

H. C. Baird

Bonnie Scotland.

1

Carl Fischer Edition.

Overture.

Full Band \$2.00

Small Orch. & Pa. \$1.05 Full Orch. & Pa. \$1.50

Piano acc. 30¢

Piano.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Maestoso.

Tutti.

Theatre Orch.

Cornets.

1621.

Andantino. "Highland Minstrel Boy"

Violin.

Piano.

Allegro con spirito. "Over the Sea!"

First system of musical notation for "Over the Sea!". It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation for "Over the Sea!". It continues the rhythmic pattern from the first system. Dynamics include *ff* (fortissimo).

Third system of musical notation for "Over the Sea!". It continues the rhythmic pattern. Dynamics include *mf* (mezzo-forte).

Fourth system of musical notation for "Over the Sea!". It continues the rhythmic pattern. Dynamics include *ff* (fortissimo) and *p* (piano). The system ends with a double bar line.

Moderato.

Bells or Clar. Chime Bells.

Fifth system of musical notation for "Coller Herrin!". It begins with a treble clef and a key signature of one flat. The time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano).

Sixth system of musical notation for "Coller Herrin!". It continues the rhythmic pattern from the fifth system.



Allegretto.

"Kinloch of Kinloch".



Piano.

Andantino. "The Yellow haired laddie"

First system of musical notation for "The Yellow haired laddie". It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The melody is in the treble clef, featuring eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment with quarter and eighth notes.

Second system of musical notation for "The Yellow haired laddie". The melody continues in the treble clef, and the bass clef accompaniment includes some longer note values. The system concludes with a fortissimo (*ff*) dynamic marking.

Third system of musical notation for "The Yellow haired laddie". The first part of the system is marked *rall.* (rallentando). The second part, starting with a double bar line, is marked "March." and *pp* (pianissimo). The time signature changes to 2/4. The melody is more rhythmic, and the bass clef accompaniment features a steady eighth-note pattern. A "2nd time cresc." (second time crescendo) marking is present.

Fourth system of musical notation for "The Yellow haired laddie". It begins with a first ending bracket labeled "1" and a second ending bracket labeled "2". The melody is in the treble clef, and the bass clef accompaniment is rhythmic. The system ends with a piano (*p*) dynamic marking.

Moderato. "There's nae luck about the house"

Fifth system of musical notation for "There's nae luck about the house". It begins with a piano (*p*) dynamic. The key signature has two flats, and the time signature is 2/4. The melody is in the treble clef, and the bass clef accompaniment is rhythmic.

Sixth system of musical notation for "There's nae luck about the house". The first part of the system continues the previous melody. The second part, starting with a double bar line, is marked *p* and includes a first ending bracket labeled "Fl. Cl." (Flute and Clarinet). The melody is in the treble clef, and the bass clef accompaniment is rhythmic.

Cl.
Fl.

Piano.

5

"Within a mile of Edinboro!"

Andantino.

ff *rall.* *p*

Allegro.

p *rall.* *ff*

"The Birks of
Moderato.

dim. *p*

Aberfeldy!"

1 2 Picc.
or Pa.
Solo

mf

Piano.

The first system of musical notation for the Piano section. It consists of a grand staff with a treble and bass clef. The treble staff begins with a *mf* dynamic marking and features a series of rapid sixteenth-note runs, including a trill marked *tr*. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation. The treble staff continues with the rapid sixteenth-note patterns, marked with a *cresc.* (crescendo) and ending with a *ff* (fortissimo) dynamic. The bass staff continues with its accompaniment, featuring some rests and moving lines.

The third system of musical notation. The tempo changes to *Moderato. Tempo di Minuetto.* The treble staff features a *rall.* (rallentando) marking followed by a *f* (forte) dynamic and then a *p* (piano) dynamic. The bass staff continues with the accompaniment, including triplets marked with a '3'.

The fourth system of musical notation. The treble staff continues with the melodic line, and the bass staff provides a steady accompaniment with eighth notes.

The fifth system of musical notation. The treble staff continues with the melodic line, and the bass staff provides a steady accompaniment with eighth notes. A *mf* dynamic marking is present in the bass staff.

The sixth system of musical notation. The treble staff continues with the melodic line, and the bass staff provides a steady accompaniment with eighth notes. A *p* (piano) dynamic marking is present in the bass staff. The section concludes with the text *Imitation Bagpipe.*

Piano.

7

Moderato.

Fling.

The first system of music features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, starting with a 'Fling.' instruction. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *ff* and *p*.

The second system continues the musical piece. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *ff* dynamic marking is present.

"Auld Lang Syne!"

Moderato maestoso.

The third system of music features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *ff* and *marcato poco rall.*

Sm. Dr.

The fourth system of music features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The fifth system of music features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *p* dynamic marking is present.

