



VIOLINO PRIMO.
THE MIKADO QUADRILLES.

P. BUCALOSSI.

1. *f* *marcato.* CODA. *ff* *divisi.* *dolce.* D.C.

2. *ff* 1. 3. & 2 & 4. 1st & 3rd *staccato. mf* 2nd & 4th D.C. *glocoso. f* *divisi. sf* *sf* D.C.

3. *f* 2nd *f con brio.* *divisi.* CODA. *ff*

Clar. *mf* *f*

4. *f marcato.* 1st & 3rd Flute. *deciso.* *f*

2nd & 4th *mf divisi.* *f* D.C.

D.C.

5 *mf staccato.*

f

1. 2. & 4. 3rd & 4th Coda only *1st & 4th divisi.*

ff e marcato.

D.C.

2nd *divisi.*

p

f

3rd *p*

D.C.

Flute.

Cres:

Flute.

f

p

D.C.

THE MIKADO QUADRILLES.

P. BUCALOSSI.

1. *f* *sc.*

CODA. *ff*

dolce.

D.C. *sc.*

FLUTE & PICCOLO.

2. *ff*

1. 3 & 2 & 4. 1st & 3rd

staccato.

2nd & 4th

D.C. giocoso. 1

1

1

D.C.

The musical score is for Flute and Piccolo, measures 18062-18067. It is in 2/4 time with a key signature of one sharp (F#). The score consists of six systems, each with a Flute and Piccolo part. The first system (measures 18062-18063) begins with a forte (*ff*) dynamic and includes a repeat sign. The second system (measures 18064-18065) features a *staccato* instruction. The third system (measures 18066-18067) includes a *D.C. giocoso. 1* instruction. The fourth system (measures 18068-18069) contains first endings marked '1'. The fifth system (measures 18070-18071) also contains first endings marked '1'. The sixth system (measures 18072-18073) concludes with a *D.C.* instruction and a repeat sign.

FLUTE & PICCOLO.

3

3. *f* *con brio.*

CODA.

SOLO.

D.C.

FLUTE & PICCOLO.

4. *f marcato.* *gva* *loco.* *gva*

1st & 3rd SOLO. *loco.* *deciso.* *SOLO*

2nd & 4th *D.C.* *mf* *ff* *D.C.*

The musical score is written for Flute and Piccolo in 2/4 time, key of D major. It consists of six systems of staves. The first system is marked '4.' and 'f marcato.' with dynamics 'gva' and 'loco.' and articulation 'hr'. The second system features a '1st & 3rd SOLO.' section with 'loco.' and 'deciso.' markings. The third system continues the melodic and harmonic development. The fourth system includes a '2nd & 4th' section with 'D.C.' and 'mf' markings. The fifth system shows a 'ff' dynamic. The sixth system concludes with a 'D.C.' marking. The score is characterized by rapid sixteenth-note passages and dynamic contrasts.

FLUTE & PICCOLO.

5

5. Flute. *mf staccato.* *unis.*

1234 & 5 only. Coda

1st & 4th *ff e marcato.*

D.C.

2nd *p* *f* *unis.*

D.C.

3rd *p* SOLO. *gr*

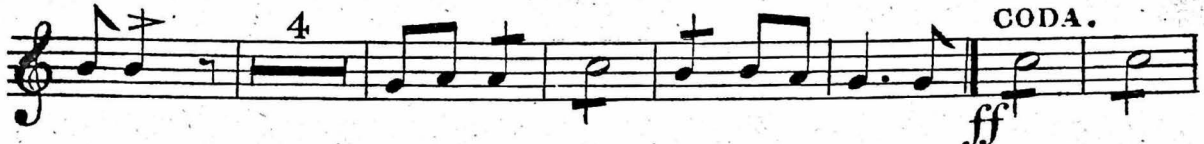
SOLO. *gr* Cres:

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

THE MIKADO QUADRILLES.

