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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.

Letters after Title Indicate Price	PRICES unless otherwise stated							Letters after Title Indicate Price
	Ensemble Orchestra	Small and Piano	Full and Piano	Piano Acc.	Extra String Parts	Other Extra Parts		
C	.55	.85	1.25	.25	.15	.10	C	
D	.70	1.05	1.50	.30	.20	.15	D	
E	.85	1.35	1.85	.35	.20	.15	E	
F	1.05	1.65	2.40	.40	.25	.20	F	

- | | | | |
|---|---|--|---|
| *1817. PRELUDE, to the Third Act of the Opera "Kunihild" Cyrill Kistler
arr. by Chas. J. Roberts. | C | *1836. NORWEGIAN DANCES NOS. 1. & IV...
E. Grieg | D |
| *1818. FLIRTATION (Ballgüester), Waltz Intermezzo Erik-Meyer Helmund
arr. by Chas. J. Roberts. | C | *1837. JOTA SPANISH DANCE... E. Granados
arr. by Chas. J. Roberts. | C |
| *1819. AU BORD D'UN RUISSEAU (At the Brook) Rene de Boisdeffre
arr. by Chas. J. Roberts. | C | *1838. THE POET'S DREAM (Monologue).....
E. A. MacDowell
(from Six Poems after Heine)
REVERIE (Trauemerei), from Forest
Idyle E. A. MacDowell
arr. by Chas. J. Roberts. | C |
| *1820. THE MILL A. Jensen
TRAEUMEREI A. Jensen
arr. by Chas. J. Roberts. | C | *1839. WHIMS (Grillen) R. Schumann
arr. by Chas. J. Roberts. | C |
| *1821. DESERT SUITE (Five Tone Pictures)
Homer Grunn
arr. by Th. M. Tobani.
No. 1. At Sunrise. No. 2. Choya
Dance. No. 3. On the Mesa. No. 4.
Mirage. No. 5. Oasis. | F | *1840. TWO CHARACTERISTIC DANCES from
"The Nut Cracker" (Casse Noisette)
Suite (1) March; (2) Danse Arabe...
P. Tschaikowsky
arr. by Chas. J. Roberts. | E |
| 1822. INDIAN SUMMER SUITE (in four
parts) M. L. Lake
No. 1. At Dawn. No. 2. Dance of the
Pumpkins. No. 3. Love Song. No.
4. At Twilight.
(With ad lib. Organ part.) | E | *1841. TWO MAZURKAS Fr. Chopin
(1) in D minor (Posthumous), Op.
67, No. 4;
(2) in B flat major, Op. 7, No. 1.
arr. by Chas. J. Roberts. | D |
| 1823. LOVE IN APRIL (Cello Solo).....
Christiaan Kriens
arr. by M. L. Lake. (With ad lib.
Organ part.) | D | *1842. ANDANTE RELIGIOSO (Cello Solo)...
G. Golterman
arr. by Chas. J. Roberts. | C |
| *1824. MENDELSSOHN MELODIES, Selection.
arr. by Chas. J. Roberts
(1). Folk Song. (2). Venetian Boat
Song. (3) Consolation. (4) Hunting
Song. (5) Sadness of Love. (6) The
Departure. (7) Spring Song. (8) It
Is Enough (from Elias). (9). Rondo
Capriccioso. | F | *1843. ADAGIO EXPRESSIVO (Third Move-
ment), from Symphony in C major,
No. 2, Op. 61 Rob. Schumann
arr. by Chas. J. Roberts. | D |
| *1825. MELODIE Ch. W. Gluck-Sgambati
arr. by Chas. J. Roberts. | C | *1844. BALLET SUITE from "Le Lac Des
Cygnes" (Lake of Swans—The En-
chanted Lake)..... P. Tschaikowsky
arr. by Chas. J. Roberts.
(1) Scene; (2) Danse Les Cygnes
(Dance of the Swans); (3) Danse
Hongroise (Hungarian Dance). | E |
| *1826. PETITE MAZURKA W. Sapelnikoff
arr. by Chas. J. Roberts. | C | *1845. BALLET SUITE from the Opera "Fera-
mors"..... A. Rubinstein
arr. by Chas. J. Roberts.
(1) Candle Dance of the Brides of
Kashmir; (2) Dance of the Bajas-
deres. | F |
| *1827. LA COLOMBE, Intermezzo... Ch. Gounod
arr. by Chas. J. Roberts. | C | *1846. SUITE FROM THE SOUTH, Op. 23...
Jean Louis Nicode
arr. by Chas. J. Roberts.
(1) Fairy Tale from La Provence;
(2) Moorish Dance Song; (3) In the
Tavern. | E |
| *1828. ROMANCE (Concerto No. II).....
Henry Wieniawski
arr. by Chas. J. Roberts. | C | *1847. MASTER MELODIES from "Famous
Light Operas Revue II."
arr. by Chas. J. Roberts.
1. Beggar Student C. Milloecker
2. Merry Widow F. Lehár
3. The Bat Joh. Strauss
4. La Belle Helene J. Offenbach
5. Gypsy Baron Joh. Strauss
6. A Night in Venice John Strauss
7. Fille de Madame Angot A. Lecocq
8. Erminie S. Jakobowski
9. Trip to Africa F. v. Suppe
10. The Tyrolean C. Zeller
11. The Gondoliers A. Sullivan
12. Mikado A. Sullivan | F |
| *1829. CANZONETTA Victor Herbert
arr. by Chas. J. Roberts. | C | *1848. SYMPHONY NO. 6 (Pathétique), Fourth
Movement P. Tschaikowsky
arr. by Chas. J. Roberts. | E |
| *1830. COSATCHOQUE, Fantasy from a Cossack
Dance A. S. Dargomijsky
arr. by Chas. J. Roberts. | E | *1849. THE PEARL FISHER (Les Pecheurs de
Perles), Selection G. Bizet
arr. by Chas. J. Roberts. | F |
| *1831. FREISCHUETZ OVERTURE
C. M. v. Weber
arr. by Chas. J. Roberts. | E | | |
| *1832. RUY BLAS OVERTURE
Felix Mendelssohn Bartholdy
arr. by Chas. J. Roberts. | E | | |
| *1833. ROMANZE, Introduction to Act IV. of
the opera, "King Manfred"
Carl Reinecke
PRELUDE TO ACT V. of the opera
"King Manfred."
arr. by Chas. J. Roberts. | D | | |
| *1834. TWO WALTZES FROM OP. 54
Anton Dvorak
arr. by Chas. J. Roberts.
No. I. in A major; No. II. in A minor
(Original No. IV.) | E | | |
| *1835. REVERIE (Improvisation on L. D. Red-
way's Prelude in D flat), by
Karl Rissland
arr. by Chas. J. Roberts. | C | | |

