

PICCOLO.

CONCERT POLKA.

PARLOW.

POLKA. *Slow.*

p *Piu vivo.* *f* *Solo.* *rit.* *D.S.* *f* *1.* *2.* *D.C.* *f* *p* *f*

W. H. Cundy Boston. Mass.

E♭ CLARINET.

CONCERT POLKA

PARLOW.

POLKA. *Slow.*

p *Piu vivo.* *f* *rit.* *D.S.*

TRIO.

f *p* *a tempo.* *12* *D.C.*

CODA.

p *f*

1st B♭ CLARINET

CONCERT POLKA.

PARLOW.

Polka. Slow.

p *f* *p* *f* *Piu vivo.* *Solo.* *rit.* *D.S.*

TRIO *f* *p* *f* *p* *f* *D.C.*

CODA *f* *p* *f*

W. H. Cundy Boston, Mass.

2d & 3d B \flat CLARINETS. CONCERT POLKA.

PARLOW.

♩ POLKA.
Slow.

p *f* *p* *Piu vivo.* *f* *D.S.*

TRIO. *f* *p* *Tranquillo.* *p* *p* *f* *1.* *2.* *D.C.*

CODA *f* *p* *f* *f* *p* *f* *f* *f*

E♭ CORNET

CONCERT POLKA.

For 2 CORNETS.

PARLOW

p *f* *p* *f* *p* *f* *rit.* *D.S.*

TRIO. *f* *f* *D.C.*

CODA. *f* *E♭Cl.* *f*

Piu vivo. *Piu moto.*

1. 2. 1. 2.

1st SOLO B♭ CORNET

CONCERT POLKA

For 2 CORNETS.

PARLOW.

Solo. $\frac{3}{4}$ POLKA. *Slow.*

p

Piu vivo. 10

f *p* *Cl. rit.* *p. D.S.*

TRIO. *f* *p* *B♭ Cor.*

f *p* *cresc. rit.* *p*

7 1. 2.

p *D.C.*

Cl. 1. 2.

p *f*

The musical score is written for Eb Cor. and Trio. The Eb Cor. part begins with a solo section in 3/4 time, marked 'Solo. POLKA. Slow.' and 'p'. It features a series of eighth-note patterns. The Trio part enters with a 'f' dynamic and includes triplet figures. The Eb Cor. part continues with a 'Piu vivo.' section, marked '10', and includes a 'Cl. rit.' instruction. The Trio part continues with triplet figures and a 'cresc. rit.' instruction. The score concludes with a 'CODA' section for the Clarinet and Eb Cor., marked 'p' and 'D.C.', and a final section for the Eb Cor. marked 'f'.

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2d SOLO B \flat CORNET

CONCERT POLKA.

For 2 CORNETS.

PARLOW.

The musical score is written for a 2nd Solo B \flat Cornet in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Solo POLKA. Slow' with a dynamic of *p*. The first system contains the first two measures, including a '3' above the staff. The second system continues the melody with a dynamic of *f*. The third system is marked 'Piu vivo' and *f*, leading to a 'D.S.' section. The fourth system is marked 'TRIO.' and 'tranquillo.', starting with a dynamic of *f*. The fifth system contains the beginning of a '4' measure rest, with dynamics of *p* and *cresc.*. The sixth system continues the '4' measure rest with dynamics of *p* and *cresc.*, ending with a first ending bracket. The seventh system is the 'CODA.', marked with a dynamic of *p*. The eighth system concludes the piece with a dynamic of *f* and a 'cresc.' marking.

CONCERT POLKA.

3rd & 4th B CORNETS.

PARLOW.

POLKA. 15 *Slow* 1 *Piu vivo.* *f*

1 *D.S.*

TRIO. 19 *f* *p* 8

1 2 *D.C.*

CODA. 1 *f* *p*

1 2 9 *f*

CONCERT POLKA.

1st $E\flat$ ALTO.

PARLOW.

p *f* *p* *Slow* **§ POLKA.**

Piu vivo. *f* *f* *rit.* **1 §** *D.S.*

TRIO. *f* *p* *f* *p* *p* **1.** **2.** *D.C.*

CODA. *f* *p* *f* *f* **1.** **2.** *f*

f p *f*

2^d E \flat ALTO.

CONCERT POLKA.

PARLOW.

p *f* *p* *Slow.* ♩ POLKA.

Piu vivo. *f* *f* *rit.* *D.S.* 1 ♩

TRIO. *f* *p* *f* *p* *p* 1. 2. *D.C.*

CODA. *f* *p* 1. 2. *f*

f p *f*

W. H. Cundy Boston. Mass.

Detailed description: This is a musical score for the 2nd Eb Alto part of a Concert Polka by Parlow. The score is written in 2/4 time and consists of several systems of music. The first system begins with a treble clef and a key signature of one flat (E-flat). It starts with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and then a section marked *p* *Slow.* with a tempo change symbol. The tempo then returns to the original speed. The second system is marked *Piu vivo.* and starts with a forte (*f*) dynamic. It includes a section marked *rit.* (ritardando) and *D.S.* (Da Capo). The third system is labeled 'TRIO.' and begins with a forte (*f*) dynamic. It features various dynamics including *f*, *p*, and *p*. The score includes first and second endings (1. and 2.) and a 'D.C.' (Da Capo) instruction. The final system is labeled 'CODA.' and ends with a forte (*f*) dynamic. The piece concludes with a final forte (*f*) dynamic. The publisher's name, W. H. Cundy Boston. Mass., is printed at the bottom.

