

FOR

These publications are finely arranged by the best writers for the following Instruments, viz:—1st and 2d Violins, Bass, Viola, Clarinet, 1st and 2d Cornets, Flute, and Trombone. Those marked thus * are with the full Orchestra parts, which are, in addition to the above, the 2d Clarinet, Cello, 1st and 2d Horns and Drums. Every number is arranged to be played with five parts, with good effect.

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1st VIOLIN.

No 62.

E. N. CATLIN, Op. 85.

THE VIOLIN. (Upidee.)

1. *ff* *ff divisi.*

Bass. *ff*

CODA. *ff divisi.*

Fl. & Clar. *p.*

Fine.

D.S. al Fine.

2. *f* (School.)

1st. & 3rd. time. *p* Cornets *mf*

D.S.al Fine.

Lauriger Moratius.

2d. & 4th time.

ff **wind.**

D.S. al Fine.

(Co-Ca-Che-Lunk.)

3

3.

First system of music for measures 3-7. It includes a vocal line with lyrics "(Co-Ca-Che-Lunk.)" and a piano accompaniment. Dynamics include *p* and *Cor!*.

CODA section. Includes a vocal line with lyrics "It's a way we have at old Harvard!" and a piano accompaniment. Dynamics include *Cor!*, *ff*, and *Fine.*. The section ends with a double bar line and a repeat sign.

(Ba-Be-Bi-Bo-Bu.)

4.

Second system of music for measures 8-12. It includes a vocal line with lyrics "(Ba-Be-Bi-Bo-Bu.)" and a piano accompaniment. Dynamics include *ff*, *Litoria*, *Cor!*, and *Fine.*. The section ends with a double bar line and a repeat sign.

1st & 3rd time.

Third system of music for measures 13-17. It includes a vocal line with lyrics "Litoria" and a piano accompaniment. Dynamics include *p*, *ff*, and *Cor!*. The section ends with a double bar line and a repeat sign.

Fl. & Cl.

2d & 4th time.

Fourth system of music for measures 18-22. It includes a vocal line and a piano accompaniment. Dynamics include *p*, *ff*, and *D.C.*. The section ends with a double bar line and a repeat sign.

D.C. al Fine.

3

5. $\frac{2}{4}$ *p* *ff* *1st Violin.*

(Rig-a-Jig.) *p*

1st time.

ff D.S.

2^d time.

Fl. & Cl. *p* *ff* D.S.

3^d time.

(Fair Harvard.) *p* *ff*

p *ff*

1st Violin.

4

1st Violin. and Piano. The score is in G major (one sharp) and 2/4 time. The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with some grace notes. The piece ends with a double bar line and a fermata.

I came an Emerald Freshman.

4th time. *ff* This section is marked with a forte fortissimo (*ff*) dynamic. It features a complex, fast-paced melody in the upper voice with many beamed sixteenth and thirty-second notes. The piano accompaniment is also very active.

D.S. al Coda. This section begins with a double bar line and a fermata, followed by the instruction "D.S. al Coda." The music continues with a similar fast-paced texture.

CODA. *ff* The CODA section is marked with a forte fortissimo (*ff*) dynamic. It consists of a single melodic line in the upper voice, concluding the piece with a final cadence.

Fl & Cl. This section is for Flute and Clarinet. It features a melodic line in the upper voice, starting with a *p* (piano) dynamic and ending with a *p* (piano) dynamic.

Fl & Cl. *p* poco a poco cresc. This section is for Flute and Clarinet. It begins with a piano (*p*) dynamic and includes the instruction "poco a poco cresc." (poco a poco crescendo). The music features a complex, fast-paced melody with many beamed sixteenth and thirty-second notes.

Fl & Cl. This section continues the fast-paced melody for Flute and Clarinet, featuring many beamed sixteenth and thirty-second notes.

Fl & Cl. *ff* Cortes *ff* This section is for Flute and Clarinet. It begins with a forte fortissimo (*ff*) dynamic and includes the instruction "Cortes" (Cortes). The music features a complex, fast-paced melody with many beamed sixteenth and thirty-second notes.

"HARVARD BOYS" QUADRILLE.

No 62.

2^d VIOLIN.

E. N. CATLIN, Op. 85.

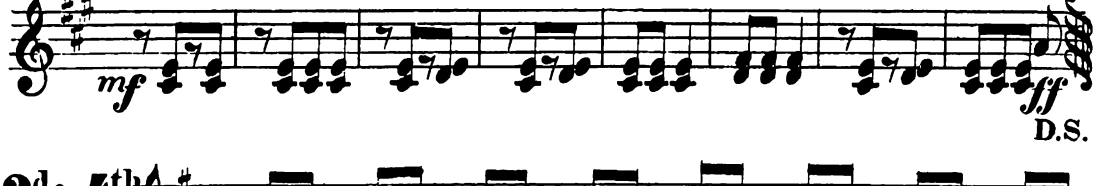
1. 

CODA. 

