

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.

- THREE FRENCH SONGS:**
 1. Bemberg, Hindoo Song }
 2. Debussy, At Evening } Arr. by
 3. Massenet, Open Thy Blue } **Otto Langey**
 Eyes
DENSMORE. Butterfly. Arr. by **Otto Langey**
REBIKOFF. Song Without }
 Words } Arr. by
LUBOMIRSKY. Elegy } **Otto Langey**
FERRONI, V. Spanish Rhapsody. Arr. by
Otto Langey
OCKI ALBI, G. Ballroom Chatter Valse.
 Intermezzo. Arr. by **Adolf Schmid**
GRIEG, E. Allegretto from F major violin
 sonata. Arr. by **Otto Langey**
DIDIER, A. A Vineyard
 Idyl. Arr. by
GRETCHANINOFF. A } **Otto Langey**
 Russian Slumber Song }
LANGEY, O. Dance of the Débutantes (Bal-
 let-Caprice)
FRIML, R. A Russian Rural Scene. Arr. by
Otto Langey
HOLLANDER, G. Canzonetta. Arr. by
Otto Langey
DVORAK. Indian Wail } Arr. by
GLAZOUNOW. Meditation } **Otto Langey**
RIMSKY-KORSAKOFF. }
 Eastern Romance } Arr. by
ARENSKY, A. Serenade } **Otto Langey**
BRAHMSIANA. Arr. by **Otto Langey**
GOUBLIER, G. A Frivolous Patrol—Caprice
 Intermezzo. Arranged by **Adolf Schmid**
RUBINSTEIN, A. A Fanciful Vision. Arr. by
Otto Langey
SCHUMANN, R. Andante Cantabile from
 Piano Quartet. Opus 47. Arr. by **Otto**
Langey
BARMOTINE, S.—Elegie } Arr. by
BUBECK, T.—Melancolie } **Otto Langey**
GLAZOUNOW, A. Grand Pas }
 Espagnol. From the Ballet } Arr. by
 Raymonda } **Adolf**
MELARTIN, E. Legend } **Schmid**
RAZIGADE-SCHMID. Valse Idylle
RIMSKY-KORSAKOFF
 Hymn to the Sun (from
 Le Cœq d'Or) } Arr. by
RACHMANINOFF. In the } **Otto Langey**
 Silence of Night }
OLSEN, O. Saga and Fanitull. Arr. by **Otto**
Langey
CONTE, P. Canzone Triste } Arr. by
WILLIAMS, F. A. Romance } **Adolf**
SANDRE, G. Norwegian } **Schmid**
 Serenade } Arr. by
AITKEN, G. Bluette } **Adolf**
MOUSSORGSKYANA. Arr. by **Schmid**
Langey
BACKER-GRONDAHL. } Arr. by
 Serenade } **Otto**
BIRKEDAL-BARFOD. Re- } **Langey**
 membrance }
PENTE, E. Tendresse }
LANGGAARD, S. Love } Arr. by
 Song } **Otto Langey**
SUK, J. Minuet. Arr. by **Otto Langey**
SMETANA, F. From the Fields of Bohemia.
 Arr. by **Otto Langey**
MAHLER, G. Adagietto from the 5th Sym-
 phony. Arr. by **Otto Langey**
CHABRIER, E. Danse Slave. Arr. by **Otto**
Langey
SORO, E. Tempo di Gavotta. Arr. by **Otto**
Langey
SORO, E. Danza d'Amore. Arr. by **Otto**
Langey
SMETANA, F. A la Polka. (From the String
 Quartet E Minor.) Arr. by **Otto Langey**
DE KOVEN, R. Op. 363. By Moonlight.
 Dance Intermezzo
GRIEG, E. Andante from } Arr. by
 Sonata, Op. 7 } **Otto Langey**
NAPRAVNK, E. Melancolie }
DRIGO-AUER. Valse-Bluette. Air de ballet. }
 Arr. by **Otto Langey**
VON FIELTIZ, A. Second set of songs from
 Eliland. Arr. by **Adolf Schmid**
BARON, MAURICE. Serenata. Arr. by the
 Composer
ACHRON, JOSEPH. Hebrew Melody. Arr.
 by **Otto Langey**
STRAUSS, OSCAR. Waltz-Scherzo. Arr. by
Otto Langey
BROCKWAT, H.
 Armenian Wedding March }
 Armenian Folk Song } Arr. by
 The Wolf and the Lamb } **Otto Langey**
DRDLA, F. Vision. Arr. by **Adolf Schmid**

155. **BOISDEFRE, R. Ma.** Op. 40, No. 1. Chanson
 Napolitaine. Arr. by **Otto Langey**
 156. **GOUBLIER, G.** Petit Ballet Japonaise. Arr.
 by **Adolf Schmid**

Boston : The Boston Music Co. — New York : G. SCHIRMER — London : Lafleur & Son

Purchase of this copy included rights of public performance anywhere without payment of an additional fee. G. Schirmer (Inc.)

