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METRONOME

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No.

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Charles Guinness

Double picture

CARL FISCHER'S

THEATRE ORCHESTRA EDITION

INSTRUMENTATION:

Solo and Obligato Violin and Organ Part ad lib. are published to all numbers marked * and will be included without additional charge in Small and Full Orchestra arrangements.

Ensemble Orchestra: Solo and Obligato Violin, Cello, Bass, Piano and Organ ad lib.
Small Orchestra and Piano: 1st Violin, 2nd Violin, Viola, Cello, Bass, Flute, 1st Clarinet, 1st Cornet, 2nd Cornet, Trombone, Drums and Piano.
Full Orchestra and Piano: 2nd Clarinet, Oboe, Bassoon, Horns and extra 1st Violin in addition to Small Orchestra and Piano.

Any part from the regular Orchestra arrangement can be added to the Ensemble Orchestra arrangement. (See prices for extra parts.)

ALL DEVIATIONS FROM THE ABOVE INSTRUMENTATION ARE INDICATED

		Ensemble Orchestra	Small Orch. and Piano	Full Orch. and Piano	Piano Acc.
1.	BRIDAL CHORUS, from "Lohengrin".....				
* 2.	FLOWER SONG, Piece de Salon.....	55	85	1 25	25
3.	THE TWILIGHT HOUR, Medley Overture.....				
4.	LITTLE ROSE BUDS, Musical Melange.....				
6.	BUTTERFLY'S ENJOYMENT, (Schmetterling im Sonnenschein) Pizzicato.....		1 05	1 50	30
	Small Orchestra with 2d Clarinet and Horns in addition, \$1.00.		85		25
7.	HEINZELMAENNCHEN.....				
8.	SERENADE, Clarinet Solo.....				
9.	MUST WE THEN MEET AS STRANGERS, Song, Cornet or Trombone Solo.....				
	WAITING, Song, Cornet Solo.....				
	CNCE AGAIN, Ballad, Cornet or Trombone Solo.....				
	THE LOST CHORD, Song, Cornet or Trombone Solo.....				
10.	BLUE VIOLETS, Mazurka Caprice.....				
11.	THE FORGE IN THE FOREST, Idyll.....				
* 13.	AVE MARIA, Cornet or Trombone Solo.....				
	LET ME DREAM AGAIN, Cornet or Trombone Solo.....				
	THE PALMS, Cornet or Trombone Solo.....				
	THEN YOU'LL REMEMBER ME; Cornet or Trombone Solo.....				
14.	NIAGARA (Some Day) Overture.....				
15.	WELCOME PRETTY PRIMROSE, Cornet Solo.....				
	TAKE BACK THE HEART, Cornet Solo.....				
	ONLY A DREAM, Cornet or Trombone Solo.....				
	COMING THRO' THE RYE, Scotch Melody, Cornet Solo.....				
16.	AMERICAN COMEDY, Overture.....				
* 17.	CAVATINA, Violin Solo, Op. 85-3.....	55	85	1 25	25
19.	PIZZICATO POLKA ("Sylvia").....				
	VALSE LENTO ("Sylvia").....				
20.	TANTUM ERGO, Cornet Solo.....				
21.	OUR LITTLE NESTLINGS, Gavotte.....				
22.	BRITISH PATROL.....				
23.	LAGUNEN ("A Night in Venice") Waltz.....				
24.	OVERTURE MILITAIRE.....				
25.	LA BELLE AMAZONE, Piece Caracteristique.....				
26.	FUNERAL MARCH OF A MARINET.....				
27.	WEDDING MARCH ("Midsummernights Dream").....				
28.	CORONATION, March ("Prophet").....				
29.	AWAKENING OF THE LION (Le Reveil du Lion) Caprice Heroique.....				
30.	TALLY-HO, Galop.....				
	LACHTAEBUCHEN, Polka.....				
31.	BLOSSOMS OF 1884, Medley Overture; introd.: Captain Mishler—Call Me Back Again—Pretty Little Quaker—Pretty Little Dark Blue Eyes—Taking Out the Baby—The Spring Time and Robins Have Come—I'll Await My Love.....				
32.	RONDO MILITAIRE.....				
33.	THE ROSE OF ERIN, Irish Gavotte.....				
34.	SERENADE.....				
	SOLDIER'S SONG.....				
	SERENADE.....				
35.	NELL GWYNNE, Selection.....				
* 36.	TWO HUNGARIAN DANCES, No. 5 & 6 of the orig. Edition, rearr. by Roberts.....	70	1 05	1 55	30
37.	SPANISH DANCES, Op. 12, No. 2 & 5; (Bolero).....				
38.	NANON, Selection.....				
39.	ULANENRUF, (L'Appel des Ulans) Characteristic.....				
40.	THE TYROLEAN AND HIS LOVE, Idylle, Cornet Solo.....				
41.	THE KERRY DANCE, Cornet or Trombone Solo.....				
	WALDANDACHT (Forest Devotion), Cornet or Trombone Solo.....				
	THE KING'S CHAMPION, Trombone Solo.....				
42.	COURTSHIP, Waltz.....				
43.	GUY MANNERING, Scotch Overture.....				
44.	THE AMETHYST, Galop.....				
	THE BRILLIANT, Galop.....				
45.	SOLITUDE, Melody.....				
	GRANDIFLORA, Morceau de Salon.....				
46.	GASPARONE, Selection.....				
48.	SWEDISH WEDDING (Svensk Bröllops) March, Op. 12.....				
49.	WINTER FROLICS, Galop.....				
	FLORENCE, Gavotte.....				
50.	A NIGHT OFF, Medley Overture; introd. Sweethearts and Wives—The Maid of the Skiff—Coachman Polka—Come Sit By Me Mother—See Saw—I'se Gwine to Weep No More—Tally Ho.....				
51.	MANDOLINA, Mexican Serenade.....				
52.	GONDOLIER AND NIGHTINGALE, Barcarolle.....				
53.	THE ARMY CHAPLAIN (Black Hussar), Selection.....				
54.	FAR WEST, Overture.....				
55.	CORONATION MARCH, (Folkung).....				
56.	THE RAMBLER, Medley Overture; introd.: There's a Light in the Window—Nanon—One Kiss More—Don't Leave Your Mother—Mexican Serenade—Read the Answer in the Stars—Fun in the Skating Rink.....				
57.	TRAUMBILDER (Dream Pictures), Fantasia.....				
58.	DAS ERSTE HERZKLOPFEN (The First Heart Throbs).....				
	LA MEDIA NOCHE.....				
59.	PAVANE FAVORITE DE LOUIS XIV.....				
	DIE LAUTENSCHLAEGERIN, Gavotte.....				
* 60.	MIRADO, Selection.....	70	1 05	1 50	30
61.	SIMPLICITY, Characteristic Piece.....				
62.	A HUNTING SCENE, Descriptive Piece.....				
63.	AMORITA (Pangsten in Florenz), Selection.....				
64.	SCHATZ (My Treasure), Waltz (Gipsy Baron).....				
65.	SHEPHERD'S MORNING SONG (Devotion of the People), for Cornet Solo.....				
66.	AMERICA, Overture on National Airs, introd.: Hail Columbia—Home Sweet Home—Red, White and Blue—Yankee Doodle—Marching Through Georgia—America—Dixie Land—Star Spangled Banner.....				
67.	LAUGHING DOVE (La Torturelle).....				
68.	LITTLE WAG (Klein Kobold) Characteristic Sketch.....				
69.	NABUCODONOSOR, Overture.....				

