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(Dedicated to O.A. Whitmore.)

E.N. CATLIN, Op. 117.

No. 15.

The musical score is written for a 1st Violin part, with various instrumental and performance markings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into several systems, each containing multiple staves. The first system includes markings for **Cor.** (Cornet), **Brass.** (Brass), and **Clar.** (Clarinet). The second system includes **p** (piano), **fz** (forzando), and **ff** (fortissimo). The third system includes **1.** and **2.** (first and second endings) and **ff**. The fourth system includes **ff** and **Cor.**. The fifth system includes **Clar.**, **tr** (trill), **p**, **Arco.** (arco), and **ff**. The sixth system includes **Pizz.** (pizzicato), **Clar.**, **Pizz.**, and **Arco.**. The seventh system includes **TRIO.**, **ff**, **p**, **Arco.**, and **Basso.**. The eighth system includes **1.**, **2.**, **ff**, and **Basso.**. The ninth system includes **Cor.**, **ff**, and **p**. The tenth system includes **1.**, **2.**, and **D.C. al** (Da Capo). The eleventh system includes **CODA.**, **f**, and **ff**. The score is written in a single system with multiple staves, and the key signature is one flat (B-flat).

POLONAISE. "OSCEOLA"

2^d VIOLIN.

E.N. CATLIN, Op. 117.

No. 15.

ff *Brass.* *p* *fz* *fz* *ff* *p* *p* *1.* *2.* *ff* *ff* *Pizz.* *p* *Arco.* *1.* *2.* *ff* *Pizz.* *ff* *Arco.* *Pizz.* *1.* *2.* *ff* *Arco.* *Arco.* *ff* *p* *1.* *2.* *D.C. al* *CODA.* *ff*

POLONAISE. "OSCEOLA"

VIOLA.

E. N. CATLIN, Op. 117.

—No. 15.—

Brass.

ff

p **fz** **fz** **ff** **p**

p

1. **2.** **ff** **ff**

Pizz. **p**

Arco. **1.** **2.** **ff**

TRIO. **ff** **p** **Pizz.**

Arco. **Pizz.** **1.** **2.** **Arco.** **Arco.** **ff**

ff **p**

1. **2.**

CODA. **ff**

D.C. al

POLONAISE. "OSCEOLA"

CELLO.

E.N.CATLIN, Op. 117.

—No. 15.—

Brass.

ff

fz fz ff

p

ff

Solo.

p

TRIO.

ff

p

Pizz.

Arco.

Arco.

ff

ff

p

Pizz.

Arco.

1.

2.

D.C. al

CODA.

ff

POLONAISE. "OSCEOLA"

BASSO.

—No. 15.—

E.N. CATLIN, Op. 117.

Brass.

ff

p *fz* *ff* *p*

1. 2. *ff*

Pizz. *p*

Arco. 1. 2.

TRIO. *ff* *p* Pizz.

1. 2. Arco. *ff*

ff *p* 1. 2. *f* D.C. al ϕ

CODA. ϕ *p* *ff*

POLONAISE. "OSCEOLA"

FLUTE.

E. N. CATLIN, Op. 117.

—No. 15.—

ff

p **fz** **fz**

ff **p** **p**

1. 2.

ff

p **ff**

TRIO. **ff** **p** **tr**

ff **ff**

p **p** **D.C. al**

CODA. **p** **p** **f** **ff**

POLONAISE. "OSCEOLA"

OBOE.

E.N.CATLIN.Op.117.

—No.15:—

ff

p

fz ff

p

ff

ff

p

ff

ff

TRIO.

ff

pp

ff

ff

p

D.C. al

CODA.

p

p

f

ff

1st CLARINET in B $\flat$.

POLONAISE. "OSCEOLA"

(Dedicated to O.A. Whitmore.)

E.N. CATLIN, Op. 117.

No. 15.

2^d Clar. *ff*

p *Solo.* *p*

ff

p *tr*

TRIO. *f* *p*

2^d Clar. *f* *p*

D.C. al

CODA.

f

POLONAISE. "OSCEOLA"

2^d CLARINET in B $\flat$.

No. 15.

E.N.CATLIN, Op. 117.

