

# G. SCHIRMER'S GALAXY OF ORCHESTRA MUSIC

## INSTRUMENTATION

**SMALL ORCHESTRA:** 1st and 2nd Violins, Viola, Cello, Bass, Violin obbligato, Flute, 1st Clarinet, 1st and 2nd Cornets, Trombone, Drums, Harmonium and Piano Accompaniment.  
**FULL ORCHESTRA:** Small Orchestra plus 1st Violin, 2nd Clarinet, Oboe, Bassoon and Horns.

Price of each Number: Small Orchestra, \$1.25; Full Orchestra, \$1.50. Price of Numbers marked\*: Small Orchestra, \$1.50; Full Orchestra, \$1.85.  
 Price of Single Parts: Strings, 20c.; Other Parts, 15c.; Piano, 35c.; Harmonium, 30c. Price of Single Parts: Strings, 25c.; Other Parts, 20c.; Piano, 45c.; Harmonium, 35c.  
 A Cello Obbligato Part is Included Whenever of Advantage.

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| <p>113. <b>THREE FRENCH SONGS:</b><br/>                 1. Bemberg. Hindoo Song<br/>                 2. Debussy. At Evening<br/>                 3. Massenet. Open Thy Blue Eyes<br/>                 Arr. by Otto Langey</p> <p>114. <b>DENSMORE.</b> Butterfly. Arr. by Otto Langey</p> <p>115. <b>REBIKOFF.</b> Song Without Words<br/>                 Arr. by Otto Langey</p> <p>*116. <b>FERRONI, V.</b> Spanish Rhapsody. Arr. by Otto Langey</p> <p>117. <b>OCKI ALBI, G.</b> Ballroom Chatter Valse. Intermezzo. Arr. by Adolf Schmid</p> <p>118. <b>GRIEG, E.</b> Allegretto from F major violin sonata. Arr. by Otto Langey</p> <p>119. <b>DIDIER, A.</b> A Vineyard Idyl. Arr. by Otto Langey</p> <p>120. <b>GRETCHANINOFF, A.</b> Russian Slumber Song</p> <p>120. <b>LANGEY, O.</b> Dance of the Debutantes (Ballet-Caprice)</p> <p>121. <b>FRIML, R.</b> A Russian Rural Scene. Arr. by Otto Langey</p> <p>122. <b>HOLLAENDER, G.</b> Canzonetta. Arr. by Otto Langey</p> <p>123. <b>DVORAK, G.</b> Indian Wail<br/> <b>GLAZOUNOW, A.</b> Meditation<br/> <b>RIMSKY-KORSAKOFF, S.</b> Eastern Romance<br/>                 Arr. by Otto Langey</p> <p>124. <b>ARENISKY, A.</b> Serenade</p> <p>*125. <b>BRAMSIANA.</b> Arr. by Otto Langey</p> <p>126. <b>GOUBLIER, G.</b> A Frivolous Patrol—Caprice Intermezzo. Arranged by Adolf Schmid</p> <p>127. <b>RUBINSTEIN, A.</b> A Fanciful Vision. Arr. by Otto Langey</p> <p>128. <b>SCHUMANN, R.</b> Andante Cantabile from Piano Quartet. Opus 47. Arr. by Otto Langey</p> <p>129. <b>BARMOTINE, S.</b>—Elegie<br/> <b>BUBECK, T.</b>—Melancolie<br/> <b>GLAZOUNOW, A.</b> Grand Pas Espagnol. From the Ballet Raymonda<br/>                 Arr. by Otto Langey</p> <p>130. <b>MELARTIN, E.</b> Legend</p> <p>131. <b>RAZIGADE-SCHMID, V.</b> Valse Idylle<br/> <b>RIMSKY-KORSAKOFF, S.</b> Hymn to the Sun (from Le Coq d'Or)<br/> <b>RACHMANINOFF, S.</b> In the Silence of Night<br/>                 Arr. by Otto Langey</p> <p>132. <b>OLSEN, O.</b> Saga and Fanitull. Arr. by Otto Langey</p> <p>133. <b>CONTE, P.</b> Canzone Triste<br/> <b>WILLIAMS, F. A.</b> Romance<br/> <b>SANDRE, G.</b> Norwegian Serenade<br/> <b>AITKEN, G.</b> Bluetta<br/>                 Arr. by Adolf Schmid</p> <p>*134. <b>MOUSSORGSKYANA.</b> Arr. by Otto Langey</p> <p>135. <b>BACKER-GRONDAHL, L.</b> Serenade<br/> <b>BIRKEDAL-BARFOD, R.</b> Remembrance<br/> <b>PENTE, E.</b> Tendresse<br/> <b>LANGGAARD, S.</b> Love Song<br/>                 Arr. by Otto Langey</p> <p>136. <b>SUK, J.</b> Minuet. Arr. by Otto Langey</p> <p>137. <b>SMETANA, F.</b> From the Fields of Bohemia. Arr. by Otto Langey</p> <p>138. <b>MAHLER, G.</b> Adagio from the 5th Symphony. Arr. by Otto Langey</p> <p>139. <b>CHABRIER, E.</b> Danse Slave. Arr. by Otto Langey</p> <p>140. <b>SORO, E.</b> Tempo di Gavotta. Arr. by Otto Langey</p> <p>141. <b>SORO, E.</b> Danza d'Amore. Arr. by Otto Langey</p> <p>142. <b>SMETANA, F.</b> A la Polka. (From the String Quartet E Minor.) Arr. by Otto Langey</p> <p>143. <b>DE KOVEN, R.</b> Op. 363. By Moonlight. Dance Intermezzo</p> <p>144. <b>GRIEG, E.</b> Andante from Sonata, Op. 7<br/> <b>NAPRAYNIK, E.</b> Melancolie<br/> <b>DRIGO-AUER, J.</b> Valse-Bluetta. Air de ballet.<br/>                 Arr. by Otto Langey</p> <p>145. <b>VON FIELTIZ, A.</b> Second set of songs from Elland. Arr. by Adolf Schmid</p> <p>146. <b>BARON, MAURICE.</b> Serenata. Arr. by the Composer</p> <p>147. <b>ACHRON, JOSEPH.</b> Hebrew Melody. Arr. by Otto Langey</p> <p>148. <b>STRAUSS, OSCAR.</b> Waltz-Scherzo. Arr. by Otto Langey</p> <p>149. <b>BROCKWAY, H.</b> Armenian Wedding March<br/>                 Armenian Folk Song<br/>                 The Wolf and the Lamb<br/>                 Arr. by Otto Langey</p> <p>150. <b>DRDLA, F.</b> Vision. Arr. by Adolf Schmid</p> | <p>151. <b>GOUBLIER, G.</b> Petit Ballet Japonoise. Arr. by Adolf Schmid</p> <p>152. <b>BOISDEFRE, R. de.</b> Op. 40, No. 1. Chanson Napolitaine. Arr. by Otto Langey</p> <p>153. <b>SHELLEY, HARRY ROWE</b> Hindu Dance<br/> <b>PADEREWSKI, I. J.</b> Love Song<br/>                 Arr. by Otto Langey</p> <p>154. <b>MENDELSSOHN, F.</b> Op. 16, No. 2. Scherzo. Arr. by Otto Langey</p> <p>155. <b>FRIML, R.</b> Berceuse, Op. 50<br/> <b>Canzonetta, Op. 51</b><br/>                 Arr. by Adolf Schmid</p> <p>156. <b>ROBERTS, LEE S.</b> La Furlana (Bolero). Arr. by Adolf Schmid</p> <p>*157. <b>FRIML, R.</b> Suite Melodique: Intermezzo—Oriental—Love Song—Valse Lucille. Arr. by Adolf Schmid</p> <p>158. <b>HAYNES, B.</b> "Goodnight." Song<br/> <b>BRAHMS, JOH.</b> Like Melt-ing Tones it Rises<br/>                 Arr. by Otto Langey</p> <p>159. <b>FRIML, R.</b> Marche Carnavalesque. Arr. by Adolf Schmid</p> <p>160. <b>RACHMANINOFF, S.</b> Prelude in G Minor. Arr. by Otto Langey</p> <p>161. <b>SPECIALE, VINCENT.</b> Pierrot, Air de Ballet. Arr. by Adolf Schmid</p> <p>162. <b>GLAZOUNOW, A.</b> Melodie Arabe<br/> <b>BURLEIGH, CECIL.</b> The Village Dance<br/>                 Arr. by Otto Langey</p> <p>163. <b>COTTENET, R.</b> Chanson Meditation. Arr. by Otto Langey</p> <p>164. <b>SPALDING, ALBERT.</b> Alabama. Arr. by Adolf Schmid</p> <p>165. <b>MOSZKOWSKI, M.</b> Guitarre. Arr. by Otto Langey</p> <p>166. <b>BARON, MAURICE.</b> Valse Pathetique. Arr. by the Composer</p> <p>167. <b>BOISDEFRE, R. de.</b> Le Chant des Bergers. Arr. by Otto Langey</p> <p>168. <b>FIBICH, Z.</b> Souvenir. Arr. by Adolf Schmid</p> <p>169. <b>BRAHMS, J.</b> The May Night. Arr. by Otto Langey</p> <p>170. <b>POLDINI, E.</b> Marche Mignonne. Opus 15, No. 2. Arr. by Erno Rapée</p> <p>171. <b>LUZZATI, A.</b> Venetian Serenade. Arr. by Otto Langey</p> <p>172. <b>BOURGALT-DUCONDRAY, L. A.</b> "Thamara." Prelude to 3rd Tableau. Arr. by Otto Langey</p> <p>173. <b>CHOPIN, F.</b> Valse. Opus 64, No. 2 (Original Key C# minor). Arranged by Otto Langey</p> <p>174. <b>SORO, E.</b> Romanza Senza Parole (Song Without Words). Arranged by Otto Langey</p> <p>175. <b>KRIENS, CHRISTAAN.</b> Marche Triomphale Creole. From "Suite Creole." Arr. by Adolf Schmid</p> <p>176. <b>GODOWSKY, LEOPOLD</b> Nocturnal Tangier (Triakontameron, No. 1)<br/> <b>GODOWSKY, LEOPOLD</b> Lullaby (Triakontameron, No. 24)<br/>                 Arr. by Otto Langey</p> |
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# G. SCHIRMER'S ORCHESTRA MISCELLANY

