

No. 14.

Orientale.

For Eastern scenes with a gay interlude.

Piano Conductor.

HERBERT E. HAINES.

Allegretto.

1st Viol.

mf

Bass pizz.

Fl. Ob.

Str. Clarinets

Tutti

Str. Wood.

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Piano Conductor.

Ob. Solo

Trombones Tympani

Ob. Clar.

ff Tutti

pp

Ob.

to Coda

Più mosso.

String. pizz.

Fl. Clar.

First system of musical notation for Piano Conductor. The system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and several rests.

Second system of musical notation for Piano Conductor. The system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and several rests. The system ends with a measure containing a *Viola* (Vio.) and *Flute* (Fl.) part, marked *accel. cresc.*

Third system of musical notation for Piano Conductor. The system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and several rests.

Fourth system of musical notation for Piano Conductor. The system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and several rests. The system ends with a measure containing a *Tutti.* marking and a *cresc.* marking.

Fifth system of musical notation for Piano Conductor. The system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and several rests.

Sixth system of musical notation for Piano Conductor. The system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and several rests. The system ends with a measure containing a *Cantabile.* marking.

Piano Conductor.

Strings. Wood sustained.

Ob.
Solo*rall.*
*(Slowly.)*Clar.
Bassoons

Strings pizz.

rit.
D.C. al Φ Φ Coda.

String.

*rall.**pp*Wood
Brass:

Orientale.

Flute.

For Eastern scenes, with a gay interlude.

HERBERT E. HAINES.

Allegretto.

mf

f

f

Oboe Solo
f marcato

ff

pp

to Coda

Piu mosso.

f

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ff

f

10

Oboe Solo

Slowly.

rit.

D.C. al Φ

Φ Coda.

5

pp

Orientale.

For Eastern scenes, with a gay interlude.

1st Clarinet in A $\flat$.

HERBERT E. HAINES.

Allegretto.

mf

f

p

ff

pp

p

p

to Coda

Più mosso.

f

ff

Cantabile.

f

rall.

(Slowly.)

Solo

p

rit.

D.C. al ϕ

♠ Coda.

pp

Orientale.

For Eastern scenes, with a gay interlude.

1st Cornet in A $\flat$.

HERBERT E. HAINES.

Allegretto. muted

8 *p*

31 *p* *mf*

4 *f*

to Coda

Più mosso.

16 *mf* 2 *mf* 2

4 *ff*

Cantabile.

mf

14 *rall.* 14 *rit.* 2 *D.C.al*

⊕ Coda.

5 *pp*

Orientale.

For Eastern scenes, with a gay interlude.

2nd Cornet in A $\flat$.

HERBERT E. HAINES.

Allegretto. 16 *muted* *p* *mf*

31 *f*

12 *to Coda*

Più mosso. 16 *mf* 2 2

4 *ff*

Cantabile. *mf*

14 *rall.* 14 *rit.* 2 *D.C. al*

Coda.

5 *pp*

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Orientale.

For Eastern scenes, with a gay interlude.

Bass Trombone.

HERBERT E. HAINES.

Allegretto. muted

8

p

16

p *mf* *p*

1

8

f

to Coda

4

p

Più mosso.

16

mf

2

2

4

ff

Cantabile.

mf

14

rall. 14

rit. 2

D.C.al

⊕ Coda.

5

pp

Orientele.

For Eastern scenes, with a gay interlude.

Drums.

HERBERT E. HAINES.

Allegretto.

Tambourine.

Musical notation for Tambourine, measures 1-16. The notation is on a single staff in 2/4 time. It features a series of eighth and sixteenth notes, often beamed together. Measure 1 starts with a *mf* dynamic. Measures 1-5 are marked with numbers 1-5 above the notes. Measures 6-11 are marked with numbers 6-11. Measures 12-16 are marked with numbers 12-16. The piece ends with a double bar line and a repeat sign.

