

Little Maggie

solo violin

Harry Polansky

1984

## LITTLE MAGGIE Performance Notes

### SINGING

The violinist should sing all the verses. It is not necessary, in fact it is not preferred, that the violinist be a trained singer in any way. What is looked for is a natural, rather informal singing style, the most important quality being a relaxed and uninhibited manner. The notation for the voice should serve as a guide, but the performer may take liberties with it if he/she wants. The voice part may be sung in any octave. Since the voice notation is largely drawn from the singing of bluegrass bands, and in particular, the Stanley Bros. performance of "Little Maggie", vocal ornamentation within that style can serve as a model for the violinist.

### CHORDAL ACCOMPANIMENT

Below each line of music, in (mostly) uppercase letters, the chord changes of the piece are provided. Ideally, these chords should be played by the violinist, on a detachable footpedal device of the kind that rock organists frequently use. In this case, only the roots of the chords (and possibly fifths, if the footpedals are so equipped), are necessary. The accompaniment might also be played by a separate accompaniest, on a simple sounding organ, Casio or other electronic keyboard, harmonium, or any other sustaining instrument with a relatively simple waveform and no vibrato. The dynamics of the accompaniment should vary slightly in response to the violin part --for example, softer in Variation III, louder at the end and in the Introduction. In general, however, they should be fairly constant--soft enough so as not to interfere with the nuances of the violin part, but loud enough to be heard and felt clearly. If the violinist is miked (which is preferable in a large hall, and even in a small one to allow the player more dynamic freedom, especially in the soft sections), the accompaniment should be combined in the output mix so that it blends spatially with the violin. Throughout most of the piece, the chords consist of major triads, but in certain variations (like II), more extended chords are used. The accompaniest or violinist might also take certain liberties with the rhythmic feel of the chords---syncopating slightly to taste, and in response to the rhythmic movement of the piece, but in general the chords should

change on the indicated beats. Voicings of the chords are left to the player. If a string instrument is used (like an autoharp, pedal steel, dobro, or even guitar), simple interconnecting runs between the chords may be played, but with discretion. The accompaniest should also take care to follow the violinist's tempi closely.

## HARMONICS

All harmonics are notated by their sounding pitch, the "node" (diamond shaped note in parentheses), and the string (in roman numerals). This fingering schema is often omitted if the harmonic is a second (octave), in which case there is only one way to play it on the indicated string, and when a given harmonic is used frequently in succession. Since many of the harmonics, especially the higher ones (4th, 5th, 6th and 7th), have several ( $n-1$ ) places where they might be played, the notated fingerings are to be taken as suggestions only. Even the string on which a harmonic is played (for example, the high D which is the same on the IV and III string) can often be changed if the violinist feels it necessary. Since many of the harmonics are quite difficult to produce, their reliability will vary greatly from violin to violin, bow to bow, and player to player, and the violinist may occasionally substitute artificial harmonics or even fingered pitches as a last resort. For many of the higher harmonics, a rather tenuous sound (hard to avoid) is desired—with a high percentage of bow noise (this is especially true in Variation III and in parts of the Introduction). Open strings are notated in the same fashion as harmonics, but without a node of course.

## TEMPI

The entire piece should be played in a fast fiddle-tune tempo, though there is room for a great deal of liberty from variation to variation, and even within the variations. The Introduction and Fiddle Tune (at the end) should both be quite fast, but Variations III and V, for example, might be played slower to bring out the sonorities more. Variation IV should be played as fast as possible.

## PIZZICATI

Several styles of pizzicati are used in the piece—from normal pizz. to thumbed strumming and even the use of a plectrum. Often, the violinist might find it expedient to switch the position of the instrument for the extended pizzicato sections (Variation I; Verse V; Variation V), but this is left to the player. If Variation V (or even Variation I) is played with a plectrum, either a plastic or hard felt type may be used. If any of the pizzicato harmonics prove to difficult to

sound at the indicated tempi, the player may substitute a different fingering (string), or even play them as stopped pitches rather than break the tempo.

## INTRODUCTION

Only two pitches are used in the Introduction, G and C#, and there is only one chord (G).

## DYNAMICS

Two types of dynamics, parenthetical and not, are used. Parenthetical dynamics signify slight changes within the prescribed markings, and might almost be considered phrasing or "breathing" suggestions to the player.

## INTONATIONS

In Variation II, the intonations of pitches should correspond as closely as possible to the harmonic series on G (as indicated in the footnote in that variation). In the Introduction, the C# might be played consistently flat about a quarter-tone (or as an 11th harmonic to G), but this is optional. Throughout the rest of the piece, intonation should more closely resemble that of traditional fiddling than 12-tone equal tempered, for example: slightly flat (just) thirds (about 14 cents), flat sevenths (seventh harmonics, about 31 cents narrow of tempered), and true fifths. This should not be done in any mechanical fashion, or even considered to be "microtonal", but rather naturally by ear, and the playing of Tommy Jarrell and others might be used as an aural model

## SLURS AND PHRASINGS

Slur markings do not necessarily indicate bow changes, but are meant to simply give a sense of the desired phrasing. In addition, the indicated bowings may be altered slightly at the players' discretion, although in certain cases, when there is an obvious "motivic" reason for them, they should be respected even if they prove difficult. The same applies to indicated fingerings--the player may take certain liberties with them, but not without some consideration as to their musical purpose!

