

E♭ PICCOLO
& CONCERT FLUTE.

Oliver Ditson Co's
Military Band Journal

FIVE CHARACTERISTIC DANCES.

No. 47.

No. 1. HUNGARIAN DANCE.

G. SARAKOWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

Musical notation for the first system of the Hungarian Dance, featuring treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The melody starts with a five-measure rest followed by eighth notes. Dynamics include *f* and *dim.*

Musical notation for the second system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes first and second endings.

Musical notation for the third system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes a flute part with a piano (*p*) dynamic and a triplet.

Musical notation for the fourth system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes a triplet.

Musical notation for the fifth system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes a triplet and a forte (*f*) dynamic.

Musical notation for the sixth system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes first and second endings.

Musical notation for the seventh system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes a five-measure rest, a four-measure rest, and a forte (*f*) dynamic.

Musical notation for the eighth system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes a forte (*f*) dynamic and a *Con moto* tempo marking.

Musical notation for the ninth system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes a forte (*f*) dynamic and a first ending.

Musical notation for the tenth system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes a fortissimo (*ff*) dynamic, a first ending, a second ending, and a *rit.* marking.

Musical notation for the eleventh system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes a forte (*f*) dynamic and an *a tempo* marking.

Musical notation for the twelfth system of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes a forte (*f*) dynamic, a *Piu mosso* tempo marking, and a *D.C.* marking.

Musical notation for the CODA section of the Hungarian Dance, featuring treble clef and key signature of two sharps. It includes fortissimo (*ff*) and mezzo-forte (*mf*) dynamics.

E♭ PICCOLO & CONCERT FLUTE.

№ 2. POLISH DANCE.

Modto con sentimento.

Flute

The first section of the Polish Dance is written for Flute in E-flat major, 3/4 time. It begins with a dynamic of *p* and a tempo marking of "Modto con sentimento." The music features a series of eighth-note patterns and slurs. A first ending is marked with a "1" above the staff. The section concludes with a *cresc.* marking and a *p* dynamic.

Animato

The second section of the Polish Dance is marked "Animato" and begins with a dynamic of *p*. It consists of a series of eighth-note patterns. A first ending is marked with a "1" above the staff. The section concludes with a *cresc.* marking and a *p* dynamic.

Tempo I.

The third section of the Polish Dance is marked "Tempo I." and begins with a dynamic of *p*. It features a series of eighth-note patterns. A first ending is marked with a "1" above the staff. The section concludes with a *cresc.* marking and a *p* dynamic.

Tempo di Polacca.

f marcato

The fourth section of the Polish Dance is marked "Tempo di Polacca." and begins with a dynamic of *f marcato*. It consists of a series of eighth-note patterns. A first ending is marked with a "1" above the staff. The section concludes with a *f* dynamic.

Tempo I.

The fifth section of the Polish Dance is marked "Tempo I." and begins with a dynamic of *ff*. It consists of a series of eighth-note patterns. A first ending is marked with a "1" above the staff. The section concludes with a *ff* dynamic.

D.S.

CODA. *accel.* *ff* *cresc.* *fff*

The coda of the Polish Dance is marked "CODA." and begins with a dynamic of *ff*. It consists of a series of eighth-note patterns. A first ending is marked with a "1" above the staff. The section concludes with a *fff* dynamic.

Allto con spirito.

№ 3. SPANISH DANCE.

Flute.

The first section of the Spanish Dance is written for Flute in E-flat major, 3/8 time. It begins with a dynamic of *f* and a tempo marking of "Allto con spirito." The music features a series of eighth-note patterns and slurs.

Leggiero
6 *cresc.*

Tempo I.
2

Grazioso
10

a tempo

rit.

f a tempo

mf

f

dim.

Più mosso

ff

D.C.

E♭ PICCOLO & CONCERT FLUTE.

Nº 4. SLAVONIC DANCE.

Allº scherzando.
Picc. 8

Meno mosso *f*

p

rit. *a tempo*

Tempo I. 8 *f*

Allegretto. unis. 4 *p*

Fine.

ff *ff* *p*

mf

2. 4 unis. *p* *ff*

2 *ff* *p* D.C.

Nº 5. GERMAN DANCE.

Picc. Allº risoluto.

f *mf*

f *f* 2

E♭ PICCOLO & CONCERT FLUTE.

p

f

Meno mosso

ff *mf* *ff*

p *4* *Tempo I.*

5 *p* *rit.* *p*

f

mf *f*

f *1.* *2.*

ff *fff* *1.*

OBOES.

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FIVE CHARACTERISTIC DANCES.

No 47.

No 1. HUNGARIAN DANCE.

G. SARA KOWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

mf f dim. mf f 1. 2. p 3 3 f 1. 2. mf f dim. Con moto. mf f unis. ff 2 Soli p ff unis. mf p rit. a tempo mf unis. f D.C.

CODA Piu mosso. ff mf ff unis.

Nº 2. POLISH DANCE.

Moderato con sentimento.

First system of musical notation for the Oboe part, featuring a melody and accompaniment in 3/4 time.

Second system of musical notation, including the tempo change to *Animato* and a dynamic marking of *p*.

Third system of musical notation, including a *cresc.* dynamic marking.

Fourth system of musical notation, including the tempo change to *Tempo I.* and a dynamic marking of *p*.

Fifth system of musical notation, including a *cresc.* dynamic marking.

Sixth system of musical notation, including the tempo change to *Tempo di Polacca.* and a dynamic marking of *f marc.*

Seventh system of musical notation, including first and second endings.

Eighth system of musical notation, including a dynamic marking of *f*.

Ninth system of musical notation, including a dynamic marking of *ff* and a tempo change to *Tempo I.*

CODA section of musical notation, including dynamic markings of *accel.*, *f*, *ff*, and *fff*.

Nº 3. SPANISH DANCE.

All^{to} con spirito.

f

Leggiero.
p

Tempo I.
p *f*

Grazioso.
p

a tempo
rit.
cresc.

Tempo I.
rall. *f*

mf *f* 1. *dim.* 2.

p *f* 1. *dim.* 2.

mf *f* 1. *dim.* 2.

Più mosso
ff 1. 2. *unis.* >D.C.

OBOES.

Nº 4. SLAVONIC DANCE.

Allº scherzando.

The first system of the Oboe part consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It starts with a piano (*p*) dynamic and includes a *cresc.* marking. The second staff continues the melody with a forte (*f*) dynamic and includes first ending brackets. The third staff features a series of eighth-note chords, marked with a forte (*f*) dynamic and an 8-measure rest at the beginning.

Meno mosso.

The second system of the Oboe part consists of three staves. The first staff begins with a piano (*p*) dynamic and is marked *Meno mosso*. The second staff starts with a *rit.* (ritardando) marking and then returns to *a tempo*. The third staff concludes the system with a mezzo-forte (*mf*) dynamic.

Tempo I.

The third system of the Oboe part consists of three staves. The first staff begins with a piano (*p*) dynamic and is marked *Tempo I.* It includes a *cresc.* marking. The second staff continues the melody with a forte (*f*) dynamic and includes first ending brackets.

Allegretto.

The fourth system of the Oboe part consists of two staves. The first staff begins with a piano (*p*) dynamic and is marked *Allegretto*. It includes a *Fine.* marking and a 4-measure rest. The second staff continues with a fortissimo (*ff*) dynamic.

The fifth system of the Oboe part consists of two staves. Both staves feature a fortissimo (*ff*) dynamic, with the second staff ending on a piano (*p*) dynamic.

The sixth system of the Oboe part consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and includes first ending brackets. The second staff continues the melody.

The seventh system of the Oboe part consists of two staves. The first staff begins with a piano (*p*) dynamic and includes a 4-measure rest. The second staff continues with a fortissimo (*ff*) dynamic.

The eighth system of the Oboe part consists of two staves. The first staff begins with a fortissimo (*ff*) dynamic and includes a 2-measure rest. The second staff continues with a piano (*p*) dynamic and ends with the *D.C.* (Da Capo) marking.

OBOES.

Nº 5. GERMAN DANCE.

Allº risoluto.

unis.
f *mf*

1. *f* 2. *f*

p

1. *f* 2. *f* *unis.* *mf* *unis.*

mf 1. *f*

2. *f* *Meno mosso.* *ff* *mf*

ff *p*

3 2 *rit.*

Tempo I. *p*

unis. *f* *mf* *unis.*

1. *f* 2. *f* *unis.*

ff

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G. SARAKOWSKI.
Arr. by T. H. ROLLINSON.

No 47.

Allegretto sostenuto.

mf *f* *dim.* *f* *p* *f* *mf* *f* *dim.* *Con moto* *mf* *mf* *ff* *Bar.* *Solo* *p* *ff* *rall.* *a tempo* *mf* *f* *ff* *Più mosso.* *ff* *mf* *ff* *D.C.*

1st BASSOON.

Nº 2. POLISH DANCE.

Mod^{to} con sentimento.

p

cresc.

Animato

p

cresc.

Tempo I.

p

cresc.