The sixth system of music features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *ff* dynamic marking is present.

* Cut ad lib

Allegretto. "Castles in the air."



Piu mosso. "What's a'the Steer, Kimmer."



Prestò.

Lento.



H. C. Beibstein

Bonnie Scotland. Overture.

1

Flute.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Theatre Orch. *Maestoso.* *Solo.*

1621. *ff* *p* *ff*

Andantino. *p*

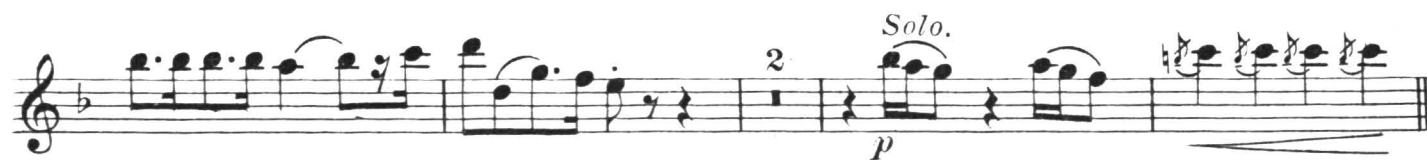
mf *Allegro con spirito.* *p* *mf*

ff *Solo.* *mf*

Moderato. *Bells.* *p*

3 *p* *3*

Flute.



Flute.

3

1 2 Change to Fl. Andantino. Solo. *p*

rall.

mf *p*

p *rall.* *f* Allegro.

dim. Moderato. 15 *Solo.* *mf* Picc. *tr*

Change to Picc.

tr 1 2 6 Change to Fl.

f *rall.* *p* Moderato.

p

Bagpipe. 5 *ad lib.* Fling. 1 1 *ff* *ff* Moderato.

Flute.

p
ff
moderato.
Moderato maestoso.
poco rall. *ff*
Solo.
p
Allegretto.
ff *p*
mf *p*
ff *poco rit.*
Più mosso.
ff
Presto.
ff
Lento.
G. P. ff

Bonnie Scotland.

Overture.

Oboe.

E. N. Catlin, Op. 83.
arr. by S. K. Wright.

Theatre Orch. *Maestoso.*

Solo.

1621. *ff* *p* *ff* *p*

Andantino. *p* *mf*

Allegro con spirito. *p* *mf* *ff*

Moderato. *mf* *ff* *p*

Allegretto. *mf* *ff*

Andantino. *p* *2nd Cl.* *p*

March. *ff* *rall.* *Moderato.*

Oboe.

p *ff*
 Andantino. 9
rall. *p* *mf*
 Allegro. 2 Moderato. 4
rall. *f* *dim.* *pp* *mf*
mf *cresc.* *rall.*
 Moderato. 2
p
mf *p* Solo.
 Moderato. Imitation Bagpipe
 Fling. 1
ff *ff* *p*
ff
marcato. Moderato maestoso.
ff poco rall. *ff*
p *ff*
 * Allegretto. 15 3
mf *ff*
 Piu mosso.
ff
 Presto. Lento.
ff G.P. *ff*

H. Q. Beckstein

Bonnie Scotland.

Overture.

1

1st Clarinet in B $\flat$.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Maestoso.

Theatre Orch.



1st Clarinet in B $\flat$.

Solo.
p

Solo.
p

Allegro.
mf

ff 2nd Cl.
p

ff 2nd Cl.
p

ff Andantino.
p Fl.

March.
rall.
pp

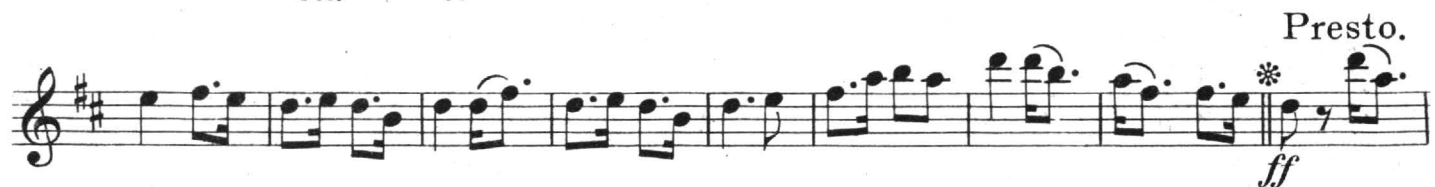
ff Cor.

Moderato.
p

1st Clarinet in Bb.

3

15795-51

1st Clarinet in B $\flat$.

Bonnie Scotland.

Overture.

1

2nd Clarinet in B $\flat$.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Theatre Orch.

Maestoso.

Solo.

1621.

