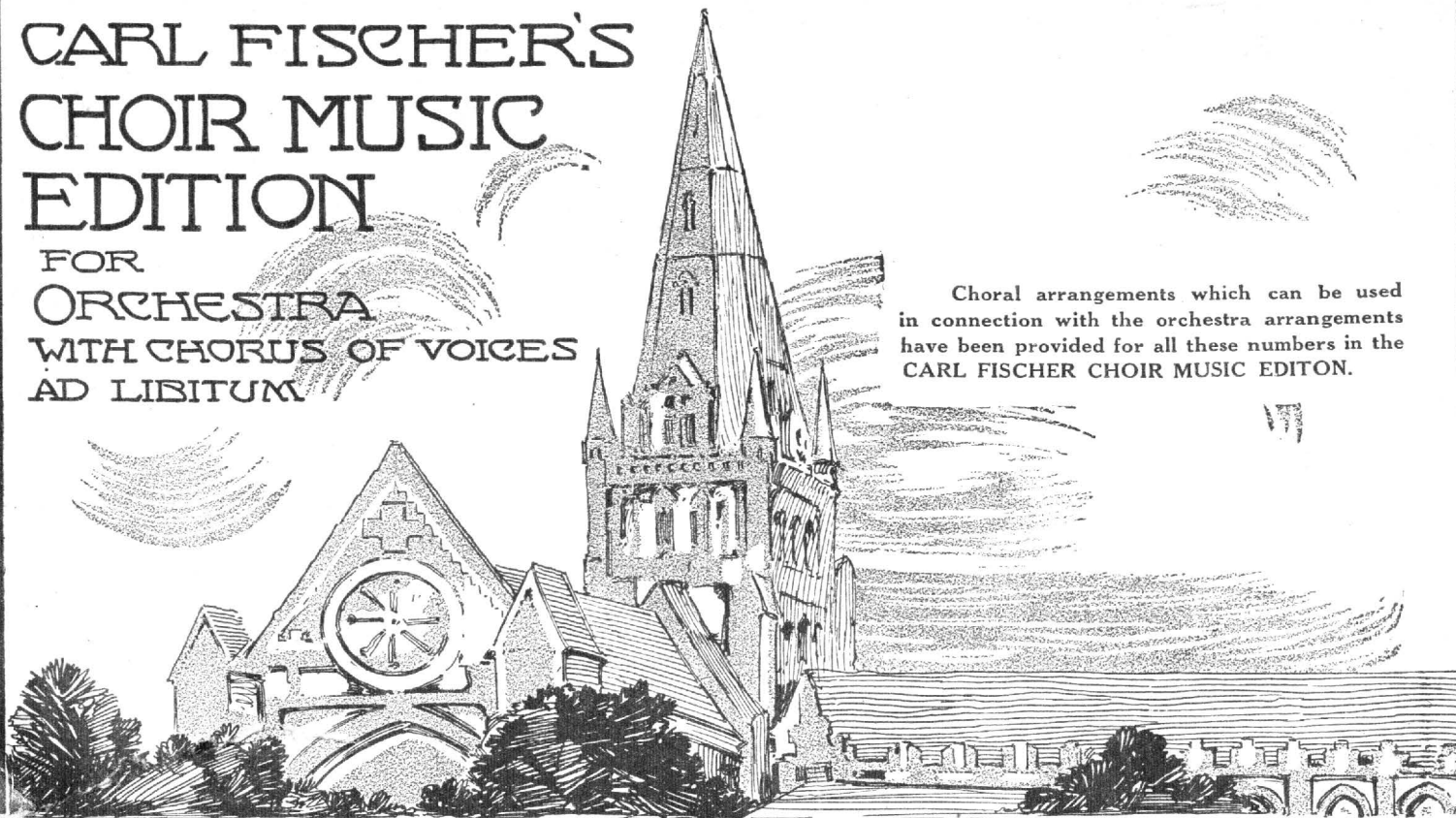


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196

pp

pp

All^o mod^{to}

p

cresc.

p

mf *f*

1 2 *Andante.*

p *f* *rit.* *pp*

Andantino.

The first system of the Andantino section consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music begins with a piano (*p*) dynamic and transitions to *pp* (pianissimo) in the second measure. The tempo is marked Andantino.

The second system continues the piano piece with intricate chordal textures in the right hand and a steady bass line in the left hand.

The third system features more complex harmonic structures and includes repeat signs (slashes with dots) at the end of the system.

The fourth system concludes the Andantino section with a final chordal cadence in the right hand and a rhythmic pattern in the left hand.

Lento.

The first system of the Lento section is marked *p* (piano) and *pp* (pianissimo). The tempo is marked Lento. The music is characterized by wide intervals and a slow, spacious feel.

