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# THEATRE ORCHESTRA

NUMERICAL

- \*1949. SERENADE ESPAGNOLE, Op. 181 I. Albeniz  
 arr. by Chas. J. Roberts  
**ANDANTE FROM A MINOR CONCERTO**, Op. 14 G. Goltermann  
 arr. by Chas. J. Roberts
- \*1950. MEDITATION, Op. 72, No. 5 P. Tschaiakowsky  
 Transc. for Orch. by Chas. J. Roberts
- \*1951. BEFORE THE FOOTLIGHTS Charles F. Manney  
 arr. from the Orig. Score by M. L. Lake
- \*1952. ELEGIE FROM THE SUITE, No. 3, Op. 55 P. Tschaiakowsky  
 arr. by Chas. J. Roberts  
 Grand Orch., \$3.50
- \*1953. SYMPHONY No. 2 in A MINOR, Op. 55 Camille Saint-Saens  
 arr. by Chas. J. Roberts  
 Adagio (II Movement)  
 Prestissimo (IV Movement)  
 Grand Orch., \$3.50
- \*1954. HUNGARIAN RHAPSODY, No. 3 in D major Franz Liszt  
 arr. by Chas. J. Roberts
- \*1955. HUNGARIAN RHAPSODY, No. 4 Franz Liszt  
 arr. by Chas. J. Roberts
- \*1956. SUITE No. 3, FINALE POLACCA, Op. 55 P. Tschaiakowsky  
 arr. by Chas. J. Roberts  
 Grand Orch., \$3.50
- \*1957. ATLANTIS (The Lost Continent). Suite in Four Parts V. F. Safranek  
 No. 1. Nocturne and Morning Hymn of Praise, No. 2. A Court Function, No. 3 I Love Thee, No. 4. The Destruction of Atlantis.
- \*1958. WHEN YOU AND I WERE YOUNG, MAGGIE J. A. Butterfield  
 AVE MARIA Gounod-Seredy  
 THOU'RT LIKE UNTO A FLOWER A. Rubinstein
- \*1959. SERENADE DU TSIGANE (Gypsy Serenade) Chas. Robt. Valdez
- \*1960. LES ERINNYES, Entr'acte from the Opera J. Massenet
- \*1961. DANSE ORIENTALE T. Lubomirsky
- \*1962. SONG CELESTIAL Edmund Severn  
 Arr. from the original score.  
 Grand Orch., \$2.10
- \*1963. PRELUDE IN G MINOR, Orchestra transcription in A Minor by Chas. J. Roberts  
 Sergei Rachmaninoff  
 Grand Orch., \$2.10
- \*1964. WOTAN'S FAREWELL & FIRE CHARM (Wotan's Abschied und Feuerzauber, from Richard Wagner's "Die Walkure")  
 Grand Orch., \$3.50
- \*1965. ESPANA RHAPSODY Emanuel Chabrier  
 arr. by Chas. J. Roberts  
 (Harp part published.)  
 Grand Orch., \$3.50
- \*1966. TRAILING ARBUTUS, A Garden Lyric A. Selwyn Garbett  
 A. Selwyn Garbett  
 Grand Orch., \$2.80
- \*1967. ROSAMUNDE, Ballet—Music and Entr'acte II Franz Schubert
- \*1968. LA GAZZA LADRA, Overture (Die diebische Elster) G. Rossini
- \*1969. FANTASIE ESPAGNOLE, Spanish Fantasia Lucius Hosmer
- \*1970. SPANISH DANCE, Op. 58, No. 1 Fabian Rehfeld
- \*1971. ALLEGRETTO GRAZIOSO, from the 2nd Symphony Johannes Brahms
- \*1972. SCENES POETIQUES, Op. 46, No. 1 Benj. Godard  
 1. Dans les bois (In the Woods). 2. Sur la Montagne (On the Mountain).
- \*1973. HUMORESQUE, Op. 10, No. 7 G. Karganoff
- \*1974. PRELUDE, Op. 24, No. 1 Anatole Ladow  
 BALLET SUITE, from G. Anthes's Operas.  
 1. Iphigenia in Aulis. 2. Orpheus. 3. Musette. 4. Iphigenia in Aulis, Armide. Gluck-Mottl
- \*1975. SEQUIDILLA (Spanish Dance), Op. 22 Emile Frascard  
 arr. by Chas. J. Roberts.  
 Grand Orch., \$1.75
- \*1976. MOZARTIANA, No. 4, Op. 61 P. Tschaiakowsky  
 I. Gigue. II. Minuet. III. Pregheria (Prayer) after the transcription by Liszt. IV. Theme and Variations.  
 arr. by Chas. J. Roberts  
 Harp part published.  
 Grand Orch., \$3.50
- \*1978. WEE BIT O' HEART, Scotch Episode Nat Shilkret  
 A RESOLVE (Obstination) H. de Fontenailles
- \*1979. DANSE TZIGANE (Gypsy Dance), Op. 14 Tivador Nachez  
 arr. by Chas. J. Roberts
- \*1980. MEDITATION (Urbelo) Franz von Blon
- \*1981. COEUR BRISE (Broken Heart) Ernest Gillet  
 Keith Lester
- \*1982. MIGNON OVERTURE Ambroise Thomas  
 arr. by Chas. J. Roberts.  
 Harp part published.  
 Grand Orch., \$2.80
- 1983. VALSE BRILLANTE, Op. 34, No. 1 Fr. Chopin  
 arr. by Chas. J. Roberts
- \*1984. PRAYER AT EVENTIDE (Priere du Soir) Justin Elie  
 arr. by Chas. J. Roberts
- \*1985. THE ECHO (Isma-O!) Ancient Mountain Legend Justin Elie
- \*1986. MY HEART AT THY SWEET VOICE (Mon Coeur a ta Voix) from "Samson and Delila" C. Saint-Saens  
 arr. by Chas. J. Roberts.  
 (Can be used as a Cornet Solo.)
- \*1987. VALSE A LA NEAPOLITAINE, Op. 22, No. 6 A. Koretschenko  
 arr. by Chas. J. Roberts.
- \*1988. NOVELETTE, Op. 22, No. 2 Alexander Glazounow
- \*1989. MOMENTO CAPPRICIOSO C. M. deWeber  
 arr. by Chas. J. Roberts.
- \*1990. HUMORESQUE, Op. 10, No. 2 P. Tschaiakowsky  
 arr. by Chas. J. Roberts.