The musical score is written for a 2nd Clarinet in B $\flat$. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Maestoso'. The first staff starts with a 'Solo.' marking and a 'ff' (fortissimo) dynamic. The second staff continues with 'Solo.' and 'p' (piano) dynamics. The third staff is marked 'Andantino.' and 'p'. The fourth staff is marked 'Allegro con spirito.' and 'p'. The fifth staff is marked 'ff'. The sixth staff is marked 'mf'. The seventh staff is marked 'Moderato.' and 'ff'. The eighth staff is marked 'p'. The ninth staff is marked 'Allegretto.' and 'mf'. The tenth staff is marked 'ff'. The eleventh staff is marked 'p'. The twelfth staff is marked 'ff'. The thirteenth staff is marked 'p'. The fourteenth staff is marked 'ff'. The fifteenth staff is marked 'p'. The sixteenth staff is marked 'ff'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like 'ff', 'p', and 'mf'. There are also tempo markings like 'Maestoso', 'Andantino', 'Allegro con spirito', 'Moderato', and 'Allegretto'. The score is numbered 1621.

2nd Clarinet in B $\flat$.

Andantino.



March.

pp 2nd time cresc.

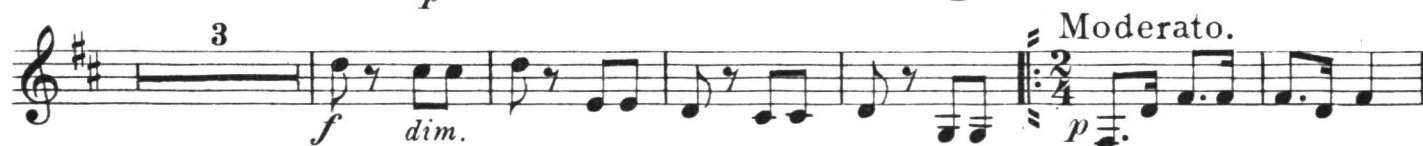
Moderato.



Andantino.



Allegro.



cresc.

rall.

2nd Clarinet in B $\flat$.

3

Moderato.



Moderato.



marcato.

Moderato maestoso.



Allegretto.



Più mosso.



Presto.

Lento.



Bonnie Scotland.

Overture.

Bassoon.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Theatre Orch. Maestoso.

Andantino.

1621.

ff *p* *ff* *p*

p *mf* *mf* *mf*

p *mf* *mf* *mf*

ff *p* *p* *p*

p *p* *p* *p*

Allegretto. *mf* *mp*

ff *ff* *ff*

Andantino. *p*

March. *ff* *rall.* *pp 2nd time cresc.*

Moderato. *p*

p

Bassoon.

Andantino. 2

ff *rall.* *p*

p *Allegro.* 1 *mf* *p* *Moderato.* *rall.*

f *dim.* *p*

mf

1 *2* *cresc.* *ff* *rall.*

Moderato.

p

5 *Moderato.* 1 *mf* 1

p *rall.* *ff* *ff*

p *poco rall.* *Modto. maestoso.* *ff*

p *Allegretto.* 11 *f*

mf *p* *ff*

poco rit. *ff* *Più mosso.*

Presto. *Lento.*

ff

Bonnie Scotland.

Overture.

Horns in F.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Theatre Orch.

Maestoso.

1621. *ff* *p* *ff* *p*

Andantino. *4* *p* *mf* *1*

Allegro con spirito. *p* *mf* *ff*

Moderato. *mf* *ff* *2* *3* *4* *1* *pp*

Solo. *3* *p* *mf* *ff* *2* *1* *2*

Allegretto. *6* *ff* *rall.*

March. *pp* *ff* *Moderato.* *p* *1* *2*

Horns in F.

Andantino

ff *rall.* *p* *mf* *p* *1*
Allegro. *1* *ff* *dim.* *1* *2* *mf*
Moderato. *rall.* *1* *ff* *dim.* *1* *2* *mf*
p *1* *2* *cresc.* *mf*
Solo. *Moderato.* *f* *rall.* *p* *Bagpipe.* *Moderato.* *Fling.* *1* *1*
mf *p* *ad lib.* *ff* *ff*
p *ff*
2 *Moderato maestoso.* *poco rall.* *ff*
Solo. *p* *ff*
**Allegretto.* *p* *4* *ff* *4*
mf *p* *Più mosso.* *4*
ff *poco rit.* *ff*
**Presto.* *ff* *Lento.* *G.P.* *ff*

Bonnie Scotland.

Overture.

1st Cornet in B $\flat$.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Theatre Orch. **Maestoso.**

1621. 



















1st Cornet in B $\flat$.