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Contents Vol. I

AGITATO, for general use	No. 11
AGITATO, for general use	No. 12
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ALLEGRO VIVACE, for depicting hunting scenes, etc.	No. 8
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HURRY, for fire scenes, etc.	No. 7
HURRY, for depicting exciting scenes, disputes, riots, etc.	No. 4
HURRY, for battle scenes	No. 3
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USUAL DISCOUNT

Small Orchestra and Piano	\$4.00
Full Orchestra and Piano	5.60
Piano Accompaniment60
Organ Part Extra60
Extra Parts, Each40

THEATRE ORCHESTRA (NUMERICAL)

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		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	30	
75. TO-MOREOW, Ballad	A. Strelzki	—	1 30	1 80	30	
CABSAREWITSCH, Gavotte	H. Fliege	—	1 30	1 80	30	
LES MOUCHES MUSICALES, Quadrille	G. A. Schneklid	—	1 30	1 80	30	
SALUTATION, Galop	G. M. Rosenberg Jokobowsky- Tobani-Seredy G. Koppitz	—	1 30	1 80	30	
* 76. ERMINIE, Selection		85	1 35	1 85	35	
77. RESIGNATION, Romanze, Trombone Solo	Nessler-Tobani	—	1 35	1 85	35	
YOUNG WERNER'S PARTING SONG (The Trumpeter of Saecingen), Cor- net or Trombone Solo	Neumann-Tobani	—	1 35	1 85	35	
78. MY HEAVEN ON EARTH, Cornet or Trombone Solo	Scharwenka-Tobani	—	1 05	1 50	30	
POLISH NATIONAL DANCE, Op. 3	E. Boustet	—	95	1 45	20	
79. REVE APRES LE BAL, Pizzicata	R. Schlegel	—	85	1 25	25	
80. RECEPTION, Overture	Yradier-Balfour	—	95	1 20	20	
81. LA PALOMA, Spanish Serenade	Desormes-Tobani	—	80	1 20	20	
SERENADE DE MANDOLINES	Wilson-Tobani	—	1 30	1 80	30	
82. THE SHEPHERD BOY, Idyl	Czibulka-Tobani	—	95	1 20	20	
83. SANS SOUCI, Gavotte	G. Weingarten	—	80	1 20	20	
CRICKET, Galop	Reissiger-Tobani	—	1 30	1 80	30	
84. THE MILL ON THE CLIFF, Overture	Th. Michaelis	—	95	1 20	20	
85. A SLEIGH-RIDE PARTY, Descriptive Fantasia		—	1 05	1 55	30	
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	30	
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	30	
87. RUSSIAN CARRIAGE SONG	E. S. Thornton	—	80	1 20	20	
88. STRADELLA, Overture	Flotow-Tobani	—	1 35	1 85	35	
89. THE MILL IN THE FOREST (Die Mühle im Schwarzwald), Idyl	R. Eilenberg	—	85	1 25	25	
90. REGINA, Overture	Collongues	—	95	1 45	20	
91. SYLVIA, Scherzo, Piccolo Solo	C. Le Thiere	—	90	1 30	30	
GRACEFUL PROMENADE	G. Weingarten	—	80	1 20	20	
92. GRAZIOSA, Mignonne	R. Eilenberg	—	80	1 20	20	
93. ADELEN, Waltz	Joh. Strauss	—	80	1 20	20	
94. MARCH (Parting) from Symphonie "Leonore" (New and revised Edition by J. S. Sedy.) (Published for Grand Orchestra and Piano, \$1.75.)	Raff-Tobani	—	1 05	1 50	30	
95. LOVE'S CONFLICT, Characteristic Piece	Th. M. Tobani	—	1 05	1 55	30	
96. PECHEUR NAPOLITAIN ET NAPOLITAINE, from "Bal costume" TOREADORE ET ANDALOUSE from "Bal costumé" (Published for Grand Orchestra and Piano, \$1.75.)	Rubinstein-Tobani Rubinstein-Tobani	—	1 35	1 85	35	
97. AN DES RHEINES GRUENEN UFFERN, Cornet or Trombone Solo	Gumbert-Tobani	—	1 05	1 55	30	
CANTIQUE DE NOEL (Christmas Song), Cornet or Trombone Solo	Adam-Tobani	—	1 05	1 55	30	
IN HAPPY MOMENTS, Cornet or Trombone Solo (From "Maritana")	Wallace-Tobani	—	1 05	1 55	30	
98. MARIONETTEN, Overture	C. Gurliitt	—	1 05	1 55	30	
99. COLLEGE, Overture; intro.: Farewell, My Own True Love—Litoria—Funi- culi, Funicula—The Bull Dog—Bingo—Crambambuli—Good Night, Ladies —Upidee—Alma Mater O', It's a Way We Have at Old Harvard—Gaud- amus igitur	Th. M. Tobani	—	1 15	1 65	40	
100. SPANISH SERENADE	O. Neibig-Funck	—	1 05	1 55	30	
HEZZLIEBCHEN, Gavotte	F. Burald	—	1 05	1 50	30	
101. TANNHAUSER, March	Wagner-Tobani	—	1 05	1 50	30	
(Published for Grand Orchestra and Piano, \$1.75.)		—	1 50	2 15	40	
102. FEST OVERTURE	Leutner-Tobani	70	1 05	1 50	30	
* 103. PILGRIM CHORUS ("Tannhäuser")	Wagner-Roberts	—	1 35	1 85	35	