**Instrumentation:** EDITION A, Small Orchestra: 1st and 2nd Violins, Viola, 'Cello, Bass, Violin obbligato, Flute, 1st Clarinet, 1st and 2nd Cornets, Bass Trombone, Drums, Tympani, etc., Harmonium and Piano Accompaniment.  
 EDITION B, Full Orchestra: Edition A plus these parts. One extra 1st Violin, 2nd Clarinet, Oboe, Bassoon and Horns.  
 EDITION C, Grand Orchestra: Edition B, plus supplementary parts.

*All compositions are arranged so they may be played effectively by small orchestras as well as by larger combinations.  
 A Special 'Cello Obbligato Part to be Used With Small Combinations is Included Whenever of Advantage.*

No.		Edition A Small Orch.	Edition B Full Orch.	Edition C Grand Orch.	Set of parts augmenting Ed. B to Ed. C	SINGLE PARTS			
						Har- monium	Piano	Strings each	Other parts each
1.	BURGMELIN, J. Carnaval vénétien. (Florindo—Rosaura—Columbine—Le Seigneur Arlequin). Arr. by Elliott Schenck	2.50	3.00	3.50	.50	.40	.50	.25	.20
2.	BURGMELIN, J. Le Roman de Pierrot et Pierrette. Arr. by Gustav Hinrichs Part I (Sérénade de Pierrot à Pierrette—Duo amoureux)	1.85	2.25	2.85	.60	.35	.40	.30	.25
3.	Part II (Bal de Noces—Cortège nuptial)	2.00	2.50	3.00	.50	.35	.40	.30	.25
4.	DELIBES, L. Festival Dance and Valse of the Hours, and Czardas. From the ballet "Coppélia." Arr. by Ross Jungnickel	1.85	2.25	2.85	.60	.25	.35	.25	.20
5.	LUIGINI, A. Ballet égyptien. Arr. by Ross Jungnickel	2.50	3.00	3.50	.50	.40	.50	.30	.25
6.	CHOPIN, F. Prélude (Op. 28, No. 15), and Nocturne (Op. 15, No. 2). Arr. by Gustav Hinrichs	1.50	1.85	2.25	.40	.30	.35	.25	.20
7.	FRIML, RUDOLF. Op. 59. Mignonette } Arr. by Gustav Hinrichs CHOPIN, F. Op. 28, Nos. 6 and 7, Préludes. }	1.85	2.25	2.85	.60	.35	.40	.30	.25
8.	DVORAK, ANTON. Op. 101, No. 7. Humoreske } Arr. by Gustav Hinrichs SGAMBATI, G. Op. 18, No. 2. Vecchio Minuetto. }	1.85	2.25	2.85	.60	.35	.40	.30	.25
9.	LACOME, P. Gitanilla. Suite. Arr. by Gustav Hinrichs Part I (Les Romani—Sous les Étoiles, Berceuse)	2.40	2.70	3.30	.60	.35	.40	.30	.25
10.	Part II (Sous le Soleil, Petite Marche—Valse bohème)	2.40	2.70	3.30	.60	.35	.40	.30	.25
11.	WIDOR, CH.-M. Danse bretonne. From the ballet "La Korriganne." Arr. by Gustav Hinrichs	1.50	1.85	2.25	.40	.30	.35	.25	.20
12.	FRIML, RUDOLF. Op. 54, No. 1. Spanish Sérénade. Arr. by Gaston Borch	1.50	1.85	2.25	.40	.30	.35	.25	.20
13.	DRDLA, F. Sérénade } Arr. by Gustav Hinrichs ARENSKY, A. Op. 23, No. 2. Coquette. }	1.85	2.25	2.85	.60	.30	.35	.25	.20
14.	WORMSER, A. Madrigal and Valse lente. From "L'Enfant prodigue." Arr. by Gustav Hinrichs	1.85	2.25	2.85	.60	.35	.40	.25	.20
15.	COLERIDGE-TAYLOR, S. Scenes from an Imaginary Ballet. A Suite of Five Pieces. Arr. by Elliott Schenck	3.00	3.60	4.30	.70	.40	.50	.30	.25
16.	FRIML, RUDOLF. Op. 77, No. 2. Veil-Dance. Arr. by Gustav Hinrichs	1.50	1.85	2.25	.40	.30	.35	.25	.20
17.	TSCHAIKOWSKY, P. Allegro con grazia. From the Pathetic Symphony, Op. 74. Arr. by Gaston Borch	1.85	2.25	2.85	.60	.30	.40	.25	.20
18.	TSCHÉREPNINE, N. Scène de Ballet. From the Ballet "Le Pavillon d'Armide." Arr. by Gustav Hinrichs	1.85	2.25	2.85	.60	.30	.40	.25	.20
19.	ALETTER, W. Pulcinello, Humoric Intermezzo. Arr. by Elliott Schenck	1.50	1.85	2.25	.40	.30	.35	.25	.20
20.	BENOIST, ANDRÉ. Premier Amour. Arr. by Elliott Schenck	1.25	1.50	1.85	.35	.25	.30	.20	.15
21.	BRAHMS, JOHANNES. Two Hungarian Dances (Nos. 1 and 3). Arr. by Hugo Riesenfeld	1.85	2.25	2.85	.60	.30	.40	.25	.20
22.	CHABRIER, EMMANUEL. España. Rhapsodie. Arr. by Hugo Riesenfeld	3.00	3.50	4.00	.60	.40	.50	.35	.30
23.	HINRICHS, GUSTAV. College Life. A selection of American Student Songs	2.75	3.40	4.00	.60	.40	.50	.35	.30
24.	DARCOMILSKY, A. S. Cosatchoque. Fantasy on a Cossack Dance. Arr. by Hugo Riesenfeld	1.85	2.25	2.85	.60	.30	.40	.25	.20
25.	CHABRIER, EMMANUEL. Marche joyeuse. Arr. by Gustav Hinrichs	1.85	2.25	2.85	.60	.30	.40	.25	.20
26.	IPPOLITOW-IWANOW, M. Op. 10, No. 4. Cortège du Serdare, from the "Caucasian Sketches." Arr. by Gustav Hinrichs	1.50	1.85	2.25	.40	.30	.35	.25	.20
27.	JARNEFELT, ARMAS. Prelude } Arr. by Armand Vecsey SCHUMANN, ROBERT. Aria from the }	1.50	1.85	2.25	.40	.30	.35	.25	.20
28.	Sonata in F# minor (Op. 11)	2.50	3.00	3.65	.65	.40	.50	.30	.25
29.	LISZT, FRANZ. Hungarian Rhapsodie No. 6. Arr. by Armand Vecsey	1.25	1.50	1.85	.35	.25	.30	.20	.15
30.	ERN. HENRY. Sérénade. Arr. by Otto Langey	1.85	2.25	2.85	.60	.35	.40	.25	.20
31.	DVORAK, ANTON. Op. 55. Gypsy Songs (I chant my Lay; Tune thy strings, oh Gypsy; The Old Mother and Gypsies Liberty). Arr. by Gustav Hinrichs	1.85	2.25	2.85	.60	.35	.40	.25	.20
32.	GRAINGER, PERCY A. Mock Morris. Arr. by Otto Langey	1.85	2.25	2.85	.60	.35	.40	.25	.20
33.	CHAMINADE, CÉCILE. La Lisonjera (The Flatterer). Orch. by Victor Herbert. Arr. by Otto Langey	1.50	1.85	2.25	.40	.30	.35	.25	.20