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	1.85	2.25	2.85	.60	.35	.40	.30	.25
	Part I (Sérénade de Pierrot à Pierrette—Duo amoureux)	2.00	2.50	3.00	.50	.35	.40	.30	.25
3.	Part II (Bal de Noces—Cortège nuptial)								
4.	DELIBES, L. Festival Dance and Valse of the Hours, and Czardas. From the ballet "Coppélia." Arr. by Ross Jungnickel	1.95	2.25	2.85	.60	.25	.35	.25	.20
5.	LUGINI, A. Ballet égyptien. Arr. by Ross Jungnickel	2.50	3.00	3.50	.50	.40	.50	.50	.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	1.85	2.25	2.85	.60	.35	.40	.30	.25
	CHOPIN, F. Op. 28, Nos. 6 and 7, Préludes. }								
8.	DVORAK, ANTON, Op. 101, No. 7. Humoreske. } Arr. by Gustav Hinrichs	1.85	2.25	2.85	.60	.35	.40	.30	.25
9.	SCAMBATI, G. Op. 18, No. 2. Vecchio Minuetto. }								
10.	LACOME, P. Gitanilla, Suite. Arr. by Gustav Hinrichs	2.40	2.70	3.30	.60	.35	.40	.30	.25
	Part I (Les Romani—Sous les Étoiles, Berceuse)	2.40	2.70	3.30	.60	.35	.40	.30	.25
	Part II (Sous le Soleil, Petite Marche—Valse bohème)								
11.	WIDOR, CH.-M. Danse bretonne. From the ballet "La Korrigane." Arr. by Gustav Hinrichs	1.50	1.85	2.25	.40	.30	.35	.25	.20
12.	FRIML, RUDOLF, Op. 54, No. 1. Spanish Serenade. Arr. by Gaston Borch	1.50	1.85	2.25	.40	.30	.35	.25	.20
13.	DRDLA, F. Serenade. Arr. by Gustav Hinrichs	1.85	2.25	2.85	.60	.30	.35	.25	.20
14.	ARENSKY, A. Op. 23, No. 2. Coquette. } Arr. by Gustav Hinrichs								
15.	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
16.	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
17.	FRIML, RUDOLF, Op. 77, No. 2. Vell-Dance. Arr. by Gustav Hinrichs	1.50	1.85	2.25	.40	.30	.35	.25	.20
18.	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
19.	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
20.	ALETTER, W. Pulcinello, Humoristic Intermezzo. Arr. by Elliott Schenck	1.50	1.85	2.25	.40	.30	.35	.25	.20
21.	BENOIST, ANDRÉ. Premier Amour. Arr. by Elliott Schenck	1.25	1.50	1.85	.35	.25	.30	.20	.15
22.	BRAHMS, JOHANNES. Two Hungarian Dances (Nos. 1 and 3). Arr. by Hugo Riesenfeld	1.85	2.25	2.85	.60	.30	.40	.25	.20
23.	CHABRIER, EMMANUEL. España. Rhapsodie. Arr. by Hugo Riesenfeld	3.00	3.50	4.00	.60	.40	.50	.35	.30
24.	HINRICHS, GUSTAV. College Life. A selection of American Student Songs	2.75	3.40	4.00	.60	.40	.50	.35	.30
25.	DARGOMIJSKY, A. S. Cosatchoque. Fantasy on a Cossack Dance. Arr. by Hugo Riesenfeld	1.85	2.25	2.85	.60	.30	.40	.25	.20
26.	CHABRIER, EMMANUEL. Marche joyeuse. Arr. by Gustav Hinrichs	1.85	2.25	2.85	.60	.30	.40	.25	.20
27.	IPOLITOW-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
28.	JARNEFELT, ARMAS. Prelude	1.50	1.85	2.25	.40	.30	.35	.25	.20
29.	SCHUMANN, ROBERT. Aria from the "Somata in F# minor (Op. 11)"	2.50	3.00	3.65	.65	.40	.50	.30	.25
30.	LISZT, FRANZ. Hungarian Rhapsodie No. 6. Arr. by Armand Vecsey	1.25	1.50	1.85	.35	.25	.30	.20	.15
31.	ERN, HENRY. Serenade. Arr. by Otto Langey	1.85	2.25	2.85	.60	.35	.40	.25	.20
32.	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
33.	GRAINGER, PERCY A. Mock Morris. Arr. by Otto Langey	1.85	2.25	2.85	.60	.35	.40	.25	.20
34.	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
35.	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
36.	ARENSKY, A. Op. 13. Intermezzo. Arr. by Ross Jungnickel	1.25	1.50	1.85	.35	.30	.35	.20	.15
37.	CHAMINADE, CÉCILE. Scari-Dance. Orch. by V. Herbert. Arr. by Otto Langey	1.25	1.50	1.85	.35	.30	.35	.20	.15
38.	GRÜNFELD, ALFRED, Op. 45, No. 1. Romance. Arr. by Ross Jungnickel	1.85	2.25	2.85	.60	.30	.40	.25	.20
39.	VECSEY, ARMAND. Hungarian Fantasia. Arr. by Otto Langey	2.50	3.00	3.75	.75	.40	.50	.30	.25
40.	BIZET, GEORGES. L'Arlésienne Suite, Part I. Arr. by Otto Langey (in preparation)	2.50	3.00	—	—	.40	.50	.30	.25
41.	BIZET, GEORGES. L'Arlésienne Suite, Part 2. Arr. by Otto Langey (in preparation)	2.50	3.00	—	—	.40	.50	.30	.25
42.	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
43.	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
44.	WOLF-FERRARI, E. Fantasia on the opera "Inquisitive Women" (Le Donne Curiose). Arr. by Hugo Riesenfeld	3.00	3.60	—	—	.40	.50	.30	.25
45.	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
46.	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
47.	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
48.	Dance of the Camorristi. 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
49.	Prayer. From Act I of the opera "The Jewels of the Madonna." Arr. by Otto Langey	1.25	1.50	—	—	.25	.30	.20	.15
50.	Meeting of the Camorristi. 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
51.	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
52.	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
53.	HERBERT, VICTOR. Selection from the romantic opera "Natoma." Arr. by Otto Langey	2.80	3.00	—	—	.35	.40	.30	.25
54.	Habanera and Vaquéro's song, from the romantic opera "Natoma." Arr. by Otto Langey	1.25	1.50	—	—	.30	.40	.20	.15
55.	TSCHAIKOWSKY, P. Polonaise from the opera "Eugene Onegin." Arr. by Otto Langey (Galaxy, No. 35)	1.25	1.50	—	—	.30	.35	.20	.15
56.	VERDI, G. Ballet Music from the opera "Aida." Arr. by Gustav Hinrichs	3.00	3.50	4.15	.65	.40	.50	.30	.25
57.	WOLF-FERRARI, E. Intermezzo from the opera "Doctor Cupid." Arr. by Otto Langey	1.50	1.80	2.25	.45	.30	.35	.25	.20
58.	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
59.	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
60.	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
61.	LEONCAVALLO, R. Grand Fantasia on the opera "Pagliacci." Arr. by Ross Jungnickel	2.50	3.00	4.25	1.25	.40	.50	.30	.25