SONG TO THE EVENING STAR ("Tannhäuser"), Cello Solo and Cornet Solo (Published for Grand Orchestra and Piano, \$1.75.)	Wallace-Tobani	—	1 40	1 90	40	
105. MARITANA, Overture	Th. M. Tobani	—	55	85	1 25	25
* 107. THE WEDDING OF THE MARQUIS, Selection	Mendelssohn-Tobani	—	85	1 25	25	
WAR MARCH OF THE PRIESTS, from "Athalia" (New and revised Edition by J. S. Sedy.)	R. Eilenberg	—	95	1 45	20	
108. THE GUARDMOUNT, German Patrol	Kéler-Béla	—	1 05	1 55	30	
109. GLACIER GARDEN, Waltz (Souvenir de Lucerne); introd.: "Hoch vom S'entis an" (Swiss National Song)	E. Brooks	—	70	1 20	20	
110. A NIGHT IN NEW YORK, Medley Overture; introd.: Fireside Dreams— Erminie—Days of My Childhood—Sylvia—Little Ah Sid—Moonlight Serenade—Mexican—Johnnie and His Gun—Coon and His Razor	Joh. Strauss-Tobani	—	1 05	1 55	30	
111. SIMPLICIUS (Donauweibchen) Waltz	Gillet-Tobani	—	1 05	1 55	30	
112. LOIN DU BAL, Waltz Movement	Gillet-Tobani	—	1 05	1 55	30	
ENTR'ACTE GAVOTTE	Gillet-Tobani	—	1 05	1 55	30	
String Quintets (with 2 First Violin parts and Piano) \$1.05.		—	1 05	1 50	30	
113. PROMOTION, Overture	E. Boettger	—	1 05	1 50	30	
114. AM NECKARSTRAND ("Die Sieben Schwaben") Waltz	Th. M. Tobani	—	1 05	1 55	30	
115. THE JOLLY MINSTREL, Medley Overture; introd.: Three Fairies—Bolly Hooly—High Kicker—The Song That Reached My Heart—Masoupien— Fisher Maiden—Sweethearts Wedding Bell—Pete's Going to Marry	C. Milloecker	—	1 05	1 55	30	
116. I WOULD THAT MY LOVE, Duet for 2 Cornets, or Cornet and French Horn or Cornet and Clarinet	E. Brooks	—	1 05	1 55	30	
117. SPRING SONG	Mendelssohn-Tobani	—	1 05	1 30	30	
LES HUGUENOTS, Selection	Mendelssohn-Tobani	—	1 35	1 35	35	
118. NADJY, Selection	Meyerbeer-Tobani	—	1 60	2 40	40	
119. FREISCHUETZ, Selection	Chassaigne-Tobani	—	1 60	2 40	40	
120. A TRIP TO CONEY ISLAND, Serio Comic Fantasia	Weber-Tobani	—	1 60	2 40	40	
121. THINE MY THOUGHTS ARE, MARGARITA	Th. M. Tobani	—	1 05	1 55	30	
122. THE SONG THAT REACHED MY HEART	Meyer-Helmund	—	1 05	1 55	30	
AT THE FERRY, Cornet or Trombone-Solos	Jordan-Tobani	—	1 05	1 55	30	
123. WILLIAM TELL, Overture	Wellings-Tobani	—	1 05	1 55	30	
124. OVERTURE GROTESQUE	Rossini-Tobani	—	1 05	1 55	30	
125. FASCINATION, Characteristic Piece	R. Schlegel	—	1 05	1 55	30	
126. EYE AND ROCK, Medley Overture; introd.: Courtship and Marriage— Weather Probabilities—I'll Return my Love to Thee—Dark Lantern— Only an Eclipse of Love—The Troopers Return—The Girl and the Gum Tree—The Clothes Line on the Roof	Th. M. Tobani	—	1 05	1 55	30	
127. LA REINE DE SABA, Marche et Cortège	E. Brooks	—	1 05	1 55	30	
(Published for Grand Orchestra and Piano, \$1.75.)	Gounod-Tobani	—	1 05	1 50	30	
128. FACKELTANZ, in B \flat (Torch Dance)	Meyerbeer-Tobani	—	1 05	1 50	30	
(Published for Grand Orchestra and Piano, \$1.75.)		—	1 80	2 40	40	
129. THE YEOMEN OF THE GUARD, Selection	Sullivan-Tobani	—	95	1 45	20	
130. AMOROSA, Mazurka Characteristic (Venetian Love Song)	Navarro-Brooks	—	1 10	1 55	30	
131. THE MESSAGE, Concertino; Solo for a.) Cornet or Trombone \sharp ; b.) Trom- bone \flat ; or Euphonium; In ordering state Solo part desired!	E. Brooks	—	1 05	1 50	30	
132. MELODY IN F, Paraphrase	Rubinstein-Tobani	—	1 35	1 85	35	
LA BERCEUSE, Serenade, Cornet Solo (Sing, Smile, Slumber)	Gounod-Tobani	—	1 05	1 50	30	
133. THE TWO HUSSARS, Overture in Hungarian Style	Doppler-Tobani	—	1 05	1 55	30	
(Published for Grand Orchestra and Piano, \$2.10.)		—	1 05	1 55	30	
134. COMEDY AND FARCE, Overture	O. Funk	—	1 05	1 40	30	
135. HYMNE A SAINTE CECILE, Cornet or Trombone Solo	Gounod-Tobani	—	90	1 20	30	
CRADLE SONG, Cornet or Trombone Solo	Hausser-Tobani	—	1 05	1 40	30	
136. LOVING HEARTS, Gavotte	Th. M. Tobani	—	1 05	1 50	30	
137. NAZARETH, Sacred Song, Cornet Solo	Gounod-Tobani	—	1 05	1 50	30	
LARGO, Violin Solo	Haendel-Tobani	—	1 10	1 50	30	
138. NAZARETH, Sacred Song, Trombone Solo	Gounod-Tobani	—	1 10	1 50	30	
LARGO, Violin Solo	Haendel-Tobani	—	1 10	1 50	30	

