

1904

The Bohemians

P Bucalossi
Composer

G Puccini
Composer

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THE BOHEMIANS

WALSE ON G. PUCCINI'S



SUCCESSFUL OPERA
FOR
PIANOFORTE
BY
P. BUCALOSSI

ARRANGED BY U. SOLAZZI



Im

109357

Price 75 cents net

BOOSEY & CO
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Mas-W.
003979
Bucalossi.

THE BOHEMIANS

Valse
on the successful Opera
by
G. PUCCINI

P. BUCALOSSI

TEMPO DI VALSE

The first system of the musical score is in 3/4 time with a key signature of one flat (B-flat). It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. It includes dynamic markings of *poco rall.* (slightly slower) and *a tempo* (return to tempo). The right hand has more complex rhythmic patterns, including slurs and accents, while the left hand remains accompanimental.

I. *Con molta grazia ed eleganza*

The third system is marked with a first ending bracket (I.) and a mezzo-forte (mf) dynamic. The tempo instruction is *Con molta grazia ed eleganza*. The right hand features a more elegant melodic line with slurs and accents, and the left hand uses block chords.

The fourth system continues the first ending. The right hand has a melodic line with slurs and accents, and the left hand provides harmonic support with block chords.

The fifth system concludes the first ending. The right hand has a melodic line with slurs and accents, and the left hand provides harmonic support with block chords.

First system of musical notation. Treble clef with a key signature of one flat. The right hand features a series of chords with a 'V' marking above them. The left hand has a bass line with a dynamic marking of *f*.

Second system of musical notation. Treble clef with a key signature of one flat. The right hand continues with chords and a 'V' marking. The left hand has a bass line with a dynamic marking of *f*.

Third system of musical notation. Treble clef with a key signature of one flat. The right hand has a melodic line with a 'V' marking and a dynamic marking of *f*. The left hand has a bass line with a dynamic marking of *f*. The system ends with the word *Fine*.

Fourth system of musical notation. Treble clef with a key signature of one flat. The right hand has a melodic line with a dynamic marking of *mf*. The left hand has a bass line with a dynamic marking of *mf*.

Fifth system of musical notation. Treble clef with a key signature of one flat. The right hand has a melodic line with a dynamic marking of *mf*. The left hand has a bass line with a dynamic marking of *mf*. The system is marked with *8^a ad libitum*.

Sixth system of musical notation. Treble clef with a key signature of one flat. The right hand has a melodic line with a dynamic marking of *mf*. The left hand has a bass line with a dynamic marking of *mf*. The system is marked with *8^a* and ends with a double bar line and a repeat sign.

D.C. al Fine

2. *con sentimento ed espressione*

cres.

ff

1.ª

2.ª

Fine *ff con anima*

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The piece begins with a *dim.* (diminuendo) marking. The right hand features a series of chords with a melodic line, and the left hand provides harmonic support with chords. A *And.* (Andante) marking is present above the right hand in the second measure.

Second system of musical notation. Treble clef, bass clef. The right hand continues with a melodic line, and the left hand provides harmonic support with chords.

Third system of musical notation. Treble clef, bass clef. The piece begins with a *dolce* (dolce) marking. The right hand features a series of chords with a melodic line, and the left hand provides harmonic support with chords.

Fourth system of musical notation. Treble clef, bass clef. The right hand continues with a melodic line, and the left hand provides harmonic support with chords. A *f* (forte) marking is present in the right hand in the fourth measure.

Fifth system of musical notation. Treble clef, bass clef. The piece begins with a *dim.* (diminuendo) marking. The right hand features a series of chords with a melodic line, and the left hand provides harmonic support with chords. A *marcato* marking is present in the right hand in the fifth measure. The system concludes with a double bar line and a *§* symbol.

D.C. al Fine

INTRODUZIONE

3.

ff

§ VALSE

p
P molto espressivo

p

p
più f

p

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a half note G2, followed by a quarter note A2, and then a half note B2. The music continues with various rhythmic patterns and rests.

The second system continues the musical piece. It features a treble staff with a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G2, a quarter note A2, and a half note B2. A dynamic marking 'f' (forte) is placed above the treble staff in the third measure.

The third system shows the continuation of the melody in the treble staff and the accompaniment in the bass staff. The treble staff has a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G2, a quarter note A2, and a half note B2.

The fourth system includes a dynamic marking 'cres.' (crescendo) above the treble staff. It also features a second ending bracket in the treble staff, marked with a '2.' above it. The bass staff continues with its accompaniment.

The fifth system concludes the piece. It features a treble staff with a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G2, a quarter note A2, and a half note B2. The system ends with a double bar line and the word 'Fine' written below the treble staff.