### NUT CRACKER SUITE

P. TSCHAIKOWSKY

- \*1991. DANSE CHINOISE } E
- DANS DES MRLITONS } E
- \*1992. OVERTURE MINIATURE } E
- \*1599. DANSE RUSSE TREPAK } E
- DANSE DE LA FEE DRAGEE } E
- \*1840. DANSE ARABE } E
- MARCH } F
- \*1600. VALSE DES FLEURS } F

All arr. by Chas. J. Roberts.

SPECIAL PRICE FOR COMPLETE SUITE of eight numbers, Small Orch., \$5.50; Full Orch., \$7.50, Extra Piano Parts, \$1.50; Extra String Parts, 80c. each.

- \*1993. BY THE LAKE OF GENEVA, Op. 139 F. Bendel  
 Suite of Characteristic Compositions.)  
 arr. by Chas. J. Roberts.  
 Part I, No. 1. Sunday Morning at Gllon No. 2. Stroll at Chatelard.
- \*1994. BY THE LAKE OF GENEVA—Continued Part II, No. 3. The Grove of Julie, No. 4. The Moonlight Sail to the Lover's Isle.
- \*1995. LE REGNE DE TERPSICHORE (The Reign of Terpsichore), Ballet Francais L. Hosmer  
 Part I, No. 1. Entree et Mazurka des Amazones; No. 2. Scene et Valse des Sylphes.  
 (Grand Orch., \$2.80)
- \*1996. LE REGNE DE TERPSICHORE—Continued. Part II, No. 3. Pas de Terpsichore; No. 4. Saturnale.  
 (Grand Orch., \$2.80)
- \*1997. SCHERZO (Pizzicato Ostinato), Third Movement from Symphony in F Minor No. 4, Op. 36 P. Tschaiakowsky  
 arr. by Chas. J. Roberts.  
 (Grand Orch., \$2.80)
- \*1998. CABIN SONG from "From the Cotton Fields", Op. 18 Clarence Cameron White  
 arr. by Chas. J. Roberts.
- \*1999. SPIRITUAL from "From the Cotton Fields", Op. 18 Clarence Cameron White  
 arr. by Chas. J. Roberts.
- \*2000. THREE CHARACTERISTIC NUMBERS Op. 95 Henry Hadley  
 No. 1. Wood Pixies, No. 2. October Twilight, No. 3. In Old Granada.  
 (Grand Orch., \$2.80)  
 arr. by Chas. J. Roberts.
- \*2001. SCHEHERAZADE, Third Movement, (The Young Prince and the Young Princess), Op. 35 N. Rimsky-Korsakow  
 arr. by Chas. J. Roberts.  
 (Grand Orch., \$2.80)
- \*2002. EGYPTIAN IMPRESSIONS, A Symphonic Suite Bainbridge Crist  
 No. 1. Caravan; No. 2. To a Mummy; No. 3. Katebet; No. 4. A Desert Song,  
 arr. by Chas. J. Roberts.
- \*2004. A TOI (To You), Valse Serenade A. Czibulka  
 arr. by Chas. J. Roberts.
- \*2005. RUBENESQUE (A Comic Intermezzo) Walter L. Slater  
 (Tenor Saxophone Published).
- \*2007. IN A ROSE GARDEN, Reverie Tobia Acciani
- \*2011. TWO ORIENTAL DANCES Bainbridge Crist  
 1. Arabian Dance, 2. Chinese Dance.  
 arr. by Chas. J. Roberts.  
 (Grand Orch., \$1.45)
- \*2012. INTERMEZZO from "Pregiwa's Marriage" Bainbridge Crist  
 arr. by Chas. J. Roberts.  
 (Harp part published.)
- \*2014. LONDONDERRY AIR (Farewell to Cucullain), Old Irish Melody.  
 arr. by Chas. J. Roberts.
- SONGS MY MOTHER TAUGHT ME (Als die Alte Mutter), Op. 55, No. 4 Anton Dvorak  
 Emil Biermann
- \*2015. A DESERT DREAM, Reverie Emil Biermann
- \*2016. SCHEHERAZADE, Fourth Movement (Festival at Bagdad) N. Rimsky-Korsakow  
 arr. by Chas. J. Roberts.  
 Small Orch., \$2.50; Full Orch., \$3.50;  
 Grand Orch., \$4.00; Extra Piano Part, 60c.; Extra String Parts, 35c.; Other Extra Parts, 30c.

