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M. L. LAKE

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- AGITATO, for depicting sudden or impending danger No. 6
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- FURIOSO, for depicting storm scenes, general confusion, tumult, etc. No. 2
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- Small Orchestra and Piano \$4.00
- Full Orchestra and Piano 5.60
- Piano Accompaniment60
- Organ Part Extra60
- Extra Parts, Each40

THEATRE ORCHESTRA (NUMERICAL)

T

		Ensemble Orchestra	Small Orch. and Piano	Full Orch. and Piano	Piano
70.	THE GIPSY BARON, Selection	Joh. Strauss-Tobani	1 35	1 85	35
71.	THE BARBER OF SEVILLE, Overture	Rossini-Tobani	1 30	1 80	30
72.	ENCOURAGEMENT, Overture (New and revised Edition)	E. Boettger	1 05	1 50	30
73.	LA GAZZA LADRA, Overture (Die diebische Elster)	Rossini-Tobani	1 30	1 80	30
74.	NIGHT IN GRANADA, Overture	C. Kreutzer	—	1 30	1 80
	TO-MORROW, Ballad	A. Strelzki	—	1 30	1 80
75.	CAESAREWITSCH, Gavotte	H. Fliege	—	1 30	1 80
	LES MOUCHES MUSICALES, Quadrille	G. A. Schneklüd	—	1 30	1 80
	SALUTATION, Galop	G. M. Rosenberg	—	1 30	1 80
	Jokobowsky-Tobani-Seredy	85	1 35	1 85	35
* 76.	ERMINIE, Selection	G. Kopitz	—	1 35	1 85
77.	RESIGNATION, Romance, Trombone Solo	Nessler-Tobani	—	1 35	1 85
	YOUNG WERNER'S PARTING SONG (The Trumpeter of Saeckingen), Cornet or Trombone Solo	Neumann-Tobani	—	1 35	1 85
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	REVE APRES LE BAL, Pizzicata	R. Schlegel	—	1 05	1 50
79.	RECEPTION, Overture	E. 1 45	20	—	—
80.	LA PALOMA, Spanish Serenade	Yradier-Balfour	—	85	1 25
81.	SERENADE DE MANDOLINES	Desormes-Tobani	—	95	1 20
	THE SHEPHERD BOY, Idyl	Wilson-Tobani	—	95	1 20
82.	SANS SOUCI, Gavotte	Czibulka-Tobani	—	80	1 20
	CRICKET, Galop	G. Weingarten	—	80	1 20
83.	THE MILL ON THE CLIFF, Overture	Reissiger-Tobani	—	1 30	1 80
84.	A SLEIGH-RIDE PARTY, Descriptive Fantasia	Th. Michaelis	—	95	1 20
85.	TRANSFORMATION, Medley Overture, introd.: Can You Sweetheart Keep My Secret—Little Sailors—My Favorite my Queen—The Noble Knights of Labor—The Leader of the Band—The Mill in the Forest—I'll Return Home To-morrow	Th. M. Tobani	—	1 05	1 55
86.	RIVAL, Medley Overture; introd.: Maggie, the Cows are in the Clover—A Morning Message—Remember Boy You're Irish—Come to Me in My Dreams—De Coon Dat Got de Shake—My Love's Returned—See Where My Bark is Gliding	E. Boettger	—	1 05	1 55
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100.	SPANISH SERENADE	O. Neibig-Funck	—	1 05	1 55
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	In ordering state Solo part desired!	—	—	—	—
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"Dreams of Love"

Piano.

(Liebesträume.)

Notturmo.

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FRANZ LISZT.

Transcription by Theo. M. Tobani.

Poco allegro con affetto.

Theatre Orch.

1330.

P dolce cantando.

The musical score is presented in five systems. The first system shows the Theatre Orchestra part (top staff) and the Piano part (bottom staff). The tempo is 'Poco allegro con affetto'. The score is marked '1330.' and 'P dolce cantando.' The second system continues the Piano part. The third system includes a section marked 'A' and continues the Piano part. The fourth system continues the Piano part. The fifth system concludes the piece with a final cadence in the Piano part.

PIANO.

Cad. *presto.*

tr. *rall.* **B** Più animato con passione. *mf*

cresc.

C *sempre string.*

D

ff

E *Appassionato assai.*

Tempo I.

PIANO.

F

p

poco a poco rit.

G

p

pp

ppp

"Dreams of Love"

1ST Flute.

Notturmo.

FRANZ LISZT.

Transcription by Theo. M. Tobani.

Poco allegro, con affetto.

N. Y.
Theatre Orch.

1330.