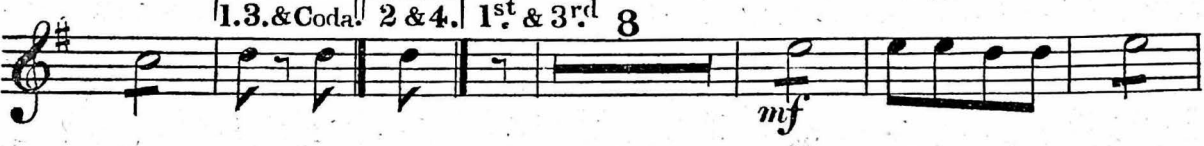
P. BUCALOSSI.

1. 



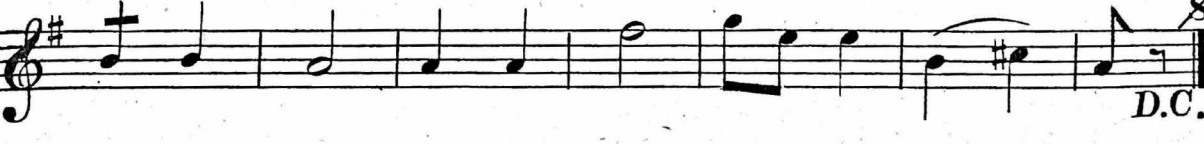


2. 









3. 



OBOE.

3

4. *f marcato.* 2 2 1st & 3rd 8 *f*

D.C.

2nd & 4th *mf* 2 ... 2

ff *D.C.*

5. 8 *f*

1. 2. & 4. 3rd & Coda only. 1st & 4th *ff e marcato.*

D.C. p 2nd

f *D.C.* 3rd *hr* *p*

hr *Cres:*

f 1 *D.C.*

THE MIKADO QUADRILLES.

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2. *ff*

1. 3 & Coda 2. 4. 1st & 3rd *staccato.*

mf

S. 2nd & 4th *D.C. giocoso mf*

S. *D.C.*

Detailed description: This is a musical score for two Clarinets in A-flat, spanning measures 1 to 12. The music is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The first system (measures 1-4) begins with a forte (*ff*) dynamic. The first staff has a section marked '1. 3 & Coda' and '2. 4.' with a '1st & 3rd' instruction and a 'staccato.' marking. The second system (measures 5-8) features a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) includes a 'D.C.' (Da Capo) instruction and a 'giocoso' (playful) tempo marking with a mezzo-forte (*mf*) dynamic. The final measure (12) is marked with a 'D.C.' and a section symbol (§).

3. *f* *con brio.*

CODA. *ff*

SOLO. *mf*

CLARINETTI in A $\flat$

4 *f marcato.*

hr

1st & 3rd
SOLI.
deciso.

f

2nd & 4th
D.C. *mf*

ff

D.C.

The musical score is for two Clarinets in A-flat, indicated by the key signature of two flats and the instrument name. The music is in 4/4 time. The first system (measures 1-4) begins with a forte (*f*) and marcato dynamic, featuring a first ending bracket. The second system (measures 5-8) includes a first ending bracket and a section marked '1st & 3rd SOLI. deciso.' with a forte (*f*) dynamic. The third system (measures 9-12) features a second ending bracket and a section marked '2nd & 4th' with a mezzo-forte (*mf*) dynamic. The score concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

CLARINETTI in A $\flat$.

5

5. mf staccato.

f 1. 2. & 4. 3rd & 4th only. 1st & 4th ff marcato.

2nd D.C. p f

3rd D.C. p

SOLO.

SOLO. p D.C.

THE MIKADO QUADRILLES.

P. BUCALOSSI.

1. *f* *marcato.* CODA. *ff* 4 D.C.

2. *ff* 1.3 & Coda. 2.4. 1st & 3rd 8 *mf* D.C. 2nd & 4th 1 *giocoso.* *mf* 1 *f* D.C.

3. *f* *con brio.* CODA. *ff* 8 D.C.

BASSOON.

3

4. $\frac{8}{4}$
f marcato.

1st & 3rd 8
f

2nd & 4th 8
D.C.

ff 1 *D.C.*

5. $\frac{8}{4}$
mf staccato.

