.* *rall.* *f*

*8* *8*

CONCERT FLUTE & PICCOLO.

Fl. *p* *tr.* Fl. & Picc. *rit.*

*rit.* *a tempo* *pp* *p con espress.*

Allegretto. 1st Solo.

*cresc poco*

*mf* *a piacere.* *p*

Andante.

*p*

*cresc.* *f* *rit.* *p*

Solo.

Andante espressivo.

*pp* *mf* *p* *rit.* *pp*

Allegro con commodo.

Both *mf*

*p*

*ff* *mf* *fs*

CONCERT FLUTE & PICCOLO.

*ff*

**Allegro moderato.**

*dim.*

**Allegro.**  
*p cresc.*

*p* Fl.

*cresc. p* Both.

*ff* Both.

*a tempo ff* Fl. 8

**Allegro marziale.**

*mf* Fl.

*f p* Both. Fl.

*ff* Both. **Lento.**

CONCERT FLUTE & PICCOLO.

Andante comodo.

Allegro.

CONCERT FLUTE & PICCOLO.

Allegro vivace.

Allegro grandioso.

Molto agitato.

Tempo di Marcia.

OBOES.

NO 381.

# THE MOUSMÈ.

(THE MAIDS OF JAPAN)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*



*Più vivo.*



*Allegretto con grazia.*

*Solo.*

*unis.*



Copyright, MCMXI, by Chappell & Co Ltd.

(507)

Chappell & Co Ltd. 50, New Bond Street, London, W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

Musical staff 1: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth and quarter notes, ending with a half note. Dynamics include *mf*.

Musical staff 2: Treble clef, key signature of one flat, 4/4 time. The melody consists of quarter and eighth notes. Dynamics include *cresc.*, *dim.*, and *rit.*

Musical staff 3: Treble clef, key signature of one flat, 4/4 time. The melody consists of quarter and eighth notes. Dynamics include *a tempo*, *p cresc. e accel poco a poco*, *rit.*, and *Allegro moderato.* Instrumentation: *2nd Fl.*

Musical staff 4: Treble clef, key signature of one flat, 4/4 time. The melody consists of quarter and eighth notes. Dynamics include *Solo.*, *p*, and *mf*. Instrumentation: *2nd Fl.*

Musical staff 5: Treble clef, key signature of one flat, 4/4 time. The melody consists of quarter and eighth notes. Dynamics include *2nd Fl.*, *p*, and *mf*.

Musical staff 6: Treble clef, key signature of one flat, 4/4 time. The melody consists of quarter and eighth notes. Dynamics include *2nd Eb Cl.*, *p*, and *mf*.

Musical staff 7: Treble clef, key signature of one flat, 4/4 time. The melody consists of quarter and eighth notes. Dynamics include *cresc.*, *p*, and *rall.*

Musical staff 8: Treble clef, key signature of one flat, 4/4 time. The melody consists of quarter and eighth notes. Dynamics include *a tempo*.

Ⓐ Tempo di Valse moderato.

Musical staff 9: Treble clef, key signature of two flats, 3/4 time. The melody consists of quarter and eighth notes. Dynamics include *mf*.

Musical staff 10: Treble clef, key signature of two flats, 3/4 time. The melody consists of quarter and eighth notes. Dynamics include *rit.*, *2nd Fl.*, *p*, and *a tempo*.

Musical staff 11: Treble clef, key signature of two flats, 3/4 time. The melody consists of quarter and eighth notes.

Musical staff 12: Treble clef, key signature of two flats, 3/4 time. The melody consists of quarter and eighth notes. Dynamics include *2nd Eb* and *rit.*



OBOES.

**(B) a tempo**

*cresc.*

*p* *f*

*p* *cresc.* *mf* *rall.*

*f* *p* *tr.*

*f* *rit.* *a tempo* *rit.* **Allegretto.** *pp dolce* *Solo.* *p dolce*

*p dolce* *cresc. poco*

*mf* *a piacere.*

**Andante.** *p* *p*

*cresc.* *f* *rit.* *p* *Solo.* *Solo.*

**Andante espressivo.** *ppp* *p*

OBOES.

10  
*pp* *mf* *p* *rit.*

Ⓒ *Allegro moderato.*  
*pp* *mf*

*p*

*mf* *ff* *mf* *f*

*ff*

*ff*

*Allegro moderato.*

*ff*

*ff*

Ⓓ *Allegro.*  
*dim.* *p* *cresc.*

*p*

*cresc.* *p*

*p*

OBOES.

*mf* *cresc.* *f*

*ff* *poco rit.*

**Allegro marziale.**

*mf* *f*

*p* *ff*

*f* *poco rit.*

**Lento.**

**Andante comodo.**

*a tempo* *rit.* *mf*

*f* *p* *rit.* *a tempo* *rit.*

*p* **Solo.**

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

*pp* *pp* **Allegro.** *f*

*mf* **2nd Eb Cl.**

*f* *mf* **2nd Eb Cl.**

*f* *p*

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff begins with a triplet of eighth notes, followed by a dynamic marking of *p*. The music continues with eighth and sixteenth notes, ending with a triplet of eighth notes and a dynamic marking of *ff*.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a continuous line of eighth and sixteenth notes.

Musical staff 3: Treble clef, key signature of two flats. The staff begins with a triplet of eighth notes, followed by a dynamic marking of *p*. The tempo marking **Allegro vivace.** is placed above the staff. The music continues with eighth and sixteenth notes.

Musical staff 4: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes, ending with a triplet of eighth notes.

Musical staff 5: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes, ending with a first ending bracket and a dynamic marking of *f*.

Musical staff 6: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes.

Musical staff 7: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes, ending with a first ending bracket and a dynamic marking of *rit.*

Musical staff 8: Treble clef, key signature of two flats. The tempo marking **Allegro grandioso.** is placed above the staff. The staff contains chords and eighth notes, with dynamic markings of *ff*, *f*, and *cresc.*

Musical staff 9: Treble clef, key signature of two flats. The tempo marking **Molto agitato.** is placed above the staff. The staff contains eighth and sixteenth notes, with dynamic markings of *ff*, *rall.*, *a tempo*, *rit.*, and *ff*. The tempo marking **Tempo di Marcia.** is placed above the staff.

Musical staff 10: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes.

Musical staff 11: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes.

Musical staff 12: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes.

Musical staff 13: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes, ending with a dynamic marking of *ff* and the word **Fine.**

E♭ CLARINETS.

Nº 381.

THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*

*Piu vivo.*

*cresc.*

*f*

*mf*

*p*

*f*

*f*

*f*

*Allegretto con grazia.*

Flute.

*mf*

*mf*

*cresc.*

*dim.*

*a tempo*

*rit.*

*p cresc. poco a poco*

*rit.*

Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd. 50, New Bond Street, London.W. - New York & Melbourne.

(507)

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "M" ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON.W. THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

E♭ CLARINETS.

Allegro moderato.

First system of musical notation for E♭ Clarinets, marked *Allegro moderato*. It consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music starts with a *p* (piano) dynamic. A measure rest of 4 measures is indicated above the staff. The second staff continues with a *mf* (mezzo-forte) dynamic. The third staff features a *p* dynamic and ends with a *cresc.* (crescendo) marking. The fourth staff includes markings for *p rall.* (piano, rallentando) and *a tempo*.

(A) Tempo di Valse moderato.

Second system of musical notation, marked (A) *Tempo di Valse moderato*. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music starts with a *mf* dynamic. The second staff includes markings for *rit.* (ritardando), *a tempo*, and a first ending bracket labeled *1º*.

Third system of musical notation, continuing the *Tempo di Valse moderato* section. It consists of one staff. The music starts with a *mp* (mezzo-piano) dynamic. A measure rest of 7 measures is indicated above the staff. The marking *Soli.* (Solo) is present.

Fourth system of musical notation, continuing the *Tempo di Valse moderato* section. It consists of one staff. The music starts with a *rit.* marking, followed by a *p* dynamic and *a tempo* marking.

Fifth system of musical notation, continuing the *Tempo di Valse moderato* section. It consists of one staff.

Sixth system of musical notation, continuing the *Tempo di Valse moderato* section. It consists of one staff. The music starts with a *cresc.* (crescendo) marking.

Seventh system of musical notation, continuing the *Tempo di Valse moderato* section. It consists of one staff. The music starts with a *p* dynamic and ends with a *f* (forte) dynamic.

Eighth system of musical notation, continuing the *Tempo di Valse moderato* section. It consists of one staff. The music starts with a *cresc.* marking, followed by a *rall.* (rallentando) marking and a *mf* dynamic. A measure rest of 6 measures is indicated above the staff.

E♭ CLARINETS.

E♭ CLARINETS.

Allegro moderato.

*dim.*

ⓓ Allegro.

*p* *cresc.* *p* *cresc.* *p* *f* *a tempo* *ff* *a tempo* *ff* *a tempo* *ff*

Allegro marziale.

*mf* *f* *p* *ff*

Lento.

*f*



**E♭ CLARINETS.**

**Andante comodo.**

2 **(E)** 1<sup>o</sup>  
*mp*

*mp* *rit. a tempo rit. a tempo*

**Soli.** 1 *mf*

*f* *rit. f a tempo* **(F)** *p a tempo*

*p a tempo*

*dim. e rit. a tempo a tempo mf*

**Allegro.** *pp* *f*

*mf*

*f* *mf*

**2nd Fl.** *f* *p*

*ff*

E♭ CLARINETS.



**Allegro vivace.**



**Allegro grandioso.**



**Molto agitato.**



REPIANO CLARINET In Bb.

NO 381.

# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

## Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*

The first section of the score consists of five staves of music. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked *Allegro*. The first staff starts with a dynamic marking of *f* (forte) and includes a *mf* (mezzo-forte) marking. The second staff is marked *Più vivo.* and starts with a *p* (piano) dynamic. The third staff includes a *cresc.* (crescendo) marking. The fourth and fifth staves continue the melodic and rhythmic development of the piece.

*Allegretto con grazioso.*

The second section of the score consists of five staves of music. It begins with a treble clef and a key signature of two sharps (D major). The tempo is marked *Allegretto con grazioso*. The first staff starts with a *mf* (mezzo-forte) dynamic. The second staff includes a *mf* marking. The third staff includes a *cresc.* marking. The fourth staff includes a *dim.* (diminuendo) marking. The fifth staff includes markings for *rit.* (ritardando), *a tempo*, and *rit.*, along with a *p cresc. e accel.* (piano crescendo and acceleration) marking.

Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd. 50, New Bond Street, London.W. - New York & Melbourne.

(507)

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "M<sup>r</sup> ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON.W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

REPIANO CLARINET In B $\flat$ .

Allegro moderato.

*p* *mf* *p* *cresc.* *rall.* *a tempo*

**(A)** Tempo di Valse moderato.

*mf* *rit.* *a tempo* *p* *rit.* *dolce.* *a tempo* *p* *cresc.* *p* *f* *p* *cresc.* *p* *f* *p* *f* *p* *f* *p* *1* *f* *1st Trom.* *rit.*

REPIANO CLARINET In B $\flat$ .

*p*  
*cresc.*  
*p*  
*Ob.*  
*p*  
*cresc.*  
*mf*  
*cresc.*  
*f*  
*a tempo*  
*ff*  
*poco rit.*  
*mf*  
*Allegro marziale.*  
*f*  
*ff*  
*Lento.*  
*Andante comodo*  
*f*  
*mf*  
*p*  
*rit. a tempo*  
*dim. e rit.*  
*mf*  
*mp*  
*rit. a tempo*  
*rit.*  
*f*  
*f*  
*p*  
*rit.*  
*dim. e rit.*  
*a tempo*  
*mf*  
*p*  
*pp*

REPIANO CLARINET In B $\flat$ .

*p*

*cresc.* *p* *Ob.*

*p* *cresc.* *mf* *cresc.* *f*

*a tempo* *ff* *poco rit.* *mf* **Allegro marziale.**

*f* *p*

*ff*

**Lento.** **Andante comodo**

*f* *mf*

**(E)** *p* *p*

*rit. a tempo* *mf* *mp*

*dim. e rit.*

*rit. a tempo* *rit.*

*f* *f* *p*

**(F)** *p*

*dim. e rit.* *a tempo*

*mf* *p* *pp*

REPIANO CLARINET In B $\flat$ .

Allegro.

The first section of the music is marked 'Allegro' and consists of ten staves of music. The key signature is one flat (B $\flat$ ) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The notation includes slurs, accents, and phrasing slurs.

Allegro vivace.

The second section of the music is marked 'Allegro vivace' and consists of four staves of music. The key signature remains one flat (B $\flat$ ) and the time signature is 2/4. The music is more rhythmic and energetic, featuring eighth and sixteenth notes. Dynamic markings include *p* (piano). The notation includes slurs, accents, and phrasing slurs. The fourth staff contains four measures of repeated eighth-note patterns, numbered 1, 2, 3, and 4.

REPIANO CLARINET In B $\flat$ .

The first three staves of the musical score. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

**Allegro grandioso.**

The fourth to sixth staves of the musical score. The fourth staff starts with a first ending bracket labeled '1. rit.' and a fortissimo 'ff' dynamic. The fifth staff includes a 'cresc.' marking and a 'molto agitato' instruction. The sixth staff features 'rall.' and 'a tempo' markings, along with 'ff' and 'rit.' dynamics, and includes triplet markings.

**Tempo di Marcia.**

The seventh to tenth staves of the musical score. The seventh staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature, marked with 'ff'. The eighth and ninth staves continue the march tempo with various rhythmic patterns. The tenth staff concludes with a fortissimo 'sff<sub>3</sub>' dynamic and the word 'Fine'.



SOLO CLARINET In B $\flat$ .

NO 381.

THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

Allegro.

Più vivo.

cresc.

Ob.

Alto Sax.

a tempo

rit.

p cresc. e accel. poco a poco

rit.

Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd. 50, New Bond Street, London. W. - New York & Melbourne.

(507)

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON. W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.



SOLO CLARINET In B $\flat$ .

*a tempo* *rit.* **Allegretto.** *pp* Ob.

*pp dolce* *cresc. poco* (3 Soli.)

*mf* *a piacere* **Andante.** *p*

*f* *rit.* Ob. *pp* *pp Soli.* *p*

**Andante espressivo.**

*cresc.* *pp* *mf*

Ob. **Allegro commodo.** *p* *rit.* *pp* *mf* **©**

*mf* *ff* *mf* *f* 2nd E $\flat$  Cl.

2nd E $\flat$  Cl.

**Allegro moderato.** *ff*

The musical score is written for a solo clarinet in B-flat. It consists of ten systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'a tempo', followed by 'rit.' and 'Allegretto'. Dynamics include 'pp' and 'pp dolce'. The second system features '(3 Soli.)' and 'cresc. poco'. The third system is marked 'Andante' with dynamics 'mf' and 'p'. The fourth system includes 'a piacere', 'Andante', 'f', 'rit.', 'Ob.', 'pp', and 'pp Soli. p'. The fifth system is 'Andante espressivo' with 'cresc.', 'pp', and 'mf'. The sixth system is 'Allegro commodo' with 'Ob.', 'p', 'rit.', 'pp', and 'mf'. The seventh system is marked '2nd E-flat Cl.' with 'mf', 'ff', 'mf', and 'f'. The eighth system is also marked '2nd E-flat Cl.'. The ninth system is 'Allegro moderato' with 'ff'. The tenth system continues the 'Allegro moderato' tempo.

SOLO CLARINET in B $\flat$ .

dim.

**D** Allegro.

*p* cresc.

*p* 2nd Eb Cl.

cresc. *p* 2nd Eb Cl.

*p* cresc. *mf* *f*

*a tempo* *ff* poco rit.

**Allegro marziale.**

*mf* *f*

*p* *ff*

**Lento.**

**Andante comodo.**

*f* *mf*

**E**

*p*

*p* dim. e rit.

*a tempo*

*rit.*

*a tempo*

**E $\flat$  Clts.**

**Cor.**

**Cor.**

Rep.

*mf* *mp* 7

SOLO CLARINET in Bb.

Musical score for Solo Clarinet in Bb, page 6. The score consists of 12 staves of music in G major and 2/4 time. It includes various dynamics (p, f, mp, pp, ff), articulations (rit., a tempo, Allegro), and instrument markings (Cor., Brass., Fl. & Eb., Cor?).

SOLO CLARINET in B $\flat$ .

*Allegro vivace.*

Cor. *mf cresc.*

*Allegro grandioso.*

Brass.

*rit. ff f*

*Molto agitato.*

Cor.

*cresc. ff*

*Tempo di Marcia.*

*rall. a tempo rit. rall.*

*ff*

*Fine.*

# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

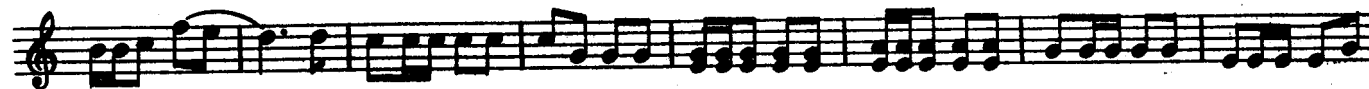
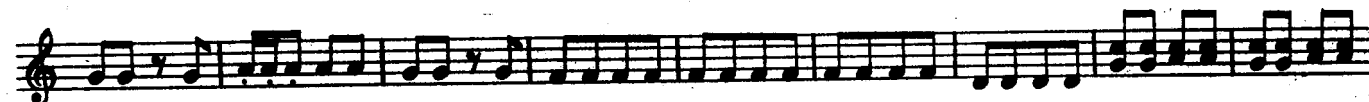
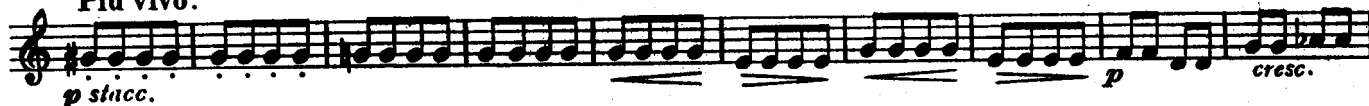
Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*



*Più vivo.*



*Allegretto con grazia.*



Copyright, MCMXI, by Chappell & C $^{\circ}$  Ltd.

Chappell & C $^{\circ}$  Ltd. 50, New Bond Street, London. W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

2nd CLARINET in B $\flat$ .

Allegro moderato.

*p*

*mf*

*p* *cresc.* *p* *rall.*

*a tempo* (A) *Tempo di Valse moderato.*

*rit.* *a tempo* *p*

*rit.*

(B) *a tempo* 2 3 4 5 6 7 *p*

*cresc.* *p*

*f* *p* *cresc.* *rall.*

2nd Cor. *pp*

1 *p* *f* *p* 3 1 *rit.*



2nd CLARINET In Bb.

*a tempo* *rit.* **Allegretto.** *pp* *pp*

2 3 4 5 6 7 8 *mf*

**Andante.** *p* *rit.* *p* *pp*

**Andante espressivo.** *pp* *p*

*rit.* **Allegro comodo.** *pp* *mf* *p* *pp* *mf*

*p* *mf* *ff* *mf* *fz*

**Allegro moderato.** *ff* *dim.*

2nd CLARINET in B $\flat$ .