The musical score is written for 1st Flute and includes parts for Cello, Clarinet, and Flute Solo. It is divided into several sections:

- Section A:** Starts with a 12-measure rest, followed by a melody in 6/4 time. Dynamics include *p* and *presto*.
- Section B:** Marked **B Più animato, con passione.** Features trills and a *rall.* section, ending with *mf*.
- Section C:** Marked **C** and *sempre string.* with a *cresc.* dynamic.
- Section D:** Marked **D** and *ff*.
- Section E:** Marked **E Appassionato assai.** with a triplet and *Tempo I.*
- Section F:** Marked **F** and *p*, ending with a *Cad.*
- Section G:** Marked **G Solo.** and *poco a poco rit.* with first and second endings.
- Ob.:** Oboe part at the bottom right, marked *pp* and *ppp*.

"Dreams of Love"

1ST Clarinet in B \flat .

Notturmo.

FRANZ LISZT.

Transcription by Theo. M. Tobani.

N. Y.
Theatre Orch.

Poco allegro, con affetto.

1330. *p dolce cantando.*

A *poco cresc. e agitato.*

Cad. **Clar. Solo.**

presto.

B *Piu animato, con passione.* *rall.*

mf *cresc.*

C *sempre string.*

D *ff*

E *Appassionato assai.*

F *Tempo I.* *p*

Cad.

G *p* *pp* *ppp*

"Dreams of Love"

Notturmo.

1ST Cornet in B \flat .

FRANZ LISZT.

Transcription by Theo. M. Tobani.

Poco allegro, con affetto.

N. Y.
Theatre Orch.

1330.

12 A Ob. 6

p *Cad.*

B Più animato, con passione.

Horn.

mf *cresc.*

C 1 2nd Cl. D

sempre string. *ff*

E Appassionato assai.

F Tempo I.

Cad. *p*

G 8

poco a poco rit. *ppp*

"Dreams of Love"

Notturmo.

2ND Cornet in B \flat .

FRANZ LISZT.

Transcription by Theo. M. Tobani.

N.Y. Theatre Orch. 1330. Poco allegro, con affetto. Più animato con passione.

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. It includes markings for measures 12, A, and 10, and a section labeled B 2nd Horn. with a cadence (Cad.) and dynamics *mf* and *cresc.*. The second staff continues the melody with markings for C, 1, Horn., and D, and includes the instruction *sempre string.* and dynamic *ff*. The third staff is marked E and *Appassionato assai.*. The fourth staff is marked F *Tempo I.* and includes markings for 3, A, 10, 6, G, 8, and a cadence (Cad.). Dynamics *poco a poco rit.* and *ppp* are indicated at the end of the piece.

Carl Fischer, New York.

"Dreams of Love"

Bass Trombone.

Notturmo.

FRANZ LISZT.

Transcription by Theo. M. Tobani.

Poco allegro, con affetto.

B Più animato con passione.

N.Y.
Theatre Orch.

1330.

12 A 10 Cad.

1 C 4 D 1st Tromb. cresc. sempre string. ff

E Appassionato assai.

3 F Tempo I. Bassoon. Cad. pp

2nd Horn. poco a poco rit. G 8 ppp

Carl Fischer, New York.

"Dreams of Love"

Notturmo.

Bells.

FRANZ LISZT.

Transcription by Theo. M. Tobani.

N.Y. Theatre Orch. **1330.** *Poco allegro, con affetto.* 12 **A** 10 **B** *Più animato con passione.* **C** 4 **D** 9

Cad. *sempre string.*

E *Appassionato assai.* 9 **F** *Tempo I.*

Cad. *p*

poco a poco rit.

2 **G** 1 1 4

Cad.

"Dreams of Love"

(Liebesträume.)

Notturmo.

1ST Violin.

Carl Fischer Edition.

Pa. acc. 25¢, 10 pts. 75¢, 14 pts. \$1.00, Full \$1.25

FRANZ LISZT.

Transcription by Theo. M. Tobani.

Poco allegro, con affetto.

N.Y. Theatre Orch.

Cello & Horn.

1330.

p dolce cantando.

A

poco cresc. e agitato.

Clar.

Cl.

F1.

Cl.

presto.

Cad.

rall.

1ST Violin.

B Più animato con passione.

Wind.

mf

mf

cresc.

cresc.

Section B consists of four systems of music. The first system has two staves: the top staff is for Wind instruments and the bottom for strings. The second system also has two staves. The third system has two staves, with the top staff for Wind and the bottom for strings. The fourth system has two staves. Dynamics include *mf* and *cresc.*

C

Fl. & Cl.

sempre string.

Section C consists of two systems of music. The first system has two staves: the top staff is for Flute and Clarinet and the bottom for strings. The second system has two staves. Dynamics include *sempre string.*

D

E Appassionato assai.

ff

ff

div.

Solo Cad. ad lib.

Section E consists of three systems of music. The first system has one staff for strings. The second system has one staff. The third system has one staff. Dynamics include *ff*, *div.*, and *Solo Cad. ad lib.*

F Tempo I.

p

p

Section F consists of two systems of music. The first system has one staff for strings. The second system has one staff. Dynamics include *p*.