1. 2. 3rd & 4. Coda only.

f 1st & 4th
ff e marcato.

D.C.

2nd 6
f

3rd 8
f *D.C.*

2 *D.C.*

THE MIKADO QUADRILLES.

P. BUGALOSSI.

1. *f* *marcato.* CODA. *ff* *dolce.* D.C.

2. *ff* 1. 3 & Coda 2. 4. *1st & 3rd* *staccato.* *mf* D.C. *2nd & 4th* *giocoso.* *f* D.C.

3. *f* *con brio.* *mf*

18062.

HORNS in F.

CODA. 3

First staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *ff*. Rehearsal mark 8. D.C.

Second staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *f marcato*. Rehearsal mark 8. D.C.

Third staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *f*. Rehearsal mark 8. D.C.

Fourth staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *mf*. Rehearsal mark 8. D.C.

Fifth staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *ff*. Rehearsal mark 8. D.C.

Sixth staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *mf staccato*. Rehearsal mark 8. D.C.

Seventh staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *ff e marcato*. Rehearsal mark 8. D.C.

Eighth staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *ff*. Rehearsal mark 8. D.C.

Ninth staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *p*. Rehearsal mark 8. D.C.

Tenth staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *f*. Rehearsal mark 8. D.C.

Eleventh staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *p*. Rehearsal mark 8. D.C.

Twelfth staff: Treble clef, key of F major, 2/4 time. Notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Dynamics: *f*. Rehearsal mark 8. D.C.

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2. ff

1. 3 & Coda. 2. 4. 1st & 3rd

7 mf

S. 2nd & 4th

D.C. *giocoso.* 1

1 f

1 f 1 D.C.

CORNETTI in A $\flat$

3

3. $\frac{6}{8}$ 1 *f* *con brio.* 8.

Horns. p

CODA. ff 1

7 *D.C.* 8.

CORNETT I in A $\flat$

4. *f marcato.*

lr *lr* *1st & 3rd*

f

2nd & 4th *D.C.* *7*

ff

1 D.C.

CORNETTI in A $\flat$.

5

5. 8.
7 *f*

1.2. & 4. 3rd & Coda only. 1st & 4th
ff e marcato.

8. 2nd
D.C. 7 *f*

3rd
2 D.C. 7 *mf*

8.
f 2
D.C.

1st & 2nd TROMBONES.
THE MIKADO QUADRILLES.

P. BUCALOSSI.

1. CODA.
ff D.C.

2. *ff*

1. 3 & Coda. 2 & 4. 1st & 3rd 15 2nd & 4th 15 D.C. D.C.

3. CODA.
ff D.C.

8 D.C.

4. 7 1st & 3rd 15 2nd & 4th 8 D.C. *ff*

1 D.C.

5. 15 1. 2. & 4. 3rd & Coda only. 1st & 4th *ff e marcato.* D.C.

D.C.

2nd 15 3rd 16 D.C. D.C.

3rd TROMBONE.

THE MIKADO QUADRILLES.