The musical score for the 1st Cornet in B $\flat$ consists of ten staves of music. The key signature is one flat (B $\flat$). The score includes various dynamics and tempo markings:

- Staff 1:** Starts with a rest, followed by a series of eighth and sixteenth notes. Dynamics: *ff* (first), *ff* (second).
- Staff 2:** Continues the melodic line. Dynamics: *p*. Tempo marking: *Andantino. Solo.*
- Staff 3:** Continues the melodic line. Dynamics: *ff*.
- Staff 4:** Continues the melodic line. Dynamics: *ff*. Tempo marking: *March.* (2/4 time). Dynamics: *rall.*, *pp 2nd time cresc.*
- Staff 5:** Continues the melodic line. Dynamics: *ff*. Tempo marking: *2nd Cl.*
- Staff 6:** Continues the melodic line. Dynamics: *ff*. Tempo marking: *Moderato. Solo.*
- Staff 7:** Continues the melodic line. Dynamics: *p*, *p*. Tempo marking: *Solo.*
- Staff 8:** Continues the melodic line. Dynamics: *p*. Tempo marking: *Andantino.*
- Staff 9:** Continues the melodic line. Dynamics: *mf*, *p*, *p rall.*, *f*, *dim.*. Tempo marking: *Allegro.*
- Staff 10:** Continues the melodic line. Dynamics: *mf*. Tempo marking: *Moderato.*

1st Cornet in B $\flat$.

3



Every Orchestra Leader should own these ROBERT'S ARRANGEMENTS

BALLET RUSSE

A. Luigini, Op. 23

The melodious, catchy character of this music has given it very unusual popularity. While it was originally written for a theatrical ballet-production it is so thoroughly individual and artistic throughout as to make it equally fit and desirable for concert performance. It may creditably be placed side by side with the best ballet music written by Delibes, Gounod and Saint-Saens.

Small Orch. & Piano \$2.00 Full Orch. & Piano \$3.00 Ensemble Orch. \$1.25

CAUCASIAN SKETCHES

M. Ippolitow-Iwanow, Op. 10

This suite is one of the very best works of this modern Russian composer. It combines the most attractive traits of his special style of writing, is essentially lyric, thoroughly interesting and highly melodious.

Small Orch. & Piano \$2.50 Full Orch. & Piano \$3.50 Ensemble Orch. \$1.50

SCENES NAPOLITAINES

J. Massenet

"Scenes Napolitaines" constitute the fifth of Massenet's orchestral suites and their brilliancy and effectiveness entitle them to rank among the foremost orchestral works of modern times. Two numbers have been included in the present special arrangement: La Danse, a rapid Tarantella-like movement and La Fête, a vivid picture of a Neapolitan public festival.

Small Orch. & Piano \$2.00 Full Orch. & Piano \$3.00 Ensemble Orch. \$1.25

SECOND MOVEMENT (Andante) from the FIFTH SYMPHONY

P. Tschaikowsky, Op. 64

One of the loveliest slow symphonic movements ever written. Incomparably effective and charming throughout.

Small Orch. & Piano \$1.65 Full Orch. & Piano \$2.40 Ensemble Orch. \$1.05

PRINCE ADOR BALLET

Cornelius Rubner

Brilliant and melodious ballet numbers, modern in style and exceedingly catchy throughout.

Small Orch. & Piano \$2.00 Full Orch. & Piano \$3.00 Ensemble Orch. \$1.25

SUITE FOR ORCHESTRA from SIGURD JORSALFAR E. Grieg, Op. 56

Strong, original and characteristic music, in which the genius of Grieg is manifested to even a greater degree than in his "Peer Gynt" music.

Small Orch. & Piano \$1.35 Full Orch. & Piano \$1.85 Ensemble Orch. 85¢

Carl Fischer

BOSTON

NEW YORK

CHICAGO

H. C. Beckman

Bonnie Scotland.

Overture.

1

2nd Cornet in B $\flat$.

E. N. Catlin, Op. 83.

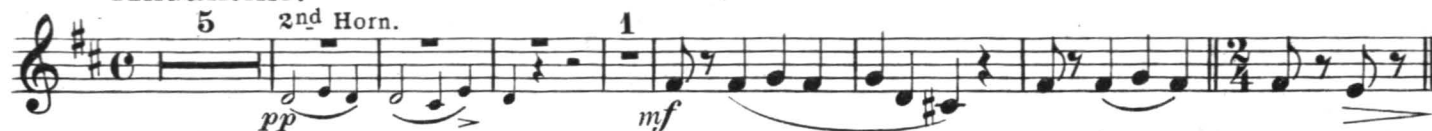
arr. by S. K. Wright.

Theatre Orch.

