

# SOLO B♭ CORNET. Ciego de Avila

Conductor.

Tempo di Habaneña

Spanish Dance.

J. W. REITER.

Bass

*f* *Soli* *ff unis.*

*p* Cl.

1.

2.

*f* *ff* *p*

1st Cor.

Trio *sentimento*

*p* Cl. Bar. *Solo* *p cresc.*

Cl.

*f cresc.*

*ff* *il basso marc.*

1st Cor.

Cl's. *Solo*

*f* *p* 1st Cor.

Cl. *Solo*

*f* *f cresc.*

Bar. 1. 2. Coda *meno mosso*

*f* *p* *f* *p*

*Solo* *ff* D.C. al fine *f* *p* *ff*



# Ciego de Avila

OBOE

Spanish Dance.

J. W. REITER.

Tempo di Habanera

The first section of the music is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di Habanera'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, with accents and slurs. Dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). There are first and second endings indicated by '1.' and '2.' with repeat signs.

The Trio section begins on a new staff, marked 'Trio' and 'sentimento'. The time signature changes to 3/4. The dynamics are marked *p*, *f*, and *ff*. The notation features a mix of eighth and sixteenth notes, often beamed together. There are first and second endings. The section concludes with the instruction 'D. C. al  $\Phi$ ' (Da Capo al Fine).

The Coda section is marked 'Coda' and 'meno mosso'. It is written on a single staff in 3/4 time. The dynamics are marked *f* and *p*. The notation consists of a few measures of music, ending with a double bar line and a repeat sign.

Jean M. Missud, Salem, Mass.

BASSOON

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera.

First system of musical notation for the bassoon part. It begins with a dynamic marking of *f* and includes a crescendo leading to *ff*. The notation features eighth and sixteenth notes with various articulations.

Second system of musical notation. It starts with a dynamic of *f*, followed by a *p* section, and then returns to *f*. It includes first and second endings. The second system concludes with a dynamic of *ff*.

Third system of musical notation, which begins the 'Trio' section. It starts with a dynamic of *p* and the instruction *sentimento*. It includes a crescendo to *f* and a *ff* section. The system ends with the instruction *il basso*.

Fourth system of musical notation. It begins with a dynamic of *ff* and the instruction *marc.*. It features a *f* section followed by a *p* section. The system includes first and second endings.

Fifth system of musical notation, which begins the 'Coda' section. It starts with a dynamic of *f* and the instruction *meno mosso*. It includes a *p* section and ends with a *ff* dynamic. The system concludes with the instruction *D.C. al* and a repeat sign.

E♭ CLARINET

# Ciego de Avila

Tempo di Habanera

Spanish Dance.

J. W. REITER.

The musical score is written for E♭ Clarinet in 2/4 time. It begins with a first ending and a first ending bracket. The first staff has dynamics *f*, *f*, *ff*, and *f*. The second staff has a *p* dynamic. The third staff has a *f* dynamic. The fourth staff has a *ff p* dynamic. The fifth staff has a *f* dynamic. The sixth staff is the start of the 'Trio 2' section, marked with a *2* and *sentimento p*. The seventh staff has a *f* dynamic. The eighth staff has a *ff* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic. The eleventh staff has a *f* dynamic. The twelfth staff has a *f* dynamic. The score includes first and second endings throughout. A 'Coda' section is marked with a *f* dynamic and 'meno mosso' tempo. The piece concludes with a *ff* dynamic.



2d & 3d  
Bb CLARINETS

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera.

Bass

*f* *ff* *p*

Trio *sentimento*

*p* *f cresc.*

*f* *p* D.C. al fine

Coda *meno mosso*

*f* *p*

B♭ BASS  
CLARINET

# Ciego de Avila

Spanish Dance.

Tempo di Habanera

J. W. REITER.

The musical score is written for B♭ Bass and Clarinet in 2/4 time. It begins with a treble clef and a key signature of two flats (B♭ and E♭). The tempo is marked 'Tempo di Habanera'. The score consists of 14 staves of music. The first staff starts with a dynamic of *f* and includes accents. The second staff has a first ending bracket and a dynamic of *p*. The third staff has a first and second ending bracket and a dynamic of *f*. The fourth staff has a dynamic of *ff* and a *p* dynamic. The fifth staff has a dynamic of *p*. The sixth staff is the start of the 'Trio' section, marked '2', with a dynamic of *p* and the instruction 'sentimento'. The seventh staff has a dynamic of *f* and 'cresc.'. The eighth staff has a dynamic of *ff* and 'il basso'. The ninth staff has a dynamic of *ff marc.*. The tenth staff has a dynamic of *fz*. The eleventh staff has a dynamic of *p*. The twelfth staff has a dynamic of *f*. The thirteenth staff has a dynamic of *ff*. The fourteenth staff is the 'Coda' section, marked 'Bar.', with a dynamic of *f* and 'meno mosso'. The score ends with a double bar line and a dynamic of *ff*. A circled cross symbol (⊕) is placed at the end of the fifth and thirteenth staves.