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(Violin Solo) with ad. lib organ part	arr. by Chas. J. Roberts.		(with ad lib. Organ part)		
*1851. SERENADE.....	C. Saint-Saens	C	*1858. THE RIDE OF THE VALKYRIES (Walkuerenritt).....	R. Wagner	E
arr. by Chas. J. Roberts.			(Published for Grand Orchestra and Piano; Price, \$2.10.)		
*1852. ADORATION.....	Felix Borowski	C	1859. A DEEP SEA ROMANCE, An Original Love Theme.....	M. L. Lake	C
arr. by Chas. J. Roberts.			1860. FOURTEEN FATHOMS DEEP, An Un- dersea Tragedy.....	M. L. Lake	C
*1853. ROMANCE.....	Alfred Gruenfeld	C	*1861. DOLCE FAR NIENTE (Sweet Idleness), Serenata.....	Lucius Hosmer	C
arr. by Chas. J. Roberts.			1862. SELECTION FROM THE OPERA "LAKME".....	Leo Delibes	
*1855. THE FORCE OF DESTINY (La Forza del Destino). Overture.....	G. Verdi	E	arr. by Chas. J. Roberts.		
arr. by Chas. J. Roberts.					
1856. EASTER FANTASIA (Descriptive).....	M. L. Lake	C			
(with ad lib. Organ part.)					

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The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a tempo marking of 'Moderato' and a metronome marking of 104. The first system includes a large bracketed section. The second system features a dynamic marking of 'p-f' and a repeat sign. The third system continues the melodic and harmonic development. The fourth system includes a 'to Coda' marking and a 'Fine' marking, followed by a 'ff' dynamic. The fifth system contains a first ending bracket. The sixth system contains a second ending bracket and concludes with a double bar line and repeat sign.