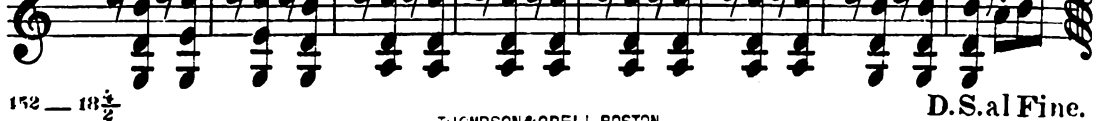


2. 

1st & 3^d time. 



2^d & 4th time. 



3. *p* *mf* **CODA.** *f* **Fine.** *p* **D.S.**

4. *ff* **Fine.**

1st & 3^d time. *p* *ff* *p* *f*

2^d & 4th time. *p* *ff* *p* *ff*

5. *p* *ff* **D.C. al Fine.**

172-183

THOMPSON & DELL, BOSTON

2^d Violin.

"HARVARD BOYS" QUADRILLE.

1

No. 62.

VIOLA.

E. N. CATLIN, Op. 85.



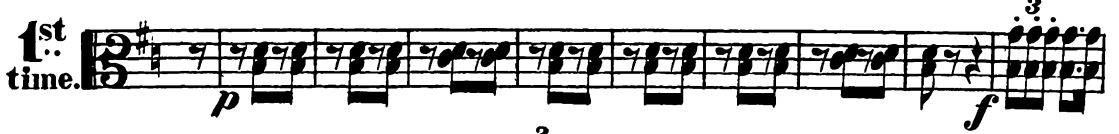
3. $\text{3}^{\text{rd}} \text{ } \frac{6}{8}$ *p* *mf* CODA. *ff* Fine. *p* D.S.al Fine.

4. $\text{3}^{\text{rd}} \text{ } \frac{2}{4}$ *ff* Fine.

1st & 3^d time. $\text{3}^{\text{rd}} \text{ } \frac{2}{4}$ *p* *f* *p* *f*

2^d & 4th time. $\text{3}^{\text{rd}} \text{ } \frac{2}{4}$ *p* *ff* *p* *ff*

5. $\text{3}^{\text{rd}} \text{ } \frac{2}{4}$ *p* *ff* D.C. D.C.al Fine.



"HARVARD BOYS" QUADRILLE.

BASSO.

No 62.

E. N. CATLIN. Op. 85.

1. *ff* *ff* CODA. *ff* Fine. *p* D.S.al Fine.

2. *ff* Fine.

1st & 3^d time. *p* *mf* D.S.

2^d & 4th time. *ff* D.S.al Fine.

3. *p* *p* *mf* CODA. *ff* Fine. *p* D.S.al Fine.

4. *f* Fine.

1st & 3^d time. *p* *ff* *p* *f* *p* *ff* D.C.

152 — 153

2^d & 4th time. *p* *f* *p* *f* D.C.al Fine.

p *ff*

ff D.C.al Fine.

5. *p* *p*

ff

1st time. *p* *ff*

ff D.S.

2^d time. *p* *ff* D.S.

3^d time. *p*

ff D.S.

4th time. *ff* *ff*

D.S.al Coda.

CODA. *ff*

p

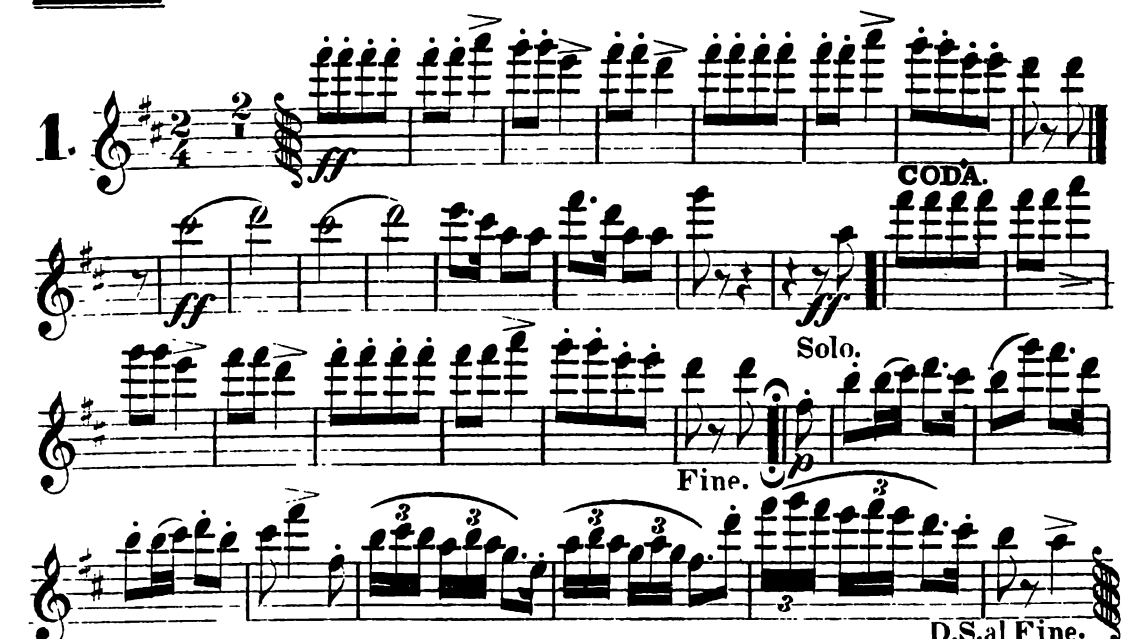
poco a poco cresc. *ff*

"HARVARD BOYS" QUADRILLE.