The second system of the Lento section includes descriptive text for the piano accompaniment: "Clock strikes twelve." (referring to the rhythmic pattern in the left hand), "Papa asleep." (referring to the melodic line in the right hand), and "imitation of yawn Snore, yawn. Snore." (referring to the wavy lines in the left hand). The text "Viol." is also present, indicating a violin part.

All^o mod^{to}

ff Door Bell. Door Bell.

Piano

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in both hands, with a fermata over the final chord. A '7' is written above the final chord.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in both hands, with dynamic markings *ff* and *p*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in both hands, with dynamic markings *ff* and *p*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in both hands, with dynamic markings *p* and *ff*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in both hands, with dynamic markings *p* and *ff*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in both hands, with dynamic markings *dim.* and *ff*.

Piano

Maestoso.

pp

The first system of music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff begins with a *pp* dynamic marking. The music is in a major key with a common time signature. The first measure contains a half note followed by a quarter note, then a half note with a quarter rest. The second measure has a half note followed by a quarter note. The third measure consists of a half note with a quarter rest. The fourth measure has a half note followed by a quarter note. The fifth measure is a half note with a quarter rest. The sixth measure has a half note followed by a quarter note. The seventh measure is a half note with a quarter rest. The eighth measure has a half note followed by a quarter note. The ninth measure is a half note with a quarter rest. The tenth measure has a half note followed by a quarter note. The eleventh measure is a half note with a quarter rest. The twelfth measure has a half note followed by a quarter note. The thirteenth measure is a half note with a quarter rest. The fourteenth measure has a half note followed by a quarter note. The fifteenth measure is a half note with a quarter rest. The sixteenth measure has a half note followed by a quarter note. The seventeenth measure is a half note with a quarter rest. The eighteenth measure has a half note followed by a quarter note. The nineteenth measure is a half note with a quarter rest. The twentieth measure has a half note followed by a quarter note. The twenty-first measure is a half note with a quarter rest. The twenty-second measure has a half note followed by a quarter note. The twenty-third measure is a half note with a quarter rest. The twenty-fourth measure has a half note followed by a quarter note. The twenty-fifth measure is a half note with a quarter rest. The twenty-sixth measure has a half note followed by a quarter note. The twenty-seventh measure is a half note with a quarter rest. The twenty-eighth measure has a half note followed by a quarter note. The twenty-ninth measure is a half note with a quarter rest. The thirtieth measure has a half note followed by a quarter note. The thirty-first measure is a half note with a quarter rest. The thirty-second measure has a half note followed by a quarter note. The thirty-third measure is a half note with a quarter rest. The thirty-fourth measure has a half note followed by a quarter note. The thirty-fifth measure is a half note with a quarter rest. The thirty-sixth measure has a half note followed by a quarter note. The thirty-seventh measure is a half note with a quarter rest. The thirty-eighth measure has a half note followed by a quarter note. The thirty-ninth measure is a half note with a quarter rest. The fortieth measure has a half note followed by a quarter note. The forty-first measure is a half note with a quarter rest. The forty-second measure has a half note followed by a quarter note. The forty-third measure is a half note with a quarter rest. The forty-fourth measure has a half note followed by a quarter note. The forty-fifth measure is a half note with a quarter rest. The forty-sixth measure has a half note followed by a quarter note. The forty-seventh measure is a half note with a quarter rest. The forty-eighth measure has a half note followed by a quarter note. The forty-ninth measure is a half note with a quarter rest. The fiftieth measure has a half note followed by a quarter note. The fifty-first measure is a half note with a quarter rest. The fifty-second measure has a half note followed by a quarter note. The fifty-third measure is a half note with a quarter rest. The fifty-fourth measure has a half note followed by a quarter note. The fifty-fifth measure is a half note with a quarter rest. The fifty-sixth measure has a half note followed by a quarter note. The fifty-seventh measure is a half note with a quarter rest. The fifty-eighth measure has a half note followed by a quarter note. The fifty-ninth measure is a half note with a quarter rest. The sixtieth measure has a half note followed by a quarter note. The sixty-first measure is a half note with a quarter rest. The sixty-second measure has a half note followed by a quarter note. The sixty-third measure is a half note with a quarter rest. The sixty-fourth measure has a half note followed by a quarter note. The sixty-fifth measure is a half note with a quarter rest. The sixty-sixth measure has a half note followed by a quarter note. The sixty-seventh measure is a half note with a quarter rest. The sixty-eighth measure has a half note followed by a quarter note. The sixty-ninth measure is a half note with a quarter rest. The seventieth measure has a half note followed by a quarter note. The seventy-first measure is a half note with a quarter rest. The seventy-second measure has a half note followed by a quarter note. The seventy-third measure is a half note with a quarter rest. The seventy-fourth measure has a half note followed by a quarter note. The seventy-fifth measure is a half note with a quarter rest. The seventy-sixth measure has a half note followed by a quarter note. The seventy-seventh measure is a half note with a quarter rest. The seventy-eighth measure has a half note followed by a quarter note. The seventy-ninth measure is a half note with a quarter rest. The eightieth measure has a half note followed by a quarter note. The eighty-first measure is a half note with a quarter rest. The eighty-second measure has a half note followed by a quarter note. The eighty-third measure is a half note with a quarter rest. The eighty-fourth measure has a half note followed by a quarter note. The eighty-fifth measure is a half note with a quarter rest. The eighty-sixth measure has a half note followed by a quarter note. The eighty-seventh measure is a half note with a quarter rest. The eighty-eighth measure has a half note followed by a quarter note. The eighty-ninth measure is a half note with a quarter rest. The ninetieth measure has a half note followed by a quarter note. The ninety-first measure is a half note with a quarter rest. The ninety-second measure has a half note followed by a quarter note. The ninety-third measure is a half note with a quarter rest. The ninety-fourth measure has a half note followed by a quarter note. The ninety-fifth measure is a half note with a quarter rest. The ninety-sixth measure has a half note followed by a quarter note. The ninety-seventh measure is a half note with a quarter rest. The ninety-eighth measure has a half note followed by a quarter note. The ninety-ninth measure is a half note with a quarter rest. The hundredth measure has a half note followed by a quarter note.