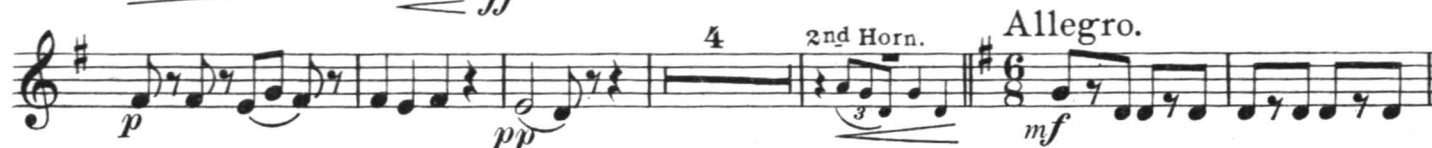
Maestoso.



Andantino.



Allegro con spirito.



March.



2nd Cornet in B $\flat$.

Andantino.

p *p* *mf* *p* *rall.*

Moderato.

The first system of the musical score for 'Baignade' is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato.' above the staff. The music begins with a piano (p) dynamic. The melody consists of eighth and sixteenth notes, with some rests. A repeat sign is used after the first few measures. The dynamic changes to mezzo-forte (mf) later in the system. The system ends with a fermata over a half note. The word 'Baignade' is written below the staff, and 'Moderato' is written below the mf dynamic marking.

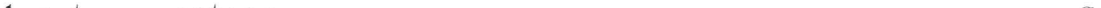
p *mf*

Baignade Moderato

Moderato.

*poco
rall.*

Moderato maestoso. *Solo.*



Solo.

The first system of the musical score is for the first movement, 'Allegretto.' It is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto.' with a star symbol. The music begins with a series of eighth and sixteenth notes, followed by a double bar line. After the double bar line, there is a measure with a triplet of eighth notes, marked with a '3' and a 'p' (piano) dynamic. The system ends with a final note.

3

mf

poco rit.

ff

Lento.

G.P. *ff*

Bonnie Scotland.

Overture.

1

Trombone.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

H. G. Beibst
Theatre Orch. **Maestoso.**

1621. 

Trombone.

Andantino. ^{2nd Cor.}
 4 *p* *ff* *rall.*

Moderato. *p* *mf* *p* *rall.*

Allegro. *ff* *dim.* *ppp* *p* *Cello.*

Moderato. *mf* *cresc.*

Moderato. *mf* *rall.* *Bagpipe.* *ad lib.* *Fling* *ff* *ff* *p* *Horn.*

Moderato maestoso. *ff* *poco rall.* *Solo.* *p*

Allegretto. *ff* *p* *mf*

Piu mosso. *ff* *poco rit.*

Presto. *ff* *Lento.* *G.P.* *ff*

H. G. Beibstein

Bonnie Scotland.

Overture.

Drums & Bells.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Maestoso *Andantino.*

Theatre Orch. 16 21. *ff* *ff* *mf*

Allegro con spirito.

Moderato. *Bells.* *p*

Allegretto. *Drs.* *mf* *ff*

Andantino. *f* *rall.*

March. *pp 2nd time cresc.* *Moderato.* *ff*

Drums & Bells.

Bells.
p

Drs.
ff

Andantino.
rall. *mf* *p*

Allegro.
rall. *ff* *dim.* *mf*

Moderato.
cresc.

Moderato.
rall. *mf* *ad lib.*

Bagpipe.
ad lib.

Moderato.
Fling. *ff* *Solo.* *ff* *poco rall.*

Moderato maestoso.
ff

Allegretto.
f *ff*

Più mosso.
poco rit. *ff*

Presto.
G.P. *ff*

Lento.

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

H. C. Robinson

Bonnie Scotland.

Carl Fischer Edition.

Overture.

Small Orch. & Pa. \$1.10 Full Orch. & Pa. \$1.55

1st Violin.

Piano acc. 30¢

E. N. Catlin, Op. 83

arr. by S. K. Wright.

Maestoso.

Theatre Orch.

16 21.

ff *div.* *p pizz.* *arco* *Fl.* *Cors. or Piano.*

Andantino. "Highland Minstrel Boy."

ff *div.* *p pizz.* *Fl.* *p Cl.* *arco* *p*

mf *mf div.*

Allegro con spirito.

p *mf* *Cl. ff*

Cl. & Fl. *mf* *mf* *ff*

1st Violin.

Moderato. (Chime Bells.)

Bells or Fl. & Clar.

(pizz.)

"Collier Herrin"

Cl.
(arco)

First system of the 'Moderato. (Chime Bells.)' section. It consists of two staves. The upper staff is for the 1st Violin, starting with a piano (p) dynamic and a 'pizz.' (pizzicato) instruction. The lower staff is for the piano accompaniment, also starting with a piano (p) dynamic and a 'pizz.' instruction. The key signature has one flat (B-flat), and the time signature is common time (C).

Second system of the 'Moderato. (Chime Bells.)' section. The upper staff continues the violin part, and the lower staff continues the piano accompaniment. A 'pizz.' instruction is present in the upper staff. The dynamics remain piano (p).

