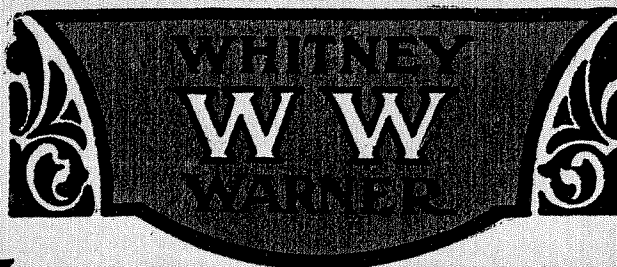


No!



6

MANDOLIN and GUITAR COLLECTION

Published for
**MANDOLIN OR
VIOLIN SOLO,
2nd MANDOLIN,
GUITAR, BANJO
and PIANO.**

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Dreaming Girl Who Threw Me Down
I'm Afraid to Come Home in the Dark
Best I Get Is Much Obligated Are You Sincere
Dixie Doodle Girl Le Kic King
The Road to Yesterday Keep On Smiling
Mary, My Heather Queen
Neath the Old Cherry Tree, Sweet Marie
There Never Was a Girl Like You Dear Heart
Musette Southern Beauties
Sweetheart Days I'm Growing Fond of You
Capt. Willie Brown Merry Widow Waltz
Topeka Ivanhoe
Marsovia Waltzes Sugar Plum Curly

Arranged by
**LOUIS
LOCABEN**

MANDOLIN OR
VIOLIN SOLO net
2nd MANDOLIN net
GUITAR net
BANJO net
PIANO ACC. net

Jerome H. Remick & Co New York Detroit

SECOND MANDOLIN

— WHITNEY - WARNER —

Mandolin Collection No. 6

FOR 1st. AND 2nd MANDOLIN, GUITAR AND PIANO.

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DREAMING.

SERENADE.

2nd Mandolin.J. ANTON DAILEY.
Arr. by Louis Tocaben.

Andante.

The musical score is written for a 2nd Mandolin in 6/8 time. It consists of two main sections: an initial section and a chorus. The initial section begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andante.' The first measure is marked *mf* (mezzo-forte). The melody features a series of eighth and sixteenth notes, with some measures containing rests. The dynamics shift to *p* (piano) and the tempo is marked *rit.* (ritardando) towards the end of the section. The chorus section begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It is marked *p* (piano). The melody continues with similar rhythmic patterns. The dynamics shift to *rit.* (ritardando) and then *p a tempo* (piano, at tempo). The section concludes with a final measure marked *pp* (pianissimo) and a *rit.* (ritardando) marking.

mf *p* *rit.*

CHORUS.

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

I'm Afraid To Come Home In The Dark

3

2nd Mandolin

EGBERT VAN ALSTYNE

arr. by Louis Tocaben

Moderato

The first five staves of the musical score. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a forte (*f*) dynamic. The second staff contains a repeat sign and a piano (*p*) dynamic. The third, fourth, and fifth staves continue the melodic line with various rhythmic values and accidentals. The fifth staff ends with a ritardando (*rit.*) marking.

CHORUS

The chorus section, consisting of four staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff is marked with a mezzo-forte (*mf*) dynamic and the tempo instruction *a tempo*. The notation continues across the four staves with various rhythmic patterns and accidentals.

The Girl Who Threw Me Down.

2nd Mandolin.ALBERT GUMBLE.
Arr. by Louis Tocaben.

Tempo di Valse.

The musical score is written for a 2nd Mandolin in 3/4 time, key of D major (one sharp). It consists of 16 measures. The first measure is a whole rest. The second measure starts with a forte (*f*) dynamic. The tempo is marked 'Tempo di Valse.' The score includes a first ending (measures 11-12) and a second ending (measures 13-14). The key signature has one sharp (F#). The score is arranged by Louis Tocaben, based on the original by Albert Gumble.

CHORUS.

Much Obligated To You.