Musical notation for Tambourine, measures 17-21. The notation is on a single staff in 2/4 time. It continues the pattern of eighth and sixteenth notes. Measure 17 starts with a *f* dynamic. Measures 17-21 are marked with numbers 1-5 above the notes.

Musical notation for Triangle, measures 1-5. The notation is on a single staff in 2/4 time. It features a series of eighth notes. Measure 1 starts with a *f* dynamic. Measures 1-5 are marked with numbers 1-5 above the notes.

Musical notation for Triangle, measures 6-10. The notation is on a single staff in 2/4 time. It continues the pattern of eighth notes. Measures 6-10 are marked with numbers 1-5 above the notes.

Musical notation for Cym. with Timp. stick, measures 1-4. The notation is on a single staff in 2/4 time. It features a series of eighth notes. Measure 1 starts with a *p* dynamic. Measures 1-4 are marked with numbers 1-4 above the notes.

Musical notation for Cym. with Timp. stick, measures 5-8. The notation is on a single staff in 2/4 time. It continues the pattern of eighth notes. Measures 5-8 are marked with numbers 1-4 above the notes. The piece ends with a double bar line and a *ff* dynamic.

Musical notation for Tamb., measures 1-6. The notation is on a single staff in 2/4 time. It features a series of eighth and sixteenth notes. Measure 1 starts with a *mf* dynamic. Measures 1-6 are marked with numbers 1-6 above the notes.



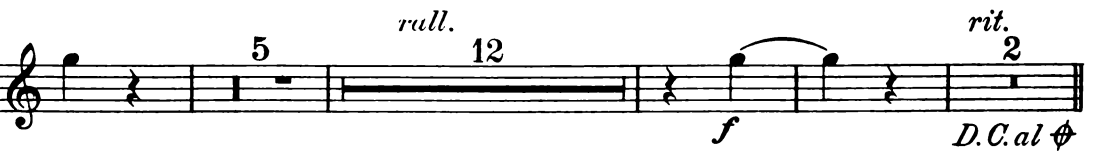
Più mosso.

Timp. stick on Cym.



Cantabile.

Triangle.



Coda.

Timp.



Nº 14.

Orientale.

For Eastern scenes, with a gay interlude.

Harmonium.

HERBERT E. HAINES.

Allegretto.

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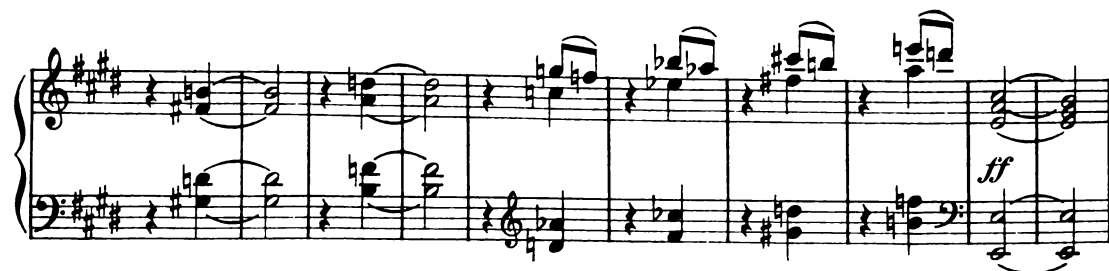
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First system of musical notation for Harmonium. The key signature is three sharps (F#, C#, G#). The music is written for a two-manual instrument. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A measure rest in the right hand is marked with a '1'.

Second system of musical notation for Harmonium. The right hand continues the melodic line with various note values and rests. The left hand maintains the harmonic support with sustained chords and moving bass lines.

Third system of musical notation for Harmonium. An Oboe part is introduced in the right hand, playing a melodic line. The Harmonium accompaniment in the left hand is marked *rall.* (rallentando).

Fourth system of musical notation for Harmonium. The tempo is marked *(Slowly.)*. The right hand features a melodic line with accents. The left hand has a more active accompaniment with repeated chords. The system concludes with a *rit.* (ritardando) marking and the instruction *D.C. al fine*.

