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1909

# Honest Confession : Morceau Characteristic

Harry J Lincoln  
*Composer*

W Pittmar  
*Illustrator*

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## Recommended Citation

Lincoln, Harry J and Pittmar, W, "Honest Confession : Morceau Characteristic" (1909). *Parlor Salon Sheet Music Collection*. Score 562.  
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14

Dec 28  
July 18  
Sept 24  
Aug 5

# HONEST CONFESSION

MORCEAU  
CHARACTERISTIC

• BY •

HARRY J. LINCOLN

• 50 •

Mar 3 - 1923



Kas.  
001779  
Lin

ANDERSLOOT MUSIC PUB. CO.,  
— WILLIAMSPORT, PA. —

# COMPANION PIECE TO "MOSS ROSE" HONEST CONFESSION

HARRY J. LINCOLN.

MORCEAU CHARACTERISTIC.

Composer of

- "A Southern Dream" Waltzes
- "A Dream Of The South" Waltzes
- "Moss Rose" Morceau Characteristic
- "Angels of Night" Reverie
- "Babbling Brook" Reverie
- "Heaven's Artillery" March, etc. etc.

Moderato. Tempo di Gavotte.

*mf* *rit.* *p a tempo*

*rit.* *a tempo*

1. *rit.*

2. *f animato*

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 Williamsport, Pa. Chicago. Toronto. New York.

Jessie C Kearney

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the melody and accompaniment from the first system.

Third system of musical notation, featuring a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The second ending includes a *rit.* (ritardando) marking and a *mf a tempo* instruction.

Fourth system of musical notation, continuing the piece with various rhythmic patterns in both staves.

Fifth system of musical notation, including a *rit.* (ritardando) marking in the bass staff.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

TRIO.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line, and the bass clef part provides harmonic support. A dynamic marking of *p* (piano) is present in both staves.

Second system of musical notation, continuing the piece. The treble clef part has a melodic line with some grace notes, and the bass clef part continues the harmonic accompaniment. A dynamic marking of *p* is present.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef part features a more active melodic line, while the bass clef part maintains a steady accompaniment.

Fourth system of musical notation, where the treble clef part becomes more rhythmic and active. A dynamic marking of *f* (forte) is present in the bass clef part.

Fifth system of musical notation, featuring a repeat sign in the treble clef part. A dynamic marking of *p* is present in the bass clef part.

Sixth system of musical notation, concluding the piece. The treble clef part has a melodic line that ends with a sustained note, and the bass clef part provides a final accompaniment.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melody. The bass staff accompaniment includes a *rit.* (ritardando) marking at the end of the system.

Third system of musical notation. The treble staff features a melodic line with a *mf* (mezzo-forte) dynamic marking and *a tempo* instruction. The bass staff accompaniment consists of chords and moving lines.

Fourth system of musical notation. The treble staff continues the melody. The bass staff accompaniment includes a *rit.* (ritardando) marking at the end of the system.

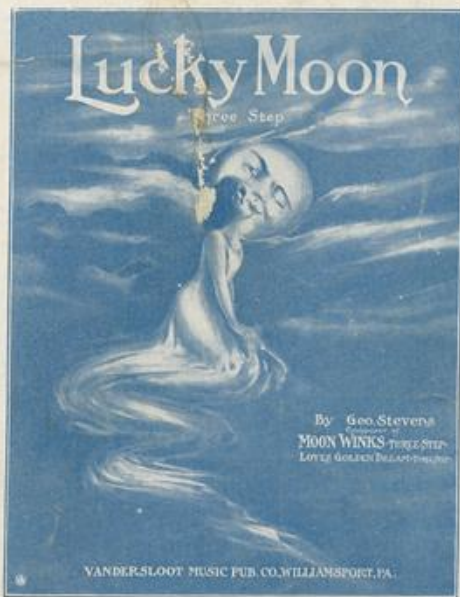
Fifth system of musical notation. The treble staff continues the melody. The bass staff accompaniment includes an *a tempo* instruction.

Sixth system of musical notation, the final system on the page. The treble staff continues the melody. The bass staff accompaniment includes a *rit.* (ritardando) marking at the end of the system.

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### Angels of Night.

Reverie - Transcription.

HARRY J. LINCOLN

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