2 Piano. *Organ published.* **Easter Chimes.**
(Descriptive.)

Full Band \$1.00

M. L. Lake.

SYNOPSIS: Easter Morning, Chimes in the distance "Lead Kindly Light." Reverie "On the way to Church." Arrival at Church, Chimes, "Jesus, Lover of My Soul." Grand Organ, "The Palms." Prayer, Chimes, "Rock of Ages." Reverie, "Returning from Church" Chimes in the Distance.

* SEE FOOT-NOTE.

Small Orch. & Pa. 85¢ Full Orch. & Pa. \$1.25

Piano acc. 25¢

Andante. Chimes in the distance "Lead Kindly Light?"

2 Octaves higher.....

Theatre Orch.

1706.

p Hold all pedals throughout.

This block contains the first system of the musical score for the Theatre Orchestra. It features two staves, a treble and a bass clef, in 3/4 time. The music consists of chords and arpeggiated figures. A dynamic marking of *p* (piano) is present, along with the instruction "Hold all pedals throughout." The number "1706." is written on the left side of the first staff.

2 Octaves higher.....

This block contains the second system of the musical score, marked "2 Octaves higher". It consists of two staves with treble and bass clefs, continuing the chordal and arpeggiated texture from the first system.

2 Octaves higher.....

Andante moderato.
Reverie, "On the way to Church?"

p Cello.

Bell.

This block contains the third system of the musical score, marked "Andante moderato" and "Reverie, 'On the way to Church?'". It features two staves with treble and bass clefs. The music includes a cello part and bell sounds. A dynamic marking of *p* (piano) is present. The number "1706." is written on the left side of the first staff.

This block contains the fourth system of the musical score, featuring bell sounds. It consists of two staves with treble and bass clefs. The music includes a cello part and bell sounds. A dynamic marking of *p* (piano) is present. The number "1706." is written on the left side of the first staff.

This block contains the fifth system of the musical score, featuring bell sounds. It consists of two staves with treble and bass clefs. The music includes a cello part and bell sounds. A dynamic marking of *p* (piano) is present. The number "1706." is written on the left side of the first staff.

* This Chime effect is best produced by holding the sustaining pedal down throughout, taking care to strike the chords precisely together.

The first system of the piano score consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with eighth notes. There are three markings labeled "Bell." at the bottom of the bass staff, corresponding to specific notes.

The second system continues the piano piece with similar melodic and rhythmic patterns in both staves. The notation includes various articulations and dynamics.