**D**

Allegro.

Allegro marziale.

Lento.

Andante commodo.

**E**

dim. e rit. a tempo rit. a tempo

**F**

a tempo

dim. e rit.

a tempo rit. a tempo

2nd CLARINET in B $\flat$ .

Allegro.

Musical score for the 2nd Clarinet in B $\flat$ , marked Allegro. The score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The second staff continues the melody with some chromaticism. The third staff has a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The fourth staff features a forte (*f*) dynamic and a triplet of eighth notes. The fifth staff returns to a piano (*p*) dynamic. The sixth and seventh staves continue the melodic development. The eighth staff has a forte (*f*) dynamic. The ninth and tenth staves conclude the section with a piano (*p*) dynamic.

Allegro vivace.

Musical score for the 2nd Clarinet in B $\flat$ , marked Allegro vivace. This section consists of four staves. The first staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff continues the melodic line. The third staff has a piano (*p*) dynamic and features a triplet of eighth notes. The fourth staff concludes the section with a first ending bracket and a fermata.

2nd CLARINET in B $\flat$ .

The first three staves of the score show a rhythmic pattern of eighth notes. The first staff begins with a dynamic marking of *f*. The notes are primarily quarter and eighth notes, with some beamed eighth notes.

The fourth staff begins with a tempo marking of **Allegro grandioso.** and a dynamic marking of *ff*. It features a first ending bracket labeled '1' and a *rit.* (ritardando) marking. The music transitions to a key signature of one sharp (F#) and includes some triplet markings.

The fifth staff features a tempo marking of **Molto agitato.** and a dynamic marking of *ff*. It includes a *cresc.* (crescendo) marking and several triplet markings. The music is characterized by rapid sixteenth-note passages.

The sixth staff begins with a tempo marking of **Tempo di Marcia.** and a dynamic marking of *ff*. It includes markings for *rall.* (ritardando) and *a tempo*. The music features a mix of quarter and eighth notes.

The seventh staff continues the march tempo with eighth-note patterns.

The eighth staff continues the march tempo with eighth-note patterns.

The ninth staff continues the march tempo with eighth-note patterns.

The tenth staff continues the march tempo with eighth-note patterns.

The eleventh staff continues the march tempo with eighth-note patterns.

The twelfth and final staff of the page concludes with a dynamic marking of *ff* and the word **Fine.**

# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*

*Più vivo.*  
*p stacc.*

*p cresc. f*

*Allegretto con grazia.*  
*mf*

*cresc.*

*u tempo*  
*p cresc. e accel. poco a poco*

*ril.*

*ril.*

(507)

Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd. 50, New Bond Street, London. W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON. W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

3rd CLARINET in B $\flat$ .

Allegro moderato.

(A) Tempo di Valse moderato.

1st Trom.

3rd CLARINET in B $\flat$ .

The musical score for the 3rd Clarinet in B $\flat$  consists of 13 staves of music. The key signature is one flat (B $\flat$ ), and the time signature is 2/4. The score includes various dynamics and tempo markings:

- Staff 1:** Starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. It includes a *rit.* (ritardando) and *a tempo* marking. A *1st. Trom.* (1st Trombone) part is indicated below the staff.
- Staff 2:** Features a *rit.* marking and an *Allegretto* tempo marking. Dynamics include *pp* (pianissimo).
- Staff 3:** Features an *Andante* tempo marking. Dynamics include *mf* (mezzo-forte) and *p*.
- Staff 4:** Features an *Andante espressivo* tempo marking. Dynamics include *pp* and *p*.
- Staff 5:** Features an *Andante espressivo* tempo marking. Dynamics include *pp* and *p*.
- Staff 6:** Features an *Andante espressivo* tempo marking. Dynamics include *pp* and *p*.
- Staff 7:** Features an *Andante espressivo* tempo marking. Dynamics include *pp*, *mf*, and *p*.
- Staff 8:** Features an *Allegro commodo* tempo marking. Dynamics include *mf*.
- Staff 9:** Features an *Allegro commodo* tempo marking. Dynamics include *p*, *ff* (fortissimo), and *mf*.
- Staff 10:** Features an *Allegro commodo* tempo marking. Dynamics include *fs* (fortissimo).
- Staff 11:** Features an *Allegro moderato* tempo marking. Dynamics include *ff*.
- Staff 12:** Features an *Allegro moderato* tempo marking. Dynamics include *ff*.
- Staff 13:** Features an *Allegro moderato* tempo marking. Dynamics include *ff*.

3rd CLARINET in B $\flat$ .

*dim.* **(D) Allegro.** *p* *cresc.*

*cresc.* *p* *cresc.* *p*

*cresc.* *f* *ff* *a tempo*

*poco rit* **Allegro marziale.** *mf*

*f* *p* *ff*

**Andante comodo** **(E)** *mf* *p*

*dim e rit a tempo rit. a tempo* *mf*

*mp*

*rit. a tempo rit.*

*a tempo* *dim. e rit. a tempo rit.*

*a tempo* *pp*



3rd CLARINET in B $\flat$ .

Allegro.

The first section of the score is marked "Allegro." and consists of nine staves of music. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics include *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). There are also some slurs and accents throughout the passage.

Allegro vivace.

The second section of the score is marked "Allegro vivace." and consists of four staves of music. The key signature remains two flats, and the time signature is 2/4. The music is characterized by a more rhythmic and driving feel, primarily using eighth and sixteenth notes. The dynamic is marked *p* (piano). There are some slurs and a first ending bracket labeled "1" at the end of the fourth staff.

3rd CLARINET In B $\flat$ .

1 *rit.*

**Allegro grandioso.**

*ff* *cresc.* *molto agitato.* *a tempo* *rit.*

**Tempo di marcia.**

*ff* *Fine.* *ff*

1st BASSOON.

Nº 381.

# THE MOUSMÉ.

(THE MAIDS OF JAPAN)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*

*f*

*Solo.*

*mf*

*f*

*Piu vivo.*

*p*

*p*

*cresc.*

*f*

*f*

*f*

*Allegretto con grazia.*

*Solo.*

*mf*

*mf*

*cresc.*

*rit.*

*a tempo*

*rit.*

*p cresc. e accel. poco a poco*

1st BASSOON.

Allegro moderato.

*p*  
*mf*  
*cresc.*  
*p*  
*rall.*

Tempo di Valse moderato.

*a tempo*  
*mf*  
*rit.*  
*p*  
*a tempo*  
*p*  
*a tempo*  
*p*  
*cresc.*  
*p*  
*f*  
*rall.*  
*p*  
*cresc.*  
*mf*  
*p*  
12

1st BASSOON.

*p* *f* *rit.* *f* *al tempo* *rit.*

Allegretto.

2 3 4 5 6 7 8 9 10 11 12

*pp dolce*

*mf*

Andante.

*p* *p*

*f* *rit.* *p* *p*

Andante espressivo.

*pp* *mf* *p* *rit.* *pp*

Allegro commodo.

*mf* *mf*

*p*

*mf* *ff* *mf* *fz*

*ff*

Allegro moderato.

*f*

1st BASSOON.

ⓓ Allegro.

dim. p cresc. p cresc. p cresc. 2 3 4 5 cresc. f ff

The first section of the score consists of 15 measures. It begins with a dynamic of *dim.* and a *p* dynamic. The tempo is marked *Allegro*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several *cresc.* markings and a *ff* dynamic towards the end of the section.

Allegro marziale.

poco rit. mf p ff

The second section, marked *Allegro marziale*, begins with a *poco rit.* marking and a *mf* dynamic. It features a series of chords and rhythmic patterns. The dynamics range from *p* to *ff*.

Lento.

Andante comodo.

ⓔ

f mf p dim. e rit. a tempo rit. a tempo mp f f p rit. a tempo rit.

The third section, marked *Lento.* and *Andante comodo.*, begins with a *f* dynamic and a *mf* dynamic. It features a series of chords and rhythmic patterns. The dynamics range from *f* to *pp*. There are several *rit.* and *a tempo* markings.

ⓕ

a tempo p dim. e rit. a tempo rit. a tempo pp

The fourth section begins with a *p* dynamic and a *pp* dynamic. It features a series of chords and rhythmic patterns. The dynamics range from *p* to *pp*. There are several *rit.* and *a tempo* markings.

1st BASSOON.

Allegro.

Musical score for the 1st Bassoon part, marked *Allegro*. The score consists of eight staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *f* and features a melodic line with slurs and accents. The second staff continues the melodic line with a dynamic marking of *mf*. The third staff shows a melodic line with a dynamic marking of *f*. The fourth staff features a melodic line with a dynamic marking of *ff* and a *p* marking. The fifth staff continues the melodic line with a dynamic marking of *ff*. The sixth staff features a melodic line with a dynamic marking of *ff*. The seventh staff continues the melodic line with a dynamic marking of *ff*. The eighth staff features a melodic line with a dynamic marking of *ff*.

Allegro vivace.

Musical score for the 1st Bassoon part, marked *Allegro vivace*. The score consists of four staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p* and features a melodic line with slurs and accents. The second staff continues the melodic line with a dynamic marking of *p*. The third staff continues the melodic line with a dynamic marking of *p*. The fourth staff continues the melodic line with a dynamic marking of *p*.

1st BASSOON.

*f*

**Allegro grandioso.**

*sf* *f* *cresc.*

**Molto agitato.**

*sf* *rall.* *a tempo*

**Tempo di Marcia.**

*sf* *sfz* *Fine.*



# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.* *Solo.*

*f* *mf* *f*

*Più vivo.*

*p*

*p cresc. f*

*f*

*Allegretto con grazia.*

*mf*

*cresc.* *rit.* *a tempo* *p cresc. e*

*rit.* *Allegro moderato.*

*accel. poco a poco*

Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd. 50, New Bond Street, London.W. - New York & Melbourne.