G Fl.

poco a poco rit.

p

pp

ppp

p

pp

ppp

Section G consists of one system of music with one staff for Flute. Dynamics include *p*, *pp*, and *ppp*.

"Dreams of Love"

Notturmo.

2ND Violin.

FRANZ LISZT.

Transcription by Theo. M. Tobani.

N.Y. Theatre Orch. Poco allegro, con affetto.

1330.

A

B Più animato, con passione.

C sempre string.

D arco

2ND Violin.

E Appassionato assai.

Cad.

F Tempo I.

p

poco a poco rit.

ppp

"Dreams of Love"

Notturmo.

Viola.

FRANZ LISZT.

Transcription by Theo. M. Tobani.

N. Y. Theatre Orch. **Poco allegro, con affetto.**

1330. 



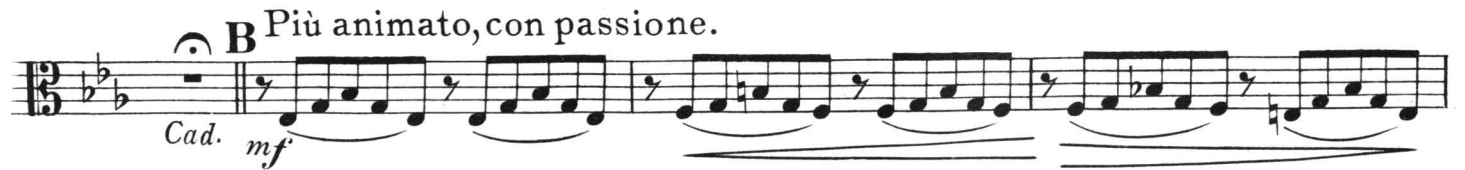
A
pizz.



arco



B Più animato, con passione.
Cad. mf





C sempre string.
pizz.

D arco
ff



Viola.

Appassionato assai.

E

Cad.

1

F Tempo I.

p

poco a poco rit.

G 2nd Cl.

p

pp

ppp

"Dreams of Love"

Violoncello.

Notturmo.

FRANZ LISZT.

Transcription by Theo. M. Tobani.

Poco allegro, con affetto.

N.Y.
Theatre Orch.

Solo.

1330.

p dolce cantando.

poco cresc. e agitato.

B Più animato, con passione.

Cad.

mf

cresc

pizz.

C

sempre string.

D

arco

ff

E Appassionato assai.

Cad.

p

F Tempo I.

G 4

poco a poco rit.

ppp

ppp

"Dreams of Love"

Notturmo.

Bass.

FRANZ LISZT.

Transcription by Theo. M. Tobani.

N.Y. Theatre Orch. Poco allegro, con affetto.

1330.  *pizz.*



A  *poco cresc. e agitato.*

B Più animato, con passione.  *Cad. pizz.*

 *cresc.*

C  *sempre string.*

D arco  *ff*

E Appassionato assai.  *Cad.*

F Tempo I.  *p* *poco a poco rit.*

G  *pp* *ppp*

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THEATRE ORCHESTRA (NUMERICAL)