The second system continues the musical piece with similar notation. The treble staff features chords and rests, while the bass staff continues with a steady eighth-note accompaniment. The key signature remains consistent.

The third system shows further development of the musical themes. The treble staff has more complex chordal structures, and the bass staff maintains its rhythmic pattern.

The fourth system includes a measure with a long note in the treble staff, possibly a fermata, indicating a moment of musical suspension or emphasis.

The fifth system continues the melodic and harmonic progression, with the bass staff providing a consistent accompaniment.

The sixth system concludes the page with a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff.

Piano

A piano introduction consisting of two staves. The right hand plays chords in a 2/4 time signature, and the left hand plays a rhythmic eighth-note pattern. The key signature has one flat.

A section of musical effects. The right hand has a melodic line with notes and rests. The left hand has rests. Labels include "ad lib.", "Toy trumpet.", "Whistle", "cue koo. cue koo.", "Jingles.", and "Fish Horn." The time signature is 2/4.

A section of musical effects. The right hand has notes and rests. The left hand has notes and rests. Labels include "Rattle.", "Pop.", and "Rattle." A dynamic marking of "ff" is present. The time signature is 2/4.

A section of piano accompaniment. Both hands play rhythmic patterns. The right hand has chords and the left hand has eighth-note patterns. The time signature is 2/4.

A section of piano accompaniment. Both hands play rhythmic patterns. The right hand has chords and the left hand has eighth-note patterns. The time signature is 2/4.

A section of piano accompaniment. Both hands play rhythmic patterns. The right hand has chords and the left hand has eighth-note patterns. The time signature is 2/4.

Toy Drum.

Piano

Valse.

The first system of the Valse section consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with stems pointing upwards. The bass staff contains a simple, rhythmic bass line with stems pointing downwards. The key signature has one flat (B-flat) and the time signature is 3/4.

The second system of the Valse section consists of two staves. The treble staff begins with a piano (*p*) dynamic marking. It features a melodic line with eighth notes and a slur over a group of notes. The bass staff has a simple bass line with stems pointing downwards. The key signature has one flat and the time signature is 3/4.

The third system of the Valse section consists of two staves. The treble staff continues the melodic line with eighth notes and slurs. The bass staff has a steady bass line with stems pointing downwards. The key signature has one flat and the time signature is 3/4.

Galop.

The first system of the Galop section consists of two staves. The treble staff features a melodic line with eighth notes and slurs. The bass staff has a simple bass line with stems pointing downwards. A forte (*f*) dynamic marking is present. The key signature has one flat and the time signature is 2/4.

The second system of the Galop section consists of two staves. The treble staff continues the melodic line with eighth notes and slurs. The bass staff has a more active bass line with eighth notes and stems pointing downwards. A forte (*f*) dynamic marking is present. The key signature has one flat and the time signature is 2/4.

Piano

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines. A first ending bracket labeled '1' spans the final two measures of the first half, leading to a second ending bracket labeled '2'. A forte dynamic marking 'ff' is present in the final measure of the second ending.

The second system continues the musical piece. It features a complex texture with many chords in the right hand and a more active bass line in the left hand. The notation includes various accidentals and articulation marks.