34.	GODARD, BENJ. Adagio pathétique. Op. 128, No. 3. Arr. by Ross Jungnickel (Score, \$1.20)	2.25	2.75	3.50	.75	.35	.40	.25	.20
35.	ARENSKY, A. Op. 13. Intermezzo. Arr. by Ross Jungnickel	1.25	1.50	1.85	.35	.30	.35	.20	.15
36.	CHAMINADE, CÉCILE. Scari-Dance. Orch. by V. Herbert. Arr. by Otto Langey	1.25	1.50	1.85	.35	.30	.35	.20	.15
37.	GRÜNELD, ALFRED. Op. 45, No. 1. Romance. Arr. by Ross Jungnickel	1.85	2.25	2.85	.60	.30	.40	.25	.20
38.	VESEI, ARMAND. Hungarian Fantasia. Arr. by Otto Langey	2.50	3.00	3.75	.75	.30	.40	.30	.25
39.	BIZET, GEORGES. L'Arlesienne Suite, Part I. Arr. by Otto Langey (in preparation)	2.50	3.00	—	—	.40	.50	.30	.25
40.	BIZET, GEORGES. L'Arlesienne Suite, Part 2. Arr. by Otto Langey (in preparation)	2.50	3.00	—	—	.40	.50	.30	.25
41.	PONCHIELLI, A. Dance of the Hours. Ballet music from the opera "La Gioconda." Arr. by Ross Jungnickel	1.85	2.25	2.85	.60	.30	.40	.25	.20
42.	GOLDMARK, CARL. "Entrance of the Queen" and "Processional March." From the opera "The Queen of Sheba." Arr. by Hugo Riesenfeld	3.00	3.50	4.15	.65	.40	.50	.30	.25
43.	WOLF-FERRARI, E. Fantasia on the opera "Inquisitive Women" (Le Donne Curieuse). Arr. by Hugo Riesenfeld	3.00	3.60	—	—	.40	.50	.30	.25
44.	Intermezzo No. 1, in A minor. Introduction to Act II of the opera "The Jewels of the Madonna"	1.50	1.80	2.25	.45	.30	.35	.25	.20
45.	Intermezzo No. 2, in G. Introduction to Act III of the opera "The Jewels of the Madonna"	2.15	2.50	3.15	.65	.30	.40	.30	.25
46.	Selection from the opera "The Jewels of the Madonna." Arr. by Otto Langey	3.50	4.00	5.00	1.00	.50	.60	.30	.25
47.	Dance of the Camorristas. From Act III of the opera "The Jewels of the Madonna." Arr. by Otto Langey	2.15	2.50	3.15	.65	.30	.40	.30	.25
48.	Prayer. From Act I of the opera "The Jewels of the Madonna." Arr. by Otto Langey	1.25	1.50	—	—	.25	.30	.20	.15
49.	Meeting of the Camorristas. From Act III of the opera "The Jewels of the Madonna." Arr. by Otto Langey	2.15	2.50	3.15	.65	.30	.40	.30	.25
50.	SMETANA, F. Three dances from the opera "The Bartered Bride": Polka—Furiant—Dance of the Comedians. Arr. by Hugo Riesenfeld	3.00	3.50	4.15	.65	.40	.50	.30	.25
51.	DAMROSCH, WALTER. Prelude to Act II of the opera "Cyrano" (Cyrano's letter to Roxane). Arr. by Otto Langey	1.25	1.50	2.00	.50	.25	.30	.25	.20
52.	HERBERT, VICTOR. Selection from the romantic opera "Natoma." Arr. by Otto Langey	2.50	3.00	—	—	.35	.40	.30	.25
53.	Habanera and Vaquero's song, from the romantic opera "Natoma." Arr. by Otto Langey	1.25	1.50	—	—	.30	.40	.20	.15
54.	TSCHAIKOWSKY, P. Polonaise from the opera "Eugène Onégin." Arr. by Otto Langey. (Galaxy, No. 35)	1.25	1.50	—	—	.30	.35	.20	.15
55.	VERDI, G. Ballet Music from the opera "Aida." Arr. by Gustav Hinrichs	3.00	3.50	4.15	.65	.40	.50	.30	.25
56.	WOLF-FERRARI, E. Intermezzo from the opera "Doctor Cupid." Arr. by Otto Langey	1.50	1.80	2.25	.45	.30	.35	.25	.20
57.	WAGNER, R. Grand Fantasia on the music-drama "Parsifal." Arr. by Otto Langey	2.50	3.40	4.65	1.25	.40	.50	.30	.25
58.	GOUNOD, CH. Ballet Music from the opera "Faust." Part One. Arr. by Gustav Hinrichs	2.25	3.00	4.00	1.00	.30	.40	.30	.25
59.	GOUNOD, CH. Ballet Music from the opera "Faust." Part Two. Arr. by Gustav Hinrichs	2.25	3.00	4.00	1.00	.30	.40	.30	.25
60.	LEONCAVALLO, R. Grand Fantasia on the opera "Pagliacci." Arr. by Ross Jungnickel	2.50	3.00	4.25	1.25	.40	.50	.30	.25

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# Marche Triomphale Créole

From the "Suite Creole"

*of course*

Christiaan Kriens

## Violin I

Alla marcia e con fuoco

The musical score is arranged in systems. The top system includes Violin II and Trumpets (Tpts.) with dynamics *ff* and *ffz*. The second system is for Violin I, starting with *fpizz.*, *mf*, *p*, *mf*, and *Parco*, ending with *dolce*. The third system is for Flute (1), starting with *p pizz.*. The fourth system is for Basses, starting with *f arco* and *f div.*, and including *cresc. molto* and *ff*. The fifth system is for Clarinet and Oboe, starting with *pizz.* and *arco ff*. The bottom system is for Violin II, starting with *ff* and ending with *Fine*. Handwritten annotations include *Viol. II*, *Viol.*, *Parco*, *Flute*, *Basses*, *Clar. & Oboe*, and *Viol. II*. Circled numbers 1, 2, and 3 indicate specific measures. The score concludes with *fff* and *ffz* dynamics.

D.C.

Violin I

④ *Cello cantabile*  
*p*  
*pizz.*  
*p*

Tpts.  
*p*  
*arco*  
*p*

⑤

*ff*  
*ff*  
*sffz*  
*sffz*

⑥ *Grandioso*  
*sffz*  
*ff*  
*sffz*  
*sffz*  
*sffz*

⑦  
*ff*  
*3*  
*3*  
*sffz*  
*f*  
*mf*  
*p*  
*pizz. un poco riten.*  
*D.S.al Fine*

# Marche Triomphale Créole

From the "Suite Creole"

Piano (Conductor)

Christiaan Kriens

Alla marcia e con fuoco

Viol. II & Viola *ff* S. Drum  
 Horns *3* *3* Tpts. *3* *3* Viol. I & Clar.  
 Cello *3* *3* Tromb.