TRIO.

First system of the Trio section, marked *p*. The treble staff contains a melodic line with eighth-note patterns, while the bass staff provides a steady accompaniment.

Second system of the Trio section, marked *ff*. The treble staff continues with melodic development, and the bass staff features a more active accompaniment.

Third system of the Trio section, featuring triplet markings in the treble staff. The bass staff continues with a consistent accompaniment.

Fourth system of the Trio section, ending with a *Fine.* marking. The treble staff has a more complex melodic line, and the bass staff has a rhythmic accompaniment.

Fifth system of the Trio section, ending with a repeat sign. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment.

CODA.

Coda section, marked *Presto.* and *ff*. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment.

"JASMINE."

Morceau Caractéristique.

Cello.

William F. Kretschmer, Op. 102.

N. Y. Theatre Orch. 595. Moderato.

mf

p-f

to Coda.

ff Fine.

1 2

TRIO.

p

ff

SOLO. marcato.

Fine.

CODA. Presto.

ff

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"JASMINE."

Morceau Caractéristique.

1st Violin.

C. Fischer's Edition.

William F. Kretschmer, Op. 102.

N. Y.
Theatre Orch.

Moderato. (M. M. ♩:104.)

595.

mf

Cornet.

p-f

to Coda.

Fine.

divisi.

1 2

This section consists of six staves of music. The first staff is for the 1st Violin, starting with a mezzo-forte (mf) dynamic. The second staff is for the Cornet. The third and fourth staves are for the first and second violins, with the first violin part marked *p-f*. The fifth and sixth staves are for the second and first violas, with the second viola part marked *f*. The music features various rhythmic patterns, including triplets and sixteenth notes. A section marked 'divisi.' is indicated between the fifth and sixth staves, with first and second endings. The section concludes with a 'Fine.' marking.

TRIO.

p

ff

Fine.

This section consists of six staves of music. The first staff is for the 1st Violin, starting with a piano (*p*) dynamic. The second and third staves are for the first and second violins, with the first violin part marked *ff*. The fourth and fifth staves are for the second and first violas, with the second viola part marked *ff*. The music features various rhythmic patterns, including triplets and sixteenth notes. The section concludes with a 'Fine.' marking.

CODA.

Clar.

Fl.

Presto.

ff

Viola.

This section consists of two staves of music. The first staff is for the Clarinet (Clar.) and Flute (Fl.), starting with a piano (*p*) dynamic. The second staff is for the Viola, starting with a fortissimo (*ff*) dynamic. The music features various rhythmic patterns, including sixteenth notes. The section concludes with a 'Presto.' marking.

"JASMINE."

Morceau Caractéristique.

Drums.

William F. Kretschmer, Op.102.

N. Y. Theatre Orch.
595. *Moderato.*

mf

Triangle.

Dr.

p

2

2

ff

to Coda.

Fine. ff

TRIO.

p

2

2

Fine. ff

Presto.

CODA.

ff

Detailed description: This is a musical score for a drum set, titled "JASMINE." by William F. Kretschmer, Op. 102. The score is for a Theatre Orchestra and is numbered 595. It is in 2/4 time and marked "Moderato". The main melody is written in bass clef with a dynamic of *mf*. The accompaniment consists of a Triangle part (written in bass clef with a dynamic of *p*) and a Drums part (written in bass clef with a dynamic of *f*). The score includes a "TRIO" section and a "CODA" section. The "TRIO" section is marked *p* and *2*. The "CODA" section is marked *Presto.* and *ff*. The score ends with a double bar line and a repeat sign.

"JASMINE."

Morceau Caractéristique.

1st Clarinet in A.

William F. Kretschmer, Op. 102.

N. Y.
Theatre Orch.

Moderato.

595.

mf

Cornet.

p-f

to Coda.

Fine. *f*

Detailed description: This section contains the first five staves of the Moderato section. The first staff is the 1st Clarinet part, starting with a dynamic of *mf* and featuring several triplet patterns. The second staff is for the Cornet, marked *p-f*. The third staff includes a section marked "to Coda" and ends with a "Fine." and a dynamic of *f*. The fourth and fifth staves continue the melodic lines with various articulations and dynamics.

TRIO.

p

D.C.