Andante. Arrival at Church, Chimes, "Jesus, Lover of My Soul!"

1 Octave higher.....

The third system begins with a 6/4 time signature and a mezzo-forte (mf) dynamic. It features a dense texture of chords in both staves, with the treble staff playing a more active role. The bass staff provides a steady accompaniment.

1 Octave higher.....

The fourth system continues the chime texture with dense chordal patterns in both staves. The treble staff has a more complex rhythmic pattern compared to the bass staff.

1 Octave higher.....

The fifth system concludes the piece with a final cadence. It features dense chordal textures in both staves, ending with a clear resolution. The time signature changes to 8/8 at the end.

Piano.

Andante con moto. Grand Organ, "The Palms."

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system begins with a *sostenuto.* marking and a dynamic of *f*. The second system continues the organ accompaniment. The third system also continues the organ accompaniment. The fourth system introduces a new part for woodwinds, labeled "Choir Organ woodwind." with a dynamic of *mf* and instruments "Fl. Ob. 1st Cl. 2^d Cl.". This part features a melodic line with a *cresc.* marking. The organ accompaniment in the fourth system also includes a *cresc.* marking. The score is written in a key signature of one flat and a 12/8 time signature.

ff

This system contains the first two staves of the piano accompaniment. The upper staff features a melodic line with several long, sweeping slurs. The lower staff consists of a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* is placed above the first measure of the lower staff.

Chim.
Horn.

This system contains the next two staves of the piano accompaniment. The notation continues with similar melodic and rhythmic patterns. A dynamic marking of *ff* is present. A handwritten annotation "*Chim.*" with an arrow points to a specific measure in the upper staff, and the word "Horn." is written below it.

echo.
Adagio. (Prayer.)
Ob.
p 2^d Cl.
sostenuto.
1st Cl.
Bassoon.

This system is the beginning of a new section. It features a single staff with a melodic line. The tempo is marked "Adagio. (Prayer.)". The instrumentation includes Oboe (*Ob.*), 2nd Clarinet (*2^d Cl.*), 1st Clarinet (*1st Cl.*), and Bassoon. The dynamic marking is *p* (piano), and the instruction "sostenuto." is written below the staff.

Amen.

pp

This system concludes the piece with the word "Amen." The music is written on a single staff with a melodic line. The dynamic marking is *pp* (pianissimo). The piece ends with a final chord and a double bar line.

Andante. Chimes, "Rock of Ages"

1 Octave higher.....

Musical score for "Rock of Ages" in 3/4 time, marked *mf*. The score consists of two staves. The upper staff features a melodic line with frequent accidentals and a dotted rhythm. The lower staff provides a harmonic accompaniment with chords and single notes.

1 Octave higher.....

Continuation of the "Rock of Ages" score. The upper staff continues with melodic figures, and the lower staff maintains the accompaniment. The piece concludes with a final chord in the lower register.

Andante moderato. Reverie, "Returning from Church"

Musical score for "Returning from Church" in 3/4 time, marked *p*. The score features a melodic line with slurs and a steady accompaniment. Three instances of a bell sound effect are indicated by a bell icon and the word "Bell." below the notes.

Continuation of the "Returning from Church" score. The upper staff shows a melodic line with a dynamic marking of *pp*. The lower staff continues with the accompaniment. The piece ends with a *pp* dynamic marking.

Moderato. Chimes in the Distance.

1 Octave higher.....

Musical score for "Chimes in the Distance" in 3/4 time, marked *pp*. The score features a melodic line with a dynamic marking of *pp* and a tempo marking of *Adagio*. The lower staff includes a *ppp* dynamic marking. A note indicates to "Hold all pedals throughout." The piece concludes with a *molto dim.* marking.

Easter Chimes.

Flute.

Descriptive.

M. L. Lake.

Andante.
8va
Theatre Orch.
1706. *p* Play small notes only in absence of Piano.

Andte modto
p

Andte
mf Play small notes only in absence of Piano.

Andte con moto.
mf *cresc.* *ff*

Adagio. 16 2

Andte
f Play small notes only in absence of Piano.

Andte modto
p

poco a poco dim. *pp*

8va *Modto* *Adagio.* 1
pp *molto rit.*

Easter Chimes.

(Descriptive.)

1st Clarinet in B \flat .

M.L.Lake.

Andante.

Theatre Orch.

1706.

8va.....
 p *Play small notes only in absence of Piano.*

1st Clarinet in B \flat .

mf *cresc.* *ff*

Adagio. sostenuto.
mp *Cor. or Horn.* *p*

Andte
pp *mf* Play small notes in

absence of Piano.

Andte modto
p

poco a poco dim. *pp*

Modto *molto dim.* *Adagio.*
pp Play in absence of Fl. also in absence of 2nd Violin *ppp*

Easter Chimes.

(Descriptive.)

1st Cornet in Bb.

M. L. Lake.

Theatre Orch. 1706.

Andte 15

Andte modto 4

2nd Clar. p

1st Horn. 5

2nd Clar. p

1st Horn. 3

Andte 16

Andte con moto. SOLO. f sostenuto.

mf cresc. ff

mp Horn.

Adagio. p 2nd Clar.

Andte 12

Andte modto 4

2nd Clar. p

1st Horn. poco a poco dim. 3

Modto 4

Adagio. ppp Horn.

Easter Chimes.

(Descriptive.)

2nd Cornet in B \flat .

M. L. Lake.

Theatre Orch. 1706.

