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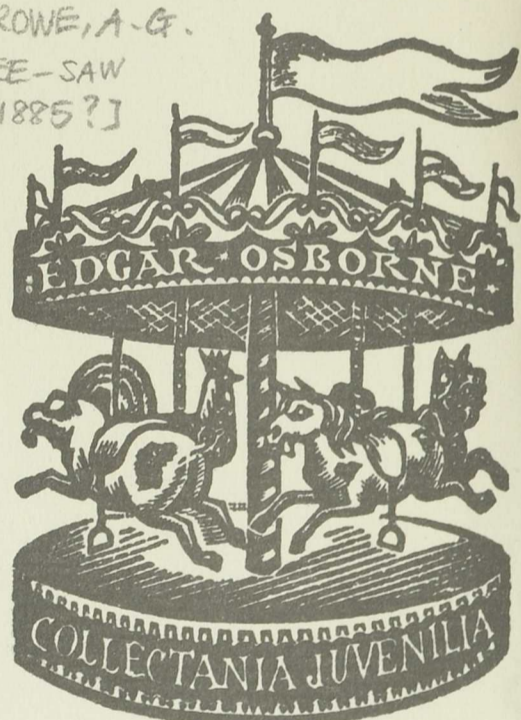
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SEE-SAW

WALTZ.

WITH CHILDREN'S VOICES,
AD LIB.

COMPOSED BY
A. GWYLLYM CROWE.

INTRODUCTION.

Andantino (Pastorale.)

"Children in school impatiently awaiting dismissal."

The musical score for the introduction consists of six systems of music. Each system has a piano part on the left and a voice part on the right. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 3/8. The voice part is written in a single treble clef. Dynamics include *pp*, *p*, *f*, and *dim.*. There are also markings for *tr* (trill) and *ppp*. The score includes various musical notations such as slurs, ties, and asterisks. The piece concludes with a double bar line.

All^o Vivace. "School dismissed."

The first system of music is in 6/8 time and D major. It features a melody in the right hand and a bass line in the left hand. The piece begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes, with some notes beamed together. The bass line provides harmonic support with chords and single notes. The system concludes with a forte (*f*) dynamic marking.

a tempo.

"Children trooping joyously out of school,

The second system continues the piece. It starts with a *rall.* (rallentando) marking over the first few measures. The dynamic is *f* (forte). The melody is more rhythmic and joyful. The system ends with a piano (*p*) dynamic marking.

and racing across village green to the See saw."

The third system continues the piece with a more active and rhythmic melody. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The piece maintains its 6/8 time signature.

The fourth system features a melody in the right hand and a bass line in the left hand. The dynamic is *mf* (mezzo-forte). The piece concludes this system with a *cres.* (crescendo) marking.

The fifth system continues the piece. The dynamic is *p* (piano). The piece concludes this system with a *rall e dim.* (rallentando e diminuendo) marking.

Tempo di Valse.

The sixth system changes the tempo to *Tempo di Valse* (Waltz tempo). The time signature changes to 3/4. The piece begins with a pianissimo (*pp*) dynamic and a *f* (forte) dynamic marking. The melody is in the right hand, and the bass line is in the left hand. The system concludes with a *f* (forte) dynamic marking.

"ON THE SEE-SAW"

VALSE.

Children's Voices, (*ad lib.*)

See - - saw, See - - saw, now we're up . . . or

down, See - - saw, See - - saw . . . now . . . were

off to Lon - don Town See - - saw See - - saw

Boys and girls come out and play, . . . See - - saw See - -

saw, On this . . . our half ho - li - day. *ff*

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes and a fermata. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic line with a fermata. The left hand accompaniment includes a series of chords and a few moving lines.

Third system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment consists of chords and single notes.

Fourth system of musical notation. The right hand begins with a *dolce.* marking and a fermata. The left hand has a *Fine.* marking and a *p* dynamic. The system concludes with a *cres.* marking and a fermata.

Fifth system of musical notation. The right hand features a melodic line with a triplet and a fermata. The left hand accompaniment includes a *f* dynamic and a *p* dynamic.

Sixth system of musical notation, divided into two sections: *1st* and *2nd*. The *1st* section has a *p* dynamic. The *2nd* section has a *sf* dynamic and a fermata.