The third system shows further development of the melodic and harmonic material. The right hand has more prominent melodic lines, while the left hand provides a steady accompaniment. The piece maintains its key signature and tempo.

The fourth system contains dense chordal passages in both hands. There are several dynamic markings, including accents and a 'V' symbol, indicating specific articulation points. The texture is rich and complex.

The fifth system concludes the piece. It features a final cadence with a fermata over the final chord in the right hand. The left hand has a few final notes and rests. The piece ends with a double bar line.

CHRISTMAS ECHOES

A DESCRIPTIVE CHRISTMAS FANTASIE.

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Theatre Orch. Lento.

E. Brooks.

196

mf *p*

4 *Allo Modto*
p cresc. f

3 *f p*

1 2 *mf rit. Andte pp*

Andte p dolce.

9

Lento. 1 *SOLO. p*

12 O'Clock *Allegro. ff*

13

16

FLUTE.

Musical score for Flute, measures 1-18. The score is in G major and 2/4 time. It features a series of eighth and sixteenth notes with various dynamics including *p*, *f*, and *ff*. The piece concludes with a *rit.* (ritardando) marking.

Musical score for Flute, measures 19-24. The tempo changes to *Modto* and the key signature changes to D major. The score includes dynamic markings like *mf* and *f*.

Musical score for Flute, measures 25-28. This section includes *Whistle.* and *Jingle.* markings with *ad lib.* and '2' time signatures.

Musical score for Flute, measures 29-32. This section includes *Rattle.*, *Pop Gun. Lively.*, and *Pie.* markings with '7' time signatures.

Musical score for Flute, measures 33-36. This section features a fast, rhythmic pattern of eighth notes.

Musical score for Flute, measures 37-40. This section features a fast, rhythmic pattern of eighth notes, ending with a '7' time signature.

FLUTE

Waltz

Galop.

f *mf* *ff* *p*

CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

1st CLARINET in B \flat

E. Brooks.

Theatre Orch. *Lento.* *SOLO.* *pp*

196

f *p* *mf* *pp*

All^o mod^o *p* *cresc.* *f*

mf *f*

Andante. *rit.* *pp*

Andantino. *Fl.* *p dolce.*

9

1st CLARINET in B \flat

p

Lento.

p

12 O'Clock.

All^o

ff

p

SOLO.

ff

p

ff

16 *rit.*

Maestoso.

p

f

ff

1st CLARINET in B^b

ad lib.

3 cuekoo. cuekoo.

4

Lively.

Valse.

f

SOLO.

p

Galop.

f

mf

1 2

ff

Detailed description: This is a musical score for the first clarinet part in B-flat. The score is written on ten staves. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The first section is marked 'Lively.' and includes a triplet of eighth notes and a group of four eighth notes. The second section is a 'Valse' in 3/4 time, marked 'f' (forte), featuring trills and slurs. The third section is a 'SOLO' in 2/4 time, marked 'p' (piano), consisting of a simple melodic line. The fourth section is a 'Galop' in 2/4 time, marked 'f', featuring a rhythmic pattern with slurs and trills. The score concludes with a final melodic phrase marked 'ff' (fortissimo) and a first/second ending.

CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

1st CORNET in B^b.

E. Brooks.

Theatre Orch.

Lento.

196

16 *p* *cresc.* *f*

4 *f* 2

1 2 *p* *f* *rit.* *pp* Andte Andantino

p *pp* Lento. 2d Clar 12 O'Clock.

14 *p* All^o Snore. Snore.

19 *p*

2 *ff*

11

23 *ff* *rit.* *ff* Maestoso.

1st CORNET in B^b

The musical score is written for a 1st Cornet in B^b and consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as accents, slurs, and dynamic markings. The music is divided into several sections with descriptive labels: 'Jingles.', 'Fish Horn.', 'Rattle.', 'Lively.', 'Valse.', and 'Gallop.'. There are also specific performance instructions like 'ad lib.', 'Whistle.', 'Toy trumpet in C.', 'Pop Gun.', and 'Stamp on the Floor.'. The score includes a repeat sign with first and second endings, and a final measure with a fermata.

ad lib. Whistle.
Toy trumpet in C. cue.

Jingles. Fish Horn. Rattle. Lively.
koo. cue - koo. *ff* Pop Gun. *f*

Valse.
Stamp on the Floor.

Gallop.
f *f*

ff

1 2

1 1 1

CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

2d CORNET in B^b.

Theatre Orch.

E. Brooks.

196 *Lento.* 16 *All^o mod^o* *p* *crese.* *f*

f 4 2

1 2 *Andte* *Andantino.* *p* *pp* 23

p *Lento.* Bassoon. 12 O'Clock.

