

# CARL FISCHER

## PROGRESSIVE ORCHESTRA FOLIO

Twenty Carefully Selected and Practical Arrangements  
of Favorite Compositions

ARRANGED FOR  
**FULL ORCHESTRA and MANDOLIN ORCHESTRA**

### Vol. I

#### CONTENTS

Sobre las Olas ( <i>Over the Waves</i> ) Waltz . . . . .	J. Rosas
William Tell Selection . . . . .	G. Rossini
The United Liberty March . . . . .	F. H. Losey
Flag of Truce March . . . . .	L. P. Laurendeau
The Cup Winner March . . . . .	L. Tocaben
Animation Schottische . . . . .	J. C. Heed
Menuet from the Opera "Don Juan". . . . .	W. A. Mozart
Poet and Peasant Overture . . . . .	F. von Suppé
Homeless Romance . . . . .	Chas. Arthur
Bohemian Girl Selection . . . . .	W. Balfe
Sparkling Eyes Mazurka . . . . .	C. Berto
Falling Leaves Waltz . . . . .	J. S. Seredy
Dancing Dolls Gavotte . . . . .	J. S. Seredy
La Media Noche . . . . .	J. Aviles
Reminiscences . . . . .	R. Schumann
The Merry Peasant . . . . .	R. Schumann
Around the Maypole . . . . .	Wm. H. Potstock
Little Robin Redbreast . . . . .	Wm. H. Potstock
The Trumpeter Polka Brilliante . . . . .	H. Engelmann
Bridal Chorus from "Lohengrin." . . . .	R. Wagner

#### PUBLISHED FOR

1st Violin, Obbligato Violin, 2nd Violin, 3rd Violin, Viola, Cello, Bass, Flute, 1st B $\flat$  Clarinet,  
2nd B $\flat$  Clarinet, Oboe, Bassoon, 1st Cornet, 2nd Cornet, Trombone, (Bass Clef), Trombone  
(Treble Clef), Horns in F, Drums, Organ, Piano, C Melody Saxophone, E $\flat$  Alto Saxophone,  
and Baritone

and 1st Mandolin, 2nd Mandolin, Guitar and Piano .

Parts for E $\flat$  Alto, Tuba, 3rd Mandolin, Tenor Mandola, Mando Cello, Mando Bass, Octave Mandolin,  
Banjo (A or C Notation), are also obtainable for each number at the price of usual extra parts, or  
in sets at a special price of \$1.00 net. per set.

### CARL FISCHER

BOSTON

NEW YORK

CHICAGO

PROPERTY OF W. P. A. MUSIC PROJECT

# "MIGNON"

Piano.

## Overture.

Small Orch. & Piano \$1.35 | Full Orch. & Piano \$1.85  
Piano acc. 35¢

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. **329** *Andro* Clar. *p*

*pp p* Flute.

*pp* *dim.* *sva.* *Modto sostenuto.* *p*

*pp* *f* *dim.* *pp* *sva.*

*dim.* *p* *f* *risoluto.* *sva.*

PIANO

The first system of musical notation consists of two staves. The upper staff features a melodic line with slurs and dynamic markings of *pp*, *f*, and *pp*. The lower staff provides a harmonic accompaniment. A *sva.* (sustained) marking is present at the end of the system.

The second system continues the piece with dynamic markings of *f*, *p*, and *cresc.* (crescendo). The melodic line in the upper staff is characterized by slurs and a steady rhythmic pattern.

The third system concludes the piece with a *dim.* (diminuendo) marking. The melodic line in the upper staff ends with a final cadence.

The fourth system is marked *Andte* and features a change in tempo and dynamics. The upper staff has a melodic line with dynamics of *p*, *pp*, *p*, *dim.*, and *pp*. The lower staff has a steady accompaniment.

The fifth system continues the *Andte* section with a *pp* dynamic marking in the upper staff. The melodic line is more active, with slurs and a consistent rhythmic pattern.

The sixth system concludes the *Andte* section with a melodic line in the upper staff that features slurs and a final cadence.

PIANO

Mod<sup>o</sup> tempo di Polacca.

The first system of the musical score 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 begins with a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present in the right hand.

The second system continues the piece with two staves. The right hand features a complex, rhythmic texture with many beamed notes. A dynamic marking of *p* (piano) is shown in the left hand.