Thanks to Malcolm Goldstein for originally suggesting and inspiring the piece,  
and to Jody Diamond for her care and support during its composition.

Larry Polansky (Boston, 1981—Berkeley, 1984)

$\text{J} \approx 100-120$ , but variable. In general fast, like a fiddle tune.

1

I. Introduction

13

(ord.)

sub f

(near bridge)

sub P

(ord.)

sub P

(bridge)

(ad lib.)

(ord.)

sub f

7:4

(L.V., Lightly)

(simile)

almost nothing

(decresc.)

(decresc.)

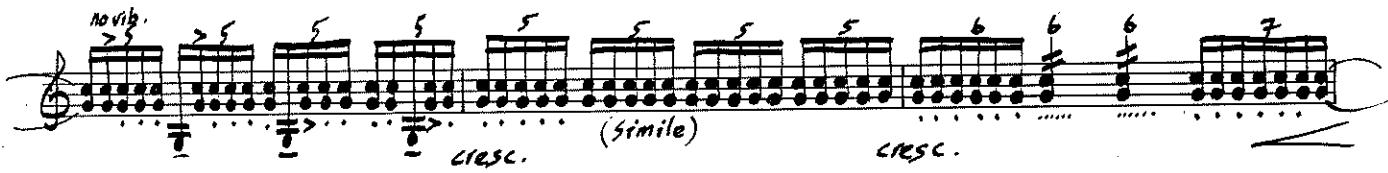
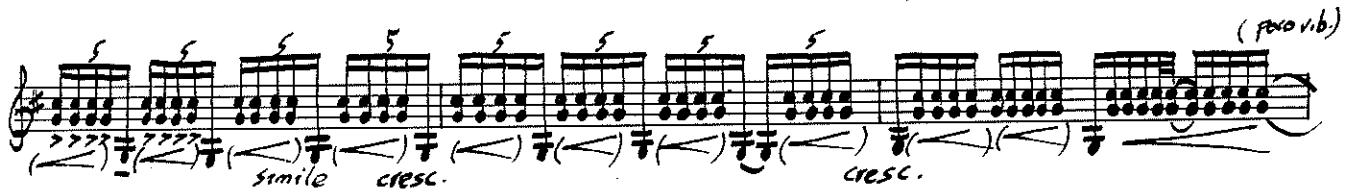
ff

5:4

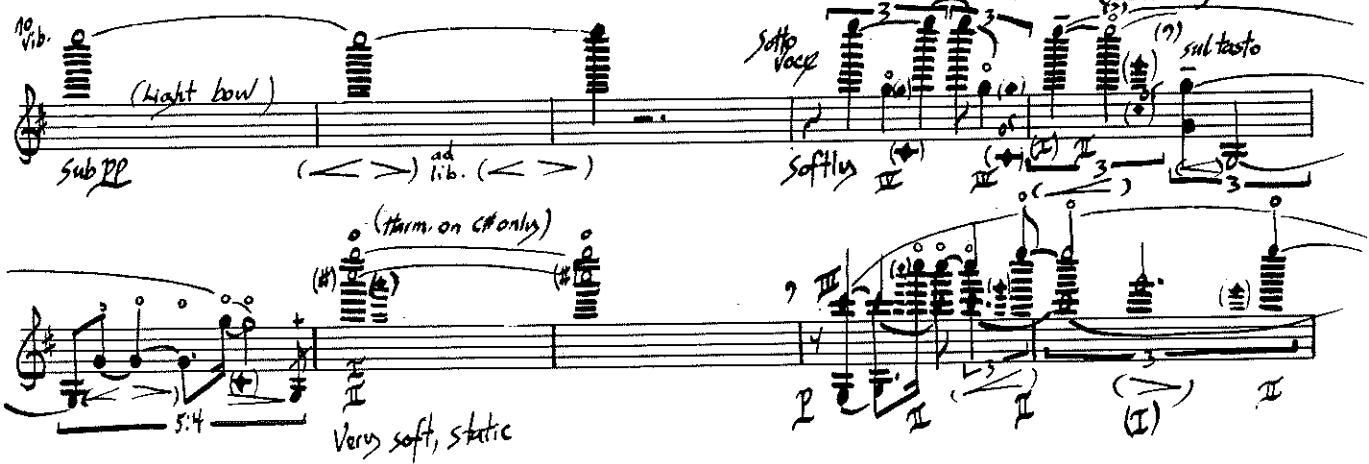
29



[32] Maintain (no vib)



46



58

(flam. G only) (G) (G)

*but still clear!*

*sust. (static)*

67

Dig in! (Pulsating) (no accents) Driving (no accents)

ff (a little near the bridge) III (Hold notes down, play in position)

Sub P (Pulsating, not much sustain)

74 ff (towards the bridge) (short bows) (loud)

cresc.

cresc.