Jean M. Missud, Salem, Mass.



E♭ CORNET

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

Cl.  
*f* *f* *ff* *f*  
*p* *p* *p*  
*p* *f*  
*ff* *p*  
*p* *f* *cresc.*  
*p* *f* *cresc.*  
*ff*  
*p* *f*  
*p* *f*  
1. 2. *f* *p*  
D.C. al *f* *p*  
*p* *ff*

1st B♭ CORNET

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

Musical notation for the first section of the piece. It consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. Dynamics include *f*, *ff*, and *p*. There are first and second endings marked with '1.' and '2.'. A '2d' marking appears above a measure in the second staff. The section concludes with a repeat sign.

Musical notation for the Trio section, marked "Trio *sentimento*". It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. Dynamics include *p cl.* and *p cresc.*. The section concludes with a repeat sign.

Musical notation for the Trio section, marked *p* and *f cresc.*. It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. Dynamics include *p* and *f cresc.*. The section concludes with a repeat sign.

Musical notation for the Trio section, marked *ff*. It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. Dynamics include *ff*. The section concludes with a repeat sign.

Musical notation for the Trio section, marked *fz* and *p*. It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. Dynamics include *fz* and *p*. The section concludes with a repeat sign.

Musical notation for the Trio section, marked *f* and *p*. It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. Dynamics include *f* and *p*. The section concludes with a repeat sign.

Musical notation for the Trio section, marked *f cresc.* and "D.C. al". It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. Dynamics include *f cresc.*. The section concludes with a repeat sign and the instruction "D.C. al".

Musical notation for the Coda section, marked "Coda *meno mosso*". It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. Dynamics include *f p*. The section concludes with a repeat sign.

Jean M. Missud, Salem, Mass.

2<sup>d</sup> & 3<sup>d</sup>  
B $\flat$  CORNETS

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

The musical score is written for two parts: 2<sup>d</sup> and 3<sup>d</sup> B $\flat$  Cornets. It consists of 14 staves of music. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 2/4. The piece is in the tempo of a Habanera. The score includes various dynamic markings such as *f*, *ff*, *p*, *f cresc.*, and *meno mosso*. It features several first and second endings, a section labeled "2d Solo", and a "Trio" section marked "sentimento". The piece concludes with a "Coda" section. Performance instructions include "D.C.al" (Da Capo al Fine) and a final *ff* dynamic.

Jean M. Missud, Salem, Mass.

1st & 2d E♭ HORNS

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

The first section of the score consists of five staves of music. The first staff is in treble clef with a 2/4 time signature. It begins with a forte (*f*) dynamic and features a series of eighth-note patterns with accents. The second staff continues the melody with dynamics of *f*, *p*, and *p*. The third staff includes first and second endings. The fourth staff is in bass clef and features a forte (*f*) dynamic with a crescendo leading to a fortissimo (*ff*) dynamic. The fifth staff continues the bass line with a piano (*p*) dynamic.

The Trio section begins with a treble clef staff marked "Trio" and "sentimento". The time signature changes to 3/4. The first staff has a piano (*p*) dynamic. The second staff features a fortissimo (*f*) dynamic with a "cresc." marking. The third staff includes first and second endings with a fortissimo (*ff*) dynamic. The fourth staff continues with a fortissimo (*f*) dynamic. The fifth staff has a fortissimo (*fz*) dynamic. The sixth staff has a piano (*p*) dynamic. The seventh staff has a fortissimo (*f*) dynamic. The eighth staff includes first and second endings with a fortissimo (*f*) dynamic and a "D.C. al C" marking.

The Coda section begins with a treble clef staff marked "Coda" and "meno mosso". The time signature changes to common time (C). The first staff has a fortissimo (*f*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a fortissimo (*ff*) dynamic.

Jean M. Missud, Salem, Mass.

3d & 4th E♭ HORNS.

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

The first section of the score consists of ten staves of music. It begins with a treble clef and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic and includes accents and slurs. The second staff has dynamics of *f*, *p*, and *p*. The third staff features first and second endings. The fourth staff starts with *f* and ends with *ff*. The fifth staff starts with *p*. The sixth staff has a  $\oplus$  symbol above it. The seventh staff ends with a repeat sign.

Trio *sentimento*

The Trio section begins with a treble clef and a 3/4 time signature. The first staff starts with a piano (*p*) dynamic. The second staff has a first ending and a *f cresc.* dynamic. The third staff has a second ending and a *ff il basso marc.* dynamic. The fourth staff has a *f* dynamic. The fifth staff starts with *p*. The sixth staff has a first ending and a *ff* dynamic. The seventh staff has a  $\oplus$  symbol and a *meno mosso* dynamic. The eighth staff ends with a *ff* dynamic and a *D.C. al* instruction.