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139. RAYMOND (The Queen's Secret), Overture	Thomas-Tobani	—	1 05	1 55	30	
140. SEMIRAMIDE, Overture	Rossini-Tobani	—	1 60	2 40	40	
141. THE EMPEROR'S BODY GUARD, Piece Fanfare, Cornet Solo	Friedman-Tobani	—	1 05	1 55	30	
142. BEAUTY'S CUNNING (Frauenlist) Gavotte from "May Queen"—Der Glücksritter	A. Czibulka-Tobani	—	1 05	1 55	30	
MARTHA WASHINGTON, Gavotte	R. Aronson	—	1 60	2 40	40	
143. THE BRIGANDS, Selection arranged by Theo. M. Tobani	Offenbach-Kerker	—	1 05	1 55	30	
144. NORTHERN LIGHT, Overture	R. Schlegel	—	1 05	1 55	30	
145. THROUGH THE AIR, Piccolo Solo	A. Damm	—	1 05	1 55	30	
146. BARCAROLLE CARACTERISTIQUE, Morceau de Salon	G. E. Conterno	—	90	1 20	30	
147. BABILLAGE (Plauderei)	Gillet-Tobani	—	—	—	30	
AU MOULIN (In der Muehle)	Gillet-Tobani	—	—	—	30	
String Quintets (with Drum part, 2 First Violin parts and Piano) \$1.05.						
148. AT THE FOUNTAIN (Am Springbrunnen) Piece de Salon	R. Eilenberg	—	1 05	1 50	30	
149. AUBADE PRINTANIERE (Spring Morning), Serenade	Lacombe-Tobani	—	1 05	1 50	30	
LOVED—FORGOTTEN, Pizzicato Serenade (only String Orchest. published)	K. Müller-Berghaus	—	1 05	1 50	30	
150. FATA MORGANA, Piece Characteristic	Th. M. Tobani	—	95	1 45	20	
151. CLOVER (Die Jagd nach dem Glueck), Selection	Suppé-Tobani	—	1 60	2 40	40	
152. A BOSTON BAKE, Medley Overture; Introd.: Razzle Dazzle—My Sweet Love—Hornpipe Polka—Evening Song—Convent Bells—Dreams of the Ball—Apollonia—The Lady Picking Mulberries—Chorus Song—Arkansas Traveller—All Caught Cold	E. Brooks	—	1 05	1 55	30	
	C. Bach	—	1 40	1 90	40	
	Lecocq-Tobani	—	1 60	2 40	40	
153. SCHAUSPIEL, Overture	E. Brooks	—	85	1 35	1 85	35
154. THE OOLAH, Selection	C. Bach	—	85	1 35	1 85	35
*155. BOHEMIAN GIRL, Selection	Lecocq-Tobani	—	85	1 35	1 85	35
*156. THE DAUGHTER OF THE REGIMENT, Selection (New and revised Edition by J. S. Seredy.)	Donizetti-Tobani	—	85	1 35	1 85	35
157. FLIRTATION, Petite Valse	Steck-Tobani	—	—	—	30	
CHILDREN SERENADE (Serenade enfantine)	Bonnaud-Tobani	—	—	—	30	
String Quintets (with Bell part, 2 First Violin parts and Piano) \$1.05.						
158. THE GOLDEN ROD, Overture	R. Schlegel	—	1 05	1 55	30	
159. TOPSY TURVY, Medley Overture; introd.: Slide, Kelly Slide;—Only a Picture—Paddy Shay—Just a Little—My Darling's Face—Three Leaves of Shamrock—Whistling Coon—Angel's are Watching Baby Sleep	E. Boettger	—	1 05	1 55	30	
160. LA BELLA ESPAGNOLA, Serenade	Th. M. Tobani	—	1 05	1 55	30	
161. LA POMPADOUR, A Court Dance	E. Boggetti	—	1 05	1 55	30	
162. POEM OF LOVE, Romance	Batiste-Brooks	—	1 05	1 55	30	
THE DAY IS DONE, Song	Batiste-Brooks	—	1 05	1 55	30	
A TRIP TO GREAT BRITAIN, Descriptive Fantasia; Synopsis: Departure from New-York per steamship Alaska: Hail Columbia—Good-bye, sweet-heart, good-bye—The Girl I left behind me—He's a jolly good fellow; A Life on the ocean wave:—General rejoicing among the passengers—Storm, Thunder and Lightning—Storm diminishing, followed sunshine—Merriment of the crew. Sailors' Hornpipe;—Rule Britannia—God save the Queen—The Rocky Road to Dublin; In Ireland:—The Harp that once through Tara's Halls—Dublin Bay—Killarney; Scotland. On the Clyde:—The Campbells are coming. England:—The Roast Beef of Old England; Return Trip. Queenstown:—Come back to Erin; Home journey on board; Sandy Hook in Sight:—Peek-a-Boo!—Home, sweet Home—The Star-spangled Banner. Home again—Yankee Doodle	G. Loesch	—	1 65	2 40	40	
163. POLONAISE TRIOMPHALE	Th. M. Tobani	—	1 30	1 80	30	
GENIAL GAVOTTE	Th. M. Tobani	—	85	1 35	1 85	35
*164. FRA DIAVOLO, Overture (New and revised Edition by J. S. Seredy.)	Auber-Tobani	—	85	1 35	1 85	35
165. HARVEST HOME, Overture (Trombone in ϕ and α)	Th. M. Tobani	—	1 35	1 85	35	
166. CAVATINE, Cornet Solo	Th. M. Tobani	—	1 35	1 85	35	
TARANTELE SICILIENNE	Th. M. Tobani	—	1 35	1 85	35	
167. MARTHA, Selection, (Trombone in ϕ and α)	Flotow-Tobani	—	1 35	1 85	35	
168. DANSE DES SULTANES, arr. Th. M. Tobani	B. Polak-Daniels	—	1 05	1 55	30	
DANSE DES SAVOYARDS	G. Lamothe	—	1 05	1 55	30	
