



Solo Dance.

Tempo di Minuet.

3. Musical notation for the first system of 'Solo Dance'. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piece begins with a first ending marked '1. 2' and a second ending marked '2. 2'. Dynamics include *p* (piano) and *rit.* (ritardando). There are also markings for '2' and '3' indicating fingerings or accents.

*Più animato.* Musical notation for the second system of 'Solo Dance'. It continues with a treble clef and the same key signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). A 'Flute' part is indicated. There are markings for '2' and '3'.

*Tempo I.* Musical notation for the third system of 'Solo Dance'. It features a treble clef and the same key signature. Dynamics include *p* (piano) and *rit.* (ritardando). There are markings for '3' and '2'.

Musical notation for the fourth system of 'Solo Dance'. It continues with a treble clef and the same key signature. Dynamics include *p* (piano). There are markings for '3' and '2'.

Musical notation for the fifth system of 'Solo Dance'. It features a treble clef and the same key signature. Dynamics include *p* (piano). There are markings for '1. 2', '2. 2', and 'Fl. rall.' (Flute, rallentando).

Antony's Victory.

Tempo di Marcia.

4. Musical notation for the first system of 'Antony's Victory'. It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). Dynamics include *ff* (fortissimo).

Musical notation for the second system of 'Antony's Victory'. It continues with a treble clef and the same key signature. Dynamics include *ff* (fortissimo).

Musical notation for the third system of 'Antony's Victory'. It features a treble clef and the same key signature. Dynamics include *ff* (fortissimo). There are markings for '1.' and '2.'

Musical notation for the fourth system of 'Antony's Victory'. It continues with a treble clef and the same key signature. Dynamics include *ff* (fortissimo). There is a marking for '15'.

Musical notation for the fifth system of 'Antony's Victory'. It features a treble clef and the same key signature. Dynamics include *ff* (fortissimo).

Musical notation for the sixth system of 'Antony's Victory'. It continues with a treble clef and the same key signature. Dynamics include *ff* (fortissimo).

Musical notation for the seventh system of 'Antony's Victory'. It features a treble clef and the same key signature. Dynamics include *ff accel.* (fortissimo, accelerando). There is a marking for '2.'

Oliver Ditson Co's  
Military Band Journal

## SUITE de BALLET.

### No 35.

R. GRUENWALD, Op. 293

#### In the Arbor.

*Andante con moto.*

1. *p* 1 1 1 1

*p* 5 *p* *rit.* *a tempo*

3 *p* *mf* *rit.* 6 *p* *un poco più vivo*

2 1

*p*

Tempo I. *rall. a tempo*

6 1 1 1 1 1

*p*

*dim.* *pp*

#### Dance of the Nubians.

*All<sup>o</sup> moderato.*

2. *ff* 4

*mf* 1

1 *f* *mf* 1 1

FLUTE.

The main musical score for the flute consists of ten staves of music. The first staff begins with a dynamic of *f* (forte) and a *p* (piano) dynamic. The second staff features a *f* dynamic. The third staff continues with a *f* dynamic. The fourth staff starts with a *ff* (fortissimo) dynamic, followed by *p*, *fz* (forzando), and *mf* (mezzo-forte). The fifth staff has a *f* dynamic. The sixth staff includes first and second endings, with a *mf* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic.

Solo Dance.

Tempo di Minuet.

The Solo Dance section begins with a 3/4 time signature and a *p* dynamic. It includes first and second endings. The tempo is marked *rit.* (ritardando). The section then becomes *più animato* (more animated) with a *f* dynamic. The tempo returns to *Tempo I.* (Tempo I). The section concludes with a *p* dynamic.

Musical score for Flute, measures 1-10. The score is written on a single staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp. The first measure contains a whole note G4. The second measure contains a half note G4 and a half note A4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. Dynamics include *mf* (measures 1-2), *p* (measures 3-4), and *rall. e dim.* (measures 9-10). There are also markings for *rit. a tempo* and first/second endings.

Antony's Victory.  
Tempo di Marcia.

Musical score for Flute, measures 11-24. The score is written on a single staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp. The first measure contains a whole note G4. The second measure contains a half note G4 and a half note A4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eleventh measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twelfth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The thirteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventeenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The nineteenth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twentieth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twenty-first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twenty-second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twenty-third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The twenty-fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. Dynamics include *f* (measures 11-12), *ff* (measures 13-14), *p* (measures 15-16), *dolce* (measures 17-18), *p* (measures 19-20), *ff* (measures 21-22), and *accel.* (measures 23-24). There are also markings for first/second endings.

OBOES.

# ANTONY AND CLEOPATRA.

Oliver Ditson Co's  
Military Band Journal

## SUITE de BALLET.

### No 35.

#### In the Arbor.

R. GRUENWALD, Op. 293.

*Andante con moto.*

1. *1st Solo*  
*p*  
*5*  
*a tempo*  
*rit.*  
*Un poco piu vivo*  
*3*  
*4*  
*p*  
*Tempo I.*  
*3*  
*5*  
*rall.*  
*a tempo*  
*1st Solo*  
*1*  
*1*  
*1*  
*dim.*  
*pp*

#### Dance of the Nubians.

*All<sup>o</sup> moderato.*

2. *2*  
*f*  
*ff*  
*1st*  
*mf*  
*4*  
*1st*  
*mf*  
*f*  
*1st*  
*mf*  
*f*  
*p*  
*2*

Solo Dance.

Tempo di Minuet.

Tempo I.

1st  
*p* *mf*

1 1

1 2

*rit.* *dim. e rit.* *pp*

Detailed description: This system contains three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It starts with a first ending bracket over a measure, followed by a dynamic marking of *p*. The music continues with various note values and rests, ending with a dynamic marking of *mf*. The second staff continues the melody with first and second endings. The third staff features a melodic line with first and second endings, dynamic markings of *rit.* and *dim. e rit.*, and concludes with a dynamic marking of *pp*.

### Antony's Victory.

Tempo di Marcia.

4. *unis.* *ff*

*ff*

1 2 4 *ff*

2 *1st Solo* *p*

*ff*

2d *ff*

*ff*

*ff accel.* *unis.*

Detailed description: This system contains eight staves of music. The first staff is marked with a '4.' and *unis.* above the staff, and *ff* below. The second staff continues with *ff* dynamics. The third staff has first, second, and fourth endings, with *ff* dynamics. The fourth staff is marked '2' and '1st Solo' above, and *p* below. The fifth staff continues the solo with *p* dynamics. The sixth staff has a second ending marked '2d' and *ff* dynamics. The seventh staff continues with *ff* dynamics. The eighth staff begins with *ff accel.* and ends with *unis.*



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## SUITE de BALLET.