$\oplus$  Coda

1st & 2d  
TROMBONES

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

The musical score is written for two trombones in a 2/4 time signature. It begins with a dynamic of *f* and includes a *ff unis.* section. The score features various dynamics such as *f*, *p*, *pp*, *fz*, and *ff*, along with performance instructions like *sentimento*, *cresc.*, *il basso*, and *meno mosso*. The piece is divided into a main section and a **Trio** section, which concludes with a **Coda**. The score includes first and second endings, repeat signs, and a double bar line with a repeat sign at the end of the Coda.

Jean M. Missud, Salem, Mass.

3<sup>d</sup> TROMBONE

(B $\flat$  Bass)

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

1  
f ff

1 Bar. f p p

1. 2. p f

ff

Trio 2 sentimento p f

1. 2. p f ff il basso

marc. f

f

p f

1. 2. f ff

Coda f meno mosso p ff

D. C. al  $\oplus$

1<sup>st</sup> & 2<sup>d</sup>  
Bb TENORS

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

*f* *ff* *ff unis.*

*f* *p* *p*

1. 2.

*f* *p*

*p*

Trio *sentimento*

*p*

1. 2.

*f cresc.* *ff il basso*

*marc.*

*f* *p*

*f* *p*

1. 2.

*f* *ff*

⊕ Coda *meno mosso* *f* *p* *p* *ff* D.C.al ⊕



# Ciego de Avila

B♭ BASS

Spanish Dance.

J. W. REITER.

Tempo di Habanera

The musical score is written for a B♭ Bass in 2/4 time. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of two flats (B♭ and E♭), and a 2/4 time signature. The tempo is marked 'Tempo di Habanera'. The score includes various dynamics such as *f*, *ff*, *p*, *cresc.*, *ff marc.*, *fz*, *meno mosso*, and *ff*. There are also articulations like accents (>) and slurs. The score is divided into sections: the first section ends with a double bar line and a repeat sign; the second section is marked 'Trio' and 'sentimento'; the third section is marked 'Coda Bar' and 'D. C. al'. The score concludes with a final cadence.

BARITONE 

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera



The first section of the score consists of ten staves of music. It begins with a treble clef and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic and includes accents and slurs. The second staff has dynamics of *f*, *p*, and *p*. The third staff features first and second endings. The fourth staff starts with *ff* and *p*. The fifth staff includes a circled cross symbol. The sixth staff ends with a double bar line.



The Trio section begins with a treble clef and a 2/4 time signature. The first staff is marked *p* *sentimento*. The second staff includes first and second endings and a *f* *cresc.* dynamic. The third staff starts with *ff* *marc.* and includes accents. The fourth staff has dynamics of *fz* and *p*. The fifth staff starts with *f* and ends with *p*. The sixth staff includes first and second endings and a *ff* dynamic. The section concludes with a circled cross symbol.



The Coda section consists of two staves. The first staff is marked *f* *meno mosso* and *p*. The second staff starts with *p* and *ff*, and ends with a circled cross symbol. The instruction *D. C. al* is placed above the second staff.

Jean M. Missud, Salem, Mass.

BARITONE

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

The first section of the score consists of ten staves of music. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Tempo di Habanera'. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). There are several slurs and accents throughout. The section concludes with a first ending (marked '1.') and a second ending (marked '2.').

Trio

The Trio section consists of ten staves of music. It begins with a bass clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'p *sentimento*'. The music is characterized by a steady eighth-note accompaniment. Dynamics include *p*, *f*, *f* *cresc.*, and *ff* *il basso*. There are slurs and accents. The section concludes with a first ending (marked '1.') and a second ending (marked '2.').

Coda Solo

The Coda section consists of one staff of music. It begins with a bass clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'f *meno mosso*'. The music features a mix of eighth and sixteenth notes. Dynamics include *f*, *ff*, and *p*. The section concludes with a first ending (marked '1.') and a second ending (marked '2.').

BASSES

# Ciego de Avila

Spanish Dance.

J. W. REITER.

Tempo di Habanera

The first section of the score consists of six staves of music. The first staff begins with a dynamic marking of *f* and includes accents (>) and a first ending bracket labeled '1'. The second staff starts with *f*, followed by *p* and *p* markings. The third staff features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fourth staff begins with *f*. The fifth staff starts with *ff* and *p*. The sixth staff continues the melodic line.

Trio *sentimento*

The Trio section begins with a double bar line and a *p* dynamic marking. The first staff includes a *cresc.* marking. The second staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2. il basso'. The third staff starts with *marc.* and *f cresc.*. The fourth staff features a *ff* dynamic marking. The fifth staff begins with *p*. The sixth staff includes a *f* marking. The seventh staff starts with *ff*. The eighth staff includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The section concludes with a *ff* dynamic marking.

⊕ Coda

The Coda section begins with a double bar line and a *p* dynamic marking. The first staff includes a *f* marking and the tempo instruction *meno mosso*. The second staff features a *ff* dynamic marking. The section ends with a *ff* dynamic marking and a double bar line.

D.C. al ⊕