No. 62.

E. N. CATLIN. Op. 85.

FLUTE.

1. 

2. 

1st & 3^d time. 

2^d & 4th time. 

3.

mf **CODA.** *ff* *p* *tr* *tr* **Fine.** **D.S. al Fine.**

4. *ff* **1st & 3rd time.** *p* *ff* *p* *ff* *p* **Fine.** **D.C.**

2nd & 4th time. *p* *ff* *ff* *ff* **D.C. al Fine.**

5.  *p*

 *ff*

 *ff*

1.st time.  *p*

 *ff*

 *ff* *p D.S.*

2.^d time.  *p*

 *ff*

 *ff* *p D.S.*

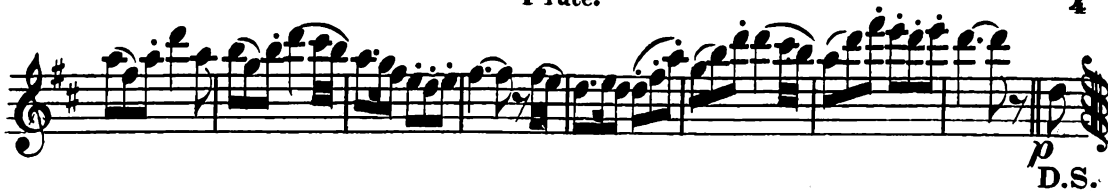
Cor^d Solo.

3.^d time.  *p*

 ff

Flute.

4



"HARVARD BOYS" QUADRILLE.

№ 62.

1st CLARINET in A.

E. N. CATLIN, Op. 85.

[illegible]

1st Clarinet in A.

3.  **(Cornet Solo.)**

mf **CODA.**

ff **Fine.** *p* **(2^d Cornet.)** **D.S.al Fine.**

4. *ff* **Fine.**

1st & 3^d time. *p* *ff* *p* *ff* *p* *ff*

ff **D.C.**

2^d & 4th time. *p* *ff* *p* *ff*

p *ff* **D.C.al Fine.**

5. *p* *ff*

152 — 18² *ff*

1st Clarionet in A.

1st
time.

2^d
time.

3^d
time.

4th
time.

CODA.

1st Cornet in A.

3. *p* *Solo.* *p* *mf* *CODA.* *ff* *Solo.* *Fine.* *p* *D.S.al Fine.*

4. *ff* *1st & 3^d time.* *p* *ff* *p* *ff* *p* *ff* *Solo.* *ff* *D.C.*

2^d & 4th time. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *D.C.al Fine.*

5. *f*

152 — 153

3

1st time. *p*

ff *D.S.*

2d time. *ff* *D.S.*

3d time. *Solo.* *p* *ff* *D.S.*

4th time. *ff* *D.S. al Coda.*

CODA. *ff*

Solo. *p*

poco a poco cresc.

Solo. *ff*

"HARVARD BOYS" QUADRILLE.

2^d CORNET in A.

No 62.

E. N. CATLIN. Op. 85.

1. *Solo.*
ff
ff
CODA.
Fine. *p* *D.S.al Fine.*

2. *ff*
Fine.

1.*st.* & 3.*d.*
time. *p*
mf *D.S.*
ff

2.*d.* & 4.*th.*
time. *ff*
D.S.al Fine.

3. *p* *mf*
CODA. *ff* *Fine.*
Solo. *p* *D.S.al Fine.*

4. *ff*
1.*st.* & 3.*d.*
time. *p* *ff* *p* *ff*

152 — 182

THOMPSON & ODELL BOSTON

ff Solo. D.C.

2^d & 4th time. *p* *ff* *p* *ff* *p*

ff *ff* D.C. al Fine.

5. *f*

1st time. *ff* D.S.

2^d time. *ff* D.S.

3^d time. Cello. *p* *ff*

D.S.

4th time. *ff*

D.S. al Coda.

CODA. *ff*

Solo. *p*

poco a poco cresc.

Solo. *ff*

"HARVARD BOYS" QUADRILLE.

TROMBONE.

No 62.

E. N. CATLIN. Op. 85.

1. ^{2^d Cornet.}
ff *ff*

ff **CODA.** *ff* *p* *p* **D.S. al Fine.**

2. *ff* **Fine.**

1st. & 3^d. time. *mf* **D.S.**

2^d. & 4th. time. *ff* **D.S. al Fine.**

3. *p* ^{1st} ^{2^d} *mf*

CODA. *ff* **Fine.** *p* **D.S.**

4. *ff* **Fine.**

1st. & 3^d. time. *ff*

152 — 1. $\frac{5}{2}$



- No. 1. Spring Flowers Waltzes. Beautiful and easy.
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