Third system of the 'Moderato. (Chime Bells.)' section. The upper staff includes an '(arco)' instruction for the violin. The lower staff continues the piano accompaniment. Dynamics are piano (p).

Fourth system of the 'Moderato. (Chime Bells.)' section. The upper staff features a 'Fl.' (Flute) entry with a piano (p) dynamic. The lower staff continues the piano accompaniment. Dynamics are piano (p).

Fifth system of the 'Moderato. (Chime Bells.)' section. The upper staff includes a 'Cl.' (Clarinet) entry. The lower staff continues the piano accompaniment. Dynamics are piano (p).

Section titled 'Allegretto. "Kinloch of Kinloch."'. It consists of three staves. The upper staff is for the 1st Violin, starting with a mezzo-forte (mf) dynamic. The middle staff is for the piano accompaniment, starting with a piano (p) dynamic. The lower staff continues the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The section ends with a fortissimo (ff) dynamic. There are first and second endings marked with '1' and '2'.

1st Violin.

Andantino. "The yellow haired laddie."

Cor. *p*

Fl. *ff* *rall.*

March.

Picc. *pp* 2nd time *cresc.*

Wind.

ff Cl. or Cor. *p* Moderato. "There's nae luck
about the house!"

p *div.*

p *ff* *rall.*

Andantino. "Within a mile of Edinboro."

Fl. *p* *p* Cl.

mf *mf*

1st Violin.

5

p *p* *rall.* *ff*

"The Birks of Aberfeldy"
Moderato.

dim. *p* *p*

Cl. & Picc. or Piano 8va

mf

Picc. or Pa.

tr *cresc.*

ff *rall.*

Moderato. (Tempo di Minuetto.)

p

mf

Imitation Bagpipe.
Ob. or Cl.

p

Moderato.

Fling.

p *ff* *ff* *p*

1st Violin.

8^{va} ad lib.
p

ff S. Dr.

Moderato maestoso.

marcato.
poco rall.
S. Dr. ff "Auld Lang Syne."

Cl. Wind Instr.
p

Allegretto. "Castles in the air."
Cl. & Fl.
ff Cl. or Piano. Cut ad lib. p

Cl. & Fl. p mf

marcato.
poco rit. ff

Più mosso.

Cl. or Cor. ff "What's a' the Steer Kimmer."

Presto. ff

Lento. G.P. ff

Every Orchestra Leader should own these
ROBERT'S ARRANGEMENTS

BALLET RUSSE

A. Luigini, Op. 23

The melodious, catchy character of this music has given it very unusual popularity. While it was originally written for a theatrical ballet-production it is so thoroughly individual and artistic throughout as to make it equally fit and desirable for concert performance. It may creditably be placed side by side with the best ballet music written by Delibes, Gounod and Saint-Saens.

Small Orch. & Piano \$2.00 Full Orch. & Piano \$3.00 Ensemble Orch. \$1.25

CAUCASIAN SKETCHES

M. Ippolitow-Iwanow, Op. 10

This suite is one of the very best works of this modern Russian composer. It combines the most attractive traits of his special style of writing, is essentially lyric, thoroughly interesting and highly melodious.

Small Orch. & Piano \$2.50 Full Orch. & Piano \$3.50 Ensemble Orch. \$1.50

SCENES NAPOLITAINES

J. Massenet

"Scenes Napolitaines" constitute the fifth of Massenet's orchestral suites and their brilliancy and effectiveness entitle them to rank among the foremost orchestral works of modern times. Two numbers have been included in the present special arrangement: La Danse, a rapid Tarantella-like movement and La Fête, a vivid picture of a Neapolitan public festival.

Small Orch. & Piano \$2.00 Full Orch. & Piano \$3.00 Ensemble Orch. \$1.25

SECOND MOVEMENT (Andante) from the FIFTH SYMPHONY

P. Tschaikowsky, Op. 64

One of the loveliest slow symphonic movements ever written. Incomparably effective and charming throughout.

Small Orch. & Piano \$1.65 Full Orch. & Piano \$2.40 Ensemble Orch. \$1.05

PRINCE ADOR BALLET

Cornelius Rubner

Brilliant and melodious ballet numbers, modern in style and exceedingly catchy throughout.

Small Orch. & Piano \$2.00 Full Orch. & Piano \$3.00 Ensemble Orch. \$1.25

SUITE FOR ORCHESTRA from SIGURD JORSALFAR E. Grieg, Op. 56

Strong, original and characteristic music, in which the genius of Grieg is manifested to even a greater degree than in his "Peer Gynt" music.

Small Orch. & Piano \$1.35 Full Orch. & Piano \$1.85 Ensemble Orch. 85¢

Carl Fischer

BOSTON

NEW YORK

CHICAGO

No 2.

Bonnie Scotland.

