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|---|---|

CARL FISCHER COOPER SQUARE NEW YORK



# Dreams of Devotion.

## Ave Maria.

Property of  
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### Cello.

Otto Langey. Op. 91

Theatre Orch.

Lento.

1711. *f* *p* *dim.*

*p* *pizz.*

*arco.* *cresc.* *f*

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

*p*

*f*

*f* *p* *f*

*a tempo.*

*rit.* *pizz.*

*arco.*

*f* *cresc.* *f*

*rit.* *f* *p*

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# Dreams of Devotion.

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## 1<sup>st</sup> Violin.

Ave Maria.  
Duet for Cornet & Trombone.

Small Orch. & Piano 85¢ | Full Orch. & Piano \$1.25  
Piano acc. 25¢

Otto Langey, Op: 91.

Theatre Orch. **Lento.**

1711. 

*Trom. Solo.* 



*f molto espressivo.* *dim.* *cresc.* 

*rit.* *dim.* 

*Bass.* 

# 1<sup>st</sup> Violin.

Cor. & Tromb. Bass.

*f*

Cor.

Tromb.

*p* *cresc.*

*f* *p* *mf* *p*

Cor.

*rit.* *a tempo.* Tromb.

*cresc.*

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

*f* *p*

8

# Dreams of Devotion. Ave Maria.

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## 1<sup>st</sup> Cornet Solo in B $\flat$

Otto Langey, Op. 91

Theatre Orch. Lento.

1711.

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# Dreams of Devotion. Ave Maria.

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## 1<sup>st</sup> Clarinet in B $\flat$

Otto Langey, Op. 91

Theatre Orch. **Lento.**

1711. *f* *p* *cresc.* *rit.* *a tempo.* *f* *p* *cresc.* *rit.* *a tempo.* *f* *mf* *p* *rit.* *a tempo.* *p*

The musical score consists of ten staves of music for the 1st Clarinet in B-flat. The piece is in common time (C) and marked 'Lento'. The score begins with a dynamic of *f* (forte) and includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Tempo markings include *a tempo.* and *rit.* (ritardando). The score features several measures with rests, some marked with a '4' or '9' above the staff, and includes first and second endings. The piece concludes with a final dynamic of *p*.

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Lonesome

# Dreams of Devotion. Ave Maria.

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Piano

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Otto Langey, Op. 91.

B<sub>b</sub> F

Theatre Orch.

Lento.

1711.

Musical score for Theatre Orch. (Piano). The score is in G major (one flat) and common time. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Lento.' and the dynamics include 'f' (forte), 'p' (piano), and 'dim.' (diminuendo). The music features a melodic line in the treble and a supporting bass line.

Trombone.

Musical score for Trombone. The score is in G major and common time. It consists of two staves: a treble clef staff and a bass clef staff. The dynamics include 'p' (piano). The music features a melodic line in the treble and a supporting bass line.

Musical score for Piano (Piano). The score is in G major and common time. It consists of two staves: a treble clef staff and a bass clef staff. The dynamics include 'cresc.' (crescendo). The music features a melodic line in the treble and a supporting bass line.

Musical score for Piano (Piano). The score is in G major and common time. It consists of two staves: a treble clef staff and a bass clef staff. The dynamics include 'cresc.' (crescendo). The music features a melodic line in the treble and a supporting bass line.

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Piano.

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*molto espressivo, dim.*

*f* *p* *cresc.*

*f* *rit. dim.* *a tempo.*

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

*p*

*Cornet.*

*Trombone.*

*f* *f*

*f* *f*

124344

Piano.

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First system of musical notation. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many beamed notes.

Second system of musical notation. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many beamed notes. A dynamic marking of *p cresc.* is present in the piano part.

Third system of musical notation. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many beamed notes. Dynamic markings of *f*, *p*, *mf*, and *p* are present in the piano part.

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Piano.

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The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats and a common time signature. The piano accompaniment begins with a *rit.* (ritardando) marking, followed by a *p* (piano) dynamic marking. The tempo is marked **Tempo I.**

The second system continues the vocal and piano parts. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. The vocal lines continue with melodic phrases and some rests.

The third system concludes the page. The piano accompaniment has a *f* (forte) dynamic marking and is marked *molto espressivo.* (very expressive). The vocal lines end with a final melodic phrase.

Piano.