The third system shows two staves of music. The right hand has a melodic line with some grace notes. A dynamic marking of *mf* (mezzo-forte) is in the left hand, and another *p* (piano) marking is in the right hand.

The fourth system consists of two staves. The right hand has a melodic line with some grace notes. A dynamic marking of *f* (forte) is in the left hand, and another *p* (piano) marking is in the right hand.

The fifth system consists of two staves. The right hand has a melodic line with some grace notes. A dynamic marking of *ff* (fortissimo) is in the left hand, and another *p* (piano) marking is in the right hand.

The sixth system consists of two staves. The right hand has a melodic line with some grace notes. A dynamic marking of *p* (piano) is in the left hand, and another *p* (piano) marking is in the right hand.

PIANO

First system of musical notation, consisting 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 system contains several measures of music with dynamic markings *ff* and *p*. A first ending bracket is present in the final measure of the system.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains several measures of music with dynamic markings *mf* and *p*. A first ending bracket is present in the final measure of the system.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains several measures of music with dynamic markings *mf* and *p*. A first ending bracket is present in the final measure of the system.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains several measures of music with dynamic markings *f*, *ff*, and *p*. A first ending bracket is present in the final measure of the system.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains several measures of music with dynamic markings *f*, *ff*, and *p*. A first ending bracket is present in the final measure of the system.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The system contains several measures of music with dynamic markings *f*, *ff*, and *p*. A first ending bracket is present in the final measure of the system.

This musical score is for a piano piece, page 6. It consists of six systems of staves. The first system has two staves (bass clef) with dynamic markings *p*, *f*, and *p*. The second system also has two staves (bass clef) with a *p* marking. The third system has two staves (treble and bass clefs). The fourth system has two staves (treble and bass clefs) with a *pp* marking. The fifth system has two staves (treble and bass clefs) with a trill (*tr*) and triplet (*3*) markings. The sixth system has two staves (bass clef). The key signature is two sharps (F# and C#), and the time signature is 3/4.

PIANO

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. The lower staff includes a *cresc.* marking and a *ff* marking.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. The lower staff includes a *ff* marking.

> PIANO >

First system of musical notation. The right hand consists of a series of chords, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *p* (piano).

Second system of musical notation. The right hand begins to incorporate triplet patterns. The dynamic marking is *mf* (mezzo-forte).

Third system of musical notation. The right hand features more complex triplet patterns. The dynamic marking is *cresc.* (crescendo).

Fourth system of musical notation. The right hand changes texture, moving away from dense chords. The dynamic marking is *p* (piano).

Fifth system of musical notation. The right hand returns to complex triplet patterns. The dynamic marking is *f* (forte).

Sixth system of musical notation. The right hand continues with triplet patterns. The dynamic marking is *p* (piano).

Seventh system of musical notation. The right hand features complex triplet patterns. The dynamic marking is *ff* (fortissimo).



1  
**Flute.**

# "MIGNON" Overture.

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. *And<sup>no</sup>* 329

*pp* *Mod<sup>to</sup> sostenuto.* *p SOLO.*

*Andte* *SOLO.* *p* *pp* *espress.*

*cresc.* *dim.* *un poco retenu.*

*Mod<sup>to</sup> tempo di Polacca.* *pp* *ppp* *mf*

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

*SOLO.* *p*

N.B. From\*to\* In default of Harp or Piano must be omitted.

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Carl Fischer, New York.

# Flute.

The musical score for the Flute part consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 7/8. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano), with intermediate markings like *mf* (mezzo-forte) and *cresc.* (crescendo). The music features intricate patterns, including sixteenth-note runs and triplet figures. The first staff begins with a triplet of eighth notes. The second staff has a *f* marking. The third staff has a *p* marking. The fourth staff has a *f* marking. The fifth staff has a *mf* marking. The sixth staff has a *ff* marking, followed by *dim.* and *p*. The seventh staff has a *p* marking. The eighth staff has a *f* marking. The ninth staff has a *p* marking, followed by *f*. The tenth staff has a *cresc.* marking, followed by *ff*. The score concludes with a final measure on the tenth staff.

# Flute.

This musical score for Flute consists of 12 staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piece is characterized by frequent triplet patterns, often grouped under slurs. Dynamic markings include *mf*, *p*, *f*, *ff*, and *fz*. The notation includes various note values, rests, and articulation marks such as accents and breath marks. The music flows through several measures, ending with a final cadence on the last staff.