D.C.

No. 2. *p* Oh! what fun, boys, A race to run, boys, While each

bright girl Makes a hoop twirl, Fly the kite high, In the

clear sky, Light as heart's gay On this ho - - li - day *cres.* *f* Oh! what

fun, boys, A race to run, boys, While each bright girl

Makes a hoop twirl, Fly the kite high, In the clear sky,

Light as heart's gay, On this ho - - li - day *cres.* *f* *ff* Then shout with

joy your heart's de - light Each girl and boy

ff

.. with all your might . . . For now from school . . . to-day we're free

And we're as gay, as . . . gay can be Then shout with

joy your heart's de - light Each girl and boy with all your

ff

might For now from school to - day we're free And we're as

gay, as . . . gay can be Oh! what be Fine.

Ist. *last.* *p* *Fine.*

D.C.

No. 3.

mf *p* (cuckoo!)

Voices.

(cuckoo!) There's Pol - ly and John - ny and Kit - ty and

p

Jane, all run - ning to get on the See - saw a - gain, But

p

Bob - by and Sai - ly al - rea - dy are there, And swing - ing the

p

See - saw up high in the air.

mf

p (cuckoo!) (cuckoo!) Then

p

come boys and girls and all join hands a - round, And mer - ri - ly

skip with de - light o'er the ground, Such fro - lic - some games ne'er be -

- fore have been seen, As we'll have to - day on the old vil - lage green. Ha! ha,

ha, ha, ha, ha, ha, ha, ha, What fun! Ha! ha, ha, ha, ha,

ha, ha, ha, ha, Ha! ha, ha, ha, ha, ha, ha, ha,

ha, What fun! Ha! ha, ha, ha, ha, ha, ha, ha,

Introduction.

8. Valse.

No. 4.

f

mf Espressione.

mf

dim.

(2nd time *ff*)

p

Hear our mer-ry voi-ces ring, Thro' wood and mea-dow as we sing,.. Life's bright

Ist. ff

2nd.

sun-shine o'er.. us beams, Our world is a land of dreams... dreams... *Fine.*

D.C.

CODA.

pp *cres.*

ff

Children's Voices, (*ad lib.*)

f

See - - saw . . . See - - saw . . . now we're

up... or down See - - saw See - - saw . . . now we're off to

Lon - don Town... See - - saw, See - - saw, Boys and girls come out and

play See - - saw See - - saw, On this our half ho - li - day

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. The dynamic marking *ff* is present at the beginning.

Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes. The left hand accompaniment remains consistent. The dynamic marking *sf* appears towards the end of the system.

Third system of musical notation. The right hand features a melodic line with a sharp sign (#) on the final note. The left hand accompaniment continues with chords and single notes.

Fourth system of musical notation. The right hand has a melodic line with a slur and a sharp sign (#). The left hand accompaniment includes a *p* dynamic marking at the end.

Fifth system of musical notation. The right hand begins with the instruction *dolce.* and includes accents and slurs. The left hand accompaniment features a *cres.* marking and a *f* dynamic marking at the end.

Sixth system of musical notation. The right hand includes a triplet of eighth notes and a *p* dynamic marking. The system concludes with two first endings: *1st.* and *2nd.*, with the *2nd.* ending marked *sf*.

Fortissimo.

ff See - - saw. . . See - - saw. . . now we're up. . . or down. . .

See - - saw. . . . See - - saw. . . . now we're off to

Lon - don Town. . . See - - saw, . . . See - - saw, . . . Boys and

girls come out and play. . . . See - - saw. . . . See - - saw, On

a Tempo.

this *rall:* our half ho-li-day.

ff *fz* *Fine.*



ROYAL

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10	Lancers	CARMEN	C. Godfrey
11	Waltz	SIMPATICA	P. Bucalossi
12	Waltz	VÉNITIENNE	E. Waldteufel
13	Waltz	LA VERONESE	Andrew Levey
14	Polka	BON BON	R. Herzen
15	Waltz	AU PRINTEMPS	E. Waldteufel
16	Waltz	CLARICE	Andrew Levey
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18	Waltz	IN THE MOONLIGHT	A. G. Crowe
19	Polka	RITZ RATZ	J. M. Coward
20	Waltz	LANGTRY	E. Boggetti
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