

Birth of Passion

VALSE BOSTON



BY
KARL HOSCHNA

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The Birth Of Passion

Valse Boston

KARL HOSCHNA

Arranged on Melodies of "Madame Sherry"

By Geo. J. Trinkaus

Introduction

Tempo di Valse

mf accel. *a tempo* *fz rit.*

Con passione

mp a tempo

a tempo *poco rit.*

1806

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *cresc.* marking in the bass line and an *mf* marking in the treble line. The key signature has one sharp (F#).

Second system of musical notation, continuing the grand staff. It features a series of chords in the treble line and a rhythmic accompaniment in the bass line.

Third system of musical notation, continuing the grand staff. It features a series of chords in the treble line and a rhythmic accompaniment in the bass line.

Fourth system of musical notation, continuing the grand staff. It features a series of chords in the treble line and a rhythmic accompaniment in the bass line.

Fifth system of musical notation, continuing the grand staff. It features a series of chords in the treble line and a rhythmic accompaniment in the bass line.

Sixth system of musical notation, continuing the grand staff. It features a series of chords in the treble line and a rhythmic accompaniment in the bass line. The system concludes with an *mp* marking.

Con passione

The first system of music consists of two staves. The treble staff begins with a series of chords and eighth notes, while the bass staff provides a steady accompaniment with quarter notes and chords. The key signature has one flat, and the time signature is 4/4.

The second system continues the musical piece with similar rhythmic patterns and chordal structures. The treble staff features more complex melodic lines with slurs, and the bass staff maintains a consistent accompaniment.

The third system includes the instruction "a tempo" above the treble staff and "poco rit." below it. The music shows a change in tempo and dynamics, with the treble staff having more prominent melodic lines.

The fourth system shows further development of the musical themes, with the treble staff featuring more intricate melodic passages and the bass staff providing harmonic support.

The fifth system includes the instruction "cresc." (crescendo) and a dynamic marking "f" (forte). The music builds in intensity, with the treble staff reaching a climactic point.

Marcato

The first system of music consists of two staves. The treble staff contains a series of chords, each marked with an accent (>) and a fermata. The bass staff contains a rhythmic accompaniment of eighth notes and chords.

The second system continues the musical piece with similar notation to the first system, featuring accented chords in the treble and a steady accompaniment in the bass.

The third system includes tempo markings. The first part is marked *poco rit.* and the second part is marked *a tempo*. The notation continues with accented chords and accompaniment.

The fourth system features the dynamic marking *ff dim.* towards the end of the system. The notation includes accented chords and a final chord with a fermata.

The fifth system concludes the piece with the dynamic marking *mf*. It features accented chords and a final chord with a fermata.

Con passione

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords and melodic lines with accents and slurs.

The second system of musical notation continues the piece with similar chordal and melodic textures. It includes various articulations such as accents and slurs across both staves.

The third system of musical notation includes dynamic and tempo markings. It features a *poco rit.* (poco ritardando) marking followed by an *a tempo* marking. The music continues with complex harmonic structures.

The fourth system of musical notation shows further development of the musical themes. It includes various chordal textures and melodic fragments with slurs and accents.

The fifth system of musical notation concludes the page with a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic. The music features a mix of chords and melodic lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords and melodic lines with various articulations and slurs.

Second system of musical notation, continuing the piece. It includes a variety of chordal textures and melodic passages, with some notes marked with accents.

Third system of musical notation, showing further development of the musical themes. The bass line features a prominent rhythmic pattern.

Fourth system of musical notation, characterized by sustained chords and melodic fragments. The notation includes slurs and dynamic markings.

Fifth system of musical notation, the final system on the page. It concludes with a change in key signature to two flats (Bb and Eb) and a dynamic marking of *mp* (mezzo-piano).

Con passione

First system of musical notation, measures 1-2. The music is in a minor key with a key signature of one flat. It features a complex texture with many beamed sixteenth notes and slurs. The tempo is marked 'Con passione'.

Second system of musical notation, measures 3-4. Continues the complex texture with beamed sixteenth notes and slurs.

Third system of musical notation, measures 5-6. Includes the tempo marking 'a tempo' above the staff and 'poco rit.' below the staff. The music continues with complex rhythmic patterns.

Fourth system of musical notation, measures 7-8. Includes the dynamic marking 'cresc.' at the end of the system.

Fifth system of musical notation, measures 9-10. Includes the dynamic marking 'accel.' and 'ffz' (fortissimo con sordina).

Sixth system of musical notation, measures 11-12. Includes the dynamic marking 'ffz' and 'ff' (fortissimo).

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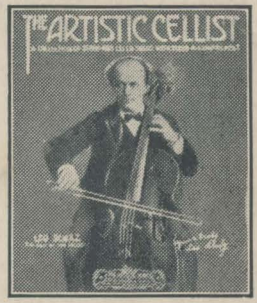
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