# 2

# "MIGNON" Overture.

Oboe.

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. **329**

And<sup>to</sup> 5 *p* Mod<sup>to</sup> sostenuto. 7 5 \*

And<sup>te</sup> 25 3 Mod<sup>to</sup> tempo di Polacca. *mf*

*f* *p* *ff*

*p* *ff*

*mf*

*ff* *p* *f*

7 8 19

N. B. From\* to\* In default of Harp or Piano, must be omitted.

# Oboe.

*f*

*cresc.*

*ff*

*ff*

*mf* *mf*

*mf*

*f* *f<sub>z</sub>*

*sempre cresc.* *ff*

*p*

The musical score consists of ten staves of music in a treble clef with a key signature of two sharps (D major). The first staff begins with a forte (*f*) dynamic and features a series of eighth-note chords. The second staff includes a crescendo (*cresc.*) and reaches fortissimo (*ff*). The third staff continues with fortissimo dynamics and includes first and second endings. The fourth staff features fortissimo dynamics and triplet markings. The fifth and sixth staves are marked mezzo-forte (*mf*). The seventh staff returns to forte (*f*) and includes fortissimo (*f<sub>z</sub>*). The eighth staff is marked *sempre cresc.* and fortissimo (*ff*), featuring numerous triplet markings. The ninth staff begins with piano (*p*) dynamics. The tenth staff concludes the page with various articulations and dynamics.

# "MIGNON"

## 3 1st Clarinet in B $\flat$ .

A Thomas.  
arr. by Theo. Moses.

Theatre Orch. **329** *And<sup>no</sup>*

*p SOLO.*

Oboe. *dim. pp p*

\**Modto sostenuto* *p* *mf* *p* *SOLO.*

\**Andte* *dim. pp* *pp* *13*

*pp* *pp* *Change to A. p*

*Modto tempo di Polacca.* *f* *mf*

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

*p* *ff* *p*

*f* *p*

N.B. From \* to \* In default of Harp or Piano, must be omitted.

# 1st Clarinet in A.

The musical score for the 1st Clarinet in A consists of ten staves of music. The notation includes various dynamics such as *f*, *p*, *mf*, *ff*, *dim.*, *pp*, and *cresc.*. There are also articulation marks like accents (>) and slurs. The score includes several triplet markings (3) and first endings (1). The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a single melodic line on a treble clef staff.

Bassoon.

Ob.

# 1st Clarinet in A.

*cresc.* *ff*

*fz* *mf* *fz* *fz* *mf*

*fz* *p* *mf* *fz*

*f*

*sempre cresc.* *ff*

*p* *cresc.*

*f* *ff*



# "MIGNON"

## 2nd Clarinet in B $\flat$ .

### Overture.

A. Thomas.  
arr. by Theo. Moses.

N. Y. Theatre Orch.  
329

And<sup>no</sup> Mod<sup>to</sup> sostenuto.

And<sup>te</sup> *p* *mf* *p* *pp* Change to A.

Mod<sup>to</sup> tempo di Polacca *mf* *f* *dim.* *p*

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

*p* *pp* *f*

N.B. From \* to \* In default of Harp or Piano, must be omitted.

# 2nd Clarinet in B $\flat$ .

The musical score for the 2nd Clarinet in B $\flat$  consists of ten staves of music. The notation includes various dynamic markings and performance instructions:

- Staff 1: *p*, *cresc.*, *f*
- Staff 2: *cresc.*, *ff*
- Staff 3: *ff*, *p*, *f<sub>3</sub>*, *f<sub>3</sub>*, *f<sub>3</sub>*
- Staff 4: *f<sub>3</sub>*, *f<sub>3</sub>*, *f<sub>3</sub>*, *f<sub>3</sub>*, *mf*
- Staff 5: *f<sub>3</sub>*, *f*, *f<sub>3</sub>*, *f<sub>3</sub>*
- Staff 6: *f<sub>3</sub>*, *sempre cresc.*, *cresc.*
- Staff 7: *ff*, *p*, *cresc.*, *f*
- Staff 8: *ff*
- Staff 9: *ff*
- Staff 10: *ff*

The score features numerous triplets, slurs, and accents throughout the piece.

# 5

# "MIGNON"

## Overture.

### Bassoon.

A. Thomas.

arr. by Theo. Moses.