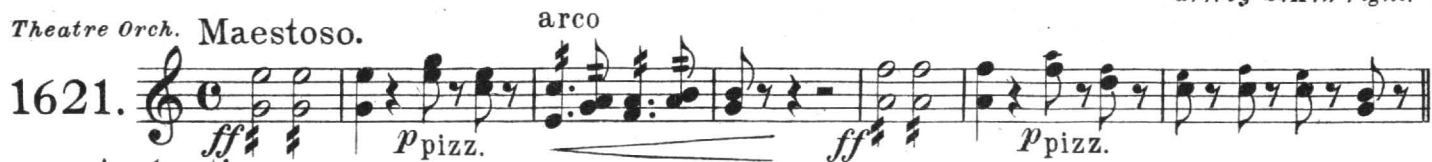
Overture.

2nd Violin.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Theatre Orch. Maestoso.



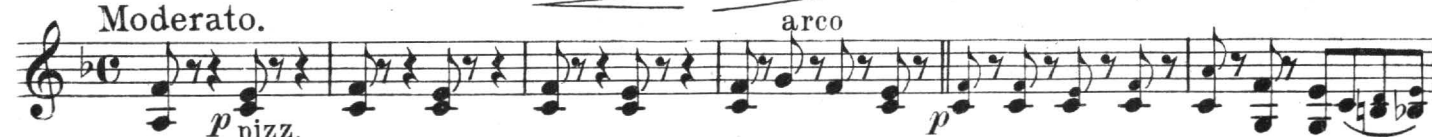
Andantino.



Allegro con spirito.



Moderato.



Fl. & Cl.

Cor.

Allegretto.



2nd Violin.

3

mf

p

ff

p

ff

Andantino.

p

rall.

March. Cornets.

pp 2nd time cresc.

ff

Moderato.

p pizz.

arco

ff

rall.

Andantino.

p

mf

p

Allegro.

p

rall.

ff

dim.

Moderato.

p

cresc.

mf

ff

Horn.

f

2nd Violin.

Moderato.

p. *mf*

Moderato.

Fling.

ff p *p*

marcato. *poco rall.* *Mod^{to} maestoso.* *ff*

2nd Cl. *p* *ff* *Allegretto.* *p*

Più mosso. *ff* *poco rit.*

Presto. *ff* *Lento.* *G.P.*

H. C. Beikstein

Bonnie Scotland.

Overture.

Viola.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Theatre Orch. 1621. **Maestoso.** *ff* *pizz.* *arco* *pizz.*

Andantino. *arco* *p*

2nd Cl. *mf*

Allegro con spirito. *p* *mf*

ff *mf* *ff*

Moderato. *p pizz.*

arco *p*

Tromb. *mf* **Allegretto.**

Viola.

3

1 2

ff *p*

ff *p* *ff*

Andantino.

p

March.

Horn.

ff *rall.* *pp* 2nd time *cresc.*

1 2

ff

Moderato.

p pizz. *arco* *p*

rall.

ff

Andantino.

p Fl. & Cl.

mf *p*

Allegro.

rall. *ff* *dim.*

Moderato.

p

1 2

mf

1 2

Viola.

2nd Horn.

Moderato.

ff *rall.*

p

mf *p*

Moderato.

Fling.

ff p *ff p* *p*

ff

Moderato maestoso.

marcato

poco rall. *ff*

Ob.

p *ff*

Allegretto.

p

mf *p*

Più mosso.

ff *poco rit.* *ff*

Presto.

ff

Lento.

ff

H. C. Beikstein Bonnie Scotland.

4

Overture.

Violoncello.

E. N. Catlin, Op. 83.

arr. by S. K. Wright.

Theatre Orch. **Maestoso.**

1621. *ff* *p* *ff* *p pizz.* *Tromb. (arco.)*

Andantino. *arco* *p* *Cor.* *Cor.* *2nd Cor. or Horn.* *mf* *mf*

Allegro con spirito. *2nd Cor.* *p* *mf* *2nd Cor.* *ff* *2nd Cor.* *mf* *Cl.*

Moderato. *ff* *p pizz.* *2nd Horn.* *arco* *2nd Horn.* *2nd Cor.*

Violoncello.

Allegro.

mf *ff* *p* *2nd Cl.*

p *ff* *p* *ff*

Cor. *Andantino.* *p*

Cor. *Cl.* *Cor.* *ff* *rall.*

Tromb. *pp* *2nd time cresc.* *ff*

Moderato. *p pizz.*

arco *p*

1 *2* *p* *ff* *rall.* *Andantino.*

2nd Cl.

2nd Cl. *p* *rall.*

Allegro. *mf* *p* *p* *rall.*

Moderato. *ff* *dim.*

p pizz.

arco *2nd Cl.* *1* *2* *mf* *cresc.*

Violoncello.