P. BUCALOSSI.

1. *f* *CODA.* *ff* *D.C.* 7 *8*

2. *ff* *1. 3 & Coda.* *2 & 4.* *1st & 3rd 15* *D.C.* *8*

3. *f* *con brio.* *8* *CODA.* *ff* *8* *8*

4. *f marcato.* *2nd & 4th 8* *1st & 3rd 15* *D.C.* *8*

5. *stacc: f* *1. 2. 3rd & Coda only* *8* *8*

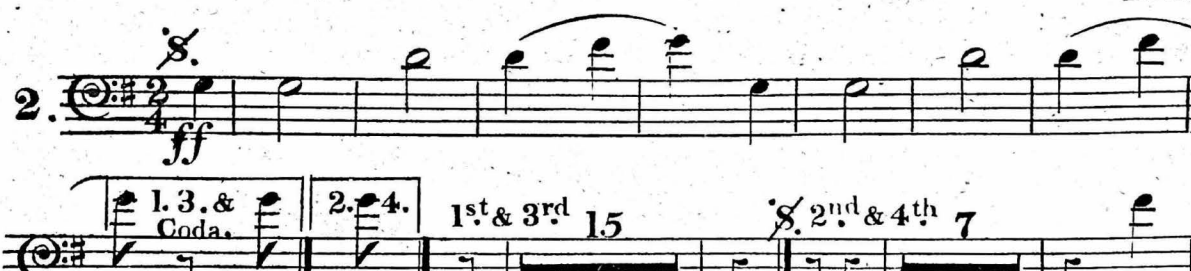
6. *ff e marcato.* *1st & 4th* *2nd 7* *D.C.* *f*

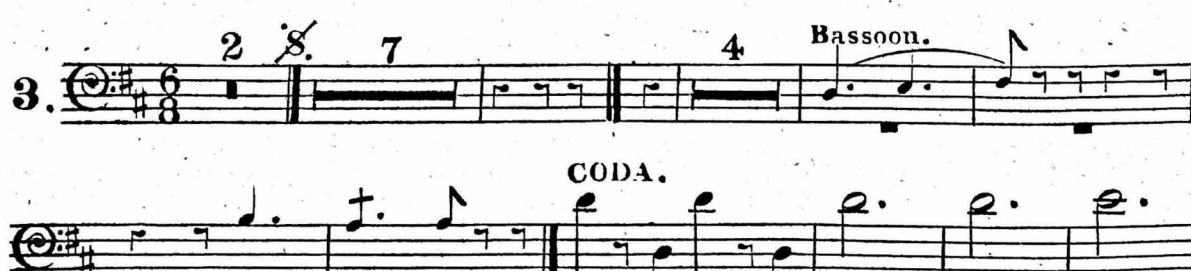
7. *f* *D.C.* *3rd 12* *2* *D.C.*

THE MIKADO QUADRILLES.

P. BUCALOSSI.

1.  *f* CODA. *ff* 7 D.C.

2.  *ff* 1. 3. & Coda. 2. 4. 1st & 3rd 15 2nd & 4th 7 D.C. *f*

3.  2 7 4 Bassoon. CODA. *ff* *legato.* 8 D.C.

EUPHONIUM.

3

4. *f marcato.* 8.

1st & 3rd 14. Bassoon. 2nd & 4th 8. D.C.

ff 1 D.C.

5. 15. 1st & 3rd & 4th. 3rd & Coda only. 1st & 4th. *ff e marcato.*

2nd 8. D.C.

f 2 *f*

3rd 8. D.C. *mf*

f 2 D.C.

SIDE DRUM & TRIANGLE.

THE MIKADO QUADRILLES.

P. BUCALOSSI.

1. *f* *CODA.* *ff* *1. 3. & Coda* *2. 4.* *1st & 3rd* *2nd & 4th* *Triangle.* *D.C.* *staccato.* *D.C.* *1* *S.D.* *1* *D.C.* *8* *D.C.*

2. *f* *con brio.* *ff* *1. 2. & 4.* *3rd & Coda only.* *1st & 4th* *ff e marcato.* *2nd Tri.* *D.C.* *p* *2* *3rd* *2* *D.C.* *Tri.* *4* *S.D.* *Tri.* *mf* *18062.*

3. *f* *con brio.* *ff* *1. 2. & 4.* *3rd & Coda only.* *1st & 4th* *ff e marcato.* *2nd Tri.* *D.C.* *p* *2* *3rd* *2* *D.C.* *Tri.* *4* *S.D.* *Tri.* *mf* *18062.*

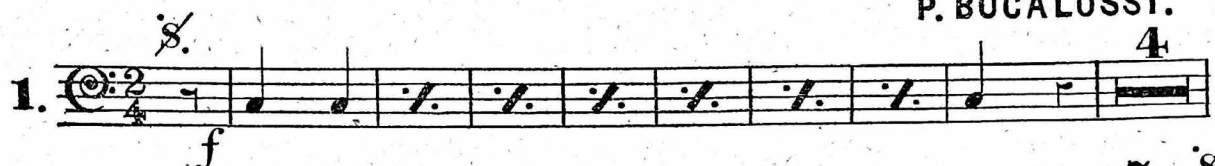
4. *f* *con brio.* *ff* *1. 2. & 4.* *3rd & Coda only.* *1st & 4th* *ff e marcato.* *2nd Tri.* *D.C.* *p* *2* *3rd* *2* *D.C.* *Tri.* *4* *S.D.* *Tri.* *mf* *18062.*