Fine. *ff*

Detailed description: This section contains the Trio section, spanning six staves. It begins with a dynamic of *p*. The first two staves show the main melodic lines. The third staff features a section marked "D.C." (Da Capo) with a dynamic of *ff*. The fourth, fifth, and sixth staves consist of sixteenth-note passages, with the fifth and sixth staves featuring sixteenth-note triplets.

CODA.

SOLO.

Presto.

pp ff

Detailed description: This section contains the Coda, spanning one staff. It is marked "SOLO." and "Presto." and begins with a dynamic of *pp*, which then changes to *ff* for the final notes.

"JASMINE."

Morceau Caractéristique.

Flute.

William F. Kretschmer, Op. 102.

N. Y.
Theatre Orch.
595.

Moderato.

mf

p-f

to Coda.

Fine.

ff

TRIO.

p

ff

Fine. ff

SOLO.

p

ff

Presto.

"JASMINE."

Morceau Caractéristique.

2nd Violin.

William F. Kretschmer, Op. 102.

N. Y.
Theatre Orch.

595.

Moderato.

The first section of the score is written for the 2nd Violin. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The first staff starts with a dynamic marking of *mf* and contains a melodic line with various ornaments and slurs. The second staff continues the melody with a dynamic marking of *p-f*. The third staff features a section marked 'to Coda' with a double bar line and repeat signs, ending with a dynamic marking of *ff* and a 'Fine.' marking. The fourth staff contains a series of chords with first and second endings indicated by brackets and numbers 1 and 2.

TRIO.

The Trio section begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo remains 'Moderato'. The first staff starts with a dynamic marking of *p*. The second staff continues the melody with a dynamic marking of *ff*. The third staff ends with a 'Fine.' marking. The following four staves consist of a continuous sixteenth-note accompaniment pattern. The first two staves of this pattern feature sixteenth-note triplets (marked with a '3') and sixteenth-note sextuplets (marked with a '6'). The last two staves continue the sextuplet pattern.

CODA.

Presto.

The Coda section is written for the Viola. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Presto'. The first staff starts with a dynamic marking of *pp* and contains a few notes. The second staff continues with a dynamic marking of *ff* and ends with a 'Fine.' marking.

"JASMINE."

Morceau Caractéristique.

Viola.

William F. Kretschmer, Op. 102.

N. Y.
Theatre Orch.

595.

Moderato.

The Moderato section consists of five staves of music. The first staff begins with a dynamic marking of *mf* and a tempo marking of *Moderato*. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melodic line with various ornaments and a bass line. The section concludes with a double bar line and a *Fine.* marking.

The Trio section consists of six staves of music. It begins with a dynamic marking of *p* and a tempo marking of *TRIO*. The key signature remains one sharp (F#) and the time signature is common time (C). The music is characterized by a steady accompaniment pattern in the bass line and a more active melodic line in the upper staves. The section concludes with a double bar line and a *Fine.* marking.

The Coda section consists of one staff of music. It begins with a dynamic marking of *p* and a tempo marking of *Presto*. The key signature remains one sharp (F#) and the time signature is common time (C). The music is short and concludes with a double bar line and a *Fine.* marking.

"JASMINE."

Morceau Caractéristique.

Bass.

William F. Kretschmer, Op. 102.

N. Y.
Theatre Orch.

595.

Moderato.

Cello.

mf *p-f* *to Coda.* *Fine.*

ff

TRIO. *p*

ff

ff *Fine.*

CODA. *ff* *Presto.*

"JASMINE."

2nd Cornet in A.

Morceau Caractéristique.

William F. Kretschmer, Op. 102.

N. Y.
Theatre Orch.

Moderato.

595.

TRIO.

CODA.

"JASMINE."

Morceau Caractéristique.

Trombone.

William F. Kretschmer, Op. 102.

N. Y.
Theatre Orch.

Moderato.

SOLO.

595.

Musical staff 1: Trombone part, Moderato tempo, starting with *mf* dynamics.

Musical staff 2: Trombone part, *p-f* dynamics, ending with a Coda symbol and the word *Fine.*

Musical staff 3: Trombone part, *ff* dynamics, featuring rhythmic patterns with accents.

Musical staff 4: Trombone part, first ending with a repeat sign and first/second endings.

