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## Danse espagnola.

New York: McKinley Music Co., 1897

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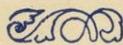
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# FOUR HAND FAVORITES

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COMPOSITIONS BY  
EDOUARD HOLST

Boys of Columbia .....		.40
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Sweet Clover Waltz .....		.40

MCKINLEY MUSIC Co.

CHICAGO. NEW YORK.

DANSE ESPAGNOLA.  
Spanish Dance.

SECONDO.

EDUARD HOLST.

Allegro moderato.

The musical score is written for piano and consists of five systems of music. The first system is in 3/4 time and includes dynamic markings: *f*, *mf*, *ff*, and *p*. The second system has a marking of *mf*. The third system has a marking of *f*. The fourth system has a marking of *ff*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like accents and slurs.

DANSE ESPAGNOLA.  
Spanish Dance.

PRIMO.

Allegro moderato.

EDUARD HOLST.

The musical score is written for piano and consists of five systems of music. Each system contains two staves (treble and bass clef). The first system includes dynamic markings *f*, *mf*, *ff*, a first ending bracket labeled '1', and *mf*. The second system includes *p*. The third system includes *mf*, *f*, *mf*, and *f*. The fourth system includes *ff* and *mf*. The fifth system includes *ff*, *mf*, and *ff*. The music is in 3/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

SECONDO.

Con gusto.

The first system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of eighth-note chords, starting with a dynamic marking of *mf*. The lower staff is also in bass clef and contains a simple eighth-note accompaniment. The key signature has one flat (B-flat).

The second system of musical notation consists of two staves. It features a first ending bracket over the final two measures of the system, with a second ending bracket over the following two measures. The dynamic marking *ff* is placed above the first ending, and *mf* is placed above the second ending. The key signature changes to two flats (B-flat and E-flat).

The third system of musical notation consists of two staves. The upper staff features a series of chords with accents (>) above them. The dynamic marking *p* is placed below the first measure, and *mf* is placed below the third measure. The key signature remains two flats.

Presto.

The fourth system of musical notation consists of two staves. The tempo marking *Presto.* is placed above the first measure. The dynamic marking *f* is placed below the first measure. The key signature changes to three flats (B-flat, E-flat, and A-flat).

The fifth system of musical notation consists of two staves. It contains dynamic markings *f*, *mf*, *p*, and *ff* placed below the first, second, third, and fourth measures respectively. The key signature remains three flats.

Fine.

PRIMO.

Con gusto.

The first system of musical notation consists of two staves. The upper staff features a series of chords and eighth-note patterns, while the lower staff provides a rhythmic accompaniment with eighth notes. The dynamic marking *mf* is placed at the beginning of the first measure.

The second system continues the piece and includes first and second endings, indicated by brackets and numbers '1' and '2' above the staff. The dynamic markings *ff* and *mf* are used throughout the system.

The third system of musical notation shows a change in dynamics, starting with a *p* (piano) marking and transitioning to *mf* (mezzo-forte) in the latter part of the system.

Presto.

The fourth system is marked *Presto.* and features a more rapid tempo. It includes dynamic markings of *mf*, *f*, and *mf* across the measures.

The fifth and final system of musical notation concludes the piece. It includes dynamic markings of *mf*, *f*, *mf*, *p rit.* (piano ritardando), and *ff* (fortissimo). The system ends with the word *Fine.*

TRY THIS ON YOUR PIANO.

THE CHARIOTEER

MARCH & TWO-STEP

GLENN W. ASHLEY

Marcia

The musical score is presented in five systems, each with a treble and bass staff. The first system is marked *ff*. The second system continues the melody. The third system features dynamic markings *fz* and *mf*. The fourth and fifth systems complete the piece with various rhythmic patterns and chordal accompaniment.

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