Boston : Boston Music Co. — New York : G. SCHIRMER — London : J. R. Lafleur & Son

Purchase of this copy includes rights of public performance anywhere without payment of an additional fee. G. Schirmer (Inc.)

Mercedes

Valse Espagnole

Violin II

Enrique Miró
Arr. for orch. by G. Gast

INTRODUCTION

Allegro assai

VALSE

pizz.

arco

Violin II

The musical score for Violin II consists of ten staves of music. The first staff begins with three accents (>>>) over a triplet of eighth notes. The second staff features a dynamic marking of *mf*. The third staff has a dynamic marking of *ff*. The fourth staff includes dynamic markings of *ff* and *p*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *f*. The seventh staff includes dynamic markings of *dim.* and *p sempre cresc.*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *p sempre cresc.*. The tenth staff has a dynamic marking of *p*. The score includes various musical notations such as accents, dynamic markings, and performance instructions like *pizz.* and *arco*. First endings are marked with a '1' above the staff.

This page of a musical score for Violin II contains ten staves of music. The notation includes various rhythmic patterns, dynamic markings, and performance instructions. The key signature changes from one flat to two sharps. The score features several first and second endings, a *pizz.* section, and a *arco* section. Dynamic markings range from *pp* to *ff*.

ff *sempre*

f *ff* *pizz.* *arco* 1

1

(2^a volta *pp*)

f *f*

1. 2. *pp* *ff* *ff* *pp*

ff *pp*

ff

ff

Mercedes

Flute

Valse Espagnole

Enrique Miró
Arr for orch. by G. Gast

INTRODUCTION Allegro assai

1. 1. 2. 3. 4. 5. 6. 1

p *f* *ff*

VALSE

3. *ff* *p*

1. 2.

1. 1. 3.

Flute

The musical score for the Flute part consists of ten staves. The first two staves begin with a treble clef and a key signature of one flat. The first staff contains dynamic markings *ff* and *f*, and features several accents (>) over notes. The second staff continues this melodic line. The third staff starts with a 4-measure rest, followed by a double bar line and a *p* dynamic marking. The fourth staff continues with a *p* dynamic. The fifth staff features a *f* dynamic and a *dim.* marking. The sixth staff begins with a 1-measure rest, followed by a double bar line and a *p sempre cresc.* marking. The seventh staff has a *ff* dynamic. The eighth staff has a *p sempre cresc.* marking and ends with a *p* dynamic. The ninth staff has a *ff* dynamic. The tenth staff features five numbered fingerings (1-5) over notes and a *ff* dynamic marking.

Flute

sempre ff

ff

f (2^a volta *pp* or *tacet*)

8va ad lib......

ff *pp* *Oboe* *ff* *pp*

ff

ff

1 2 3 4 5

6 7 8

Viola

Mercedes

Valse Espagnole

Enrique Miró
Arr. for orch. by G. Gast

INTRODUCTION

Allegro assai

The Introduction section consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro assai'. The first measure is marked *mf*. The first four measures are marked with numbers 1, 2, 3, and 4 above them. The second staff continues with measures 5 and 6, marked with numbers 5 and 6 above them. The second staff includes dynamics *f* and *mf*, and an articulation 'pizz.' above the final measure. The third and fourth staves continue the melodic line with various articulations like accents and slurs. The fifth and sixth staves conclude the introduction with a final cadence.

VALSE

The Valse section consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro assai'. The first measure is marked *mf*. The first two measures are marked with 'pizz.' above them, and the next two with 'arco' above them. The first measure of the second staff is marked with a first ending bracket and the number 1 above it. The second staff includes dynamics *f* and *p*. The third staff begins with a first ending bracket and the number 1 above it, and includes the dynamic *ff*. The fourth staff includes dynamics *fz* and *ffz*. The fifth staff begins with a first ending bracket and the number 1 above it. The sixth staff concludes the valse with a first ending bracket and the number 1 above it.

Viola

The musical score for Viola consists of ten staves of music. The first staff begins with a *mf* dynamic and includes markings for *pizz.* and *arco*. A first ending bracket labeled '1' spans the first three measures. The second staff continues with a first ending bracket labeled '1' over the first measure. The third staff features a *ff* dynamic and a crescendo hairpin. The fourth staff starts with a *p* dynamic and includes first ending brackets labeled '1' over the first, second, and eighth measures. The fifth staff shows a *f* dynamic followed by a *dim.* marking. The sixth staff begins with *p sempre cresc.* and ends with a *ff* dynamic. The seventh staff includes a *p* dynamic and a sharp sign (#) above a note. The eighth staff features a *p* dynamic. The ninth staff starts with a *ff* dynamic and concludes with a fermata over a final chord.

ff

sempre ff

f pizz. arco *ff* 1

f

(2^a volta *pp*)

1. *pp* 2. *ff* *ff* *pp*

ff *pp*

ff

ff

Mercedes

Snare-Drum, Bass Drum
Tambourine, Castanets, Bells Valse Espagnole

Enrique Miró
Arr. for orch. by G. Gast

INTRODUCTION

Allegro assai

1 Sn. Dr. 1 2 3 4 5 6 1 2 3 4 5 6

p *f* *p* *p*

Castanets Tamb. Castanets Tamb. Castanets Tamb. Castanets Tamb. Castanets

3

VALSE

Castanets Sn. Dr. 5

mf B. Dr.

f 3 1

ffz *ffz* *ff*

fz 1. 2. B. Dr.