Theatre Orch:

Andro

Modto sostenuto.

**3 2 9**

*p*

*mf* *p* *pp*

*pp*

\*Andte

Modto tempo di Polacca.

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

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

*ff* *p* *ff* *p* *ff* *p*

*ff* *p*

*mf* *p*

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

N. B. From\*to\* In default of Harp or Piano, must be omitted.  
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# Bassoon.

SOLO.

*p* *pp* *f<sub>z</sub>* *p* *pp* *p cresc.* *cresc.* *f* *cresc.* *ff* *ff* *p* *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *mf* *f<sub>z</sub>* *mf* *f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>* *mf* *sempre cresc.* *f* *ff* *mf* *f<sub>z</sub>*

# 6

# "MIGNON"

## 1st Horn in F.

## Overture.

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. **329** *And<sup>te</sup>* *Mod<sup>to</sup> sostenuto:*

*mf* *p* *pp*

*Andte SOLO.*  
*p espress.* *fz*

*dim. pp* *pp* *poco cresc.*

*Mod<sup>to</sup> tempo di Polacca.*  
*dim.* *mf* *p* *f* *dim.*

*p* *mf* *p*

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

*ff* *p* *ff* *p* *ff* *p*

*ff* *p*

*mf*

*f* *dim. p*

N.B. From\*to\* In default of Harp or Piano, must be omitted.

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# 1st Horn in F.

The musical score for the 1st Horn in F, page 2, is written in treble clef with a key signature of one sharp (F#). The piece consists of ten staves of music. The dynamics and articulation are as follows:

- Staff 1: *ff*, *p*, *p*. Rehearsal mark 3.
- Staff 2: *pp*, *fz*, *p*, *p*. Rehearsal mark 2.
- Staff 3: *cresc.*, *f*. Rehearsal mark 8.
- Staff 4: *cresc.*, *ff*.
- Staff 5: *ff*, *p*, *fz*, *fz*, *fz*.
- Staff 6: *fz*, *fz*, *fz*, *fz*, *fz*.
- Staff 7: *fz*, *fz*, *mf*, *fz*, *fz*, *cresc.*, *fz*.
- Staff 8: *cresc.*, *f*, *ff*. Rehearsal mark 4.
- Staff 9: *fz*, *fz*, *fz*, *fz*, *fz*, *fz*.

# 7

# "MIGNON"

## Overture.

### 2nd Horn in F.

A. Thomas.

arr. by Theo. Moses.

Theatre Orch. *And<sup>no</sup>* *Mod<sup>to</sup> sostenuto*

*mf p pp*

*And<sup>te</sup>* *SOLO.*

*espress. pp p*

*And<sup>te</sup>* tempo di Polacca.

*f dim. p mf*

*mf*

*p f dim. p*

*ff p ff p ff p*

*ff p ff*

*p*

*mf*

*p ff f dim. p ff*

N B From\* to\* In default of Harp or Piano, must be omitted.

# 2nd Horn in F.

*p*

*pp* *fz* *pp*

*SOLO.* *cresc.*

*f*

*cresc.* *ff*

*ff* *p*

*fz* *fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz* *mf*

*fz* *fz* *cresc.* *fz* *cresc.*

*f* *ff*

2 1

2

2

2

4



1st Cornet in B $\flat$ .

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. **329** *And<sup>no</sup>* 5 4 \* 7 5 \* *And<sup>te</sup>* Horn. *p* *espress.*

*pp* *poco cresc.* **Change to A.** 5 *mf* > *p*

*Mod<sup>to</sup> tempo di Polacca.* *f* *p*

2nd Clar. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

N. B. From \* to \* In default of Harp or Piano, must be omitted.

# 1st Cornet.

*ff* **SOLO.** *p* **3** **1**

Horn. *p* **SOLO.** *pp* **3**

*p* **SOLO.** *pp* **8** **3**

*p* *cresc.* *f*

*cresc.* *ff*

2d Clar. *ff* *ff*

*ff* **9** *p*

*mf* *fz* *fz* *fz*

*cresc.* *f* *p* **1**

*f* *ff*

9

# "MIGNON" Overture.

A. Thomas.

arr. by Theo. Moses.

## 2nd Cornet in B $\flat$

Theatre Orch. **329** *And<sup>no</sup>* 5 4 \* 7 5 \* *Andte* 13 2<sup>d</sup> Clar.