Fifth system of musical notation for Harmonium. This system is marked *Coda.* and consists of sustained chords in both hands, providing a final harmonic resolution.

Sixth system of musical notation for Harmonium. This system continues the final harmonic resolution with sustained chords and a few moving lines in the bass.

Orientale.

For Eastern scenes, with a gay interlude.

1st Violin.

HERBERT E. HAINES.

Allegretto.

Flute Oboe

mf

p

f

Oboe

ff

pp

Flute.Oboe.

to Coda

The musical score is written for 1st Violin and Flute. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of 24 measures, organized into 8 systems of three staves each. The first staff in each system is for the Flute, and the second and third staves are for the 1st Violin. The Flute part begins with a *pizz.* (pizzicato) instruction and features several triplet markings (3). The Violin part includes *arco* (arco) markings and dynamic markings such as *ff* (fortissimo) and *f* (forte). The score includes various musical notations such as slurs, ties, and articulation marks. The piece concludes with a *Coda* section marked with a double bar line and a Coda symbol. The tempo is marked *Più mosso.* and the performance is marked *Flute*.

Flute

pizz.

arco

ff

f

rall.

Ob.

(Slowly.)

Clar.Solo

pizz. div.

p

rit.

arco

D.C. al Coda.

3

Orientale.

2nd Violin.

For Eastern scenes, with a gay interlude.

HERBERT E. HAINES.

Allegretto.

mf

f

ff

to Coda

Più mosso.

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ff *ff*

Cantabile.

f

rall.

8 *pizz.* *rit.* *arco*

D. C. al fine

Coda.

3

Orientale.

For Eastern scenes, with a gay interlude.

Viola.

HERBERT E. HAINES.

Allegretto.

mf

p

f

p

ff

p

p

p

p

p

p

p

p

p

*Piu mosso.
pizz.*

to Coda

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arco

ff

f

rall.

pizz. 8 rit. arco

D.C.al Φ

Φ Coda.

3

Orientale.

For Eastern scenes with a gay interlude.

Cello.

HERBERT E. HAINES.

Allegretto.

mf

p

f

p

ff

p

p

p

to Coda

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Più mosso.

First system of the Cello part, marked *Più mosso.* and *f*. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff begins with a forte (*f*) dynamic. The second and third staves continue the melodic line with various articulations. The fourth staff features a double bar line and a fortissimo (*ff*) dynamic marking.

Cantabile.

Second system of the Cello part, marked *Cantabile.* and *f*. It consists of two staves of music. The first staff begins with a forte (*f*) dynamic. The second staff continues the melodic line with various articulations.

rall.

4

Third system of the Cello part, marked *rall.* and *4*. It consists of one staff of music. The first staff begins with a *rall.* (rallentando) marking. The second staff continues the melodic line with various articulations.

(Slowly.)

Bassoon Solo

Fourth system of the Cello part, marked *(Slowly.)*, *Bassoon Solo*, and *rit.*. It consists of one staff of music. The first staff begins with a *rit.* (ritardando) marking. The second staff continues the melodic line with various articulations.

D.C. al *Coda.*

Fifth system of the Cello part, marked *Coda.*. It consists of two staves of music. The first staff begins with a *Coda.* marking. The second staff continues the melodic line with various articulations.

Orientale.

Bass.

For Eastern scenes with a gay interlude.

HERBERT E. HAINES.

Allegretto.

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 1 2 3

4 5 6 7 8 9 10

11 12 1 2 3 4 5

6 7 8 3 3 1

1 1 1 arco

pizz. 1 2 3 4 5

6 7 8 9 10 11 12 to Coda

Più mosso.

pizz.



arco



Cantabile.

pizz.



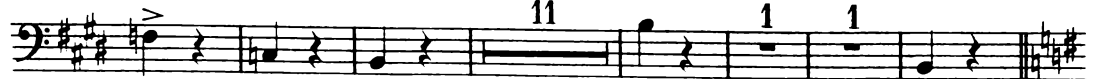
rall.

11

rit.

1

1

D.C.al Φ Φ Coda.