

Solo B $\flat$ Cornet.
(Director.)

Mariana.

CAPRICE.

AL HAYES.

Tempo di Schottische.

1059

The musical score is written for Solo B $\flat$ Cornet and includes parts for Clarinet, Basses, and 1st Cornet. The score is in 2/4 time and features various musical notations such as triplets, dynamics (f, mf, ff, p, cresc., stacc.), and a Coda section. The score is divided into sections: a main body of music, a Trio section marked 'Legato', and a Coda section. The score is numbered 1059 at the beginning.

Clar.

Basses

1st Cor.

TRIO. Legato

stacc.

CODA.

D.S.

cresc.

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Mariana.

CAPRICE.

Piccolo.

AL HAYES.

Tempo di Schottische.

1059

To Coda.

TRIO. 4

f

ff

CODA.

ff

D.S.

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Mariana.

CAPRICE.

Oboe

AL HAYES

Tempo di Schottische

1059

mf

To Coda

Solo

f *pp*

f *pp*

f

f

TRIO.

p *f* *p*

f

f

D.S.

ff *CODA.*

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Mariana.

CAPRICE.

Bassoon.

AL HAYES.

Tempo di Schottische. %

1059

First system of musical notation for Bassoon, measures 1059-1063. The key signature has one flat (B-flat). The time signature is common time (C). The notation includes various dynamics: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). There are also triplets and a section marked "To Coda" with first and second endings.

TRIO.

Second system of musical notation for Bassoon, measures 1064-1068. The key signature changes to two flats (B-flat and E-flat). The time signature is common time (C). The notation includes dynamics *p* (piano), *f* (forte), and *ff* (fortissimo). There are also triplets and a section marked "To Coda" with first and second endings.

Third system of musical notation for Bassoon, measures 1069-1070. The key signature has two flats. The time signature is common time (C). The notation includes dynamics *f* (forte) and *ff* (fortissimo). There are also triplets and a section marked "To Coda" with first and second endings.

CODA.

Fourth system of musical notation for Bassoon, measures 1071-1072. The key signature has two flats. The time signature is common time (C). The notation includes dynamics *f* (forte) and *ff* (fortissimo). There are also triplets and a section marked "To Coda" with first and second endings.

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Mariana.

CAPRICE.

E♭ Clarinet

AL HAYES

Tempo di Schottische.

1059

The musical score is written for E♭ Clarinet in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'Tempo di Schottische.' and the piece is a 'CAPRICE.' by 'AL HAYES'. The score is numbered '1059' in the left margin. The music consists of several staves of notation. The first staff includes a triplet of eighth notes, a trill, and a dynamic marking of 'mf'. The second staff ends with a 'To Coda' instruction. The third staff features a first ending bracket, a trill, and dynamic markings of 'f' and 'pp'. The fourth staff continues with a trill and a dynamic marking of 'f'. The fifth staff includes a triplet and a dynamic marking of 'f'. The sixth staff is the beginning of the 'TRIO' section, marked with a 4/4 time signature and a dynamic marking of 'f'. The seventh staff continues the trio with a first ending bracket. The eighth staff includes a trill and a dynamic marking of 'f'. The ninth staff is the beginning of the 'CODA.' section, marked with a double bar line and a dynamic marking of 'ff'. The score concludes with a double bar line.

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Mariana.
CAPRICE.

1st B $\flat$ Clarinet.

Tempo di Schottische.

AL HAYES.

1059

To Coda.

TRIO.

D.S.

CODA.

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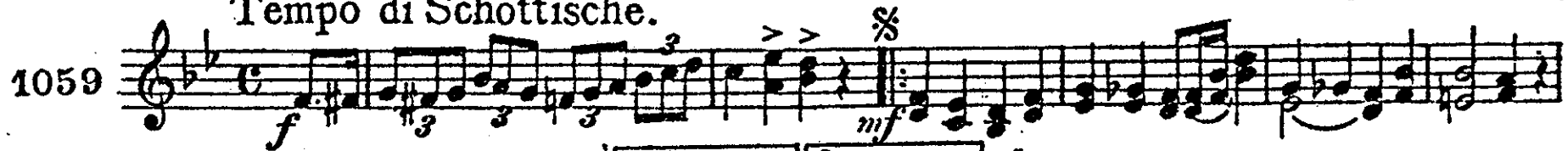
Mariana.

CAPRICE.

2^d & 3^d B $\flat$ Clarinets.

AL HAYES.

Tempo di Schottische.



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Mariana.

CAPRICE.

Soprano Saxophone

AL HAYES

Tempo di Schottische.