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**Intermezzo**  
from "Pregiava's Marriage"

1st Violin

Balbridge Cris  
arr. by Chas. J. Roberts

T 2012

An inspired number which promises to rival whatever Mascagni and Bizet have written in this form. Very catchy and melodious.

**The Echo**  
(Hama-ol)  
Ancient Mountain Legend

1st Violin

Justin Ellis  
arr. by Chas. J. Roberts

T 1985

Interesting novelty, descriptive of a Haitian mountain legend. Melodious and attractive with many quaint echo effects.

**Trailing Arbutus**  
A Garden Lyric

1st Violin

A. SELWYN GARRETT  
arr. by Chas. J. Roberts

T 1966

A haunting melody, brimful of expressive charm. Excellent and particularly fine arrangement.

**Spiritual**  
From the Cotton Fields

1st Violin

Clarence Cameron White, Op. 15  
arr. by Chas. J. Roberts

T 1999

A characteristic Southern spiritual, imbued with all the original touches of these famous religious chants. Fine arrangement, suitable for small or large combinations.

**Meditation**  
(Urbele)

1st Violin

Franz von Blos  
arr. from the original score by Chas. J. Roberts

T 1980

A genuine little masterpiece full of charm and melody. The sort of number that every orchestra leader is looking for.

**A Toi**  
(To You)  
Valse Serenade

1st Violin

ALFONSO CZIBULKA  
arr. by Chas. J. Roberts

T 2004

Unquestionably one of the best and most catchy numbers ever written by this famous composer. Pleasing and full of rhythmic swing.

**Entracte**  
From "Les Erianyes"

1st Violin

J. Massenet  
arr. by Chas. J. Roberts

T 1960

One of Massenet's finest and most melodious orchestral inspirations, in a new arrangement equally effective for small or large combinations.

**Cabin Song**  
From the Cotton Fields

1st Violin

Clarence Cameron White, Op. 15  
arr. by Chas. J. Roberts

T 1998

A fine little concert number, reminiscent of the South, with fine instrumental effects.

**In a Rose Garden**  
Reverie

1st Violin

Tobias Arndt

T 2007

A new expressive number, full of melody and catchy musical effects. Particularly fine for concert and moving picture needs.

# LOHENGRIN.

Prelude.

Vorspiel.

by  
RICHARD WAGNER.

Viola.

Re-arranged from the original score  
by Chas. J. Roberts.

Theatre Orch. 1651. *Lento. Soli. div.*

*pp* *p* *pp* *dim.* *dim.* *pp* *sempre p* *p* *p* *dim.* *p* *dim.* *dim.* *ff* *ff* *dim.* *p* *pp* *Soli.* *pp* *pp* *Solo.* *p* *pp*

Quintet | Quintet  
 from | aus  
 Die Meistersinger von Nürnberg.  
 (RICHARD WAGNER.)