### Nº 35.

In the Arbor.

R. GRUENWALD, Op. 293.

*Andante con moto.*

1. *Flute* *p* **1** *rit.* *a tempo* **5** *p* **3**  
*Un poco piu vivo.* *rit.* **6** *p*  
**2** *p* **1**  
**Tempo I.** *a tempo* **6** **1** *Fl.* **1** *p* **1**  
*rall.* *dim.* *Solo* *pp*

Dance of the Nubians.

Allº moderato.

2. *ff* **4**  
*mf* **1** **1**  
*mf* **1** **1**

E♭ CLARINET.

The main musical score consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a *f* dynamic and includes a *Solo* marking above the staff. The second staff features a *p* dynamic. The third staff continues with a *f* dynamic. The fourth staff has a *ff* dynamic. The fifth staff includes a *p* dynamic and a *fz* dynamic. The sixth staff starts with a *mf* dynamic and ends with a *f* dynamic. The seventh staff has a *p* dynamic and includes a *Solo* marking above the staff. The eighth staff has a *mf* dynamic. The ninth staff has a *ff* dynamic. The tenth staff has a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Solo Dance.

Tempo di Minuet.

The Solo Dance section consists of three staves of music. The first staff is marked with a 3/4 time signature and a *p* dynamic, and includes a *rit.* marking. The second staff is marked *Piu animato.* and includes dynamics of *f*, *p*, *f*, and *mf*. The third staff is marked *Tempo I.* and includes a *rit.* marking and a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

*Solo*  
*p*

*mf*

*p* *rit.* *p rall. e dim.*

Antony's Victory.

Tempo di Marcia.

4. *ff*

*ff*

*ff*

*ff*

*p*

*p*

*ff*

*ff*

*ff*

*ff accel.*

# ANTONY AND CLEOPATRA.

Oliver Ditson Co's  
Military Band Journal

SUITE de BALLET.

**NO 35.**

In the Arbor.

R. GRUENWALD, Op.293.

*Andante con moto.*

1. *Oboe*  
*p*

*Solo*  
*p*

*f* *rit.*

*a tempo* *Tutti*

*Solo*  
*f* *rit.*

*Un poco piu vivo.*  
*Tutti*  
*p*

*Tempo I.*  
*p* *Solo*

*a tempo* *Oboe*  
*p* *rit.*

SOLO & 1st B $\flat$  CLARINET.

*Solo*  
*p*  
*Oboe*  
*dim.*  
*pp*

Dance of the Nubians.

All<sup>o</sup>moderato.

2. *f* *ff* *mf* *f* *mf* *f* *p* *mf* *ff* *p* *fz* *mf* *f* *p*

SOLO & 1st B $\flat$  CLARINET.

*mf* *ff*

Solo Dance.  
Tempo di Minuet.

*p* *dim.* *rit.* *Piu animato.* *f* *p* *f* *mf* *Tempo I.* *p* *p* *mf* *p* *1* *2* *1* *2* *rit.* *dim. e rit.*

SOLO & 1st B $\flat$  CLARINET.

Antony's Victory.

Tempo di Marcia.

The musical score is written for a Solo and 1st B $\flat$  Clarinet. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Tempo di Marcia". The score consists of ten staves of music. The first staff starts with a dynamic marking of *ff*. The second staff has a repeat sign and a *ff* marking. The third staff features a first ending bracket labeled "1" and a second ending bracket labeled "2", with a *ff* marking. The fourth staff includes a *Solo* marking and a *p* dynamic. The fifth staff continues the melodic line. The sixth staff has a *ff* marking. The seventh staff has a *ff* marking. The eighth staff has a *ff accel.* marking. The ninth staff has a *ff* marking. The tenth staff concludes the piece with a final note and a repeat sign.

# ANTONY AND CLEOPATRA.

Oliver Ditson Co's  
Military Band Journal

## SUITE de BALLET.

### N $^{\circ}$ 35.

#### In the Arbor.

R. GRUENWALD, Op. 293

*Andante con moto.*

1.

*Un poco piu vivo.*

*Tempo I.*

*rall.*

*a tempo p pp*

#### Dance of the Nubians.

*All $^{\circ}$  moderato.*

2.



2d Bb CLARINET.

Musical score for 2d Bb Clarinet, consisting of 8 staves of music. The score includes various dynamics such as *p*, *mf*, *f*, and *ff*, along with articulations like accents and slurs. The music features a mix of eighth and sixteenth notes, often beamed together. There are repeat signs with first and second endings in the sixth and seventh staves.

Solo Dance.

Tempo di Minuet.

Solo Dance section for 2d Bb Clarinet, starting with "Tempo di Minuet." and "Tempo I." The section is marked with a 3/4 time signature and includes dynamics such as *p*, *f*, and *mf*. It features first and second endings, with the first ending marked "1. rit." and the second ending marked "2. Piu animata". The music consists of eighth and sixteenth notes, often beamed together.

1. 2. *p*

1. *rit.* 2. *dim. e rall.*

Antony's Victory.  
Tempo di Marcia.

4. *ff*

*ff*

1. 2. *ff*

1. 2.

*p* *tr* *ff*

*ff*

*ff* *accel.*

# ANTONY AND CLEOPATRA.

Oliver Ditson Co's  
Military Band Journal

SUITE de BALLET.

## No 35.

In the Arbor.

R. GRUENWALD, Op. 293.

*Andante con moto.*

1.

The musical score for 'In the Arbor' is written for 3rd and 4th B-flat Clarinets. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Andante con moto'. The score consists of several systems of music. The first system starts with a dynamic marking of *p* and includes a fermata over a group of notes. The second system features a *rit.* (ritardando) followed by *a tempo* and a dynamic marking of *p*. The third system includes a *rit.* and a dynamic marking of *mf*, followed by a section marked '3d Un poco piu vivo' with a dynamic marking of *p*. The fourth system continues the *Un poco piu vivo* section. The fifth system is marked 'Tempo I.' and begins with a dynamic marking of *p*. The sixth system concludes with a *rall.* (ritardando) and a dynamic marking of *pp*, with a fermata over the final notes.