5

2nd Mandolin.

BENY. HAPGOOD BURT.
Arr. by Louis Tocaben.

Allo mod^{to}

The musical score is written for a 2nd Mandolin in 2/4 time. It consists of 10 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking 'Allo mod^{to}'. The first measure is marked with a forte 'f' dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The second staff has a piano 'p' dynamic marking. The third staff has a mezzo-forte 'mf' dynamic marking. The fourth staff has a forte 'f' dynamic marking. The fifth staff has a mezzo-forte 'mf' dynamic marking. The sixth staff has a forte 'f' dynamic marking. The seventh staff is the beginning of the chorus, marked 'CHORUS.' and 'p-f' (piano to forte). The eighth staff has a mezzo-forte 'mf' dynamic marking. The ninth staff has a mezzo-forte 'mf' dynamic marking. The tenth staff has a forte 'f' dynamic marking and includes first and second endings. The first ending is marked with a '1' and the second ending is marked with a '2'. The score concludes with a double bar line.

CHORUS.

ARE YOU SINCERE

2nd. MANDOLIN.

ALBERT GUMBLE.
Arr. by Louis Tocaben.

Tempo di Valse.

The first system of musical notation for the 2nd Mandolin part, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Tempo di Valse." The first measure is marked with a forte *f* dynamic. The notation includes various note values, rests, and a piano *p* dynamic marking at the end of the system.

The second system of musical notation for the 2nd Mandolin part, continuing the melody. It includes a section labeled "CHORUS." with a *p-f* (piano-forte) dynamic marking. The notation features various note values, rests, and a repeat sign with first and second endings.

THE ROAD TO YESTERDAY.

2nd. MANDOLIN.

CLARE KUMMER.
Arr. by Louis Tocaben.

Allegretto.



REFRAIN.



Keep On Smiling

2nd Mandolin

KENDIS & PALEY.
arr. by Louis Tocaben.

Moderato.

The musical score is written for a 2nd Mandolin in treble clef with a key signature of one sharp (F#). The tempo is marked 'Moderato.' The piece begins with a dynamic of *f* (forte) and ends with a dynamic of *p* (piano). The score consists of seven staves of music. The first four staves form the main body of the piece, featuring a mix of eighth and sixteenth notes with some rests. The fifth staff is labeled 'CHORUS.' and begins with a repeat sign and a dynamic of *p-f* (piano-forte). The sixth and seventh staves continue the chorus, with the seventh staff ending with a double bar line and a repeat sign. The final staff includes first and second endings, marked with '1' and '2' respectively.

Sweetheart Days.

9

2nd Mandolin.

J. ANTON DAILEY.
arr. by Louis Tocaben.

Andante.

The first system of musical notation for the 2nd Mandolin part of 'Sweetheart Days'. It consists of four staves of music in G major (one sharp) and 6/8 time. The tempo is marked 'Andante.' The first staff begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The notation includes various note values, rests, and phrasing slurs.

CHORUS.

The chorus section of the musical notation, consisting of three staves. It continues in G major and 6/8 time. The first staff of the chorus begins with a piano (*p*) dynamic, and the second staff begins with a pianissimo (*pp*) dynamic. The notation includes various note values, rests, and phrasing slurs. The section concludes with a 'rit. e dim.' (ritardando e diminuendo) marking.

THERE NEVER WAS A GIRL LIKE YOU.

2nd. MANDOLIN.

EGBERT VAN ALSTYNE.

Arr. by Louis Tocaben.

Andante.

The musical score is written for a 2nd Mandolin in G major (one sharp) and common time (C). It consists of six staves of music. The first five staves are marked 'Andante.' and contain a series of eighth and sixteenth note patterns, with dynamic markings of *f* (forte) and *p* (piano). The sixth staff is labeled 'CHORUS.' and features a simpler melody with longer note values. The score concludes with a double bar line.

I'M GROWING FOND OF YOU.

