

"Les Contes d'Hoffmann"

Piano.

Carl Fischer Edition.

Grand Selection

from J. Offenbach's Opéra Fantastique.

Theo. M. Tobani.

Pa. acc. 40¢, 10 pts. \$1.20, 14 pts. \$1.60, Full \$2.00.

Maestoso.

N. Y.
Theatre Orch.

1290.

The first system of the musical score consists of two staves, piano and bass. The piano part begins with a fortissimo (*ff*) dynamic and a Maestoso tempo. The bass part features a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

The second system continues the piano and bass parts. The piano part transitions to a mezzo-forte (*mf*) dynamic and a Moderato tempo. The bass part continues with eighth-note accompaniment. The key signature remains one sharp (F#) and the time signature is common time (C).

The third system shows the piano and bass parts. The piano part features a piano (*p*) dynamic and includes a section marked 'A'. The bass part continues with eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

The fourth system continues the piano and bass parts. The piano part features a piano (*p*) dynamic and includes a section marked 'B'. The bass part continues with eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

The fifth system continues the piano and bass parts. The piano part features dynamics of fortissimo (*f*), pianissimo (*pp*), and a *rall.* section, followed by fortissimo (*ff*). The tempo is marked Allegretto. The bass part continues with eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

The sixth system continues the piano and bass parts. The piano part features a piano (*p*) dynamic. The bass part continues with eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

This page of musical notation consists of seven systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The music is written in G major (one sharp) and 2/4 time. The first system begins with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic. The third system also begins with a piano (*p*) dynamic. The fourth system features a section marked with a 'C' above the staff, starting with a piano (*p*) dynamic. The fifth system continues with a piano (*p*) dynamic. The sixth system includes a section marked with a 'D' above the staff, starting with a forte (*f*) dynamic. The seventh system concludes with a fortissimo (*ff*) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and complex chordal textures.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has one sharp (F#).

The second system continues the piece. It includes the instruction *ff* Tempo di Minuetto. in the middle of the system. The time signature changes to 3/4. The notation includes various rhythmic patterns and dynamic markings.

The third system features a section marked with the letter 'E' in the upper right. A piano (*p*) dynamic marking is present in the lower staff. The music continues with complex harmonic textures.

The fourth system shows intricate chordal patterns in both staves, with many chords marked with a piano (*p*) dynamic. The melodic lines are more active, featuring sixteenth-note runs.

The fifth system continues the development of the piece with similar complex textures and rhythmic patterns. The notation is dense with notes and rests.

The sixth system is marked with the letter 'F' in the upper left. It features a forte (*ff*) dynamic marking in the lower staff. The music is characterized by strong chords and rhythmic drive.

The seventh system includes mezzo-forte (*mf*) and forte (*ff*) dynamic markings. The piece concludes with a final cadence in the lower staff.

Moderato.
Wind.

First system of the score. It consists of three staves: a single treble clef staff for the Wind instrument, and a grand staff (treble and bass clefs) for the piano accompaniment. The piano part begins with a *pp* dynamic. The music is in 3/4 time and features a steady accompaniment of chords in the piano and a melodic line in the wind.

Second system of the score. It features a key signature change to G major, indicated by a large 'G' above the staff. The tempo is marked *atempo*. The piano part includes a *rit.* (ritardando) marking and a *p* (piano) dynamic. The wind part continues with a melodic line, and the piano accompaniment provides harmonic support.

Third system of the score. This system continues the musical material from the previous systems, showing the interaction between the wind instrument and the piano accompaniment. The piano part features some rhythmic patterns with accents and slurs.

Fourth system of the score. The piano accompaniment continues with a consistent rhythmic pattern, while the wind instrument plays a melodic line with some phrasing slurs.

Fifth system of the score. This system concludes the piece, with the piano accompaniment and wind instrument parts reaching their final notes. The piano part includes some final chordal textures.

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the upper treble and a rhythmic accompaniment in the grand staff. A *rit.* (ritardando) marking is present in the final measure of the system.

Second system of the musical score. It begins with a large **H** marking above the first staff. The system includes three staves. The upper treble staff has a *mf* *a tempo* marking. The grand staff below has a *mf* marking. The music continues with a steady accompaniment and a melodic line.

Third system of the musical score, consisting of three staves. The music features a melodic line in the upper treble and a rhythmic accompaniment in the grand staff. A *fz* (forzando) marking is present in the middle of the system.

Fourth system of the musical score, consisting of three staves. The music features a melodic line in the upper treble and a rhythmic accompaniment in the grand staff. Dynamic markings include *f* (forte) in the first measure, *p* (piano) in the second measure, and *pp* (pianissimo) in the fourth measure.

Fifth system of the musical score, consisting of three staves. The music features a melodic line in the upper treble and a rhythmic accompaniment in the grand staff. A *dim.* (diminuendo) marking is present in the second measure of the upper treble staff and the grand staff.

Allegretto.

Musical score for the first system, marked *Allegretto*. It consists of two systems of piano accompaniment. The first system has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system continues the piece, ending with a fermata and a 'J' section marker. Dynamics include accents and a forte (*f*) marking.

Allegro moderato.

Musical score for the second system, marked *Allegro moderato*. It consists of two systems of piano accompaniment. The first system has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system continues the piece with a forte (*f*) dynamic marking.

Musical score for the third system of piano accompaniment. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A piano (*p*) dynamic marking is present.

K Animé.

Musical score for the fourth system, marked **K** *Animé*. It consists of two systems of piano accompaniment. The first system has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system continues the piece with a more active melodic line in the treble.

First system of a piano score. It consists of two staves, treble and bass. The music is in 2/4 time and features a complex, rhythmic accompaniment with many chords and moving lines. A dynamic marking of *f* (forte) is present in the right hand.

Second system of a piano score. It consists of two staves, treble and bass. The music is in common time (C). The right hand has a melodic line with some rests, while the left hand provides a steady accompaniment. Dynamic markings include *f* *ritenuto.* and *ff*. The tempo marking *La tempo* is centered above the system.

Third system of a piano score. It consists of two staves, treble and bass. The music is in common time (C). The right hand has a melodic line with some rests, while the left hand provides a steady accompaniment. Dynamic markings include *ff*. The tempo marking *Poco moderato.* is centered above the system.

Fourth system of a piano score. It consists of two staves, treble and bass. The music is in common time (C). The right hand has a melodic line with some rests, while the left hand provides a steady accompaniment. A dynamic marking of *ff* is present in the right hand. The tempo marking *b* *triummum* is centered above the system.

Fifth system of a piano score. It consists of two staves, treble and bass. The music is in 6/8 time. The right hand has a melodic line with some rests, while the left hand provides a steady accompaniment. Dynamic markings include *pp* and *rit*. The tempo marking *M Moderato.* is centered above the system.

Sixth system of a piano score. It consists of two staves, treble and bass. The music is in 6/8 time. The right hand has a melodic line with some rests, while the left hand provides a steady accompaniment. Dynamic markings include *f* and *p*. The tempo marking *2* is centered above the system.

Seventh system of a piano score. It consists of two staves, treble and bass. The music is in 6/8 time. The right hand has a melodic line with some rests, while the left hand provides a steady accompaniment. Dynamic markings include *f* and *p*.

Na tempo

a tempo

pp rit.

f

f ff

0

Tempo di Valse.

p cresc. p cresc.

mf cresc.

p

First system of musical notation. The right hand features a melodic line with a trill (tr) and a dynamic marking of *pp*. The left hand provides a steady accompaniment. A tempo marking **Q** is present.

Second system of musical notation, continuing the piece with similar textures in both hands.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation. The right hand has a dynamic marking of *f* and *ff*. The left hand includes a *cresc.* marking. A tempo marking **R** is present.

Fifth system of musical notation, featuring dense chordal textures in both hands.

Sixth system of musical notation, with a dynamic marking of *ff* in the left hand.

Seventh system of musical notation. The right hand has a dynamic marking of *S.* and features a more active melodic line. The left hand continues with accompaniment.

pp

p Violin.

mf

pp

Allegro non troppo.

a tempo

rit.

mf

The musical score is written for piano and violin. It consists of seven systems of music. The first system shows the piano accompaniment with a *pp* dynamic and the violin part starting with a *p* dynamic. The second system continues the piano accompaniment with a *mf* dynamic. The third system features a *pp* dynamic. The fourth system is marked *Allegro non troppo.* and shows a change in the piano accompaniment. The fifth system continues the *Allegro non troppo.* tempo. The sixth system is marked *a tempo* and includes a *rit.* (ritardando) section. The seventh system concludes the piece with a *mf* dynamic. The score includes various musical notations such as chords, arpeggios, and triplets.

Allegro moderato.

The musical score consists of seven systems of staves. The first system shows a piano introduction with a forte (*ff*) dynamic. The second system continues with piano accompaniment. The third system features a string entry marked *string.* and a change in tempo to *Vivace.* with a forte (*ff*) dynamic. The fourth system continues the *Vivace* section. The fifth system shows a change in tempo back to *Allegro moderato*. The sixth system continues the piano accompaniment. The seventh system features a solo for the right hand marked *Sva* (Soprano).

1ST Flute.

Tempo di Minuetto.