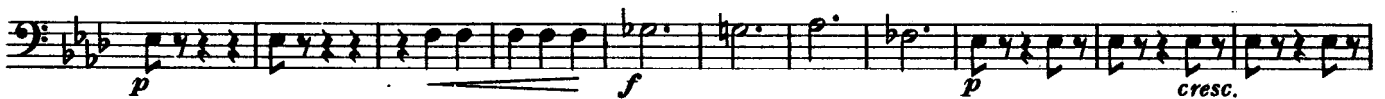
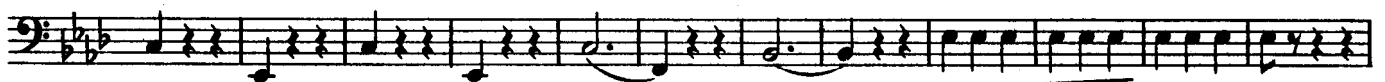
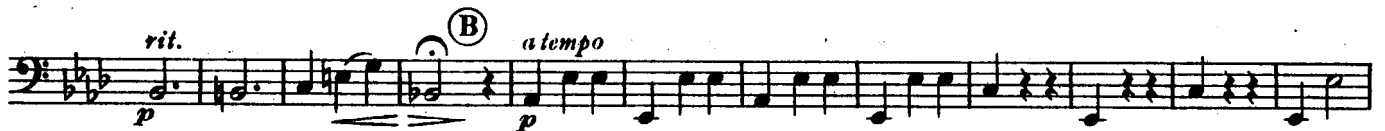
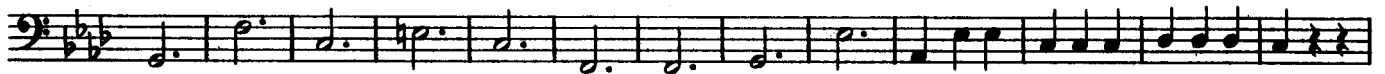
(507)

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "M<sup>r</sup> ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON.W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

2nd BASSOON.



(A) Tempo di Valse moderato.



2nd BASSOON.

Allegretto dolce.

*al tempo* *rit.* *pp* *mf*

Andante.

Andante espressivo.

*rit.* *p* *pp* *p*

Allegro commodo.

*rit.* *mf* *p* *pp* *mf*

Allegro moderato.

2nd BASSOON.

(D)

Allegro.

Musical score for the first section, marked 'Allegro'. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second staff also features a crescendo (*cresc.*). The third staff starts with a piano (*p*) dynamic. The fourth staff includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The fifth staff is marked 'a tempo' and 'ff', and concludes with a 'poco rit.' (poco ritardando) marking.

Allegro marziale.

Musical score for the second section, marked 'Allegro marziale'. It consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The second staff starts with a piano (*p*) dynamic and includes a fortissimo (*ff*) dynamic. The third staff is marked 'Lento.' and begins with a forte (*f*) dynamic.

Andante comodo.

(E)

Musical score for the third section, marked 'Andante comodo'. It consists of four staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff includes markings for 'dim. e rit.', 'a tempo', 'rit.', and 'a tempo', and starts with a piano (*p*) dynamic. The third staff is marked with a forte (*f*) dynamic. The fourth staff includes markings for 'rit.', 'a tempo', and 'rit.', and starts with a piano (*p*) dynamic.

2nd BASSOON.

**F** *a tempo* *dim. e rit.*

*a tempo rit. a tempo*

**Allegro.**

**Allegro vivace.**

2nd BASSOON.

First system of musical notation for the 2nd Bassoon part, consisting of three staves of music in bass clef with a key signature of two flats and a common time signature.

**Allegro grandioso.**

Second system of musical notation, starting with the tempo marking **Allegro grandioso.** It features dynamics such as *ff* and *cresc.*

**Molto agitato.**

**Tempo di Marcia.**

Third system of musical notation, starting with the tempo marking **Molto agitato.** and **Tempo di Marcia.** It includes dynamics like *ff* and markings such as *rall.* and *a tempo rit.*

Ninth system of musical notation, ending with the marking *ff* and **Fine.**

**E♭ ALTO SAXOPHONE  
& ALTO CLARINET.**

**No 381.**

# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

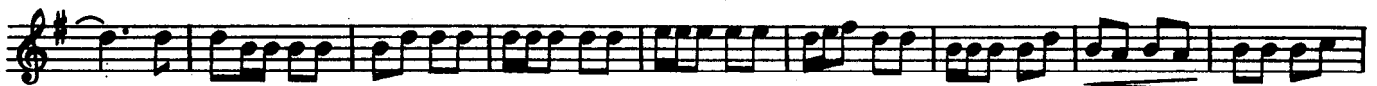
**Selection.**

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*



*Più vivo.*



*Allegretto con grazia.*



Copyright, MCMXI, by Chappell & Co Ltd.

(507)

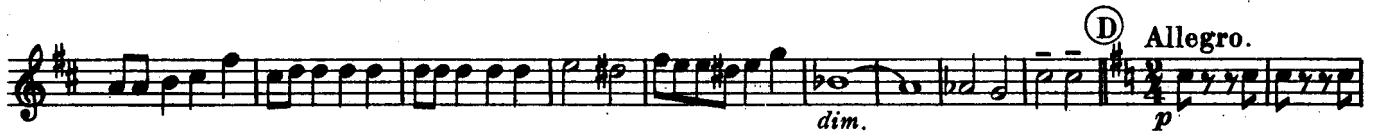
Chappell & Co Ltd. 50, New Bond Street, London. W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "M<sup>r</sup> ROBERT COURTNEIDGE, SHAFESBURY THEATRE, SHAFESBURY AVENUE, LONDON. W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

**E♭ ALTO SAXOPHONE & ALTO CLARINET.**



E♭ ALTO SAXOPHONE & ALTO CLARINET.



**E♭ ALTO SAXOPHONE & ALTO CLARINET.**

Musical score for E♭ Alto Saxophone and Alto Clarinet. The score consists of ten staves of music. The first staff begins with a dynamic of *p* and includes first and second endings. The second staff features dynamics of *mf*, *cresc.*, and *f*, with tempo markings *a tempo* and *poco rit.*. The third staff is marked **Allegro marziale.** with a dynamic of *mf*. The fourth and fifth staves continue with dynamics of *f* and *ff*. The sixth staff is marked **Lento.** and **Andante comodo.** with dynamics of *f*, *mf*, and *p*. The seventh staff includes a first ending, dynamics of *dim. e rit.*, *a tempo*, *mf*, and *a tempo*, and a dynamic of *p*. The eighth staff starts with *p*, *rit.*, *a tempo rit.*, and *p a tempo*. The ninth staff is marked **Allegro.** with dynamics of *pp* and *f*. The tenth staff includes dynamics of *mf* and *f*.

**E♭ ALTO SAXOPHONE & ALTO CLARINET.**

*f* *ff* *p* *3* *ff* *Allegro vivace.* *p* *3* *3* *p* *1* *f* *1* *rit.* *Allegro grandioso.* *ff* *f* *Molto agitato.* *ff* *rall.* *atempo* *rit.* *Tempo di Marcia.* *ff* *sffs Fine.*

**B♭ TENOR SAXOPHONE  
& BASS CLARINET.**

**NO 381.**

# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*

*f* *f*

*Più vivo.*

*p*

*p cresc. f f*

*f*

*Allegretto con grazia.*

*mf*

*cresc.*

*rit.*

*a tempo* *rit.* *Allegro moderato.*

*p cresc. e accel. poco a poco* *p*

Copyright, MCMXI, by Chappell & Co Ltd.

(507)

Chappell & Co Ltd. 50, New Bond Street, London, W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFESBURY THEATRE, SHAFESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

**B♭ TENOR SAXOPHONE & BASS CLARINET.**

**B♭ TENOR SAXOPHONE & BASS CLARINET.**

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *f* is placed below the first two notes. The staff continues with a half note D5, a quarter rest, and a quarter note E5. A dynamic marking of *p* is placed below the quarter note E5. The staff concludes with a quarter note F#5, a quarter note G5, and a quarter note A5. A dynamic marking of *p* is placed below the quarter note A5. Above the staff, the word *rit.* is written above the first measure, and the number 4 is written above the second measure.

**Andante espressivo.**

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The staff continues with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The staff concludes with a half note A5 and a quarter note B5.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The staff continues with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The staff concludes with a half note A5 and a quarter note B5.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *pp* is placed below the first two notes. The staff continues with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. A dynamic marking of *mf* is placed below the quarter note E5. The staff concludes with a half note A5, a quarter note B5, and a quarter note C6. A dynamic marking of *p* is placed below the quarter note C6. Above the staff, the word *rit.* is written above the last measure, and a circled C is placed above the final note.

**Allegro commodo.**

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The staff concludes with a quarter note A5, a quarter note B5, and a quarter note C6. A dynamic marking of *mf* is placed below the first measure.

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. A dynamic marking of *ff* is placed below the first measure. The staff continues with quarter notes D5, E5, F#5, and G5. A dynamic marking of *p* is placed below the quarter note D5. The staff concludes with quarter notes A5, B5, and C6. Dynamic markings of *mf*, *ff*, and *mf* are placed below the quarter notes A5, B5, and C6 respectively. Above the staff, the number 1 is written above the first measure.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *ff* is placed below the first measure. The staff continues with quarter notes D5, E5, F#5, and G5. The staff concludes with quarter notes A5, B5, and C6.

Musical staff 8: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff continues with quarter notes D5, E5, F#5, and G5. The staff concludes with quarter notes A5, B5, and C6. A dynamic marking of *ff* is placed below the last measure. Above the staff, the number 2 is written above the last measure.