169. THE SPANISH REVIEW, Military Fantasia	Binding-Tobani	—	1 05	1 50	30	
170. TENDER AND TRUE, Piece Characteristic	Th. M. Tobani	—	1 05	1 55	30	
171. NATIONAL GUARD PATROL	Th. M. Tobani	—	1 05	1 55	30	
*172. GRAND DUCHESS, Selection from Offenbach's opera	Tobani-Borch	1 05	1 65	2 40	40	
173. DIE POST IM WALDE, Cornet Solo	A. Schaffer	—	—	—	30	
SERENADE, Cornet & Trombone Solo	Schubert-Boettger	—	—	—	30	
AM MEER (By the Sea), Cornet or Trombone Solo	Schubert-Boettger	—	1 05	1 55	30	
174. RING OUT YE MERRY BELLS, Medley; introd.: Lucrezia Borgia—Clara Nolan's Ball—Ring Out Ye Merry Bells—Did You Ever Hear a Girl Say No!—A Curious Incident—It's Only Bit of Comfort that I've Got—The White Wings Colored Club	R. Schlegel	—	1 05	1 55	30	
175. LA CALVALCADE, Overture	O. Langey	—	1 30	1 80	30	
176. THE GONDOLIERS, Selection	Sullivan-Tobani	—	1 60	2 40	40	
177. POLKA CAPRICE, Piccolo Solo	A. Damm	—	1 05	1 55	30	
178. HEART AND HEART, Pizzicato Gavotte	C. Latann	—	—	—	30	
CRADLE SONG	C. Latann	—	—	—	30	
MANDOLINEN, Serenade	R. Eilenberg	—	—	—	30	
String Quintets (with 2 First Violin parts and Piano) \$1.05.						
179. SCHELM AMOR, Intermezzo	Eilenberg-Tobani	—	—	—	30	
LOVE'S DREAM AFTER THE BALL, Intermezzo	Czibulka-Tobani	—	—	—	30	
String Quintets (with 2 First Violin parts and Piano) \$1.05.						
180. UNTER DEN LINDEN, Piece de Salon	Eilenberg-Tobani	—	1 05	1 55	30	
*181. NAILA (Pas des Fleurs), Intermezzo	Délibes-Tobani	—	70	1 05	1 50	30
182. MERRY WIVES OF WINDSOR, Selection	Nicolai-Wiegand	—	1 40	1 90	40	
*183. LOHENGRIN, Selection, reorch. by Roberts	Wagner-Tobani	—	90	1 40	1 90	40
184. PRECIUEUSE, Violin Solo	Gillet-Tobani	—	—	—	30	
SERENADE-IMPROMPTU	Gillet-Tobani	—	—	—	30	
String Quintets (with Violin Solo, 2 First Violin parts and Piano) \$1.05.						
185. BRONZE HORSE, Overture	Auber-Tobani	—	1 30	1 80	30	
186. MARCH HONGROISE from "Damnation de Faust"	Berlioz-Tobani	—	1 05	1 55	30	
187. THE RED HUSSAR, Selection	Solomon-Tobani	—	1 60	2 40	40	
188. THE PILGRIM OF LOVE, Romance	Batiste-Brooks	—	1 05	1 50	30	
VOLUNTARY, Sacred Piece	Batiste-Brooks	—	1 05	1 50	30	
189. GOOD OLD TIMES, Medley, Popular Gems; introd.: Dudes March—Katie Malloy—Kate's an Actress Now—Down on the Farm—Whistle for Katie Steady Boys—The Darkey's Dream	W. L. Bowron	—	1 30	1 80	30	
190. PAUL JONES, Selection	Planquette-Tobani	—	1 60	2 40	40	
191. PRIMROSE, Overture	Brepant-de Ville	—	95	1 45	25	
192. PHILADELPHIA, Overture	Bouillon-White	—	95	1 45	25	
193. POOR JONATHAN, Selection	Millocker-Tobani	—	1 60	2 40	40	
194. NAPOLITAINE (I am Dreaming of Thee), Barcarolle	M. C. Meyrelles	—	1 05	1 55	30	
195. BOOM ZING BOOM, Medley Overture; introd.: Sailor Chorus from Flying Dutchman—Die Thraene—Skirt Dance (Faust up-to-date)—Love me only—The Mill—Loin du Bal—Oh, did you see that Coon	E. Brooks	—	1 30	1 80	30	
196. CHRISTMAS ECHOES, Descriptive Christmas Fantasia. Synopsis: Christmas Eve—Hanging up the Stockings—Children's Glee—Stilly Night, Holy Night—Good Night—Clock Strikes 12—Papa's Asleep—Coming of Santa Claus—Doorbell Rings—Break of Day—Choral, This is the Day God has Made—What Santa Claus Has Brought—Blind Organ Grinder—Sleigh Ride, Sleigh Bells—Everybody's Happy—Blow the Horn and Good Bye	E. Brooks	—	1 35	1 85	35	
197. A SUMMERNIGHT IN THE CATSKILL MOUNTAINS, The Herald Prize Waltz	Moquist-Tobani	—	1 10	1 65	30	
198. HAIL COLUMBIA, Fantasia, Violin Solo	Th. M. Tobani	—	1 40	1 90	40	
199. THE IRON CROSS, Grand March	E. Isenman	—	1 30	1 80	30	
A MUSICAL DREAM, Descriptive (Trombone in ϕ & α)	E. Isenman	—	1 30	1 80	30	
200. SILVER BELL, Gavotte (with Bell Solo)	E. Isenman	—	1 35	1 85	35	
EGYPTIAN MIDNIGHT PARADE, Descriptive, Op. 101 (Trombone in ϕ & α)	E. Isenman	—	1 30	1 80	30	
201. FAUNCHON (The Cricket), Operatic Selection (Trombone in ϕ & α)	Carl Isenman	—	85	1 35	1 85	35
*202. THE EAGLE'S NEST, Dramatic Overture (Trombone in ϕ & α)	E. Isenman	—	85	1 35	1 85	35
ANGEL'S SERENADE	Braga-Tobani	—	—	—	30	
HOME SONG, Cornet Solo	Moszkowski-Tobani	—	—	—	30	
L'ADDIO A NAPOLI, Cornet Solo	Cottrau-Tobani	—	1 30	1 80	30	

