

SOLO B $\flat$  CORNET.

Conductor.

All<sup>o</sup> Mod<sup>to</sup>

To Miss Clara Martin  
"THE KHEDIVE"

Oriental Dance.

CHAS SANGLEAR

The musical score consists of several staves:

- SOLO B $\flat$  CORNET:** The main melodic line, starting with a forte (*f*) dynamic and featuring various articulations like accents and slurs.
- Horns:** A supporting part with dynamics ranging from *f* to *ffz*. It includes a *pa tempo* marking.
- Reed Obligato:** A part for reed instruments, marked *pp-ff* and *p*. It includes a **Trio** section.
- 8va 2nd:** A part for the second octave of the second horn, featuring first and second endings.

# "THE KHEDIVE"

PICCOLO.

Oriental Dance.

CHAS SANGLEAR

tr

f

Prall . . . . .

patempo

1 2

tr

f

ffz

ffz

ffz

p

1 2

Trio

pp=ff

1 2

C Piccolo

# "The Khedive"

## Oriental Dance

CHAS SANGLEAR

*f* *p* *rall.*

*p* *a tempo*

*fz* *ffz*

*p*

**Trio** *pp-ff*

1. 2.

# "THE KHEDIVE"

OBOES.

Oriental Dance.

CHAS SANGLEAR.

*f* *fz* *fz*

*Pa tempo*

*fz* *ffz*

*fz* *ffz*

*p*

Trio *pp-ff*

1 2

1 1 2

# "THE KHEDIVE"

BASSOONS.

Oriental Dance.

CHAS SANGLEAR.

*f* *fz* *fz* *p* *rit.*  
*Pa tempo*  
*fz* *ffz* *fz*  
*p*  
**Trio** *pp=ff*  
1 2  
1 1 2

# "THE KHEDIVE"

E♭ CLARINET.

Oriental Dance.

CHAS SANGLEAR.

tr  
f fz fz p rall . . . .  
pa tempo  
1 2 tr  
f fz ffz fz  
fz ffz  
p 1 2  
Trio  
pp ff  
1 2

SOLO B $\flat$  CLARINET.

# "THE KHEDIVE"

CHAS SANGLEAR

All<sup>o</sup> Mod<sup>to</sup>

Oriental Dance.

The first section 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 2/4 time signature. It features a melody with various dynamics including *f*, *fz*, *tr*, and *prall*. The second staff is marked *Pa tempo* and contains a more rhythmic melody with dynamics *fz* and *fz*. The third and fourth staves continue the rhythmic pattern with dynamics *fz*, *ffz*, and *tr*. The fifth staff concludes the section with dynamics *p* and *fz*, and includes first and second endings.

The Trio section begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It consists of four staves of music. The first staff is marked *pp* and *ff*. The second and third staves feature a rhythmic melody with dynamics *pp* and *ff*. The fourth staff concludes the section with dynamics *p* and *fz*, and includes first and second endings.

1st & 2nd B♭ CLARINET.

# "THE KHEDIVE"

Oriental Dance.

CHAS SANGLEAR.

All<sup>o</sup> Mod<sup>to</sup>

*f* *fz* *Prall*

*Pa tempo*

*fz* *ffz* *fz* *fz*

*ffz* *p*

Trio *pp-ff*

1 2



# "THE KHEDIVE"

SOPRANO SAXOPHONE.

Oriental Dance.

CHAS SANGLEAR

All<sup>o</sup> Mod<sup>to</sup>

The musical score is written for Soprano Saxophone and Trio. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "All<sup>o</sup> Mod<sup>to</sup>". The score consists of several staves. The first staff is for the Soprano Saxophone, starting with a dynamic of *f* and a *Prall.* marking. The second staff continues the melody with a *Pa tempo* marking. The third and fourth staves feature more complex rhythmic patterns with dynamics of *f*, *fz*, and *ffz*. The fifth staff is marked *p* and includes first and second endings. The sixth staff is labeled "Trio" and begins with a dynamic of *pp-ff*. The final two staves continue the Trio section with various dynamics and articulations. The score concludes with a double bar line and repeat signs.