Flutes & Oboe *un poco riten.*  
*ff* B. Dr. & Cymb. *f* Strings *mf*  
*pizz.* *p*

*a tempo*  
 Viol. I, Oboe Flute *5*  
*mf* Viola, Cello, Horns Clar. I

Horns, Clar. & Strings  
*dolce*

Flute *1*  
 Clar. *p* Horns, Strings *pizz.*  
 Viola

Piano (Conductor)

Viol.

*f* S. Drum

Basses

Trombones

*ff*

Tutti

②

Clar. & Ob.

*p* Strings pizz.

Violins

*ff*

Wood-Wind

Violins

Wood-Wind and Violins part, first system. The score is written on two staves (treble and bass clef). It features complex rhythmic patterns with many beamed notes and rests. The key signature has one sharp (F#).

Violins part, second system. The score is written on two staves. It begins with a circled number '3' above the first measure. The dynamics are marked *ff* (fortissimo). The notation includes many beamed notes and rests.

Brass part, third system. The score is written on two staves. The dynamics are marked *ff*. The notation includes many beamed notes and rests.

Brass and Strings part, fourth system. The score is written on two staves. The dynamics are marked *fff* and *ffz*. The system concludes with the word "Fine" and a handwritten "P.O." in the right margin.

④ Violins pizz. & Wood-Wind

*mf* Cello, Viola & Bassoon

Bass pizz.

This system contains two staves. The upper staff is for Violins pizzicato and Wood-Wind instruments, featuring a rhythmic pattern of eighth and sixteenth notes with rests. The lower staff is for Cello, Viola, and Bassoon, with a more melodic line. A dynamic marking of *mf* is present. The key signature has two sharps (F# and C#).

This system continues the musical notation from the first system, maintaining the same instrumental assignments and key signature.

Tpts., Viola & Cello

This system features two staves. The upper staff is for Trumpets, Viola, and Cello, with a complex, multi-measure rest followed by a melodic phrase. The lower staff continues the melodic line from the previous system. A dynamic marking of *mf* is present.

This system continues the musical notation for the Tpts., Viola & Cello section.

⑤ *loco*

*ff* Tpts., Tromb. & Horns

*ff*

This system features two staves. The upper staff is for Trumpets, Trombones, and Horns, with a complex, multi-measure rest followed by a melodic phrase. The lower staff continues the melodic line. A dynamic marking of *ff* is present. The key signature has two sharps (F# and C#).



Musical score for the first system, featuring piano accompaniment. The score is written for a grand piano with treble and bass clefs. It includes dynamic markings such as *sfz* and triplet markings (3).

⑥ Grandioso

Musical score for the second system, marked *Grandioso* and *ff*. The piano accompaniment is more intense and features complex rhythmic patterns.

Musical score for the third system, continuing the piano accompaniment with various dynamics and articulations.

Musical score for the fourth system, including markings for *l.h.*, *ff* Strings, and *sfz*.

Tpts. Tromb. & Bases

⑦

Violins, Wood-Wind

Musical score for the fifth system, featuring woodwinds and strings. It includes markings such as *un poco riten.*, *ffz*, *mf*, and *p*.

D. S. al Fine

# Marche Triomphale Créole

From the "Suite Créole"

Flute

Christiaan Kriens

Alla marcia e con fuoco

The musical score consists of ten staves. The first staff is the Flute part, starting with a 6-measure rest, followed by a series of sixteenth-note patterns with accents. It includes dynamics *ff*, *ffz*, and *un poco riten.*, along with a 3-measure rest and a tempo change to *a tempo*. The second staff is for Ob. I, starting with a 5-measure rest and a *p* dynamic. The third staff continues the flute part with a *dolce* marking and a *p* dynamic. The fourth staff features a *f* dynamic. The fifth staff has a *cresc. molto* marking and a *ff* dynamic. The sixth staff includes a 3-measure rest and a *ff* dynamic. The seventh staff is for Ob. I, starting with a *p* dynamic and a *ff* dynamic. The eighth staff has a *ff* dynamic. The ninth staff continues the flute part with a *ff* dynamic. The tenth staff concludes with a *ffz Fine* marking.

④ *p*

⑤ *ff*

*sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

⑥ **Grandioso**

⑦ *sffz* *sffz* *ff* *sffz* un poco riten. D.S. al fine

# Marche Triomphale Créole

From the "Suite Créole"

Viola

Christiaan Kriens

Alla marcia e con fuoco

The musical score for Viola is written in 2/4 time and begins with a forte (*ff*) dynamic. The first staff contains several triplet patterns with accents. The second staff introduces a *pizz.* section with dynamics of *ffz*, *f*, *mf*, *p*, *mf*, and *p*. The third staff continues with a melodic line. The fourth staff features a first ending marked with a circled '1' and a *p* dynamic. The fifth staff returns to a forte (*f*) dynamic and includes a *cresc. molto* instruction. The sixth staff has a second ending marked with a circled '2' and a *ff* dynamic. The seventh staff has a third ending marked with a circled '3' and a *ff* dynamic. The eighth staff continues with a melodic line. The ninth staff concludes with a *ff* dynamic. The final staff ends with a *ffz Fine* marking.

Viola

④

*p*

*mf*

⑤ Horn

*ff*

*ff*

⑥ Grandioso

*sffz*

*sffz*

*sffz*

*sffz*

*sffz*

*sffz*

*ff*

⑦

*sffz*

*sffz*

*ff*

*sffz*

*pizz.*

*fun poco riten. mf*

*p D.S. al fine*

# Marche Triomphale Créole

From the "Suite Créole"

Violin II

Christiaan Kriens

Alla marcia e con fuoco

The musical score consists of ten staves of music for Violin II. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a forte (ff) dynamic and features several triplet patterns. The first staff includes dynamic markings of ff and ff. The second staff includes pizz. (pizzicato), f, mf, p, and a tempo change to a tempo with an arco (arco) marking. The third staff includes dolce. The fourth staff includes p. The fifth staff includes arco, f, and cresc. molto. The sixth staff includes ff and a circled 2. The seventh staff includes arco, ff, and a circled 3. The eighth staff includes ff. The ninth staff includes ff. The tenth staff includes sffz and ends with the word Fine.

Violin II

④ *p*

arco *p*

⑤ Tpt. II *ff*

*sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Grandioso ⑥ *ff*

*sffz* *ff* *sffz*

⑦ *ff* *sffz* *f* *mf* *pizz. un poco riten.* P.D.S. al fine

# Marche Triomphale Créole

From the "Suite Créole"

Drums

Alla marcia e con fuoco

Christiaan Kriens

S. Dr.

*f* *ff* *un poco riten.*  
B. Dr. & Cymb.

$\frac{2}{4}$  16 (1) 8 *p* *cresc. molto*

(2) *f* Cymb.

Cymb. B. Dr.

(3) *ff tog.*

*sffz* Fine



④ 16 Bells *p*

⑤ 2 B. Dr. *f* *sfz*

*f* *sfz* *sfz* *sfz* *mf*

⑥ Grandioso *ff* *tog.*

*sfz* *sfz*

⑦ 2 *f* *sfz* 3 *un poco riten.*  
*D. S. al Fine*

# Marche Triomphale Créole

From the "Suite Creole"

Violin obbligato

Christiaan Kriens

Alla marcia e con fuoco

*ff*

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

*pizz. un poco rit.* *a tempo*

*arco* *p* *dolce*

① *p*

*f*

② *ff*

*p* *ff*

③ *ff*

*fff* *sfz* *Fine*

Violin obbligato

④

pizz.  
p

arco

⑤

ff

ffz

⑥ Grandioso

ff

ffz

pizz. un poco rit.

f mf p

D. S. al Fine

# Marche Triomphale Créole

From the "Suite Créole"

Harmonium (*ad lib.*)

Christiaan Kriens

Alla marcia e con fuoco

The musical score is written for Harmonium in 2/4 time. It begins with a *ff* dynamic and features a driving bass line with triplets. The first system includes a *ff* dynamic and a *3* triplet marking. The second system introduces a *♩ a tempo* section with a *ff* dynamic and a *3* triplet. The third system features a *dolce* marking and a *p* dynamic. The fourth system includes a *p* dynamic and a circled *1* marking. The score is composed of five systems of two staves each, with various musical notations including triplets, dynamics, and articulation marks.