Tamb. Castanets Tamb. Castanets Tamb. Castanets Tamb. Castanets

3

Castanets Drums

1

Bells (no trem.) 4

p

Drums

Sn. Dr. Bells

Drums

Castanets Dr.

(2ª volta pp)

Mercedes

Trombone

Valse Espagnole

Enrique Miró
Arr. for orch. by G. Gast

INTRODUCTION Allegro assai

1 *p* *f* 'Cello

The introduction consists of two staves of music in 3/4 time. The first staff begins with a dynamic of *p* (piano) and a first ending bracket. The second staff begins with a dynamic of *f* (forte) and includes a 'Cello' part with a first ending bracket. The music features a mix of eighth and sixteenth notes with various articulations.

VALSE

2 *f* 5 *f* 1

ff *ff* *ff*

1. 2. 3.

The waltz section is in 3/4 time and spans ten staves. It begins with a dynamic of *f* (forte) and includes first and second endings. The music features a mix of eighth and sixteenth notes with various articulations. Dynamics range from *f* to *ff* (fortissimo). The section concludes with a third ending bracket.

Trombone

ff *p* *f* *dim.* *p* *ff* *p* *ff* *6* *ff* *1* *sempre ff* *1* *2* *4* *ff* *1* *(2^a volta tacet)* *f* *1.* *2.* *ff* *1* *ff* *ff*

Schirmers Galaxy,
No. 37

Mercedes
Valse Espagnole

by

ENRIQUE MIRÓ

Arranged by G. Gast

Harmonium (*ad lib.*)

Mercedes

Harmonium (*ad lib.*)

Valse Espagnole

Enrique Miró
Arr. for orch. by G. Gast

INTRODUCTION

Allegro assai

The first system of the introduction is written for a grand staff. The treble clef part begins with a whole rest, while the bass clef part starts with a rhythmic pattern of eighth notes. The dynamic is marked *mf*. A measure marker '1' is placed at the end of the system.

The second system continues the introduction. The treble clef part features a melodic line with slurs and accents. The bass clef part continues with a rhythmic accompaniment. A *ff* dynamic marking is present in the final measures of this system.

The third system of the introduction shows a more active rhythmic accompaniment in both hands, with many notes marked with accents (>).

VALSE

The first system of the waltz section is written for a grand staff in 3/4 time. The treble clef part has a melodic line with slurs, and the bass clef part provides a simple harmonic accompaniment. The dynamic is marked *mf*.

The second system of the waltz continues the melodic and harmonic development. The treble clef part has a more complex melodic line with slurs and accents, while the bass clef part maintains the accompaniment.

Musical staff 1: Treble and bass clefs. Treble clef has a melodic line with a slur over the first four measures. Bass clef has a simple accompaniment. A dynamic marking *p* is present in the second measure.

Musical staff 2: Treble and bass clefs. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. A dynamic marking *ff* is present in the first measure.

Musical staff 3: Treble and bass clefs. Treble clef has a melodic line with slurs and a repeat sign. Bass clef has a rhythmic accompaniment. Dynamic markings *ffz* and *ff* are present.

Musical staff 4: Treble and bass clefs. Treble clef has a melodic line with slurs and a repeat sign. Bass clef has a rhythmic accompaniment with accents. A dynamic marking *ff* is present.

Musical staff 5: Treble and bass clefs. Treble clef has a melodic line with slurs and a repeat sign. Bass clef has a rhythmic accompaniment with accents. Dynamic markings *ffz* and *ff* are present. First and second endings are indicated by '1.' and '2.' above the staff.

Musical staff 6: Treble and bass clefs. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment with accents.

Harmonium (ad lib.)

First system of musical notation for Harmonium (ad lib.). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Second system of musical notation for Harmonium (ad lib.). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with various chordal textures and melodic fragments.

Third system of musical notation for Harmonium (ad lib.). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Fourth system of musical notation for Harmonium (ad lib.). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A dynamic marking of *p* (piano) is present at the beginning. The system includes a first ending bracket labeled '2'.

Fifth system of musical notation for Harmonium (ad lib.). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A dynamic marking of *p* (piano) is present. The system includes a first ending bracket labeled '1'.

Harmonium (ad lib.)

First system of musical notation for Harmonium. It consists of two staves, treble and bass. The treble staff features chords and melodic lines, with a dynamic marking of *f* (forte) in the second measure. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble staff contains chords and melodic fragments, with dynamic markings of *p* (piano) and *ff* (fortissimo). The instruction *p sempre cresc.* (piano, always crescendo) is written across the first few measures. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff shows chords and melodic lines, with a dynamic marking of *p*. A hairpin crescendo symbol is present in the middle of the system. The bass staff features a steady accompaniment.

Fourth system of musical notation. The treble staff has chords and melodic lines, with dynamic markings of *p* and *f*. A hairpin crescendo symbol is shown in the latter part of the system. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff features chords and melodic lines. The bass staff provides a consistent accompaniment.

Harmonium (ad lib.)