## Dance of the Nubians.

*All $\circ$  moderato.*

2.

The musical score for 'Dance of the Nubians' is written for 3rd and 4th B-flat Clarinets. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'All $\circ$  moderato'. The score consists of two systems of music. The first system starts with a dynamic marking of *f* and includes a *ff* (fortissimo) dynamic marking. The second system features a dynamic marking of *mf* (mezzo-forte) and includes a fermata over a group of notes.

3d & 4th B $\flat$  CLARINET.

The main musical score consists of seven 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 music features a mix of eighth and sixteenth notes, often beamed together. Dynamics include *mf* (mezzo-forte) and *f* (forte). The second staff includes dynamics *f*, *p* (piano), *mf*, and *p*. The third staff has *mf* and *f*. The fourth staff ends with *p*. The fifth staff includes *fz* (forzando) and *mf*. The sixth staff has *p* and includes first and second endings. The seventh staff has *mf* and *f*.

Solo Dance.

Tempo di Minuet.

The Solo Dance section begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff is marked *p* (piano) and includes first and second endings, with a *rit.* (ritardando) marking at the end. The second staff is marked *Piu animato* and includes dynamics *f* (forte) and *p*. The third staff is marked *Tempo I.* and includes dynamics *mf* (mezzo-forte) and *p*.

The first piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and melodic lines, with a dynamic marking of *p* (piano) appearing. The second staff continues the piece, featuring a dynamic marking of *mf* (mezzo-forte) and another *p* marking. The third staff includes first and second endings, with dynamic markings of *rit.* (ritardando) and *dim. e rit.* (diminuendo e ritardando).

### Antony's Victory.

#### Tempo di Marcia.

The second piece, 'Antony's Victory', is in 4/4 time and consists of eight staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff is marked *ff* (fortissimo). The second staff includes first and second endings, with a dynamic marking of *ff*. The third staff continues with a dynamic marking of *ff*. The fourth staff features first and second endings, with a dynamic marking of *p* (piano). The fifth staff includes a dynamic marking of *p*. The sixth staff is marked *ff*. The seventh staff is marked *ff* and includes the instruction *ff accel.* (fortissimo accelerando). The eighth staff concludes the piece with a final chord and a repeat sign.

Oliver Ditson Co's  
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## SUITE de BALLET.

### No 35.

R. GRUENWALD, Op. 293

#### In the Arbor.

Andante con moto.

1. *10* *p* *1* *p* *rit.* *p*

*1st* *2* *rit.* *un poco più vivo* *mf* *p*

*1st* *Tempo I.* *1st Solo* *p*

*1* *rall.* *7* *1st* *p* *dim.* *p*

Detailed description: This is the first piece of the suite, 'In the Arbor'. It is written for Bassoons in a 2/4 time signature. The score consists of six staves. The first staff begins with a dynamic of *p* and a tempo marking of 'Andante con moto.' There are first endings marked '1' and '10'. The second staff has a first ending marked '1st' and a dynamic of *mf*. The third staff continues with a dynamic of *p*. The fourth staff features a first ending marked '1st' and a tempo change to 'Tempo I. 1st Solo' with a dynamic of *p*. The fifth staff has a first ending marked '1' and a dynamic of *p*, with a 'rall.' marking above it. The sixth staff concludes with a first ending marked '1st' and a dynamic of *p*.

#### Dance of the Nubians.

All<sup>o</sup> moderato.

2. *f* *ff* *unis.*

*1st Solo* *mf*

*1st* *mf*

*1st* *fp* *3* *fp* *unis.*

*ff* *ff*

Detailed description: This is the second piece of the suite, 'Dance of the Nubians'. It is written for Bassoons in a 2/4 time signature. The score consists of six staves. The first staff begins with a dynamic of *f* and a tempo marking of 'All<sup>o</sup> moderato.' There are first endings marked '1' and '10'. The second staff has a first ending marked '1st' and a dynamic of *mf*. The third staff continues with a dynamic of *mf*. The fourth staff features a first ending marked '1st' and a dynamic of *f*. The fifth staff has a first ending marked '1st' and a dynamic of *fp*, with a '3' marking above it. The sixth staff concludes with a first ending marked '1st' and a dynamic of *ff*.

BASSOONS.

Solo Dance.

Tempo di Minuet.

1. *p* *rit.* *rall. e dim.*  
2.

Antony's Victory.  
Tempo di Marcia.

4. *ff* *unis.* *ff*

*ff* *accel.*



ALTO SAXOPHONE

or Eb Alto Clarinet.

# ANTONY AND CLEOPATRA.

Oliver Ditson Co's  
Military Band Journal.

## SUITE de BALLET.

### No 35.

#### In the Arbor.

R. GRUENWALD, Op. 293.

1. *Andte con moto. a tempo* **14** *rit.* **1** **6** *rit. Un poco più vivo.*

*mf* *p* *p*

*p*

**3** **6** *Tempo I.* *rit. a tempo* **11**

Detailed description: This is the first piece of music, 'In the Arbor'. It is written for Alto Saxophone or Eb Alto Clarinet. The score begins with a treble clef and a common time signature (C). The tempo is marked 'Andte con moto. a tempo'. The piece starts with a 14-measure rest, followed by a first ending of 1 measure marked 'rit.', and a 6-measure rest. The music then begins with a melody starting on a G4 note. Dynamics include mezzo-forte (mf), piano (p), and piano-piano (pp). The piece concludes with a 3-measure rest, a 6-measure rest, and a final 11-measure rest marked 'rit. a tempo'.

#### Dance of the Nubians.

*Allo moderato.*

2. **4**

*ff*

**6** **6** **7**

*mf* *f*

**2** **4** *f*

*f* *p* *f*

*ff*

*p* *fz* *mf*

**2** **1** **8** **7** **1. 1** **2.**

*mf* *f* *ff*

**2** **1**

*mf* *mf* *f*

Detailed description: This is the second piece of music, 'Dance of the Nubians'. It is written for Alto Saxophone or Eb Alto Clarinet. The score begins with a treble clef and a 2/4 time signature. The tempo is marked 'Allo moderato.'. The piece starts with a 4-measure rest. The music begins with a melody starting on a G4 note. Dynamics include fortissimo (ff), mezzo-forte (mf), piano (p), piano-piano (pp), and forte (f). The piece features several first and second endings. The first ending is 2 measures long, and the second ending is 4 measures long. The piece concludes with a 2-measure rest, a 1-measure rest, an 8-measure rest, a 7-measure rest, and a first ending of 1 measure followed by a second ending of 2 measures.