Harmonium

First system of musical notation for Harmonium. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains dense chordal textures with many notes beamed together. The bass staff features a more melodic line with some chords. Dynamics include *p* (piano) and *f* (forte). There are also accents and slurs.

Second system of musical notation. The treble staff continues with dense chords, marked with a circled '2' above the final measure. The bass staff has a melodic line. Dynamics include *ff* (fortissimo).

Third system of musical notation. Both staves feature dense chordal textures. The bass staff has a melodic line with some chords. Dynamics include *p* (piano).

Fourth system of musical notation. The treble staff has dense chords. The bass staff has a melodic line with some chords. Dynamics include *p* (piano) and *ff* (fortissimo).

Fifth system of musical notation. The treble staff has dense chords, marked with a circled '3' above the final measure. The bass staff has a melodic line with some chords. Dynamics include *ff* (fortissimo).

Harmonium

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests. There are several accents (v) and slurs throughout the system.

The second system of music continues the piece. It features similar complex textures with many beamed notes. The system concludes with a *Fine* marking and a *ffz* (fortissimo with accent) dynamic marking.

The third system of music begins with a circled number 4 in the upper left corner. The upper staff contains a series of whole notes, while the lower staff has a more active melodic line. The dynamic marking *mf* (mezzo-forte) is present.

The fourth system of music shows a change in dynamics. The upper staff has a *p* (piano) dynamic marking, while the lower staff has an *f* (forte) dynamic marking. The music continues with complex textures and slurs.

The fifth system of music continues the piece with complex textures and slurs. The dynamics are not explicitly marked in this system.

Harmonium

⑤

*ff*

3

⑥ Grandioso

*ff*

*fff*

⑦

*ff*

3

*fff poco riten.* 3

*D. S. al Fine*

# Marche Triomphale Créole

From the "Suite Créole"

Clarinet I in A

Christiaan Kriens

Alla marcia e con fuoco

The musical score is written for Clarinet I in A and consists of ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a dynamic of *ff* and includes several triplet markings. The tempo is marked "Alla marcia e con fuoco". The score features various articulations such as accents and slurs. A first ending is marked with a circled "1" and a second ending with a circled "2". The dynamics vary throughout, including *ff*, *p*, *f*, *cres. molto*, and *sfz*. The piece concludes with a *sfz* dynamic and the word "Fine".



Clarinet I in A

④ *p*

Musical notation for measures 4-7. The first measure is marked with a circled 4 and a piano (*p*) dynamic. The music consists of eighth and sixteenth notes with rests, creating a rhythmic pattern.

⑤ Tpt. I *ff* *ff* *sfz*

Musical notation for measures 8-11. The first measure is marked with a circled 5 and 'Tpt. I'. Dynamics include *ff* and *sfz*. There are accents and a wavy line above the notes in measures 9 and 10.

⑥ Grandioso *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

Musical notation for measures 12-15. The first measure is marked with a circled 6 and 'Grandioso'. Dynamics include *sfz* and *ff*. There are accents and a wavy line above the notes in measures 12 and 13.

Musical notation for measures 16-19. This section features sixteenth-note runs with accents. There are markings for sixteenth notes (6) and triplets (3).

Musical notation for measures 20-23. This section continues with sixteenth-note runs and accents.

Musical notation for measures 24-27. This section continues with sixteenth-note runs and accents. A triplet (3) is marked in measure 25.

⑦ *sfz* *ff* *sfz* *un poco riten.* *D. S. al Fine*

Musical notation for measures 28-31. The first measure is marked with a circled 7. Dynamics include *sfz* and *ff*. The section ends with a triplet (3) and a double bar line with a repeat sign. The instruction 'un poco riten. D. S. al Fine' is written below.

# Marche Triomphale Créole

## Violoncello

Alla marcia e con fuoco

Christiaan Kriens

*Horn*  
*ff* *ff* *3* *3* *3* *3*

*pizz.* *un poco riten.* *a tempo*  
*f* *mf* *p* *mf* *arco*

*p*

*Viola*  
 ① *pizz.* *arco* *f*

*cresc. molto* *ff* ②

*pizz.*

*arco* *ff* ③

*fff* *ffz* *Fine*

Violoncello

④ *p*

*mf*

⑤ *ff* *ff* *sffz*

⑥ *Grandioso* *sffz* *sffz* *sffz* *sffz* *sffz* *ff*

⑦ *sffz*

*ff* *3* *3* *sffz* *pizz.* *fun poco riten. mf* *p D.S. al fine*

# Marche Triomphale Créole

From the "Suite Créole"

Bass

Christiaan Kriens

Alla marcia e con fuoco

*un poco riten.*  
pizz.

6

*ff*

*sffz*

*f*

*mf*

*p*

*arco*

*mf*

*p*

*pizz.*

*p*

*arco*

*f*

*cresc. molto*

*ff*

*pizz.*

*p*

*arco*

*ff*

*ff*

*sf* *Fine*

Bass

④ pizz.  
p

arco

⑤ 2 ff

1 sffz sffz sffz sffz sffz sffz ff Grandioso ⑥

3

un poco riten.  
pizz.  
⑦ 4 ff ff f mf P D. S. al fine

# Marche Triomphale Créole

From the "Suite Créole"

Trombone

Christiaan Kriens

Alla marcia e con fuoco

Musical score for Trombone, Marche Triomphale Créole. The score consists of ten staves of music in bass clef with a key signature of one sharp (F#). It includes various musical notations such as dynamics (*sf*, *f*, *ff*, *mf*, *p*), articulation (accents, slurs), and performance instructions like "un poco riten." and "cresc. molto". Rehearsal marks 1 through 7 are present. The piece concludes with "Fine" and "D. S. al fine".

# Marche Triomphale Créole

From the "Suite Créole"

Trumpet I in A

Christiaan Kriens

Alla marcia e con fuoco

Horn I

Trumpet I in A

④ 16 *pdolce e cantabile*

⑤ *ff*

⑥ Grandioso *ff*

⑦ 2 *sfz* *ff* *sfz* *un poco riten. D. S. al Fine*



# Marche Triomphale Créole

From the "Suite Créole"

Trumpet II in A

Christiaan Kriens

Alla marcia e con fuoco

*f*

*a tempo*

*un poco riten.*

*pp*

Horn III

*f*

*ff*

*ff*

*sf* Fine

# Trumpet II in A

④ 16  
*p dolce e cantabile*

⑤  
*ff*

⑥ Grandioso  
*ff*

⑦ 2 3  
*sf ff sf un poco riten. D. S. al fine*

# G. SCHIRMER'S ORCHESTRA MISCELLANY

**Instrumentation:** EDITION A, Small Orchestra: 1st and 2nd Violins, Viola, 'Cello, Bass, Violin obbligato, Flute, 1st Clarinet, 1st and 2nd Cornets, Bass Trombone, Drums, Tympani, etc. Harmonium and Piano Accompaniment.  
 EDITION B, Full Orchestra: Edition A plus these parts. One extra 1st Violin, 2nd Clarinet, Oboe, Bassoon and Horns.  
 EDITION C, Grand Orchestra: Edition B, plus supplementary parts.  
 All compositions are arranged so they may be played effectively by small orchestras as well as by larger combinations.  
 A Special 'Cello Obbligato Part to be Used With Small Combinations is Included Whenever of Advantage.