*Mod<sup>to</sup> sostenuto.*

*pp* *Mod<sup>to</sup> tempo di Polacca.* *f* *dim.*

*Change to A.* *p* *mf* *p* *ff* *p* *ff* *p* *ff* *p*

*ff* *p* *ff* *ff* *p* *ff* *p* *ff* *p*

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

2<sup>d</sup> Clar. 12 Horn. 9 *p* *cresc.*

*f* *ff* *mf* *fz* *fz* *fz* *cresc.*

*f* *p* *f* *ff*

N.B. From \* to \* In default of Harp or Piano, must be omitted.

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10

3rd Trombone.

"MIGNON"

Overture.

A. Thomas

arr. by Theo. Moses.

Theatre Orch.

And<sup>te</sup>

Mod<sup>to</sup> sostenuto.

329

N.B. From\*to\* In default of Harp or Piano, must be omitted.

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# 11

## "MIGNON"

### Overture.

#### Timpany in A & E.

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. *Andno* 5 4 \* *Modto sostenuto* 7 5 \* *Andte* 25 3

329

#### *Modto* tempo di Polacca.

2 p

4 f 7

5 f p mf p 2 4

27 ff pp 1 2

3 4 1 mf cresc. ff

2 1 1 1 ff

1 13 ff p fz p p fz p p fz p

mf cresc. f 4

cresc. ff

N.B. From \* to \* In default of Harp or Piano, must be omitted.

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# 12

## "MIGNON"

Bass Drum,  
Triangle & Tambourine.

Overture.

A. Thomas.

arr. by Theo. Moses.

Theatre Orch. *And<sup>to</sup>* 5 *Mod<sup>to</sup> sostenuto.* 5 *And<sup>te</sup>* 25 3

329

*Mod<sup>to</sup> tempo di Polacca.*

2 *Trgl.*

*p* *fz* *mf*

17

*p* *p*

2 46 *tr*

*fz* *f* *p* *ff* Drum.

2 1

*fz* *fz*

1 *ff* *p* Tambourine. *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz* *fz* *fz*

*fz* *p* Drum. *fz* *fz* *fz* *mf*

2 *f* *p* *f* *f*

*cresc.* *ff* *tr.* *tr.* *tr.*

N.B. From\*to\*In default of Harp or Piano must be omitted.

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# "MIGNON"