3

Moderato.

ff *rall.* *p*

Bagpipe. *mf* *Moderato.* *Fling.* *Cl.* *ff* *p*

Cor. *ff* *p*

Mod^{to} maestoso... *ff* *poco rall.*

Tromb. *p* *ff*

** Allegretto.* *p*

Cor. *mf* *p* *ff*

Horn. *mf* *p* *ff*

Cor. *Più mosso.* *ff* *poco rit.*

Presto. *Lento.* *ff*

Bonnie Scotland.

Overture.

Bass.

E. N. Catlin, Op. 83.

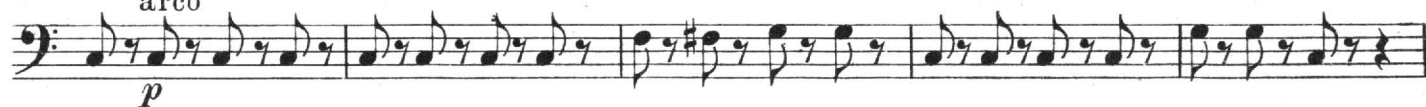
arr. by S. K. Wright.

Maestoso.

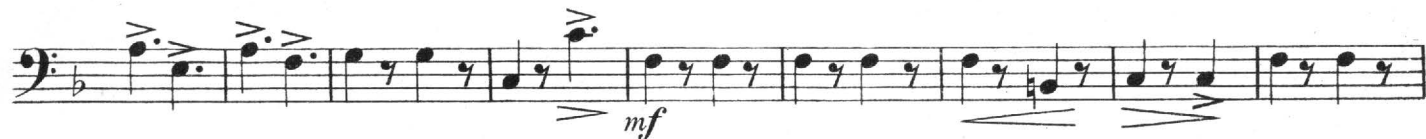
Theatre Orch.



Andantino.
arco



Allegro con spirito.



Moderato.

arco



Bass.

Allegretto.

mf

ff *p* *ff* *p*

ff

Andantino.

p

Tromb.

ff *rall.* *pp* 2nd time *cresc.*

Moderato.

ff *p pizz.*

arco *p*

ff

Andantino.

p

mf *p* *p*

rall.

Allegro.

ff *dim.*

Moderato.

p

mf

cresc. *ff* *rall.*

Bass.

3

Moderato.



Cello.



Moderato.



Moderato maestoso.



Allegretto.



Più mosso.



Presto.



Lento.

G. P. *ff*

Every Orchestra Leader should own these ROBERT'S ARRANGEMENTS

BALLET RUSSE

A. Luigini, Op. 23

The melodious, catchy character of this music has given it very unusual popularity. While it was originally written for a theatrical ballet-production it is so thoroughly individual and artistic throughout as to make it equally fit and desirable for concert performance. It may creditably be placed side by side with the best ballet music written by Delibes, Gounod and Saint-Saens.

Small Orch. & Piano \$2.00 Full Orch. & Piano \$3.00 Ensemble Orch. \$1.25

CAUCASIAN SKETCHES

M. Ippolitow-Iwanow, Op. 10

This suite is one of the very best works of this modern Russian composer. It combines the most attractive traits of his special style of writing, is essentially lyric, thoroughly interesting and highly melodious.

Small Orch. & Piano \$2.50 Full Orch. & Piano \$3.50 Ensemble Orch. \$1.50

SCENES NAPOLITAINES

J. Massenet

"Scenes Napolitaines" constitute the fifth of Massenet's orchestral suites and their brilliancy and effectiveness entitle them to rank among the foremost orchestral works of modern times. Two numbers have been included in the present special arrangement: La Danse, a rapid Tarantella-like movement and La Fête, a vivid picture of a Neapolitan public festival.

Small Orch. & Piano \$2.00 Full Orch. & Piano \$3.00 Ensemble Orch. \$1.25

SECOND MOVEMENT (Andante) from the FIFTH SYMPHONY

P. Tschaikowsky, Op. 64

One of the loveliest slow symphonic movements ever written. Incomparably effective and charming throughout.

Small Orch. & Piano \$1.65 Full Orch. & Piano \$2.40 Ensemble Orch. \$1.05

PRINCE ADOR BALLET

Cornelius Rubner

Brilliant and melodious ballet numbers, modern in style and exceedingly catchy throughout.

Small Orch. & Piano \$2.00 Full Orch. & Piano \$3.00 Ensemble Orch. \$1.25

SUITE FOR ORCHESTRA from SIGURD JORSALFAR E. Grieg, Op. 56

Strong, original and characteristic music, in which the genius of Grieg is manifested to even a greater degree than in his "Peer Gynt" music.

Small Orch. & Piano \$1.35 Full Orch. & Piano \$1.85 Ensemble Orch. 85¢

Carl Fischer

BOSTON

NEW YORK

CHICAGO

No 2.