

**PAUL E. GOMEZ,**  
Musical Director

PAUL LINCKE.

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Hawkes & Son. Denman Street, Piccadilly Circus, London.W.

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 two sharps (F# and C#). The music features a series of chords and melodic lines. The dynamic marking *pp* (pianissimo) is present at the beginning.

Second system of musical notation for Piano Conductor. The system continues the musical piece. Dynamic markings include *ff* (fortissimo), *p* (piano), and *ff* (fortissimo). The word *FINE.* is written at the end of the system.

Third system of musical notation for Piano Conductor. The system continues the musical piece. The dynamic marking *ff* (fortissimo) is present at the beginning.

Fourth system of musical notation for Piano Conductor. The system continues the musical piece. The dynamic marking *ff* (fortissimo) is present at the beginning.

Fifth system of musical notation for Piano Conductor. The system continues the musical piece. The dynamic marking *ff* (fortissimo) is present at the beginning. The word *Horns.* is written above the staff. The dynamic marking *cres:* (crescendo) is present.

Sixth system of musical notation for Piano Conductor. The system continues the musical piece. The dynamic marking *rit.* (ritardando) is present. The dynamic marking *fff* (fortississimo) is present. The dynamic marking *mf* (mezzo-forte) is present. The word *FINE.* is written at the end of the system.

## TRIO.

Oboe &amp; Cello.

Viol &amp; Wood wind.

Piano Conductor.

3

*p*

*ff*

*ff*

*ff*

*ff*

*ff* *cres.*

*rit.* *mf*

Oboe &amp; Cell.

First system: Treble and bass staves with piano (p) dynamic. Treble staff features chords and eighth notes, while the bass staff has a steady eighth-note accompaniment.

Second system: Continuation of the piano accompaniment with similar textures.

Third system: Continuation of the piano accompaniment, ending with a double bar line and the instruction "D.C. AL CODA." in the right margin.

CODA.

Cello &amp; Horn.

First system: Treble and bass staves. Treble staff begins with a Coda symbol and a forte (ff) dynamic. The bass staff has a piano (p) dynamic. The system concludes with a double bar line.

Second system: Continuation of the Cello & Horn part, featuring piano (p) dynamics.

Third system: Continuation of the Cello & Horn part.

Fourth system: Continuation of the Cello & Horn part, ending with a double bar line.

Fifth system: Treble and bass staves. Treble staff begins with the tempo marking "a tempo." and a forte (f) dynamic. The bass staff has a fortissimo (ff) dynamic. The system concludes with a double bar line.

## AMINA.

EGYPTIAN SERENADE.

*H. Q. Beibstein*

FLUTE &amp; PICCOLO.

PAUL LINCKE.

Allegretto moderato.

*ff* Flute & Piccolo unis. *mf* Picc. change to Flute. *p*

*pp*

*mf* *pp*

*f* unis. 3

*pp*

*mf* *pp* Coda. ⊕

*ff* *sfz* *ff* *Fine. ff*

*ff*

*Solo.* Fl. & Picc. 1

*ff* *rit. 1* §

*ff* Change to Flute. *D.S. al Fine.* then Trio.

FLUTE & PICCOLO.

3

TRIO.

*p*

*ff*

*cresc.*

*rit.*

*p*

*ff*

*D.C. al CODA.*

*Lento.*

*p*

*a tempo*

*f*

*ff*

*p*

*ff*

# AMINA.

EGYPTIAN SERENADE.

H. G. P. *Paul E. Gomez*  
PAUL E. GOMEZ  
Musical Director.

1<sup>st</sup> CLARINET in A.

PAUL LINCKE.

*Allegretto moderato.*

*ff* *mf* *p*

*pp* If one Clar. only, Play the lower notes.

*mf* *pp*

*f* *f* *Strings.*

*p* *pp*

*mf* *pp*

*Coda.*

*ff* *sfz* *p*

*ff* *Fine. ff*

*ff* *ff* *rit.*

*ff* *mf* *D.S. al Fine.*  
then Trio.

1<sup>st</sup> CLARINET in A.

3

TRIO.

*p*

Oboe Solo.

*ff* 1<sup>st</sup> Cornet.

*cresc.* *rit.* Oboe. *mf* Cornet. *p*

*ff* D.C. al CODA.

CODA.

*ff* *sf* *p* *Lento.* *p* Cello.

*a tempo* *f* *ff* *p* *ff*

# AMINA.

EGYPTIAN SERENADE.

PAUL E. GOMEZ  
Musical Director

H. A. Barber

1st CORNET in A.

PAUL LINCKE.