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First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a steady eighth-note accompaniment. Dynamics include *f* (forte), *rit.* (ritardando), and *a tempo*.

Third system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a steady eighth-note accompaniment. Dynamics include *f* (forte), *p* (piano), and *dim.* (diminuendo). The system concludes with a *Cad.* (Cadenza) section.

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# Dreams of Devotion. Ave Maria.

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## Flute.

Otto Langey, Op. 91

Theatre Orch. Lento.

1711. *Oboe.* *dim.* *4* *p*

*cresc.* *f*

*rit.* *f a tempo.*

*p* *f* *mf*

*Oboe.* *p* *rit.* *4* *a tempo.* *p SOLO.*

*a tempo.* *f* *p*

*rit.* *f* *p*

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# Dreams of Devotion.

## Tympani in B $\flat$ & F

## Ave Maria.

Otto Langey, Op. 91

Theatre Orch. Lento.

1711.

17887-19

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# Dreams of Devotion.

## Ave Maria.

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Viola.

Otto Langey, Op. 91

Theatre Orch. **Lento.**

1711. *f* *p* *dim.*

*p* *f* *dim.* *p* *f* *p* *f* *mf* *p* *rit.* *a tempo.* *p* *f* *dim.* *p* *cresc.* *rit.* *p*

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# Dreams of Devotion. Ave Maria.

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## 2<sup>nd</sup> Violin.

Otto Langey, Op. 91

Theatre Orch.

Lento.

1711. *f* *p* *dim.*

*p* *f* *rit.* *f* *p* *f* *p* *mf* *rit.* *a tempo.* *p* *f* *cresc.* *rit.* *a tempo.* *f* *p* *6 6*

17887-19

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# Dreams of Devotion. Ave Maria.

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## Bass.

Otto Langey, Op. 91

*Theatre Orch.* **Lento.**

1711. *f*

*Cello.* *dim.*

*pizz.* *arco.*

*cresc.* *f* *p*

*rit.* *p* *f* *p*

*Cello.* *f*

*cresc.* *p* *f*

*Cello.* *p* *f* *rit.*

*a tempo.* *pizz.* *arco.*

*f* *p* *cresc.*

*rit.* *a tempo.* *f* *p* *f* *p* *p*

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# Dreams of Devotion. Ave Maria.

## Trombone Solo.

Otto Langey, Op. 91

Theatre Orch. **Lento.**

1711. *Bassoon. pp*

*f*

*SOLO.*

*p*

*cresc.* *f* *molto espressivo.* *dim.*

*cresc.* *f* *rit dim.*

*ppp*

*Bassoon. SOLO.*

*f*

*Cor.* *p* *cresc.* *f* *p*

*Bassoon. Cor. SOLO.*

*pp* *rit.* *p*

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

*a tempo.* *ff* *Cad.*

*f* *rit.*

*p* *dim.* *pp*

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# Dreams of Devotion. Ave Maria.

2<sup>nd</sup> Cornet in B<sub>b</sub>

Otto Langey, Op. 91

Theatre Orch. Lento.

1711.

Horn.

Horn.

2<sup>d</sup> Clar.

2<sup>d</sup> Clar.

Carl Fischer, New York.

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DRINK TO ME ONLY WITH THINE EYES, Cornet Solo.....	E. P. Tosti	D
arr. by S. K. Wright (with ad lib. Organ part.)		
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1535. THE CAVALIER'S BRIDE, Gavotte.....	C. W. Kern	D
arr. by Chas. J. Roberts (with ad lib. Organ part.)		
1536. VISION DES ETOILES (Vision of the Stars), Valse lente.....	J. L. von der Mehden, Jr.	E
Descriptive note:—Arlequin, in one of his merry and ludicrous wanderings, stealthily steals upon the love making of Amor and Psyche and they, unaware of the merryandrew and his tricks, soon find themselves in Phantasia under his magic spell, enjoying a bewitching and enchanting valse. Arlequin, enjoying the sport, commands them to whirl faster and faster, culminating in the Valse Con Spirito; they dance with mad enjoyment. Suddenly they are seen by Jupiter and Venus, who, jealous and envious, appeal to Morpheus as the hour of four is heard to strike. Arlequin vanishes and the god of dreams brings again peace and slumber to Amor and Psyche, ending The Vision of the Stars.		
(with ad lib. Organ part.)		
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