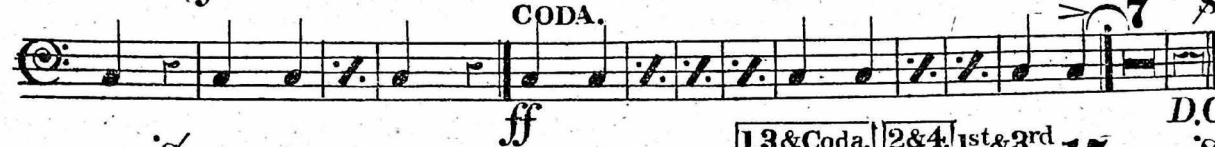
5. *f* *con brio.* *ff* *1. 2. & 4.* *3rd & Coda only.* *1st & 4th* *ff e marcato.* *2nd Tri.* *D.C.* *p* *2* *3rd* *2* *D.C.* *Tri.* *4* *S.D.* *Tri.* *mf* *18062.*

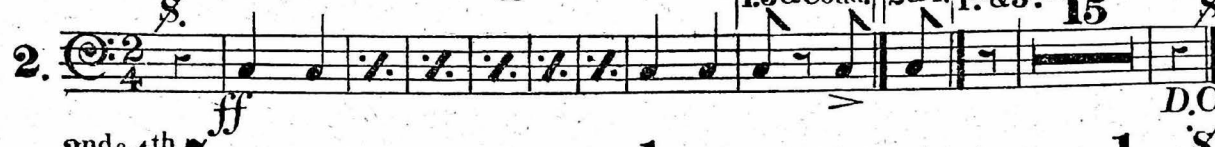
GROSSE CAISSE.

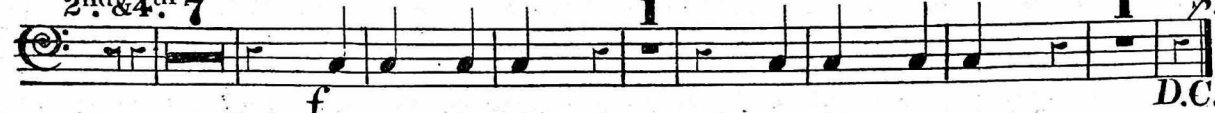
THE MIKADO QUADRILLES.

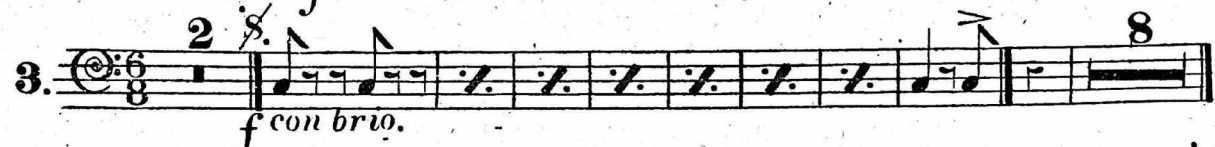
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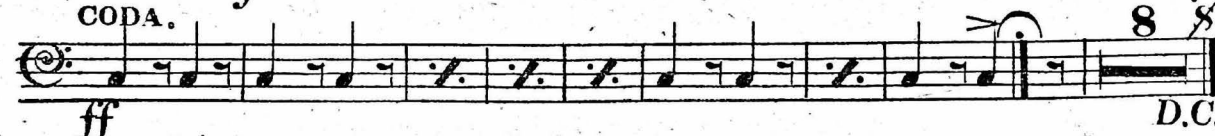
1.  *f* 4

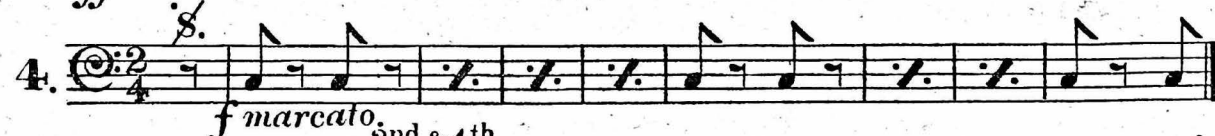
 CODA. *ff* 7

2.  *ff* 13 & Coda. 2 & 4. 1st & 3rd 15 D.C.