No.	Edition A Small Orch.	Edition B Full Orch.	Edition C Grand Orch.	Set of parts augmenting Ed. B to Ed. C	SINGLE PARTS			
					Har- monium	Piano	Strings each	Other parts each
60. SAINT-SAËNS, CAMILLE. Bacchanale. Air de Ballet from "Samson and Delilah." Arr. by Otto Langey. (Galaxy, No. 74)	1.50	1.85	—	—	.35	.45	.25	.20
61. GRANADOS, E. Intermezzo from the opera "Goyescas." Arr. by Otto Langey	1.25	1.50	—	—	.30	.35	.20	.15
62. WAGNER, R. Grand Fantasia on the music-drama "Das Rheingold." Arr. by Otto Langey (in preparation)	2.50	3.40	4.65	1.25	.40	.50	.30	.25
63. WAGNER, R. Grand Fantasia on the music drama "Die Walküre." Arr. by Otto Langey (in preparation)	2.50	3.40	4.65	1.25	.40	.50	.30	.25
64. WAGNER, R. Grand Fantasia on the music-drama "Siegfried." Arr. by Otto Langey (in preparation)	2.50	3.40	4.65	1.25	.40	.50	.30	.25
68. DE KOVEN, R. Selection from the comic opera "Rob Roy"	2.50	3.00	—	—	.40	.50	.30	.25
69. Selection from the comic opera "Robin Hood"	1.50	2.00	—	—	.40	.50	.30	.25
70. LEHAR, FRANZ. Selection from the comic operetta "Eva"	2.50	3.00	—	—	.40	.50	.30	.25
71. FRIML, RUDOLF. Selection from the comedy-opera "The Firefly"	2.50	3.00	3.65	.65	.40	.50	.30	.25
72. DAMROSCH, WALTER. Selection from the comic opera "The Dove of Peace"	2.50	3.00	3.65	.65	.40	.50	.30	.25
73. HERBERT, VICTOR. Selection from the comic opera "Sweethearts"	2.50	3.00	3.65	.65	.40	.50	.30	.25
74. Selection from the comic opera "The Madcap Duchess"	2.50	3.00	3.65	.65	.40	.50	.30	.25
75. FRIML, RUDOLF. Four favorite airs from the musical farce "High Jinks"	1.50	1.85	—	—	.30	.40	.25	.20
76. HERBERT, VICTOR. Selection from the operetta "The Dèbutante"	2.50	3.00	3.65	.65	.40	.50	.30	.25
77. EYSLER, EDMUND and ROMBERG, SIGMUND. Selection from the Viennese operetta "The Blue Paradise"	2.50	3.00	—	—	.40	.50	.30	.25
78. EDWARDS, LEO. Selection from the musical review "The Passing Show of 1915"	2.50	3.00	—	—	.40	.50	.30	.25
79. FRIML, RUDOLF. Selection from the comic opera "Katinka"	2.50	3.00	—	—	.40	.50	.30	.25
80. FINCK, HERMAN. Selection from the comic opera "Around the Map"	2.50	3.00	—	—	.40	.50	.30	.25
81. ROMBERG, SIGMUND. Selection from the musical review "The Passing Show of 1916"	2.50	3.00	—	—	.40	.50	.30	.25
82. HEGNER, A. American festival overture. Op. 47. (Galaxy, No. 12)	1.50	1.85	—	—	.35	.45	.25	.20
83. GOMEZ, A. CARLOS. Overture to the opera "Il Guarany." Arr. by Ross Jungnickel	1.85	2.25	2.85	.60	.30	.40	.25	.20
84. WOLF-FERRARI, F. Overture to the interlude "Suzanne's secret." Arr. by Hugo Riessenfeld	2.25	2.65	—	—	.30	.40	.25	.20
85. SUPPÉ, F. VON. Overture to the opera "The Beautiful Galathea." Arr. by Ross Jungnickel	1.50	1.85	2.35	.50	.30	.40	.25	.20
LANGEY, OTTO. Op. 158. Three Oriental Sketches:								
86. No. 1. Among the Arabs	1.25	1.50	—	—	.30	.35	.20	.15
87. No. 2. In a Chinese Tea Room	1.25	1.50	—	—	.30	.35	.20	.15
88. No. 3. Persian March	1.40	1.75	—	—	.30	.35	.20	.15
HADLEY, HENRY. The Atonement of Pan. Arr. by Otto Langey								
89. Part I. Intermezzo and Dance of the Nymphs	2.25	2.75	—	—	.40	.50	.30	.25
90. Part II. Entr'acte and Dance of the Harpies	2.25	2.75	—	—	.40	.50	.30	.25
91. GEEHL, HENRY H. Souvenir—Serenade. Arr. by Oscar Radin	1.85	2.25	2.85	.60	.30	.40	.25	.20
92. Pensée lyrique—Menuet rococo. Arr. by Oscar Radin	1.85	2.25	2.85	.60	.30	.40	.25	.20
93. GOUNOD, CH. F. Overture to the opera "Mireille." Arr. by Gaston Borch	1.85	2.25	2.85	.60	.30	.40	.25	.20
94. Selection from the comic opera "The Girl from Brazil"	2.50	3.00	—	—	.40	.50	.30	.25
95. BORCH, GASTON. Festival March. Arr. by the Composer	1.85	2.25	2.85	.60	.30	.40	.25	.20
96. ROMBERG, SIGMUND and CRAWFORD, CLIFTON. Selection from the Musical Play "Her Soldier Boy"	2.50	3.00	—	—	.40	.50	.30	.25
97. FRIML, RUDOLF. Selection from the Musical Comedy "You're in Love"	2.50	3.00	—	—	.40	.50	.30	.25
98. HERBERT, VICTOR. Two pieces from "Natoma": I. Dagger Dance. II. Indian Invocation. Arr. by Otto Langey	1.25	1.50	—	—	.30	.40	.20	.15
99. DRUMM, GEORGE. Hall American. Arr. by the Composer	1.50	1.85	2.25	.40	.35	.40	.30	.25
100. ROMBERG, SIGMUND. Selection from the musical review "The Passing Show of 1917"	2.50	3.00	—	—	.40	.50	.30	.25
101. BIZET, GEORGES. Danse Bohémienne from "La Jolie Fille de Perth." Arr. by Gaston Borch	1.85	2.25	—	—	.30	.40	.25	.20
102. GRAINGER, PERCY A. Two movements from the suite "In a Nutshell." Arr. by Otto Langey	2.50	3.00	3.75	.75	.30	.50	.30	.25
103. SÖDERMANN, AUGUST. Joan of Arc. Overture. Arr. by Gaston Borch	1.85	2.25	2.85	.60	.30	.40	.25	.20
104. ROMBERG, SIGMUND. Selection from the Musical Comedy "Maytime"	2.50	3.00	—	—	.40	.50	.30	.25
105. McDOWELL, EDWARD. Op. 17. Witches' Dance. Arr. by Armand Vecsey	1.85	2.25	2.85	.60	.30	.35	.25	.20
106. VALVERDE, J. Selection from "The Land of Joy." Arr. by Adolf Minot	1.50	1.85	—	—	.30	.40	.25	.20
107. LANGEY, OTTO. Liberty Overture. A musical portrayal of the great world conflict	2.50	3.25	4.00	.75	.50	.60	.40	.30
108. BARRATT, AUGUSTUS. Selection from the Musical Comedy "Fancy Free"	1.75	2.50	—	—	.40	.50	.30	.25
109. ROMBERG, SIGMUND and JOLSON, AL. Selection from the Musical Comedy "Sinbad"	1.75	2.50	—	—	.40	.50	.30	.25
111. McGOY, W. J. Naiad's Idyl. From "The Hamadryads"	1.00	1.25	1.50	.25	.20	.25	.15	.10
112. FRIML, RUDOLF. Selection from the Musical Romance "Some Time"	1.75	2.50	—	—	.40	.50	.30	.25
113. RUBINSTEIN, A. Ballet Music from the opera "The Demon." Arr. by Otto Langey	3.00	3.50	4.15	.65	.40	.50	.30	.25
114. FRIML, RUDOLF. Selection from the Musical Play "Gloriana"	1.75	2.50	—	—	.40	.50	.30	.25
115. FRIML, RUDOLF. Selection from the Comic Rhapsody "Tumble In"	1.75	2.50	—	—	.40	.50	.30	.25
116. FRIML, RUDOLF. Selection from the Musical Comedy "The Little Whopper"	1.75	2.50	—	—	.40	.50	.30	.25
117. BORODIN, A. "Prince Igor." Ballet Music—Part I. Arr. by Adolf Schmid (In Preparation)	3.00	3.50	4.15	.65	.50	.60	.40	.30
118. "Prince Igor." Ballet Music—Part II. Arr. by Adolf Schmid (In Preparation)	3.00	3.50	4.15	.65	.50	.60	.40	.30
119. VECSEY, ARMAND. Ballet Suite Miniature. Arr. by Otto Langey								
Part I. "Carnival" (In Preparation)	1.00	1.25	1.50	.25	.20	.25	.15	.10
Part II. "Love Scene" (In Preparation)	1.00	1.25	1.50	.25	.20	.25	.15	.10
Part III. "Pierrot and Pierrotte" (In Preparation)	1.00	1.25	1.50	.25	.20	.25	.15	.10
Part IV. "Oriental" (In Preparation)	1.00	1.25	1.50	.25	.20	.25	.15	.10
Part V. "Finale" (In Preparation)	1.00	1.25	1.50	.25	.20	.25	.15	.10
124. Complete (all 5 parts) (In Preparation)	3.50	4.00	5.00	1.00	.60	.75	.40	.30

