

FOR

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BENEFICE QUADRILLE.

1st VIOLIN.

No 71.

JOH. RESCH.

Arr. by E.M. Bagley.

1. *f* *mf* *f* *p* *pizz.* D.C.al

2. *f* *divisi.* *Fine.* *Fine.* *Clan & Cor!* *pizz.* *p* *arco.* *fz* *f* *pizz.* *arco.*

3. *p* *pp* CODA *ff* *p* *mf* *p* *p* To Coda.

4. *ff* *f* *ff*

(Clar. & Cor.) *tr.* *p*

divisi. *pizz.*

arco. *pizz.* *arco.* *ff* D.S. al



BENEFICE QUADRILLE.

No. 71.

2^d VIOLIN.

JOH. RESCH.
Arr. by E. M. Bagley.

1. 

2. 

3. 

161—11½

THOMPSON & ODELL BOSTON

This musical score is for a guitar piece in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Dynamics such as *p* (piano), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo) are used throughout. Articulations like *pizz.* (pizzicato) and *arco.* (arco) are also present. The score includes repeat signs and first/second endings. Key markings include "1 & 2.", "To Coda.", "D.S. al", "Fine.", and "D.C. al Fine.". The piece is marked with a "4." at the beginning of the third staff and a "5." at the beginning of the sixth staff, possibly indicating measures or sections. The final staff ends with a double bar line and a repeat sign.

1 & 2. To Coda.

4. *ff* *f* *ff*

D.S. al

5. *f* Fine.

pizz. *p* *mf* *arco.*

f *p*

D.C. al Fine.

6. *p* *f* *ff*

ff

D.S. al

BENEFICE QUADRILLE.

No. 71.

VIOLA.

JOH. RESCH.
Arr. by E.M. Bagley.

1.

2.

3.

CODA.

Musical score for a piece in 3/4 time, featuring multiple staves with various dynamics and articulations.

Dynamics and markings include: *p*, *mf*, *f*, *ff*, *pizz.*, *arco.*, *D.S. al*, *Fine.*, and *D.C. al Fine.*

The score includes measures numbered 4 and 5, and a section marked "To Coda." followed by a double bar line and a Coda symbol.

The notation includes various rhythmic values (eighths, sixteens, and dotted rhythms) and articulations (accents, slurs, and staccato marks).

BENEFICE QUADRILLE.

No. 71.

BASSO.

JOH. RESCH.
Arr. by E. M. Bagley.

1. *f* *mf* *f* 1 2 3 4 5 6 7 *p* D.C.al

2. *fz* *f* *p* Fine. *p* D.S.al Fine.

3. *p* *f* *pp* CODA. *ff* *p*

The musical score is written for the Bass part of a quadrille. It consists of three main sections, numbered 1, 2, and 3. Section 1 is in 2/4 time and begins with a forte (f) dynamic, followed by mezzo-forte (mf) and then forte (f) again. It includes a first ending with measures numbered 1 through 7. Section 2 is also in 2/4 time and starts with a piano (p) dynamic, followed by a 'Fine.' marking and then a piano (p) dynamic. It includes a 'D.S.al Fine.' marking. Section 3 is in 6/8 time and begins with a piano (p) dynamic, followed by fortissimo (ff) and then pianissimo (pp). It includes a 'CODA.' marking and ends with a piano (p) dynamic. The key signature is one sharp (F#) and the time signature changes from 2/4 to 6/8.

1 & 2. To Coda. *mf* *p* *p* *ff*

4. *ff* *f* *ff*

p

D.S.al *ff*

5. *f* Fine.

p pizz.

arco. *mf* *f*

p D.C.al Fine.

6. *p*

f *ff*

ff

D.S.al

BENEFICE QUADRILLE.

FLUTE & PICCOLO.

No 71.

JOH. RESCH.
Arr. by E. M. Bagley.

1. 

8. 

2. 

3. 

1 & 2.
mf
p
To Coda.

4.
ff

tr
p

tr

ff D.S.al

5.
f
Flute.
Fine.

p
f

mf
f

p
f
D.C.al Fine.

6.
Piccolo.
p

f
ff

f

8.

D.S.al

BENEFICE QUADRILLE.

No 71.

CLARINET in A.

JOH. RESCH.

Arr. by E.M. Bagley.

1. *f* *p* *f* *ff* *f*

SOLO. *mf* 2^d Cor Solo. D.C.al

2. *f* *Fine.* *p* SOLO. *p* *p* D.S.al Fine.

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

161—11½

p

1 & 2.

p

ff

To Coda

4.

mf

p

tr

tr

D.S. al

5.

f

Fine.

2^d Cor Solo.

f

D.C. al Fine.

6.

Cor.

p

Cor.

ff

D.S. al

BENEFICE QUADRILLE.

No 71.

1st CORNET in A $\flat$.

JOH RESCH
Arr. by E.M. Bagley.

1. *mf* SOLO. *mf* *f* D.C. al C

2. *mf* SOLO. *p* Fine. *p* *f* *p* D.S. al Fine *mf*

3. *p* *mf* CODA. *pp* *pp* *f* *f* *p* 1 & 2. To Coda.

161—11 $\frac{1}{2}$ THOMPSON & ODELL BOSTON

4. *mf* *p* *mf* *SOLO.* *tr* *p* *tr* *D.S.al* *mf*

5. *mf* *SOLO.* *Fine. p* *f* *mf* *D.C.al Fine.*

6. *SOLO.* *p* *mf* *2d Cor!* *f* *p* *D.S.al*

BENEFICE QUADRILLE.

2^d CORNET in A $\flat$.

No 71.

JOH. RESCH.
Arr. by E. M. Bagley.

1. *mf*

p *f*

mf

SOLO. SOLO.

p D.C. al C

2. *mf*

Fine. *p* Horns. SOLO. *f* *f*

D.S. al Fine *p* *mf*

3. *p* *mf*

pp CODA. *f*

1 & 2. *p*

To Coda. C

4. *mf* *p* *mf*

p 4

D.S.al *mf*

5. *mf* SOLO. *Fine. p*

f

mf *p*

D.C.al Fine. *mf*

6. *mf*

f

f

f

D.S.al

BENEFICE QUADRILLE.

№ 71.

TROMBONE.

JOH. RESCH.
Arr. by E. M. Bagley.

1. *mf*

6 *mf* *f* *mf*

Horns. D.C.al

2. *mf*

Fine. Horns.

f D.S.al Fine.

3. 6 *mf* *pp* Horns.

CODA.

f

4 1 & 2.

p To Coda.



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