

No 389.

RETREATS
HENRY POTTER & CO, 36/38, West St. Charing Cross Rd. LONDON, W.C.2.

J. WINTER.

E♭ Piccolo.

MANDORA.

DC.

TOURNAY.

DC.

BADAJOS.

DC.

RISINGS.
SARONY.

Andante.

rall.

Drums immediately deliver the Regt!
Rolls, at the same time all "step off"

No 389.

HENRY POTTER & CO., 36/38, West St. Charing Cross Rd. LONDON, N.W.2.

RETREATS

MANDORA.

J. WINTER.

1st Bb Flute.

TOURNAY.

DC.

BADAJOS.

DC.

THE RISINGS. The Drums being formed up in "fours" the Risings are played before and after the Retreat. Drums enter with a thunderous Roll on each Pause (O only). After each Pause the conductor must allow a short silent Pause, this is to allow the Tenor and Bass Drums to slowly flourish the sticks up to the cross position above the head which should be done in a slow and graceful manner, commencing with the arms at full length down the side of the body. The two bars in $\frac{3}{4}$ time at the end of the Risings is played in strict March time, the conductor giving the time One - Two. At the end of these two bars the Drums will immediately deliver the Rolls, at the same time the whole will step off without any further word of command and proceed to play the Retreat. After the Retreat the Risings are played again, omitting the two $\frac{3}{4}$ Bars.

DC.

Andante. (3 beats in a bar)

SARONY.

rall.

Drums immediately deliver Beat Rolls

No 389.

RETREATS.

HENRY POTTER & Co. 36/38, West St. Charing Cross M. LONDON, W.C.2.

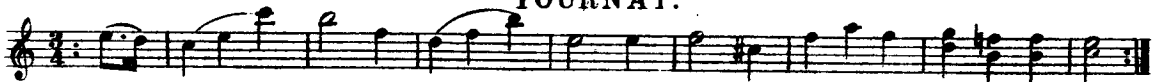
2nd Flute.

MANDORA.

J. WINTER.



TOURNAY.

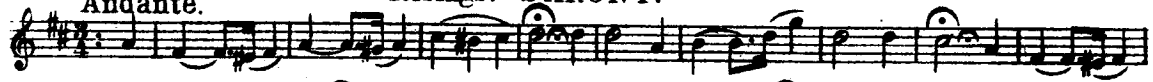


BADAJOS.



Andante.

Risings: SARONY.



rall

Drums immediately deliver the Flgel
Polkat the same time all "step off."

No 389.

RETREATS.

HENRY POTTER & Co., 36/38, West St., Charing Cross Rd., LONDON. W.C.2.

3rd Flute.

MANDORA.

J. WINTER.

Two staves of musical notation for the piece 'MANDORA'. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff continues the melody. The piece concludes with a double bar line and repeat dots.

TOURNAY.

D.C.

Two staves of musical notation for the piece 'TOURNAY'. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff continues the melody. The piece concludes with a double bar line and repeat dots.

BADAJOS.

D.C.

Two staves of musical notation for the piece 'BADAJOS'. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff continues the melody. The piece concludes with a double bar line and repeat dots.

Andante.

Risings: SARONY.

D.C.

Two staves of musical notation for the piece 'SARONY'. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff continues the melody. The piece concludes with a double bar line and repeat dots.

rall.

Drums immediately deliver the Regt!
Rolls, at the same time all "stop off!"

No 389.

RETREATS.

HENRY POTTER & Co., 36/38, West St. Charing Cross Rd., LONDON. W.C.2.

F Flute.

MANDORA.

J. WINTER.

Musical notation for MANDORA, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef. The music features a series of eighth and sixteenth notes with various rests and phrasing marks.

TOURNAY.

Musical notation for TOURNAY, consisting of two staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The second staff is in bass clef. The music features a series of eighth and sixteenth notes with various rests and phrasing marks.

BADAJOS.

Musical notation for BADAJOS, consisting of two staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The second staff is in bass clef. The music features a series of eighth and sixteenth notes with various rests and phrasing marks.

Andante.

Risings: SARONY.

Musical notation for SARONY, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef. The music features a series of eighth and sixteenth notes with various rests and phrasing marks. The word "rall." is written below the second staff.

Drums immediately deliver the Regt!
Rolls, at the same time all "step off"

No 389.

RETREATS.

HENRY POTTER & CO., 36/38 West St. Charing Cross Rd. LONDON, W.C.2.

E♭ Flute.

J. WINTER.

MANDORA.

DC.

TOURNAY.

DC.

BADAJOS.

DC.

Andante.

Risings: SARONY.

rall.

Drums immediately deliver the Regt
Rolls at the same time all "step off"

No 389.

RETREATS.

HENRY POTTER & Co., 36/38, West St. Charing Cross Rd., LONDON. W.C.2.

J. WINTER.

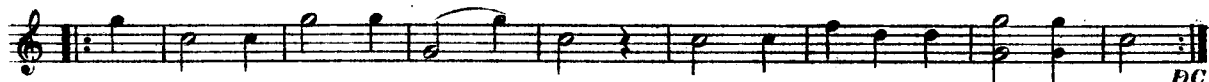
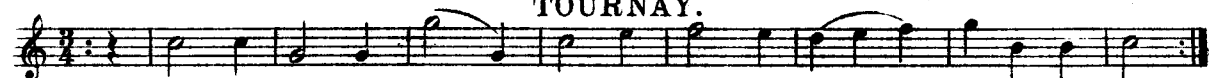
B \flat Bass Flute

MANDORA.



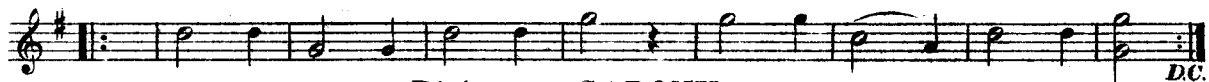
DC.

TOURNAY.



DC.

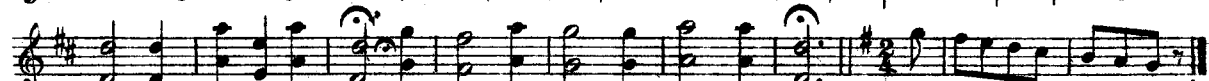
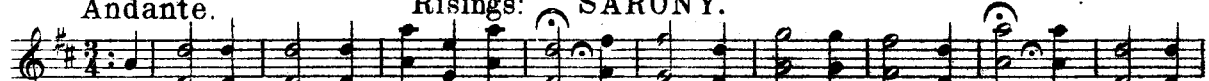
BADAJOS.



DC.

Andante.

Risings: SARONY.



rall.

Drums immediately deliver the Regt!
Rolls, at the same time all "step off!"

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RETREATS.

HENRY POTTER & CO. 36/38, West St. Charing Cross Rd., LONDON, W.C.2.

Side & Bass Drums.

MANDORA.

Chopsticks

J. WINTER

p-ff *pff* *all* *ff* *p* *all ff* *D.C.*

p-ff *pff* *all* *ff* *p* *all ff* *D.C.*

p-ff *pff* *all* *ff* *p* *all ff* *D.C.*

The above Retreat Beatings may be used for any Retreats; it will be noticed in the Beating of MANDORA the *ff* drummers enter on the *third* beat of the 4th bar, and in the Beating of TOURNEY they enter on the *second* beat of the 4th bar.

Andante.

Risings: SARONY. (May be played before and after the Retreat.)

ff (long) *ff* (long) Or Regt! Rolls.

ff (long) *rall.* *ff* (long) *Immediately step off.*