Andante. 15 And^{te} mod^{to} 31 And^{te} 16 And^{te} con moto. *f sostenuto.*

mf *cresc.* *ff*

Adagio. 16 2 And^{te} 12 And^{te} mod^{to} 15 Mod^{to} 4 Adagio. 1

Easter Chimes.

(Descriptive.)

Trombone.

M. L. Lake.

Theatre Orch. *Andte* 15 *Andte modto* 4 *Bass'n.* 1

1706. *p*

5 *Bass'n.* *2nd Horn.* 3 *Andte* 16

f sostenuto. *mf cresc.*

ff *Adagio, sostenuto.* *p Bass'n.*

Andte 12 *pp*

Andte modto 4 *Bass'n.* *Horn.* 3 *Modto* 4 *Adagio.* *Horn.*

p *poco a poco dim.* *ppp*

Easter Chimes.

(Descriptive.)

Chimes, Small Bells
(Drums Tacet)

M.L.Lake.

Andante.

Theatre Orch.

Chimes (See Foot-note.)

1706.

p

(Large Bell in absence of Chimes.)

Andte modto

1

(Large Bell.)

1

p

Andte

(Chimes.)

mf

(Large Bell in absence of Chimes.)

NOTE- Small orchestra bells must not be substituted for Chimes. If Chimes are not available, use a deep toned bell, and use orchestra bells only where small bells are indicated.

Chimes, Small Bells (Drums Tacet)

The first system consists of two staves. The treble staff contains a sequence of eighth and quarter notes, while the bass staff features a rhythmic accompaniment of eighth notes and rests.

Andte con moto. Adagio.

The second system shows a key signature change to two flats (B-flat and E-flat) and a common time signature. Measure numbers 12, 17, 16, and 2 are indicated above the treble staff. The notation continues with rhythmic patterns in both staves.

Andte
Chimes.

The third system is marked *mf* and includes the instruction *(Large Bell in absence of Chimes.)*. The treble staff features a melodic line with dotted rhythms, and the bass staff provides a steady accompaniment.

The fourth system continues the musical themes established in the previous systems, with a focus on the treble staff's melodic line and the bass staff's accompaniment.

Andte molto

The fifth system is marked *p* and includes the instruction *(Large Bell.)*. It features a bass staff with a series of rests and notes, with measure numbers 1, 1, 1, and 9 indicated above.

Modto

(Orchestra Bells with soft hammers.)

Adagio.

The sixth system is marked *pp* and *molto dim.*. It concludes with a fermata over the final note. The notation is primarily in the bass staff.

1st Violin.

Easter Chimes.

(Descriptive.)

Full Band \$1.00

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M. L. Lake.

SYNOPSIS: Easter Morning, Chimes in the distance "Lead Kindly Light," Reverie "On the way to Church." Arrival at Church, Chimes, "Jesus, Lover of My Soul." Grand Organ, "The Palms." Prayer, Chimes, "Rock of Ages." Reverie, "Returning from Church" Chimes in the Distance.

*SEE FOOT-NOTE.

Andante. Chimes in the distance "Lead Kindly Light,"

Theatre Orch. 1706.

Fl.
Cl.

p Chimes See foot note.

Andante moderato. Reverie, "On the way to Church.

Fl. 1st Cl. Ob.

p (Play *Fl.* small notes in absence of *Fl.*)

pizz.

gva.....

Cello. arco.

* NOTE: Parts marked for chimes are to be played only in absence of Piano and must not be played by Violins except in absence of Flute and Clarinets.

1st Violin.

Andante. Arrival at Church, Chimes, "Jesus, Lover of My Soul."

Fl.
Cl.

mf Chimes. (See foot note.)

Andante con moto.

Grand Organ, "The Palms?"

f

sempre.

mf

cresc.

ff

1st Violin.

Adagio. Prayer.

Oboe.
Horn. *mp* *p* *sostenuto.*

Andante. Chimes, "Rock of Ages."

Amen. *mf*
pp (See foot-note.)

Andante moderato. Reverie, "Returning from Church."

p pizz.

poco a poco dim. *pp* *arco.* *8va*

Cello.

Moderato. Chimes in the Distance.

Fl. & Oboe *Adagio.*
(2nd Violin & Viola pizz.) *pp* *molto dim.* *ppp*

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CHICAGO

Easter Chimes.

(Descriptive.)

2nd Violin.

M. L. Lake.

Andante.

2nd Cl. or Ob.

Theatre Orch.

1706.

Musical staff for Theatre Orch. 1706, Andante. 2nd Cl. or Ob. The staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The music consists of a series of eighth and sixteenth notes, starting with a piano (*p*) dynamic and a *pizz.* marking.

Play only in absence of piano.

Musical staff for Theatre Orch. 1706, Andante. 2nd Cl. or Ob. (continuation). The staff continues the melodic line from the previous staff, ending with a fermata.

And^{te} mod^{to}

p
pizz.

Musical staff for Andte modto, pizz. The staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (Bb). The music consists of a series of chords, starting with a piano (*p*) dynamic and a *pizz.* marking.

Musical staff for Andte modto, pizz. (continuation). The staff continues the chordal accompaniment from the previous staff.

Musical staff for Andte modto, pizz. (continuation). The staff continues the chordal accompaniment from the previous staff.

Musical staff for Andte modto, pizz. (continuation). The staff continues the chordal accompaniment from the previous staff, ending with a fermata and an *arco.* marking.