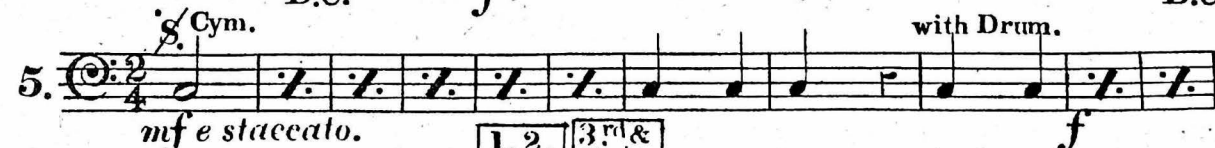
 2nd & 4th 7 1 D.C.

3.  *f* 2 8 *f con brio.*

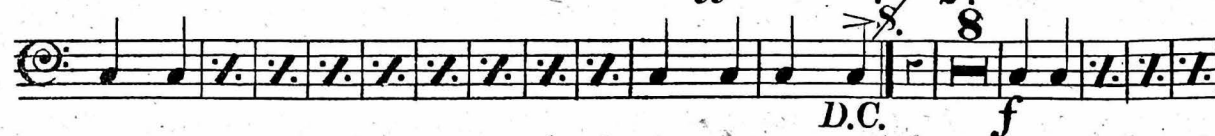
 CODA. *ff* 8 D.C.

4.  *f marcato* 1st & 3rd 15 2nd & 4th 8 1 D.C.

 *f* D.C.

5.  *mf e staccato.* Cym. with Drum. *f*

 1. 2. & 4. 3rd & Coda only 1st & 3rd *ff e marcato.* 2nd 8 D.C. *f*

 2 3rd 12 2 D.C. *f*



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1. *f* marcato. CODA. *ff* *divisi.* *dolce.* D.C.

2. *ff* 1. 3. & Coda. 2 & 4. 1st & 3rd *staccato. mf* *2nd & 4th* D.C. *giocoso. f* *divisi. sf* *sf* D.C.

3. *f* 2nd *f con brio.* *divisi.* CODA. *ff*

Clar. *mf* *f*

4. *f marcato.* 1st & 3rd Flute. *deciso.* *f*

2nd & 4th *mf divisi.* *f* D.C.

D.C.

5 *mf* staccato.

f

1. 2. & 4. 3rd & 4th Coda only *1st & 4th divisi.*

ff e marcato.

p 2nd *divisi.*

f

3rd *p* D.C. Flute.

Cres:

Flute. *f* *p* D.C.

THE MIKADO QUADRILLES.

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1. *f* *marcato.* CODA. *ff* *dolce.* D.C.

2. *ff* 1. 3. & Coda. 2. 4. 1st & 3rd *staccato.* *f* *giocoso.* D.C. *f* D.C.

VIOLINO SECONDO.

3. *f* *con brio.* CODA, *ff* *mf* D.C.

4. *f marcato.* 1st & 3rd *deciso.* *f* D.C.

2nd & 4th *mf* *f* D.C.

18062.

VIOLENO SECONDO.

3

5. 

mf staccato.

f *f*

1.2.&4. 3rd & Codia only 1st & 4th

ff e marcato.

p

f

f *p* *D.C.* 3rd

Cres:

f *p* *D.C.*

THE MIKADO QUADRILLES.

P. BUCALOSSI.

1. 

2. 

VIOLA.