*Allegretto moderato.*

The musical score for the 1st Cornet in A is written on ten staves. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1:** Starts with a treble clef, a sharp sign, and a *ff* dynamic. It includes a *mf* section and a *p* section. Labels for "1st Horn." and "3rd Horn." are present.
- Staff 2:** Features a *pp Solo.* section.
- Staff 3:** Includes *mf* and *pp* dynamics.
- Staff 4:** Features a *f* dynamic and a section marked "1" for the "1st Clar.".
- Staff 5:** Includes a *pp* dynamic.
- Staff 6:** Includes *mf* and *pp* dynamics.
- Staff 7:** Features a *ff* dynamic, a *fz* dynamic, and a *p* dynamic. It includes a "Coda." section and a "Clar." section. The piece ends with *ff* and "Fine."
- Staff 8:** Features a *ff* dynamic and a section for the "1st Clar."
- Staff 9:** Includes a *ff* dynamic and a *cresc.* section.
- Staff 10:** Includes a *ff* dynamic, a *rit.* section, and a section for the "1st Horn." marked "D.S. al Fine. then Trio."

1<sup>st</sup> CORNET in A.

3

TRIO. Oboe. *p*

*ff*

*ff*

*ff*

*cresc.* *rit.* 1<sup>st</sup> Horn. Oboe. *mf* *p*

*D.C. al CODA.*

Clar. *Lento.* *p* Cello. *p*

*a tempo* *f*

*ff* *p* *ff*

# AMINA.

EGYPTIAN SERENADE.

BASS TROMBONE or EUPHONIUM.

PAUL LINCKE.

*H. C. Beibstein*

*Allegretto moderato.*

The musical score is written for Bass Trombone or Euphonium. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked *Allegretto moderato.* The score consists of nine staves of music. The first staff has dynamic markings *ff*, *mf*, and *p*. The second staff is labeled *1st Bassoon.* and has a *pp* marking. The third staff has *mf* and *pp* markings. The fourth staff has a *1st Bassoon.* marking and a *f* marking. The fifth staff has a *p* marking. The sixth staff has a *pp* marking. The seventh staff has a *pp* marking. The eighth staff has a *1* marking and a *ff* marking. The ninth staff has a *ff* marking and a *cresc.* marking. The score ends with a *Coda* symbol.

BASS TROMBONE or EUPHONIUM.

3

2nd Horn. *mf* *rit.* *ff* *D.S. al Fine then Trio.*

TRIO. *p dolce.*

*cresc.* *ff* *rit.* *mf* *p dolce.*

1 *Lento.* *ff* *sfz* *1st Horn.*

*a tempo* *f* *ff* *p* *ff*

# AMINA.

EGYPTIAN SERENADE.

PAUL E. GOMEZ

Musy

PAUL LINCKE.

DRUMS, CYMBALS, XYLOPHON  
TRIANGLE & TIMPANI.

Allegretto moderato.

Timpani E. B.

Xylophon, or Side Drum Sticks on Wood.

Coda.

First system of musical notation for drums and cymbals. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 2/4 time. The first measure has a forte (*ff*) dynamic. The second measure has a rest. The third measure has a first ending bracket labeled '1'. The fourth measure has a forte (*ff*) dynamic. The fifth measure has a rest. The sixth measure has a first ending bracket labeled '1'.

Second system of musical notation for drums and cymbals. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 2/4 time. The first measure has a forte (*ff*) dynamic and a 'Timp. cresc.' marking. The second measure has a rest. The third measure has a 'Tria.' marking. The fourth measure has a 'Timp.' marking. The fifth measure has a 'Tria.' marking. The sixth measure has a rest.

Third system of musical notation for drums and cymbals. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 2/4 time. The first measure has a forte (*ff*) dynamic and a 'rit.' marking. The second measure has a first ending bracket labeled '1'. The third measure has a 'TRIO.' marking. The fourth measure has a first ending bracket labeled '16'. The fifth measure has a '2' marking. The sixth measure has a 'Side Dr.' marking and a forte (*ff*) dynamic. The seventh measure has a 'Bass Dr. Cymb.' marking. The eighth measure has a rest.

Fourth system of musical notation for drums and cymbals. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 2/4 time. The first measure has a '2' marking and a forte (*ff*) dynamic. The second measure has a rest. The third measure has a '2' marking and a forte (*ff*) dynamic. The fourth measure has a 'rit.' marking. The fifth measure has a first ending bracket labeled '1'. The sixth measure has a first ending bracket labeled '15'. The seventh measure has a 'ff a. 2.' marking. The eighth measure has a 'D.C. a CODA.' marking.