(8va) (8va) Loc. (near bridge, short bows)

sub ff (pp) (as fast as possible)

This image shows a handwritten musical score for violin, consisting of several staves of music with various performance instructions. The score includes markings such as dynamic changes (ff, sub ff, pp), tempo changes (58, 67, 74), articulations (Dig in!, Driving, Sub P, cresc., loc.), and specific playing techniques (pulsating, static, Hold notes down, play in position). The music is written in common time with a key signature of one sharp. The score is annotated with handwritten text and arrows pointing to specific notes or groups of notes, likely indicating performance details or corrections.

85

near bridge  
near the bridge  
molto poco vib.  
sul tasto, sanguinet  
sul ponte  
tremolo  
slur  
long bows  
bow each slur  
increase vib.

5 6 7

92

7:4 7:4 7:4 7:4 7:4 5:4 7 7 7

ff

clear and expressive.  
legato - let all notes ring.  
ff throughout, vib. ad lib.

96

sub pp

loc. (Bow each slur)

6

(ff) (cresc.) (cresc.) (ff) (cresc.) (cresc.)

N.B. Ms. 96-101 should be played "in position" as much as possible - so that the sound will be continuous.



### Verse I

(sing freely)

*(sing freely)*

Well mon - der stands little Mag-gie, 3 with a dram glass, in her hand. She's

Voice (acccompaniment just loud enough to balance voice)

Vln.

G F D G D G

Handwritten musical score for Voice and Vln. The score includes lyrics: "drink-ing a-way her trou-bles, and-a- counting some oth-er man." The vocal line features eighth-note patterns and grace notes. The cello line provides harmonic support with sustained notes and eighth-note patterns. Chords are marked below the staff: G, F, D, G, D, G.

136

## Variation I

(glass, lighting, continuous, out of meter)

Handwritten musical score for string quartet (Violin 1, Violin 2, Cello, Bass) on five staves. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, *gl.*, *b.*, *h.*, *(gl.)*, *pizz.*, and *pizz. (ff)*. A note on the first staff is annotated with "Slowly alternate bow to achieve triple stop effect". The score also features various slurs, grace notes, and performance techniques indicated by arrows and lines.

**[150]** G (sempre) ...

N.B. Chord symbols always appear below the measure.

The musical score consists of six staves of handwritten notation for a stringed instrument. The notation includes various performance techniques such as pull-offs, hammer-ons, and vibrato, indicated by arrows and specific markings like "pull-off", "(H.O.)", "arco", "pizz.", "molto vib.", "wid.vib.", "ord.vib.", and "poco vib. ad lib.". Time signatures are frequently changed, including 5:4, 3, and 2. Fingerings are marked with Roman numerals (I, II, III) above the notes. Measure numbers 164 and 165 are present. The key signature varies throughout the piece.

N.B. Pull-off (P.O.): second note is not plucked by right hand but sounded by left-hand  
Hammer-on (H.O.): "hammer" or "pull-off" motion, in guitar/mandolin/banjo style.

[174] (pizz.) (5:4) > 5:4 > arco > 5:4 > pizz. > 5:4 >

G F G Constant and Steady F

[180] pizz. 5:4 5:4 5:4 3 3 strummed\*

F G F

[187]

F 6 6 F 6 G 5 5 F 5 5

[190]

G F 5:4 G 5 5 no vib... F molto vib

(arco) arco II (II 3 (II) 3 III 3 II III

F D D G

\*N.B. (mm. 182-191) This passage may be too difficult - too fast - to play in normal position. The violinist may find it necessary to hold the instrument like a mandolin and pizzicato with the thumb in a rapid, alternating strum; the heel could also be held against the chest (as in some traditional fiddling) to facilitate the transitions to and from arco. The passage may, as a last resort, be played arco.

196

5:4 (I) 5:4 (arc.) 5:4  
F D G 5:4 G 6:4 G  
G F D D G

pizz-acc.  
Pizz (ess. acc.)  
(molto vib.) (ord.)

205

G D G D G  
(pizz.) 5:4 5:4 5:4 6  
G (cresc.) ord. (gliss.) 7:4  
Brittle, towards the bridge, played hard.

211

(pizz.) III 7:4 3 7:4 7:4 7:4  
G ff f D  
(pizz.) 5:4 Calmly 5:4 5:4  
(ff) G D D  
(pizz.) 5:4 5:4 5:4 (arc.) 7:4  
G (mf) 5:4 II F D G II D 7:4

**[220]** Pizz. 7:4 7:4 7:4

G (loud and furious) 5:4 5:4 5:4

**[221]** G D D 5:3

G sub pp (→) 7:4 molto

(pizz.) (2) f G 7:4

D (ord.) 5:4 D 6 G

D ff (2) f (2) f getting louder and louder Strong G with a continued, building ferocity ...

(2) D G Loud 3 D G 5:4 (pizz.) 7:4

cresc. (2) (2) cresc.