3. *f* *con brio.* *CODA.* *ff* *mf* *D.C.*

4. *f marcato.* *1st & 3rd* *deciso* *f* *2nd & 4th* *mf* *f* *D.C.*

VIOLA.

3

5.  *mf e staccato.*

f *f* *ff e marcato.*

1.2.&4. 3rd & Coda only 1st & 4th

ff e marcato.

D.C.

2nd

p

f

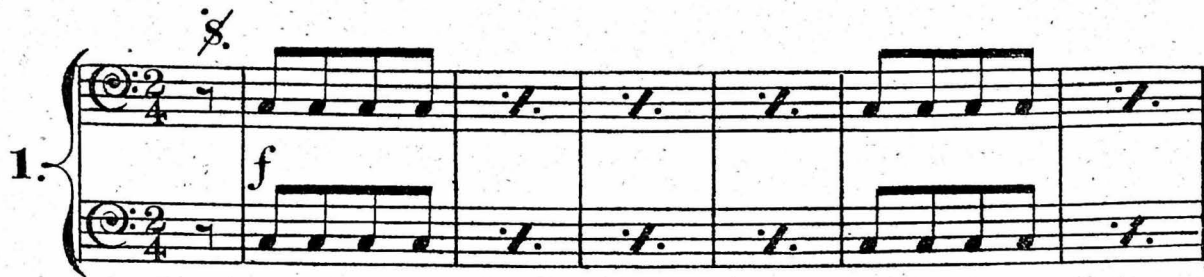
f *D.C.* *p*

Cres:

f *p* *D.C.*

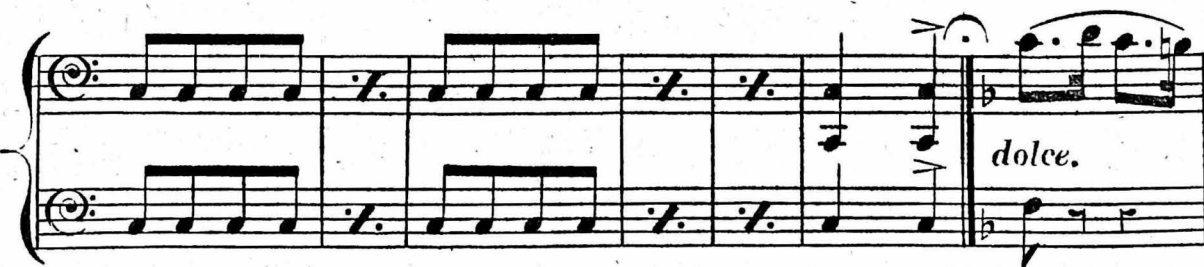
THE MIKADO QUADRILLES.

P. BUCALOSSI.

1. 









2. *ff*

1. 3. & Coda 2 & 4. 1st & 3rd *staccato.*

mf

8. 2nd & 4th *D.C. f giocoso.*

8 *D.C.*

3

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. The piece consists of 12 measures. A double bar line with repeat dots is placed after the 6th measure. The notation includes eighth and sixteenth notes, rests, and a final double bar line at the end of the piece.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, with some rests. The bass staff provides a harmonic accompaniment with similar rhythmic patterns. The piece concludes with a final chord in the treble staff.

CODA.

ff

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in 2/4 time. The key signature is one sharp (F#). The melody is primarily in the right hand, with some accompaniment in the left hand. The piece begins with a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The left hand provides a simple accompaniment of quarter notes. The piece concludes with a final cadence in the right hand.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in G major (one sharp) and 2/4 time. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece consists of 8 measures. The first measure has a tempo marking of "Allegretto". The score ends with a double bar line and the initials "D.C." (Da Capo).

CELLO E BASSO.

4. *f marcato.*

1st & 3rd
deciso.

f

2nd & 4th
D.C. mf

f

D.C.

CELLO E BASSO.

5

5. mf e staccato. f

1 2 3 4 5 6 7 8 9 10 11 12

1. 2. 3. 4. Coda only 1. 2. 3. 4. ff e marcato.

p 2nd DC

f

f DC 3rd p

Cres!

f p