Solo Dance.

Tempo di Minuet.

3.

3. Musical score for 'Solo Dance' in 3/4 time, key of D major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a piano (*p*) dynamic and includes first and second endings. The second ending is marked *rit.* The second staff is marked *Più animato* and *f*. The third staff is marked *rit.* and *Tempo I.* The fourth staff features a four-measure rest and is marked *mf*. The fifth staff concludes with a *pp* dynamic and a *dim. e rall.* instruction.

Antony's Victory.

Tempo di Marcia.

4.

4. Musical score for 'Antony's Victory' in 2/4 time, key of D major. It consists of eight 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 music is marked *ff*. The second staff includes a four-measure rest and is marked *ff*. The third staff is marked *ff*. The fourth staff is marked *pp*. The fifth staff is marked *p* and *f*. The sixth staff is marked *ff*. The seventh staff is marked *f*. The eighth staff concludes the piece.

# ANTONY AND CLEOPATRA.

Oliver Ditson Co's  
Military Band Journal

SUITE de BALLET.

No 35.

In the Arbor.

R. GRUENWALD, Op. 293

Andante con moto.

1. Musical score for 'In the Arbor' in G major, 6/8 time. It consists of three staves of music. The first staff has measures 14, 1, and 6 marked above. Dynamics include *rit.*, *a tempo*, *mf*, *p*, and *p*. The second staff continues the melody with a *p* dynamic. The third staff includes measures 3, 6, and 11, with a *Tempo I.* marking and a *rall.* dynamic.

Dance of the Nubians.

All<sup>o</sup> moderato.

2. Musical score for 'Dance of the Nubians' in 2/4 time. It consists of six staves of music. Dynamics range from *ff* to *p*. Measure numbers 4, 6, 6, 7, 2, 4, 2, 1, 8, 7, 1.1, 2., 2, 1 are indicated above the staves. The piece features a variety of rhythmic patterns and dynamic contrasts.

Solo Dance.

Tempo di Minuet.

3. Musical score for 'Solo Dance' in 3/4 time. It consists of two staves of music. The first staff starts with a *p* dynamic and includes a *rit.* marking. The second staff begins with a *Piu animato* marking and a *f* dynamic. Measure numbers 1, 2, 1, 2, 1 are indicated above the staves.

B $\flat$  TENOR SAXOPHONE.

*rit.* **Tempo I.**

1 *p* 4 *p*

4 *mf* 2 *p*

1 *rit.* 2 *dim. e rit.* *pp*

Antony's Victory.

Tempo di Marcia.

4. *ff*

*ff*

*ff*

4 *ff*

*pp*

2 *ff*

*ff*

*accel.*

# ANTONY AND CLEOPATRA.

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## SUITE de BALLET

### No 35.

#### In the Arbor.

R. GRUENWALD, Op. 293.

Andante con moto. *a tempo*

1. *rit.* 14 1 6 *rit.* *mf* *p* *rit.* *p* *Tempo I.* 3 6 *rall.* *a tempo* 11 *p*

The score for 'In the Arbor' is written in treble clef with a common time signature (C). It begins with a 14-measure rest, followed by a 1-measure rest, and then a 6-measure rest. The music starts with a *rit.* (ritardando) and *mf* (mezzo-forte) dynamic. The melody features a mix of eighth and quarter notes, with some rests. Dynamics shift to *p* (piano) and include further *rit.* markings. A section marked *Tempo I.* (Tempo I.) follows, with a 3-measure rest and a 6-measure rest. The piece concludes with a *rall.* (ritardando) section of 11 measures, ending on a *p* dynamic.

#### Dance of the Nubians.

All<sup>o</sup> moderato.

2. 4 *ff* 6 *f* 6 *f* *mf* *f* 3 *fp* 2 *f* *f* *p* *fz* *mf* 8 7 1.1 2. *f* *mf* *f*

The score for 'Dance of the Nubians' is written in treble clef with a 2/4 time signature. It begins with a 4-measure rest, followed by a *ff* (fortissimo) dynamic. The melody is characterized by eighth-note patterns and accents. Dynamics fluctuate between *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo piano). There are sections with 6-measure rests. The piece includes a 3-measure rest, a 2-measure rest, and a section with 8, 7, 1.1, and 2-measure rests. The score concludes with a *f* dynamic.

Solo Dance.

Tempo di Minuet.

3. *p* *1* *1. rit.* *2.*

*Più animato* *f* *2* *f* *1* *mf* *rit.* *Tempo I.* *p*

*1* *p* *p* *mf* *2* *p*

*1* *1. rit.* *2.* *dim. e rall.*

Antony's Victory.

Tempo di Marcia.

4. *ff*

*ff* *ff* *4* *ff*

*p* *p* *ff* *ff*

*ff accel.*

E♭ CORNET.

(ad lib.)

# ANTONY AND CLEOPATRA.

Oliver Ditson Co's  
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## SUITE de BALLET.

### No 35.

R. GRUENWALD, Op. 293

#### In the Arbor.

*Andte con moto.*

*Un poco più vivo* **Tempo I.**

*a tempo*

1. Musical notation for the first piece, 'In the Arbor'. It consists of a single staff in C major and common time. The piece is divided into sections with measures 14, 7, 16, 6, 1, and 11. The tempo markings are Andte con moto, Un poco più vivo, and a tempo. The piece ends with a *rall.* marking.

#### Dance of the Nubians.

*Allo moderato.*

2. Musical notation for the second piece, 'Dance of the Nubians'. It consists of six staves in D major and 2/4 time. The piece is marked *ff* and *mf*. It features various rhythmic patterns and dynamics, including accents and slurs. The piece is divided into sections with measures 4, 14, 7, 2, 11, 8, 7, 1. 1, 2., and 7.

#### Solo Dance.

*Tempo di Minuet.*

*Più animato.*

3. Musical notation for the third piece, 'Solo Dance'. It consists of two staves in D major and 3/4 time. The piece is marked *f* and *mf*. It features a minuet tempo and a *Più animato* section. The piece is divided into sections with measures 2, 6, 1. rit. 2, 2., 2, 1, and 8. The piece ends with a *rit.* marking and a **Tempo I.** marking.

E♭ CORNET.

Musical notation for the first piece, consisting of two staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a *rall.* instruction at the end. The music features various rhythmic patterns and rests, with some measures containing multi-measure rests of 4, 6, and 5 measures.