\*N.B. Pizzicato harmonics may be played as stopped pitches if they prove too difficult to sound.

**[244]** (pizz.)

7:4 5:4 4:3

D cresc. a (14) G D

Fretless  
sub pp (D, D)

cresc. 5:4

G 5:4 4:3 3:2

D cresc. G cresc.

(pizz.) cresc. G cresc. G cresc.

5:4 (3x) ff 4:3 5:4 (3x) 5:4 4:3 6:4 (3x) 6:4 4:3

(cresc.) > (simile) (cresc.) > (simile) (cresc.)

G 7:4 (3x) 7:4 4:3 G G G

> (simile) (cresc.) (cresc.)

G sotto voce arco (all downbows)  
sub p 3

Voice: "Well"

263

12

## Verse I

Handwritten musical score for Voice and Vln. The score consists of two staves. The top staff is for the Voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "how can I ev - er stand it, just to see those two blue". The bottom staff is for the Vln. (Violin), also in treble clef and common time. Below the staff, it says "(Bounce low gently, as an accompaniment)". The score includes four chords: G (two measures), F (one measure), D (one measure), and G (one measure). The D chord is followed by a repeat sign.

Handwritten musical score for Voice and Vln. The score includes lyrics: "eyes?", "A- shin-ing like two dia-monds like two". The music is in common time, with a section in 5:4 indicated. Chords shown are G, G, F, and D.

A handwritten musical score for two flutes (Fl.). The score consists of two systems of music. The first system starts with a dynamic of (f) and a tempo of 5:4. The second system begins with a dynamic of (ff) and a tempo of 277. The notation includes various fingerings, slurs, and grace notes. The manuscript is written on five-line staves.

\* Until [285], tempo may be rubato,  
even a little slow.

278

Quieter and calmer.

285

In strict time, but stronger. (L.V.)

297

305

313

325

harmonics:  
1 7 9 5 11 3 13 7 15  
cents deviation:  
+5 -14 -14 +2 +1 -31 -12

from tempered:

\* In this variation, intonations should  
be as close to the harmonic series (above) as possible.

\*\*\* G and D harmonics optional  
from this point on...

**333**

E<sub>7</sub> (cresc.) F (cresc.)

F#min7 (f) F#dim7 (cresc. over 5 repeats)

**341**

G 17:16 17:16 17:16 *D<sub>b</sub>7 mp-mf Very smooth, undramatically.... 17:16*

D<sub>b</sub>7 (sempre) (mp-mf)

(D<sub>b</sub>7) 17:16 17:16 17:16 (no accent)

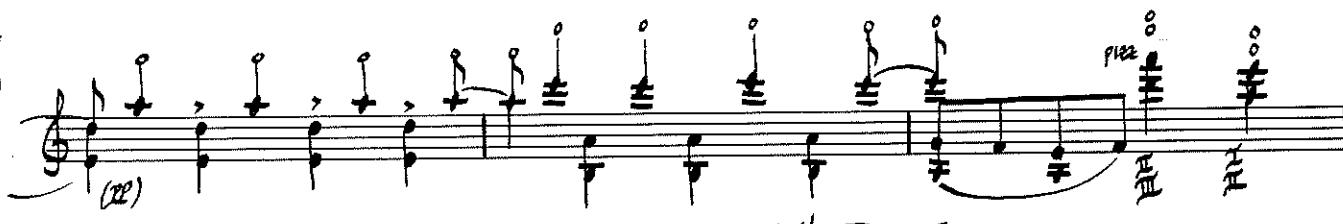
(D<sub>b</sub>7) 17:16 17:16 17:16 (mp-mf)

**351**

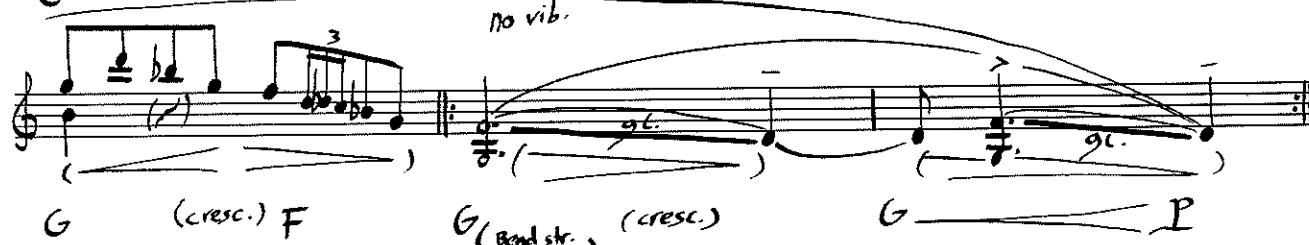
**[357]** 17:16 17:16 17:16  
 $(D_{b7})$  17:16  $mp-mf$  (..... semile .....)  
 $\rightarrow$  17:16  
 $(D_{b7})$  17:16  
**[364]** 17:16 7:4 7:4 7:4  
 $\rightarrow$  static, near bridge (n)  
 $D_{b7}$  ord. (vib. ad lib.) (calming down)  $4:3$  5:4 5:4  
 $D$   $mp-mf$   $D$   
**[369]** static, near bridge (a little softer) Expressive (vib. ad lib.)  
 $D$  Rubato, winding down  $4:3$   $D$  G  
 $G$  (Full, flowing bows....) (P)  
**[376]** G V V G near the point-lightly  
 $D$  (L.V.) V  
 $D$