1059

f *mf* *cresc.* *f* *stacc.* *f* *p* *f* *ff*

Solo *To Coda.* *TRIO. Legato* *CODA.* *D.S.*

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Mariana.

CAPRICE.

Alto Saxophone.

AL HAYES.

Tempo di Schottische.

1059

The musical score is written for Alto Saxophone in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo di Schottische.' The score consists of several staves of music. The first staff starts with a forte (*f*) dynamic and includes a first ending bracket. The second staff has a mezzo-forte (*mf*) dynamic and a 'To Coda.' instruction. The third staff features a pianissimo (*pp*) dynamic and a crescendo leading to a forte (*f*) dynamic. The fourth staff begins with a forte (*f*) dynamic. The fifth staff is marked 'TRIO.' and starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The sixth staff begins with a piano (*p*) dynamic and a first ending bracket. The seventh staff has a forte (*f*) dynamic and a 'D.S.' (Da Capo) instruction. The eighth staff is marked 'CODA.' and features a fortissimo (*ff*) dynamic with accents. The score concludes with a final double bar line.

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Mariana.

CAPRICE.

AL HAYES.

Baritone
TENOR SAX

Tempo di Schottische. %

1059

f *mf* *ff* *pp* *ff* *f* *p* *f* *ff* *D.S.*

To Coda

Solo

TRIO.

CODA.

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Mariana.

CAPRICE.

E♭ Baritone Saxophone.

AL HAYES.

Tempo di Schottische.

1059

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

Coda

TRIO.

1 2 2

CODA.

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Solo B $\flat$ Cornet.
(Director.)

Mariana.

CAPRICE.

AL HAYES.

Tempo di Schottische.

1059

f *mf* *ff* *p* *Solo cresc.* *f* *stacc.* *f* *ff* *CODA.* *D.S.*

Clar.
Basses
1st Cor.
TRIO. Legato
CODA.
D.S.

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Mariana.

CAPRICE.

1st B♭ Cornet.

AL HAYES.

Tempo di Schottische.



Mariana.

CAPRICE.

2d & 3d Bb Cornets.

Tempo di Schottische.

AL HAYES.

1059

f *mf* *pp* *f* *pp* *f* *pp* *f* *ff*

To Coda. Solo

TRIO. 4 2

Solo

CODA.

D.S.

Mariana.

CAPRICE.

AL HAYES.

1st & 2d Altos.

Tempo di Schottische.

1059

f *mf* *Solo* *pp* *f* *pp* *f* *TRIO.* *p* *f* *p* *f* *f* *D.S.* *CODA.* *ff*

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Mariana.

CAPRICE.

3d & 4th Altos.

AL HAYES.

Tempo di Schottische. %

1059

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

To Coda

TRIO.

CODA.

D.S.

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Mariana.

CAPRICE.

1st & 2d Trombones

Tempo di Schottische.

AL HAYES.

1059

ff *mf* To Coda

ff *ff* *f*

f *ff*

TRIO. 4

f *ff*

f *ff* D.S.

♢ CODA.

ff

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Mariana.

CAPRICE.

Baritone 

AL HAYES.

1059 *Tempo di Schottische.* 



f *mf* *ff* *mp* *ff* *f* *p* *f* *ff* *D.S.*

To Coda *Solo* *TRIO.* *CODA.*

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Mariana.

CAPRICE.

Baritone $\text{B}^{\flat}$.

AL HAYES.

Tempo di Schottische.

1059

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

To Coda

TRIO.

CODA.

f *D.S.*

Mariana.

CAPRICE.

Basses.

AL HAYES.

Tempo di Schottische. %

1059

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

Solo

TRIO.

CODA.

D.S.

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Drums.

Mariana.

CAPRICE.

On shell

AL HAYES.

Tempo di Schottische.

1059

The musical score is written for drums and bells. It begins with a bass clef and a common time signature (C). The first staff contains a series of eighth notes and rests, with a triplet of eighth notes marked 'On shell' and a dynamic marking of *f*. The second staff continues the pattern with more eighth notes and rests, also marked *f*. The third staff introduces a new pattern with eighth notes and rests, marked *f* and 'On shell'. The fourth staff continues the pattern with eighth notes and rests, marked *f*. The fifth staff is labeled 'TRIO. 4' and features a new pattern with eighth notes and rests, marked *f*. The sixth staff continues the pattern with eighth notes and rests, marked *f*. The seventh staff is labeled 'Bells' and features a new pattern with eighth notes and rests, marked *f*. The eighth staff continues the pattern with eighth notes and rests, marked *f*. The ninth staff is labeled 'CODA' and features a new pattern with eighth notes and rests, marked *ff*. The score concludes with a double bar line.

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