3^d E^b ALTO.

CONCERT POLKA.

PARLOW.

♩ POLKA. *Slow.*

p *f* *p* *f* *Piu vivo.* *f* *rit.* *D.S.* 1

TRIO. *f* *p* 2 11 *p* *p* 1. 2. *f* *D.C.* 1. 3. 2.

CODA. *f* 1 1. 3. 2. *fp* *f*

W. H. Cundy Boston, Mass.

BARITONE. 

CONCERT POLKA

PARLOW.

POLKA. *Slow.*



12 *p* *f* *p* *f* *Più vivo.*



1 *rit. D.S.*

TRIO. 



f 7 *f*



7 *p*



1 2 *D.C.*

CODA. 



f *p*



1 2 9 *f*

CONCERT POLKA.

BARITONE.

PARLOW.

The musical score consists of several staves. The Baritone part is in bass clef, 2/4 time, with a key signature of three flats. It begins with a tempo marking of "POLKA. Slow." and a measure rest of 12. The Trio part is also in bass clef, 2/4 time, with the same key signature. It starts with a dynamic of *f* and includes a section marked "Piu vivo." with a *p* dynamic. The score includes various dynamics such as *f*, *p*, and *rit.*, as well as articulation marks like accents and slurs. There are also measure rests of 7 and 9. The score concludes with a CODA section and first/second endings.

CONCERT POLKA.

1st & 2d TROMBONE.

PARLOW.

PODKA.

p *f* *p* *Slow* *Piu vivo.*

TRIO. *f* *p* *rit.* *D.S.*

unis. *f* *p* *D.C.*

CODA. *f* *p* *f*

3^d TROMBONE
or B \flat Bass

CONCERT POLKA.

PARLOW.

♩ POLKA. *Slow.*

p *f* *p* *f* *Piu vivo.* *f* *3* *rit.* *D.S.*

TRIO. *f* *p* *f* *2* *7* *p* *p* *f* *1.* *2.* *D.C.*

CODA. *f* *p* *1.* *2.* *f* *fp* *f*

BASSES

CONCERT POLKA.

PARLOW.

p *f* *p* *Slow* *Polka.*

Piu vivo. *f* *rit. D.S.*

TRIO. *f* *p* *p* *f* *p* *D.C.*

CODA. *f* *p* *f* *fp* *f*

1st TROMBONE
or B \flat Tenor.

CONCERT POLKA

PARLOW.

♩ POLKA. *Slow.*

Musical score for the 1st Trombone part, measures 1-15. The key signature has one flat (B \flat), and the time signature is 2/4. The piece is marked "POLKA. Slow." and begins with a dynamic of *p*. The first staff contains measures 1-15, with dynamics *p* and *f*. The second staff contains measures 16-30, with dynamics *f* and *Piu vivo.*. The third staff contains measures 31-45, with dynamics *f* and *rit. D.S.*. The piece concludes with a first ending bracket over measures 44-45.

Musical score for the TRIO part, measures 1-15. The key signature has one flat (B \flat), and the time signature is 2/4. The piece begins with a dynamic of *f*. The first staff contains measures 1-15, with dynamics *f* and *p*. The second staff contains measures 16-30, with dynamics *f* and *p*. The third staff contains measures 31-45, with dynamics *f* and *p*. The piece concludes with a first ending bracket over measures 44-45, with a second ending bracket over measures 45-46.

Musical score for the CODA part, measures 1-15. The key signature has one flat (B \flat), and the time signature is 2/4. The piece begins with a dynamic of *f*. The first staff contains measures 1-15, with dynamics *f* and *p*. The second staff contains measures 16-30, with dynamics *f* and *p*. The piece concludes with a first ending bracket over measures 29-30, with a second ending bracket over measures 31-32.

2^d TROMBONE
or B \flat Bass. 


CONCERT POLKA

PARLOW.

♩ POLKA. Slow.




p *f* *p* *f* *Piu vivo.* *f* *1* *rit.* *D.S.* *TRIO.* *f* *p* *7* *p* *1.* *2.* *D.C.* *CODA.* *f* *p* *1.* *2.* *f* *p* *f*

3^d TROMBONE
or B \flat Bass. 

CONCERT POLKA

PARLOW.

 POLKA. *Slow.*



p. *f.* *p.* *Piu vivo.* *f.* *rit. D.S.*

TRIO. *f.* *p.* *f.* *p.*

CODA. *f.* *p.* *f.*

CONCERT POLKA.

DRUMS.

PARLOW.

POLKA.

The score is written in 2/4 time and consists of several parts:

- DRUMS:** The first part of the score, starting at measure 4. It includes a key signature change to one sharp (F#) at measure 15 and a dynamic marking of *f* (forte) at measure 1. It concludes with a *rit.* (ritardando) and *D.S.* (Da Capo) instruction.
- TRIO:** The second part of the score, starting at measure 28. It begins with a dynamic marking of *f* and includes first and second endings at the end of the section, marked *D.C.* (Da Capo).
- CODA:** The final section of the score, starting at measure 1. It includes dynamic markings of *f* and concludes with a *f* marking.

Measure numbers 4, 15, 28, and 1 are indicated above the staff lines. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.