Tempo di Polacca.

marcato

f

1.

2.

f

ff

Tempo I.

D.S.

CODA.

accel.

f

ff

cresc.

fff

Presto

Nº 3. SPANISH DANCE.

All^{to} con spirito.

f

Leggiero

First musical staff in bass clef with two flats. It begins with a repeat sign and a first ending bracket. Dynamics include *p*, *cresc.*, and *p*.

Second musical staff in bass clef with two flats. It features a first ending bracket and a second ending bracket. The tempo marking *Tempo I.* is present. Dynamics include *f*.

Third musical staff in bass clef with two flats, continuing the melodic line.

Grazioso

Fourth musical staff in bass clef with two flats, marked *Grazioso*. Dynamics include *p*.

Fifth musical staff in bass clef with two flats. It includes a *Solo* marking, a *rit.* (ritardando) marking, and a *p a tempo* marking. Dynamics include *p* and *cresc.*

Sixth musical staff in bass clef with two flats. It includes a *Tempo I.* marking and a *rall. f* (ritardando) marking.

Seventh musical staff in bass clef with two flats, continuing the melodic line.

Eighth musical staff in bass clef with two flats. It includes a first ending bracket and a second ending bracket. Dynamics include *mf* and *f*.

Ninth musical staff in bass clef with two flats. It includes a first ending bracket and a second ending bracket. Dynamics include *p*, *f*, and *dim.*

Tenth musical staff in bass clef with two flats. It includes a first ending bracket and a second ending bracket. Dynamics include *mf*, *f*, and *>D.C.*

Eleventh musical staff in bass clef with two flats, marked *Più mosso*. It begins with a *CODA* marking. Dynamics include *ff*.

Twelfth musical staff in bass clef with two flats, featuring a first ending bracket and a second ending bracket.

No. 4. SLAVONIC DANCE.

All^o scherzando.

Allegretto.

№ 5. GERMAN DANCE.

All^o risoluto.

f *mf*

f *f* *f* *f*

p *f*

f *mf* *f*

Meno mosso

f *ff* *mf*

ff *p*

Tempo I.

rit. *p*

f *mf*

f *f*

ff *fff*

2d BASSOON.

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No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

mf

f

mf

dim.

f

f

1.

2.

p

f

1.

2.

mf

f

dim.

Con moto.

8

f

ff

Solo

2

p

ff

mf

a tempo

8

p

rall.

f

D.C.

Piu mosso.

CODA.

ff

mf

ff

2d BASSOON.

Nº 2. POLISH DANCE.

Moderato con sentimento.

p

Animato
p *cresc.*

Tempo I.
p

Tempo di Polacca.
f marcato

f

f

ff *Tempo I.* *D.S.*

CODA. *accel.* *f* *ff cresc.* *fff*

Nº 3. SPANISH DANCE.

All^{to} con spirito.

f

2d BASSOON.

Leggiero.
p *cresc.* *p*

f *Tempo I.*

Grazioso.
8 *p* *rit.* *a tempo* *p*

cresc.

Tempo I.
rall. *f*

mf *f*

p *f* *dim.*

mf *f* *D.C.*

Più mosso.
CODA *ff*

2d BASSOON.

Nº 4. SLAVONIC DANCE.

Allº scherzando.

1 2 3 4 5 6 7 8

p *cresc.* *f*

1 2 3 4 5 6 7 6 1

f *Meno mosso.* *rit.*

2 1 2 3 4

a tempo *Tempo I.*

5 6 7 8

cresc. *f*

1 1 2 3 4 5 6 7

Allegretto. *Fine.* *p*

1. 2. 1 2 3 4 5 6 7

D.C.

Nº 5. GERMAN DANCE.

Allº risoluto.

ff *mf* *f* *p* *f* *f* *mf* *Meno mosso.*

Tempo I.

p *f* *mf* *f* *ff* *fff* *rit.*

E♭ CLARINET. FIVE CHARACTERISTIC DANCES.

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No 47.

All^{to} sostenuto.

E♭ CLARINET.

№ 2. POLISH DANCE.

Modto con sentimento.

6 *p* *Animato* 8 *p*
cresc. *cresc.*

Tempo I.

6 *p* *cresc.*

Tempo di Polacca.

f marcato

f

ff *Tempo I.* *D. S.*

CODA. *accel.* *f* *ff* *cresc.* *fff*

№ 3. SPANISH DANCE.

Allto con spirito.

f

E♭ CLARINET.

Leggiero
4 *cresc.*
p

Tempo I.
cresc. *f*

Grazioso
4 *p*
a tempo

rit. *p*

a tempo *cresc.* *rall.*

f

mf *f*

p *cresc.* *f* *dim.*

2a B♭ Cl. *f*

2a B♭ Cl. *f* *D. C.*

Piu mosso
CODA. *ff*

1 2

E♭ CLARINET.

No 4. SLAVONIC DANCE.

All^o scherzando.

p *f* *meno mosso* *p* *rit.* *a tempo* *Tempo I.* *p* *f* *Fine* *Allegretto.* *p* *ff* *mf* *ff* *p* *ff* *ff* *p* *D.C.*

No 5. GERMAN DANCE.

All^o risoluto.

f *mf* *f*

E♭ CLARINET.

p

f *mf*

f *f*

meno mosso

ff *mf* *ff*

p *p* *rit.*

Tempo I.

p

f *mf*

f *f*

ff *fff*

SOLO & 1st B \flat CLARINET.

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No 47.

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

The musical score is written for a Solo and 1st B \flat Clarinet. It consists of 12 staves of music. The first staff begins with a treble clef and a 3/4 time signature. The tempo is marked "Allegretto sostenuto". The score includes various dynamics such as *mf*, *f*, *p*, and *ff*, along with crescendos and decrescendos. There are also performance instructions like "Con moto" and "a tempo". The piece concludes with a "D.C." (Da Capo) marking.

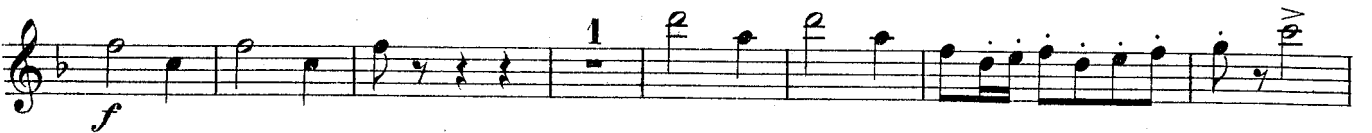
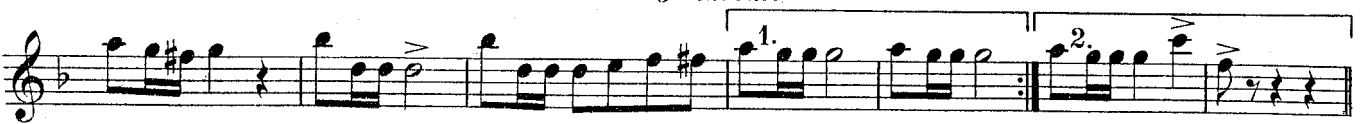
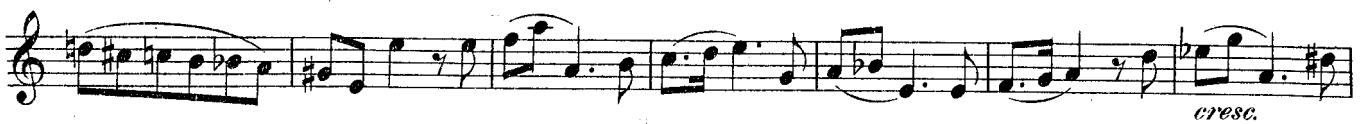
CODA *Più mosso.*

The CODA section consists of one staff of music. It begins with a treble clef and a 3/4 time signature. The tempo is marked "Più mosso". The dynamics are marked *ff*, *mf*, and *ff*.

SOLO & 1st B \flat CLARINET.

N $^{\circ}$ 2. POLISH DANCE.

Moderato con sentimento.



N \circ 3. SPANISH DANCE.

All \acute{o} con spirito.

f *Leggiero.* *p* *cresc.* *p* *cresc.* *f* *Tempo I.* *f* *Grazioso.* *rit.* *Bassoon 8va lower* *p a tempo* *cresc.* *rall.* *fa tempo* *mf* *2dCl.* *f* *dim.* *p* *f* *dim.* *mf* *Piu mosso* *f* *>D.C.* *ff*

SOLO & 1st B \flat CLARINET.

N $^{\circ}$ 4 SLAVONIC DANCE.

All $^{\circ}$ scherzando.

Musical staff 1: Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Musical staff 2: Treble clef. Starts with a forte (*f*) dynamic.

Musical staff 3: Treble clef, labeled "Cor." (Cornet). Dynamics include mezzo-forte (*mf*) and piano (*p*).

Musical staff 4: Bass clef. Starts with a forte (*f*) dynamic.

Musical staff 5: Treble clef, labeled "Meno mosso". Starts with a piano (*p*) dynamic and ends with a ritardando (*rit.*) marking.