The musical score for the 1st Flute part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a tempo marking of "Tempo di Minuetto." and a dynamic of *f*. The first system includes trills (*tr.*) and a dynamic of *p*. The second system features a dynamic of *p* and a trill. The third system includes a dynamic of *ff* and a trill. The fourth system is marked "Moderato." and includes dynamics of *mf* and *pp*. The fifth system is marked "Gato tempo" and includes a dynamic of *rit.*. The sixth system includes a dynamic of *p*. The seventh system includes a dynamic of *mf*. The eighth system includes a dynamic of *f* and a dynamic of *pp*. The ninth system is marked "Allegretto." and includes a dynamic of *mf*. The tenth system includes a dynamic of *mf*.

1ST Flute.

Allegro moderato.

Musical score for 1ST Flute, page 3. The score consists of 13 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is "Allegro moderato." The score includes various dynamics such as *f*, *ff*, *mf*, *p*, and *pp*, and markings like *rit.*, *a tempo*, and *Modto.*. There are several section markers labeled J, K, L, M, N, O, P, Q, R, and S. The key signature changes to two flats (Bb) in the lower half of the page. The score concludes with a final measure marked with a fermata and the number 5.

1ST Flute.

pp *pp*

mf *pp*

T *Allegro non troppo.* *p*

p *rit.* *atempo* *Picc.* *Picc.*

U *Allegro moderato.* *f* *ff* *ff*

string.

V *Vivace.*

The score is written for a single flute in G major (one sharp) and 2/4 time. It begins with a series of eighth-note chords, marked *pp*. The tempo is *Allegro non troppo*. The piece features several dynamic markings: *mf*, *pp*, *p*, *f*, and *ff*. There are also articulations such as *rit.* (ritardando), *atempo* (ad libitum), and *Picc.* (piccato). The tempo changes to *Allegro moderato* and then to *Vivace*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3). The piece concludes with a final cadence.

"Les Contes d'Hoffmann"

Grand Selection

1ST Clarinet in A. from J. Offenbach's Opéra Fantastique.

Theo. M. Tobani.

N.Y. Theatre Orch. **1290.** *Maestoso.* *ff*

Moderato. *mf*

f **A** *f* *pp* *rall.*

Allto *pp* *ff*

p *f* *fp* *f* *p* *Ob.*

p *p* **Bassoon.** *Ob.*

C *fz* *p*

p **D** *f* *ff*

The musical score is written for a 1st Clarinet in A. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first staff is marked 'Maestoso' and 'ff'. The second staff is marked 'Moderato' and 'mf'. The third staff has a section marked 'A' with a 3/4 time signature and a dynamic of 'f'. The fourth staff is marked 'Allto' (Ad libitum) and has dynamics 'pp' and 'ff'. The fifth staff has dynamics 'p', 'f', 'fp', 'f', and 'p', with an 'Ob.' (Oboe) part indicated. The sixth staff has dynamics 'p' and 'p', with a 'Bassoon.' and 'Ob.' part indicated. The seventh staff is marked 'C' and has dynamics 'fz' and 'p'. The eighth staff has a dynamic of 'p'. The ninth staff is marked 'D' and has dynamics 'f' and 'ff'. The tenth staff continues the melody.

1ST Clarinet in A.

Tempo di Minuetto.

Musical score for the first system, measures 1-10. The 1st Clarinet part is in A major, 3/4 time. It features a melody with trills (tr.) and a dynamic of *f*. The E Bassoon part has a dynamic of *p*. The Cornet part also has a dynamic of *p*. The Bassoon part has a dynamic of *p* and includes trills.

Musical score for the second system, measures 11-15. The 1st Clarinet part continues with a dynamic of *mf*. The Bassoon part has a dynamic of *p*. The section ends with a dynamic of *ff*.

Moderato.

Musical score for the third system, measures 16-20. The 1st Clarinet part has a dynamic of *ff*. The Bassoon part has a dynamic of *p*. The section ends with a dynamic of *rit.* and *p*.

Musical score for the fourth system, measures 21-25. The 1st Clarinet part has a dynamic of *p*. The Cornet part has a dynamic of *pp*. The Ob. part has a dynamic of *f*.

H a tempo

Musical score for the fifth system, measures 26-30. The 1st Clarinet part has a dynamic of *mf*. The Cornet part has a dynamic of *pp*. The Ob. part has a dynamic of *f*.

Allegretto.

Musical score for the sixth system, measures 31-35. The 1st Clarinet part has a dynamic of *f*. The Bassoon part has a dynamic of *ff*. The section ends with a dynamic of *p*.

Allegro moderato.

Change to Bb.

Musical score for the seventh system, measures 36-40. The 1st Clarinet part has a dynamic of *f*. The Bassoon part has a dynamic of *p*.

1ST Clarinet in B \flat .

f *p*

K

p

L *a tempo* *3* *1*

ritenuto. *ff* **M** *Moderato.*

a tempo *p* *pp* *rit.*

p *f* *p* *f* *p*

rit. *a tempo* *dim.* *p*

rit. *f*

Solo. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *f*

tr **O** *Oboe.* *2* *f* *Tempo di Valse.* *p* *cresc.*

P *Violin.* *p* *tr*

Q *Bassoon.* *pp* *p* *cresc.* *f*

1ST Clarinet in B \flat .

R
ff
ff
pp
pp

T Allegro non troppo.
 Cornet.
p
mf
pp
rit.

U Allegro moderato.
f
ff
string.

V Vivace.
ff

“Les Contes d’Hoffmann”

1ST Cornet in A.

Grand Selection

from J. Offenbach’s Opéra Fantastique.

N.Y.
Theatre Orch

Maestoso.

Theo. M. Tobani.

1290. 

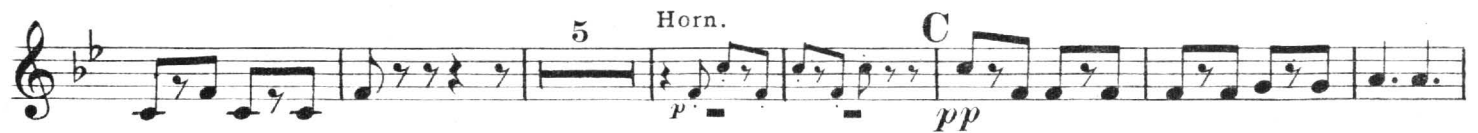


A 

B Allegretto. 











D 

Tempo di Valse.



E 

1ST Cornet in A.

F
ff

2nd Cl.
p *ff*

Moderato.

Ob. 1 2 3 4 5 6 7 8
pp *rit.*

G *a tempo*
10

p

2nd Cl.
p

H *a tempo* 1 2 3 4 5 6 7 *Solo.*
rit. *p* *fs* *mf*

Horn. *pp* *Allegretto.*

I 1 2 1 *mf* *mf* *ff*

Allegro moderato.

J 3 2 *fs* *f* *Change to B₂f*

K *Animé.* 1 *p*

ritenuto. *f* *f*

L *a tempo* *ff*

Poco moderato. **M** *Moderato.*

Horn. *a tempo* *p* *rit.*

1ST Cornet in B \flat .

8 **N** *a tempo* *rit.* *p* *rit.* *a tempo* *f*

O 2nd Cl. *f* *ff* *p*

Tempo di Valse. *mf* *cresc.* *f* **P** 7 **Q** 8 **31**

R 1 2 3 4 5 6 7 1 2 3 4 5 6 7 8 1 2 3 *ff*

4 5 6 7 8 1 2 3 4 **S** 5 *pp*

2nd Cl. *pp* *pp*

T *Allegro non troppo.* *Solo.* *p* 1 *pp*

1 *a tempo* *rit.* *f* *ff* *ff*

U *Allegro moderato.* *cresc.* *f* *ff* *ff*

V *Vivace.* *string.*

"Les Contes d'Hoffmann"

2ND Cornet in A.

Grand Selection
from J. Offenbach's Opéra Fantastique.

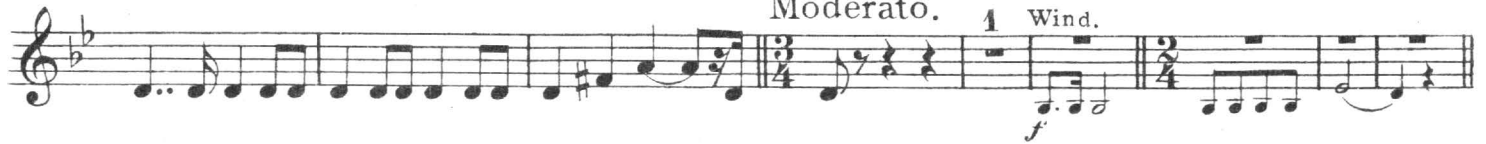
N.Y.
Theatre Orch.

Theo. M. Tobani.

Maestoso.

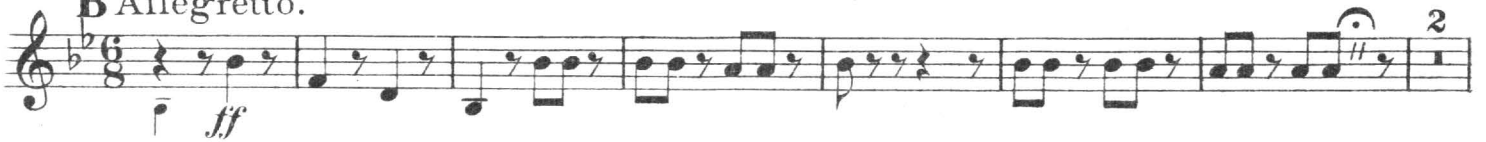
1290. 

