

Use the SOLO and OBLIGATO VIOLIN PART in small combinations, in place of the 1st VIOLIN PART

Why?

Carl Fischer Edition.

Organ published.

(Warum.)

Piano - Conductor.

Small Orch. & Pa. \$1.05, Full Orch. & Pa. \$1.50,
Ensemble parts 70¢. Piano acc. 30¢.

Rob Schumann.
arr. by Adolphe Dumont.

Lento e delicatamente.

Theatre Orch.

1st Viol.

1671.

The musical score is written for Theatre Orchestra and includes parts for 1st Violin, Flute, Clarinet, Oboe, and Piano. The score is in 2/4 time and D major. It features dynamic markings such as *p*, *rit.*, *a tempo*, and *pp*. A rehearsal mark '1671.' is placed at the beginning of the first system. The score is arranged by Adolphe Dumont.

Piano.

First system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a melodic line with dynamics *ff*, *ffz*, *p*, and *ritard.*, and includes the instruction *arco*. The grand staff begins with a bass clef and contains a piano accompaniment with dynamics *ff*, *ffz*, *p*, and *ritard.*. The system concludes with the tempo marking *a tempo* and the instruction *sempre stacc.*

Second system of the musical score, continuing the piano accompaniment from the first system. It features a steady eighth-note accompaniment in the bass line and chords in the treble line.

Third system of the musical score. The top staff features a melodic line with a dynamic marking of *f*. The piano accompaniment continues with a consistent rhythmic pattern.

Fourth system of the musical score. The top staff includes a trill (*tr*) and a dynamic marking of *p*. The piano accompaniment features a dynamic marking of *pp*.

Fifth system of the musical score. The top staff concludes with a dynamic marking of *f*. The piano accompaniment features a dynamic marking of *pp*.

Piano.

Musical score for Piano, page 4. The score consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff. The music features various dynamics (*f*, *p*, *pp*, *ff*), articulations (*tr*, trill), and performance instructions (*allarg.*, *rall. & cresc.*, *Con 8va*). The key signature has one sharp (F#) and the time signature is 3/4. The score concludes with a double bar line and repeat signs.

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The score includes various dynamics and performance instructions:

- System 1:** *cresc.* (crescendo) in both vocal and piano parts.
- System 2:** Dynamics *mf*, *f*, *mf*, and *p* in the vocal line; *f*, *mf*, and *p* in the piano line.
- System 3:** *pizz.* (pizzicato) in the piano line. Dynamics *f*, *p*, *f*, *ff*, and *pp* are used in both parts. A *ritard.* (ritardando) instruction is present in the piano line.
- System 4:** *a tempo* instruction in both parts. Dynamics *piu p* and *pp* are used in the piano line.
- System 5:** Dynamics *pp rall.* and *ppp lento.* are used in both parts.

Every Orchestra Leader should own these
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Carl Fischer

BOSTON

NEW YORK

CHICAGO

Why? (Warum.)

Organ.
Harmonium.

Rob. Schumann.
arr. by Adolphe Dumont.

Theatre Orch. *Lento e delicatamente.*

1671.

p

p

This system shows the beginning of the piece for Theatre Orchestra. It features a grand staff with treble and bass clefs. The tempo is marked 'Lento e delicatamente.' The key signature has two sharps (F# and C#), and the time signature is 2/4. The music starts with a piano (*p*) dynamic. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.

a tempo

rall.

p

This system continues the piece. It includes a 'rall.' (rallentando) marking over the first few measures, followed by a return to 'a tempo'. The dynamics include piano (*p*). The musical notation shows a continuation of the melodic and harmonic themes from the previous system.

a tempo

f

rall.

p

This system features a dynamic shift to forte (*f*) and another 'rall.' marking. The tempo remains 'a tempo'. The music builds in intensity before softening again. The notation includes various articulations and phrasing slurs.

Fl. Cl.

pp

Bass.

This system is for Flute/Clarinet (Fl. Cl.) and Bass. The Flute/Clarinet part starts with a first ending (1) and a second ending (2). The dynamics include pianissimo (*pp*). The Bass part provides a steady accompaniment. The system concludes with repeat signs and first/second endings.

Why?

(Warum.)

Rob. Schumann.

arr. by Adolphe Dumont.

Flute.

Theatre Orch.

Lento e delicatamente.

a tempo

1671. Cl. *p* *rit. > pp dolcissimo.*

Ob. *cresc.* *f* *rit.*

a tempo *p* *dolce.* *dim.* *mf* *ppp*

Forget me not.

Intermezzo.

Allan Macbeth.

arr. by Gaston Borch.

Allegretto.