**Allegro moderato.**

Musical staff 9: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The staff continues with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The staff concludes with a half note A5 and a quarter note B5.

Musical staff 10: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The staff continues with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The staff concludes with a half note A5 and a quarter note B5. A dynamic marking of *dim.* is placed below the last measure.

**ⓓ Allegro.**

Musical staff 11: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *p* is placed below the first measure. The staff continues with quarter notes D5, E5, F#5, and G5. A dynamic marking of *cresc.* is placed below the quarter note E5. The staff concludes with quarter notes A5, B5, and C6. A dynamic marking of *p* is placed below the quarter note C6.

Musical staff 12: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *p* is placed below the first measure. The staff continues with quarter notes D5, E5, F#5, and G5. A dynamic marking of *cresc.* is placed below the quarter note E5. The staff concludes with quarter notes A5, B5, and C6.

Musical staff 13: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *p* is placed below the first measure. The staff continues with quarter notes D5, E5, F#5, and G5. A dynamic marking of *p* is placed below the quarter note D5. The staff concludes with quarter notes A5, B5, and C6. Dynamic markings of *mf* and *mf* are placed below the quarter notes A5 and B5 respectively. Above the staff, the number 1 is written above the first measure, and the number 2 is written above the last measure.

**B $\flat$  TENOR SAXOPHONE & BASS CLARINET.**

*a tempo*  
*f* *ff*

*poco rit.* **Allegro marziale.**  
*mf*

*f* *p*

**Lento.**  
*ff* *f*

**Andante comodo.** (E)  
*mf* *p* *rit.* **1 rit.**  
*atempo*

*a tempo*  
*mf* *p* *f*

*rit. atempo rit.* (F) *a tempo*

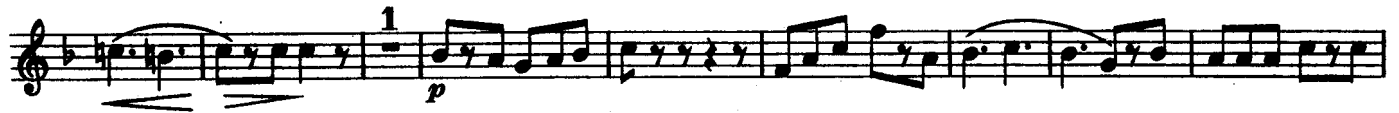
*a tempo* *rit.*  
*mf* *pp* *pp* *f*  
*dim. e rit.*

**Allegro.**  
*a tempo* *mf* *2* *mf* *1* *mf* *f* *ff*

**B♭ TENOR SAXOPHONE & BASS CLARINET.**



**Allegro vivace.**



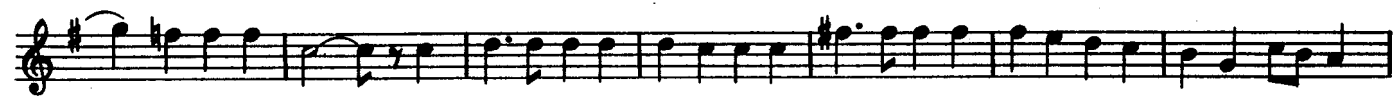
**Allegro grandioso.**



**Molto agitato.**



**Tempo di Marcia.**





1st CORNET in B $\flat$ .

N $^{\circ}$  381.

# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*

*Più vivo.*

*Allegretto con grazia.*

*Allegro moderato.*

Oboe.

The musical score consists of ten staves of music. The first staff is marked 'Allegro.' and features a triplet of eighth notes. The second staff is marked 'Più vivo.' and includes dynamics 'p', 'p cresc.', and 'f'. The third and fourth staves continue the melodic line with various rhythmic patterns. The fifth staff is marked 'Allegretto con grazia.' and includes a dynamic marking 'mf'. The sixth and seventh staves continue the piece with a 'cresc.' marking. The eighth staff is marked 'Allegro moderato.' and includes dynamics 'rit.' and 'p'. The ninth and tenth staves include an 'Oboe' part and a final 'mf' dynamic marking.

Copyright, MCMXI, by Chappell & C $^{\circ}$  Ltd.  
Chappell & C $^{\circ}$  Ltd. 50, New Bond Street, London, W. - New York & Melbourne.

(507.)

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

1st CORNET in Bb.

*p* *cresc.*  
*a tempo*  
*p rall.*

**A** Tempo di Valse moderato.

*mf* *rit.* 1 15 *a tempo*  
*Solo.* *mp* *rit.* **B** *p*

*a tempo* *cresc.*

*f* *p* *mf* *f* *pp* *Solo.* *p* *Oboe.*

*f* *p* *Soli.* *rit.* *a tempo* *rit.*

**Allegretto.**

*Oboe.* *dolce*

**Andante.**

*p* *p Solo.*

*p* *f* *rit.* 6 1

1st CORNET in B $\flat$ .

Andante espressivo.

7 *p* rit.

Allegro commodo.

1  $\textcircled{C}$  *mf* *p* 1

*mf* *p* *f* 3 3

Allegro moderato.

*f* 2

*dim.* *p*

$\textcircled{D}$  Allegro.

*p* *cresc.* *p*

Oboe. *p*

*p* *cresc.* *f*

Allegro marziale.

*a tempo* *poco rit.* 7

1st CORNET In Bb.

First musical staff with dynamics *f*, *p*, and *ff*.

Second musical staff with tempo marking **Lento.** and dynamics *mf*, *p* **espressivo**. Includes a circled 'E' and a '2'.

Third musical staff.

Fourth musical staff with tempo markings *a tempo*, *rit.*, *a tempo* and dynamics *dim. e rit.*, **Solo.**

Fifth musical staff with dynamic *mp*.

Sixth musical staff with dynamics *f*, *f*, *p* and tempo markings *rit.*, *a tempo*, *rit.*

Seventh musical staff with circled 'F', tempo marking *a tempo* and dynamic *p dolce*.

Eighth musical staff with dynamics *dim. e rit.*, *rit.*, *a tempo*.

Ninth musical staff with dynamic *pp*.

Tenth musical staff with tempo marking **Allegro.**, *Soli.*, and dynamics *f*, *mf*. Includes circled '2' and '3'.

Eleventh musical staff with circled '3' and dynamic *f*.

Twelfth musical staff with circled '2' and '3', and dynamics *fs*, *p*.

1st CORNET In Bb.

Solo.

*p* *ff*

Allegro vivace.

*p* *mf cresc.* *f*

*rit.*

Allegro grandioso.

*ff* *f* *cresc.*

Molto agitato.

*ff* Solo. *rit. 3*

Tempo di Marcia.

*ff*

*ff* Fine.

2nd CORNET in B♭.

No 381.

THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

Allegro.

Più vivo.

Musical notation for the first section of 'The Mousmé'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The tempo is marked 'Allegro'. The music features a series of eighth and sixteenth notes, with dynamic markings of *f* and *p*. There are three-measure rests and a five-measure rest. The second staff continues the melody with dynamic markings of *p*, *cresc.*, and *f*. The third and fourth staves provide accompaniment with rhythmic patterns.

Allegretto con grazia.

Musical notation for the second section of 'The Mousmé', marked 'Allegretto con grazia'. It consists of two staves. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a melody with eighth notes and rests, with dynamic markings of *p* and *cresc.*. The second staff provides accompaniment with a similar rhythmic pattern.

Allegro moderato.

Musical notation for the third section of 'The Mousmé', marked 'Allegro moderato'. It consists of three staves. The first staff is for the 3rd Horn (3rd Hn.), starting with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes dynamic markings of *p*, *rit.*, *a tempo rit.*, and *p*. The second and third staves are for the 2nd Oboe (2nd Ob.), with dynamic markings of *p* and *cresc.*. The music features a mix of eighth and sixteenth notes with various articulations.

Tempo di Valse moderato.

Musical notation for the fourth section of 'The Mousmé', marked 'Tempo di Valse moderato'. It consists of one staff for the 2nd Cornet. It starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is marked 'Tempo di Valse moderato'. The music features a waltz-like melody with eighth notes and rests, with dynamic markings of *mf*, *rit.*, and *a tempo*. There are one-measure and 24-measure rests.

Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd. 50, New Bond Street, London.W. - New York & Melbourne.

(507)

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "M. ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON.W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

2nd CORNET in B $\flat$ .

Solo. *mp* *rit.* *a tempo* *p*

*cresc.*

*f* *p* *cresc.* *mf* *rall.* *f*

Solo. *pp* *rit.* *a tempo* *rit.* *p*

Allegretto.

Andante. *p* *f* *rit.*

Andante espressivo. *pp* *rit.*

Allegro commodo. *mf* *p* *mf*

*p* *ff*

*ff*

*f*

Allegro moderato.

*dim.* *p*

2nd CORNET in B $\flat$ .

Ⓓ Allegro.

Musical notation for the first section, marked 'Allegro'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B $\flat$ ), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with dynamic markings of *p* and *cresc.* (crescendo). The second staff includes a triplet of eighth notes. The third staff continues the melodic line with dynamic markings of *f* and *ff a tempo*. The fourth staff concludes the section with a final cadence.

Allegro marziale.

Musical notation for the second section, marked 'Allegro marziale'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is characterized by a steady eighth-note rhythm. Dynamic markings include *poco rit.*, *f*, and *ff*. The second staff continues the rhythmic pattern with dynamic markings of *p* and *ff*.

Lento.

Andante comodo.

Musical notation for the third section, marked 'Lento' and 'Andante comodo'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is slower and more spacious, featuring chords and long notes. Dynamic markings include *f* and *p*. The second staff includes a circled letter 'E' and a '4' indicating a measure rest. The third staff includes a circled letter 'F' and a '6' indicating a measure rest. The fourth staff concludes the section with dynamic markings of *pp* and *rit. a tempo*.