All^o 14 *p*

19 *p*

2 *ff*

11 *ff* 23 *Maestoso.* *rit.* 5 *ff*

Detailed description of the musical score: The score is written for a 2nd Cornet in Bb. It begins at measure 196 in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Lento.' and the dynamics range from piano (p) to fortissimo (ff). The score includes several tempo changes: 'All^o mod^o' (Allegro moderato), 'Andte' (Andante), 'Andantino', and 'Maestoso.' (Maestoso). Performance instructions include 'Theatre Orch.', 'Bassoon. 12 O'Clock.', and 'rit.' (ritardando). The score is divided into measures 196-200, 201-205, 206-210, 211-215, 216-220, 221-225, 226-230, 231-235, and 236-240. The piece concludes at measure 240.

2d CORNET in B?

14 *ad lib.* Lively. *f*

7 Valse. Stamp on the Floor.

14 Galop. *f*

ff

CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

TROMBONE.

E. Brooks.

Theatre Orch. Lento.

16 All^o Mod^{to}

196 $\text{b}^{\flat} \text{C}$ $\frac{3}{4}$ p *cresc.* f

4 f 2 p

Andte 7 Andantino. 23 p

rit.

Lento. Allegro. 38

p Snore. Snore Snore.

p

2

1 1 1 1 ff

1 4 8 ff f

21 Maestoso. 5 p *rit.* ff

TROMBONE.

ad lib. *tr*

Toy trumpet. Whistle. Cuckoo.

Pop Gun. Lively.

Cuckoo. Jingles. *ff* Fish horn. Rattle. *ff* Pop Gun. Lively.

8 Waltz.

f

4 Solo if no Bassoon.

p

2 Galop.

f

1 2

ff

1 1 1 1 1 1

3

CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

DRUMS.

E. Brooks.

Theatre Orch. Lento. 16 1

ppp *cresc.* *f*

f 1 *p* 1 *f* 1 *rit.* 1 2 1 *Andte* 7

Andantino. 13 Bells Chimes.

7 Lento. 3

Clock strikes twelve. 2 1 2 1 4

p Papas asleep. Snore. Snore. knock at the Door. Door Bell ring.

knock at the Door. Door Bell. *p* Tymbani in F.

7 *mf* Staff. Beat on the Floor with a wollen Staff in imitation of a person walking with a cane.

Castagnets. *p* Staff.

3

Bass Drum & Cymb. 1 1 1 1 1 1 1 1 1 1 42 *rit.*

ff Tymp. in F & B.

DRUMS.

Maestoso.

Bass Dr. & Cymb. *ff* *f* without Cymb.

Church Bell.

B. D. & Cymb. without Cymb. with Cymb. without Cymb. with Cymb.

ad lib.

Toy Trumpet in C. Whistle Cue-koo. Cue-koo.

Jingles.

Fish Horn. Rattle. Pop Gun. *ff* Rattle.

Fish Horn.

SOLO.

Toy Dr.

Valse. 3 3 14

f B. D. Galop. Sleigh Bells. Whip.

f Whip. Whip.

ff Fish Horn.

Whip. Whip. Whip.

Sm. Dr. Rattle.

Rattle. Bass Dr. & Cymb. Blow the Fish Horn.

Detailed description of the musical score: The score is for a drum set and includes various percussion instruments. It starts with a 'Maestoso' tempo. The first staff is for Bass Drum and Cymbal, with dynamics *ff* and *f*, and includes a 'Church Bell' effect. The second staff continues with Bass Drum and Cymbal, alternating between 'without Cymb.' and 'with Cymb.' sections. The third staff is for Toy Trumpet in C, Whistle, and Cue-koo, marked 'ad lib.'. The fourth staff includes Jingles, Fish Horn, Rattle, Pop Gun, and another Rattle section with *ff* dynamics. The fifth staff features a Fish Horn. The sixth staff is a 'SOLO' for Toy Drum. The seventh staff is a 'Valse' in 3/4 time, marked *f*, for Bass Drum, with measures 3, 3, and 14. The eighth staff is a 'Galop' in 2/4 time, marked *f*, for Sleigh Bells and Whip. The ninth staff continues the Galop with Whip effects. The tenth staff features a Fish Horn. The eleventh staff continues with Whip effects. The twelfth staff continues with Whip effects. The thirteenth staff features a Sm. Dr. and Rattle. The final staff includes Rattle, Bass Dr. & Cymb., Sm. Dr., and a 'Blow the Fish Horn' instruction.

CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

1st VIOLIN.

E. Brooks.

Lento.

Theatre Orch.

Christmas Eve.

196

Allegro moderato.

p Childrens Glee. *cresc.* *f*

Andante.

p Hanging up the stockings.

Andantino.