Musical staff 6: Treble clef, labeled "a tempo". Dynamics include piano (*p*) and mezzo-forte (*mf*).

Musical staff 7: Treble clef, labeled "Tempo I.". Starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Musical staff 8: Treble clef. Starts with a forte (*f*) dynamic and ends with a "Fine." marking.

Musical staff 9: Treble clef, labeled "Allegretto. Cor.". Starts with a piano (*p*) dynamic.

Musical staff 10: Treble clef, labeled "Cor.". Dynamics include fortissimo (*ff*) and piano (*p*).

Musical staff 11: Treble clef. Starts with a mezzo-forte (*mf*) dynamic and includes triplet markings.

Musical staff 12: Treble clef, labeled "Cor.". Includes first and second endings, starting with a piano (*p*) dynamic.

Musical staff 13: Treble clef, labeled "Cor.". Dynamics include fortissimo (*ff*) and piano (*p*).

D.C.

N $^{\circ}$ 5. GERMAN DANCE.

All $^{\circ}$ risoluto.

The musical score is written for a Solo & 1st B \flat Clarinet. It begins with the tempo marking "All $^{\circ}$ risoluto." and consists of 12 staves of music. The key signature has one flat (B \flat), and the time signature is 3/4. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *sff* (sforzissimo). Performance markings include "Meno mosso" (slower), "rit." (ritardando), and "Tempo I" (first tempo). The piece features several first and second endings, indicated by "1." and "2." above the staff. The score concludes with a double bar line and repeat signs.

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№ 1. HUNGARIAN DANCE.

G. SARAKOWSKI.
Arr. by T. H. ROLLINSON.

№ 47.

All^{to} sostenuto.

mf *f* *mf* *f* *dim.* *f* *p* *f* *mf* *f* *mf* *f* *Con moto.* *mf* *ff* *p* *rit.* *a tempo* *mf* *p* *mf* *D. C.* *Piu mosso.* *ff* *mf* *ff*

2^d B \flat CLARINET.

N $^{\circ}$ 2. POLISH DANCE.

Mod^{to} con sentimento.

p

cresc.

Animato

p

cresc.

Tempo I.

p

cresc.

f marcato

Tempo I.

ff

D. S.

Presto.

accel.

ff

cresc.

ff

CODA.

N $^{\circ}$ 3. SPANISH DANCE.

Mod^{to} con sostenuto.

f

f

2^d B \flat CLARINET.

Leggiero.

p *cresc.* *p* *a tempo I.* *f* *f* *Grandioso.* *p* *rit.* *a tempo* *p* *cresc.* *f* *rit.* *a tempo* *f* *mf* *f* *dim.* *p* *f* *dim.* *mf* *f* *dim.* *D.C.* *Piu mosso.* *ff* *1* *2*

2^d B \flat CLARINET.

N $^{\circ}$ 4. SLAVONIC DANCE.

All $^{\circ}$ scherzando.

The first section of the score is marked "All $^{\circ}$ scherzando." and consists of eight staves of music. The key signature has one flat (B \flat) and the time signature is 2/4. The dynamics range from *p* (piano) to *ff* (fortissimo). The tempo is indicated as "All $^{\circ}$ scherzando". The section concludes with a first ending bracket and a "Fine" marking.

Tempo I.

The second section is marked "Tempo I." and consists of two staves. It begins with a *p* dynamic and includes a *cresc.* (crescendo) marking. The section ends with a first ending bracket and a "Fine" marking.

Allegretto.

The third section is marked "Allegretto." and consists of four staves. The dynamics include *p*, *ff*, and *mf*. The section features a first ending bracket with two endings, labeled "1" and "2". The piece concludes with a *D.C.* (Da Capo) marking.

№ 5. GERMAN DANCE.

All^o risoluto.

f *mf*

f *f* *p*

f *mf*

f *f*

Meno mosso.

ff *mf* *ff*

p *rit.*

Tempo I.

p *f* *mf*

f *f*

ff *fff*

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G. SARAOKWSKI.
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No 47.

Allto sostenuto.

mf *f* *dim.* *p* *mf* *f* *dim.* *mf* *Con moto* *ff* *p* *rit.* *a tempo* *mf* *f* *D.C.* *Piu mosso* *ff* *mf* *ff*

3d & 4th B \flat CLARINETS.

N \circ 2. POLISH DANCE

Mod to con sentimento.

p *cresc.* *Animato* *p* *cresc.* *Tempo I.* *p* *Tempo di Polacca.* *cresc.* *f marcato* *f* *Tempo I.* *ff* *D.S.* *CODA.* *accel.* *Presto* *ff cresc.* *fff*

N \circ 3. SPANISH DANCE.

All to con spirito.

f

3d & 4th B \flat CLARINETS.

Leggiero *cresc.*
p *p* *cresc.*

Tempo I.
f *f*

Grazioso
p

rit.

a tempo
p *cresc.*

rit. *a tempo*
f

mf *f* *dim.*

p *cresc.* *dim.*

mf *f* *dim.* *D.C.*

CODA. *Piu mosso.*
ff

3d & 4th B \flat CLARINETS.

№ 5. GERMAN DANCE.

All o risoluto.

f *mf*

1 2 *f*

p

1 2 *f*

mf 1 2 *f*

meno mosso *ff* *mf* *ff*

p *rit.* *Tempo I.* *p*

f *f*

1 2 *f*

ff *ff*

ALTO SAXOPHONE
or ALTO CLARINET in Eb.

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Arr. by T. H. ROLLINSON.

Allto sostenuto.

The musical score is written for Alto Saxophone or Alto Clarinet in Eb. It begins with the tempo marking 'Allto sostenuto' and a dynamic of *mf*. The first staff contains the initial melody. The second staff continues the melody with dynamics *mf*, *f*, and *dim.*. The third staff features a triplet of eighth notes with a dynamic of *f*. The fourth staff starts with a piano (*p*) dynamic. The fifth staff has a dynamic of *f*. The sixth staff includes a triplet and a dynamic of *mf*. The seventh staff has dynamics of *f*, *mf*, and *f*. The eighth staff is marked 'Con moto' and includes dynamics of *dim.*, *mf*, and *f*. The ninth staff has a dynamic of *ff*. The tenth staff includes a 4-measure rest, a dynamic of *ff*, and a section marked '1 1 a tempo' with dynamics of *f*, *rit.*, and *mf*. The eleventh staff concludes with a dynamic of *f* and the instruction 'D.C.'. The final section is the CODA, marked 'Piu mosso', with dynamics of *ff*, *mf*, and *ff*.

ALTO SAXOPHONE.

No 2. POLISH DANCE.

Mod^{to} con sentimento.

Musical notation for the first section of 'Polish Dance'. It consists of five staves of music in G major and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is 'Mod^{to} con sentimento'. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *cresc.* and a tempo change to 'Animato'. The third staff has a dynamic marking of *p* and a tempo change to 'a tempo'. The fourth and fifth staves have dynamic markings of *cresc.*

Tempo di Polacca.

Musical notation for the second section of 'Polish Dance', 'Tempo di Polacca'. It consists of four staves of music in G major and 3/4 time. The first staff has a dynamic marking of *f marcato*. The second staff has first and second endings marked with '1' and '2'. The third staff has dynamic markings of *f* and *ff*, and a tempo change to 'a tempo'. The fourth staff has a dynamic marking of *fff* and a 'CODA' marking. The section ends with a 'D.S.' (Da Capo) instruction.

No 3. SPANISH DANCE.

All^{to} con spirito.

Musical notation for the first section of 'Spanish Dance'. It consists of four staves of music in G major and 3/8 time. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *p* and a tempo change to 'Leggiero'. The third staff has dynamic markings of *f* and *f*, and a tempo change to 'a tempo'. The fourth staff has a dynamic marking of *f*.

ALTO SAXOPHONE.

grazioso
p *p* *rit.* *a tempo*
cresc.
a tempo I.
f
f *pp*
f *D.C.*
 CODA. *Piu mosso*
ff

No 4. SLAVONIC DANCE.

All^o scherzando.
p *cresc.* *f*
f
meno mosso *a tempo*
p *rit.* *f*
Tempo I.
p *cresc.* *f*
Allegretto.
p *ff* *p*
ff *mf* *f* *p* *ff* *p* *D.C.*

ALTO SAXOPHONE.

№ 5. GERMAN DANCE.

All^o risoluto.

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

meno mosso

ff *mf* *ff*

p *rit.*

tempo I.

p *f* *f* *cresc.* *ff*

TENOR SAXOPHONE in Bb.

FIVE CHARACTERISTIC DANCES.

Oliver Ditson Co's
Military Band Journal

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.
Arr. by T. H. ROLLINSON.

No 47.

All^{to} sostenuto.

TENOR SAXOPHONE in Bb.

No 2. POLISH DANCE.

Mod^{to} con sentimento.

6

Animato

a tempo 6

Tempo di Polacca.

CODA.

No 3. SPANISH DANCE.

All^{to} con spirito.