And^{te}

2nd Cl. or Ob.

mf Play only in absence of Piano.

Musical staff for Andte, 2nd Cl. or Ob. *mf* Play only in absence of Piano. The staff begins with a treble clef, a 6/4 time signature, and a key signature of one flat (Bb). The music consists of a series of quarter notes, starting with a mezzo-forte (*mf*) dynamic.

Musical staff for Andte, 2nd Cl. or Ob. *mf* Play only in absence of Piano. (continuation). The staff continues the melodic line from the previous staff.

And^{te} con moto.

f

sempre.

Musical staff for Andte con moto, *f*. The staff begins with a treble clef, a 12/8 time signature, and a key signature of one flat (Bb). The music consists of a series of chords, starting with a forte (*f*) dynamic.

Musical staff for Andte con moto, *f* (continuation). The staff continues the chordal accompaniment from the previous staff, with a *sempre.* marking.

Musical staff for Andte con moto, *f* (continuation). The staff continues the chordal accompaniment from the previous staff.

2nd Violin.

mf
cresc.
ff

Adagio. sostenuto.
p Cor. or 2nd Clar.

And^{te}
2nd Cl. or Oboe.
pp *mf* Play only in absence of piano.

And^{te} mod^{to}
pizz.
p

poco a poco dim. *pp*

Mod^{to} pizz. *molto dim.* Adagio. arco.
arco. *pp* Viola. *ppp*

Easter Chimes.

(Descriptive.)

Viola.

M. L. Lake.

Theatre Orch. *Andte* 15 *Andte modto*
1706. *pizz.* *p*

arco.

Andte 16 *Andte con moto.*

sempre.

mf *cresc.*

ff

Adagio. sostenuto.

p *1st Clar.*

Andte 12 *Andte modto*
pizz. *p*

poco a poco dim. *pp*

Modto *molto dim.* *Adagio. arco.* *ppp*

arco. *pp pizz.*

Easter Chimes.

(Descriptive.)

Cello.

M.L. Lake.

Theatre Orch. 1706. **Andante.** 15 **Andte modto**

Andte 16 **Andte con moto.** *sempre.* *cresc.* *ff*

Adagio. *p Bass'n or Trom.* **Andte** 12 **Andte modto** **Modto** **Adagio.** *poco a poco dim.* *pp* *ppp*

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200. SILVER BELL, Gavotte (with Bell Solo)	E. Isenman	—	—	—	30
EGYPTIAN MIDNIGHT PARADE, Descriptive, Op. 101 (Trombone in $\frac{2}{2}$ and $\frac{3}{4}$)	E. Isenman	—	1 35 1 85	35	35
201. FANGHON (The Cricket), Operatic Selection (Trombone in $\frac{2}{2}$ and $\frac{3}{4}$)	Carl Isenman	—	1 30 1 80	30	30
*202. THE EAGLE'S NEST, Dramatic Overture (Trombone in $\frac{2}{2}$ and $\frac{3}{4}$)	E. Isenman	85	1 35 1 85	35	35
203. 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	30

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THEATRE ORCHESTRA (NUMERICAL)