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The music features a series of chords in the treble staff, some of which are beamed together. The bass staff contains a simple bass line. A dynamic marking of *ff* is present in the first measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The music features a series of chords in the treble staff, some of which are beamed together. The bass staff contains a simple bass line. A dynamic marking of *ff sempre* is present in the first measure.

Third system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The music features a series of chords in the treble staff, some of which are beamed together. The bass staff contains a simple bass line. A dynamic marking of *f* is present in the first measure.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The music features a series of chords in the treble staff, some of which are beamed together. The bass staff contains a simple bass line. A dynamic marking of *ff* is present in the first measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The music features a series of chords in the treble staff, some of which are beamed together. The bass staff contains a simple bass line.

Sixth system of musical notation. Treble clef, key signature of two sharps (F# and C#), and common time signature. The music features a series of chords in the treble staff, some of which are beamed together. The bass staff contains a simple bass line. A dynamic marking of *f* is present in the first measure, and a marking of *(2ª volta pp)* is present in the second measure. A triplet of eighth notes is marked with a '3' in the third measure.

Harmonium (ad lib.)

First system of musical notation, featuring treble and bass staves with a key signature of two sharps (F# and C#). The music includes a triplet of eighth notes in the treble staff and a steady eighth-note bass line.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled '1.' and a *pp* (pianissimo) dynamic marking. The treble staff features a triplet of eighth notes.

Third system of musical notation, starting with a second ending bracket labeled '2.'. It features dynamic markings of *ff* (fortissimo) and *pp* (pianissimo) in the treble staff, and a steady eighth-note bass line.

Fourth system of musical notation, featuring a *pp* (pianissimo) dynamic marking in the bass staff. The treble staff contains a melodic line with some rests.

Fifth system of musical notation, featuring a *ff* (fortissimo) dynamic marking in the bass staff. The treble staff contains a melodic line with some rests.

Sixth system of musical notation, concluding the piece. It features a *ff* (fortissimo) dynamic marking in the bass staff. The treble staff contains a melodic line with some rests.

Mercedes

Valse Espagnole

Cornet II in A

Enrique Miró
Arr. for orch. by G. Gast

INTRODUCTION
Allegro assai

The first two staves of the Introduction section. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a triplet of eighth notes, followed by a series of eighth notes with accents. Dynamics include *p*, *f*, and *ff*. The second staff continues with eighth notes and rests, marked with accents and first endings.

The first two staves of the Valse section. The first staff starts with a treble clef, two flats, and a 3/4 time signature. It features a triplet of eighth notes and eighth notes with accents. Dynamics include *f*. The second staff continues with eighth notes and rests, marked with accents and first endings.

The third and fourth staves of the Valse section. The third staff features eighth notes with accents and first endings, with dynamics *ff* and *ffz*. The fourth staff continues with eighth notes and rests, marked with accents and first endings.

The fifth and sixth staves of the Valse section. The fifth staff features eighth notes with accents and first endings, with dynamics *ffz*. The sixth staff continues with eighth notes and rests, marked with accents and first endings.

The seventh and eighth staves of the Valse section. The seventh staff features eighth notes with accents and first endings, with dynamics *ff*. The eighth staff continues with eighth notes and rests, marked with accents and first endings.

The ninth and tenth staves of the Valse section. The ninth staff features eighth notes with accents and first endings, with dynamics *ff*. The tenth staff continues with eighth notes and rests, marked with accents and first endings.

The eleventh and twelfth staves of the Valse section. The eleventh staff features eighth notes with accents and first endings, with dynamics *ff* and *p*. The twelfth staff continues with eighth notes and rests, marked with accents and first endings.

The thirteenth and fourteenth staves of the Valse section. The thirteenth staff features eighth notes with accents and first endings, with dynamics *p* and *f*. The fourteenth staff continues with eighth notes and rests, marked with accents and first endings.

Cornet II in A

The musical score for Cornet II in A, page 3, is written in 2/4 time and consists of ten staves. The key signature has two flats (B-flat and E-flat). The score includes various dynamics and articulations:

- Staff 1: *f*, *dim*, *p*. Includes first and second endings.
- Staff 2: *f*, *p*. Includes first and second endings.
- Staff 3: *p*, *ff*. Includes first and second endings.
- Staff 4: *ff*. Includes first, second, third, and fourth endings.
- Staff 5: *ff sempre*. Includes first and second endings.
- Staff 6: *ff*. Includes first, second, and third endings.
- Staff 7: *ff*. Includes first and second endings.
- Staff 8: *ff*. Includes first and second endings.
- Staff 9: *ff*. Includes first and second endings.
- Staff 10: *ff*. Includes first and second endings.

Additional markings include *(2a volta tacet)* above the eighth staff and various first and second ending brackets throughout the piece.

Mercedes

Valse Espagnole

Violoncello

Enrique Miró
Arr. for orch. by G. Gast

INTRODUCTION

Allegro assai

The Introduction section consists of three staves of music. The first two staves begin with a *mf* dynamic and feature a melodic line with a *pizz.* (pizzicato) marking. The third staff continues the melodic line with a *ff* dynamic and includes *arco* (arco) markings. The key signature has one sharp (F#) and the time signature is 3/4.

VALSE

The Valse section consists of ten staves of music. It begins with a *f* dynamic and features a melodic line with a *pizz.* marking. The dynamics vary throughout, including *f*, *p*, *ff*, and *mf*. The key signature has one sharp (F#) and the time signature is 3/4. The section includes first and second endings, indicated by '1.' and '2.' above the notes.

Violoncello

First musical staff in bass clef, featuring a series of eighth notes and rests, followed by a repeat sign and a melodic line of eighth notes. A dynamic marking of *p* is placed below the staff.