Antony's Victory.  
Tempo di Marcia.

Musical notation for 'Antony's Victory' in 4/4 time, marked 'Tempo di Marcia' and 'ff'. The piece consists of ten staves of music. It begins with a multi-measure rest of 4 measures. The notation includes various rhythmic figures, accents, and dynamic markings such as *ff*. There are first and second endings marked '1.' and '2.'. The piece concludes with a multi-measure rest of 2 measures.



# ANTONY AND CLEOPATRA.

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## SUITE de BALLET.

### NO 35.

#### In the Arbor.

R. GRUENWALD, Op. 293.

*Andante con moto.*

1. *Solo*  
*p*

*rit.* *a tempo* *p* *mf* *rit.* *Un poco piu vivo* *Solo* *p*

*Tempo I.* *p* *1* *3* *p* *2d Cl.*

*rall.* *a tempo* *p Solo* *dim.* *2* *3d Cl.* *ppp*

#### Dance of the Nubians.

*All<sup>o</sup> moderato.*

2. *f* *ff*

*mf* *1* *mf* *1* *3*

SOLO or 1st B $\flat$  CORNET.

3d Cl.

*f* *p* *mf* *f* *ff* *p* *fz* *mf* *f* *p* *p* *ff* *mf* *f*

Solo Dance.

Tempo di Minuet.

*p* *rit.* *Piu animato* *Oboe* *p* *f* *f* *mf* *Tempo I.* *p* *Solo* *p*

Two staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B♭), and a common time signature (C). It contains a melodic line with a first ending bracket over measures 2 and 3, and a second ending bracket over measures 4 and 5. Dynamics include *p* (piano) and *dim. e rit.* (diminuendo e ritardando). The second staff continues the melody with a first ending bracket over measures 1 and 2, and a second ending bracket over measures 3 and 4. Dynamics include *p* and *pp* (pianissimo).

Antony's Victory.

Tempo di Marcia.

Eight staves of musical notation for the piece 'Antony's Victory'. The first staff is marked with a 4/4 time signature and a key signature of one sharp (F#), with a dynamic of *ff* (fortissimo). The second staff continues the melody with a dynamic of *ff*. The third staff includes first and second endings, a 4-measure rest, and a dynamic of *ff*. The fourth staff features a first ending, a second ending, and a *Solo* section starting with a dynamic of *p*. The fifth staff continues the melody. The sixth staff has a dynamic of *p* followed by *ff*. The seventh staff includes a *Solo* section with a dynamic of *ff*. The eighth staff begins with a dynamic of *ff* and an *accel.* (accelerando) marking. The final staff concludes the piece.

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## SUITE de BALLET.

### No 35.

### In the Arbor.

R. GRUENWALD, Op. 293.

Andante con moto.

Musical score for 'In the Arbor'. It consists of four staves of music. The first staff is marked 'Solo' and 'p' (piano), ending with a fermata and a '5' above it. The second staff is marked 'rit. a tempo', 'p', 'mf', and 'p', with a '4' above it. The third staff is marked '3d Cl.' and 'p'. The fourth staff is marked 'Tempo I.', '4', 'rall. a tempo', 'p', 'dim.', and 'pp', with a '2' and '4th Cl.' above it.

### Dance of the Nubians.

Allo moderato.

Musical score for 'Dance of the Nubians'. It consists of eight staves of music. The first staff is marked 'f', 'ff', and '2'. The second staff is marked 'mf' and '2'. The third staff is marked 'f', 'mf', 'mf', and '2'. The fourth staff is marked 'f', 'fp', 'fp', 'mf', and '2'. The fifth staff is marked 'ff', '2', and '1'. The sixth staff is marked 'p', 'fz', 'mf', 'mf', and '2'. The seventh staff is marked 'Oboe', 'p', and '1'. The eighth staff is marked 'ff', 'mf', 'mf', 'f', and '2'. The score includes various musical notations such as accents, slurs, and dynamic markings.

### Solo Dance.

Tempo di Minuet.

3. Musical staff 1: Treble clef, 3/4 time signature. Starts with a repeat sign and a first ending bracket. Dynamics include *p* and *rit.*

*Piu animato.*

 Musical staff 2: Treble clef, 3/4 time signature. Dynamics include *f* and *p*.

Tempo I.

 Musical staff 3: Treble clef, 3/4 time signature. Dynamics include *p* and *3d Cl. p*.

 Musical staff 4: Treble clef, 3/4 time signature. Dynamics include *p* and *mf*.

 Musical staff 5: Treble clef, 3/4 time signature. Dynamics include *p*, *rit.*, and *pp*.

### Antony's Victory.

Tempo di Maria.

4. Musical staff 1: Treble clef, common time signature. Dynamics include *ff*.

 Musical staff 2: Treble clef, common time signature. Dynamics include *ff*.

 Musical staff 3: Treble clef, common time signature. Dynamics include *ff* and *Solo*.

 Musical staff 4: Treble clef, common time signature. Dynamics include *p*.

 Musical staff 5: Treble clef, common time signature. Dynamics include *ff*.

 Musical staff 6: Treble clef, common time signature. Dynamics include *ff*.

 Musical staff 7: Treble clef, common time signature. Dynamics include *ff accel.*

Musical staff 8: Treble clef, common time signature.

# ANTONY AND CLEOPATRA.

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## SUITE de BALLET.

### No 35.

In the Arbor.

R. GRUENWALD, Op. 293.

*Andte con moto.*

*Un poco più vivo.*

1. *Andte con moto.* 14 *rit.* 1 *a tempo* 7 *rit.* 1 *Un poco più vivo.* 4

Musical score for 'In the Arbor' in B-flat major, 4/4 time. It consists of three staves. The first staff has a 14-measure rest followed by a melodic line. The second staff features two 'Solo' passages, each with a 1-measure rest. The third staff has a 2-measure rest, a 'Solo' passage with a 5-measure rest, a 'rall.' section, and a final 'a tempo' section with an 11-measure rest.

Dance of the Nubians.