Fifth system of musical notation for drums and cymbals. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 2/4 time. The first measure has a 'CODA.' marking, a 'Side Dr.' marking, and a forte (*ff*) dynamic. The second measure has a 'sfz Cymb.' marking. The third measure has a first ending bracket labeled '1'. The fourth measure has a 'Lento.' marking. The fifth measure has a 'p' marking. The sixth measure has a 'Xylophon.' marking. The seventh measure has a rest. The eighth measure has a 'pp Timp. Solo.' marking.

Sixth system of musical notation for drums and cymbals. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 2/4 time. The first measure has a rest. The second measure has a rest. The third measure has a rest. The fourth measure has a rest. The fifth measure has a rest. The sixth measure has a rest. The seventh measure has a 'a tempo' marking and a 'Side Dr.' marking. The eighth measure has a 'Timp. a. 2.' marking and a forte (*f*) dynamic.

Seventh system of musical notation for drums and cymbals. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 2/4 time. The first measure has a forte (*ff*) dynamic. The second measure has a rest. The third measure has a rest. The fourth measure has a rest. The fifth measure has a rest. The sixth measure has a rest. The seventh measure has a 'p' marking. The eighth measure has a forte (*ff*) dynamic.

H. C. Beibstein

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# AMINA.

EGYPTIAN SERENADE.

1<sup>st</sup> VIOLIN. (Conductor.)

PAUL LINCKE.

*Allegretto moderato.*

*ff* *mf* *p* *pp* *mf* *pp* *f* *f* *sfz* *p* *ff* *ff* *cresc.* *ff* *rit.* *ff* *mf* *D.S. al Fine then Trio.*

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4329

1st VIOLIN.

3

*divisi.*

TRIO. *stacc.* *p* Oboe. *stacc.*

*stacc.* *ff*

*ff cresc.* *rit.* Oboe. *mf* *p*

*stacc.* *stacc.*

*stacc.*

*stacc.* *ff* D.C. al CODA.

⊕ CODA. *ff* *sfz* *p* *Lento.* *p* Cello. *p*

*a tempo* *f* *ff* *p* *ff*

# AMINA.

EGYPTIAN SERENADE.

PAUL E. GOMEZ,  
Musical Director.

1st VIOLIN. (Conductor.)

H. A. B.

PAUL LINCKE.

*Allegretto moderato.*

*ff* *mf* *p* *pp* *mf* *pp* *f* *f* *pp* *mf* *pp* *ff* *sfz* *p* *ff* *Fine.* *ff* *cresc.* *ff* *rit.* *ff* *mf* *D.S. al Fine then Trio.*

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# AMINA.

EGYPTIAN SERENADE.

VIOLA.

PAUL LINCKE.

*H. A. Beibstein*

*Allegretto moderato.*

*ff* *mf* *p*

*pizz.* *pp*

*arco* *pizz.* *pp*

*f* *f* *p*

*pizz.* *pp*

*arco* *pizz.* *pp*

*Coda.* *arco* *ff* *sfz* *p* *ff* *Fine.*

*ff* *ff*

*ff* *cresc.*

*ff* *mf* *rit*

*D.S. al Fine. then Trio.*

VIOLE.

3

TRIO. 

# AMINA.

EGYPTIAN SERENADE.

PAUL E. GOMEZ,  
Musical Director.

*H. A. Bernstein*

PAUL LINCKE.

CELLO.

Allegretto moderato.

*ff* *mf* *p*

*pp*

*mf* *pp*

*f* *f*

*p* *pp*

*mf* *pp*

Coda.

*ff* *sfz* *p* *ff* *Fine.*

*ff* *ff*

*ff* *cresc.*

*ff* *mf* *rit.*

*D.S. al Fine. then Trio.*

CELLO.

3

TRIO.

*p*

*ff*

*ff cresc.*

*rit.*

*mf* *p*

*ff* D.C. al CODA.

Lento.

*ff* *sfz* *p* *p*

*a tempo*

*f*

*ff* *p* *ff*

# AMINA.

EGYPTIAN SERENADE.

BASS.

PAUL LINCKE.

Allegretto moderato.

H. R. Beibstein

*ff* *mf* *p*

*pizz.* *pp*

*arco* *pizz.* *mf* *pp*

*f* *1*

*arco* *pizz.* *p* *pp*

*arco* *pizz.* *mf* *pp*

Coda. *arco* *ff* *sfz* *p* *ff* *Fine.*

*ff* *ff*

*ff* *cresc.* *1*

*ff* *mf* *rit.* *D.S. al Fine. then Trio.*

TRIO.

*p*

*ff*

*ff*

*ff cresc.*

*rit.*

*mf*

*p*

*ff*

*D.C. al CODA.*

⊕ CODA

*arco*

*ff*

*sfz*

*p*

*Lento. 1*

*p*

*2*

*3*

*4*

*5*

*6*

*7*

*8*

*a tempo*

*f*

*ff*

*p < ff*