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 Miss Liberty.....Leroy
 Music Music (Bohemian).....Knoch
 My Maryland.....Wolstein
 Norma (Supper March).....Bellini
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		Ensemble Orchestra	Small Orch. and Piano	Full orch. and Piano	Piano
204.	THE NIGHTINGALE AND THE FROGS. A CONCERT IN THE FOREST. Eilenberg-Tobani	—	1 05	1 50	30
205.	THE TROUT, Piece de Salon (Mazurka) R. Eilenberg	—	1 05	1 55	30
	MINDOLINATA, Roman Serenade, Cornet Solo. E. Paladille	—	1 30	1 80	30
206.	L'INVITATION A LA VALSE. E. Weber-Tobani	—	1 05	1 55	30
207.	SPANISH PATROL. Th. M. Tobani	—	1 05	1 55	30
208.	TANTALUS, Overture. G. Rossini	—	1 30	1 80	30
209.	WALTHER'S TRAUMLIED (Die Meistersinger von Nuernberg) Cornet Solo Wagner-Tobani	—	1 35	1 85	35
210.	STEGMUND'S LOVE SONG (The Valkyrie), Cornet Solo. Wagner-Tobani	—	95	1 45	25
211.	TANNHAUSER, Selection. Wagner-Tobani	—	95	1 45	25
212.	COCOANUT DANCE, Piece Characteristic. A. Hermann	—	1 30	1 80	30
213.	MY IDEAL, Characteristic Piece. A. Hermann	—	1 30	1 80	30
214.	DIE ENTFUEHRUNG AUS DEM SERAIL, Overture (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Mozart-Tobani	—	1 05	1 50	30
	ANDANTE, from "Surprise Symphonie" (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Haydn-Tobani	—	1 05	1 50	30
	MENUETT from "Don Juan" (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Mozart-Tobani	—	1 05	1 55	30
215.	ADELAIDE, Cornet Solo (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Beethoven-Tobani	—	1 30	1 80	30
216.	MENUETT from "Military Symphonie" Haydn-Tobani	—	1 30	1 80	30
	MARCH QUEQUE, des "Ruines d'Athenes" (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Beethoven-Tobani	—	1 05	1 55	30
217.	DAILY QUESTION, Medley; introd.: Climb Up the Ladder—That is Love—Love's Devotion—Comrades—In old Madrid. R. Schlegel	—	1 05	1 55	30
218.	THE ALPINEHORN, Fantasia. G. Wiegand	—	1 30	1 80	30
219.	NIGGER IN THE BARNYARD, Descriptive Conglomeration. C. Lovenberg	—	1 05	1 50	30
220.	PRELUDE AND SICILIANA AND INTERMEZZO SINFONICO (Cavalleria Rusticana), (Harp published) (with Organ part ad lib.) Mascagni-Tobani	—	1 60	2 40	40
221.	THE TYROLEAN (Der Vogelhaender), Selection. Zeller-Wiegand	—	1 05	1 50	30
222.	MEMORIES OF TARA, Irish Overture; introd.: Nay, Tell Me Not, Dear—The Harp That Once Through Tara's Hall—Go Where Glory Waits Thee—Plaurty Kelly or Fly Not Yet—This Life is All Chequered with Pleasure and Woes—Killarney—Bully for You or The Leg of a Duck. L. O. de Witt	—	1 05	1 55	30
*223.	CAVALLERIA RUSTICANA, Selection (Harp published) (Published for Grand Orchestra and Piano, \$2.80.) Mascagni-Wiegand	1 05	1 65	2 40	40
224.	AMERICAN PATROL. F. W. Meacham	—	1 05	1 50	25
225.	L'AFRICAINNE, Selection. Meyerbeer-Tobani	—	1 30	1 80	30
226.	IN THE SHADE (Sous l'ombrage). E. Gillet	—	—	—	30
	PASSE PIED, Dance in the olden Style, Cello or Violin Solo. E. Gillet	—	—	—	30
	String Quintets (with Solo parts, 2 First Violin parts and Piano) \$1.05.	—	—	—	30
227.	PITTSFORD FARMS, Patrol. G. Wiegand	—	95	1 50	25
228.	SERENADE. G. Pierne	—	—	—	30
	FORGET ME NOT, Intermezzo. A. Macbeth	—	—	—	30