*Allo moderato.*

2. *Allo moderato.* 4

Musical score for 'Dance of the Nubians' in B-flat major, 2/4 time. It consists of ten staves. The first staff begins with a *ff* dynamic and a 4-measure rest. The second staff has a 'Solo' passage with a 2-measure rest and a *mf* dynamic. The third staff has a 4-measure rest and a *mf* dynamic. The fourth staff has a 'Solo' passage with a 1-measure rest, a *f* dynamic, a 6-measure rest, an 'Oboe' section with a *p* dynamic, and a 'Solo' passage. The fifth staff begins with a *f* dynamic. The sixth staff has a *ff* dynamic and a 3-measure rest. The seventh staff has a 4-measure rest, a 'Solo' passage with a *mf* dynamic, a 1-measure rest, a *f* dynamic, and an 8-measure rest. The eighth staff has a 'Solo' passage with a *p* dynamic and two endings: a first ending with a *ff* dynamic and a second ending. The ninth staff has a 4-measure rest, a 'Solo' passage with a *mf* dynamic, a 1-measure rest, and a *f* dynamic.

Solo Dance.

Tempo di Minuet.

3. *3d Clar.* 2 1 1 3 1. 1 | 2. 1

*Più animato.*

*f* *p* *f*

Tempo I.

*mf* *rit.* 1 1 *3d Cl.* 1 4 4 *p*

3d 3 2 1 3d Cl. *p*

1 1. 1 *rit.* 1 | 2. *rall.* 3

Antony's Victory.

Tempo di Marcia.

4.

*ff*

*unis.*

4 3d 4 *p*

1 *f* *ff*

*ff*

*accel.*

1<sup>st</sup> & 2<sup>d</sup> HORNS in E $\flat$   
or E $\flat$  ALTOS.

# ANTONY AND CLEOPATRA.

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## SUITE de BALLET.

### No 35.

In the Arbor.

R. GRUENWALD, Op. 293

*Andante con moto.*

Musical score for 'In the Arbor' in 3/4 time. The score consists of seven staves. The first staff is for the 2<sup>d</sup> Clarinet (2<sup>d</sup> Cl.), starting with a piano (*p*) dynamic. The second staff continues the melody with dynamics *p*, *rit.*, and *a tempo*. The third staff features dynamics *mf*, *rit.*, and *Un poco piu vivo.* with a *p* dynamic. The fourth staff is for the Bassoon or Baritone, starting with a *p* dynamic. The fifth staff is marked *Tempo I.* and starts with a *p* dynamic. The sixth staff returns to *a tempo* with a *p* dynamic and ends with a *dim.* dynamic. The seventh staff continues the piece with a *p* dynamic.

Dance of the Nubians.

*All<sup>o</sup> moderato.*

Musical score for 'Dance of the Nubians' in 2/4 time. The score consists of four staves. The first staff is marked with a '2.' and starts with a *f* dynamic. The second staff continues with dynamics *f* and *mf*. The third staff features dynamics *mf*, *f*, *mf*, and *mf*. The fourth staff is for the 2<sup>d</sup> & 3<sup>d</sup> B $\flat$  Clarinets (2<sup>d</sup> & 3<sup>d</sup> B $\flat$  Clar.), starting with a *mp* dynamic and ending with a *fp* dynamic.



1st & 2d HORNS in Eb

fp f ff mf fz mf p mf ff mf mf f

1. 2. 1. 2.

Detailed description: This block contains the first 24 measures of the score. It features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. Dynamics range from *fp* (fortissimo piano) to *ff* (fortissimo). There are two first/second endings in measures 18-20 and 22-24. The key signature has one sharp (F#) and the time signature is 3/4.

Solo Dance.

Tempo di Minuet.

3. p p Piu animato f p rit. Tempo I. p p

1. rit. 2. Piu animato

Detailed description: This block contains measures 25-32, starting with a section marked 'Solo Dance' and 'Tempo di Minuet'. Measure 25 is marked with a '3.' and a 'p' dynamic. The music includes first and second endings in measures 27-28 and 30-31. The tempo changes to 'Piu animato' in measure 29 and returns to 'Tempo I.' in measure 31. Dynamics include *p*, *f*, and *rit.* (ritardando). The key signature remains one sharp and the time signature is 3/4.

*mf* *p* *p* *pp*  
1. *rit.* 2. *dim. e rall.*

Antony's Victory.  
Tempo di Marcia.

4. *unis.* *ff* *ff* *p* *f* *ff* *pp* *f* *ff* *accel.*

3d & 4th HORNS in Eb.

or Eb ALTOS.

# ANTONY AND CLEOPATRA.

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## SUITE de BALLET.

### No 35.

R. GRUENWALD, Op.293.

#### In the Arbor.

Andante con moto.

1. *10* 3d Cl. *3d rit.* *a tempo*

2. *3d* *1* *rit.* *Un poco piu vivo.* Bassoon

*Tempo I.* *rit.* *a tempo* *10*

#### Dance of the Nubians.

All<sup>o</sup> moderato.

2. *4* *2* *3d* *mf* *mf*

*4* *mf* *f* *mf* *mf*

*10* *mf* *f* *f*

*4* *mf*

*mf* *mf* *f* *p*

*1* *2* *7* *1* *2* *ff*

*mf* *mf* *mf* *f*

Solo Dance.

Tempo di Minuet.

3.

Antony's Victory.

Tempo di Marcia.

4.



Solo Dance.

Tempo di Minuet.

3. *p* *rit.*

*Più animato*

Tempo I.

*f* *f* *mf* *rit.* *p*

Bassoon

*p*

*mf* *p* *rit.* *rit.*

Antony's Victory.

Tempo di Marcia.

4. *ff*

*ff*

*unis.* *ff*

*p*

*p* *ff*

*unis.* *ff*

*ff accel.*

*unis.*

3d TROMBONE  
or B♭ BASS.

# ANTONY AND CLEOPATRA.

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## SUITE de BALLET.

### No 35.

In the Arbor.

R. GRUENWALD, Op. 293.

*Andante con moto.*

Musical score for 'In the Arbor' in bass clef, 2/4 time. The score consists of three staves. The first staff begins with a 4-measure rest, followed by notes with dynamics *p* and *p*. Above the staff are markings for 4, 6, 1, and 5 measures. The second staff starts with a 6-measure rest, followed by notes with dynamics *mf* and *p*. Above the staff are markings for 6, 3, and 3 measures. The third staff begins with a 5-measure rest, followed by notes with dynamics *p* and *p*. Above the staff are markings for 4 and 3 measures. The tempo changes from *Andante con moto* to *Tempo I.* and includes markings for *rit.*, *Un poco piu vivo*, *rall.*, and *a tempo*.