Solo.

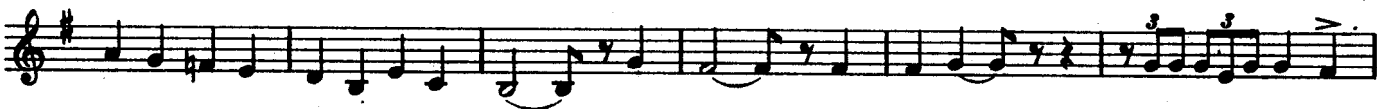
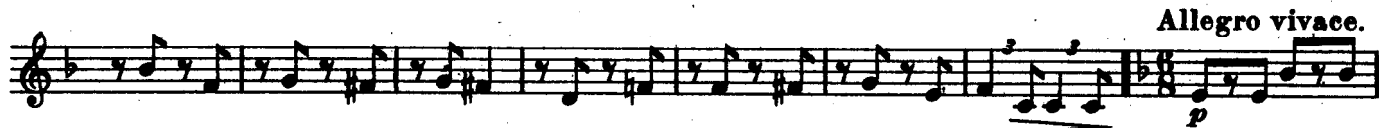
Allegro.

Solo.

Musical notation for the fourth section, marked 'Solo' and 'Allegro'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is a solo piece with dynamic markings of *pp*, *f*, and *mf*. The second staff includes a circled letter 'F' and a '6' indicating a measure rest. The third staff concludes the section with dynamic markings of *f* and *p*.



2nd CORNET in B $\flat$ .



# THE MOUSMÉ.

(THE MAIDS OF JAPAN)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

Allegro.



Più vivo.



Allegretto con grazia.



(507)

Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd. 50, New Bond Street, London.W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON.W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

1st & 2nd HORNS in Eb.

Allegro moderato.

1st Solo.

mf

p

cresc.

rall.

This section contains the first solo for the 1st Horn. It begins with a melody in the treble clef, marked *mf*. The accompaniment in the bass clef consists of eighth-note chords. The piece concludes with a *rall.* (ritardando) marking.

(A) Tempo di Moderato.

a tempo

mf

rit.

a tempo

p

This section is marked *a tempo* and *Tempo di Moderato*. It features a melody in the treble clef and accompaniment in the bass clef. The dynamics range from *mf* to *p*. A *rit.* (ritardando) marking is present before the *a tempo* section resumes.

Alto Sax.

4

prif.

Soli (B) a tempo

2 3 4 5 6 7

2 3

4 5 6 7

cresc.

This section is a solo for the Alto Saxophone, marked *Soli (B) a tempo*. It begins with a melody in the treble clef, marked *p*. The accompaniment in the bass clef consists of eighth-note chords. The piece concludes with a *cresc.* (crescendo) marking.

p

cresc.

mf

rall.

12

This section concludes the piece. It features a melody in the treble clef and accompaniment in the bass clef. The dynamics range from *p* to *mf*. The piece concludes with a *rall.* (ritardando) marking.

1st & 2nd HORNS in E $\flat$ .

3 *rit.* 1 *a tempo*

*rit.* *pp Sax.* **Allegretto.**

2 **Both.** **Andante.**

*rit.* 4 1 **Andante espressivo**

*rit.*  $\text{C}$

**Allegro commodo.**

1 *ff* *p* *mf* *f* *ff* *mf*

*f<sub>s</sub>*

**Allegro moderato.**

*ff*

1st & 2nd HORNS in Eb.

**(D) Allegro.**

*p* *cresc.* *cresc.*

*p* *cresc.* *f*

*a tempo* *ff*

*poco rit.* **Allegro marziale.** *mf*

*f* *p* *ff*

**Lento.** **Andante comodo.** **(E)**

*f* *mf* *p*

*dim. e rit. a tempo rit. a tempo* *mf* *mf* **Solo.**

**Both** *f* *f*

**(F)** *rit.* *a tempo* *a tempo* *rit.* *p*

*rit.* *a tempo* *rit.* *a tempo* **Saxoph<sup>s</sup>** *mf*

# 1st & 2nd HORNS in E $\flat$ .

*Soli.* *Allegro.*

*p* *f* *p* *mf* *f* *mf* *ff* *p*

*Allegro vivace.*

*p* *p* *f*

1st & 2nd HORNS in Eb.



Chappell's Army Journal.

3rd & 4th HORNS in Eb.

NO 381.

# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*



*Più vivo.*



*Allegro con grazia.*



Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd, 50, New Bond Street, London, W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.



3rd & 4th HORNS In E♭.

Allegro moderato.

12

a tempo

(A) Tempo di Valse moderato.

rit. 1 a tempo

12 3 (B) a tempo 2

3 4 5 6 7

2 3 4 5 6 7

rall.

17 3 1 3 1 22

Allegretto.

Andante.

6 1

Andante espressivo.

3

rit. (C)

3rd & 4th HORNS in E♭.

Allegro comodo.

Musical notation for the first section, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a triplet of eighth notes, followed by eighth and sixteenth notes. Dynamics include *f* and *ff*. The second staff continues with eighth and sixteenth notes, including a triplet and a *mf* dynamic. The third staff continues with similar rhythmic patterns.

Allegro moderato.

Musical notation for the second section, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth notes and rests, with a *ff* dynamic. The second staff continues with similar rhythmic patterns.

ⓓ Allegro.

Musical notation for the third section, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth notes and rests, with a *p* dynamic. The second staff continues with similar rhythmic patterns, including a *cresc.* marking.

Allegro marziale.

Musical notation for the fourth section, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth notes and rests, with a *poco rit.* marking. The second staff continues with similar rhythmic patterns, including a *ff a tempo* marking.

Lento.

Andante comodo.

Musical notation for the fifth section, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth notes and rests, with a *p* dynamic. The second staff continues with similar rhythmic patterns, including a *rit. a tempo* marking.

3rd & 4th HORNS in E♭.

6

*rit.*

*a tempo rit.* **F** *a tempo* *rit. a tempo rit.*

*a tempo* **2** *Soli.* **4** **6** *Allegro.* *fz* *mf*

**4** **15** *ff*

*All? vivace.* **12**

*p* *f*

*rit.*

**Allegro grandioso.** **Molto agitato.**

*ff* *cresc.* *ff*

*rall.* *a tempo rit.* **Tempo di Marcia.**

*f* *ff*

*ff* *Fine.*

1st TROMBONE.

No 381.

# THE MOUSMÉ.

(THE MAIDS OF JAPAN)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*

*f*

*Più vivo.*

*pp* *p* *pp* *p* *p* *cresc.*

*f*

*Allegretto con grazia.*

*p* *p*

*10* *p* *cresc.*

*Allego moderato.*

*6* *2* *22* *8* *p* *cresc.*

*rall.* *a tempo*

*p*

**(A) Tempo di Valse moderato.**

*mf* *rall.* **1**

Copyright, MCMXI, by Chappell & Co Ltd.

(507)

Chappell & Co Ltd. 50, New Bond Street, London, W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

1st TROMBONE.

Barit. *pp* 1 2 3 4 5 6 7 8 1 2 3 4 5 6

7 12 3 (B) 3rd Horn *pp* *a tempo*

4 *rall.* 4 *f* 8 Solo. *pp* 9

Solo. *p* *rit.* *a tempo* 2 1 *rit. Allegretto.* Barit. *pp* 6

Andante. *pp* 4 *f*

Andante espressivo. Barit. 6 1

4 *rit.* 1 (C) 1 *mf* 1 *f* Barit.

1 *f* 1 *p* 3

1st TROMBONE.

ff *f*

*Allegro moderato.*

*f*

ⓓ *Allegro.*

*p* *mf*

1 *cresc.* *p* 4

*cresc.* *p*

1 8 *p* *cresc.*

*p* *p* *cresc.*

*cresc.* *f*

*cresc.* *f*

*altempo* *ff* *poco rit.*

*ff* *poco rit.*

*Allegro marziale.*

*f* *p*

*ff*

*ff*

*Lento.* *Andante comodo.* ⓔ 6 *rit.* *Barit. altempo rit.* 1

*f* *p* *pp*

1st TROMBONE.

Barit.

rit. a tempo rit. a tempo

1 6 1 3

Solo.

Allegro.

4 7 9

Barit.

3 8

Allegro vivace.

Barit.

12 2

mp cresc. ff

rit.

1

Allegro grandioso.

ff f cresc. ff molto agitato

rall. a tempo rit. Tempo di Marcia.

f ff

ffs Fine. (507)

2nd TROMBONE.

No 381.

THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

Allegro.



Più vivo.



Allegretto con grazia.



Allegro moderato.



(A) Tempo di Valse moderato.



Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd, 50, New Bond Street, London, W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.



# 2nd TROMBONE.

1 2 3 4 5 6 7  
mf

4 4 rit. 20 Solo.  
f mf f p

rit. atempo 2 rit.1 22 Allegretto. Andante.  
ff pp

4 rit. 6 1 8 Andante espressivo.  
f pp

4 rit. 1 1 5 1 Allegro comodo.  
mf mp p

3 3  
ff f

2  
p

## Allegro moderato.

f

p p mf (D) Allegro.

1 cresc. 4  
p p

1 8 p cresc.

f ff atempo

## Allegro marziale.

7 poco rit. f p

2nd TROMBONE.

Lento.

First staff of music with dynamic markings *ff* and *f*.

Andante comodo.

(E) 6

Second staff of music with dynamic markings *p*, *pp*, and *f*. Includes tempo markings *rit.* and *a tempo*.

(F) 6

Third staff of music with dynamic markings *p*, *pp*, and *pp*. Includes tempo markings *rit.* and *a tempo*.

Solo.

Allegro.