Leggiero

a tempo

grazioso

a tempo
p *cresc.* *rit.*

a tempo I.
f

f *pp*

f *f* *D.C.*

CODA. *Piu mosso*
ff

№ 4. SLAVONIC DANCE.

Allo scherzando.
p *cresc.* *f*

f

meno mosso *a tempo*
p *rit.* *p*

Tempo I.
p *cresc.* *p*

Allegretto.
Fine *p*

ff *p* *ff* *p* *mf*

ff *p* *p* *D.C.*

TENOR SAXOPHONE in B \flat .

№ 5. GERMAN DANCE.

All o risoluto.

The musical score is written for Tenor Saxophone in B \flat and consists of 11 staves of music in 3/8 time. The tempo is marked "All o risoluto". The piece begins with a forte (*f*) dynamic and features several first and second endings. The dynamics vary throughout, including *ff*, *mf*, *p*, and *cresc.*. Performance instructions include "meno mosso", "rit.", and "tempo I.". The score includes various articulations such as accents and slurs.

FIVE CHARACTERISTIC DANCES.

Oliver Ditson Co's
Military Band Journal

№ 1. HUNGARIAN DANCE.

G. SARAKOWSKI.
Arr. by T. H. ROLLINSON.

№ 47.

Allto sostenuto.

4
f

4
f

dim. f

p

3 p 2 f

f 4 f

Con moto
4 8 f dim. f

ff

4 ff mf

rit. a tempo
p 8 f D. C.

CODA. Piu mosso.
ff 2 ff

BARITONE SAXOPHONE in Eb.

№ 2. POLISH DANCE.

Mod^{to} con sentimento.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Starts with a repeat sign and a first ending bracket labeled '8'. Dynamics include 'p' and 'cresc.'

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include 'Animato' and 'p'.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include 'a tempo' and '8'.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include 'cresc.' and 'Tempo di Polacca.'

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Features first and second endings marked '1' and '2'.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include 'f'.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics include 'ff' and 'a tempo'.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. Labeled 'CODA.' with dynamics 'f cresc.', 'Presto', 'ff cresc.', and 'fff'.

№ 3. SPANISH DANCE.

All^{to} con spirito.

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/8 time signature. Dynamics include 'f'.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/8 time signature. Dynamics include 'Leggiero', 'p', and 'cresc.'

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/8 time signature. Dynamics include 'Tempo I.', 'f', and 'p'.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/8 time signature. Dynamics include 'grazioso' and 'p'.

a tempo

p

rit.

a tempo

f

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

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

Piu mosso

ff

No 4. SLAVONIC DANCE.

All^o scherzando.

pp *cresc.* *f*

meno mosso

f *rit.*

a tempo

pp *a tempo I.* *cresc.*

f

Allegretto.

pp *ff* *ff*

mf

pp *ff* *p* *ff* *D.C.*

BARITONE SAXOPHONE in Eb.

№ 5. GERMAN DANCE.

All^o risoluto.

f

f

p

f

f

f

meno mosso

ff *mf* *ff*

p

rit. *Tempo I^o*

p

f

f

cresc.

ff *fff*

E♭ CORNET. FIVE CHARACTERISTIC DANCES.

Oliver Ditson Co's
Military Band Journal
No 47.

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.
Arr. by T. H. ROLLINSON.

All^{to} sostenuto.

Musical notation for the first section of the Hungarian Dance, measures 1-15. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a 4-measure phrase marked *f*. The first staff contains measures 1-8, the second staff contains measures 9-12, and the third staff contains measures 13-15. The piece concludes with a double bar line and repeat dots.

Con moto.

Musical notation for the second section of the Hungarian Dance, measures 16-24. It begins with a 4-measure phrase marked *f*, followed by a 4-measure phrase marked *dim.*. The first staff contains measures 16-20, the second staff contains measures 21-23, and the third staff contains measure 24. The piece concludes with a double bar line and repeat dots.

a tempo

Musical notation for the third section of the Hungarian Dance, measures 25-32. It begins with a 4-measure phrase marked *ff*. The first staff contains measures 25-28, the second staff contains measures 29-31, and the third staff contains measure 32. The piece concludes with a double bar line and repeat dots.

Piu mosso.

Musical notation for the CODA section of the Hungarian Dance, measures 33-38. It begins with a 2-measure phrase marked *ff*. The first staff contains measures 33-35, the second staff contains measures 36-37, and the third staff contains measure 38. The piece concludes with a double bar line and repeat dots.

E♭ CORNET.

Nº 2. POLISH DANCE.

Modto con sentimento.

15 *Animato.* 15 *Tempo I.* 16

Tempo di Polacca.

CODA. *accel.* *Presto* *cresc.* *fp* *cresc.* *a tempo* *D.S.*

Nº 3. SPANISH DANCE.

Allto con spirito.

CODA. *Piu mosso.* *ff*

Nº 4. SLAVONIC DANCE.

All^o scherzando.

f *meno mosso* *rit.* *a tempo* *Tempo I.* *f* *Fine* *Allegretto* *ff* *ff* *D.C.*

Nº 5. GERMAN DANCE.

All^o risoluto.

f *f* *meno mosso* *ff* *Tempo I^o* *f* *ff*

SOLO or 1st B♭ CORNET.

Oliver Ditson Co's
Military Band Journal

FIVE CHARACTERISTIC DANCES.

No 47.

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

The musical score is written for a Solo or 1st B♭ Cornet. It begins with a 4-measure rest followed by a series of eighth and sixteenth notes. The first staff includes a forte (*f*) dynamic and a 4-measure rest. The second staff starts with a *dim.* marking and continues with eighth notes. The third staff features first and second endings, with a piano (*p*) dynamic. The fourth staff has a pianissimo (*pp*) dynamic, followed by a mezzo-forte (*mf*) section with a 3-measure rest. The fifth staff returns to a forte (*f*) dynamic. The sixth staff includes first and second endings, a 4-measure rest, and a forte (*f*) dynamic. The seventh staff begins with a 4-measure rest, a forte (*f*) dynamic, and a *dim.* marking, leading into a *Con moto* section with a mezzo-forte (*mf*) dynamic. The eighth staff continues with a forte (*f*) dynamic. The ninth staff is marked *Tutti* with a fortissimo (*ff*) dynamic, followed by a *Solo* section with a mezzo-forte (*mf*) dynamic and a 2-measure rest. The tenth staff has a fortissimo (*ff*) dynamic, a *rit.* marking, and a *a tempo* section with a mezzo-forte (*mf*) dynamic. The eleventh staff continues with a mezzo-forte (*mf*) dynamic. The twelfth staff concludes with a *D.C.* marking. The final staff is the CODA, marked *Più mosso*, with dynamics of fortissimo (*ff*), mezzo-forte (*mf*), and fortissimo (*ff*).

SOLO or 1st B \flat CORNET.

N \circ 2. POLISH DANCE.

Mod^{to} con sentimento.

Alto Sax.

pp *p* *cresc.* *Animato* *8* *p*

Tempo I. *pp* *cresc.* *3* *2*

Tempo di Polacca. *marcato* *f* *f* *Solo*

Tempo I. *ff* *D.S.*

CODA. *accel.* *Presto* *Solo* *cresc.* *ff* *cresc.* *fff*

N \circ 3. SPANISH DANCE.

All^{to} con spirito.

f *Leggiero* *4* *p* *fz* *f* *1.* *2.* *p* *f*

SOLO or 1st B \flat CORNET.

Tempo I.

f

Grazioso Solo
p

2.
p

rit. *a tempo*

cresc.

rit. *Tempo I.*
f

mf *f* *dim. 1.*

2. *p* *f* *dim. 1.*

2.
mf

f *dim. 1.* *2.*

ff *Più mosso*

CODA

1. *2.*

D.C.

SOLO or 1st B \flat CORNET.

N \circ 4. SLAVONIC DANCE.

All \circ scherzando.

p *cresc.* *ff* *Solo* *Solo* *ff* *mf* *mf* *mf* *Meno mosso* *f* *6* *1* *4* *rit.* *a tempo* *p* *p* *cresc.* *ff* *ff* *Allegretto.* *Fine.* *p* *Solo* *ff* *p* *ff* *p* *mf* *1.* *2.* *Solo* *p* *ff* *p* *ff* *p* *D.C.*

N \circ 5. GERMAN DANCE.

All \circ risoluto.

f *mf* *1.* *2.* *f*

SOLO or 1st B \flat CORNET.

p

f

mf

1. *f* 2. *f*

Meno mosso

ff *ff* *mf*

ff *p*

1

rit. *Tempo I.* *p*

2 *f*

mf

1. *f* 2. *f*

cresc. *ff*

fff

2d B \flat CORNET.

Oliver Ditson Co's
Military Band Journal.

FIVE CHARACTERISTIC DANCES.

No 47.

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

f *dim.* *f* *p* *pp* *f* *dim.* *Con moto* *mf* *f* *Solo* *ff* *mf* *ff* *rit.* *a tempo* *mf* *p* *f* *D.C.*

Più mosso.

CODA. *ff* *mf* *ff*

2^d B \flat CORNET.

