

= ANTONY AND CLEOPATRA = R. Grunewald

SUITE DE BALLET.

No. 1. "In The Arbor"

No. 3. "Solo Dance of Helen"

" 2. "Dance of the Virgins"

" 4. "Antony's Victory"

CONCERT EDITION FOR ORCHESTRA

This edition is printed from finely engraved plates, folio size (9 x 12 in.), and embraces Overtures, Selections, Concert Pieces, etc., arranged for large and small Orchestra, with Piano Accompaniment part to each. Prices of Single Parts: One Page, 10 cents; Double Page, 15 cents; Three or Four Page Parts, 20 cents.

No. Full 14 10 Piano
Orch. Inst. Inst. Part

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No. Full 14 10 Piano
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F. J. DeBigne,
LEADER - 1st VIOLINIST.

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	Arr. by T. H. Rollinson					

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PIANO
CELLO

3 Vio.
DIRECTOR
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Ballets and Characteristic Dances

S. J. LaCigne
LEADER 1st Violinist.

ANTONY and CLEOPATRA.

SUITE de BALLET.

PIANO.

R. GRUENWALD.
OP. 293.

In the Arbor.

Andante con moto. ♩ = 76

1.

Brass. *p* *Fl. & Oboe.* *Clar. solo.*

p *rit.* *a tempo.* *p*

un poco più vivo. ♩ = 88 *pp*

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62391-48-0.

PIANO.

First system of piano music, measures 1-5. The music is in 2/4 time with a key signature of two flats. The right hand features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with chords and single notes. A piano (*p*) dynamic marking is present in measure 5.

Second system of piano music, measures 6-10. The melodic line continues with intricate patterns. A piano (*p*) dynamic marking is present in measure 10.

Third system of piano music, measures 11-15. The tempo changes to *a tempo* in measure 12. A piano (*p*) dynamic marking is present in measure 11.

Fourth system of piano music, measures 16-20. The tempo changes to *a tempo* in measure 17. A *rall.* (rallentando) marking is present in measure 18. A piano (*p*) dynamic marking is present in measure 19.

Fifth system of piano music, measures 21-25. The music concludes with a *pp* (pianissimo) dynamic marking in measure 25.

Dance of the Nubians.
Allegro moderato. ♩ = 33

First system of the 'Dance of the Nubians' section, measures 1-5. The music is in 2/4 time with a key signature of two flats. It begins with a forte (*f*) dynamic marking in measure 1 and a fortissimo (*ff*) dynamic marking in measure 3. The right hand has a more rhythmic, dance-like melody compared to the previous section.

PIANO.

3

The sheet music consists of six systems of staves. The first system begins with a treble staff containing a complex texture of beamed sixteenth and thirty-second notes, and a bass staff with a simpler accompaniment. The second system continues this texture. The third system introduces a forte (*f*) dynamic in the bass staff. The fourth system features a piano (*p*) dynamic in the treble and a fortissimo (*ff*) dynamic in the bass. The fifth system includes a piano (*p*) dynamic in the treble and a fortissimo (*ff*) dynamic in the bass. The sixth system concludes with a double bar line and a final chord. The music is marked with various dynamics including *mf*, *f*, *p*, *fp*, and *marcato*.

PIANO.

F. J. Balgoun

LEADER - 1st VIOLINIST.

First system of piano accompaniment. The right hand features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady bass line with chords and single notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of piano accompaniment. The right hand continues the intricate melodic pattern. The left hand has some rests followed by active bass notes. Dynamics include *f* (forte) and *p* (piano).

Third system of piano accompaniment. It includes first and second endings marked with '1.' and '2.'. The right hand has a mix of chords and moving lines. The left hand is mostly chords. Dynamics include *mf* (mezzo-forte).

Fourth system of piano accompaniment. Similar to the third, it features first and second endings. The right hand has a more active melodic line. The left hand provides harmonic support. Dynamics include *mf* (mezzo-forte).

Fifth system of piano accompaniment. The right hand has a very active, almost continuous melodic line. The left hand has some rests and then joins with chords. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Solo Dance.

Tempo di Minuet. ♩ = 30

3.

Solo Dance section, marked with a large number 3. It is in 3/4 time. The right hand has a simple, rhythmic melody. The left hand has a steady bass line. Dynamics include *p* (piano).

PIANO.

Piu animato.

5

1. *rit.* 2. *f* *p*

f *mf* *dim.* *rit.* *a tempo.*

p

p

1. 2. *p*

p *rit.* *a tempo.*

PIANO.

The first system of the musical score for 'Antony's Victory'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Tempo di Marcia. ♩ = 112'. The dynamics include 'PIANO.' at the top and 'dim. e rall.' in the right hand. The music features a complex, rhythmic melody in the right hand and a more rhythmic accompaniment in the left hand.

Antony's Victory.

Tempo di Marcia. ♩ = 112

4.

f marcato.

The second system of the musical score, marked with a large '4.' and the dynamic '*f marcato.*'. It continues the piece with a similar rhythmic pattern in the right hand and a more complex accompaniment in the left hand.

The third system of the musical score, featuring a continuation of the rhythmic melody and accompaniment. The right hand has a more complex, syncopated melody, while the left hand provides a steady rhythmic base.

The fourth system of the musical score, showing a continuation of the piece. It includes a first ending (1.) and a second ending (2.) marked with repeat signs and first/second endings.

The fifth system of the musical score, featuring a continuation of the rhythmic melody and accompaniment. The right hand has a more complex, syncopated melody, while the left hand provides a steady rhythmic base.

The sixth system of the musical score, showing a continuation of the piece. It includes a first ending (1.) and a second ending (2.) marked with repeat signs and first/second endings.

PIANO.

7

The first system of musical notation for piano, measures 1-8. The right hand features a complex, arpeggiated texture with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.

The second system of musical notation for piano, measures 9-16. Measures 9-12 continue the arpeggiated texture. At measure 13, there is a trill (tr) in the right hand. At measure 14, the right hand begins a series of descending sixteenth-note runs. The left hand continues with a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) appears at the start of measure 14.

The third system of musical notation for piano, measures 17-24. Measures 17-20 show the continuation of the descending sixteenth-note runs in the right hand. At measure 21, the right hand changes to a more chordal texture. A dynamic marking of *ff marcato* (fortissimo, marked) appears at the start of measure 21. The left hand continues with a rhythmic accompaniment.

The fourth system of musical notation for piano, measures 25-32. The right hand continues with a complex, arpeggiated texture. The left hand provides a steady accompaniment with eighth and sixteenth notes.

The fifth system of musical notation for piano, measures 33-40. At measure 33, the right hand begins a rapid, ascending sixteenth-note scale. A dynamic marking of *accel.* (accelerando) appears at the start of measure 33. The left hand continues with a rhythmic accompaniment.

The sixth system of musical notation for piano, measures 41-48. The right hand continues with a complex, arpeggiated texture. The left hand provides a steady accompaniment with eighth and sixteenth notes. The system concludes with a double bar line.