### Dance of the Nubians.

*All<sup>o</sup> moderato.*

Musical score for 'Dance of the Nubians' in bass clef, 2/4 time. The score consists of seven staves. The first staff begins with a 4-measure rest, followed by notes with dynamics *ff*. The second staff starts with notes and rests, with dynamics *mf* and *mf*. Above the staff is a marking for 4 measures. The third staff begins with notes and rests, with dynamics *f* and *p*. Above the staff is a marking for 1 measure. The fourth staff starts with a 10-measure rest, followed by notes with dynamics *f* and *ff*. Above the staff is a marking for 10 measures. The fifth staff begins with notes and rests, with dynamics *fz* and *p*. Above the staff is a marking for 3 measures. The sixth staff starts with notes and rests, with dynamics *f* and *p*. Above the staff are markings for 1, 6, 7, 1, 1, and 2 measures. The seventh staff begins with notes and rests, with dynamics *mf* and *f*. Above the staff is a marking for 1 measure.

# Solo Dance.

Tempo di Minuet.

3. 

*Piu animato* 





# Antony's Victory.

Tempo di Marcia.

4. 

















# ANTONY AND CLEOPATRA

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## SUITE de BALLET.

### No 35.

#### In the Arbor

R. GRUENWALD, Op.293.

*Andante con moto.*

1. Musical notation for the first piece, 'In the Arbor'. It consists of three staves. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and includes a five-measure rest. The second staff continues the melody with a *rit.* marking, a three-measure rest, and a *3d Horn* part. The third staff includes a *Tempo I.* marking, a five-measure rest, and a *3d Horn* part. Dynamics range from *p* to *mf*. The piece concludes with a three-measure rest.

#### Dance of the Nubians.

*Allo moderato.*

2. Musical notation for the second piece, 'Dance of the Nubians'. It consists of seven staves. The first staff is in 2/4 time and starts with a forte (*f*) dynamic. The second staff includes a *Bar.* marking and a *ff* dynamic. The third staff has a six-measure rest and a *mf* dynamic. The fourth staff has a seven-measure rest, a *f* dynamic, and a *fp* dynamic. The fifth staff has a two-measure rest and a *fp* dynamic. The sixth staff has a four-measure rest and a *f* dynamic. The seventh staff has a four-measure rest and a *ff* dynamic. The eighth staff includes a *2d Horn* part and a seven-measure rest. The ninth staff has a one-measure rest, a *p* dynamic, and a *ff* dynamic. The tenth staff has a three-measure rest and a *mf* dynamic. The eleventh staff has a two-measure rest and a *mf* dynamic. The piece concludes with a one-measure rest.

1st & 2d TROMBONES

Solo Dance.

Tempo di Minuet.

3.

*p* *rit.*

*Piu animato.* *f* *f* *mf* *rit.* *p* *Tempo I.*

Bassoon *p*

*mf* *p* *rit.* *rit.*

Antony's Victory.

Tempo di Marcia.

4.

*unis.* *ff*

*ff*

*ff* *unis.*

*p*

*p* *ff*

*ff* *unis.*

*ff* *accel*

*ff* *unis.*

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## SUITE de BALLET.

### No 35.

#### In the Arbor.

R. GRUENWALD, Op. 293.

*Andante con moto.*

1. *Andante con moto.* 4 *p* *rit.* 6 1 *a tempo* 5

*Un poco più vivo* *rit.* 6 3 *p* 3

*Tempo I.* 5 *rall.* 4 *a tempo* 3

*p* *p* *p*

Detailed description: This section contains the first system of music for 'In the Arbor'. It features a single melodic line on a treble clef staff in 4/4 time. The piece begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. Dynamics include piano (p) and piano-ritardando (rit.). The tempo is marked 'Andante con moto'. There are several rests of 6, 1, and 5 measures. The tempo changes to 'a tempo' and then 'Un poco più vivo' with a ritardando. The piece concludes with a 3-measure rest.

#### Dance of the Nubians.

All<sup>o</sup> moderato.

2. *All<sup>o</sup> moderato.* 4 *ff* *mf* *f* *p* *f* *ff*

10 *f* *ff*

3 *fz* *p*

1 *f* 6 *p* 7 1.1 2. *ff*

1 *mf* *f*

Detailed description: This section contains the second system of music for 'Dance of the Nubians'. It features a single melodic line on a treble clef staff in 2/4 time. The piece begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. Dynamics include fortissimo (ff), mezzo-forte (mf), forte (f), piano (p), and fortissimo (ff). The tempo is marked 'All<sup>o</sup> moderato'. There are several rests of 10, 3, 6, and 7 measures. The piece concludes with a 1-measure rest.

3d TROMBONE.

Solo Dance.

Tempo di Minuet.

3. 

*Più animato* 





Antony's Victory.

Tempo di Marcia.

4. 















BARITONE

ANTONY AND CLEOPATRA.

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SUITE de BALLET.

No 35.

In the Arbor.

R. GRUENWALD, Op. 293.

Andante con moto.

1. *2d Tromb.*

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

*Un poco piu vivo* *p* *Solo* *Tempo I.* *p*

*rall.* *2d Tromb.* *3* *dim.* *p*

Dance of the Nubians.

All<sup>o</sup> moderato.

2.

*f* *ff* *mf* *Bassoon* *mf* *f* *Solo* *mf* *Solo*

*f* *fp* *1* *ff* *Bassoon* *p* *ff* *p*

*Bassoon* *f* *p* *Bassoon* *1* *2* *ff* *f*

*Bassoon* *p* *mf*

BARITONE

Solo Dance.

Tempo di Minuet.

3. *p* *1* *rit.* *1* *f* *Piu animato* *p* *f* *Tempo I.* *rit.* *1* *p* *mf* *Solo* *p* *mf* *1* *1* *2* *1* *1* *p* *p* *1* *rit.* *2* *dim. e rall.* *p* *pp*

Antony's Victory.

Tempo di Marcia.

4. *ff* *ff* *Solo* *ff* *p* *p* *4* *ff* *ff* *ff accel.*

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SUITE de BALLET.

No 35.

In the Arbor.

R. GRUENWALD, Op. 293

Andante con moto.

1. 2d Tromb. **3** Solo

rit. a tempo

Un poco piu vivo.

Solo

Tempo I.

rall. 2d Tromb. **3**

p a tempo p dim.

Dance of the Nubians.

All<sup>o</sup> moderato.