Fourth staff of music with dynamic markings *f* and *fz*. Includes measure numbers 4, 7, and 9.

Fifth staff of music with dynamic marking *ff*. Includes measure number 15.

Allegro vivace.

16

Sixth staff of music with dynamic markings *mp* and *cresc.*

Seventh staff of music with dynamic marking *f*.

Eighth staff of music.

rit.

Allegro grandioso.

Ninth staff of music with dynamic markings *ff*, *f*, and *cresc.*. Includes measure number 1.

Tempo di Valse.

Tenth staff of music with dynamic markings *ff molto agitato*, *f*, and *ff*. Includes tempo marking *a tempo rit.*

Eleventh staff of music.

Twelfth staff of music.

Thirteenth staff of music.

*ffz* Fine.

THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

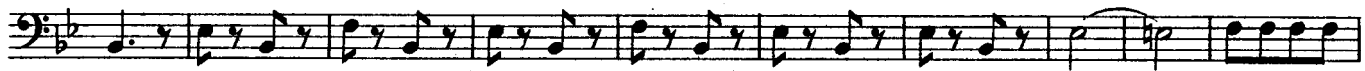
LIONEL MONCKTON and HOWARD TALBOT.

Allegro.

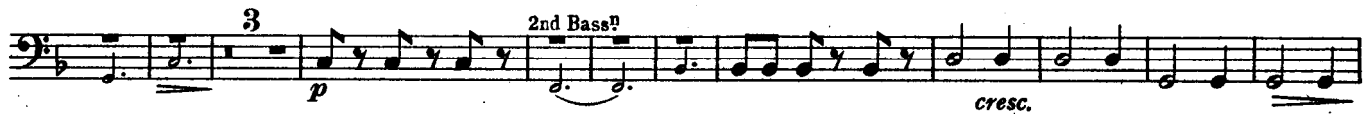


Piu vivo.

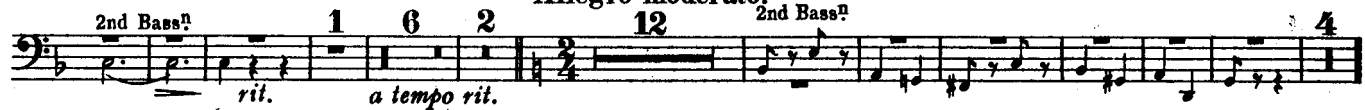
pp Barit.



Allegretto con grazia.



Allegro moderato.



(A) Tempo di Valse moderato.



# BASS TROMBONE.

28 *a tempo* 3 *rit.* (B) *a tempo* *pp* 2nd Bass!

*mf* *f* *mf* *f* 4 *rall.* 8 Solo. *pp*

9 Solo. *p* *rit.* *a tempo* 2 1 *ppp* Bar. *rit.* 18 *Allegretto.*

*Andante.* *pp* 4 *f* *rit.*

6 *Andante espressivo.* 1 *p* 2nd Bass!

2nd Bass! *pp* *mf* *p*

*rit.* (C) *Allegro commodo.* *pp* 1 *mf* *p*

1 1 3

*ff* *fs*

BASS TROMBONE.

Allegro moderato.

Allegro.

a tempo

Allegro marziale.

Lento.

Andante comodo.

BASS TROMBONE.

(F) 6 1 3 Solo. *a tempo pp rit. a tempo rit. a tempo pp*

Allegro. 4 7 9 *f*

2nd Bass? *f*

*ff*

Allegro vivace. 16 1.2.Tr. *p cresc.* *f*

*f*

*rit.*

Allegro grandioso. Molto agitato. *ff* *f* *cresc.* *ff*

rall. a tempo rit. Tempo di Marcia. *f* *ff*

*ff* Fine.

BARITONE in B $\flat$ .

NO 381.

# THE MOUSMÉ.

(THE MAIDS OF JAPAN)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*

*Più vivo.*

*Allegretto con grazia.*

*rit. a tempo rit.*

*cresc. e accel poco a poco*

(507)

Copyright, MCMXI, by Chappell & C<sup>o</sup> Ltd.

Chappell & C<sup>o</sup> Ltd. 50, New Bond Street, London. W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "M<sup>r</sup> ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

BARITONE in B $\flat$ .

Andante

rit. *f* *p* *p* Andante espressivo.

rit. *mf* Allegro comodo.

Allegro moderato.

Allegro. 1 *p* *mf* *cresc.* *p*



BARITONE In B $\flat$ .

Allegro moderato.

Musical notation for the first section, 'Allegro moderato'. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music starts with a dynamic marking of *p* (piano) and includes a *mf* (mezzo-forte) marking later. The second staff continues the melody with a *p* marking and a *cresc.* (crescendo) marking. The third staff features a *rall.* (rallentando) marking, followed by a *p* marking and an *a tempo* marking. A circled letter 'A' is placed above the final measure of this staff.

Tempo di Valse moderato.

Musical notation for the second section, 'Tempo di Valse moderato'. It consists of seven staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music starts with a dynamic marking of *mf* (mezzo-forte) and includes a *rit.* (ritardando) marking. The second staff is a dotted bass line with a *p* (piano) marking and a *a tempo* marking. The third staff continues the melody with a *p* marking and a *rit.* marking. The fourth staff features a *p* marking and a circled letter 'B'. The fifth staff continues the melody. The sixth staff includes a *cresc.* (crescendo) marking. The seventh staff features a *p* marking and a *rall.* marking. A circled number '8' is placed above the final measure of this staff.

1st Tromb.

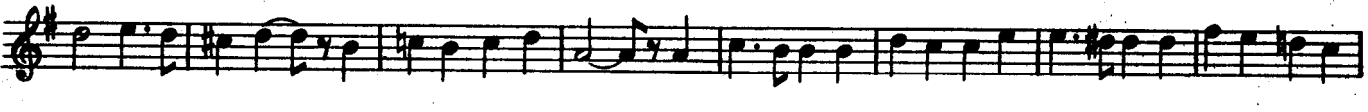
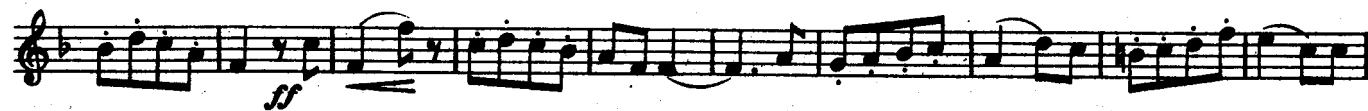
Musical notation for the first Trombone part, labeled '1st Tromb.'. It consists of one staff. The music starts with a dynamic marking of *mf* (mezzo-forte) and includes a *rit.* (ritardando) marking. A circled number '6' is placed above the first measure, and a circled number '3' is placed above the second measure. The staff concludes with a *mf* marking and a *rit.* marking.

Allegretto. dolce.

Musical notation for the final section, 'Allegretto. dolce'. It consists of one staff. The music starts with a dynamic marking of *pp* (pianissimo) and includes a *p* (piano) marking. A circled number '8' is placed above the first measure, and a circled number '2' is placed above the second measure. The staff concludes with a *p* marking.

BARITONE in B $\flat$ .

The musical score consists of ten staves of music. The first staff begins with a dynamic of *p*, followed by *cresc.*, *f*, and *ff*. It includes a first ending marked with a '2' and the tempo marking *a tempo*. The second staff is marked *poco rit.* and *Allegro marziale.* with a dynamic of *mf*. The third staff has a dynamic of *f* and ends with *p*. The fourth staff is marked *ff*. The fifth staff starts with *Lento.* and *f*, then *Andante comodo.* and *mf*, and ends with *rit.* and *p*. It includes a circled 'E' and the instruction '4th Horn.'. The sixth staff starts with *a tempo* and *rit.*, then *a tempo* and *mp*, and includes a circled '1' and the instruction 'Solo'. The seventh staff is marked *rit.* and *a tempo*, then *rit.* and *a tempo*, and includes a circled 'F' and '4th Horn.'. The eighth staff starts with *a tempo* and *rit.*, then *Allegro.* and *fz*. The ninth staff is marked *mf*. The tenth staff is marked *f*. The eleventh staff is marked *p*. The twelfth staff is marked *p*.



EUPHONIUM.

No 381.

THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

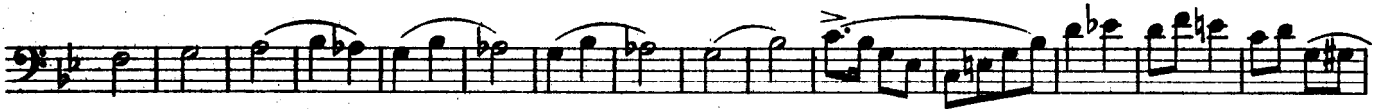
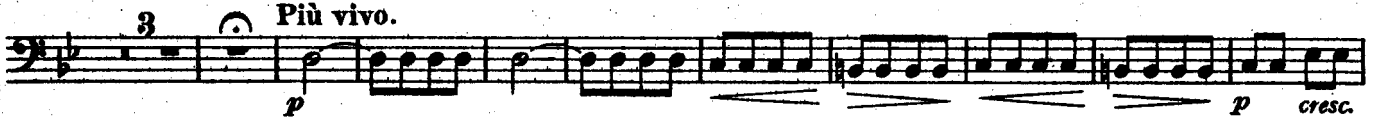
Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

Allegro.



Più vivo.



Allegretto con grazia.



a tempo

p cresc. e accel. poco a poco

rit.

Allegro moderato.

p



Copyright, MCMXI, by Chappell & Co Ltd.

(507)

Chappell & Co Ltd. 50, New Bond Street, London, W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "M<sup>r</sup> ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

EUPHONIUM.