	String Quintets (with 2 First Violin parts and Piano) \$1.05.	—	—	—	30
229.	UNFOLD YE PORTALS from "The Redemption". Gounod-Tobani	—	—	—	30
	I KNOW THAT MY REDEEMER LIVETH, from "Messiah". Haendel-Tobani	—	—	—	30
	CALVARY. Rodney-Tobani	—	1 30	1 80	30
	(Trombone in $\frac{1}{2}$ & $\frac{3}{4}$)	—	—	—	30
230.	HAIL BLESSED MARIE, Prayer from "Stradella". Flotow-Tobani	—	—	—	30
	THERE IS A GREEN HILL FAR AWAY, Cornet Solo. Gounod-Tobani	—	—	—	30
	DIE EHRE GOTTES AUS DER NATUR. Beethoven-Tobani	—	1 05	1 55	30
	(Trombone in $\frac{1}{2}$ & $\frac{3}{4}$)	—	—	—	30
231.	ZUG DER FRAUEN ("Lohengrin"), (Trombone in $\frac{1}{2}$ and $\frac{3}{4}$) Wagner-Tobani	—	1 05	1 55	30
232.	GLORIA from "12th Mass" (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Mozart-Tobani	—	1 05	1 50	30
233.	LIFE A DREAM, Overture. Eilenberg-Tobani	—	1 30	1 80	30
234.	FEST OVERTURE. Lortzing-Tobani	—	1 30	1 80	30
235.	SPRING SONG, Cornet or Trombone Solo. F. Mendelssohn-Tobani	—	—	—	30
	NOCTURNO, Op. 9—II, Violin, Cello, Cornet or Trombone Solo. Chopin-Tobani	—	1 40	1 90	40
	EVENING SONG, Cornet or Trombone Solo. Schumann-Tobani	—	1 60	2 10	40
	LA CINGALE, Selection. Andran-Wiegand	—	1 05	1 50	30
236.	ORPHEUS IN DER UNTERWELT, Overture. Offenbach-Tobani	—	1 05	1 50	30
237.	DON JUAN, (Don Giovanni), Overture. Mozart-Tobani	—	1 00	1 50	25
238.	ETELKA, Overture. J. S. Bergen	—	1 30	1 80	30
239.	A NIGHT'S FROLIC, Descriptive Fantasia on Drinking Songs. A. Hermann	—	85	1 35	35
*240.	BOHEMIAN GIRL, Overture (New and revised Edition by J. S. Seredy) Balfe?Tobani	—	1 30	1 80	30
241.	PRECIOSA, Overture. Weber-Tobani	—	1 30	1 80	30
242.	LE DIEU ET LA BAYADERE, Overture. Auber-Tobani	—	1 05	1 55	30
243.	AN EVENING OUT, Medley Overture; introd.: McNulty You're a Daisy—Twelve Months Ago To-night—Irish Sport—Where's My Mamma. L. O. de Witt	—	1 05	1 55	30
244.	HUNGARIAN FANTASIA. Th. M. Tobani	—	1 05	1 50	30
245.	ROCKED IN THE CRADLE OF THE DEEP; Descriptive Paraphrase. C. Lovenberg	—	1 30	1 80	30
246.	FUNERAL MARCH (On the Death of a Hero). Chopin-Tobani	—	70	1 05	1 50
*247.	SIEGFRIED'S TOD AND TRAUERMARSCH; (Gotterdammerung—Dusk of the Gods) Wagner-Tobani	—	1 30	1 80	30
248.	WEDDING SERENADE (Serenade de noce). Th. M. Tobani	—	—	—	30
249.	ROMANCE, Violin Solo. Svendsen-Tobani	—	—	—	30
	String Quintets with Solo Violin, 2 First Violin parts and Piano) \$1.05.	—	—	—	30
250.	WALTZ AND MARCH from Serenade, Op. 63. Volkmann-Tobani	—	—	—	30
	String Quintet (with 2 First Violin parts and Piano) \$1.05.	—	—	—	30
*251.	SOUNDS FROM THE SUNNY SOUTH (on the Old Plantation), Overture; introd.: Silver Shoes—The Little Ones at Home—Tapioca—Uncle Ned—Old Coon—Huckleberry Picnic—Sweet Hoecake—Dixie. E. Isenmann-Dumont	70	1 05	1 55	30
252.	COLUMBUS, Grand Descriptive Fantasia; Synopsis: Grand Opening Fare announcing the Majesties of Spain, Torchlight Dance—The sorrows of the departure—Fidelity to the Flag—Parting Salute, The Anchors weighed—On the vast waters—Merriment of the Sailors—Great storm scene—The Storm gradually abates—Prayer—Quietness—Dullness—Melancholy—Mutiny of the Crew—The Voice of Columbus quells the disturbance—Land Ho!—Birds greet the ship—Excitement on Board—Salute of the Great Guns—Aborigines heard in the distance—Hail Columbia. A. Herman	—	1 60	2 40	40