2nd. MANDOLIN.

JOHN L. GOLDEN.
Arr. by Louis Tocaben.

Moderato.

The musical score is written for a 2nd Mandolin in treble clef, key of D major (two sharps), and common time (C). It consists of six staves of music. The first five staves are the main body of the piece, and the sixth staff is the chorus. The tempo is marked 'Moderato.' and the arrangement is by Louis Tocaben. The score includes various dynamic markings: *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *p-f* (piano-forte). The first staff begins with a *f* marking. The second staff has a *pp* marking. The third staff has *mf* and *f* markings. The fourth staff has a *p* marking. The fifth staff has a *f* marking. The sixth staff, labeled 'CHORUS.', begins with a *p-f* marking. The score ends with a double bar line and a repeat sign.

f

pp

mf *f*

p

f

CHORUS.

p-f

1. 2.

DEAR HEART.

2nd. MANDOLIN.

J. ANTON DAILEY.
Arr. by Louis Tocaben.

Andante cantabile.

The musical score is written for a 2nd Mandolin in treble clef, key of D major (one sharp), and 6/8 time. It consists of five staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and includes a ritardando (*rit.*) marking. The second staff continues the melody. The third staff also continues the melody. The fourth staff includes a piano (*p*) dynamic marking and a ritardando (*rit.*) marking. The fifth staff is the refrain, starting with a piano (*p*) dynamic and ending with a ritardando (*rit.*) marking. The tempo is marked 'Andante cantabile'.