Viola.

Arr. by Chas. J. Roberts.

Theatre Orch. 1651. Moderato. Andante ma non troppo.

*f* *mf* poco rall e dim. *p* *poco cresc.* *rall.* *a tempo.* *f* *dim.* *3* *p* *dolce.* *Horn Solo.* *rall. e cresc.* *dim.* *a tempo.* *p* *Bassoon.* *p* *p* *cresc.* *poco cresc.* *f* *dim.* *più. p* *p* *cresc.* *rit.* *ff* *dim.* *p* *a tempo.* *cresc.* *Solo.* *mp* *Bassoon.* *Solo. dolce.* *p*

# LOHENGRIN.

Prelude.

Vorspiel.

by

RICHARD WAGNER.

Cello.

Re-arranged from the original score  
by Chas. J. Roberts.

Lento.  
(2nd Viol.a.)

Theatre Orch.  
1651.

15

(A)

sempre *p*

Quintet

from

Quintet

aus

Die Meistersinger von Nürnberg.

(RICHARD WAGNER.)

Cello.

Arr. by Chas. J. Roberts.

Theatre Orch. 1651. Moderato. *f* *mf poco rall e dim.* Andante ma

Horn.

non troppo. *p* *f* *dim.* *rall. a tempo.*

2nd Cl.

(A) *p* *cresc.* *rall.* *dim.* *a tempo.* *p* *più. p*

(B) *p* *p* *dolce.* *p*

(C) *poco cresc.* *f* *dim.* *più. p* *p*

*p* *cresc.* *f* *poco rall.* *3*

(D) *ff* *dim.* *3 rit. 3* *p a tempo cresc.* *f* *p* *f* *p*

Horn.

Viola. *mp* *p* *solo dolce.* Bassoon Solo.

2nd Viola.

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.

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"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.

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CHICAGO

# LOHENGRIN.

Prelude.

Vorspiel.

by

RICHARD WAGNER.

Piano acc.  
(CONDUCTOR.)

*Small Orch. & Pa. \$1.35* | *Full Orch. & Pa. \$1.85*  
*Piano accomp 35¢*

*Re-arranged from the original score  
by Chas. J. Roberts.*

Theatre Orch.

4 1st Violins *8va*  
1st Violins *col 8va*

Lento.

*p* (in Harmonics)

2d Violin Viola Wood 1st Violins 2d Viol. Viola Wood 1st Violins

Lento.

1651. *pp*

*p* Violins & Violas

*col 8va*

*p*

*dim.*

*p* (Fl. & Clar. play if only one 2d Violin and one Viola)

*dim.*

*col 8va*

*dim.*

*pp* (add Ob. if only one 2d Viol.)

*dim.*



The musical score is arranged in four systems, each with a woodwind part and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind part is marked with a circled 'A' and 'sempre p'. The piano accompaniment includes various textures, including triplets and chords, with dynamics such as *p*, *sempre p*, and *dim.*. A 'Cornet' part is also indicated in the third system. The score concludes with a final cadence in the piano part.

(B) all 1<sup>st</sup> Violins

*sempre p*

(B)

Cello-Viola-Bass - Horns & Bassoon

*p*

*dim.*

(C)

(C)

*dim.*

*p*

*dim.*

Brass

*dim.*

*cresc.*

*ff molto tenuto*

*f* *ff* *ff* *ff* *ff* *dim.*

Fl. Oboe- Cor. Horn

Violin

*p* Violins

*p* *molto tranquillo*

Violin

*più p*

4 Violins

Wood

Strings Brass

*pp* *p* *pp*

*p* (in Har.)

monics)

ordinary sounds

4 Violins

Wood

Wood (1st Violins)

Strings Brass

(2d Violin & Viola)

*pp* *pp* *p* *pp*

Quintet.

from

Quintet.

von

Die Meistersinger von Nürnberg.

Piano acc.  
(CONDUCTOR.)

(RICHARD WAGNER.)

Arr. by Chas. J. Roberts.