		Ensemble Orchestras	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
	MANDOLINATA, Roman Serenade, Cornet Solo. E. Paladilhe	—	1 30	1 80	30
206.	L'INVITATION A LA VALSE. V. Weber-Tobani	—	1 05	1 55	30
207.	SPANISH PATROL. Th. M. Tobani	—	1 05	1 55	30
208.	TANCOER, Overture. G. Rossini	—	1 30	1 80	30
209.	WALTHER'S TRAUMLIED (Die Meistersinger von Nuernberg) Cornet Solo Wagner-Tobani	—	1 35	1 85	30
210.	SIEGMUND'S LOVE SONG (The Valkyrie), Cornet Solo. Wagner-Tobani	—	95	1 45	25
211.	TANNHAUSER, Selection. A. Hermann	—	95	1 45	25
212.	COCCANUT DANCE, Piece Characteristic. A. Hermann	—	1 30	1 80	30
213.	MY IDEAL, Characteristic Piece. A. Hermann	—	1 05	1 50	30
214.	DIE ENTFUEHRUNG AUS DEM SERAIL, Overture (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Mozart-Tobani	—	1 05	1 50	30
	ANDANTE, from "Surprise Symphonie" (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Haydn-Tobani	—	1 05	1 50	30
215.	MENUETT from "Don Juan" (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Mozart-Tobani	—	1 05	1 50	30
216.	ADELAIDE, Cornet Solo (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Beethoven-Tobani	—	1 05	1 55	30
	MENUETT from "Military Symphonie" Haydn-Tobani	—	1 30	1 80	30
217.	MARCH TUBQUE, des "Ruines d'Athenes" (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Beethoven-Tobani	—	1 30	1 80	30
	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 05	1 55	30
219.	NIGGLE IN THE BARNYARD, Descriptive Conglomeration. C. Lovenberg	—	1 30	1 80	30
220.	PRELUDE AND SICILIANA AND INTERMEZZO SINFONICO (Cavalleria Rusticana), (Harp published) (with Organ part ad lib.) Mascagni-Tobani	—	1 05	1 50	30
221.	THE TYROLEAN (Der Vogelhaendler), Selection. Zeller-Wiegand	—	1 00	2 40	40
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—Kilarney—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 60	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 60	25
228.	SERENADE. A. Macbeth	—	—	—	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 $\frac{2}{2}$ & $\frac{3}{4}$)	—	—	—	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 $\frac{2}{2}$ & $\frac{3}{4}$)	—	—	—	30
231.	ZUG DER FRAUEN ("Lohengrin"), (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Wagner-Tobani	—	1 05	1 55	30
232.	GLORIA from "12th Mass" (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) 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	30
	EVENING SONG, Cornet or Trombone Solo. Schumann-Tobani	—	1 40	2 40	30
236.	LA CINGALE, Selection. Andran-Wiegand	—	1 05	1 50	30
237.	ORPHEUS IN DER UNTERWELT, Overture. Offenbach-Tobani	—	1 05	1 50	30
238.	DON JUAN (Don Giovanni), Overture. Mozart-Tobani	—	1 05	1 50	30
239.	ETELKA, Overture. J. S. Bergen	—	1 00	1 50	30
240.	A NIGHT'S FROLIC, Descriptive Fantasia on Drinking Songs. A. Hermann	—	1 30	1 80	30
*241.	BOHEMIAN GIRL, Overture (New and revised Edition by J. S. Sereby). Balfe-Tobani	85	1 35	1 85	30
242.	PRECIOSA, Overture. Weber-Tobani	—	1 00	1 50	30
243.	LE DIEU ET LA BAYADERE, Overture. Auber-Tobani	—	1 50	1 80	30
244.	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
245.	HUNGARIAN FANTASIA. Th. M. Tobani	—	1 05	1 50	30
246.	ROCKED IN THE CRADLE OF THE DEEP; Descriptive Paraphrase. C. Lovenberg	—	1 30	1 80	30
*247.	FUNERAL MARCH. Chopin-Tobani	—	—	—	30
248.	FUNERAL MARCH (On the Death of a Hero). Beethoven-Tobani	—	70	1 05	1 50
249.	SIEGFRIED'S TOD AND TRAUERMARSCH; (Goetterdaemmerung—Dusk of the Gods) Wagner-Tobani	—	1 30	1 80	30
250.	WEDDING SERENADE (Serenade de noce) Th. M. Tobani	—	—	—	30
	ROMANCE, Violin Solo. Svendsen-Tobani	—	—	—	30
	String Quintets with Solo Violin, 2 First Violin parts and Piano) \$1.05.	—	—	—	30
251.	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 50	30
252.	COLUMBUS, Grand Descriptive Fantasia; Synopsis: Grand Opening Fanfare announcing the Majesties of Spain, Torchlight Dance—The sorrows of the departure—Fealty 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 $\frac{2}{2}$ & $\frac{3}{4}$) 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 $\frac{2}{2}$ & $\frac{3}{4}$) Eilenberg-Tobani	—	1 05	1 55	30
257.	THE WAG-TAIL (La Bergeronnette), Characteristic Piece. Eilenberg-Tobani	—	1 05	1 55	30
	CUERASSIER-ATTAQUE, Characteristic Piece (Trombone $\frac{2}{2}$ & $\frac{3}{4}$) 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
	PRIESTS' MARCH (Magic Flute), (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Mozart-Tobani	—	1 15	1 65	40
259.	GLORIA (B. Mass). Haydn-Tobani	—	1 15	1 65	40
	THE GUARDIAN ANGEL, Cornet Solo. Gounod-Tobani	—	1 15	1 65	40
	SANCTUS (St. Cecilia Mass), (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Gounod-Tobani	—	1 15	1 65	40
260.	QUONIAM (Mass in G). Mozart-Tobani	—	1 05	1 50	30
	HALLELUJAH CHORUS FROM "MESSIAH" (Trombone $\frac{2}{2}$ & $\frac{3}{4}$) Haendel-Tobani	—	1 25	1 60	30
261.	CONCERT OVERTURE. E. Sommer	—	1 05	1 55	30
262.	LA DAME BLANCHE, Overture (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Boieldieu-Tobani	—	1 05	1 55	30
263.	MOMENT MUSICAL. Schubert-Tobani	—	—	—	30
	MARCHE ALLA TURKA. Mozart-Tobani	—	—	—	30
	ALLA POLACCA DE LA SERENADE, Op. 8. (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Beethoven-Tobani	—	1 05	1 50	30
264.	OXEN MENUET (Menuet du Boeuf), (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Haydn-Tobani	—	1 05	1 55	30
	FINALE FROM 5th SYMPHONY; (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Haydn-Tobani	—	1 05	1 55	30
265.	INGENIOUS, March; (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Th. M. Tobani	—	1 05	1 55	30
	SONG WITHOUT WORDS, Cornet Solo (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Th. M. Tobani	—	1 05	1 55	30
266.	THE FAIRY QUEEN, Overture (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) arr. by Th. M. Tobani	—	1 05	1 55	30
267.	LUCEZIA BORGIA, Selection (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$), G. Donizetti. Th. M. Tobani	—	1 05	1 55	30
268.	BIJOU, Gavotte, (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Th. M. Tobani	—	1 05	1 55	30
	DANSE NAPOLITAINE, (Trombone in $\frac{2}{2}$ & $\frac{3}{4}$) Th. M. Tobani	—	1 05	1 55	30
269.	LA CINQUANTAINNE, Air in Olden Style. Gabriel Marie-Tobani	—	1 05	1 50	30
	BALLROOM WHISPERS (Ballglaester), Intermezzo. Greg-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