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# G. SCHIRMER'S GALAXY OF ORCHESTRA MUSIC

## INSTRUMENTATION:

**SMALL ORCHESTRA:** 1st and 2nd Violins, Viola, Cello, Bass, Violin obbligato, Flute, 1st Clarinet, 1st and 2nd Cornets, Trombone, Drums, Harmonium and Piano Accompaniment.  
**FULL ORCHESTRA:** Small Orchestra plus 1st Violin, 2nd Clarinet, Oboe, Bassoon and Horns.

Price of each Number: Small Orchestra, \$1.25; Full Orchestra, \$1.50  
 Price of Numbers marked\*: Small Orchestra, \$1.50; Full Orchestra, \$1.85  
 Price of Single Parts: Strings, 20c.; Other Parts, 15c.; Piano, 35c.; Harmonium, 30c. | Price of Single Parts: Strings, 25c.; Piano, 45c.; Harmonium, 35c.  
 A Cello Obbligato Part is Included Whenever of Advantage.

1. **BAZZINI, A.** Gavotte-intermezzo. From the String-Quartet, Op. 78. (Parelli)
2. **BEETHOVEN, L. VAN.** Minuetto. From the pianoforte Sonata, Op. 49, No. 2. (Parelli)
- \*3. **FRIML, RUDOLF.** Suite of four pieces: Mignonette—Chant sans paroles—La danse des demoiselles—Egyptian dance. (Langey)
4. **GRÜNFELD, A.** Little serenade. (Langey)
5. **KARGANOFF, G.** Berceuse, Op. 22, No. 3. (Langey)
6. **LACK, THEODORE.** Idillio. (Langey)
7. **MILDENBERG, A.** Arabian night. (Langey)
8. **CERVANTES, IGNAZIO.** Three Cuban dances. (Langey)
9. **KARGANOFF, G.** Nocturne, Op. 3, No. 2. (Langey)
10. **HOFMANN, H.** Barcarolle: Over the waters. Op. 46, No. 1. (Langey)
11. **HILLE, G.** Air de ballet, Op. 44, No. 4. (Langey)
12. **TSCHAIKOWSKY, P.** Visions. Rêverie. (Langey)
13. **KJERULF, H.** Cradle-song. (Langey)
14. **OLSEN, O.** Northern serenade. (Langey)
15. **STATKOWSKI, R.** Krakowiak. Polish dance. (Langey)
- \*16. **HEGNER, ANTON.** American festival overture, Op. 47. (Arr. by the Composer)
17. **KRZYANOWSKI, I.** Nocturne, Op. 50, No. 1. (Langey)
18. **ZERKOWITZ, L.** Serenade, Op. 1, No. 3. (Langey)
19. **SCHARWENKA, X.** Swedish processional march. (Langey)
20. **FRIML, RUDOLF.** Russian romance. (Langey)
21. **BARTLETT, HOMER N.** Japanese rêverie. (Langey)
- \*22. **NICODÉ, J. L.** Suite: From the south. (Langey)
23. **STRAUSS, RICHARD.** Adagio cantabile. (Langey)
24. **TSCHAIKOWSKY, P.** Waltz. From the ballet *Dornröschen*. (Langey)
25. **SCHARWENKA, PHILIPP.** A Polish dance theme. (Langey)
26. **DVOŘÁK, A.** Slavic dance, Op. 72, No. 10. (Langey)
27. **PIELITZ, A. VON.** Three songs. From *Eliand*. (Langey)
28. **GRIEG, EDVARD.** March of the dwarfs. (Langey)
29. **BARTLETT, HOMER N.** A love-song. (Langey)
30. **CHAMINADE, C.** Air de ballet, Op. 30, No. 1. (Gillet)
31. **ILJINSKY, A.** Berceuse, Op. 13. (Langey)
32. **KELLEY, E. S.** The lady picking mulberries. (Langey)
- \*33. **GODARD, B.** Poetical scenes (Scènes poétiques). Suite: In the woods—On the mountain—In the village. (Langey)
34. **GRIEG, EDVARD.** Allegretto. From the *Violin-Sonata* No. 2. (Langey)
35. **SCHARWENKA, XAVER.** À la Hongroise. Op. 43, No. 6. (Gillet)
36. **JENSEN, ADOLF.** In the tavern. Op. 17, No. 10. (Langey)
37. **TSCHAIKOWSKY, P.** Romance in F. Op. 51, No. 5. (Gillet)
38. **D'AMBROSIO, A.** Canzonetta. Op. 6. (Langey)
39. **GLUCK, C. W. VON.** Gavotte. From the opera *Iphigénie en Aulide*. (Gillet)
40. **HÄNDEL, G. F.** Menuet. From the opera *Berenice*. (Gillet)
41. **KARGANOFF, G.** Op. 20, No. 4. Serenade Arr. by Ernest Gillet
42. **FRIML, R.** Op. 28. Minuetto. Arr. by Otto Langey
43. **BOHM, C.** Op. 314, No. 13. Tarantella. Arr. by Otto Langey
44. **TSCHAIKOWSKY, P.** Polonaise from the opera "Eugene Onégin." Arr. by Otto Langey
45. **NICODÉ, J. L.** Op. 13, No. 2. Canzonetta. Arr. by Otto Langey
46. **MIRÓ, E.** Mercedes. Valse Espagnole. Arr. by G. Gast
47. **FRIML, R.** Op. 27. Mélodie.
48. **KARGANOFF, G.** Op. 20, No. 5. Menuetto all'antico. Arr. by Otto Langey
- \*49. **LANGLEY, O.** From Italy. A selection of Italian Folk-Songs
50. **CHAMINADE, C.** Op. 29. Sérénade. Arr. by Ernest Gillet
51. **CERVANTES, I.** Cuban Dance, No. 4. Arr. by Otto Langey
52. **BIZET, G.** Le Retour. Arr. by Ernest Gillet
53. **GLAZOUNOW, A.** L'Automne. Bacchanale. From "The Seasons." Arr. by G. Gast
54. **JACKSON, R. C.** Vanity Caprice. Arr. by Otto Langey
55. **BARTHÉLEMY, R.** Two Pieces, "Caressing Butterfly" and "Love's Willfulness." Arr. by Otto Langey
- \*56. **GERMAN, E.** Suite (Valse Gracieuse, Souvenir, Gipsy Dance). Arr. by Otto Langey
57. **GODARD, B.** Op. 35, No. 3. Canzonetta. Arr. by Otto Langey
58. **NICODÉ, J. L.** Op. 26. A Ball-Scene. Arr. by Otto Langey
59. **RUBINSTEIN, A.** Op. 16, No. 3. Sérénade. Arr. by Otto Langey
60. **NOBLE, TERTIUS T.** Morris Dance. From the York Pageant Music. Arr. by Otto Langey
61. **CADY, H.** Song of the Boatmen of the Volga. Arr. by Otto Langey
62. **JIRÁNEK, J.** Cossak Lullaby. Arr. by Otto Langey
63. **HERBERT, V.** Air de Ballet. Arr. by Otto Langey
- \*64. **LANGLEY, O.** Moszkowskiana. From the works of Moritz Moszkowski
65. **RAFF, J.** Op. 200, No. 3. Gavotte and Musette. Arr. by Otto Langey
66. **CESEK, H. A.** Op. 24. Two Pieces (No. 1, Twilight—No. 2, Serenade). Arr. by Otto Langey
67. **MOSZKOWSKI, M.** Op. 41. Gondoliera. Arr. by Otto Langey
68. **LACK, T.** Op. 152. Pizzicato-Bluette. Arr. by Otto Langey
- \*69. **SCHYTTÉ, L.** Norwegian Suite (Peasants' Dance—Eventide—Rhapsodie). Arr. by Otto Langey
70. **HOFMANN, H.** Hungarian Dance. Arr. by Hugo Riesenfeld
71. **FRIML, R.** Op. 66. Légende. Arr. by Hugo Riesenfeld