Andante ma non troppo.  
Fl. & Ob. in 8vas

Theatre Orch. Moderato. Violin & Cl. *f* *mf* *poco rall. e dim.* *p dolciss.* *Andante ma non troppo.* Fl. & Ob. in 8vas

1651. Moderato. *f* *mf* *poco rall. e dim.* *p* *Andante ma non troppo.* Clars. Cello

*troppo.* *p* *poco cresc.* *p* *poco cresc.*

*poco rall.* *f a tempo* *dim.* *p dolce* *a tempo* *rall.* *f* *dim.* *p* *2nd Viol.* *Horn*

add Oboe Fl. Cl. *poco rall. e cresc.* *rall.* *p* *a tempo*

Organ or Cl. Fl. Fl. *poco rall.* *rall. e dim.* *a tempo* *2nd Cl.* *Cello* *Bass & Boon.*

Ob.&Viol. (B) *p dolce*

Viol. (B)

Horn *dolce*

Viola *p*

Cello *p*

Fl. & Ob. *cresc.* *p*

Cello

(1st Viol.) *p*

Viola *cresc.*

*poco cresc.*

Viol. *dim.*

*poco cresc.*

*dim.*

add Ob. (C) Viol. *p*

Fl. & Ob. *p*

Viol. *p*

Oboe

(C) 2nd Cl. Fl. & Ob. 2nd Viol. & Viola 2nd Viol.

*p* Cello

Piano acc.

The musical score is arranged in four systems. The first system includes a grand staff (piano) and a staff for Horns and 2nd Violin. The second system includes a grand staff and a staff for Flute (or Obl. Violin). The third system includes a grand staff and a staff for Flute. The fourth system includes a grand staff and staves for Violin, 1st Clarinet, Horn, Viola, Cello, and Bassoon. The score features various musical notations such as slurs, accents, and triplets. Dynamic markings include *p*, *cresc.*, *f*, *poco rall.*, *ff rit. e dim.*, *a tempo*, and *pp*. Tempo markings include *poco rall.* and *a tempo*. There are also circled 'D' markings above some notes.

# LOHENGRIN.

Prelude.

Vorspiel.

by

RICHARD WAGNER.

Solo & Obligato  
Violin.

*Small Orch. & Pa. \$1.35 | Full Orch. & Pa. \$1.85*  
*| Piano accomp. 35¢*

*Re-arranged from the original score  
by Chas. J. Roberts.*

Lento. (+ in harmonics)

Theatre Orch.

1651.

The musical score is arranged in three systems. The first system shows the Theatre Orchestra (Theatre Orch.) and Piano accompaniment (Piano accomp.) in G major, 3/4 time. The tempo is Lento. The score includes dynamic markings such as *pp*, *p*, and *dim.*, and performance instructions like *+8* and *3*. The second system continues the orchestral and piano parts, with *dim.* markings. The third system introduces a Clarinet (Clar.) part, marked *sempre p*, and includes a circled letter 'A' above a measure. The piano part continues with *pp* and *dim.* markings.

Solo & Obligato Violin.

The musical score is written for piano accompaniment in G major (one sharp) and 3/4 time. It consists of six systems of two staves each (treble and bass clef). The first system shows the right hand playing a melodic line with eighth notes and the left hand playing a bass line with triplets. The second system includes a piano (*p*) dynamic marking. The third system features a section labeled 'B' with 'sempre p' and includes parts for Clarinet (Clar.) and Cello. The fourth system has a 's' marking. The fifth system includes a 'dr' marking. The sixth system continues the piano accompaniment with triplets.



# Solo & Obligato Violin.

**(C)**

*f* *ff* *ff*

**(D)**

*ff* *dim.* *p* *p molto tranquillo* *piu p*

Flute

*Sul G*

*pp* *pp* *pp* *p* *pp*

Quintet

from

Quintet

von

Die Meistersinger von Nürnberg.

Solo & Obligato Violin. (RICHARD WAGNER.)

Arr. by Chas. J. Roberts.

Moderato.

Theatre Orch.

1651.

*f* *mf poco rall. e dim.*

Andante ma non troppo.

*p dolciss.*

*p* *poco cresc.* *poco rall.* *f a tempo* *dim.*

*p dolce* *poco rall.*

*Clar. Solo* *rall.* *p dolce* *pp* *sul G*

*B* *dolce* *p* *p* *dolce* *Play lower line with Fl. & Clar.*

*poco cresc.* *p*

Solo & Obligato Violin.

Violins  
*f*  
*dim.*  
 Clarinet  
*più p*  
*dolce*

*p cresc.*  
 Clar.

*f poco rall. e cresc.*  
*ff rit. e dim.*  
*p a tempo cresc.*  
 Fl.

*f*  
*p*  
*f*  
*p*  
 Fl.

sul G  
 Piano or Clar.  
 Clar.  
*p dolce*

# LOHENGRIN.

Prelude.

Vorspiel.

2nd Violin.

by  
RICHARD WAGNER.

Re-arranged from the original score  
by Chas. J. Roberts.

Lento.  
Soli.

Theatre Orch.

1651.