# "THE KHEDIVE"

ALTO SAXOPHONE.

Oriental Dance.

CHAS SANGLEAR

All<sup>o</sup> Mod<sup>to</sup>

*f* *fz* *fz*

*rall.* *p* *a tempo* *fz*

*f* *ffz*

*ffz*

*p*

Trio *pp-ff*

# "THE KHEDIVE"

TENOR SAXOPHONE.

Oriental Dance.

CHAS SANGLEAR.

All<sup>o</sup> Mod<sup>to</sup>

*f* *fz* *fz* *rall p.* *p* *a tempo* *fz* *fz* *f* *f* *f*

*ffz* *ffz* *pp-ff* *pp-ff* *pp-ff* *pp-ff* *pp-ff* *pp-ff* *pp-ff* *pp-ff* *pp-ff*

# "THE KHEDIVE"

BARITONE SAXOPHONE.

Oriental Dance.

CHAS SANGLEAR.

All<sup>o</sup> Mod<sup>to</sup>

The musical score is written for Baritone Saxophone in 2/4 time with a key signature of one sharp (F#). It begins with a triplet of eighth notes. The main melody includes dynamics such as *f*, *fz*, *ffz*, *p*, and *Prall...*. A section marked *a tempo* follows. The Trio section is marked *pp-ff* and includes first and second endings. The score concludes with a final cadence.

# "THE KHE DIVE"

**E♭ CORNET.**

Oriental Dance.

**CHAS SANGLEAR.**

*Allo Mod to*  
*a tempo*  
*p*  
*fz*  
*fz*  
*Pratt*  
*f*  
*fz*  
*ffz*  
*p*  
**Trio**  
*pp*  
*ff*

SOLO B $\flat$  CORNET.

Conductor.

All<sup>o</sup> Mod<sup>to</sup>

To Miss Clara Martin  
"THE KHEDIVE"  
Oriental Dance.

CHAS SANGLEAR

The musical score is written for a Solo B $\flat$  Cornet and includes parts for Horns, Trio, and 8va 2nd. The key signature is one flat (B $\flat$ ) and the time signature is 4/4. The score begins with a dynamic of *f* and a tempo marking of *All<sup>o</sup> Mod<sup>to</sup>*. The Horns part includes a *pa tempo* marking. The Trio part is marked *pp-ff*. The 8va 2nd part includes first and second endings. Dynamics range from *f* to *ffz*. Articulations include accents and slurs. The score concludes with a double bar line and repeat signs.

# "THE KHEDIVE"

1<sup>st</sup>. Bb CORNET.

Oriental Dance

CHAS SANGLEAR

All<sup>o</sup> Mod<sup>to</sup>

*f* *fz* *fz* *p* *rall.* *Pa tempo* *fz* *ffz* *ffz* *p* *pp=ff*

# "THE KHEDIVE"

2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  CORNETS.

Oriental Dance.

CHAS SANGLEAR.

Allo<sup>o</sup> Mod<sup>to</sup>

Prall. Pa tempo

Trio

pp-ff

J.W. YORK & SONS GRAND RAPIDS MICH



# "THE KHEDIVE"

Oriental Dance.

CHAS SANGLEAR.

1<sup>st</sup> & 2<sup>nd</sup> HORNS. Eb

All<sup>o</sup> Mod<sup>to</sup> Solo

*f* *ffz* *ffz* *Prall.* *p a tempo* *f* *ffz* *ffz* *Solo* *p* *Trio* *pp-ff* *1* *2*

# "THE KHEDIVE"

3rd & 4th HORNS. Eb

Oriental Dance.

CHAS SANGLEAR.

All<sup>o</sup> Mod<sup>to</sup>

*f* *ffz*

*Prall.* *Pa tempo*

*f* *ffz*

*p*

Trio *pp-ff*

1 2

# "THE KHEDIVE"

1st & 2nd TROMBONES.

Oriental Dance.

CHAS SANGLEAR.