Stilly Night.

pp *trem.*

p Chimes.

1st VIOLIN.

Retiring. *p* Lento. Good Night. Fl. & Clar. *pp*



Clock strikes twelve. Papas asleep. Slide up. Yawn.



Slide. Snore. Yawn. Snore. Allegro moderato. Coming of Santa Claus. Knock at the door. *ff*



Door bell rings. Door bell. *p*



mf *p* *pizz.* *p*



arco. *p*



1st VIOLIN.

f *p* *f* *p*

ff *ff* *p* *p*

dim.

rit. *p* **Maestoso. Break of day.**

ff This is the day that God has made.

ad lib. What Santa Claus has brought. Whistle. Cuckoo. Cuckoo. Jingles. Fish-horn. *ff*

ff **Lively.** Rattle. Pop gun.

ff Rattle.

ff Toy Drum.

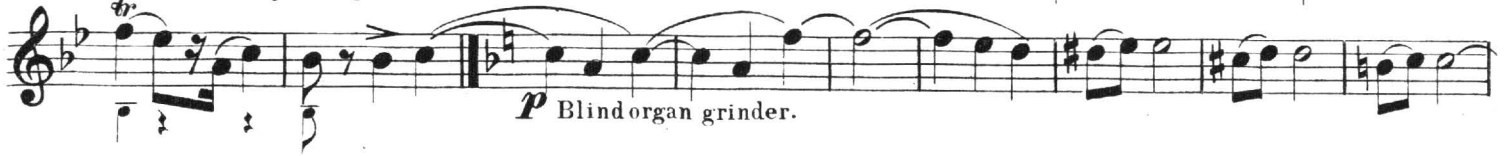
1st VIOLIN.



Tempo di Valse.



Every body stamp on the floor.



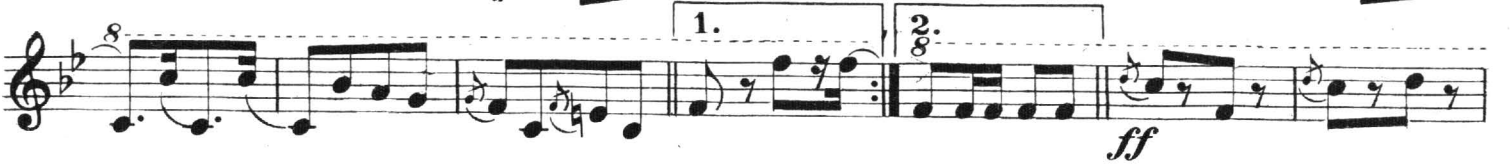
p Blind organ grinder.



Galop. Sleigh Ride.



mf Sleigh bells.



ff



Blow the Fish-horn.

CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

2^d VIOLIN.

E. Brooks.

Theatre Orch.

Lento.

196

2^d VIOLIN.

All^o

ff *p*

mf *p* *Viola.*

pizz. *p*

arco. *p*

f *ff*

f *p* *ff*

ff *p* *dim.*

pp

rit. *Maestoso.* *p* *3 3 3* *ff*

The musical score is written for the 2nd Violin part. It begins with a tempo marking of 'All^o' and a 2/4 time signature. The first staff starts with a fortissimo (*ff*) dynamic and a first ending bracket. The second staff includes a mezzo-forte (*mf*) dynamic and a 'Viola.' marking. The third staff is marked 'pizz.' (pizzicato) with a piano (*p*) dynamic. The fourth staff is marked 'arco.' (arco) with a piano (*p*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff has a fortissimo (*ff*) dynamic. The seventh staff has a forte (*f*) dynamic, a piano (*p*) dynamic, and a fortissimo (*ff*) dynamic. The eighth staff has a fortissimo (*ff*) dynamic, a piano (*p*) dynamic, and a 'dim.' (diminuendo) marking. The ninth staff has a pianissimo (*pp*) dynamic. The tenth staff has a 'rit.' (ritardando) marking, a 'Maestoso.' tempo change, a piano (*p*) dynamic, and a triplet of eighth notes. The eleventh staff has a fortissimo (*ff*) dynamic. The twelfth staff continues the piece.

2^d VIOLIN.

14

ad lib. **ff**

8

Valse.

Stamp on the Floor.

Galop.

1 2

ff

CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

VIOLA.

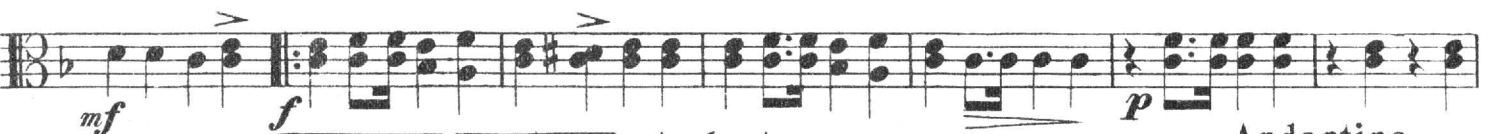
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Theatre Orch. Lento.