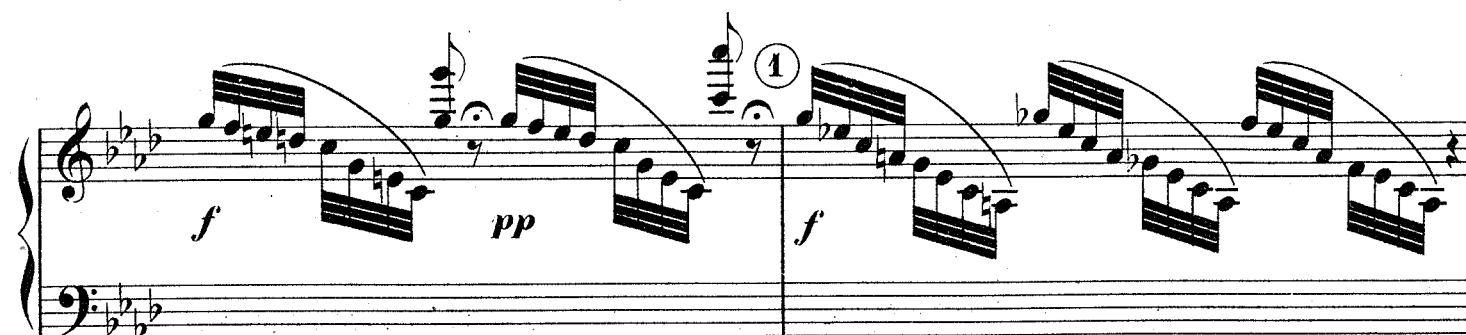
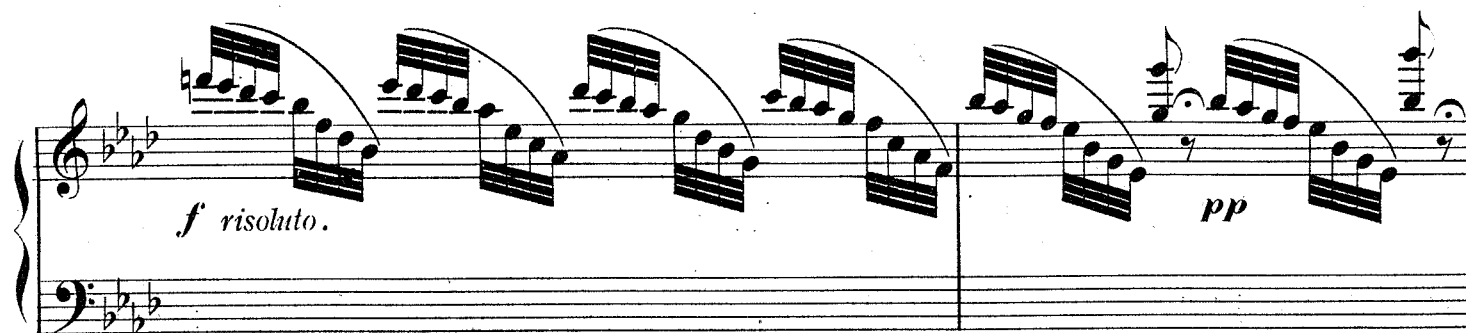
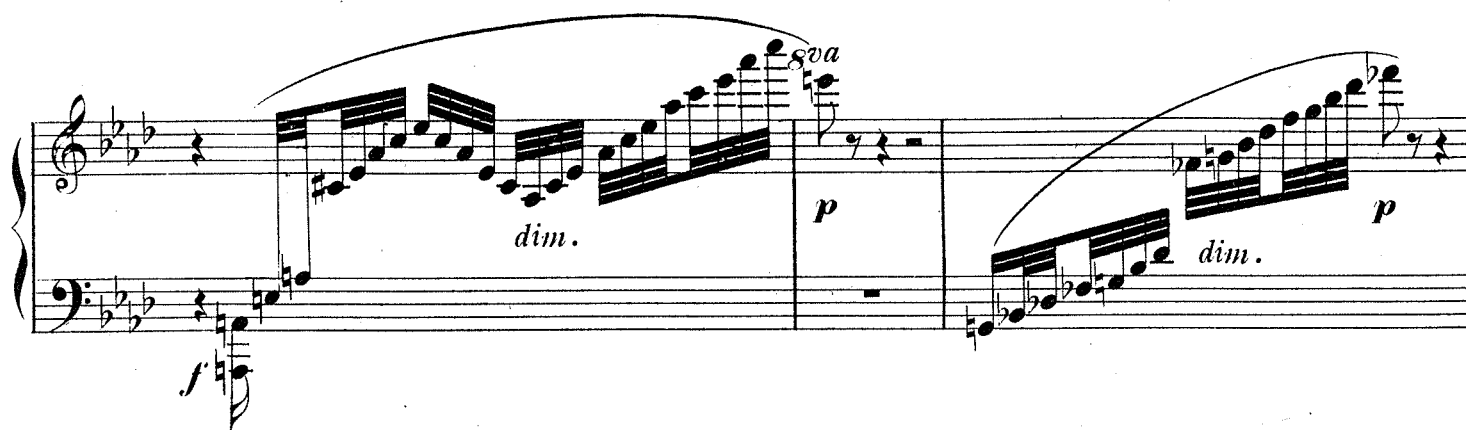
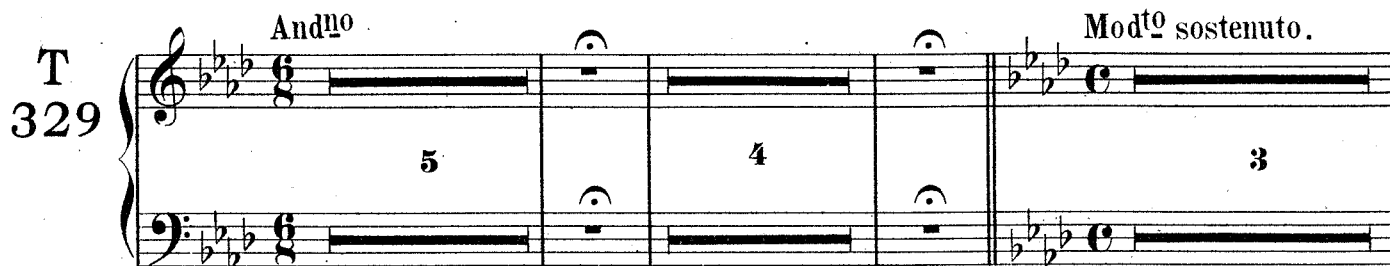
Harp

Overture.