Second musical staff in bass clef, continuing the melodic line with eighth notes and rests.

Third musical staff in bass clef, featuring a melodic line with eighth notes and rests. A dynamic marking of *p* is placed below the staff.

Fourth musical staff in bass clef, featuring a melodic line with eighth notes and rests. A dynamic marking of *f* is placed below the staff, and the instruction *pizz.* is written above the staff.

Fifth musical staff in bass clef, featuring a melodic line with eighth notes and rests. A dynamic marking of *dim.* is placed below the staff, and the instruction *arco* is written above the staff.

Sixth musical staff in bass clef, featuring a melodic line with eighth notes and rests. A dynamic marking of *p sempre cresc.* is placed below the staff, and a dynamic marking of *ff* is placed below the staff.

Seventh musical staff in bass clef, featuring a melodic line with eighth notes and rests. A dynamic marking of *p sempre cresc.* is placed below the staff.

Eighth musical staff in bass clef, featuring a melodic line with eighth notes and rests. The instruction *pizz.* is written above the staff.

Ninth musical staff in bass clef, featuring a melodic line with eighth notes and rests. A dynamic marking of *ff* is placed below the staff, and the instruction *arco* is written above the staff.

Tenth musical staff in bass clef, featuring a melodic line with eighth notes and rests. A dynamic marking of *ff* is placed below the staff.

Violoncello

sempre ff

f *ff*

(2^a volta *pp*)
f

1. 2.
ff

pp *ff* *pp*

ff

ff

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"	1.50	2.00	—	—	.40	.40	.25	.20
69. — Selection from the comic opera "Robin Hood"	1.50	2.00	—	—	.40	.40	.25	.20
70. LEHAR, FRANZ. Selection from the comic operetta "Eva"	2.50	3.00	—	—	.40	.50	.30	.25
71. FRIML, RUDOLF. Selection from the comic 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 Débutante"	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 "H Guarany." Arr. by Ross Jungnickel	1.85	2.25	2.85	.60	.30	.40	.25	.20
84. WOLF-FERRARI, E. Overture to the interlude "Suzanne's secret." Arr. by Hugo Riesenfeld	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
86. 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 (in preparation)	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. Hail, America! 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	1.80	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
110. VECSEY, ARMAND. Ballet Suite Miniature. Arr. by Otto Langey (in preparation)								
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

Boston : Boston Music Co. — New York : G. SCHIRMER — London : J. R. Lafleur & Son

Purchase of this copy includes rights of public performance anywhere without payment of an

SCHIRMER'S GALAXY OF ORCHE

TRUMENTATION: **SMALL ORCHESTRA:** 1st and 2nd Violins, Viola, Cello, Bass, Violin obbligato, Flûte, 1st Drums, Harmonium and Piano Accompaniment.
FULL ORCHESTRA: Small Orchestra plus 1st Violin, 2nd Clarinet, Oboe, Bassoon and Cello.
 Price of each Number: Small Orchestra, \$1.25; Full Orchestra, \$1.50
 of Single Parts: Strings, 20c.; Other Parts, 15c.; Piano, 35c.; Harmonium, 30c. | Price of Single Parts: Strings, 25c.; Other Parts, 20c.
 A Cello Obbligato Part is Included Whenever of Advantage.

ZZINI, A. Gavotte-Intermezzo. From the String Quartet, Op. 78. (Parelli)
 ETHOVEN, L. VAN. Minuetto. From the *iano forte Sonata*, Op. 49, No. 2. (Parelli)
 IML, RUDOLF. Suite of four pieces: *dignette—Chant sans paroles—La danse es demoiselles—Egyptian dance.* (Langey)
 RUNFELD, A. Little serenade. (Langey)
 KARGANOFF, G. Berceuse, Op. 22, No. 3. (Langey)
 JACK, THEODORE. Idilio. (Langey)
 WILDENBERG, A. Arabian night. (Langey)
 RYANTES, IGNAZIO. Three Cuban dances. (Langey)
 KARGANOFF, G. Nocturne, Op. 3, No. 2. (Langey)
 HOFMANN, H. Barcarolle: Over the waters. Op. 46, No. 1. (Langey)
 HILLE, G. Air de ballet, Op. 44, No. 4. (Langey)
 CHAIKOWSKY, P. Visions. Réverie. (Langey)
 KJERULF, H. Cradle-song. (Langey)
 OLSEN, O. Northern serenade. (Langey)
 ATKOWSKI, R. Krakowiak. Polish dance. (Langey)
 GNER, ANTON. American festival overture, Op. 47. (Arr. by the Composer)
 KRZYZANOWSKI, I. Nocturne, Op. 50, No. 1. (Langey)
 ZERKOWITZ, L. Serenade, Op. 1, No. 3. (Langey)
 CHARWENKA, K. Swedish processional march. (Langey)
 FRIML, RUDOLF. Russian romance. (Langey)
 BARTLETT, HOMER N. Japanese réverie. (Langey)
 CODÉ, J. L. Suite: From the south. (Langey)
 RAUSS, RICHARD. Adagio cantabile. (Langey)
 SCHAUKOWSKY, P. Waltz. From the ballet *Dornroschen*. (Langey)
 CHARWENKA, PHILIPP. A Polish dance theme. (Langey)
 VORÁK, A. Slavic dance, Op. 72, No. 10. (Langey)
 BELTZ, A. VON. Three songs. From *Elliland*. (Langey)
 RIEG, EDVARD. March of the dwarfs. (Langey)
 ARTLETT, HOMER N. A love-song. (Langey)
 HAMAHADE, C. Air de ballet, Op. 30, No. 1. (Gillet)
 ILJINSKY, A. Berceuse, Op. 13. (Langey)
 KELLEY, E. S. The lady picking mulberries. (Langey)
 ODARD, B. Poetical scenes (Scènes poétiques). Suite: In the woods—On the mountain—In the village. (Langey)
 RIEG, EDVARD. Allegretto. From the *Violin-Sonata* No. 2. (Langey)
 CHARWENKA, XAVER. A la Hongroise. Op. 43, No. 6. (Gillet)
 ENSEN, ADOLF. In the tavern. Op. 17, No. 10. (Langey)
 SCHAUKOWSKY, P. Romance in F. Op. 51, No. 5. (Gillet)
 AMBROSIO, A. Canzonetta, Op. 6. (Langey)
 GLUCK, C. W. VON. Gavotte. From the opera *Iphigénie en Aulide*. (Gillet)
 HANDEL, G. F. Menuet. From the opera *Berceuse*. (Gillet)
 KARGANOFF, G. Op. 20, No. 4. Serenade Arr. by Ernest Gillet
 FRIML, R. Op. 28. Minuetto. Arr. by Otto Langey
 SOHM, C. Op. 314, No. 13. Tarantella. Arr. by Otto Langey
 SCHAUKOWSKY, P. Polonaise from the opera "Eugene Onegin." Arr. by Otto Langey
 NICODÉ, J. L. Op. 13, No. 2. Canzonetta. Arr. by Otto Langey
 MRO, E. Mercedes. Valse Espagnole. Arr. by G. Gast
 FRIML, R. Op. 27. Mélodie.
 KARGANOFF, G. Op. 20, No. 5. Menuetto all'antico. Arr. by Otto Langey
 LANGEY, O. From Italy. A selection of Italian Folk-Songs
 CHAMINADE, C. Op. 29. Sérénade. Arr. by Ernest Gillet
 CERVANTES, I. Cuban Dance, No. 4. Arr. by Otto Langey
 BIZET, G. Le Retour. Arr. by Ernest Gillet
 GLAZOUNOV, A. L'Automne. Bacchanale. From "The Seasons." Arr. by G. Gast
 JACKSON, R. C. Vanity Caprice. Arr. by Otto Langey