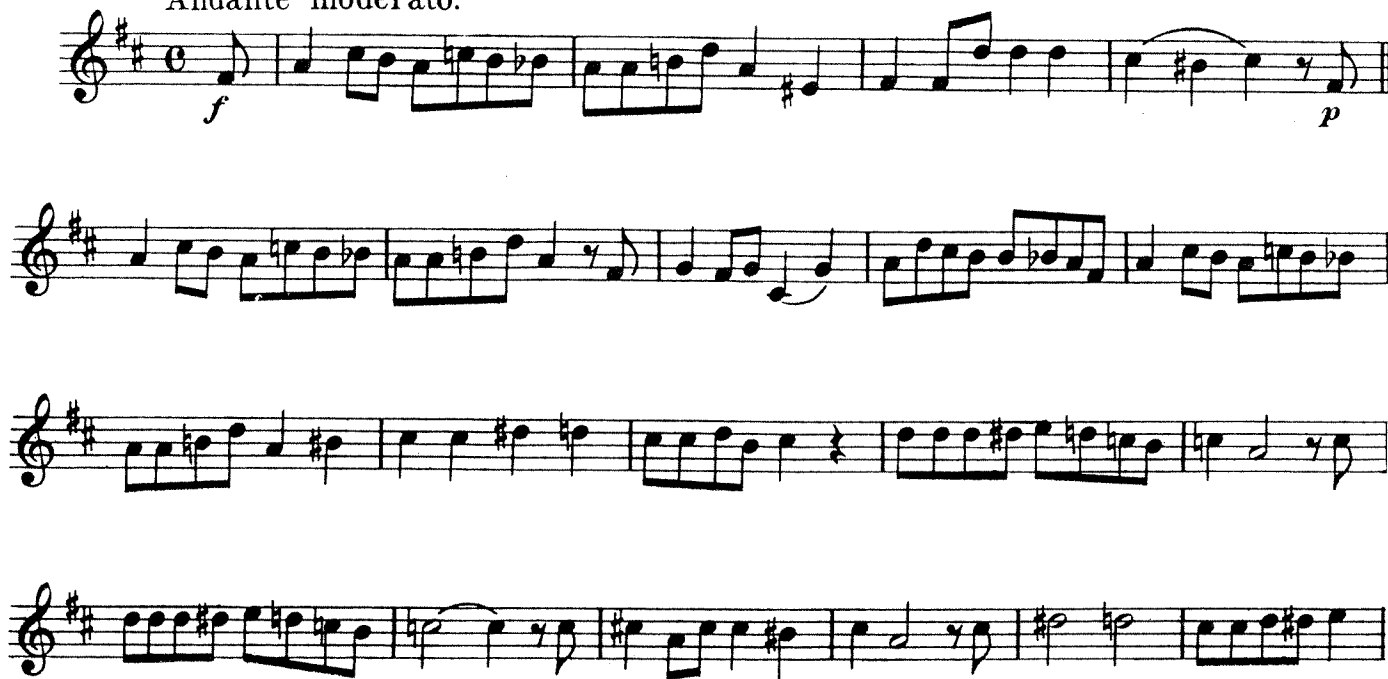
'Neath the Old Cherry Tree Sweet Marie

13

2nd Mandolin.

EGBERT VAN ALSTYNE
arr. by Louis Tocaben.

Andante moderato.



Valse moderato.



CAPTAIN WILLIE BROWN.

2nd. MANDOLIN.

BENJ. HAPGOOD BURT.
Arr. by Louis Tocaben.

Tempo di Marcia.

The musical score is written for a 2nd Mandolin in G major (one sharp) and 8/8 time. It begins with a dynamic of *f* (forte) and a tempo marking of 'Tempo di Marcia.' The first system contains two staves of music. The second system also contains two staves, with a dynamic change to *mf* (mezzo-forte) in the second staff. The third system contains two staves. The fourth system contains two staves, with first and second endings marked '1.' and '2.' respectively. The fifth system contains two staves. The sixth system contains two staves, with the word 'CHORUS.' written above the first staff and a dynamic of *p-f* (piano-forte) below it. The seventh system contains two staves. The eighth system contains two staves, with first and second endings marked '1.' and '2.' respectively. The score concludes with a final double bar line.

Southern Beauties

TWO STEP

19

2^d MANDOLIN

C. L. JOHNSON
Arr. by H. Haug

[illegible]

MARSOVIA.

WALTZES.

2nd. MANDOLIN.

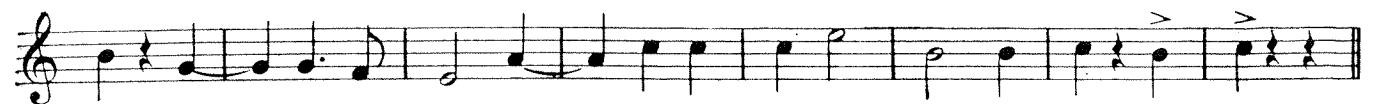
HENRIETTE BLANKE-BELCHER.

Arr. by Louis Tocaben.

Tempo di Valse.



WALTZ.



The musical score is written for a single melodic line in 3/4 time. It begins with a piano (*p*) introduction consisting of four measures. The first two measures feature a triplet of eighth notes (F#, G, A) followed by a quarter rest, and the next two measures feature a triplet of eighth notes (G, A, B) followed by a quarter rest. The main melody starts in the fifth measure and continues through the eighth measure, ending with a double bar line. The melody is composed of eighth and quarter notes, with some measures containing rests. The key signature has one sharp (F#). The score includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the main melody, while the second ending leads to a final cadence. The piece concludes with a forte (*f*) dynamic marking.

2.

p

1.

2.

f

CODA.

The Coda section consists of ten staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is marked *ff* (fortissimo) at the end. The second staff includes a *rit.* (ritardando) marking and ends with *f rit*. The third staff is marked *f a tempo*. The fourth and fifth staves continue the melodic line. The sixth staff features accents (>) on the final two notes. The seventh staff is marked *p* (piano) and includes a triplet of eighth notes. The eighth and ninth staves continue the melodic development. The tenth staff is marked *Presto* and begins with a *f* (forte) dynamic, ending with a *ff* (fortissimo) dynamic.