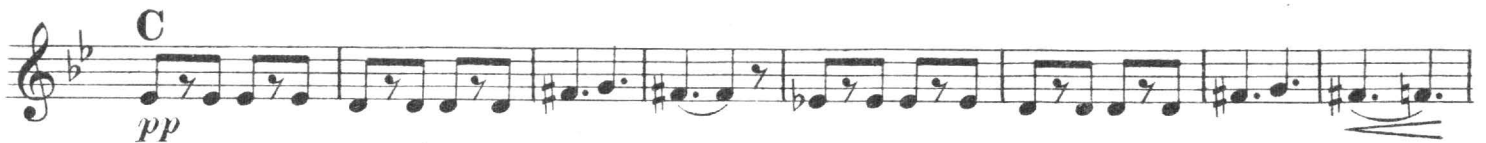
Moderato. 1 Wind.



A 

B Allegretto.



C 



Tempo di Minuetto.

10 **E** 12 



2ND Cornet in A.

Moderato.

2nd Cl. 1 2 3 4 5

ff *pp*

6 7 8 **G** 1 2 3 4 5 6 7 8 9 10 11 12

rit. *a tempo* *p*

13 14 15 16 17 18 19 Bassoon. 1 Cello.

rit.

H *a tempo*

p *f* *p* *f* *p*

Bassoon. 4 **I** 4

pp *p*

Allegretto.

1 **J** 12 **Allegro moderato.** 3

ff *f* **Change to B_b.** *f*

2 1

f

K *Animé.*

p

ritenuto. **L** *a tempo*

ff

Poco moderato. 3

M *Moderato.* 19 **N** *a tempo* 3 1 *a tempo*

rit. *rit.* *f*

2nd Horn.

2ND Cornet in B \flat .

O Horn.
f *ff* *p*

Tempo di Valse.
p *mf* *cresc.* *f*

Q *ff*

R 1 2 3 4 5 6 7 1 2 3 4

1 2 3 4 5 6 7 8 9 10 1 2 3 4

S 5 **Horn.** *p*

T **Allegro non troppo.** *pp* *mf*

3 3 2nd Horn. 2 2 1st Horn. *a tempo* *p rit.* *pp*

U **Allegro moderato.** *f* *ff* *ff*

V Vivace. *string.*

"Les Contes d'Hoffmann"

Grand Selection


Bass Trombone. from J. Offenbach's Opéra Fantastique.

Theo. M. Tobani.

N.Y. Theatre Orch. **Maestoso.**

1290. 

Moderato. 

A 

B Allegretto. 

2nd Bassoon. 

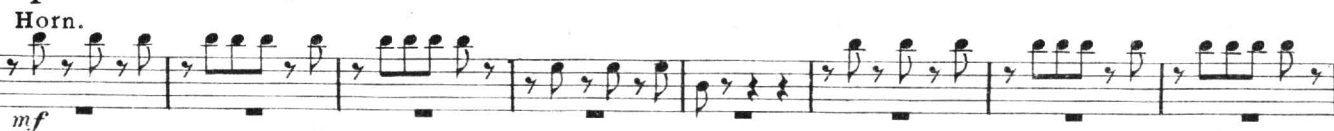
7 

1 

D 



Tempo di Minuetto.

Horn. 

Bass Trombone.

E $\frac{4}{4}$ *p* **5** *p*

F *ff* **2**

Moderato. *a tempo*
6 $\frac{6}{8}$ **2** **G** **19** Bassoon. **1**
ff *rit.* *pp*

Horn. **H** *a tempo*
p *rit.* *p* *fz* *mf*

2nd Bassoon. **2nd Horn.** **Allto** **1** **2** **Cello.** **3**
p *pp* *p* *mf*

J $\frac{6}{8}$ $\frac{12}{8}$ **3** **1st Tromb.** **2**
ff *fz* *f* *f*

K *Anime.* **1**
f *p*

ritenuto.
f

L *a tempo* **1**
ff *ff*

Moderato. *a tempo*
3 **M** **8** **2nd Horn.** **8** **N** $\frac{4}{4}$ **Bassoon.**
mf *rit.*

1 **1** **1**
f *ff*

O Bassoon. **Tempo di Valse.**
p *p* *mf* *cresc.* *f*

Bass Trombone.

P 7 **Q** 32 **R** Cello. *ff*

S 5 Horn. 4th Horn. Bassoon. 4th Horn. *p*

Bassoon. 3 *mf* *pp*

T Allegro non troppo. Bassoon. 1 1 2 *p* *rit.* *atempo*

U Allegro moderato. 2 2nd Horn. *fp* *cresc.* *f* *f* *ff*

V Vivace. string.

Timpany & Bass Drum.

"Les Contes d'Hoffmann"

Grand Selection

from J. Offenbach's Opéra Fantastique.

N.Y. Theatre Orch.

Maestoso.
Timp. E & B.

Theo. M. Tobani.

1290.

ff

Moderato. **A**

in G & D. 2 3 1 2 7 1 *rall.*

B Allegretto.
Timp.

ff 2 2 *f* 2

f 3 Dr. only. 2 8 Trgl.

p

C

2 2 2 7

D

p *ff*

B. Dr. & Cimb. *ff*

Timpany & Bass Drum.

E Tempo di Minuetto.

Musical notation for the beginning of the Minuet section, showing two staves with rhythmic patterns and dynamic markings.

F Timp. *f* Moderato. Trgl. *a tempo* *ff*

Musical notation for section F, including a trill and various dynamic markings like *p*, *rit.*, and *pp*.

H *a tempo* *p* **J** Allegretto. Timp. *ff*

Musical notation for section H and J, featuring a change in tempo and dynamics.

K Allegro moderato. Timp. *f* **L** *a tempo* *ff* **M** *a tempo*

Musical notation for section K and L, with dynamic markings and a change in tempo.

M Poco mod. *pp* **N** *a tempo* *rit.* *f*

Musical notation for section M and N, including a change in tempo and dynamics.

O *rit.* *pp* **P** *a tempo* *ff*

Musical notation for section O and P, with dynamic markings and a change in tempo.

Q Tempo di Valse. *p* Timp. *cresc.* *mf* *cresc.*

Musical notation for section Q, featuring a waltz tempo and dynamic markings.

R *ff* Timp. *ff*

Musical notation for section R, including dynamic markings and a change in tempo.

Timpany & Bass Drum.

1 1 1 1 *tr* **S** 9 Trgl. 1

T Allegro non troppo. Trgl. 2

U Allegro modto in C & G. *f cresc.*

ff

Bass Dr.

V *Vivace.* string.

“Les Contes d’Hoffmann”

1ST Violin.

Grand Selection

from J. Offenbach’s Opéra Fantastique.

Carl Fischer Edition.

Theo. M. Tobani.

Maestoso.

N.Y.
Theatre Orch.

1290.

ff

Moderato.
mf

f
Clar.

f
Fl. & Ob.

pp pizz.

Allegretto.
arco
ff

p
Fl. & Ob.

f
Viola.

p
Fl. & Ob.

p
Fl. & Cl.

arco
p

1ST Violin.

First system of the 1st Violin part. It consists of two staves. The first staff begins with a dynamic marking of *p* (piano), followed by a crescendo leading to *f* (forte), and then a *ff* (fortissimo) dynamic. A fermata is placed over the final measure of the first staff, which is marked with a **D**. The second staff continues the melodic line with various articulations and dynamics.

Tempo di Minuetto.

Second system of the 1st Violin part, starting with the tempo marking "Tempo di Minuetto." and a *ff* dynamic. The music features a 3/4 time signature and includes several trills (marked *tr.*) and slurs. The system consists of two staves.

Third system of the score, labeled **E**. It features two staves for the Bassoon or Cello. The first staff is marked *p* and includes the label "Bassoon or Cello." The second staff also begins with a *p* dynamic. The music consists of rhythmic patterns and chords.

Fourth system of the score, labeled **E**. It features two staves for the Cello and Ob. or Cor. The first staff is marked *p* and includes the label "Cello." The second staff also begins with a *p* dynamic. The music consists of rhythmic patterns and chords.

Fifth system of the score, labeled **E**. It features two staves for the Flute. The first staff is marked *p* and includes the label "Fl." The second staff also begins with a *p* dynamic. The music consists of rhythmic patterns and chords.

Sixth system of the 1st Violin part. It consists of two staves. The first staff begins with a *ff* dynamic and includes a trill (marked *tr.*). The second staff continues the melodic line with various articulations and dynamics.

Seventh system of the 1st Violin part. It consists of two staves. The first staff begins with a *mf* (mezzo-forte) dynamic. The second staff continues the melodic line with various articulations and dynamics, ending with a *ff* dynamic.

1ST Violin.

Moderato.

Cello.

pp *dim.* *rit.*

G *a tempo*

Fl. & Clar.

p

Cornet.

Cello.

H *rit.* *mf a tempo* *mf*

fz Cor.

1ST Violin.

First system of the musical score. The top staff is for the 1st Violin, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The violin part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a pianissimo (*pp*) dynamic. The piano accompaniment is marked *pp*.

Allegretto.

Second system of the musical score, marked *Allegretto*. It features a single violin staff. The key signature is one sharp (F#) and the time signature is 3/8. The piece begins with a mezzo-forte (*mf*) dynamic. A first ending bracket is present over the first two measures. The piece concludes with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic.