196 



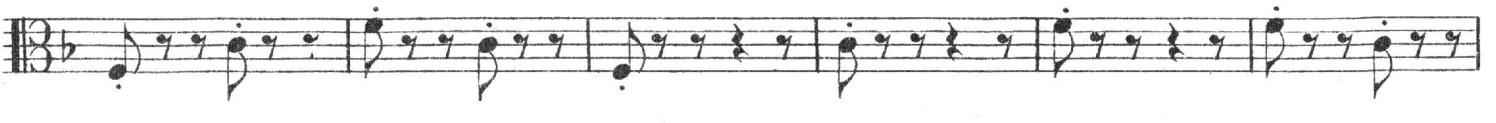




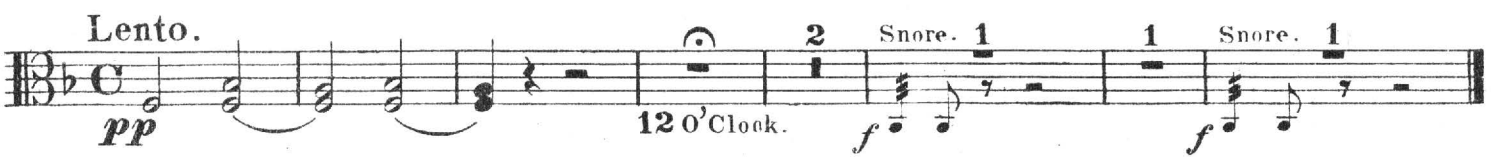


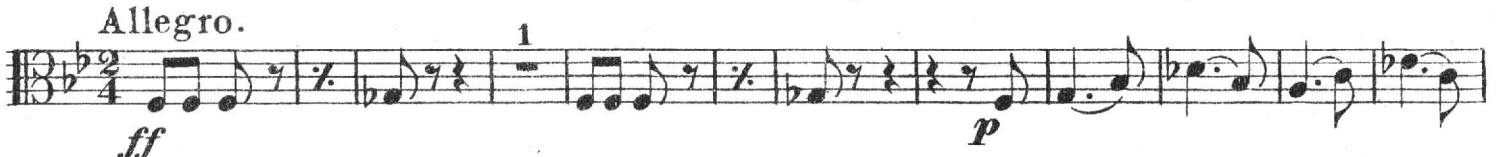






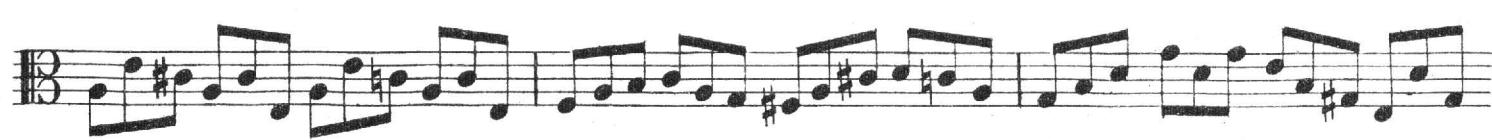
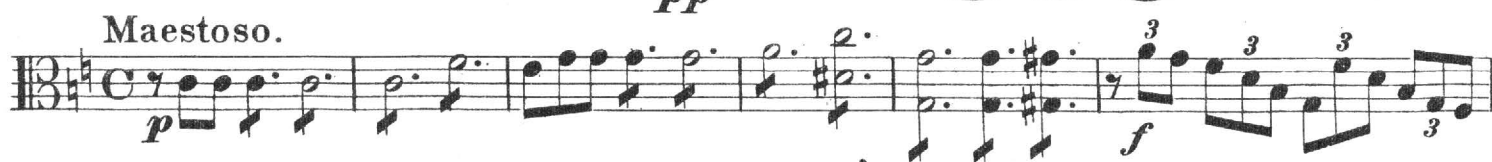
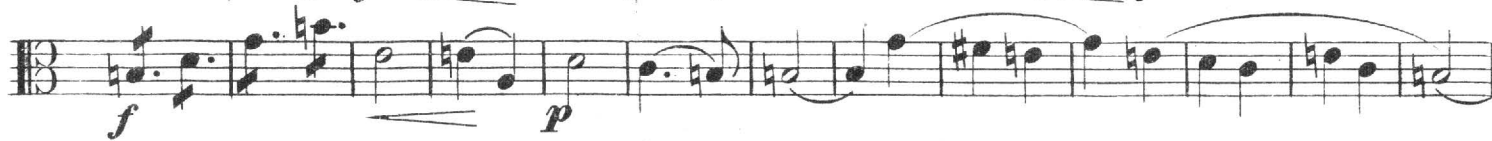
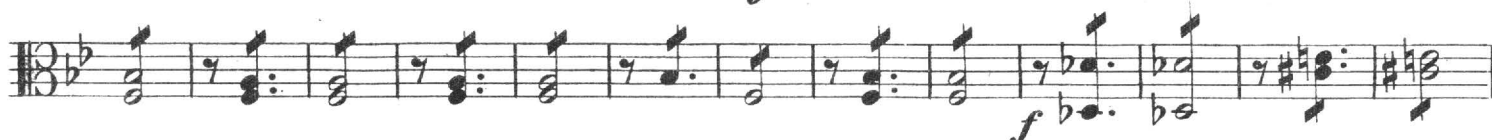