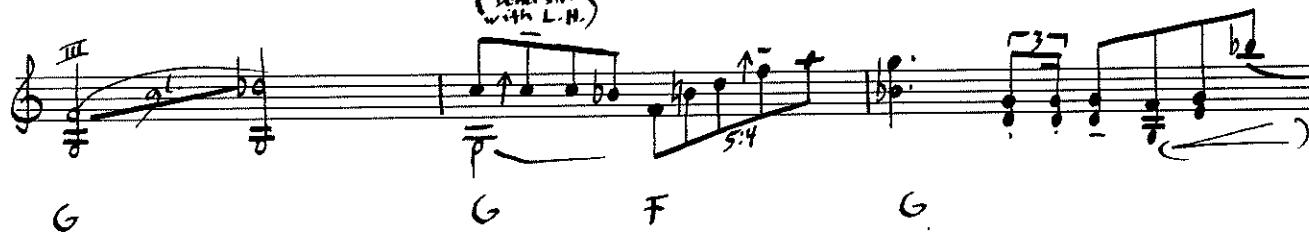
404



410



416



424



29

432

Handwritten musical score for a six-string guitar, page 2. The score consists of six staves of music with various fingerings, harmonics, and performance instructions like "sempre" and "quietly sedately".

Notable markings include:

- Staff 1: Fingerings (G), (D), (A), (G), (D), (A); dynamic (f).
- Staff 2: Fingerings (D), (A), (D), (G), (D), (A); dynamic (f).
- Staff 3: Fingerings (G), (D), (A), (G), (D), (A); dynamic (f).
- Staff 4: Fingerings (G), (D), (A), (G), (D), (A); dynamic (f); instruction "(G) (slightly towards bridge or wherever harmonics sound best)".
- Staff 5: Fingerings (D), (A), (D), (G), (D), (A); dynamic (f).
- Staff 6: Fingerings (D), (A), (D), (G), (D), (A); dynamic (f); instruction "quietly sedately (G)".
- Staff 7: Fingerings (G), (D), (A), (G), (D), (A); dynamic (f).
- Staff 8: Fingerings (G), (D), (A), (G), (D), (A); dynamic (f); instruction "(soft)".

\* (from previous page): Natural harmonic fingerings and nodes indicated in this variation can be taken as suggestions. For example, any of the six nodes on the III string producing high C (7th harmonic) as a natural harmonic will suffice - and the player should use that which presents the easiest fingering and/or strongest sonority. String indications should be adhered to. In general, rather tenuous non-vibrato sounds with a lot of bow-noise are not only unavoidable but desirable.

20

456

Handwritten musical score for piano, page 20, measures 456-484.

**Measure 456:** Treble clef, common time. Notes are mostly eighth notes with various dynamics like forte (F), piano (P), and decrescendo (decresc.). Fingerings are indicated above the notes.

**Measure 466:** Treble clef, common time. Key signature changes between G major and F major. Dynamics include "lyrical, expressive Dynamics, vib. ad lib." and "decrease". Fingerings like (at heel) and (ord.) are shown.

**Measure 470:** Treble clef, common time. Key signature changes between G major and D major. Fingerings like (G) and (D) are shown.

**Measure 478:** Treble clef, common time. Key signature changes between G major and D major. Fingerings like (II) and (III) are shown. The instruction "stronger" is written below the staff.

**Measure 484:** Treble clef, common time. Key signature changes between G major and F major. Fingerings like (I) and (II) are shown.

21

Handwritten musical score for 'I'm a'. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features six measures, each ending with a fermata. The vocal line includes lyrics '(simile)' above the staff, '(5)' over the first measure, '(4)' over the second, and '(5)' over the third. The dynamic 'ff' (fortissimo) is placed under the fourth measure. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains four measures, each ending with a fermata. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains four measures, each ending with a fermata. The vocal line continues with the lyrics 'Voice, 2nd x: "I'm a"'.

520

Voice IV: G  
Vcl. (G) go-ing down to the de-pot, (P.O.) with a suit-case in my  
Vln. (G) D

F D G D

Handwritten musical score for Viola (Vcl.) and Violin (Vln.) in G major. The score consists of two staves. The Viola staff has a bass clef and a 'G' key signature. The Violin staff has a treble clef and a 'G' key signature. The music features a vocal line with lyrics: 'I'm go', 'going to leave this coun-try', and 'I'm a'. The score includes dynamic markings like 'hand.' and 'ff' (fortissimo). The vocal line is supported by harmonic chords.

508 Variation IV

Vcl. (G) gone to some far dis-fant  
ord. Land" at the bridge

Vln. (D) f G

(Tempo in this variation can  
be varied—but in general  
should be as fast as possible)

## Variation IV

Tempo in this variation can be varied - but in general should be as fast as possible.