72. **BULLARD, F. F.** Celtic Dance. Arr. by Hugo Riesenfeld
73. **CAJANI, A.** Serenata. Arr. by Otto Langey
74. **DELIBES, L.** Passetied. From the opera "Le Roi s'amuse." Arr. by Otto Langey
75. **SGAMBATI, G.** Op. 24, No. 2. Serenata Napoletana. Arr. by Otto Langey
76. **LANGIANI, P.** Funeral March (Burlesque). From the ballet "Pierrot macabre." Arr. by Otto Langey
77. **LUBOMIRSKY, G.** Danse Orientale. Arr. by Otto Langey
78. **BIZET, G.** Sérénade Espagnole. Arr. by Otto Langey
79. **KOČIAN, J.** Op. 18, No. 2. Intermezzo pittoresque. Arr. by Otto Langey
- \*80. **LANGLEY, O.** The Emerald Isle. A selection of Irish Melodies
81. **DELIBES, L.** March and Procession of Bacchus. From the ballet "Sylvia." Arr. by Otto Langey
82. **RUBINSTEIN, A.** Romance. Arr. by Otto Langey
83. **SCHUBERT, F.** Minuet. Arr. by Otto Langey
84. **TARENCHI, M.** Sérénade. Arr. by Otto Langey
85. **KAUTZENBACH, A.** Serenade. Arr. by Gaston Borch
86. **HORTON, M. W.** Petite Sérénade. Arr. by Otto Langey
87. **GRANADOS, E.** Ala Cubana } Arr. by  
Marche }  
militaire } Otto Langey
- \*88. **FIVE MODERN SONGS:**  
Massenet, Elégie }  
Brahms, Wiesenlied }  
Tschaiowsky, Nur, wer die } Arr. by  
Schnusucht kennt } D. Savino  
Debussy, Mandoline }  
Grieg, Ich liebe dich }
89. **LANGLEY, O.** Arabian Serenade. Arr. by Composer
90. **DRUMM, G.** Méditation. Arr. by Composer
91. **BOHM, C.** Petite Bijouterie. Arr. by Otto Langey
- \*92. **SAINT-SAËNS.** Bacchanale. Air de Ballet from "Samson and Delilah." Arr. by Otto Langey
- \*93. **LANGLEY, O.** From the Highlands. A selection of Scotch Melodies
- \*94. **LANGLEY, O.** Musical Gems from Tschaiowsky. A selection arranged from the works of P. Tschaiowsky
95. **EDWARDS, L.** Inspiration. Arr. by D Savino
96. **KARGANOFF, G.** Op. 20, No. 9. Romance. Arr. by Carl Kiefert
97. **FLORIDIA, P.** Longing. Arr. by Otto Langey
98. **BORCH, G.** Vester-love. Intermezzo. Arr. by the Composer
99. **BORCH, G.** Norwegian Folk-Song. Arr. by the Composer
- \*100. **BORCH, G.** Songs from Shakespeare's Time. A Selection of Old English Melodies.
101. **FROMMEL, H.** Two Sketches. Sérénade and Romance. Arr. by Otto Langey
102. **FROMMEL, H.** A Curious Story. Arr. by Otto Langey
103. **CONTE, P.** An Old Love Story. Arr. by Otto Langey
104. **JACOBI, V.** March miniature. Arr. by Otto Langey
105. **BERGÉ, I.** Spagnuola. Arr. by the Composer
106. **GRIEG, Three Lyric Pieces:** French Serenade } Arr. by  
Folk-Song } Gaston  
Butterfly } Borch  
Dance of the Egyptian }  
Maidens. } Arr. by  
Otto Langey
107. **SHELLEY, H. R.** Fuji-Ko. Arr. by Carl Kiefert
108. **KARGANOFF, G.** Adieu. Arr. by Carl Kiefert
109. **MATTHEWS, H. A.** Coquetterie. Arr. by Otto Langey
110. **CÉSAR, GUI.** Orientale. Arr. by Otto Langey
111. **DE KOVEN, R.** Nocturne. Arr. by Irénée Bergé
112. **DRUMM, G.** Springtime. Valse-Intermezzo. Arr. by the Composer
113. **BRAHMS.** Three Songs, Arr. by Otto Langey: In Summer Fields (Feldensamkeit) Faithfulness (Liebestreu) The Vain Suit (Vergebliches Ständchen)
114. **BORCH, G.** Air de Ballet. Arr. by the Composer
115. **HERBERT, L.** Canzonetta. Arr. by Otto Langey
- \*116. **GRIEG, Three Lyric Pieces:** Waltz, Op. 12 } Arr. by  
Elegie, Op. 38 } Gaston  
Homeward, Op. 62 } Borch
117. **THREE CHARACTERISTIC SONGS:** Strauss, R. All Souls' Day (Allerseelen) } Arr. by  
Rimsky-Korsakoff, Chanson in- }  
doute (Hindoo Song) } Otto  
Leroux, Le Nil } Langey
118. **MASSENET, J.** Prelude from "Eve." Arr. by Gaston Borch
119. **FRANGK, C.** Prière. Arr. by Gaston Borch
- \*120. **RIMSKY-KORSAKOW.** Extracts from "Scheherazade." Arr. by Otto Langey
121. **GODARD, B.** Vénitienne (Barcarolle). Arr. by Otto Langey
122. **CHAPI, R.** Moorish Serenade. Arr. by Otto Langey
123. **PESSARD, E. L. F.** Andalouse. Arr. by Otto Langey
124. **THREE HEBREW MELODIES:**  
1. Rimsky-Korsakoff, Hebrew Song } Arr. by  
2. Moussorgsky, Oriental } Ed. Falck  
Chant }  
3. Kaganoff, Hebrew Dance }
125. **ALBENIZ, I.** Midsummer Night's Serenade. Arr. by Otto Langey
126. **BARON, M.** Two Characteristic Pieces:  
1. In Sight of the Oasis } Arr. by  
2. Indian Legend } the Composer
127. **MERICANTO, O.** Romance } Arr. by  
Gavotte } Otto Langey
- \*128. **REBIKOV, W.** Four Pieces from the Suite "The Christmas Tree"  
1. March of the Gnomes } Arr. by  
2. Silent Night } Gaston  
3. Dance of the Chinese Dolls } Borch  
4. Dance of the Clowns }
129. **STRAUSS, R.** Serenade Opus 7. Arr. by Gaston Borch
130. **DELMAS, M.** Meditation. Arr. by Otto Langey
131. **FANTON, P.** Pierrot Asleep. Arr. by Otto Langey
132. **SAINT-SAËNS.** Serenade. Arr. by Otto Langey
133. **KROOK, A.** Finnish Lullaby. Arr. by Otto Langey
134. **LANGLEY, O.** A Russian Pansy (Flower Song). Arr. by the Composer
- \*135. **ARENDS, H.** Suite from the Ballet "Salammbô"  
1. Introduction and Danse des Kaheres }  
2. Danse de Salammbô } Arr. by  
3. Danse des Serpents } Otto Langey  
4. Scene d'Amour }  
5. Danse Sauvage }
136. **RUBINSTEIN, A.** Barcarolle. Arr. by Otto Langey
137. **BORCH, G.** Air de Ballet No. 2. Arr. by the Composer
138. **GUI, C.** Albumleaf. Arr. by Otto Langey
139. **GRANIER, J.** Valse Ballet. Arr. by Otto Langey
140. **GRANIER, J.** Melancholy. Arr. by Otto Langey
141. **HAMMER, R.** Canzonetta. Arr. by Otto Langey
142. **CHOPIN.** Polonaise in A♭. Arr. by Otto Langey

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