Musical score for 2nd Violin, Lohengrin Prelude, measures 1651-1710. The score is written on ten staves in G major (one sharp) and common time. It includes various dynamics such as *pp*, *p*, *dim.*, and *ff*, and performance markings like "Soli" and "div.". There are also circled letters A, B, C, and D marking specific sections of the music.

Quintet  
from  
Die Meistersinger von Nürnberg.  
(RICHARD WAGNER.)

Quintet  
aus

2<sup>nd</sup> Violin.

Arr. by Chas. J. Roberts.

Andante ma non

Theatre Orch.

1651.

Moderato.

2<sup>d</sup> Clar.

The musical score consists of nine staves. The first staff is for the Theatre Orchestra, starting with a dynamic of *f* and a tempo of Moderato. The second staff is for the Horn, starting with a dynamic of *p* and a tempo of *troppo*. The third staff is for the 2nd Clarinet, starting with a dynamic of *mf* and a tempo of *poco rall. e dim.*. The fourth staff is for the Horn, starting with a dynamic of *p* and a tempo of *a tempo*. The fifth staff is for the 2nd Clarinet, starting with a dynamic of *p dolce* and a tempo of *poco rall. e cresc.*. The sixth staff is for the Horn, starting with a dynamic of *p* and a tempo of *dim.*. The seventh staff is for the Solo, starting with a dynamic of *f* and a tempo of *poco cresc.*. The eighth staff is for the Horn, starting with a dynamic of *f* and a tempo of *dim.*. The ninth staff is for the Solo, starting with a dynamic of *ff* and a tempo of *rit.*. The score includes various musical notations such as dynamics (*f*, *mf*, *p*, *ff*, *poco cresc.*, *cresc.*, *dim.*, *più. p*, *apassionate.*), tempo markings (*Moderato*, *troppo*, *a tempo*, *rit.*), and performance instructions (*sul G*, *Solo*, *apassionate.*). There are also circled letters A, B, C, and D marking specific sections of the music.

# LOHENGRIN.

Prelude.

Vorspiel.

by

RICHARD WAGNER

Bass.

Re arranged from the original score  
by Chas. J. Roberts.

Theatre Orch. 1651. **Lento.** 19 **(A)** 16

**(B)**

**(C)**

Quintet | Quintet  
 from | von  
**Die Meistersinger von Nürnberg.**  
 (RICHARD WAGNER.)

Bass.

Arr. by Chas. J. Roberts.

Theatre Orch. 1651. *Moderato* *Andante ma*

*mf* *p* *pp*

*non troppo.* *pp* *poco cresc.* *p* *rall. mf* 1 (A) 3

*a tempo.* *rall. pp* (B) *p* *pp*

(C) *pp* *f* *dim.* *più. p* *pp*

*poco rall.* *p* *cresc.* *f* *ff* *dim.*

(D) *a tempo.* *p* *cresc.* *f* *p* *f* *p*

*più. p* *pp*

# LOHENGRIN.

Prelude.

Vorspiel.

by

RICHARD WAGNER.

Flute.

Re-arranged from the original score  
by Chas. J. Roberts.

(Play when only one 2<sup>d</sup> Violin.)

Theatre Orch.  
1651.

Lento.

The musical score is written in G major (one sharp) and common time. It consists of 12 staves. The first staff is for the Flute, starting with a *pp* dynamic and a *Lento* tempo. The second staff is for the Theatre Orchestra, with dynamics ranging from *pp* to *dim.* and *pp*. The third staff is for the 2nd Violin Solo, with dynamics including *pp*, *dim.*, *pp*, and *dim.*. The fourth staff contains a triplet of eighth notes with a *dim.* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *dim.* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *dim.* dynamic. The tenth staff has a *p* dynamic. The eleventh staff has a *p* dynamic. The twelfth staff has a *pp* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also circled letters A, B, C, and D marking specific sections of the music. A 'Cor.' (Cornet) part is indicated in the tenth staff, and a '1' (first) part is indicated in the eleventh staff.



Quintet | Quintet  
 from | von  
**Die Meistersinger von Nürnberg.**  
 (RICHARD WAGNER.)

Flute.

Arr. by Chas. J. Roberts.

Theatre Orch. 1651. *Moderato.* *f* *mf poco rall. e dim.* *p dolciss.* *Andante ma non troppo.* Solo

2nd Clar. Horn. *p* *poco cresc.* *poco rall. fa tempo* *mf* *tr* *1* (A) Oboe.

*poco rall.* *rall.* *p dolce.* (B) *3* Oboe.