N \circ 2. POLISH DANCE.

Moderato con sentimento. *cresc.* 12 *p* *cresc.* 1 *Animato* 8 *pp* *cresc.*

Tempo I. 12 *p* 2 *f* Tempo di Polacca

f 1. 2. *ff* Tempo I. ∞

CODA *accel.* *Presto.* *f cresc.* *ff cresc.* *fff*

N \circ 3. SPANISH DANCE.

All to con spirito. *f*

Leggiero. *p*

8 1. 2. *f* *f* *p* *f* *f* Tempo I.

Grazioso. 10 *p* *rit.*

a tempo *cresc.*

p Bassoon *rit.* Tempo I. *f*

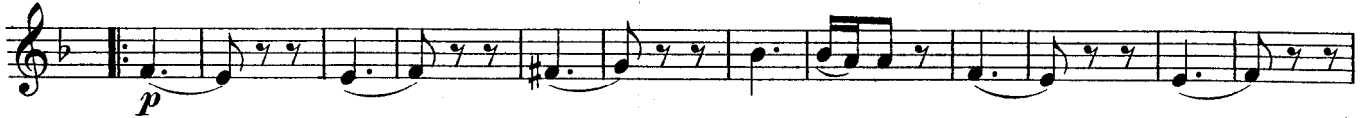
Musical score for 2^d B \flat CORNET. The score consists of five staves. The first four staves are in 2/4 time and feature a melody with first and second endings, marked with dynamics *p* and *f*, and a first ending marked *1. dim.*. The fifth staff is a CODA in 3/8 time, marked *ff* and *Più mosso*, with first and second endings. The piece concludes with a *D.C.* (Da Capo) instruction.

N $^{\circ}$ 4. SLAVONIC DANCE.

Musical score for N $^{\circ}$ 4. SLAVONIC DANCE. The score consists of eight staves. It begins with the tempo marking *All $^{\circ}$ scherzando.* and a 2/4 time signature. The first staff is marked *p* and *cresc.*, leading to a *ff* dynamic. The second staff has a first ending marked *1* and a second ending marked *2*, with dynamics *ff* and *mf*. The third staff is marked *f* and *Meno mosso.*, ending with a *6* measure rest and *rit.* The fourth staff is marked *a tempo* and *Tempo I.*, with dynamics *p* and *cresc.*. The fifth staff is marked *ff* and *Fine.*. The sixth staff is marked *Allegretto.* and *4*, with dynamics *p* and *ff*. The seventh staff has a first ending marked *1* and a second ending marked *2*, with dynamics *p* and *ff*. The eighth staff is marked *ff* and *4*, ending with a *p* dynamic and a *D.C.* instruction.

N $^{\circ}$ 5. GERMAN DANCE.

All $^{\circ}$ risoluto.



Meno mosso.



15

Tempo I.



3^d & 4th B \flat CORNETS
or TRUMPETS in B \flat .

Oliver Ditson Co's **FIVE CHARACTERISTIC DANCES.**
Military Band Journal

No 47.

No 1. HUNGARIAN DANCE.

G. SARAOKWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.
unis.

4 *f* 4 *f*

dim. *f*

9 *Solo* *p* 3

4 unis. *f* 4 *f*

Con moto 8 *dim.* *f*

unis. *ff* *ff*

4 *ff* 3

rit. *u tempo* 1 8 *f* *D.C.*

Più mosso 2 unis. *ff*

CODA. *ff*

3^d & 4th B \flat CORNETS.

N $^{\circ}$ 2. POLISH DANCE.

Mod^{to} con sentimento.

15 *Animato* 15 *Tempo I.* 16

Tempo di Polacca.

f

f

ff *Tempo I.* *D.S.*

CODA *f cresc.* *accel.* *Presto* *ff* *cresc.* *fff*

N $^{\circ}$ 3. SPANISH DANCE.

Allto con spirito.

f

Leggiero 15 *unis.* 1. 1. 2. *f*

Tempo I. *f*

unis. *Grazioso* 14

3^d & 4th B \flat CORNETS.

rit. $\frac{2}{8}$ *a tempo* *Solo*
p cresc.

rit. *Tempo I* *f*

4 1. 2. 2. 4 *f*

1. 2. 2. 1. 4 1. 2. 2. *f* *> D.C.*

CODA. *Più mosso* *ff*

1. 2. *unis.*

N^o 4. SLAVONIC DANCE.

All^o scherzando. 8 1 1 *unis.*

f *ff*

8 *Solo* *meno mosso* 6 1 *rit.*

3^d & 4th B \flat CORNETS.

a tempo Tempo I.

8 8 1 1

f

ff *Fine.* *ff* *ff*

2 8 8 2 2

ff *ff* *D.C.*

N $^{\circ}$ 5. GERMAN DANCE.

All $^{\circ}$ risoluto.

f *Solo* *mf*

1. 2. 16

f *f* *ff* *Meno mosso*

ff 3 *f*

15 *Tempo I.* 16 *f*

Solo *mf* *f*

2. 1 *f* *cresc.*

ff *fff*

1st & 2d HORNS in E♭
or E♭ ALTOS.

Oliver Ditson Co's
Military Band Journal

FIVE CHARACTERISTIC DANCES.

NO 47.

NO 1. HUNGARIAN DANCE.

G. SARAKOWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

Alto Sax.

mf *f* *mf*
f *dim.* *f*
p
f
 mf *f* *mf* *f*
Con moto. *dim.* *mf*
f *mf*
p *mf* *p* *mf*
 rit. *a tempo*
 D.C.

CODA. *Più mosso*
 ff *mf* *ff*

No 2. POLISH DANCE.

Mod^{to} con sentimento.

Musical score for the first section of 'No 2. POLISH DANCE'. It consists of five staves of music in G major and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is 'Mod^{to} con sentimento'. The first staff has a dynamic marking of *p* and a first ending bracket. The second staff has a *cresc.* marking and a first ending bracket. The third staff has a dynamic marking of *p* and a tempo change to *a tempo*. The fourth staff has a *cresc.* marking and a second ending bracket. The fifth staff has a *cresc.* marking and a second ending bracket.

Tempo di Polacca.

Musical score for the second section of 'No 2. POLISH DANCE', 'Tempo di Polacca'. It consists of four staves of music in G major and 3/4 time. The first staff has a dynamic marking of *f*. The second staff has first and second ending brackets. The third staff has a dynamic marking of *f*. The fourth staff has a tempo change to 'Tempo I' and a first ending bracket.

Musical score for the CODA section of 'No 2. POLISH DANCE'. It consists of one staff of music in G major and 3/4 time. The tempo is 'Tempo I'. The section begins with a dynamic marking of *f* and an *accel.* marking. It then has a *cresc.* marking and a dynamic marking of *ff*. The section ends with a dynamic marking of *fff* and a *unis.* marking.

No 3. SPANISH DANCE.

All^{to} con spirito.

Musical score for the first section of 'No 3. SPANISH DANCE'. It consists of two staves of music in G major and 3/4 time. The tempo is 'All^{to} con spirito'. The first staff has a dynamic marking of *f*. The second staff has a *unis.* marking.

Leggiero
p *cresc.* *p*

Tempo I.
sf *f* *unis.*

Grazioso
p

rit. *a tempo*
p

cresc. *rit.*

a tempo
f

mf *mf*

f *mf* *mf* *D.C.*

Più mosso
ff

1. *2.* *unis.*

1st & 2^d HORNS in Eb.

Nº 4. SLAVONIC DANCE.

All^o scherzando. *cresc.*

p

f *ff*

2^d & 3^d Cl. *p* *mf* *p*

f

Meno mosso *p* *rit.* *a tempo* *p*

Tempo I. *mf* *p* *cresc.*

f *ff* *Fine.*

Allegretto. *p* *ff*

p *ff* *p*

mf

1. *p* 2.

ff *p* *ff* *p* *D. C.*

No 5. GERMAN DANCE.

Allo risoluto.
unis.

f *mf*

f *f*

p

f *mf*

mf *f*

Meno mosso
ff *mf*

ff

p

rit. *Tempo I.*
p

f *mf*

f *f*

ff *fff*

3d & 4th HORNS in E \flat
or E \flat ALTOS.

Oliver Ditson Co's
Military Band Journal.

FIVE CHARACTERISTIC DANCES.

No 47.

No 1. HUNGARIAN DANCE.

G. SARA KOWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

f *dim.*

unis. *f*

3d *p*

3 *p*

2 *unis.* *f*

4 *f*

4 *dim.* *Con moto* *3d* *mf*

15 *1* *rit.* *a tempo* *mf*

ff *mf* *ff* *D.C.*

Più mosso *ff* *mf* *ff*

3d & 4th HORNS in Eb.

Nº 2. POLISH DANCE.

Moderato con sentimento.

The first part of the score 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. It starts with a fermata and a dynamic marking of *p*. The second staff includes a *cresc.* marking and a first ending bracket. The third staff continues the melodic line. The fourth staff is marked *Tempo I.* and *p*. The fifth staff ends with a *cresc.* marking and a second ending bracket.