Allegro moderato. Wind.

Third system of the musical score, marked *Allegro moderato. Wind.*. It consists of a violin staff and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The violin part starts with a forte (*f*) dynamic, followed by a fortissimo (*fz*) dynamic, and then a piano (*p*) dynamic. The piano accompaniment is marked *f*. The section is also labeled *Bass. Wind.* at the bottom.

1ST Violin.

K Animé.

p
p pizz.

f arco
f

L *a tempo*
ff Brass.

Poco moderato.
f

Viola & Cello.
Clar.

M Moderato.

pp Fl. & Clar.
pizz.

Clar.
arco

mf
p

1ST Violin.

N
Fl. & Cl.

a tempo

pizz.

rit. *a tempo* *f*

arco *f*

Clar. *f* *f*

O Fl. *ff* *divisi.* *p* *cresc.* *p* **Tempo di Valse.**

cresc. *mf* *f*

p *tr.* *tr.*

tr. *tr.*

pp *p* *p* *p* *p* *p* *p* *p*

Cello & Bassoon.

f

Detailed description of the musical score: The score is for the first violin part of a piece. It begins with a treble clef and a key signature of one flat (F major). The tempo is marked 'a tempo'. The first system shows the violin line with a series of eighth notes and a piano accompaniment with a pizzicato texture. The second system continues the violin line with a 'rit.' marking, followed by 'a tempo' and a dynamic of 'f'. The piano accompaniment switches to 'arco' and 'f'. The third system features a clarinet part with triplets and a dynamic of 'f', and the violin line with a dynamic of 'f'. The fourth system is marked 'Tempo di Valse' and features a flute part with a dynamic of 'ff' and 'divisi.', and the violin line with dynamics of 'p', 'cresc.', and 'p'. The fifth system continues the violin line with dynamics of 'mf' and 'f', and the piano accompaniment with a dynamic of 'p' and trills. The sixth system continues the violin line with trills. The seventh system features a piano accompaniment with a dynamic of 'pp' and a series of chords. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment with a dynamic of 'f'.

1ST Violin.

R
ff

ff

S

F1.
pp *p*

pp *mf*

pp *pizz.*

T Oboes & Clar. **F1. & Cl.** **Cor.**
p *arco* *p*

F1. & Cl.

Picc.
a tempo *rit.*

1ST Violin.

U Allegro moderato.

f *cresc.* *f* *ff*

Brass. Wind.

f *ff* *ff*

V Vivace.

string.

"Les Contes d'Hoffmann"

2ND Violin.

Grand Selection

from J. Offenbach's Opéra Fantastique.

Theo. M. Tobani.

N. Y.
Theatre Orch. **Maestoso.**

1290. *ff*

Moderato.
mf

A

Wind.

pizz.

B *Allegretto.*
arco
ff

fz *p*

p *f* *p*

1 2 3 4

5 6 7 8

Oboes.

C *p*

arco
fz *p* *pizz.* *p*

p *f*

2ND Violin.

D

ff

Tempo di Minuetto.

ff

E

p

F

ff

Moderato.

mf

pp

1 2 3 4 5 6 7 8 **Ga tempo**

rit.

p

rit.

The musical score is written for a 2nd Violin part. It begins with a treble clef and a key signature of one sharp (F#). The first section, marked 'Tempo di Minuetto', starts with a forte (*ff*) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes. This section includes trills and is marked with 'E' and 'p' dynamics. The second section, marked 'Moderato', begins with a forte (*ff*) dynamic and includes a series of chords numbered 1 through 8, with a 'rit.' (ritardando) marking. The final section is marked 'Ga tempo' and begins with a piano (*p*) dynamic, ending with a 'rit.' (ritardando) marking.

2ND Violin.

H
a tempo

mf

p

pp

f

Allegretto. I

mf pizz.

arco

J

f

ff

fz

p

f

p

K Animé.

p

ppizz.

arco

f

ritenuto.

L a tempo

2nd Cor.

f

Poco moderato.

3

2ND Violin.

M Moderato. *a tempo*

p pizz. *rit.*

arco *mf* *p* *rit.* 4

N *a tempo* *a tempo* arco *f*

pizz. *rit.*

1 *f* *ff*

O *p* *cresc.* *p* *cresc.* *mf* *cresc.*

Tempo di Valse.

P 1 2 *f* *p*

2 *pp* **Q** 1 2 3 4 5 6 7

1 2 3 4 1 2 3 4 5 6

R 1 2 3 *cresc.* *f* *ff*

4 5 6 7 1 2 3 4 5 6 1 2 3 4

1 2 3 4 1 2 3 4 **S**

2ND Violin.

2nd Fl.
pp

p

pp

mf

pp

pizz.

T

arco

p

a tempo

rit.

U

Allegro moderato.

cresc.

f

ff

V

Vivace.

string.

V

V

V

“Les Contes d’Hoffmann”

Viola.

Grand Selection

from J. Offenbach’s Opéra Fantastique.

Theo. M. Tobani.

N.Y.
Theatre Orch.

Maestoso.

1290.

Moderato.

Wind.

A

Wind.

pizz.

B Allegretto.

ff arco

Horns.

2 Bassoon.

C

arco

D

Tempo di Minuetto.

Viola.

First system of the musical score for Viola, measures 1 through 12. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and features several trills (*tr.*). A first ending bracket labeled 'E' spans measures 7-12. The system concludes with a fortissimo (*ff*) dynamic and a trill.

Second system of the musical score for Viola, measures 13 through 24. The tempo changes to Moderato. The key signature changes to two sharps (F# and C#). The system starts with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*ff*) section. A first ending bracket labeled '1' spans measures 18-24. A second ending bracket labeled '2' spans measures 21-24, marked *rit. pizz.* (ritardando, pizzicato). The system ends with a piano (*p*) dynamic.

Third system of the musical score for Viola, measures 25 through 36. The tempo is marked *a tempo*. The system begins with a mezzo-forte (*mf*) dynamic and *pizz.* (pizzicato). It includes a section marked *arco* (arco) and *rit.* (ritardando). The system concludes with a piano (*p*) dynamic and a *dim.* (diminuendo) marking.

Fourth system of the musical score for Viola, measures 37 through 48. The tempo is marked Allegretto. The system starts with a mezzo-forte (*mf*) dynamic and *pizz.* (pizzicato). It includes a section marked *arco* (arco). A first ending bracket labeled 'J' spans measures 43-48. The system concludes with a fortissimo (*ff*) dynamic.

Viola.

Allegro moderato, Bassoon.

p *f*

K Animé

p *f*

pizz.

p *f*

arco

f *f*

La tempo

ff *f*

Bassoon.

ff *p*

Poco moderato.

f *p*

Moderato.

p *p*

arco

p *p*

rit.

p *p*

Na tempo

p *p*

Tempo di Valse.

ff *p* *cresc.* *mf*

P

f *p*

Q

p *p*

Viola.

The musical score for Viola consists of 13 staves. The first staff begins with a **R** (Ritardando) section, marked with dynamics *cresc.*, *f*, and *ff*. It includes fingerings 1-7 and first endings. The second staff continues with *ff* dynamics and fingerings 1-7. The third staff features a **S** (Sforzando) section with a *p* dynamic. The fourth staff has a *pp* dynamic. The fifth staff includes a *f* dynamic and a *pizz.* (pizzicato) instruction. The sixth staff is marked **T** *Allegro non troppo.* and *p arco*. The seventh staff is marked *a tempo* and *rit.*. The eighth staff is marked **U** *Allegro moderato.* and includes a *cresc.* section with a *ff* dynamic. The ninth staff continues with *ff* dynamics. The tenth staff is marked **V** *Vivace.* and includes a *string.* instruction. The eleventh staff continues with *ff* dynamics. The twelfth staff has a *f* dynamic. The thirteenth staff concludes with a *f* dynamic.

"Les Contes d'Hoffmann"

Violoncello.

Grand Selection
from J. Offenbach's Opéra Fantastique.

Theo. M. Tobani.

N. Y. Theatre Orch. **Maestoso.**

1290. *ff*

Moderato.

mf *pp*

Wind. **A**

Wind. *f* *pp*

B **Allegretto.** arco *ff*

p *f* *p*

1 2 3 4 5

6 7 8

1 **C** *pizz.*

arco *fz* *p* *pizz.*

D *f* *ff*

Violoncello.

Tempo di Minuetto.

First section of the piece, starting with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. It features a series of eighth-note patterns and rests. A first ending bracket is present in the second measure. Dynamics include *p* and *ff*.

Moderato.

Solo.

Second section, marked *Moderato* and *Solo*. The time signature changes to 6/8. The music consists of arpeggiated chords and melodic lines. Dynamics include *pp*, *mf*, *dim.*, and *ff*. A *rit.* marking is present at the beginning of the section.

G

arco

p pizz.

Third section, starting with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. It features a series of eighth-note patterns and rests. A first ending bracket is present in the second measure. Dynamics include *mf*, *fz*, *f*, and *p*. A *rit.* marking is present at the beginning of the section.

H a tempo

Allegretto.

Fourth section, marked *Allegretto* and *Allegro moderato*. The time signature changes to 12/8. The music consists of eighth-note patterns and rests. Dynamics include *mf*, *f*, and *fz*. A *rit.* marking is present at the beginning of the section.

Allegro moderato.