45. BARTHÉLEMY, R. Two Pieces, "Caressing Butterfly" and "Love's Willfulness." Arr. by Otto Langey
 *46. GERMAN, E. Suite (Valse Gracieuse, Souvenir, Gipsy Dance). Arr. by Otto Langey
 47. GODARD, B. Op. 35, No. 3. Canzonetta. Arr. by Otto Langey
 48. NICODÉ, J. L. Op. 26. A Ball-Scene. Arr. by Otto Langey
 49. RUBINSTEIN, A. Op. 16, No. 3. Sérénade. Arr. by Otto Langey
 50. NOBLE, TERTIUS T. Morris Dance, From the York Pageant Music. Arr. by Otto Langey
 51. CADY, H. Song of the Boatmen of the Volga. Arr. by Otto Langey
 JIRÁNEK, J. Cossak Lullaby. Arr. by Otto Langey
 52. HERBERT, V. Air de Ballet. Arr. by Otto Langey
 *53. LANGEY, O. Moszkowskiana. From the works of Moritz Moszkowski
 54. RAFF, J. Op. 200, No. 3. Gavotte and Musette. Arr. by Otto Langey
 55. CSEKÉ, H. A. Op. 24. Two Pieces (No. 1. Twilight—No. 2. Serenade). Arr. by Otto Langey
 56. MOSZKOWSKI, M. Op. 41. Gondoliera. Arr. by Otto Langey
 57. LACK, T. Op. 152. Pizzicato-Bluette. Arr. by Otto Langey
 *58. SCHYTTÉ, L. Norwegian Suite (Peasants' Dance—Eventide—Rhapsodie). Arr. by Otto Langey
 59. HOFMANN, H. Hungarian Dance. Arr. by Hugo Riesenfeld
 FRIML, R. Op. 66. Légende. Arr. by Hugo Riesenfeld
 60. BULLARD, F. F. Celtic Dance. Arr. by Hugo Riesenfeld
 CAJANI, A. Serenata. Arr. by Otto Langey
 DELIBES, L. Passepied. From the opera "Le Roi s'amuse." Arr. by Otto Langey
 SGAMBATI, G. Op. 24, No. 2. Serenata Napolitana. Arr. by Otto Langey
 62. LANGCIANI, P. Funeral March (Burlesque). From the ballet "Pierrot macabre." Arr. by Otto Langey
 LUBOMIRSKY, G. Danse Orientale. Arr. by Otto Langey
 63. BIZET, G. Sérénade Espagnole. Arr. by Otto Langey
 64. KOCIAN, J. Op. 18, No. 2. Intermezzo pittoresque. Arr. by Otto Langey
 *65. LANGEY, O. The Emerald Isle. A selection of Irish Melodies
 66. DELIBES, L. March and Procession of Bacchus. From the ballet "Sylvia." Arr. by Otto Langey
 RUBINSTEIN, A. Romance. Arr. by Otto Langey
 67. SCHUBERT, F. Minuet. Arr. by Otto Langey
 68. TARENGHI, M. Serenade. Arr. by Otto Langey
 KAUTZENBACH, A. Serenade. Arr. by Gaston Borch
 69. HORTON, M. W. Petite Sérénade. Arr. by Otto Langey
 70. GRANADOS, E. A la Cubana Marche militaire Arr. by Otto Langey
 *71. FIVE MODERN SONGS: Massenet, Elégie
 Brahms, Wiegenlied
 Tschaukowsky, Nur, wer die Sehnsucht kennt
 Debussy, Mandoline
 Grieg, Ich liebe dich Arr. by D. Savino
 72. LANGEY, O. Arabian Serenade. Arr. by Composer
 DRUMM, G. Meditation. Arr. by Composer
 73. BOHM, C. Petite Bijouterie. Arr. by Otto Langey
 *74. SAINT-SAËNS. Bacchanale. Air de Ballet from "Samson and Delilah." Arr. by Otto Langey
 *75. LANGEY, O. From the Highlands. A selection of Scotch Melodies
 *76. LANGEY, O. Musical Gems from Tschaukowsky. A selection arranged from the works of P. Tschaukowsky
 EDWARDS, L. Inspiration. Arr. by D Savino
 77. KARGANOFF, G. Op. 20, No. 9. Romance. Arr. by Carl Kiefert
 78. FLORIDIA, P. Longing. Arr. by Otto Langey
 79. BORCH, G. Vester-love. Intermezzo. Arr. by the Composer
 80. BORCH, G. Norwegian Folk-Song. Arr. by the Composer
 *81. BORCH, G. Songs from Shakespeare's Time. A Selection of Old English Melodies.