Musical staff 5: TRIO section, *p* dynamics, featuring a triplet.

Musical staff 6: SOLO section, *ff* dynamics, featuring a melodic line.

Musical staff 7: *marcato.* section, *Fine. ff* dynamics, featuring triplets.

Musical staff 8: Continuation of the *marcato.* section with triplets.

Musical staff 9: Continuation of the *marcato.* section with triplets.

Musical staff 10: CODA section, Horn part, *pp* and *ff* dynamics, *Presto.* tempo.

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DRAMATIC and PATHETIC MUSIC

ADIEU 'L. Nocturne.....	R. Favarger
ADORATION, Flower Song.....	G. D. Barnard
AFTER SUNSET, Intermezzo.....	A. Pryor
AMO, Melodie in E minor.....	A. G. Robyn
ANTHONY'S LOVE SONG.....	L. Oehmler
ARIELE, Finale from the Opera.....	Em. Bach
AWAKENING OF SPRING, Romanze.....	E. Bach
BERCEUSE, from "Jocelyn".....	B. Godard
BERCEUSE.....	A. Iljinsky
BRIDE'S PRAYER (A).....	H. Strobl
(Solo for Violin or Cello).....	
BROKEN MELODY, Intermezzo.....	A. Van Biene
BY THE RIVER, Romance.....	Theo. F. Morse
CAVATINE.....	C. Bohm
CLEOPATRA'S DEATH.....	L. Oehmler
DAWN.....	Kate Vannah
DAWN OF HOPE.....	Jean D. Casella
DREAMS OF LOVE, Notturmo.....	Fr. Liszt
DREAMS OF DEVOTION (Ave Maria) O. Langev	
DYING POET, Meditation.....	M. Gottschalk
EIN MAERCHEN, Fantasia.....	Chr. Bach
ERL KING, Song.....	Fr. Schubert
EVENING SERENADE.....	W. Herfurth-Gera
(Cornet Solo).....	
EXTASE, Reverie.....	L. Ganne
EXTASE D'AMOUR.....	R. Roze
FORSAKEN, Paraphrase.....	Th. Koschat
FOR THEE.....	Kate Vannah
HEART WOUNDS.....	E. Grieg
HERODIADE, Prelude to "Act IV".....	J. Massenet
IN THE GARDEN, from "Rural Wedding Sym-	
phony".....	C. Goldmark
LAMENTO.....	Gabriel Marie
(Solo for Violin or Cello).....	
LARGO, from "New World Symphony".....	A. Dvorak
LONGING.....	Theo. Bendix
LONGING FOR HOME, Melody.....	A. Jungmann
LOST HAPPINESS, Nocturno.....	R. Eilenberg
LOVE SONG (Stances).....	A. Fleger
MEETING (A Love Song).....	Theo. Bendix
MELODIE (Elegie).....	J. Massenet
MELODIE (in F).....	A. Rubinstein
MELODIE.....	P. Tschairowsky
MELODY OF PEACE.....	C. Martin
MY HEART AT THY SWEET VOICE, Cantabile	
from "Samson and Dalila".....	C. Saint-Saens
NATURE'S ADORATION, Reverie.....	E. Brooks
NOCTURNAL PIECE.....	R. Schumann
NOCTURNO (Summernight).....	E. Grieg
PARTING.....	Theo. Bendix
PRELUDE.....	S. Rachmaninoff
PRELUDE DU DELUGE, Introduction to "The	
Deluge".....	C. Saint-Saens
RECONCILIATION.....	Theo. Bendix
REVE (Le).....	G. Goltermann
RUSTLE OF SPRING, Characteristic.....	Christian Sinding
ROMANCE SANS PAROLES.....	D. van Goens
ROSE BLUSHES, Berceuse.....	E. S. Brill
SCOTCH POEM.....	E. A. MacDowell
SERENADE.....	Ch. M. Widor
SIMPLE AVEU.....	Th. Thome
SLEEPY BABY, Berceuse.....	Kate Vannah
SOLITUDE (Allein).....	R. Eilenberg
SOUS LA FEUILLEE (Under the Leaves).....	F. Thome
SWEET REVERY.....	P. Tschairowsky
TO SPRING.....	E. Grieg
UNE PROMENADE DE MATIN, Characteristic	
Piece.....	Fr. Bendel
VENETIA, A Spring Song.....	Th. M. Tobani