Violoncello.

f *p*

f

p **K** *Animé.* *pizz.* *arco*

f **L** *a tempo* 1 1

f *ritenuto.* *Poco moderato.* *ff*

f **M** *Moderato.* *a tempo* *pizz.* *rit.* *arco* 1 2 *mf*

3 4 5 6 4 **N** *a tempo* *rit.* *pizz.* *rit.*

P *a tempo* *arco* *f* 1 *fz* *f*

O *Bassoon.* *Tempo di Valse.* 1 2 3 4 5 6 7 8 *p* *cresc.* *mf*

f **P** 2

Q *Solo.*

cresc. *f*

Violoncello.

R

ff

ff

f *p*

pp *mf*

pp *pizz.*

Allegro non troppo.

T arco

p

a tempo

rit. *cresc.*

Allegro moderato.

U

ff

ff

Vivace.

string.

"Les Contes d'Hoffmann"

Bass.

Grand Selection
from J. Offenbach's Opéra Fantastique.

Theo. M. Tobani.

N. Y. Theatre Orch. **Maestoso.**
1290. *ff*

mf **Moderato.**

Tromb. **A** *ff* *pp*

Tromb. *f* *pp*
pizz.

B Allegretto. arco *ff*

Cello. *p* *f* *p*

1 2 3 4 5 6 7 8

7 **C** *p pizz.*

arco *f* *p* *p pizz.* arco

f

Bass.

D
ff

Tempo di Minuetto.

E 1 2 3 4 5 6
p

1 2 3 4 **F**
ff

Moderato.
 Cello.
mf *ff* *pp*

G
p *pizz.*

H *a tempo*
rit. *mf* *pizz.*

f

p *pp*

Allegretto. I

mf pizz.

f ff arco

J Allegro moderato.

Allegro moderato.

f Cello. *p*

f p f

p

K Animé.

pizz.

f arco *f ritenuto.* *ff* *La tempo* 1

f Poco moderato. *M* Moderato. *p pizz.*

rit. *a tempo* Cello. *arco* 1 2 3 4 5 6 *mf p*

4 *Na tempo* *a tempo* arco *pizz.* *rit.* *f*

1 *ff* 0 Tromb. *p*

Tempo di Valse.

p 1 2 3 4 *mf cresc.* *f* P 2 *p*

2

Bass.

Q 30 **R** 1 2 3 4 5 6 7 1 2 3 4 5 6

f *ff*

ff

S 4 3 1 1

f *ppizz.*

arco *pppizz.*

p *ppizz.*

pp

T Allegro non troppo. arco 2 3 4 5 6 7 8 9 10

p

a tempo *rit.* *cresc.*

U Allegro moderato. *ff* *ff*

V *Vivace.* *string.*

THEATRE ORCHESTRA

INSTRUMENTATION:

1st Violin, 2nd Violin, Viola, Cello, Bass, Flute, 1st Clarinet, 2nd Clarinet, Oboe, Bassoon, Horns, 1st Cornet, 2nd Cornet, Bass Trombone, Drums and Piano Accompaniment part; some numbers have additional Piccolo, 2nd Flute, 3rd and 4th Horn, 3rd and 4th Cornet (Trumpet), 1st and 2nd Trombone, Trombone in treble clef and Tuba.

ALL DEVIATIONS FROM THE ABOVE INSTRUMENTATION ARE INDICATED

Title

Composer

Property of

No.	Title	Composer	Pia.	10	14	Full
			Acc.	Pts.	Pts.	Orch.
1246.	FREE AND EASY, Medley Overture, containing: When I am on Duty—Sleep My Baby Darling—Le Petit Bleu—White Wings—Dreaming—It's all a Matter of Taste, etc.	G. Wiegand	30	75	100	125
1247.	THE ELKS' PROLOGUE, Medley Overture, containing: Hidden Music—Ohe Mamma—Hush, Little Baby, Don't You Cry—Karl's New Lullaby—Slumber My Little Ones—Jumbo or Onward Let us Go, etc.	E. Boettger	30	75	100	125
1248.	JOLLIFICATION, Medley Overture, containing: The Black Knight Templar—Keep Your Eye on It—Esmeralda—The Owl and the Pussy Cat—Once in a While—The Leader of the Band, etc.	G. Wiegand	30	75	100	125
1249.	COME BACK TO ERIN, Fantasia for Cornet.	Th. Hoch	25	60	80	100
1250.	BOCCACCIO, Selection.	Suppé-Wadsworth	25	100	125	150
1251.	PRINCE METHUSALEM, Overture.	Joh. Strauss-Carter	30	75	100	125
1252.	PIRATES OF PENZANCE, Grand Selection.	Sullivan-Wadsworth	25	100	125	150
1253.	OLIVETTE, Grand Selection.	Andran-Catlin	25	100	125	150
1254.	HEAVEN'S CHORISTER, Grand Sacred Potpourri.	Edw. Beyer	30	75	100	125
1255.	THE DIAMOND, Overture.	T. H. Rollinson	25	60	80	100
1256.	THE SILVER WEDDING, Overture.	R. Schlegel	30	75	100	125
1257.	DEVIL'S DUPUTY, Selection.	Jakobowski-Boettger	40	100	125	150
1258.	SERENADE, Cornet or Trombone Solo.	Ch. Spintler	30	75	100	—
1259.	DUCHESS OF ALBANY, Gavotte.	S. Abecasis	25	75	100	125
1260.	THE TOURIST, Overture.	R. Schlegel	25	75	100	125
1261.	OSCEOLA, Polonaise, Clarinet Solo.	E. N. Catlin	25	75	100	125
1262.	PAOLA, Gavotte.	E. N. Catlin	25	75	100	125
1263.	MY OWN, Gavotte.	E. N. Catlin	25	75	100	125
1264.	RING THE BELL SOFTLY, Paraphrase.	E. N. Catlin	25	75	100	125
1265.	TRIP TO AFRICA, Selection.	E. N. Catlin	30	100	125	150
1266.	NON E VERE, Song, Cornet Solo.	Suppé-Catlin	25	75	100	125
1267.	LOOKING BACK, Song, Cornet Solo.	Mattel-Puerner	25	75	100	125
1268.	EMMA, Waltz, Cornet Solo.	Sullivan-Puerner	25	75	100	125
1269.	LE CHEVALIER BRETON, Overture.	C. Puerner	30	75	100	—
1270.	SPANISH DANCE.	A. Herman	25	75	100	125
1271.	AMERICAN WEDDING MARCH.	E. Jonas	25	75	100	125
1272.	LORELEY, Paraphrase.	E. Jonas	25	75	100	125
1273.	SUNRISE, Gavotte.	J. Nesvadba	25	75	100	125
1274.	ECHOES FROM IRELAND, Overture.	M. Horter	25	75	100	125
1275.	ALICE LOUISE, Concert Mazurka.	R. Schlegel	25	75	100	125
1276.	LA ROMANA, Mexican Dance.	J. Heinrichson	25	75	100	125
1277.	RONDO CAPRICE, Clarinet Solo.	J. H. Wadsworth	25	75	100	125
1278.	AWAY FROM HOME, Overture.	G. F. Carney	25	75	100	125