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

f *p* *mf* *f* *mf Solo.*

ff *allarg.* *mf* *mf*

f *mf* *a tempo*

più p *rall*

Why? (Warum.)

1st Clarinet in A.

Rob. Schumann.
arr. by Adolphe Dumont.

Theatre Orch. *Lento e delicatamente.*

1671. *a tempo*

Ob. *p* *rit. pp dolcissimo.*

mf *p* *cresc.* *f* *rit.*

a tempo *p* *dolce.* *dim.* *mf* *ppp*

Forget me not. Intermezzo.

in Bb.

Allan Macbeth.
arr. by Gaston Borch.

Allegretto.

f *p* *pp* *Ob.*

1 *2* *cresc.* *p* *1* *Bassoon.*

Solo. *1* *pp* *pp* *rit.* *a tempo* *3*

Ob. *pp* *f marc.*

Why?

(Warum.)

1st Cornet in A.

Rob. Schumann.

arr. by Adolphe Dumont.

Theatre Orch. Lento e delicatamente.

a tempo

1671. *pppp* *rit.* *p* *pp*

10 2nd Cl. Horn. 2 Horn.

Fl. *cresc* *p* *pp* *p* *mf* *p* *rit.*

a tempo Horn. *pppp* 2nd Cl. 1 2 1 Cl. *pppp*

Forget me not.

in B \flat .

Intermezzo.

Allan Macbeth.

arr. by Gaston Borch.

Allegretto.

1st Horn. *mf* 4 1st Horn. *ppp* 1 2 4

1st Hn. *pp* *p* 3 1 1st Horn. *pp* 2

mf

1st Horn. *pp*

pp *mf*

3 *f* *allarg.*

1 2 2 2nd Cl. *p* *f* 1st Horn. *mf* *pp*

4 1st Horn. *ppp* 4 1st Horn. *pp* *p* 3

1 1st Horn. *ppp* *rall.*

Why?

(Warum.)

2nd Cornet in A.

Rob. Schumann.

arr. by Adolphe Dumont.

Lento e delicatamente.

Theatre Orch.

Forget me not.

in B \flat .

Intermezzo.

Allan Macbeth.

arr. by Gaston Borch.

Allegretto.

Why?

(Warum.)

Trombone.

Rob. Schumann.

arr. by Adolphe Dumont.

Theatre Orch. 1671. *Lento e delicatamente.* *a tempo* Cor. *rit.* 2nd Horn. *pp* *p*

Bassoon. *cresc.* *p* *rit.* *a tempo* *ppp*

pppp *pppp*

Forget me not.

Intermezzo.

Allan Macbeth.

arr. by Gaston Borch.

Allegretto. 2nd Horn. 1 2 4 2nd Horn. 2 *ppp* *pp*

1st Horn stopped. *mf* *ppp* *a tempo* 2nd Horn. 6 *ppp* *mf*

2nd Horn. 6 *ppp* *mf* *f* *allarg.*

1 2 3 Bsn. 8 4 2nd Hn. *mf* *ppp* *pp*

1st Horn. 2 2nd Horn. *a tempo* Bells. 1 2nd Horn. 2 2nd Horn. *pp* *ppp* *ppp* *molto rall.*

Forget me not.

Intermezzo.

Tympani, Drums etc.

Allan Macbeth.
arr. by Gaston Borch.

Allegretto.
Tymp. in D & A.
Theatre Orch. 2 8 4 3
1671. *ppp* *mf* Change A. to G. D to C.

a tempo
1 1 24
rit. *f* *mf* only 1st time. 1 1

Tymp. Change G to A - C to E.
Bells. *pp* *p* *f* Tymp. *allarg.*

Tymp. Change E to D.
1 2 18 7
ff *ppp* *mf* Tymp.

pp *pp rall.*

Why?

(Warum.)

Drums Tacet.

Use the SOLO and OBLIGATO VIOLIN PART in small combinations, in place of the 1st VIOLIN PART.

Why?

Solo & Obligato
Violin.

(Warum.)

Rob. Schumann.
arr. by Adolphe Dumont.

Lento e delicatamente.

Theatre Orch.

1671.

The musical score is written for Theatre Orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), and G string. The score is in 2/4 time and begins with the tempo marking "Lento e delicatamente." The first system shows the Flute and Clarinet parts with dynamic markings *p* and *pp*. The second system shows the Flute and Clarinet parts with dynamic markings *rall.* and *p a tempo*. The third system shows the Flute and Clarinet parts with dynamic markings *mf* and *f*. The fourth system shows the Flute and Clarinet parts with dynamic markings *rall.* and *p a tempo*. The fifth system shows the Flute and Clarinet parts with dynamic markings *dim.*, *p*, *pp*, and *ppp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Use the SOLO and OBLIGATO VIOLIN PART in small combinations, in place of the 1st VIOLIN PART.