LOVE THEMES and SCENES

BERCEUSE.....	G. Karganoff
CALM AS THE NIGHT.....	C. Bohm
(Solo for Violin or Cornet).....	
CANZONETTA.....	E. Schuett
CHANSON SANS PAROLES, Song Without	
Words.....	P. Tschairowsky
CLAIR DE LUNE.....	F. Thome
CON AMORE (Melodie).....	P. Beaumont
COURTESY, Intermezzo.....	J. Wiegand
DAISIES.....	Theo. Bendix
DEW IS SPARKLING (Song).....	A. Rubinstein
DOLOROSA (Poeme D'Amour).....	Th. M. Tobani
DREAMY MOMENTS.....	J. Enrich
ELEGIE.....	A. Czibulka
(Solo for Violin or Cello).....	
EROTIK.....	E. Grieg
EVENING SONG.....	R. Schumann
(Solo for Cornet or Trombone).....	
EV'RY MORN I SEND THEE VIOLETS (Song)	
.....	E. Meyer Helmund
FELICE, Canzonetta.....	O. Langey
GOD REMEMBERS WHEN THE WORLD FOR-	
GETS (Song).....	Carrie Jacobs Bond
(Solo for Violin, Cornet or Trombone.)	
GOLDEN BLONDE.....	R. Eilenberg
HEART TO HEART (Love Melody).....	
.....	Geo. J. Trinkaus
I'LL SING THEE SONGS OF ARABY (Song)	
.....	Frederic Clay
IN CUPID'S NET (A Summer Song).....	Ch. Armand
IT WAS A DREAM (Song).....	Ed. Lassen
I WOULD THAT MY LOVE.....	F. Mendelssohn
LITTLE PINK ROSE (Song).....	Carrie Jacobs Bond
(Solo for Violin, Cornet or Trombone.)	
LOVE SONG (Morceau Elegant).....	Ch. Puerner
MAGIC SONG.....	E. Meyer Helmund
MELODIE.....	W. F. Kretschmer
MELODIE, from Op. 16, No. ii.....	J. Paderewski
MY SOUL (Song).....	Carrie Jacobs Bond
(Solo for Violin, Cornet or Trombone.)	
NOCTURNO (Op. 9, No. 2).....	F. Chopin
(Solo for Violin, Cello, Cornet or Trom-	
bone.).....	
NOCTURNE, in F.....	I. Krzyzanowski
NOCTURNE, in G minor.....	J. Krzyzanowski
ON WINGS OF LOVE (Reverie).....	Theo. Bendix
ON WINGS OF SONG.....	F. Mendelssohn
PASTEL, Menuet Vif.....	H. Paradis
PENSEE, Intermezzo.....	Ch. Godard
PENSEE D'AMOUR.....	C. Ely
QUIETUDE, Romance without Words.....	L. Gregh
REVERIE.....	H. Vieuxtemps
ROMANCE.....	A. Hegner
(Solo for Violin).....	
ROMANCE OF THE ROSE, Flower Song.....	Geo. J. Trinkaus
SALUT D'AMOUR.....	E. Elgar
SERENADE.....	Fr. Drdla
SERENADE, from "Les Millions D'Arlequin"	
.....	R. Drigo
SERENADE.....	E. P. Tosti
(Solo for Violin or Cornet).....	
SERENADE D'AMOUR.....	F. v. Blon
SHEPHERDESS.....	Carrie Jacobs Bond
(Solo for Violin, Cornet or Trombone.)	
SLUMBER SWEETLY, Berceuse.....	P. Beaumont
SPRING SONG.....	F. Mendelssohn
SUNSHINE AND SHADOW, Meditation.....	W. F. Sudds
SWAN, THE, Melody.....	C. Saint-Saens
SWEET PONDERINGS, A Melodic Sentiment	
.....	O. Langey
SWEET SUMMER ROSE, Flower Song.....	Ch. Armand
TALE OF TWO HEARTS, Romance.....	Chas. J. Roberts
TENDRESSE, Melodie Expressive.....	H. Ravina
TOUT COEUR.....	E. Isenman
TRAUMEREI, Reverie.....	R. Schumann
WILD ROSEBUD, Melody.....	Th. M. Tobani

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