1279.	NOCTURNE IN F, for Violin and Flute.	P. Bouillon	25	75	100	125
1280.	DUTCH DOLLS, Song, Cornet Solo.	Behr-Harmoni	25	75	100	125
1281.	THE VIKING'S DAUGHTER, Overture.	Ostlere-Wadsworth	25	100	125	150
1282.	DON'T CRY! Song (Cornet Solo) and Polacca, from "Dixey's Seven Ages"	W. F. Snudds	20	60	80	100
1283.	THE GOLDEN GATE, Overture.	Rice-Wadsworth	25	100	125	150
1284.	ORIENTAL, March.	Wm. Bendix	25	75	100	125
1285.	FAIRY FANCIES, Tarantella.	Th. Bendix	25	75	100	125
1286.	LA ROSE, Intermezzo (Trombone in $\frac{2}{4}$ and $\frac{3}{4}$)	W. F. Snudds	20	80	80	100
1287.	MEMORIES OF THE WAR, 1861-63, Medley of American War Songs; introd.: Tramp, Tramp, Tramp, the Boys are Marching—John Brown's Body—Carry me back to old Virginia—When Johnnie comes marching Home—Our Flag is there—Marching through Georgia—The Battle Cry of Freedom—Massa's in the cold ground—Arkansas Traveller—The Reveille	Ascher-Mahl	25	75	100	125
1288.	INNESFALLEN, Medl. Overture on Irish Airs.	L. P. Laurendeau	30	100	125	150
1289.	LAS GOLONDRINAS (The Swallows), Paraphrase.	Kopitz-Roth	30	100	125	150
1290.	NATURE'S ADORATION, Reverie.	R. Klugescheid	30	100	125	150
1291.	MANZANO, Spanish Intermezzo.	E. Brooks	25	70	90	110
1292.	DE BERIOT'S SEVENTH AIR, a.) for Flute or Piccolo; b.) Cornet; c.) Baritone (Trombone)	E. Brooks	25	70	90	110
1293.	THE BALLERINA'S VISION, Valse lento.	Hartmann-De Ville	40	100	125	150
1294.	QUEEN OF ANGELS, Grd. Sacred Fantasia, introd.: O Sanctissima (Bordese)—Contemplation of Heaven—Ave Maria (Gounod)—Magnificat (Lambillotte)—Christmas Song (Adam)—Italian Litaney—Easter Oratorio—Song of Angels (Lambillotte)—Motet to St. Joseph.	J. J. Braham	30	90	110	135
1295.	AFTER SUNSET, Intermezzo.	P. de Ville	40	100	125	150
1296.	LES CONTES D'HOFMANN, Grand Selection.	Pryor-Klugescheid	25	75	100	125
1297.	TRISTAN AND ISOLDA, Grd. Selection (Harp part published).	Offenbach-Tobani	40	120	160	200
1298.	MUSICIANS' HOLD UP, An International Oddity.	Wagner-Tobani	40	120	160	200
1299.	MASKED BALL (Tutti in Maschera), Overture.	Th. M. Tobani	40	100	125	150
1300.	FIDELIO, Grand Selection.	C. Pedrotti	40	100	125	150
1301.	FINALE, from the Opera "Ariete".	Beethoven-Tobani	40	120	160	200
1302.	YANKEE GIRL, Caprice.	Bach-Klugescheid	40	100	125	150
1303.	OLD FOLKS AT HOME, Fantasia for Clarinet.	Th. M. Tobani	25	70	90	110
1304.	LE ROUET D'OMPHALE (The Spinning Wheel), Poème Symphonique (Harp part published).	W. R. Stobbe	40	100	125	150
1305.	SOLVEJG'S SONG from "Peer Gynt Suit II".	Saint-Saëns-Tobani	50	120	150	180
1306.	TO SPRING (An den Frühling).	Grieg-Tobani	30	100	125	150
1307.	(With ad lib. Organ part for small orchestra combinations.)	Grieg-Tobani	30	100	125	150
1308.	L'ARLESIENNE, Suite de Concert II; 1. Pastorale; 2. Intermezzo; (Harp part published)	Bizet-Tobani	40	100	125	150
1309.	L'ARLESIENNE, Suite de Concert II; 3. Menuet; IV. Farandole; (Harp part published)	Bizet-Tobani	40	110	135	165
1310.	DOLOROSA, Poème d'Amour.	Th. M. Tobani	30	90	110	125
1311.	PRELUDE DU DELUGE (Introduction to "The Deluge") Organ part publ.	Saint-Saëns-Tobani	30	75	100	125
1312.	OLD FOLKS AT HOME, Air Varié, Solo for Cornet or Baritone (Trombone)	E. Cameron	40	100	125	150
1313.	THE MAGIC FLUTE, Grand Selection.	Mozart-Tobani	40	120	160	200
1314.	AULD LANG SYNE, Fantasia for Clarinet.	Wm. E. Stobbe	30	75	100	125
1315.	DER WAFENSCHMIED, Grand Selection.	Lortzing-Tobani	40	120	150	180
1316.	FESTIVAL MARCH.	Mendelssohn-Lewis	30	75	100	125
1317.	A MARIONETTE'S COURTSHIP.	J. J. Braham	25	70	90	110
1318.	HUMORESQUE on "La Sorella" (Mattchiche).	H. Bellstedt	30	100	125	150
1319.	A NIGHT IN JAPAN, Suite.	J. J. Braham	30	100	125	150
1320.	FOREST WHISPERS, Morceau Characteristic.	F. H. Losey	25	75	100	125
1321.	FANTASIA on a Tyrolean Folk-Song, Solo for Cornet or Trombone.	Farlow-Boccalari	40	100	125	150
1322.	(In ordering state Solo part desired!)					
1323.	THE TWO GRENADIERS, Solo for Cornet, Trombone or Baritone.	E. Schumann	30	75	100	125
1324.	THE STANDARD GUARD, Solo for Cornet, Trombone or Baritone.	Lindpaintner	30	75	100	125
1325.	(In ordering state Solo part desired!)					
1326.	TWELVE AMERICAN SONGS, I. My old Kentucky Home, II. Come where my Love Lies dreaming; III. Just before the Battle, Mother; IV. Nelly was a Lady; V. The Vacant Chair; VI. Hard Times come again no more; VII. Uncle Ned; VIII. Comrades, fill no glass for me; IX. Listen to the Mocking Bird; X. The Virginia Rose Bud; XI. Dearest Mae; XII. Old Black Joe; Solos for Saxophone, Cornet, Trombone or Baritone. (In ordering state Solo part desired!)	P. de Ville	40	125	150	175