2.

f ff

Solo

Solo Bassoon

f ff

f

Solo

Bassoon

Bassoon

f p

mf

ff

BARITONE.

Solo Dance.

Tempo di Minuet.

3.

*p* *p* *p* *p* *p* *p*

*Piu animato*

*f* *p* *f* *mf*

*Tempo I.*

*rit.* *p* *p*

*Solo* *p*

*mf* *p* *p*

*1 rit.* *2* *dim. e rit.* *pp*

Antony's Victory.

Tempo di Marcia.

4.

*ff*

*ff* *Solo*

*ff* *Solo*

*p* *Solo*

*p* *ff* *ff*

*ff*

*accel.* *ff*



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SUITE de BALLET.

No 35.

In the Arbor.

R. GRUENWALD, Op. 293.

Andante con moto.

1. **4** 3<sup>d</sup> Tromb. Bar.

rit. a tempo

rit. Un poco più vivo

Tempo I.

2<sup>d</sup> Tromb. or Bar. 3<sup>d</sup> Tromb. dim. p

rall.

Dance of the Nubians.

Allo moderato.

2. **2/4**

f

mf

mf

f

Bar.

Bar. & Bassoon

f fp p

BASSES.

Musical staff 1: Bass clef, 2/4 time signature. Starts with a series of eighth notes, followed by a repeat sign and a measure with a fermata. Dynamics include *f* and accents.

Musical staff 2: Bass clef, 2/4 time signature. Features a series of eighth notes with accents. Dynamics include *ff*.

Musical staff 3: Bass clef, 2/4 time signature. Features a series of eighth notes with accents. Dynamics include *p*, *fz*, *mf*, and *f*.

Musical staff 4: Bass clef, 2/4 time signature. Features a series of eighth notes with accents. Dynamics include *p*. Includes first and second endings.

Musical staff 5: Bass clef, 2/4 time signature. Features a series of eighth notes with accents. Dynamics include *mf* and *ff*. Includes first and second endings.

Musical staff 6: Bass clef, 2/4 time signature. Features a series of eighth notes with accents. Dynamics include *mf* and *f*.

Solo Dance.

Tempo di Minuet.

Musical staff 7: Bass clef, 3/4 time signature. Starts with a repeat sign and a measure with a fermata. Dynamics include *p*. Includes first ending with *rit.*

Musical staff 8: Bass clef, 3/4 time signature. Features a series of eighth notes with accents. Dynamics include *f* and *mf*. Includes second ending.

Tempo I.

Musical staff 9: Bass clef, 3/4 time signature. Features a series of eighth notes with accents. Dynamics include *p* and *mf*. Includes *rit.*

Musical staff 10: Bass clef, 3/4 time signature. Features a series of eighth notes with accents. Dynamics include *p*.

Musical staff 11: Bass clef, 3/4 time signature. Features a series of eighth notes with accents. Dynamics include *mf* and *p*.

1. *rit.* 2. *dim. e rall.*

*pp*

Antony's Victory.  
Tempo di Marcia.

4. *ff*

DRUMS & TAMBOURINE.

# ANTONY AND CLEOPATRA.

Oliver Ditson Co's  
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## SUITE de BALLET.

### No 35.

R. GRUENWALD, Op.293.

#### In the Arbor.

Andante con moto.

*a tempo*

*Un poco piu vivo.*

1. Musical notation for the first staff of 'In the Arbor'. It features a bass clef and a common time signature. The staff contains several measures of music with various dynamics and articulations. Above the staff, there are markings for drum parts: '5 B.D.', '7 1', '7 1', '6', and '3'. Dynamics include *p*, *tr*, and *rit.*

Musical notation for the second staff of 'In the Arbor'. It continues the piece with a bass clef and common time. Above the staff, there are markings for drum parts: '2', '6 1', '5', and '2'. Dynamics include *p*, *tr*, *rit.*, and *Tempo I.* A trill marking 'Trgl.' is present above the final measure.

#### Dance of the Nubians.

Allo moderato.

2. Musical notation for the first staff of 'Dance of the Nubians'. It features a bass clef and a 2/4 time signature. The staff contains several measures of music with various dynamics and articulations. Above the staff, there are markings for drum parts: 'Cym.', 'S.D.', 'Cym.', and 'S.D.'. Dynamics include *f* B.D., *ff* B.D. & Cym., and B.D. & Cym.

Musical notation for the second staff of 'Dance of the Nubians'. It continues the piece with a bass clef and 2/4 time. Above the staff, there are markings for drum parts: '2 B.D.', '2', '6 B.D.', and '2 B.D.'. Dynamics include *mf*.

Musical notation for the third staff of 'Dance of the Nubians'. It continues the piece with a bass clef and 2/4 time. Above the staff, there are markings for drum parts: '3', 'Tambourine', 'Trgl.', 'Tambourine', 'Trgl.', and 'S.D.'. Dynamics include *f*, *fp*, *p*, *fp*, and *p*.

Musical notation for the fourth staff of 'Dance of the Nubians'. It continues the piece with a bass clef and 2/4 time. Dynamics include *f* B.D.

Musical notation for the fifth staff of 'Dance of the Nubians'. It continues the piece with a bass clef and 2/4 time. Above the staff, there are markings for drum parts: '2 B.D.' and '3'. Dynamics include *f*, *p*, *fz*, and *p*.

Musical notation for the sixth staff of 'Dance of the Nubians'. It continues the piece with a bass clef and 2/4 time. Above the staff, there are markings for drum parts: 'Tambourine' and 'Tambourine'. Dynamics include *p*.

Musical notation for the seventh staff of 'Dance of the Nubians'. It continues the piece with a bass clef and 2/4 time. Above the staff, there are markings for drum parts: '1 1 1', '2 S.D.', '2 B.D.', and '3'. Dynamics include *f* B.D., *p*, and *ff*.

DRUMS.

Solo Dance.  
Tempo di Minuet.

3. *Trgl.* *rit.*

*Piu animato.* *Trgl.* *S.D.* *f* *B.D.* *p* *f* *B.D.* *p* *fz* *rit.*

*Tempo I.* *Trgl.* *p* *p*

*p* *4* *3* *1* *rit.*

*3* *dim. e rall.* *pp*

Antony's Victory.

Tempo di Marcia.

4. *S.D.* *f* *B.D.* *B.D. & Cym.*

*ff* *2* *1* *ff* *B.D.*

*6* *B.D.* *4* *2*

*ff* *2* *ff*

*accel.*