Brittle and fierce

(Poco vib.)

*Brittle and fierce*  
(poco vib.)

ff 6 5 1 subp.

G F D G D

**[532]**

**[538]**

**[547]**

24

552

Bring out melody (all down bows) II III

556

(quiet) Towards bridge -  $\Rightarrow$  (move to end.) (quiet)

(move to end.)

(cont'd)

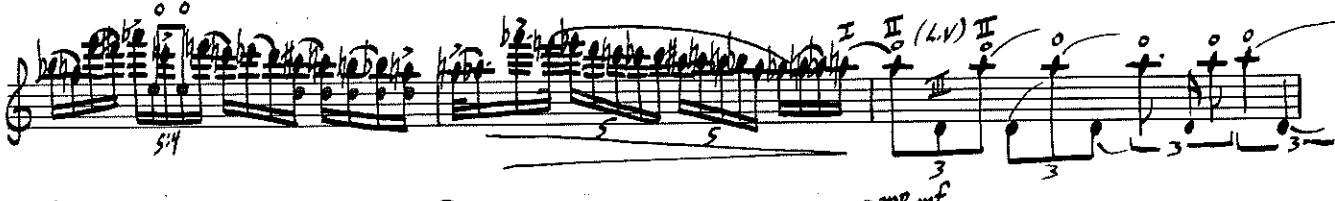
to end.

562

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a G clef, a key signature of one sharp, and a common time signature. It features several dynamic markings: a crescendo (c.) leading to a forte dynamic (G), a decrescendo (d.) leading to a piano dynamic (p), a dynamic instruction 'no vib' above a piano dynamic (p), a forte dynamic (F) with a sharp sign, another decrescendo (d.) leading to a piano dynamic (p), and a final forte dynamic (F). The bottom staff begins with a forte dynamic (F) and a dynamic instruction 'strong, with dynamic and explosive freedom'. It includes a tempo marking '5:4', a decrescendo (d.) leading to a piano dynamic (p), another forte dynamic (F) with a sharp sign, and a final dynamic instruction '5:4'.

卷之三

574

D *mp-mf**towards bridge, hard*

D

D

G

580



G

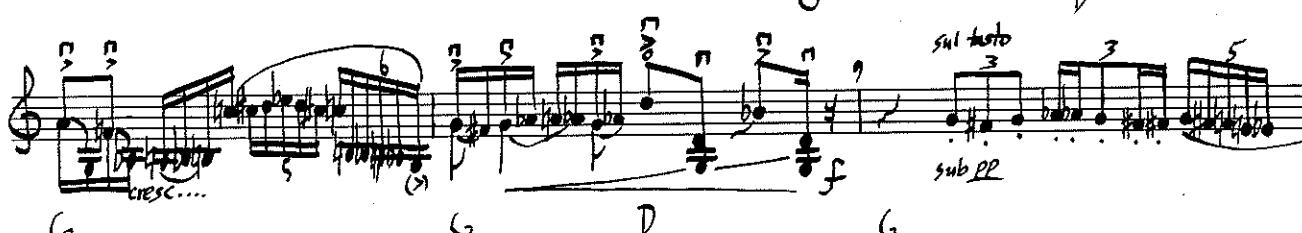
F



F

G

D



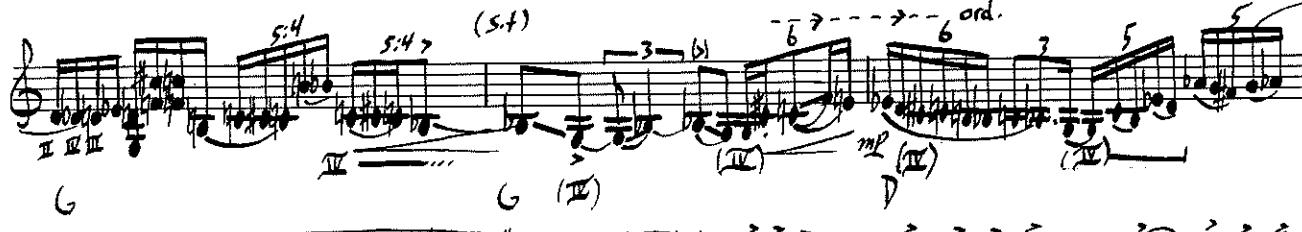
G

G

D

G

587



G

G (II)

D



D

G



sub p

G

sub F

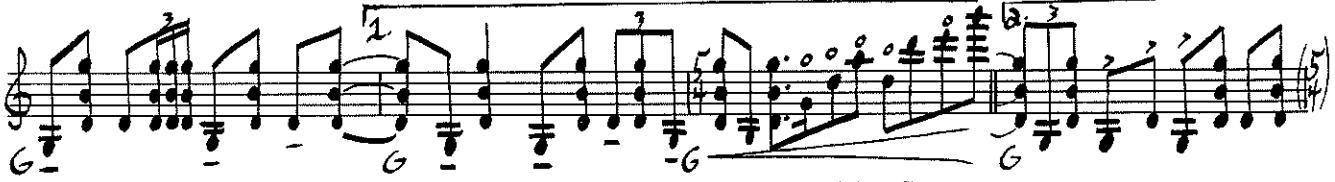
G

(all accents.....)