Tempo di Polacca.

The second part of the score consists of four staves of music. The first staff is marked *f* and features a rhythmic pattern characteristic of a polka. The second staff includes first and second ending brackets. The third staff continues the rhythmic accompaniment. The fourth staff is marked *ff* and ends with a *Tempo I.* marking and a double bar line with repeat dots.

The CODA section consists of one staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The dynamics are marked *f*, *ff*, and *fff*. The tempo is marked *Presto*. The section includes *cresc.* and *accel.* markings, and ends with a double bar line and repeat dots.

Nº 3. SPANISH DANCE.

All^{to} con spirito.

The first part of the score consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It starts with a dynamic marking of *f*. The second staff continues the melodic line.

Leggiero.

Musical staff 1: Treble clef, key signature of two flats (B \flat , E \flat). The staff contains a series of eighth-note chords. Dynamics include *p* (piano) and *cresc.* (crescendo). There are repeat signs and first/second endings.

Tempo I.

Musical staff 2: Treble clef, key signature of two flats. The staff contains eighth-note chords. Dynamics include *sf* (sforzando) and *f* (forte). There are repeat signs and first/second endings.

Musical staff 3: Treble clef, key signature of two flats. The staff contains eighth-note chords. There are repeat signs and first/second endings.

Grazioso.

Musical staff 4: Treble clef, key signature of two flats. The staff contains eighth-note chords. Dynamics include *p* (piano). There are repeat signs and first/second endings.

a tempo

Musical staff 5: Treble clef, key signature of two flats. The staff contains eighth-note chords. Dynamics include *rit.* (ritardando) and *p* (piano). There are repeat signs and first/second endings.

Tempo I.

Musical staff 6: Treble clef, key signature of two flats. The staff contains eighth-note chords. Dynamics include *cresc.* (crescendo), *rit.* (ritardando), and *f* (forte). There are repeat signs and first/second endings.

Musical staff 7: Treble clef, key signature of two flats. The staff contains eighth-note chords. There are repeat signs and first/second endings.

Musical staff 8: Treble clef, key signature of two flats. The staff contains eighth-note chords. Dynamics include *mf* (mezzo-forte), *f* (forte), and *dim.* (diminuendo). There are repeat signs and first/second endings.

Musical staff 9: Treble clef, key signature of two flats. The staff contains eighth-note chords. Dynamics include *p* (piano) and *f* (forte). There are repeat signs and first/second endings.

Musical staff 10: Treble clef, key signature of two flats. The staff contains eighth-note chords. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are repeat signs and first/second endings. The staff ends with *> D.C.* (Da Capo).

Più mosso.

Musical staff 11: Treble clef, key signature of two flats. The staff contains eighth-note chords. Dynamics include *ff* (fortissimo). There are repeat signs and first/second endings.

Musical staff 12: Treble clef, key signature of two flats. The staff contains eighth-note chords. There are repeat signs and first/second endings.

3d & 4th HORNS in Eb.

Nº 4. SLAVONIC DANCE.

Allº scherzando.

6 *mf* *f* 1 1

ff 6 *p cresc.* *f*

Meno mosso. 2 *Solo* *rit.* *a tempo* 6 *mf*

Tempo I. 6 1 1

mf *f*

ff *Fine.* *p* *Allegretto.*

ff *p* *ff* *p*

3d *mf* *p* *mf* 1.

2. *p*

ff *p* *ff* *p* D.C.

Nº 5. GERMAN DANCE.

Allº risoluto.

f 3d *mf*

1. unis. *f* 2. *f*

3d & 4th HORNS in Eb.

3d
p

1. 2.
f

3d
mf *f*

2. *Meno mosso.* 4
ff

ff *p*

rit. Tempo I.
p

3d
mf *f*

2. 1.
f *cresc.*

ff

1st & 2d TROMBONES

FIVE CHARACTERISTIC DANCES.

Oliver Ditson Co's
Military Band Journal

№ 1. HUNGARIAN DANCE.

G. SARAOKOWSKI.
Arr. by T. H. ROLLINSON.

№ 47.

Allto sostenuto.

7
f f dim.

f mf

1 1 3
p pp

1
f

4
f f dim. Con moto
mf 3d Tromb. unis.

ff ff

3 1 a tempo
rit. mf 3d Tromb.

f D. C.

3d Horn
ff

1st & 2d TROMBONES

No 2. POLISH DANCE.

Modto con sentimento.

3d Cl. *mp* *p* *pp* *p*

cresc. *Animato* 2 3d Horn 12 *a tempo* 3d Cl. *pp*

pp *p* *cresc.*

Tempo di Polacca.

unis.

f *marcato*

1 2

unis. *f*

ff *a tempo* *D. S.*

CODA. *f cresc.* *Presto* *ff cresc.* *fff*

No 3. SPANISH DANCE.

Allto con spirito.

f

Leggiero 8 *p* *fz* *f*

1st & 2d TROMBONES

a tempo
f

grazioso
8
pp

rit. *a tempo*
p *cresc.*

rit. *a tempo*
f

mf *f* 1 2 2 4 *f*

1 *Solo* 2 *mf* *f* 1 2 2 *D.C.*

GODA. *Piu mosso.*
ff

1 2 1 2 *f*

6 1 *rit.*

No 4. SLAVONIC DANCE.

All^o scherzando.
8 1 1 *f* *ff*

mf 2 2 *mf* *f*

meno mosso 6 1 *rit.*

1st & 2d TROMBONES

a tempo *Tempo I.*



pp *Allegretto.* *f* *ff* *ff* *ff* *D.C.*

№ 5. GERMAN DANCE.

All^o risoluto.



unis. *f* *mf* *f* *f* *p* *mf* *f* *meno mosso* *ff* *mf* *ff* *rit.* *Tempo I^o* *p* *p* *f* *mf* *f* *unis.* *cresc.* *ff* *fff*

3d TROMBONE

Oliver Ditson Co's
Military Band Journal.

FIVE CHARACTERISTIC DANCES.

No 47.

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.
Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

No 2. POLISH DANCE.

Moderato con sentimento.

3^d TROMBONE 

cresc.

Tempo di Polacca.

f marcato

1. 2.

f

ff Tempo I. § D.S.

CODA. *f accel.* *Presto.* *ff cresc.* *fff*

Nº 3. SPANISH DANCE.

Allto con spirito.

f

Leggiero

p

Tempo I.

f

Grazioso. 14 2 a tempo

rit. *p*

cresc. rit.

Tempo I.

f

mf *f*

1. 2.

Musical score for the first piece, 3rd Trombone part. It consists of four staves of music. The first staff has dynamics *mf*, *f*, and *dim.* The second staff has *mf* and *D.C.* The third staff is marked *CODA.* and *Più mosso.* with dynamics *ff*. The fourth staff has first and second endings.

Nº 4. SLAVONIC DANCE.

Musical score for "No. 4. Slavonic Dance", 3rd Trombone part. It consists of eight staves of music. The first staff is marked *Allº scherzando.* with dynamics *f* and *ff*. The second staff has dynamics *mf* and *f*. The third staff is marked *Meno mosso.* with dynamics *6* and *1*, and *rit.* The fourth staff is marked *a tempo* with dynamics *ppp* and *Tempo I. 8*. The fifth staff has dynamics *f* and *ff*, ending with *Fine.* The sixth staff is marked *Allegretto.* with dynamics *ff*. The seventh and eighth staves have dynamics *mf* and *ff*, ending with *D.C.*

3^d TROMBONE 

Nº 5. GERMAN DANCE.

All^o risoluto.

Musical notation for the first section of the German Dance, measures 1-12. The music is in 3/8 time and begins with a forte (*f*) dynamic. It features a series of eighth-note patterns and rests. A first ending bracket spans measures 7-8, leading to a second ending in measure 9. The piece concludes with a repeat sign and a final flourish.

Musical notation for the second section of the German Dance, measures 13-24. The tempo is marked *Meno mosso*. The music starts with a forte (*f*) dynamic, moves to fortissimo (*ff*) in measure 14, and then to piano (*p*) in measure 20. A 4-measure rest is indicated in measure 22. The section ends with a *rit.* (ritardando) marking.

Tempo I.

Musical notation for the third section of the German Dance, measures 25-36. The tempo is marked *Tempo I.* and begins with a piano (*p*) dynamic. The music features a steady eighth-note pattern. A first ending bracket spans measures 31-32, leading to a second ending in measure 33. The section concludes with a final flourish.

FIVE CHARACTERISTIC DANCES.

Oliver Ditson Co's
Military Band Journal

NO 1. HUNGARIAN DANCE.

G. SARAKOWSKI.

Arr. by T. H. ROLLINSON.

NO 47.

All^{to} sostenuto.