82. FROMMEL, H. Two Sketches. Serenade and Romance. Arr. by Otto Langey
 FROMMEL, H. A Curious Story Arr. by Otto Langey
 83. CONTE, P. An Old Love Story Arr. by Otto Langey
 84. JACOBI, V. March miniature. Arr. by Otto Langey
 BERGÉ, I. Spagnuola. Arr. by the Composer
 85. GRIEG, Three French Serenade Arr. by Gaston Borch
 Lyric Pieces: Folk-Song
 Butterfly
 Dance of the Egyptian Maidens. Arr. by Otto Langey
 86. SHELLEY, H. R. Fuji-Ko. Arr. by Carl Kiefert
 KARGANOFF, G. Adieu. Arr. by Carl Kiefert
 87. MATTHEWS, H. A. Coquetterie. Arr. by Otto Langey
 CÉSAR, GUI. Orientale. Arr. by Otto Langey
 88. DE KOVEN, R. Nocturne. Arr. by Irenée Bergé
 89. DRUMM, G. Springtime. Valse-Intermezzo. Arr. by the Composer
 90. BRAHMS. Three Songs. Arr. by Otto Langey: In Summer Fields (Feldesamkeit) Faithfulness (Liebestreu) The Vain Suit (Vergibliches Ständchen)
 BORCH, Air de Ballet. Arr. by the Composer
 91. HERBERT, L. Canzonetta. Arr. by Otto Langey
 WALTZ, Op. 12
 *92. GRIEG, Three Lyric Pieces: Homeward, Op. 62
 *93. THREE CHARACTERISTIC SONGS: Strauss, R. All Souls' Day (Allerseelen) Arr. by Otto Langey
 Rimsky-Korsakoff, Chanson indoue (Hindoo Song)
 LEROUX, Le Nil
 94. MASSENET. Prelude from "Ere." Arr. by Gaston Borch
 *95. FRANCK, G. Prière
 RIMSKY-KORSAKOW. Extracts from "Scheherazada." Arr. by Otto Langey
 96. GODARD, B. Vénitienne (Barcarolle). Arr. by Otto Langey
 CHAPI, R. Moorish Serenade. Arr. by Otto Langey
 97. PESSARD, E. L. F. Andalouse. Arr. by Otto Langey
 *98. THREE HEBREW MELODIES: 1. Rimsky-Korsakoff, Hebrew Song Arr. by Ed. Falck
 2. Moussorgsky, Oriental Chant
 3. Karganoff, Hebrew Dance
 99. ALBENIZ, I. Midsummer Night's Serenade. Arr. by Otto Langey
 100. BARON, M. Two Characteristic Pieces: 1. In Sight of the Oasis Arr. by the Composer
 2. Indian Legend
 101. MERICANTO, O. Romance in G. Arr. by Otto Langey
 *102. REBIKOW, W. Four Pieces from the Suite "The Christmas Tree": 1. March of the Gnomes Arr. by Gaston Borch
 2. Silent Night
 3. Dance of the Chinese Dolls
 4. Dance of the Clowns
 103. STRAUSS, R. Serenade Opus 7. Arr. by Gaston Borch
 104. DELMAS, Meditation Arr. by Otto Langey
 FANTON, Pierrot Asleep Arr. by Otto Langey
 105. SAINT-SAËNS. Serenade Arr. by Otto Langey
 KROOK, A Finnish Lullaby Arr. by Otto Langey
 106. LANGEY, O. A Russian Pansy (Flower Song) Arr. by the Composer
 *107. ARENDS, H. Suite from the Ballet "Salamambo": 1. Introduction and Danse des Kaheres
 2. Danse de Salamambo
 3. Danse des Serpents
 4. Scene d'Amour
 5. Danse Sauvage Arr. by Otto Langey
 108. RUBINSTEIN, A. Barcarolle. Arr. by Otto Langey
 BORCH, G. Air de Ballet No. 2. Arr. by the Composer
 109. CUI, C. Albumleaf. Arr. by Otto Langey
 110. GRANIER, J. Valse Ballet. Arr. by Otto Langey
 GRANIER, J. Melancholy. Arr. by Otto Langey
 111. HAMMER, R. Canzonetta. Arr. by Otto Langey
 112. CHOPIN. Polonaise in A♭. Arr. by Otto Langey

ton : The Boston Music Co. — New York : G. SCHIRMER — London : Lafleur & Son

use of this copy includes rights of public performance anywhere without payment of an additional fee. G. Schirmer (Inc.)