D.C. Valse al Fine

FINALE

The first system of the musical score is for the finale. It is written in 3/4 time with a key signature of one flat (B-flat). The tempo and dynamics are marked *ff* (fortissimo). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords marked with a 'V' (Vibrato) and a 'b' (B-flat), followed by a melodic line with a slur and a '4' in parentheses. The bass staff provides a harmonic accompaniment with chords and some melodic fragments.

con molta grazia ed eleganza

The second system of the musical score is marked *mf* (mezzo-forte). It continues the piece with a more graceful and elegant feel. The treble staff features a melodic line with slurs and accents, while the bass staff provides a steady accompaniment with chords.

The third system of the musical score continues the melodic and harmonic development. The treble staff has a melodic line with slurs and accents, and the bass staff provides a consistent accompaniment.

The fourth system of the musical score continues the melodic and harmonic development. The treble staff has a melodic line with slurs and accents, and the bass staff provides a consistent accompaniment.

The fifth system of the musical score is marked *f* (forte). It features a more powerful and dynamic section. The treble staff has a melodic line with slurs and accents, and the bass staff provides a consistent accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of sixteenth-note chords with slurs and accents. The bass clef contains block chords. A dynamic marking of *stto* is present above the treble staff.

Second system of musical notation. The treble clef features a melodic line with slurs and an accent. The bass clef contains block chords. A dynamic marking of *f* is present above the treble staff.

Third system of musical notation. The treble clef contains a melodic line with slurs. The bass clef contains block chords. A dynamic marking of *mf* is present above the treble staff.

Fourth system of musical notation. The treble clef contains a melodic line with slurs. The bass clef contains block chords. A dynamic marking of *8^a ad libitum* is present above the treble staff.

Fifth system of musical notation. The treble clef contains a melodic line with slurs. The bass clef contains block chords. A dynamic marking of *8* is present above the treble staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains complex chordal textures with many notes, while the left hand has a simpler accompaniment. The system concludes with a fermata over the final chord.

Second system of musical notation, continuing the piece with similar complex textures in both hands.

Third system of musical notation, starting with the section header **STRETTA DEL FINALE**. It includes performance markings such as *(in uno)* and *cres. assai.....*. The right hand features a melodic line with a trill, and the left hand has a rhythmic accompaniment.

Fourth system of musical notation, beginning with the tempo marking **VELOCISSIMO**. The right hand has a rapid, intricate melodic passage, and the left hand provides a steady accompaniment. A dynamic marking of *mf* is present.

Fifth system of musical notation, the final system on the page, showing the concluding chords and a final fermata.

LA BOHÈME

(Scenes from *La Vie de Bohème* by HENRY MURGER) - in 4 Acts - Words by GIUSEPPE GIACOSA and LUIGI ILLIC

MUSIC BY

GIACOMO PUCCINI

SCORES (B. VO)		NET	Pianoforte Duet.		NET
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99343	— with French words (in 16 th)	4	101003	— QUADRO III. Duetto finale - Mimi e Rodolfo. Easy Transcription (fingered)	1
99344	— Transposed edition in C.	12	102980	BECCUCCI (E.) Op. 257. Fantasia	2
99345	— (English Words by W. Grist and P. Pinkerton)	6	BUZZI-PECCIA (A.) Two Transcriptions:		
99346	— (French Edition)	8	— N. 1.		2
99347	— (English Edition)	12	— N. 2.		2
99348	— (German Edition)	0	99261	MARCIANO (E.) Transcription	3
			99262	— Easy Transcription	3
			100952	WOLFF (B.) Pot-pourri	3

SEPARATE NUMBERS

for Voice and Pianoforte (folio)

(WITH ITALIAN WORDS).

99341	QUADRO I. Solo di Rodolfo: <i>Che gelida manina.</i> (Tenor)	1
99342	— Transposed edition in C.	1
99343	— Solo di Mimi: <i>Si, Mi chiamano Mimi.</i> (Soprano)	1
99344	— Transposed edition in C.	1
99345	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> (Soprano)	1
99346	— Transposed edition in D	1
99347	QUADRO III. Adagio di Mimi: <i>Donde lieta vasi al tuo grido d'amore.</i> (Soprano)	1
99348	— Transposed edition in D.	1
99349	QUADRO IV. Solo di Colline: <i>Vecchia zimarra, senti</i> (Basso)	0
99350	— Transposed edition in G.	0
99351	— A due di Rodolfo e Marcello: <i>O Mimi, tu più non torni.</i> (Tenor and Baritone)	1

(WITH FRENCH WORDS).