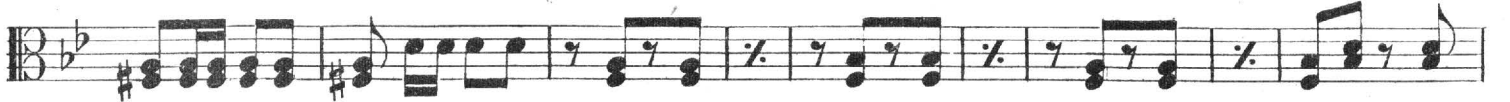
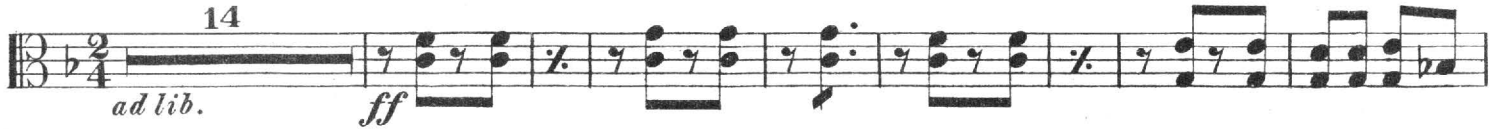




VIOLA.



VIOLA.



CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

CELLO.

E. Brooks.

Theatre Orch. Lento.

196 *pp* *mf*

pp *mf* *pp*

Allegro moderato.

p *cresc.* *f* *p*
mf *f* *p*
mf *rit.* **Andante.**
pp *pizz.* **Andantino.**
arco. **SOLO.** *pizz.*
arco. *p*

Lento.

p 12 O'Clock. Snore. Snore. **Allegro.** *ff*

CELLO.

p *mf*

p pizz.

arco.

ff

ff *ff*

p *ff*

p *dim.* *Maestoso.*

pp *rit.* *p*

ff

CELLO.

ad lib. 14

ff

8 Valse.

f

p

Galop.

3 1

ff

2 3 4 5 6 2 3

CHRISTMAS ECHOES.

A DESCRIPTIVE CHRISTMAS FANTASIE.

BASS.

E. Brooks.

Theatre Orch. Lento.

196 *pp* *pizz.*

arco. *f* *pp*

All^o mod^{to} *p* *crese.* *f*

p *f* *f*

p *mf* *rit.*

And^{te} *pp* *pp* *Andantinc.*

pizz. *arco.*

10 *p*

Lento. *pp* 12 O'Clock. Snore. Snore.

All^o *ff*

BASS.

The musical score for Bass is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music.

- Staff 1:** Starts with a dynamic marking of *p*. It features a sequence of eighth notes followed by a rest, then a measure with a fermata and the number '8' above it. This is followed by a *pizz.* (pizzicato) section with a *p* dynamic.
- Staff 2:** Continues the rhythmic pattern with eighth notes and rests.
- Staff 3:** Includes the instruction *arco.* (arco), indicating a return to playing with the bow.
- Staff 4:** Continues the melodic line with eighth notes.
- Staff 5:** Features a double bar line, a fermata, and a dynamic marking of *ff* (fortissimo).
- Staff 6:** Shows a series of dotted eighth notes with a *ff* dynamic marking at the end.
- Staff 7:** Contains a crescendo (*f*) and a decrescendo (*p*) marking, followed by another *f* dynamic.
- Staff 8:** Features a *f* dynamic marking and a fermata.
- Staff 9:** Includes a *dim.* (diminuendo) marking and a *rit.* (ritardando) instruction.
- Staff 10:** Starts with the tempo instruction *Maestoso.* and a dynamic marking of *p*. It includes a *f* dynamic marking and a fermata.

BASS.

14
ad lib.

Lively.
ff

8 Valse.
f

p

Galop.
f

ff

ff



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