IVANHOE

23

2^d MANDOLIN

Intermezzo

VAN ALSTYNE & BUTLER

Arr. by Henry Haug

f *p-f* *Fine* *f* *D.S.* *p* *sva ad lib* *f* *D.C. al* *CODA* *mf* *poco rall.* *p* *dim.*

Sugar Plum

TWO STEP

2d. MANDOLIN

L'ALBERT

Arr. by Henry Haug

Moderato

f

mf-f Cello

f-ff

Fine f

TRIO.
Cantabile

p Slowly

f

D.S. al Fine

Curly

MARCH - TWO STEP

25

2^d MANDOLINCHARLOTTE BLAKE
Arr. by Henry Haug

Moderato

The musical score for the 2nd Mandolin part of 'Curly' march is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato'. The score begins with a guitar introduction marked 'f' (forte) and a mandolin entry marked '1 Mandolin' with a '7.7' rhythm. The main melody is marked 'mf-f' (mezzo-forte to forte). The score includes various dynamic markings: 'f', 'ff' (fortissimo), 'p' (piano), and 'mf' (mezzo-forte). It features repeat signs with first and second endings, a 'Fine' section, and a 'D.S. al Fine' instruction. A 'TRIO' section begins with a 2/4 time signature change, marked 'p' (piano) and 'fff' (fortississimo). The score concludes with a final flourish marked 'fs' (fortissimo).

MUSETTE

2^d MANDOLINNEIL MORET
Arr. by H. Haug

Tempo di Marcia

mf *rit.* *rit.*

a tempo.

f *To Coda* *f*

ff *mf*

a tempo *rit.*

f

TRIO

p *f*

Φ CODA *Slower*

p *dim. rit.* *pp*

D.C.al
Coda

LE KIC-KING.

27

2nd. MANDOLIN.

(Original Dancing)

CH. BOREL-CLERC.
Arr. by Louis Tocaben.

Allegretto.

First section of the musical score for 2nd Mandolin, marked Allegretto. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic and includes accents. The second staff continues the melody. The third staff is marked *mf* and includes the tempo marking *leggiere*. The fourth staff begins with a piano (*p*) dynamic. The fifth staff features a forte (*f*) dynamic and a fortissimo (*ff*) section with chords. The sixth staff continues the melody. The seventh staff ends with a *Fine.* marking.

TRIO.

Second section of the musical score for 2nd Mandolin, marked TRIO. It consists of four staves of music. The first staff begins with a forte (*f*) dynamic and includes accents. The second staff continues the melody. The third staff features a fortissimo (*ff*) section. The fourth staff includes first and second endings, marked 1. and 2., and concludes with a *D.C. al Fine.* marking.

Dixie Doodle Girl. MARCH.

2^d MANDOLIN.

W. C. POWELL.

Alla marcia.

The musical score is written for a 2nd Mandolin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo/style is marked 'Alla marcia.' The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A first mandolin part is indicated by '1st Mand.' on the fourth staff. The piece concludes with a double bar line and a repeat sign on the tenth staff.

p Piano *mf* *Piano* *p* *f* *1st Mand.* *p* *ff* *p* *mp* *f* *mp* *f* *p-f*

The first five staves of the musical score. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The music consists of eighth and sixteenth notes, some beamed together. The second staff continues the melody. The third staff features a dynamic change to *f* and then back to *mf*. The fourth staff includes a triplet of eighth notes marked with a '3' and a dynamic of *f*. The fifth staff continues the melodic line.

The remaining staves of the musical score. The sixth staff is marked 'TRIO.' and changes to a 2/4 time signature. It features a series of eighth notes and rests. The seventh staff continues with eighth notes and includes a first ending bracket labeled '1'. The eighth staff has a double bar line with a '2' above it, indicating a second ending. The ninth staff features a dynamic of *ff* and includes a first ending bracket labeled '1'. The tenth staff continues the melody. The eleventh staff has a double bar line with a '2' above it. The final staff ends with a dynamic of *fz* and a double bar line.

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