The musical score is written for 1st and 2nd Trombones. It begins with a 3/4 time signature and a key signature of two flats. The first staff starts with a 7-measure rest, followed by notes with accents and dynamics of *f* and *dim.*. The second staff continues with *f* dynamics and accents. The third staff features a 1-measure rest, followed by notes with dynamics of *p* and *pp*. The fourth staff has a 1-measure rest and *f* dynamics. The fifth staff includes a 7-measure rest and *f* dynamics. The sixth staff has a 4-measure rest, *f* dynamics, and a *dim.* instruction, followed by a *Con moto* section with *mf* dynamics for the 3rd Trombone. The seventh staff has *f* dynamics and a *ff* section with a *unis.* instruction. The eighth staff has *ff* dynamics and a 4-measure rest. The ninth staff has *a tempo* dynamics, a 3-measure rest, and a *rit.* instruction for the 3rd Trombone. The tenth staff has *f* dynamics and a *D. C.* instruction. The final staff is the *CODA*, starting with a 3-measure rest, *ff* dynamics, and a *Piu mosso* instruction, followed by notes with *mf* and *ff* dynamics.

1st & 2d TROMBONES.

No 2. POLISH DANCE.

Mod^o con sentimento.

3d Cl. *pp* *p* *mp* *p*

cresc. *Animato* 2 4th Horn 12 *a tempo* 3d Cl. *pp*

p *pp* *p* *cresc.*

Tempo di Polacca.

unis. *f marcato*

1 2

unis. *f*

ff *a tempo* *D.S.*

CODA. *f cresc.* *ff cresc.* *fff*

accel. *Presto*

No 3. SPANISH DANCE.

All^o con spirito.

f *Leggiero* 8 *p* *fz* *f*

1st & 2d TROMBONES.

a tempo

f

Bassoon

p *pp*

rit. *a tempo*

p

cresc. *rit.* *a tempo*

f

1 4th Horn 2 4

mf *f* *f*

1 Solo 2

dim. *mf* *f*

1 3d Horn 2

D.C.

CODA. *Piu mosso*

ff

1 2

№ 4. SLAVONIC DANCE.

All^o scherzando.

8

f *ff*

1 1

mf *mf* *f*

meno mosso

6 1

rit.

1st & 2d TROMBONES.

a tempo

ppp *a tempo* *f* *Allegretto.* *ff* *ff* *ff* *D.C.*

No 5. GERMAN DANCE.

Allo risoluto.
unis.

f *mf* *p* *f* *f* *meno mosso* *ff* *mf* *ff* *p* *Tempo 1º* *rit.* *Alto Sax.* *p* *f* *mf* *f* *unis.* *cresc.* *ff* *ff*

3d TROMBONE.

Oliver Ditson Co's
Military Band Journal.

FIVE CHARACTERISTIC DANCES.

No 47.

No 1. HUNGARIAN DANCE.

G. SARAOKWSKI.

Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

4
f
f
dim.

f
p
p
f
f
dim.

4
f
f
dim.

Con moto
mf
f

ff
ff

mf
p
rit.
mf

f
D.C.

CODA Più mosso.
ff
ff

No 2. POLISH DANCE.

Moderato con sentimento.

8 2
p
cresc.

Animato. 8
p

cresc. Tempo I. 2 4
p

Tempo di Polacca. *cresc.*

f marcato

f

ff Tempo I. *D.S.*

CODA. *accel.* *Presto.* *f cresc.* *ff cresc.* *fff*

Nº 3. SPANISH DANCE.

Allto con spirito.

f

Leggiero.

p *fz* *f*

Tempo I.

f

Grazioso 14 *2 a tempo*

rit. *p*

cresc. *rit.*

Tempo I.

f

mf *f*

1. 2.

Nº 4. SLAVONIC DANCE.

Allº scherzando.

3^d TROMBONE.

Nº 5. GERMAN DANCE.

Allº risoluto.

f *mf*

f *f* *f*

p

f *f*

mf *f*

f *ff* *ff*

p

rit.

Tempo I.

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

FIVE CHARACTERISTIC DANCES.

No 47.

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.
Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegretto sostenuto'. Dynamics include *mf*, *f*, *dim.*, and *f*. There are repeat signs and first endings. A 'Solo' instruction is placed above the second staff. The third staff has a first ending and a *p* dynamic. The fourth staff is labeled '3d Horn'. The fifth staff has a first ending and a *f* dynamic. The sixth staff has a *mf* dynamic. The seventh staff has a *f* dynamic and a 'Solo' instruction. The eighth staff has a *mf* dynamic and a 'Con moto' instruction. The ninth staff has a *f* dynamic. The tenth staff has a *ff* dynamic and a 'Solo' instruction. The eleventh staff has a *mf* dynamic and a 'Bassoon' instruction. The twelfth staff has a *mf* dynamic and a '3d Tromb' instruction. The thirteenth staff has a *f* dynamic and a 'rit. a tempo' instruction. The score concludes with a 'D.C.' (Da Capo) instruction.

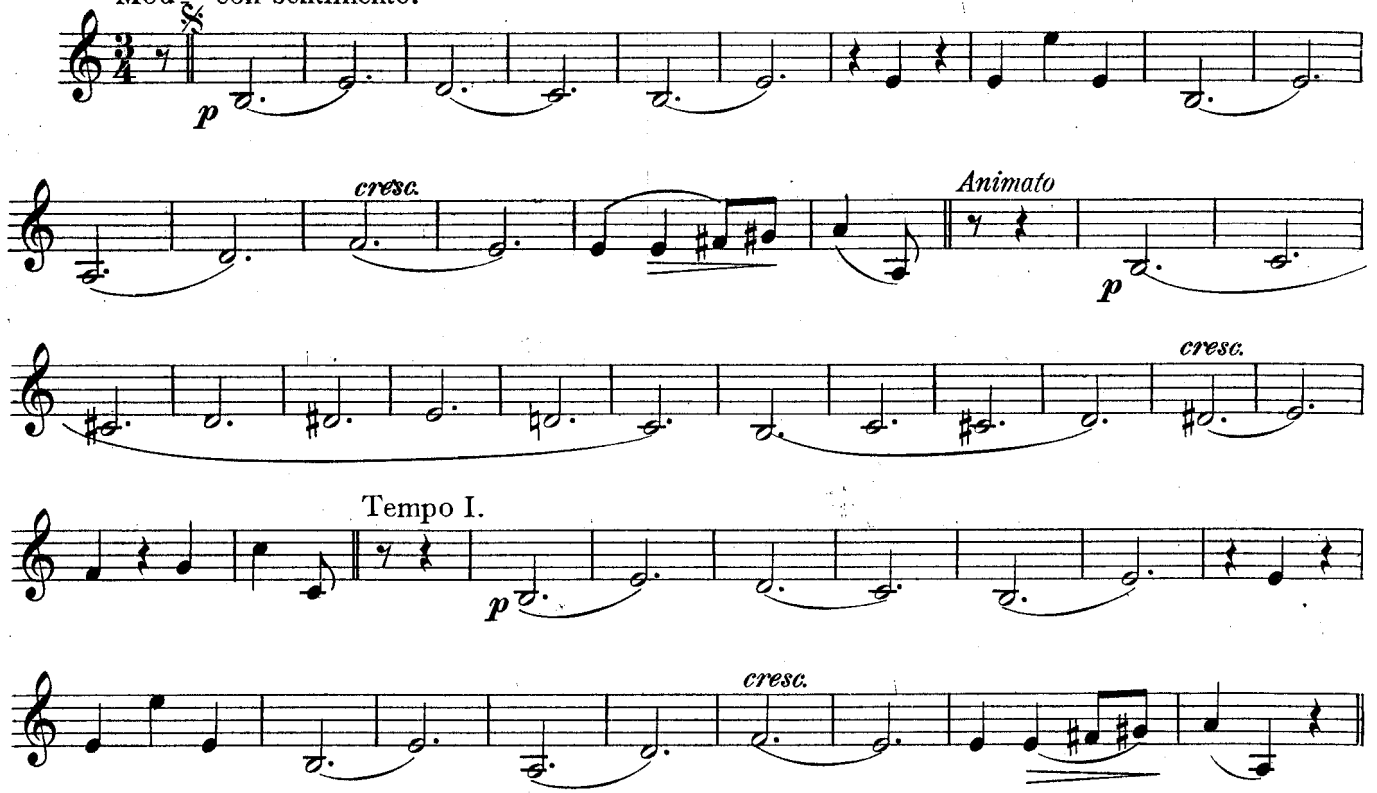
CODA *Piu mosso*

The CODA section consists of a single staff of music. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Piu mosso'. Dynamics include *ff*, *mf*, and *ff*. The section ends with a double bar line and repeat signs.

BARITONE 

Nº 2. POLISH DANCE.

Modto con sentimento.



p
cresc.
Animato
p
cresc.
Tempo I.
p
cresc.

Tempo di Polacca.



marcato
f
f
Tempo I.
D.S.

CODA.



accel.
Presto
f cresc.
ff cresc.
fff

BARITONE

Nº 3. SPANISH DANCE.

Allto con spirito.

f

Leggiero. *cresc.*

p

Tempo I.

f

Grazioso

p

rit. *a tempo* *Solo* *cresc.*

Bassoon *p*

Tempo I.

rit. *f*

mf

Solo dim. 1. *2.* *dim. 1.*

f *p*

mf *f* *Solo dim. 1.* *2.* *D.C.*

Più mosso

CODA *ff*

1. 2.