All<sup>o</sup> Mod<sup>to</sup>

Horns

The musical score is written for 1st and 2nd Trombones. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The first staff is labeled 'Horns' and features a melodic line with dynamic markings of *f* and *ffz*. The second staff is marked 'rall.' and includes a 'Solo' section with a '1' above it, followed by 'a tempo' and further dynamics of *f* and *ffz*. The third staff is marked 'Very Legato' and 'Solo', with dynamics of *f* and *ffz*. The fourth staff is marked 'p' and contains a melodic line with dynamics of *f* and *ffz*. The fifth staff is marked 'Trio' and 'pp', featuring a rhythmic accompaniment with dynamics of *p* and *2ff*. The score concludes with a final melodic line in the sixth staff.

BASS TROMBONE.


# "THE KHEDIVE"

CHAS SANGLEAR.

Oriental Dance.

All<sup>o</sup> Mod<sup>to</sup>

The musical score is written for Bass Trombone in 2/4 time. It begins with a dynamic of *f* and includes a triplet of eighth notes. The tempo is marked *All<sup>o</sup> Mod<sup>to</sup>*. The score contains several dynamic markings: *fz*, *ffz*, *pp*, and *ff*. There are also articulation marks such as *prall*. The piece includes first and second endings, and a Trio section starting at measure 28. The score concludes with a final cadence.

BARITONE.   
All<sup>o</sup> Mod<sup>to</sup>

# "THE KHEDIVE"

Oriental Dance.

CHAS SANGLEAR.



*f* Solo *fz* *p* Solo *f*  
rall. *Pa tempo* *fz* *ff* *p*

Trio *pp* *ff*

EUPHONIUM.

THE KHEDIVE''

CHAS SANGLEAR

Oriental Dance.

All<sup>o</sup> Mod<sup>to</sup>

Solo

The musical score is written for Euphonium in 2/4 time with a key signature of two flats (B-flat and E-flat). It is divided into two main sections: a Solo section and a Trio section. The Solo section begins with a dynamic marking of *f* and includes markings for *pa rall.* and *pa tempo*. It features various dynamics such as *fz*, *ffz*, and *p*, along with first and second endings. The Trio section starts with a dynamic marking of *pp-ff* and continues with similar rhythmic and melodic patterns. The score concludes with first and second endings.

B $\flat$  BASS. 

**"THE KHEDIVE"**  
Oriental Dance.

CHAS SANGLEAR.

All<sup>o</sup> Mod<sup>to</sup>



*f* *fz* *fz* *rall* *P a tempo* *Very Legato* *p* *pp-ff* *Trio*

3 4 1 2 1 2 1 2 1 2 1 2

J.W. YORK & SONS GRAND RAPIDS, MICH.

# "THE KHEDIVE"

BASSES.

Oriental Dance.

CHAS SANGLEAR.

All<sup>o</sup> Mod<sup>to</sup>

*f* *ffz* *fz* *fall . . . .* *f*

*Pa tempo*

*ffz* *fz* *ffz*

*p*

*Trio* *pp* *ff*



# "THE KHEDIVE"

DRUMS & TRAPS.

Oriental Dance.

CHAS SANGLEAR.

All<sup>o</sup> Mod<sup>o</sup> <sup>triangle</sup>

The musical score is arranged in several systems. The top system is in 9/4 time and includes a melodic line with notes and rests, and a drum line with various patterns. The second system continues the melodic line and includes a drum line with 'Tam' and 'Dr.' markings. The third system features a melodic line with 'ffz' dynamics and a drum line with 'Tam', 'Cym', 'BD', and 'Cym' markings. The fourth system shows a melodic line with 'Tam' and 'BD' markings. The fifth system is labeled 'Trio' and features a melodic line with 'p', 'p', 'BD', and 'No Cym' markings. The sixth system includes a melodic line with '1 Drum' and 'ff' markings, and a drum line with 'BD' markings. The seventh system continues the melodic line. The eighth system is the final line of the score, showing the melodic line concluding with a double bar line.