Solo. *p dolce.* *poco cresc.* *f dim. più p*

(C) Solo. *dolce.* *pp* *p cresc.* *f poco rall. e cresc.* *ff rit e dim.*

(D) Solo. *dolce.* *p a tempo cresc.* *f* *p* *f* 2nd Clar.

Solo. *p dolce.* *3*

# LOHENGRIN.

Prelude.

Vorspiel.

by

RICHARD WAGNER.

1<sup>st</sup> Cornet in A.

Re-arranged from the original score  
by Chas. J. Roberts.

Theatre Orch. 1651. *Lento. con sordino.* Oboe. *ppp* *ppp* 15

(A) *senza sordino.* 2<sup>d</sup>Cl. *p*

Solo. *pp* 2<sup>d</sup> Clar. *pp* *pp*

(B) *pp*

(C) *p* *pp* *p* *pp* *p*

*f* molto tenuto. *ff*

(D) *ff* *dim.* *pp* Bassoon. *ppp* *ppp* 3

Solo. *ppp* *pp* *ppp* *con sordino.* Oboe. *ppp*

Detailed description of the musical score: The score is written for a 1st Cornet in A. It begins with a tempo marking of 'Lento' and 'con sordino'. The first staff shows the Oboe part with 'ppp' dynamics. The second staff is marked '(A) senza sordino' and '2<sup>d</sup>Cl.' with a 'p' dynamic. The third staff features a 'Solo' section for the 2<sup>d</sup> Clarinet with 'pp' dynamics. The fourth staff is marked '(B)' with 'pp' dynamics. The fifth staff is marked '(C)' with dynamics of 'p', 'pp', 'p', 'pp', and 'p'. The sixth staff starts with 'f molto tenuto' and 'ff' dynamics, including triplet markings. The seventh staff is marked '(D)' with 'ff', 'dim.', 'pp', 'ppp', and 'ppp' dynamics, also including triplet markings. The eighth staff features a 'Solo' section with 'ppp', 'pp', and 'ppp' dynamics, and ends with 'con sordino' and 'ppp' dynamics for the Oboe. The score concludes with a final measure.

Quintet

from

Quintet

von

Die Meistersinger von Nürnberg.

(RICHARD WAGNER.)

1st Cornet in A.

Arr. by Chas. J. Roberts.

Theatre Orch. 1651. Moderato. *poco rall. e dim.* Andante ma non troppo.

The score consists of eight staves of music. The first staff is for Bassoon, starting with a *p* dynamic and a *poco rall. e dim.* marking. The second staff is for Horn, starting with a *pp* dynamic and an *Andante ma non troppo* tempo. The third staff is for 2nd Clarinet, starting with a *pp* dynamic and a *Solo.* marking. The fourth staff is for Oboe, starting with a *pp* dynamic and a *dolce.* marking. The fifth staff is for Oboe Solo, starting with a *f* dynamic and a *dim. più p* marking. The sixth staff is for Horn, starting with a *p* dynamic and a *rall.* marking. The seventh staff is for Horn, starting with a *p* dynamic and a *Solo. dolce.* marking. The eighth staff is for 2nd Clarinet, starting with a *dim.* dynamic and a *pp* marking.

# LOHENGRIN.

Prelude.

Vorspiel.

by

RICHARD WAGNER.

2<sup>nd</sup> Cornet in A.

Re-arranged from the original score  
by Chas. J. Roberts.

*Lento.*  
Theatre Orch. 1651. *con sordino.* 2<sup>nd</sup> Cl. *ppp* 15 (A) 16

(B) 9 *senza sordino.* (C) *p* *pp* *p* *pp* *p*

*f molto lento* *ff*

(D) 2 3 2 *ff* *dim.* *pp* *ppp*

Horn *pp* *con sordino.* *ppp* 2<sup>d</sup> Cl. 2

Carl Fischer, New York.

Quintet

from

Quintet

von

Die Meistersinger von Nürnberg.

2<sup>nd</sup> Cornet in A.

(RICHARD WAGNER.)

Arr. by Chas. J. Roberts.

Theatre Orch. 1651. *Moderato.* 4 *Andante ma non troppo.* 8 (A) 8

(B) 3 Horn. *pp* *p*

(C) *mf* *più p* *pp*

Horn. (D) *a tempo cresc.* Bassoon. 1 Horn. 6 *p* *f dim. p*

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Carl Fischer, New York.

# LOHENGRIN.

Prelude.

Vorspiel.

by  
RICHARD WAGNER.

Trombone.

Re-arranged from the original score  
by Chas. J. Roberts.

Theatre Orch. 1651. *Lento.* 19 (A) 16 (B) Horn.