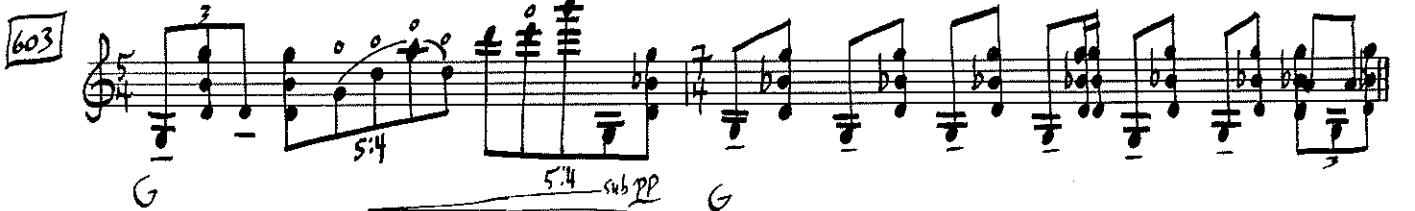
(5)

(Strum, like a mandolin!) het, t ring!

[595] 



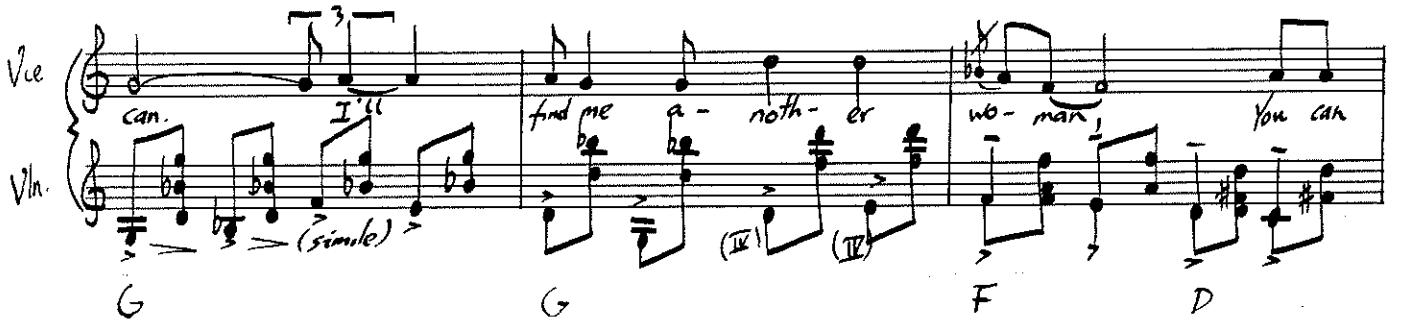
Voice: "Go a-

[603] 

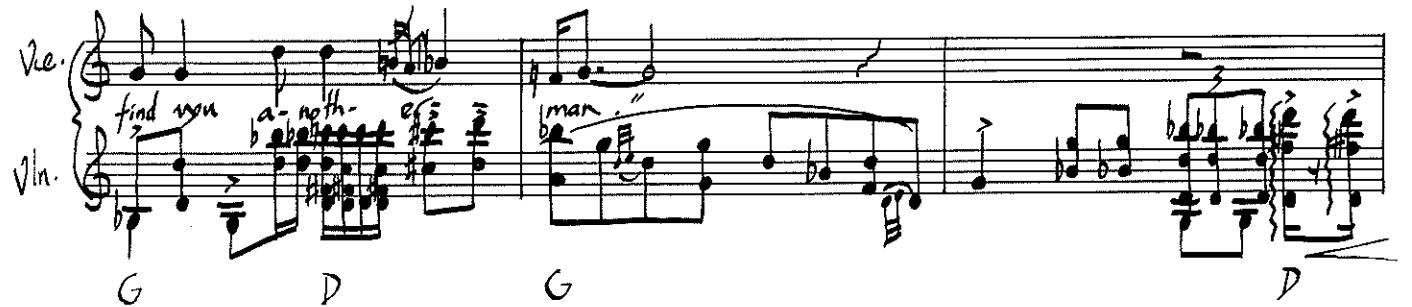
Verse V

Vcl. 

Vln. (pizz.)

Vcl. 

Vln.

Vcl. 

Vln.

Variation V

[614] \* (pizz.) II-II (tempo flexible) G G G G

Resonant, L-V throughout (L.H. pull off)

(pizz.) 000 000 (3x) m-f (dynamics ad lib.) G (lock into tempo) G

[625] 000 3x G G G G

(simile) 11:8 3x (ix) (no repeat) D G F F

[633] 11:8 3x ax 4x D G G (I) (I) (over last ax)

pp (Bring out melody) III-II G G G

\* this entire variation may be played with a plectrum.

(pizz.)