The musical score is written for a 2^d Clarinet in B $\flat$. It begins with a treble clef and a 3/4 time signature. The first staff starts with a *ff* dynamic. The second staff includes *fz* dynamics. The third staff has *ff* and *p* dynamics. The fourth staff features first and second endings, with a *ff* dynamic. The fifth staff continues the melody. The sixth staff is labeled 'Cello.' and includes a *p* dynamic and first/second endings with a *ff* dynamic. The seventh staff is labeled 'TRIO.' and includes a *ff* dynamic, a trill (*tr*), and a *pp* dynamic. The eighth staff has a *ff* dynamic. The ninth staff includes a *p* dynamic and first/second endings, with a *D.C. al* instruction. The final staff is labeled 'CODA.' and includes a *p* dynamic and a *ff* dynamic.

POLONAISE. "OSCEOLA"

BASSOON.

E.N. CATLIN. Op. 117.

—No. 15.—

The musical score is written for Bassoon, Horn, Trio, and Coda. It is in 3/4 time and features various dynamic markings and articulations.

BASSOON:

- First staff: *ff*
- Second staff: *fz*, *fz*, *ff*
- Third staff: *p*, *f*, *ff* (1., 2.)
- Fourth staff: *ff*
- Fifth staff: *p*, *p*, *ff* (1., 2.)
- Sixth staff: *ff*, *fp*
- Seventh staff: *ff*, *p*, *ff* (1., 2.), *D.C. al*
- Eighth staff: *p*, *ff*

Horn.

- First staff: *p*
- Second staff: *p*, *ff* (1., 2.)

TRIO.

- First staff: *ff*, *fp*

CODA.

- First staff: *p*, *ff*

POLONAISE. "OSCEOLA"

HORNS in F.

—No. 15.—

E.N. CATLIN, Op. 117.

The musical score is written for Horns in F and consists of nine staves. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). It also features articulations like accents and slurs. The score is divided into sections: a main body, a *1st Horn Solo.* section, a *TRIO.* section, and a *CODA.* section. The *TRIO.* section begins with a double bar line and a repeat sign. The *1st Horn Solo.* section is marked with a cross symbol. The *CODA.* section is marked with a cross symbol and a double bar line. The score concludes with a *D.C. al* (Da Capo) instruction.

Staff 1: *ff*

Staff 2: *f*, *p*, *fz*, *fz*, *ff*

Staff 3: *p*, *p*, *p*, 1., 2.

Staff 4: *ff*

Staff 5: *1st Horn Solo.*, *p*, 1., 2.

Staff 6: *TRIO.*, *ff*, *pp*, *p*, *1st Horn Solo.*

Staff 7: 1., 2., *ff*

Staff 8: *ff*, *p*, 1., 2., *D.C. al*

Staff 9: *CODA.*, *p*, *ff*, *ff*

POLONAISE. "OSCEOLA"

1st CORNET in B₂

E.N. CATLIN, Op. 117.

—No. 15.—

Solo.

ff **fz** **fz** **ff**

Cello. **p** **p** **p** **1.** **2.**

ff

Solo. **p** **1st Horn.**

TRIO. **ff** **p** **2^d Clar.** **1.** **2.**

ff **Solo.**

ff **p** **p** **1.** **2.** **D.C. al**

CODA. **p** **ff**

THOMPSON & ODELL, BOSTON.

POLONAISE. "OSCEOLA"

2^d CORNET in B $\flat$

—No. 15.—

E. N. CATLIN. Op. 117.



POLONAISE. "OSCEOLA"

TROMBONE.

—No. 15.—

E.N.CATLIN:Op.117.

Cor.

ff

Cello.

ff *fz* *fz* *ff* *p*

1. 2.

p *p* *ff*

TRIO.

ff *p*

1. 2.

ff

Cor.

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

CODA.

p *ff*

POLONAISE. "OSCEOLA"

DRUMS.

—No. 15.—

E.N.CATLIN, Op. 117.



POLONAISE. "OSCEOLA"

1

PIANO.

—No. 15:—

E.N. CATLIN. Op. 117.

The musical score is written for piano and includes a clarinet solo section. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into several systems, each with a treble and bass staff. The first system begins with a forte (ff) dynamic. The second system includes a piano (p) dynamic and a forte (fz) dynamic. The third system features a clarinet solo (Clar: Solo) marked with a piano (p) dynamic. The fourth system includes a piano (p) dynamic and a forte (ff) dynamic. The fifth system begins with a forte (ff) dynamic. The sixth system includes a piano (p) dynamic. The seventh system includes a piano (p) dynamic and a forte (ff) dynamic. The score concludes with a double bar line.

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