(C) *p* *p* *p* *f* molto ten.

(D) *ff* *dim.* *pp*

3 2 Solo. 4

*ppp* *ppp* *ppp*

Carl Fischer, New York.

Quintet  
from

Quintet  
von

## Die Meistersinger von Nürnberg.

(RICHARD WAGNER.)

Trombone.

Arr. by Chas. J. Roberts.

Theatre Orch. 1651. *Moderato.* 4 *Andante ma non troppo.* 8 (A) Bassoon. 1 4

(B) 2 Horn. *pp* (C) Horn *ppp*

Horn or 2d Cor. *mf* *f* *mf* *dim.*

(D) 2

Horn. *p* *p* *mf* *p* 2nd Horn. *pp*

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# LOHENGRIN.

Prelude.

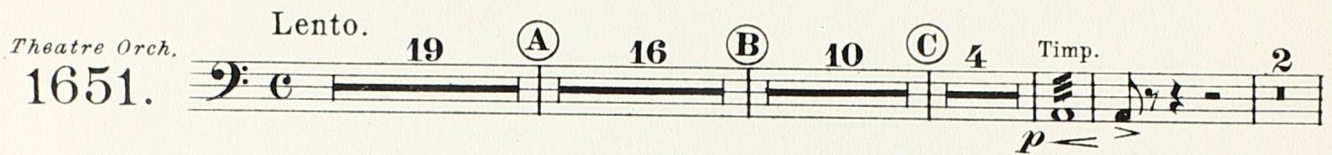
Vorspiel.

by  
RICHARD WAGNER.

Timpani in E & A.

*Re-arranged from the original score  
by Char. J. Roberts.*

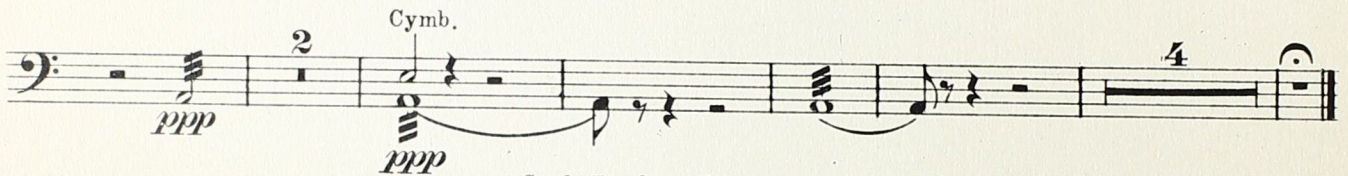
Theatre Orch. 1651. *Lento.* 19 (A) 16 (B) 10 (C) 4 Timp. 2



Cymb. *ff* *ff* (D) *pp* Timp. 3



Cymb. *ppp* *ppp* 2 4



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Quintet  
from

Quintet  
von

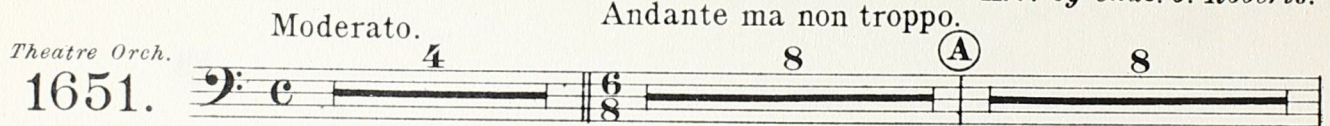
## Die Meistersinger von Nürnberg.

Timpani in D & G.

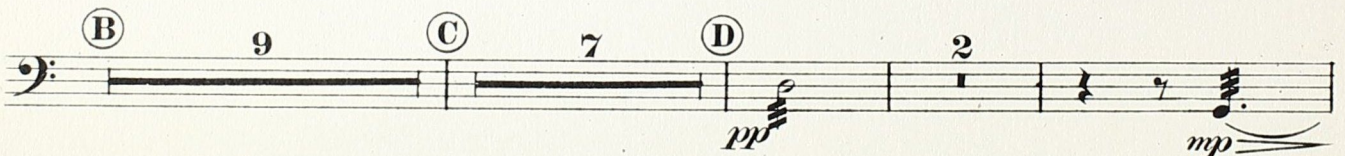
(RICHARD WAGNER.)

*Arr. by Chas. J. Roberts.*

Theatre Orch. 1651. *Moderato.* 4 *Andante ma non troppo.* 6 8 (A) 8



(B) 9 (C) 7 (D) 2 *pp* *mp*



2 1 *p* *pp* *ppp*