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THEATRE ORCHESTRA

(NUMERICAL)

Swing Song

(L'Escarpolette)

1st Violin.
Carl Fischer Edition.
Alto gracioso.
and Violin.
1494.

ETHEL BARNES
arr. by Chas. J. Roberts.

SWING SONG (L'Escarpolette)

The entire melody of this charming number is here reproduced, so that every violinist may see how desirable it is as an addition to his repertoire. It is one of the most beautiful and graceful of our publications.

EXTASE D'AMOUR (Love's Ecstasy)

Here is a number which cannot fail to attract every one who hears it; and when well performed it is sure to add much to the reputation of the organization, large or small, which programs it.

Extase d'Amour

(Love's Ecstasy)

1st Violin.
Carl Fischer Edition.
1513.

Raymond Rose, Op. 20.
arr. by G. H. Wick.

		Fla. 10	14	Pts. 0	
1316.	POUPEE VAISANTE (Dolly dances).....	Poldini-Tobani	30	70	90
1317.	RUSTLE OF SPRING, Characteristic.....	Sinding-Tobani	30	70	90
1318.	HERODIAS, Grand Selection..... (Published for Grand Orchestra, \$2.25.)	Massenet-Tobani	40	1 20	1 60
1319.	AMERICAN FESTIVAL OVERTURE.....	Wm. F. Kretschmer	40	1 20	1 60
1320.	JUBILEE OVERTURE.....	Chr. Bach	40	1 00	1 60
1321.	A WALTZ DREAM, Selection.....	Stratus-Mahj	15	60	
1322.	THE ERL KING..... FAREWELL, Solos for Cornet, Alto- or Tenor Saxophone, Trombone or Baritone. In ordering state Solo part desired!	Schubert-Tobani	40	1 00	
1323.	WEDDING DAY AT TROLDHAUGEN.....	Grieg-Tobani	40	1 00	
1324.	LAURENTIAN ECHOES (Echoes des Laurentides), Pot-Pourri of French Canadian Melodies; introd.: A St. Malo, beau port de mer—A la claire fontaine—En roulant ma boule—Un Canadian errant—Lev ton pied—Quand Marianne s'en va-t-au moulin—Vive la Canadienne—O Canada.....	L. P. Laurendeau F. v. Suppé A. Hegner	30 30 25	1 00 1 00 70	90 90
1325.	TANTALUSQUALEN, Overture.....	L. P. Laurendeau	30	1 00	
1326.	THE MUSIC MASTER, Gavotte..... (Published for Grand Orchestra, \$1.30.)	F. v. Suppé A. Hegner	30 25	1 00 70	90
1327.	ELSA'S DREAM from "Lohengrin," Solo for Cello, E ₂ or B ₂ Saxophone, B ₂ Cornet, Trombone or Baritone..... (With ad lib. Organ part for Small Orch. Combinations) In ordering state Solo part desired!	Wagner-Tobani	30	70	90 1 10
1328.	ADORATION, Flower Song.....	G. D. Barnard	25	70	90 1 10
1329.	GEMS FROM THE MANHATTAN OPERA HOUSE, introd.: Soldier Chorus (Faust)—Romanza "Celeste Aida" (Aida)—Cavalleria Rusticana—La donna e mobile (Rigoletto)—Miserere (Il Trovatore)—Habanera (Carmen)—Spinning Wheel Chorus (Flying Dutchman)—Eugene Onegine.....	Th. M. Tobani	4	1 20	1 60 2 00
1330.	DREAMS OF LOVE (Liebestranne), Notturmo.....	Liszt-Tobani	5	75	1 00 1 25
1331.	DANCE OF THE SAPLINGS.....	Schneider-Roth	0	1 00	1 25 1 50
1332.	CHANT DU VOYAGEUR, Melodie.....	Paderewski-Tobani	25	1 00	1 25 1 50
1333.	MELODIE from Op. 16—II.....	Paderewski-Tobani	25	1 00	1 25 1 50
1333.	DESOLATION, Romance for Clarinet in B ₂	E. Boccalari	30	70	90 1 10
1334.	MAZUREK, from Op. 9—II.....	Paderewski-Tobani	25	70	90 1 10
1335.	NIGHTINGALE SCENE, from "Il Penitencioso," Duo for Violin, Flute and Cello, Flute and Clarinet, Flute and Oboe, Flute and Bassoon.....	Haendel-Tobani	40	75	1 00 1 25
1336.	IN LOVER'S LANE, Tone-Poem.....	A. Pryor	25	75	1 00 1 25
1337.	MOVING PICTURES, Medley Overtures, introd.: Don't Worry—A Flower from Home Sweet Home—I'm a Yiddish Cowboy—On the Board-Walk after Nine—If You Don't Change Your Living—Billy Dear.....	Ascher-Mahl	30	75	1 00 1 25
1338.	THE STUNNER, Medley Overture, introd.: Down in Georgia on Camp-meeting Day—We'll be Sweethearts to the End—Love me all the time—Pickaninny it's time you were in Bed—Vilja Song (Merry Widow) She borrowed my only Husband—The Police won't let Mariucha dance.....	Ascher-Mahl	30	75	1 00 1 25
1339.	THE SMUGGLER'S BRIDE, Overture.....	Bohm-Roth	40	1 00	1 25 1 50
1340.	CHANSON JOYEUSE.....	Ravina-Roth	35	1 00	1 25 1 50
1341.	LA SOURCE, Ballet Divertissement; I. Pas des Voiles; II. Andante.....	Delibes-Tobani	30	1 00	1 25
1342.	LA SOURCE, Ballet Divertissement; III. Variation; IV. Danse Circassienne.....	Delibes-Tobani	30	4 00	1 25
1343.	SOUVENIR OF THE BALL, Intermezzo.....	E. Boccalari	30	75	1 00
1344.	MELODIE (Elegie).....	Massenet-Tobani	25	75	1 00
1345.	HALKA, Overture.....	Moniuszko-Boccalari	40	1 00	1 25
1346.	GYPSY FANTASIA.....	Jerwitz-Roth	25	75	1 00
1347.	MAN LIVES BUT ONCE (Man lebt nur einmal), Overture.....	J. F. Wagner	30	1 00	1 25 1 50
1348.	PETIT BOLERO.....	Ravina-Tobani	30	1 00	1 25 1 50
1349.	DIXIE FANTASIA.....	H. Bellstedt, Jr.	30	1 00	1 25 1 50
1350.	PARADE MILITAIRE.....	Massenet-Tobani	30	1 00	1 25 1 50
1351.	MARCHE GROTESQUE.....	Sinding-Klugescheid	25	75	1 00
1352.	MARCH.....	Hollaender-Tobani	30	75	1 00
1353.	MY HEART AT THY SWEET VOICE, (Mon coeur s'ouvre à ta voix), Cantabile from "Samson and Dalila," Solo for Cornet, Trombone or Baritone, B ₂ Saxophone..... In ordering state Solo part desired!	St.-Saëns-Tobani	35	75	1 00 1 25
1354.	EROTIK.....	Grieg-Klugescheid	40	1 00	1 25 1 50
1355.	EROTIK.....	Schuett-Klugescheid	40	1 00	1 25 1 50
1356.	KAMARINSKAJA, Fantasia on two Russian Songs.....	Glinka-Roth	40	1 00	1 25 1 50
1356.	BENEATH THY WINDOW ("O Solo mio), Neapolitan Serenade.....	Di Capua-Boccalari	30	75	1 00 1 25
1356.	MARIA, MARI! Neapolitan Song..... Solos for Cornet, Trombone or Baritone. In ordering state Solo part desired!	Di Capua-Boccalari	30	75	1 00 1 25
1357.	INTRODUCTION TO THE III. Act of "LOHENGREN"..... (Published for Grand Orchestra, \$1.75.)	Wagner-Tobani	30	1 00	1 25 1 50
1358.	TORREADOR SONG from "Carmen", Solo for Cornet or Trombone Baritone. In ordering state Solo part desired! In ordering state Solo part desired!	Bizet-Tobani	25	75	1 00 1 25
1359.	CELESTE AIDA, Romance, Solo for Cello, B ₂ Cornet, Trombone or Baritone..... In ordering state Solo part desired!	Verdi-Tobani	25	75	1 00 1 25
1360.	MARCH DE LA CLOCHE, from "Coppélia".....	Delibes-Tobani	25	75	1 00 1 25
1361.	TO SPRING, Solo for Cornet, Trombone or Baritone..... In ordering state Solo part desired!	Gounod-Tobani	30	75	1 00 1 25
1362.	BLUE BELLS OF SCOTLAND, Solo for Piccolo, E ₂ Clarinet, Alto Saxophone, Trombone or Baritone..... In ordering state Solo part desired!	J. Levy	30	75	1 00 1 25
1363.	SALOME DANCE.....	Th. M. Tobani	30	1 00	1 25 1 50
1364.	POESIA PASTORALE (Melodia).....	C. G. Rossi	25	75	1 00 1 25
1365.	AROUND THE CHRISTMAS TREE, A Yule-Tide Potpourri; introd.: From Heaven I was Sent to Earth (Vom Himmel Hoch)—O Come, Little Children (Die Kinder bei der Krippe)—Cantique de Noël—O Faithful Pine (O Tannenbaum)—Praise to the Lord (Ehre sei Gott in der Höhe—Sacred Night! Holy Night (Stille Nacht, Heilige Nacht)—Come hither ye Faithful (Adeste Fideles)—To-morrow will be Christmas (Morgen Kinder wird's was geben)—O Sanctissima (O du Fröhliche)—The Passing of the Old Year! (Des Jahres letzte Stunde)—The Sleighride and Return Home.....	Th. M. Tobani Aug. Durand	40 35	1 00 1 00	1 25 1 25 1 50
1366.	FIRST WALTZ.....	W. Speier	30	1 00	1 25 1 50
1367.	THE TRUMPETER, Solo for Cornet or Trombone..... VILJA SONG (Merry Widow), Solo for Cornet or Trombone..... In ordering state Solo part desired!	F. Lehár	30	1 00	1 25 1 50
1368.	THE DYING POET, Meditation.....	M. Gottschalk	25	75	1 00 1 25
1369.	WALTHER'S PRIZE SONG, Solo for Cornet or Trombone.....	R. Wagner	30	75	1 00 1 25
1370.	CHORAL OVERTURE.....	F. W. Clement	25	75	1 00 1 25
1371.	ANDALUSIAN SERENADE.....	E. Ellenberg	35	1 00	1 25 1 50
1372.	SECOND HUNGARIAN FANTASIA.....	Theo. M. Tobani	40	1 00	1 25 1 50
1373.	LE VILLI (Witch Dancers) Fantasia.....	G. Puccini	40	1 20	1 50 1 80
1374.	OVERTURE ON SLAVONIC AIRS.....	A. E. Titi	35	1 00	1 25 1 50
1375.	MORAINA, Capriccio Characteristic.....	G. Espinosa	30	1 00	1 25 1 50
1376.	FAUST, Selection.....	Gounod-Stasny	40	1 00	1 25 1 50
1377.	CONCERT-OVERTURE No. 2.....	Kallivoda-Lemoire	30	1 00	1 25 1 50
1378.	BLACK QUEEN, Overture.....	F. White	20	60	80 1 00
1379.	THE COTTON PICKERS.....	W. O. Hare	30	1 00	1 25 1 50
1380.	PROLIC OF COONS, A Pickaninny Gambol..... INTERMEZZO from "Cavalleria Rusticana"..... SERENADE..... SERENADE..... (Three Solos for Cello, Cornet and Trombone x)	F. L. Gurney P. Mascagni M. Moszkowski F. Schubert	30 30 30	1 00 1 00 75	1 25 1 50 1 25
1381.	WANG, Selection.....	Morse-Boettger	40	1 00	1 25 1 50
1382.	THE DANKIES JUBILEE or "Pastimes on the Levee".....	Turner-Hindley	25	75	1 00 1 25
1383.	THE VILLAGE ORCHESTRA. Synopsis: The Bangtown Crossroads Orchestra after "practicing" all winter decide to give a concert; the eventful evening arrives, every member feels himself an artist, and determines to be heard as his best girl is there. Result, "A Howling Success".....	P. Gaunt Keler Bela-Lemoire Rossini-Lemoire F. v. Suppé	40 30 40 30	1 00 1 00 1 20 1 00	1 25 1 50 1 60 2 00
1384.	UNGARISCHES LUSTSPIEL, Overture.....	P. Gaunt	40	1 00	1 25 1 50
1385.	SEMIRAMIDE, Overture.....	Keler Bela-Lemoire	30	1 00	1 25 1 50
1386.	JOLLY ROBBERS, (Banditenstreich) Overture.....	Rossini-Lemoire F. v. Suppé	40 30	1 20 1 00	1 60 2 00

Ekko fra Norden.

(Echo from the North)
Selection of Norwegian Airs.

1st Violin.

Carl Fischer Edition.

Andante con moto.

Wick-Roberts.

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This selection of Norwegian airs is decidedly unique; there is nothing else of the kind obtainable, and, besides, it is so delightfully arranged by Chas. J. Roberts that it will be a pleasure to perform it, even though it is not demanded by reason of its nationality. It is so plainly marked that there will be no difficulty whatever in rendering any of its numerous movements.

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Very few musical numbers of a classical nature have attained the popularity that may be credited to this beautiful composition, which has been demanded, published and played in about all the forms possible, and is yet a prime favorite with the people.

Serenade

from
"Les Millions d'Arlequin"

1st Violin.

Carl Fischer Edition.

Moderato.