Ambroise Thomas  
arr. by Chas. J. Roberts

T  
329

And<sup>te</sup> Mod<sup>to</sup> sostenuto.



# Harp.

*p*

② *Andte*  
*pp*

③  
*fz* *pp* *fz* *pp leggerissimo*

*poco cresc.*

③ *pp* *rit.* *ppp* **Tacet.**



# "MIGNON"

## Overture.

### 1st Violin.

Small Orch. & Piano #1.35 | Full Orch. & Piano #1. 85

Piano acc. 35¢

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. **329** *And<sup>to</sup>* (♩ = 116.)  
Clar. Fl.

*Mod<sup>to</sup> sostenuto.* Fl. Harp or Piano.  
Clar. Clar.

*risolato.*  
f

Clar. dim. pp \*

*And<sup>te</sup>* (♩ = 92.)  
Horn or Cornet.  
p *espress.*  
pizz.

Fl. f<sub>z</sub> dim. pp p dim. p arco. pp *espress.*

N. B. From\* to\* In default of Harp or Piano, must be omitted.

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# 1st Violin.

*cresc.* *dim.*  
*p* *pp* *rit.* *ppp*

Horn or Cornet. *p* *mf* *pizz.* *arco.* *dim.* *mf*

Mod<sup>to</sup> tempo di Polacca. (♩=100) Fl. & Clar.

Fl

# 1st Violin.

The first violin part consists of five staves of music. The first three staves feature a melodic line with eighth and sixteenth notes, including accents and slurs. The fourth and fifth staves are dominated by triplet patterns, starting with a fortissimo (*ff*) dynamic, followed by a *dim.* (diminuendo) and a piano (*p*) dynamic.

## Clar. & Fl.

The Clarinet and Flute part consists of two staves. The upper staff has a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The lower staff provides a rhythmic accompaniment with eighth notes, starting with a fortissimo (*ff*) dynamic.

## Cornet.

## Clar.

The Cornet and Clarinet part consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff provides a rhythmic accompaniment with eighth notes.

This section contains two staves of music, likely for the Bassoon and Oboe. The upper staff has a melodic line with slurs and accents. The lower staff provides a rhythmic accompaniment with eighth notes. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

1st Violin.

The musical score is written for the 1st Violin and includes parts for other instruments. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score consists of ten staves. The first two staves are for the Cornet and Clarinet, both starting with a *pp* dynamic. The third staff is for the Viola, starting with a *p* dynamic and a *tr* (trill) marking, with the instruction "8va lower." below it. The fourth staff is a piano accompaniment part, starting with a *cresc.* (crescendo) marking and reaching a *ff* (fortissimo) dynamic. The fifth staff is another piano accompaniment part, also starting with a *cresc.* and reaching a *ff* dynamic. The remaining six staves (6-10) are for the 1st Violin, featuring complex rhythmic patterns with many triplets and slurs, ending with a *ff* dynamic.

# 1st Violin.

The musical score is written for the first violin and consists of ten systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is characterized by complex rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings are used throughout to indicate volume changes: *mf* (mezzo-forte), *fz* (forzando), *ff* (fortissimo), and *p* (piano). Performance instructions include *Simplified.*, *cresc.* (crescendo), and *sempre cresc.* (sempre crescendo). The notation includes various articulations such as accents and slurs, and some measures feature complex rhythmic groupings.

# "MIGNON"

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

## Overture.

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. 329

And<sup>no</sup> 5 4 \* 1 1

Mod<sup>to</sup> sostenuto.

And<sup>te</sup>

dim. pp pizz. arco.

dim. un peu retenu. rit. ppp pizz.

Mod<sup>to</sup> tempo di Polacca. Brass.

f arco. p p pizz. arco. ff p Wind.

Oboe.

ff

N.B. From \*to\* In default of Harp or Piano, must be omitted.

# 2nd Violin.

Brass.

*p*

*f*

*p* pizz.

*ff* arco.

*p*

*ff* *p*

*p*

*f*

*p* pizz.

*p* arco.