D G D G

(pizz.)

G G

pizz./poco (arco) (softly)

mf G (simile...)

(Bow changes/bright accents  
on indicated rhythms)

ad lib

653 Verse VI

"last time I saw little Mag-icie she was sitting on the banks of the

G F D G D

sea. with a for - ty four a round her And a

G G F D

A handwritten musical score for a single melodic line. The score begins with a treble clef, a common time signature, and a key signature of one flat. The lyrics "ban - jo - on her" are written below the notes. A vertical bar line separates the first section from the second. The second section starts with a note followed by a fermata, with the lyrics "tree'" written below it. The score concludes with a final bar line.

662

G (kick-off)

Variation VI, (for Tommies Farrell)

Towards the bridge.

(G....) cresc... cresc. mf sub(1) II I

(G)

Handwritten musical score page 668, measures 1-2. The score is for two staves: Treble and Bass. Measure 1 starts with a 2/4 time signature, a key signature of 5 sharps, and a dynamic of  $p$ . Measure 2 begins with a 3/4 time signature and a key signature of 4 sharps. The bass staff contains a bass clef and a bass clef with a sharp sign.

Fast. Boisterous, as a fiddle tune A little brittle, with a rough bow sound.  
[Use double bows with vibrato ad lib.]

(all double-stops with vibrato and l.b.)

Handwritten musical score for piano, page 10, measures 11-12. The score consists of two staves. The left staff starts with a G clef, a common time signature, and a key signature of one sharp. It contains six measures of music. The right staff starts with a G clef, a common time signature, and a key signature of one sharp. It contains four measures of music. Various performance markings are present, including slurs, grace notes, and dynamic markings like *sf* (sforzando) and *sfz* (sforzando with a fermata). The score is written on five-line staff paper.

**683**

(slide freely into and between pitches)

(...slightly at heel...)

**692**

G F II D G G

**698**

G D G

**704**

F G F G 5:4 F

This page contains five staves of handwritten musical notation for piano. The notation is highly detailed, featuring various note heads, stems, and beams. The first three staves begin with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The music includes numerous dynamic markings such as  $\text{p}$ ,  $\text{f}$ , and  $\text{ff}$ , and performance instructions like "as one gesture". Measure numbers are indicated above the staves, and specific notes are labeled with letters like F, G, D, A, B, C, E, and D<sup>b</sup>. The score is divided into sections by vertical bar lines and measures.

5:4

lightly, bouncing bow.

G G F D D G

D G G G

lighter... (at the point)

5:4 5:4 3 3 5:4 (5:4)

cresc. (2) III (mf) (cresc.)

G G G G G II G

dig in more! (ord.) mettu u.b.. sing out!

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

(continue loud, ad lib..)

D G G G G

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

harsh! 6 (at the heel) (more flowing)

F G II G F F

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

(with a building intensity)

F G G G G

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

at the bridge (slide between pitches) (no slides) (mod. ord.)

G mf G G G G

sub

(Very quiet, almost no bow pressure.)

5:4 (d-d) D (d d)

(ord.) a little dry, poco rub.

D G G G (don't slide) G

calming... 5:4 G G G (Gradually alter tempo to fast fiddle tune →) *Tacet until ready* # (2)

(Freezes, with liberty as to intonation and accents.) As a fiddle tune, not too loud, but strong. (Parenthetical pitches barely sounded.)

(Fiddle tune) G G D G

C G D G G G

G D G

G C D D G G

A handwritten musical score consisting of ten staves of music for a solo instrument, possibly flute or recorder. The score is written on five-line staff paper. The music includes various dynamics (e.g., forte, piano, sforzando), articulations (e.g., slurs, grace notes, accents), and time signatures (e.g., common time, 5/4, 7/4). The notes are primarily eighth and sixteenth notes. The score is annotated with letters (C, D, G) and numbers (I, II, III) above certain measures, likely indicating specific performance techniques or sections. The handwriting is clear and legible.

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The musical score is handwritten on eight staves. It begins with a staff in G major, featuring a dynamic marking of  $\text{G}$ . The second staff starts with  $\text{C}$  and includes a dynamic  $(f)$ . The third staff has a time signature of  $11:8$ . The fourth staff features a dynamic  $(\text{G})$ . The fifth staff contains a complex dynamic marking with  $(\text{G})$ ,  $(\text{D})$ , and  $(\text{G})$ . The sixth staff includes a dynamic  $(\text{G})$ . The seventh staff has a dynamic  $(\text{G})$ . The eighth staff concludes with a dynamic  $(\text{G})$ .

5:4      7:4      37  
 G      G      C      D      D      G      D  
 Vie: "Well"

Vie.  
 Vln.  
 Yon- der stands lit- tle Mag- nie - With a dram glass in her hand.  
 F      G      no accent D

Vie.  
 Vln.  
 hand.  
 She's drink-ing a-way her trou-bles, and-a  
 G      G      F      D

Vie.  
 Vln.  
 court-ing some oth- er man!!  
 G      D      G      (to bridge...)

1.1  
1.2