First staff of music, bass clef, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Second staff of music, bass clef, starting with a piano (*p*) dynamic and a *rall.* marking, followed by an *a tempo* marking.

(A) Tempo di Valse moderato.

Third staff of music, bass clef, starting with a mezzo-forte (*mf*) dynamic.

Fourth staff of music, bass clef, starting with a piano (*p*) dynamic and a *rit.* marking, followed by an *a tempo* marking.

Fifth staff of music, bass clef, continuing the melodic line.

Sixth staff of music, bass clef, starting with a piano (*p*) dynamic and a *rit.* marking, followed by an *a tempo* marking and a section marked (B).

Seventh staff of music, bass clef, continuing the melodic line.

Eighth staff of music, bass clef, ending with a crescendo (*cresc.*) marking.

Ninth staff of music, bass clef, starting with a piano (*p*) dynamic.

Tenth staff of music, bass clef, starting with a forte (*f*) dynamic and a crescendo (*cresc.*) marking.

Eleventh staff of music, bass clef, starting with a mezzo-forte (*mf*) dynamic and a *rall.* marking, followed by a forte (*f*) dynamic. Includes markings for 8 B. Tr. and 1 Bass<sup>2</sup>.

Twelfth staff of music, bass clef, starting with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic and a *rit.* marking. Includes a marking for 2nd Tromb.

# EUPHONIUM.

*a tempo* *rit.* Allegretto.

Andante.

*p* *f*

*rit.* *p* *pp* *p* Andante espressivo.

*pp* *mf* *p*

ⓐ Allegro commodo.

1 *f* *mf* *p* *mf* *ff*

*mf* *ff*

Allegro moderato.

ⓓ Allegro.

# EUPHONIUM.

*cresc.* *p* *p* *p* *cresc.* *cresc.*

*f* *ff* *a tempo* *poco rit.*

*Allegro marziale.*

*mf* *f* *p* *ff*

*Lento.* *Andante comodo.*

*f* *mf*

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

*a tempo* *p*

*f* *f*

*Barit.* *rit.* *a tempo* *rit.* *a tempo* *p*

*a tempo* *dim. e rit.* *rit.*

*a tempo* *pp* *2nd Tromb.* *pp*

EUPHONIUM.

Allegro.

Allegro vivace.

rit. Allegro grandioso.

Molto agitato.

Tempo di Marcia.



BASSES.

NO 381.

# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.*

*Più vivo.* 1 1

*Allegretto con grazia.* 4

*rit. a tempo rit.*

*dim. p cresc. e accel. poco a poco*

Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd. 50, New Bond Street, London. W. - New York & Melbourne.

(507)

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "M" ROBERT COURTNEIDGE, SHAFTESBURY THEATRE, SHAFTESBURY AVENUE, LONDON. W. THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

**Allegro moderato. 2**

3 4 5 6 7 8 9

10 11 12

*p* *mf* *p* *cresc.* *rall.*

*a tempo* (A) **Tempo di Valse moderato.** *mf*

*rit.* 1 *a tempo* *p*

(B) *a tempo* *p*

*cresc.* *p* *rall* *f* *p* *cresc.* *mf*

17 B.Trom. *rit.*

BASSES.

*a tempo* *rit.*

*mf* *Andante.* *Div.* *p*

*Div.* *rit.* *p* *f* *p*

*pp* *Andante espressivo.* *p*

*pp* *mf*

*rit.* *Allegro commodo.* *pp* *mf*

*p*

*mf* *p* *mf* *ff* *mf* *fs*

*Allegro.* *ff*

*dim.* *Allegro.* *D*

*cresc.* *p*

*cresc.*

*p*

*p*

*cresc.*

*cresc.*

*f*

*a tempo*

*ff*

*poco rit.*

*mf*

**Allegro marziale.**

*p*

*ff*

**Lento**

**Andante comodo.**

**(E)**

*p*

*rit. a tempo*

*rit. a tempo*

*p*

*rit. a tempo*

**(F)**

*rit. a tempo*

*rit. (F) a tempo*

*p*

*dim. e rit. a tempo*

*rit. a tempo*

*pp*

*pp*

*pp*

**B. Trom.**

BASSES.

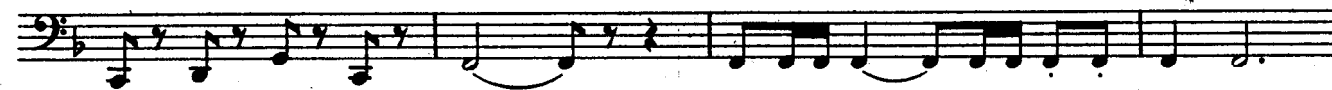
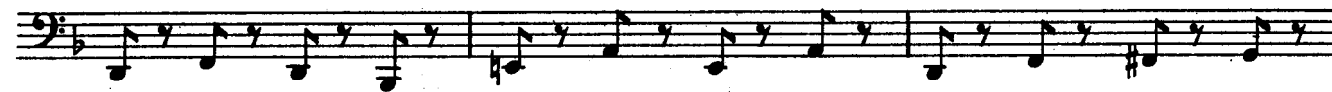
Allegro.

Musical score for Basses, Allegro section. The score consists of seven staves of music. The first staff begins with a 4-measure rest, followed by a dynamic marking of *f* and a *mf* marking. The music is in a 2/4 time signature with a key signature of two flats. The piece concludes with a double bar line and repeat dots.

Allegro vivace.

Musical score for Basses, Allegro vivace section. The score consists of four staves of music. The first staff begins with a dynamic marking of *p*. The music is in a 2/4 time signature with a key signature of two flats. The piece concludes with a double bar line and repeat dots.

BASSES.



DRUMS.

NO 381.

# THE MOUSMÉ.

(THE MAIDS OF JAPAN.)

## Selection.

LIONEL MONCKTON and  
HOWARD TALBOT.

*Allegro.* 1 4 1 4 *Più vivo.* 5

*f* B.D.

S.D. *mf* *mf* *p* *f* B.D. B.D.

*f* Both.

Cym., let vibrate

*Allegretto con grazia.* 11 2

*pp*

*mf* *pp* 3 3

*cresc.* *dim.* *rit.* *al tempo poco accel.* *rit.* *cresc.* *mf* 2 2 4 *p*

*Allegro moderato.* 7 3 6 Glockenspiel. *p*

(507)

Copyright, MCMXI, by Chappell & Co Ltd.

Chappell & Co Ltd. 50, New Bond Street, London. W. - New York & Melbourne.

ALL RIGHTS RESERVED UNDER THE INTERNATIONAL COPYRIGHT ACT. PUBLIC PERFORMANCE OF ALL OR ANY PART OF THE WORK STRICTLY FORBIDDEN. APPLICATIONS FOR THE RIGHT OF PERFORMANCE MUST BE MADE TO "MR ROBERT COURTNEIDGE, SHAFESBURY THEATRE, SHAFESBURY AVENUE, LONDON, W." THE ADAPTATION OF THIS COMPOSITION TO ANY FORM OF MECHANICAL MUSICAL INSTRUMENT EITHER FOR PRIVATE OR PUBLIC PERFORMANCE IS STRICTLY PROHIBITED.

DRUMS.

*p* *S.D. p cresc.*

*rall.* *a tempo* **(A)** *Tempo di Valse modto.*

*p* *mf* *rit.* *a tempo* 27 2 *rit.*

**(B)** *p* *a tempo* *mf* *Bell.* 3 3 11 3

*Drs.* *mf* 4 *f*

*rall.* 4 8 14 1 *rit.*

*Allegretto.* *Andante.* 3 1 22 *pp*

*p* *f* *pp* *rit.* 6 1 *Andante espressivo.* 3 4 *B.D.*

*pp* *rit.* 4 1 **(C)** *Allegro commodo.* 1 1 *fz*

5 1 7 3 *fz* *ff* *Both.* *fz*

*ff*



DRUMS.

Allegro moderato.

First staff of music, bass clef, 4/4 time signature, featuring a steady eighth-note pattern.

Second staff of music, bass clef, 4/4 time signature, continuing the eighth-note pattern.

Third staff of music, bass clef, 4/4 time signature. Includes markings: Tri., (D) Allegro., S.D., p, and f.

Fourth staff of music, bass clef, 4/4 time signature. Includes markings: p, 1, 6, cresc., 1, and 13.

Fifth staff of music, bass clef, 4/4 time signature. Includes markings: p, cresc., a tempo, and ff.

Sixth staff of music, bass clef, 4/4 time signature. Includes markings: poco rit., Allegro marziale., and mf B.D.

Seventh staff of music, bass clef, 4/4 time signature. Includes markings: p, 2, and f B.D.

Eighth staff of music, bass clef, 4/4 time signature. Includes markings: p, ff, and B.D.

Ninth staff of music, bass clef, 4/4 time signature. Includes marking: Lento. 1.

Tenth staff of music, bass clef, 12/8 time signature. Includes markings: (E) Andante comodo., rit. a tempo rit. a tempo, 5, p cresc., and mf.

Eleventh staff of music, bass clef, 12/8 time signature. Includes markings: (F) rit. a tempo rit. a tempo rit. a tempo rit. a tempo, 1, 1, 6, 1, 1, 3, and mf.

Twelfth staff of music, bass clef, 2/4 time signature. Includes markings: Allegro., p < f, Tri., 2, 4, 7, 1, and 6.

DRUMS.

15 *f* *fz* *f*

*fz* B.D.

Allegro vivace.

Both. *p* Tri.

6 Drs. *f*

Allegro grandioso.

*rit.* *ff* *f* *cresc.*

*molto agitato* *f* *ff* *rall.* *a tempo* *rall.* Tempo di Marcia.

Cym.

B.D. Cym. B.D. Cym. B.D. Both. *ffz* Fine.