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Why?

(Warum.)

Carl Fischer Edition.

1st Violin.

Small Orch. & Pa. \$1.05, Full Orch. & Pa. \$1.50,
Ensemble parts 70¢. Piano acc. 30¢.

Rob. Schumann.
arr. by Adolphe Dumont.

Theatre Orch. Lento e delicatamente.

1671. *p* *a tempo* *pp* Fl. Cl. *espressivo* *mf* Fl. Cl. *rit.* *p* *a tempo* *p div.* Fl. Cl. or Cello. Cl. *f* Ob. Cor. *dim.* *p* *pp* *ppp*

Forget me not.

Intermezzo.

Allan Macbeth.
arr. by Gaston Borch.

Allegretto.

leggiero *p* *mf* *f* *mf* *p* *cresc.* Fl. sva *f* *ff* *ff* *p* *rit.* *pizz.* *f* Fl. arco

Why? (Warum.)

2nd Violin.

Rob. Schumann.
arr. by Adolphe Dumont.

Theatre Orch. *Lento e delicatamente.*

dolce.

1671.

p *rit.* *a tempo* *V*

V *rit.* *a tempo* *p*

dim. *p* *pp* *ppp*

Forget me not.

Intermezzo.

Allan Macbeth.
arr. by Gaston Borch.

Allegretto.

pizz. *f* *arco* *pp* *sempre stacc.*

cresc. *f* *p* *pp* *f*

1st Cl. *ff* *ffz* *p* *arco* *pp*

Why?

(Warum.)

Viola.

Rob. Schumann.
arr. by Adolphe Dumont.

Lento e delicatamente.

Theatre Orch.

1671.

Forget me not.

Intermezzo.

Allan Macbeth.
arr. by Gaston Borch.

Allegretto.

Why? (Warum.)

Violoncello.

Rob. Schumann.
arr. by Adolphe Dumont.

Lento e delicatamente.

Théâtre Orch.
1671. *pp dolce.*

a tempo
rit. mf espressivo.

p f

a tempo
rit. p dolce.

Cl.

dim. p ppp

Forget me not.

Intermezzo.

Allan Macbeth.
arr. by Gaston Borch.

Allegretto.
pizz.

f pp

1st Cor.

Cl.
cresc. areo mf

Viola. pizz.
p pp pizz. ff

Violoncello.

1st Cor. *rit.* *pp* *pp* *arco*

pizz. *arco* *f marc.*

p pizz.

pp *f* *arco*

p poco marc. *ff* *allarg.*

1 *a tempo* 2 *pizz.* *mf* *f* *f*

1st Cor. *pp* *Cl.*

cresc. *pizz.* *f* *p* *mf* *arco* *p* *pp*

Viola. *pizz.* *f* *p* *Bass.* *ritard.* *pizz.* *Cl.*

più p *arco* *pizz.* *lento.*

Why? (Warum.)

Bass.

Rob. Schumann.
arr. by Adolphe Dumont.

Theatre Orch. *Lento e delicatamente.* *a tempo*

1671. *p* *rit.* *pp* *mf* *pp* *ppp*

The musical score for 'Why?' (Warum.) is written for Bass and Theatre Orchestra. It begins with a tempo marking of 'Lento e delicatamente' and a dynamic of 'p'. The score consists of three staves of music. The first staff starts with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of quarter and half notes with slurs. The second staff continues the melody with some triplet-like figures and a dynamic change to 'mf'. The third staff concludes the piece with a 'rit.' marking, a 'pp' dynamic, and a final cadence with first and second endings. The tempo changes to 'a tempo' at the beginning of the second staff.

Forget me not. Intermezzo.

Allan Macbeth.
arr. by Gaston Borch.

Allegretto.
pizz.

f *pp* *cresc.* *arco* *pp* *a tempo* *pizz.*

The musical score for 'Forget me not.' (Intermezzo) is written for Bass. It starts with a tempo marking of 'Allegretto' and a 'pizz.' (pizzicato) instruction. The score consists of four staves of music. The first staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes with slurs. The second staff continues the pattern with a dynamic change to 'pp' and a 'cresc.' (crescendo) marking. The third staff introduces an 'arco' (arco) instruction and a 'pp' dynamic, followed by a '3' (triple) marking. The fourth staff concludes the piece with a 'pizz.' instruction and a tempo change to 'a tempo'. The score includes various dynamics such as 'f', 'pp', 'ppp', and 'cresc.', as well as articulation marks like slurs and accents.