*cresc.*

*f* *ff* *ff*

*cresc.* *ff*

*f*

2<sup>nd</sup> Violin.



# "MIGNON"

## Viola.

## Overture.

A Thomas.

arr. by Theo. Moses.

Theatre Orch. **329** *And<sup>to</sup>* **1** Bassoon. *Mod<sup>to</sup> sostenuto.*

*p* *mf* *p* *pp* *p* *dim. pp*

*Andte* *p* *pp*

*dim. pp* *pp pizz.* *poco cresc.* *arco.*

*dim. un peu retenu.* *ppp* *p pizz.*

*Mod<sup>to</sup> tempo di Polacca.* *Brass.* *f arco.*

*mf*

*Wind.* *f* *p* *pizz.* *arco.* *ff*

*ff* *p* *ff* *p* *ff*

*2nd Horn.* *ff*

N.B. From\* to\* In default of Harp or Piano, must be omitted.

# Viola.

Brass.

*p* *f* *p* *ff* *p* *ff* *p* *pp* *cresc.* *f* *ff* *tr* *ff*

# Viola.

Musical score for Viola, measures 1-12. The score is written in treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern with many triplets and accents. Dynamics include *ff*, *p*, *fz*, *mf*, *cresc.*, and *ff*.

If only one Viola, the lower notes must be played.

Musical score for Viola, measures 13-16. This section includes a treble clef staff and a bass clef staff. The treble clef staff begins with a *p* dynamic and contains triplets. The bass clef staff contains a *f* dynamic and continues the triplet pattern. The score concludes with a final chord in the bass clef staff.

# Cello.

# "MIGNON" Overture.

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. **329** *And<sup>no</sup>* Bassoon. *\*Mod<sup>to</sup> sostenuto.*

*p* *mf* *p* *pp* *dim.* *pp* *dim.* *p* *arco.* *dim.* *p* *Mod<sup>to</sup> tempo di Polacca.* *arco.* *f* *Bassoon.* *mf* *pizz.* *p* *arco.* *f* *p* *ff* *Bassoon.* *p* *pizz.* *ff* *1 pizz.* *p* *arco.* *f* *1 arco.* *f* *pizz.* *p* *arco.* *ff* *1 pizz.* *ff* *p* *arco.* *f* *1 arco.* *f* *pizz.* *p* *arco.* *ff* *1 pizz.* *ff* *p* *arco.* *f* *1 arco.* *f* *pizz.* *p* *arco.* *ff* *3*

N.B. From \* to \* In default of Harp or Piano, must be omitted.

# Cello.

*pizz.* *arco.* *fz* *p* *mf* *pp* *cresc.* *f* *ff* *ff* *p* *fz* *fz* *fz* *fz* *fz* *fz* *f* *mf* *fz* *fz* *fz* *fz* *fz* *fz* *cresc.* *fz* *cresc.* *f* *p* *cresc.* *f* *ff*

The musical score is written for a cello and consists of 12 staves. It begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff starts with a *pizz.* (pizzicato) instruction, followed by *arco.* (arco). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical techniques such as triplets, slurs, and accents. The piece concludes with a *ff* (fortissimo) dynamic marking.

# 1

Bass.

# "MIGNON" Overture.

A. Thomas.  
arr. by Theo. Moses.

Theatre Orch. **329** *And<sup>no</sup>* 5 4 \* *Mod<sup>to</sup> sostenuto.* 1 *mf = p*

*pp* *p* *pp* *And<sup>te</sup>* *p pizz.*

*Cello.* *fz* *p* *arco.* *pizz.* *arco.* *pp*

*pizz.* *arco.* *dim.*

*p pizz.*

*Mod<sup>to</sup> tempo di Polacca.* *f arco.* *p Trombone.*

*mf pizz.* *p* *f arco.* *p* *pizz.* *arco.*

*ff* *Cello.* *p*

*p* *ff* *p pizz.*

*Trom.* *f arco.*

*p pizz.* *ff arco.* *p*

N.B. From \* to \* In default of Harp or Piano, must be omitted.

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# Bass.

*p.*  
*ff* pizz.

arco. pizz.

arco. *f<sub>s</sub>* *p* pizz.

arco. *cresc.*

*f* *f* *cresc.* *ff*

1 *ff* *p* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

2 3 4

5 6 7 *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

*mf* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *sempre cresc. f* 4

*ff* 3 3 3