K. BRÜGGE,
arr. by Chas. J. Roberts.

THEATRE ORCHESTRA (NUMERICAL)

		Pia. 10	14	Full
		Acc. Pts.	Pts.	Orch.
1407.	LA CHASSE (Hunting Song—September), from "The Seasons". (With ad lib. Organ part for small orchestra combinations.)	Tschaikowsky-Tobani	25 1 00	1 25 1 50
1408.	LA TRAVIATA, Fantasia (G. Verdi), Ensemble Parts, \$1.00. (With ad lib. Organ part for small orchestra combinations.)	Tavan-Roberts	40 1 20	1 60 2 00
1409.	RAKOCEZY, Overture (Published for Grand Orchestra, \$1.75.)	Keler Bela-Tobani	40 1 00	1 25 1 50
1470.	FOLONAISE from "Mignon," Clarinet Solo	Thomas-Roth	35 1 00	1 25 1 50
1471.	SPINNING SONG from "The Flying Dutchman"	Wagner-Beyer	30 1 00	1 25 1 50
1473.	CANONETTA	Schuetz-Tobani	25 1 00	1 25 1 50
	CRESCENDO	Lasson-Tobani	25 1 00	1 25 1 50
1474.	MAXIMILIAN ROBESPIERRE, Overture	Litloff-Tobani	40 1 20	1 60 2 00
1475.	NOEL (Christmas—December), from "The Seasons" (With ad lib. Organ part for small orchestra combinations.)	Tschaikowsky-Tobani	40 1 00	1 25 1 50
1476.	BARCAROLE (June), from "The Seasons"	Tschaikowsky-Tobani	25 75	1 00 1 25
1477.	EKKO FRA NORDEN (Echo from the North), Selection of Norwegian Airs.	Wick-Roberts	40 1 00	1 25 1 50
1478.	SCENE DE BALLET, Fantasia	De Beriot-Tobani	40 1 20	1 60 2 00
1479.	POLSKIE KWIATY, Selection of Polish Songs and Dances. Introd. Hej! nie trac—ma nadziei; Piesn Studentow; Nad Niemem; Pije Kuba do Jakuba; Mazurka; Tysione Walecznych; Kujawiak; Krakowiak; Piesn Sieroty; Siedzial Kotek na plotek; Krakowiak; Oberek; Jeszcze Polska nie Zginela.	S. Katz	40 1 00	1 25 1 50
1480.	JOTA NAVARRA, Spanish Dance	Sarasate-Klugescheid	35 1 00	1 25 1 50
1481.	CHANT d'AUTOMNE (Autumn Song—October), from "The Seasons" (With ad lib. Organ part for small orchestra combinations.)	Tschaikowsky-Tobani	25 1 00	1 25 1 50
1482.	CHANT DE L'ALOUETTE (Song of the Lark—Month of March) (With ad lib. Organ part for small orchestra combinations.)	Tschaikowsky-Tobani	25 75	1 00 1 25
1483.	REVERIE (With ad lib. Organ part for small orchestra combinations.)	Vieuxtemps-Tobani	30 1 00	1 25 1 50
1484.	SERENADE	A. E. Titl-Koch	15 60	80 1 00
1485.	GITANILLA, Suite d'Orchestra. I. Les Romani; II. Sous les Etoiles (Reverie) (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$2.00.)	Lacome-Tobani	40 1 25	1 50 1 75
1486.	GITANILLA, Suite d'Orchestra. III. Sous le Soleil (Petite Marche); IV. Valse de Bohème. (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$2.00.)	Lacome-Tobani	40 1 25	1 50 1 75
1487.	LA CIGALE, Selection	Andran-Langey	40 1 00	1 25 1 50
1488.	DANCE SUITE 1. Sambo's Holiday	Tschakoff-Roberts	25 1 00	1 25 1 50
1489.	DANCE SUITE 2. Cossack Revels (Danse grotesque)	Tschakoff-Roberts	25 1 00	1 25 1 50
1490.	DANCE SUITE 3. Pekoe Dance (Thé dansant), Polka élégante	Tschakoff-Roberts	25 1 00	1 25 1 50
1491.	DANCE SUITE 4. Valse Russe (All four parts with ad lib. Organ part for small orchestra combinations.)	Tschakoff-Roberts	30 1 00	1 25 1 50
1492.	SCENES ALSACIENNES. I. Dimanche Matin (Sunday Morning); II. Au Cabaret (At the Inn) (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$2.25.)	Massenet-Tobani	40 1 20	1 60 2 00
1493.	SCENES ALSACIENNES. III. Sous les Tilleuls (Under the Linden); IV. Dimanche Soir (Sunday Evening) (Published for Grand Orchestra, \$2.25.) (With ad lib. Organ part for small orchestra combinations.)	Massenet-Tobani	40 1 20	1 60 2 00
1494.	SWING SONG. (L'Escarpolette) (With ad lib. Organ part for small orchestra combinations.)	Barnes-Roberts	20 70	90 1 10
1495.	BERCEUSE. (With ad lib. Organ part for small orchestra combinations.)	Järnefelt-Roberts	20 70	90 1 10
1496.	PENSEE d'AMOUR, Melodie (With ad lib. Organ part for small orchestra combinations.)	Ely-Roberts	20 70	90 1 10
1497.	THE DOLLAR PRINCESS, Selection (Compiled by Chas. J. Roberts), introducing "Truly Rural" (With ad lib. Organ part for small orchestra combinations.)	Fall-von der Mehden	40 1 20	1 60 2 00
1498.	SWEET REVERIE (Süsse Träumerei) (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$1.30.)	Tschaikowsky-Tobani	20 70	90 1 10
1499.	NOCTURNE IN F (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$1.75.)	Krzyzanowski-Tobani	25 1 00	1 25 1 50
1500.	NOCTURNO IN G MINOR (With ad lib. Organ part for small orchestra combinations.)	Krzyzanowski-Tobani	20 75	1 00 1 25
1502.	FAUST, Selection	Ch. Gounod-Beyer	40 1 00	1 25 1 50
1503.	DIVERTISSEMENT, Variations for Orchestra	E. Beyer	30 75	1 00 1 25
1504.	LULLABY (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$1.40.)	Kjerulf-Tobani	20 75	1 00 1 25
1505.	MENUETTO (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$1.50.)	Schubert-Tobani	20 75	1 00 1 25
1506.	BERCEUSE (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$1.25.)	Karganoff-Tobani	20 70	90 1 10
1507.	SIESTE (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$1.25.)	Laurens-Tobani	20 70	90 1 10
1508.	LES PRELUDES (Published for Grand Orchestra, \$2.80.)	Liszt-Tobani	75 1 60	2 00 2 40
1509.	OTELLO, Selection from Verdi's Lyrical Opera (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$2.25.)	Verdi-Tobani	40 1 20	1 60 2 00
1510.	DEDICATION AND BENEDICTION, from "Les Huguenots" (Schwur & Schwerteweih) (With ad lib. Organ part for small orchestra combinations.) (Published for Grand Orchestra, \$1.75.)	Meyerbeer-Tobani	30 1 00	1 25 1 50
1511.	O BELLE NUIT, Barcarole from "Tales of Hoffmann" (With ad lib. Organ part for small orchestra combinations.)	Offenbach-Roth	20 70	90 1 10
1512.	BALLET MUSIC FROM FAUST, Suite II. V. Entry of the Trojan Maidens; VI. Solo Dance of Helen; VII. Bacchanale and Entry of Phryne (With ad lib. Organ part for small orchestra combinations.)	Ch. Gounod-Roberts	40 1 20	1 60 2 00
1513.	EXTASE D'AMOUR (With ad lib. Organ part for small Orchestra combinations.)	Röze-Wright	30 1 00	1 25 1 50
1514.	AURORA, Intermezzo Royale, Scene de Ballet (With ad lib. Organ part for small Orchestra combinations.)	L. von der Mehden, Jr.	30 1 00	1 25 1 50
1515.	DANSE DES SYLPHES (Ballet from Damnation of Faust) (With ad lib. Organ part for small Orchestra combinations.)	H. Berlioz-Roberts	25 70	90 1 10
1516.	LA PEPITA, Intermezzo (With ad lib. Organ part for small Orchestra combinations.)	Th. M. Tobani	25 75	1 00 1 25
1517.	CONCERT SCENE	Ed. Kiesler	30 75	1 00 1 25
1518.	ALL STAR, Medley Overture, introd.: "Come Along My Mandy"— "When the Lights are Low"—"There's Another Fellow Just Like Me"— "Has Anybody Here Seen Kelly?"—"Oh, You Bluddy"— "I've Got Rings on My Fingers"—"I Wish I Lived Next Door to you"— "Ciribiribin"—"That Loving Soul Kiss"—"She Sells Sea-Shell"	Chas. J. Roberts	40 75	1 00 1 25
1519.	CLEOPATRA, Suite, No. I. "In Cleopatra's Barge"; No. II. Anthony's Love Song (With ad lib. Organ part for small Orchestra combinations.)	Gehmler-Roberts	40 1 00	1 25 1 50
1520.	CLEOPATRA, Suite, No. III. "Egyptian Dance"; No. IV. "Cleopatra's Death" (With ad lib. Organ part for small Orchestra combinations.)	Gehmler-Roberts	40 1 00	1 25 1 50
1521.	IN HOLLAND (En Hollande), Suite for Small Orchestra. I. Morning on the Zuider Zee	Christiaan Kriens	30 70	1 00 1 25 1 50
1522.	IN HOLLAND (En Hollande), Suite for Small Orchestra. II. The Dutch Mill	Christiaan Kriens	30 75	1 00 1 25
1523.	IN HOLLAND (En Hollande), Suite for Small Orchestra. III. Evening Sounds	Christiaan Kriens	30 75	1 00 1 25
1524.	IN HOLLAND (En Hollande), Suite for Small Orchestra. IV. Wooden Shoe Dance	Christiaan Kriens	30 1 00	1 25 1 50
1525.	THE HEART BOW'D DOWN, Song from "The Bohemian Girl," Solo for Cornet or Trombone & c. In ordering state Solo part desired!	M. W. Balfe-Roth	20 70	90 1 10
1526.	HABANERA (With ad lib. Organ part for small Orchestra combinations.)	Chabrier-Roberts	35 1 00	1 25 1 50