253.	BEFORE THE DANCE, Overture. L. O. de Witt	—	1 05	1 55	30
254.	SALVATION ARMY PATROL. A. Herman	—	1 05	1 55	30
255.	RETURN OF THE TROOPS (Heimkehr der Truppen) (Trombone $\frac{1}{2}$ and $\frac{3}{4}$). Eilenberg-Tobani	—	1 05	1 55	30
	FAIRY TALES (Es war einmal). Eilenberg-Tobani	—	1 05	1 55	30
256.	SERENADE AMUSANTE. Eilenberg-Tobani	—	1 05	1 55	30
	BRIDAL SONG (Trombone $\frac{1}{2}$ and $\frac{3}{4}$) Eilenberg-Tobani	—	1 05	1 55	30
257.	THE WAG-TAIL (La Bergeronnette), Characteristic Piece. Eilenberg-Tobani	—	1 05	1 55	30
	OUERASSIER-ATTAQUE, Characteristic Piece (Trombone $\frac{1}{2}$ and $\frac{3}{4}$) Eilenberg-Tobani	—	1 05	1 55	30
258.	MARCH PONTIFICAL. Gounod-Tobani	—	—	—	30
	AVE MARIA, Cornet Solo. Mascagni-Tobani	—	—	—	30
	LORD GOD OF ABRAHAM, Aria from "Elijah". Mendelssohn-Bartholdy	—	1 05	1 50	30
259.	PRIESTS' MARCH (Magic Flute), (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$). Mozart-Tobani	—	1 15	1 65	40
	GLORIA (B \flat Mass). Haydn-Tobani	—	1 15	1 65	40
	THE GUARDIAN ANGEL, Cornet Solo. Gounod-Tobani	—	1 05	1 50	30
260.	SANCTUS (St. Cecilia Mass), (Trombone in $\frac{1}{2}$ and $\frac{3}{4}$). Gounod-Tobani	—	1 05	1 50	30
	QUONIAM (Mass in G). Mozart-Tobani	—	1 05	1 50	30
	HALLELUJAH CHORUS FROM "MESSIAH" (Trombone $\frac{1}{2}$ and $\frac{3}{4}$). Haendel-Tobani	—	1 05	1 50	30
261.	CONCERT OVERTURE. E. Sommer	—	1 05	1 50	30
262.	LA DAME BLANCHE, Overture (Trombone in $\frac{1}{2}$ and $\frac{3}{4}$). Boieldieu-Tobani	—	1 05	1 55	30
263.	MOMENT MUSICAL. Schubert-Tobani	—	—	—	30
	MARCHE ALLA TURKA. Mozart-Tobani	—	1 05	1 50	30
	ALLA POLACCA DE LA SERENADE, Op. 8, (Trombone in $\frac{1}{2}$ and $\frac{3}{4}$) Beethoven-Tobani	—	1 05	1 55	30
264.	OXEN MENUETT (Menuett du Boeuf), (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Haydn-Tobani	—	1 05	1 55	30
	FINALE FROM 5th SYMPHONY; (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Haydn-Tobani	—	1 05	1 55	30
265.	INGENIOUS, March; (Trombone in $\frac{1}{2}$ and $\frac{3}{4}$) Th. M. Tobani	—	1 05	1 55	30
	SONG WITHOUT WORDS, Cornet Solo (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Th. M. Tobani	—	1 05	1 55	30
266.	THE FAIRY QUEEN, Overture (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) arr. by Th. M. Tobani	—	1 05	1 55	30
267.	LUCREZIA BORGIA, Selection (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$), G. Donizetti. Th. M. Tobani	—	1 05	1 55	30
268.	BIJOU, Gavotte, (Trombone in $\frac{1}{2}$ and $\frac{3}{4}$) Th. M. Tobani	—	1 05	1 55	30
	DANSE NAPOLITAINE, (Trombone in $\frac{1}{2}$ & $\frac{3}{4}$) Th. M. Tobani	—	1 05	1 55	30
269.	LA CINQUANTAINE Air in Olden Style. Gabriel Marie-Tobani	—	1 05	1 50	30
	BALLROOM WHISPERS (Ballgastner), Intermezzo. Gregh-Tobani	—	—	—	30
270.	BONHEUR PERDU (Lost Happiness), Valse de Salon. Gillet-Tobani	—	—	—	30
	SERENADE BADINE, Solo for Violin or Cello. Gabriel-Marie	—	—	—	30
	String Quintets (with Solo Violin, Cello, 2 First Violin parts and Piano) \$1.05.	—	—	—	30