BARITONE 

№ 4. SLAVONIC DANCE.

Allo scherzando.

Solo

cresc.

Meno mosso

rit.

a tempo

Tempo I.
Solo

Allegretto.

Fine.

Solo

BARITONE 

№ 5. GERMAN DANCE.

All^o risoluto.



f *mf*

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

Solo

1. *f* 2. *f*

meno mosso *ff* *mf*

Solo *p* 4

2 *rit.* *Tempo I.* *p*

Solo

f *mf*

1. *f* 2. *f* *cresc.*

ff

BARITONE.

Oliver Ditson Co's
Military Band Journal

FIVE CHARACTERISTIC DANCES.

No 47.

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.
Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

Solo
mf f mf

dim. *Solo*
f

Horn
1 p

Solo
f

mf *f*

mf *f* *dim.* *Con moto*
mf

ff *mf* *p* *ff*
Solo *Bassoon*

ff *mf* *p* *mf*
3d Tromb. *rit.* *a tempo*

f

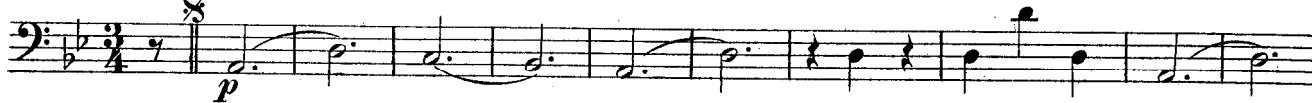
D.C.

CODA *Più mosso*
ff *mf* *ff*

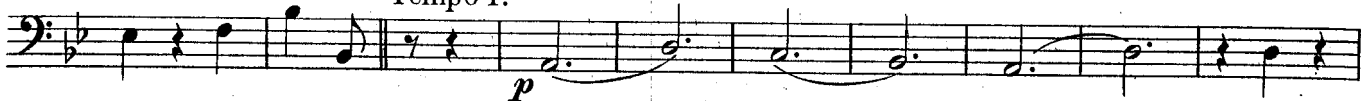
BARITONE.

Nº 2. POLISH DANCE.

Modto con sentimento.



Tempo I.



Tempo di Polacca.

marcato



Tempo I.



D.S.

CODA.



accel.

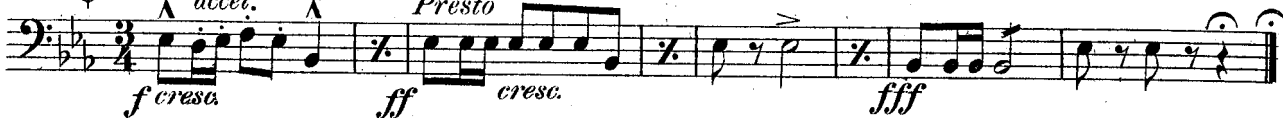
Presto

f cresc.

ff

cresc.

fff



№ 3. SPANISH DANCE.

Allto con spirito.

f

Leggiero
Bassoon

p *cresc.*

Tempo I.

p *f* *f*

Grazioso

p

Bassoon Solo

rit. *p a tempo* *cresc.*

rit. Tempo I.

f

mf

Solo 1.

f *p*

mf *f* D.C.

CODA.

ff

Più mosso

1. 2.

BARITONE.

Nº 4. SLAVONIC DANCE.

Allº scherzando.

Solo

cresc.

Tempo I.

Allegretto.

Nº 5. GERMAN DANCE.

Allº risoluto.

f *mf*

f *f* *p*

Solo

f

mf *f*

Meno mosso

ff *mf* *Solo*

p *4* *p*

rit. *Tempo I.* *p*

Solo

f *mf*

f *cresc.*

ff

BASSES.

FIVE CHARACTERISTIC DANCES.

Oliver Ditson Co's
Military Band Journal.

No 47.

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.

Bassoon Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

The musical score is written for Bassoon and consists of 12 staves. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The tempo is marked 'Allegretto sostenuto'. The score includes various dynamics: *mf*, *f*, *dim.*, *p*, and *ff*. There are also performance markings: 'Bassoon' (twice), 'Con moto.', 'rit.', and 'a tempo'. The piece ends with a 'D.C.' (Da Capo) instruction.

CODA. *Più mosso.*

The CODA section consists of one staff of music in bass clef with a key signature of two flats and a 3/4 time signature. It begins with a *ff* dynamic and includes a '2' marking above the staff.

Nº 2. POLISH DANCE.

Moderato con sentimento.

First section of 'Polish Dance' in bass clef, 3/4 time, key of B-flat major. It begins with a *p* dynamic and a *cresc.* marking. The tempo is *Moderato con sentimento*. The section concludes with an *Animato* marking and a *p* dynamic.

Second section of 'Polish Dance' in bass clef, 3/4 time, key of B-flat major. It begins with a *p* dynamic and a *cresc.* marking. The tempo is *Tempo I.*. The section concludes with a *cresc.* marking.

Third section of 'Polish Dance' in bass clef, 3/4 time, key of B-flat major. It begins with a *f marcato* dynamic. The tempo is *Tempo di Polacca.*. It includes first and second endings. The section concludes with a *Tempo I.* marking and a *D.S.* instruction.

CODA section of 'Polish Dance' in bass clef, 3/4 time, key of B-flat major. It begins with a *f accel.* dynamic and a *cresc.* marking. The tempo is *Presto.*. It concludes with a *fff* dynamic.

Nº 3. SPANISH DANCE.

Allto con spirito.

First section of 'Spanish Dance' in bass clef, 3/8 time, key of B-flat major. It begins with a *f* dynamic. The tempo is *Allto con spirito.*

BASSES.

Leggiero. *cresc.* **2**

Tempo I.

Grazioso **p**

a tempo *rit.* **p** *cresc.*

rit. **Tempo I.** **f**

mf **f** **1.** **2.** **Bar.**

p **f** **1.** **2.** **dim.**

mf **1.** **2.** **Bar.** **D.C.**

♩ *Più mosso.* **ff**

1. **2.**

BASSES.

Nº 4. SLAVONIC DANCE.

All^o scherzando. *cresc.*

p *f*

ff *mf*

mf *cresc.* *f*

Meno mosso. Bar. *a tempo* Bar.

p *p*

Tempo I. *cresc.*

p *f*

ff Fine.

Allegretto.

pp *ff* *pp*

ff *pp* *mf* *pp*

1. 2. *pp*

ff *pp* *ff* *pp* D.C.

Nº 5. GERMAN DANCE.

All^o risoluto.

f *mf*

1. 2.

p

1. 2. *f*

mf *f*

f *ff* *mf*

ff *p*

rit. *p* **Tempo I.**

f *mf*

1. 2. *f*

ff

DRUMS & TRIANGLE.

Oliver Ditson Co's FIVE CHARACTERISTIC DANCES.
Military Band Journal

No 47.

No 1. HUNGARIAN DANCE.

G. SARAKOWSKI.
Arr. by T. H. ROLLINSON.

Allegretto sostenuto.

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music. The first staff includes markings for Triangle, Dr. (Drum), and Trgl. (Triangle) with dynamic markings *f* and *dim.*. The second staff continues the melody with *f* dynamics. The third staff features Trgl. markings and first, fourth, and third endings. The fourth staff has Dr. markings and *f* dynamics. The fifth staff includes Trgl. markings, first and second endings, and *f* dynamics. The sixth staff starts with *dim.*, followed by Trgl. markings, first ending, *mf*, and *f* dynamics. The seventh staff has a 15-measure rest, followed by Trgl. markings, first ending, *mf*, *rall.*, and *a tempo* markings. The eighth staff continues with *f* dynamics. The ninth staff is marked *D.C.* (Da Capo). The tenth staff is the CODA, marked *Più mosso* and *ff*, with first and second endings.

DRUMS & TRIANGLE.

No 2. POLISH DANCE.

Modto con sentimento.

§ 15 *Animato p*

Tempo I. 16 *Tempo di Polacca.*

cresc. *f*

1. 2.

f

f *ff* *Tempo I.* § *D.S.*

CODA. *Presto* *f* *ff* *cresc.* Cymbals only. B. Dr. & Cymb.

No 3. SPANISH DANCE.

Allto con spirito.

f

Leggiero 8 *p* Trgl. 2 *f*

Tempo I.

f

Grazioso 14 2 *p* Trgl. *rit.* *a tempo*

1 2 3 4 5 6 7 *rall.* *cresc.*

DRUMS & TRIANGLE.

Tempo I.

Nº 4. SLAVONIC DANCE.

Allº scherzando.

Tempo I.

DRUMS & TRIANGLE.

№ 5. GERMAN DANCE.

All^o risoluto

f

1.

2.

8

Trgl.

1.

2.

4

1.

Meno mosso

2.

4

ff

15

Tempo I.

8

Trgl.

rit.

4

1.

2.

ff

fff