101900	ACTE I. Solo de Rodolphe: <i>Petra main est glacée.</i> T.	2
101901	— Transposed edition in C.	2
101902	— Solo de Mimi: <i>On m'appelle Mimi.</i> S.	2
101903	— Transposed edition in C.	2
101904	— Duetto (Mimi et Rodolphe): <i>O douce jeune fille.</i> S. T.	2
101905	ACTE 2. Valse de Musette: <i>D'un pas léger je vais sautillant, trottant, le nez au vent.</i> S.	1
101906	— Transposed edition in D.	1
101907	ACTE 3. Adieu de Mimi: <i>La chambre qu'autrefois j'avais quittée.</i> S.	1
101908	— Transposed edition in C.	1
101909	ACTE 4. Solo de Colline: <i>O ma vieille damillette.</i> B.	1
101910	— Duetto - in the treble clef	1
101911	— A deux de Rodolphe et Marcel: <i>Ah! Mimi s'en est allée.</i> T. B.	1

(WITH ENGLISH WORDS).

100912	ACT I. Mimi's Song in B ^b .	1
100913	— Rodolph's Song: <i>Your tiny hand is frozen.</i> in C.	1
100914	— Duetto in B ^b .	1
100915	ACT II. Musetta's Valse Song: <i>As thro' the street.</i> in E ^b	1
100916	— Duetto in D.	1
100917	ACT IV. Colline's Song: <i>A last Good-bye.</i> in C minor (Bass Clef)	1
100918	— Duetto (Treble Clef)	1

(WITH GERMAN WORDS).

104790	ACT II. Musetta: Valse Song: <i>Will ich allein</i> (Soprano)	1
104791	— (transposed in D).	1

ARRANGEMENTS, FANTASIAS and SELECTIONS

Pianoforte solo.

99441	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged by C. Carignani.	1
100934	<i>Corusata Sicilia.</i> Quick March from the Opera <i>La Bohème.</i> Arranged by C. Bizzozero	1
100921	<i>Ditlo</i> (English edition).	1
ALASSIO (S.)	Easy transcription fingered for small hands:	
99481	— N. 1. Op. 577. QUADRO I. A due di Rodolfo e Marcello: <i>Neri culti bigi.</i>	1
99482	— 2. — 578. — Solo di Mimi: <i>Si, Mi chiamano Mimi.</i>	0
99483	— 3. — 579. QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i>	1
99484	— 4. — 580. QUADRO IV. A due di Rodolfo e Marcello: <i>O Mimi tu più non torni.</i>	1
99485	— Complete	0
99486	— Op. 594. Capriccio	0
100920	BUICALOSSO (P.) Valse	0
BUZZI-PECCIA (A.)	Attorno al Pianoforte. Impressioni teatrali:	
99339	— N. 6. Transcription N. 2.	0
99340	— 7. Transcription N. 2.	0
CESI (S.)	4 Easy Transcriptions:	
99754	— QUADRO I. A due di Mimi e Rodolfo: <i>Oh! sventata, sventata!</i>	1
99755	— Quadro III. Solo di Mimi: <i>O buon Marcello, mio!</i>	1
99756	— Quadro IV. Solo di Colline: <i>Vecchia zimarra, senti</i>	1
99757	— A due di Mimi e Rodolfo: <i>Sono andati? Pingeva di dormire.</i>	1
100935	CORTOFASSI (D.) Easy Selection	1
99752	DE SENA (B.) Transcription	0
100936	GIROMPINI (P.) Transcription	0
100919	GODFREY (C. Jun.) Selection	0
99753	LA CAVERA (F.) Op. 19. Transcription	0
MARCIANO (E.)	5 Easy Fantasias:	
99747	— N. 1. QUADRO I. Solo di Rodolfo: <i>Che gelida manina</i>	1
99748	— 2. — Solo di Mimi: <i>Si, Mi chiamano Mimi</i>	1
99749	— 3. QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via</i>	1
99750	— 4. QUADRO IV. A due di Rodolfo e Marcello: <i>O Mimi, tu più non torni</i>	1
99751	— 5. MENOZZI (Gustave). Op. 237. Transcription.	0
100486	REINER (C.) Quadrille	1
100857	<i>Ditlo</i> (English edition).	1
99758	SULLI PAREINO (G.) Easy Fantasia	1
104542	VARONA (I.) March. Selection	1
100951	WOLFF (B.) Pot-pourri	3

Harp and Pianoforte.

104868	DI NEGRO (G.) Duo	3
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Guitar solo.

104747	CAROSIO (E.) Short transcription	0
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Mandoline solo.

99442	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Mandoline (or Violin) solo by G. Pastori-Rusca	0
CASTOLDI (G.)	<i>Le prime giuè del Mandolinista.</i> 2. ed. Collection of easy pieces - 8. v.	
99519	— N. 1. QUADRO I. Duetto - Rodolfo e Mimi: <i>Oh! sventata!</i>	0
99520	— 2. — Seguito del Duetto - Rodolfo e Mimi: <i>Che gelida manina</i>	0
99521	— 3. — Seguito e fine del Duetto - Rodolfo e Mimi: <i>In povera mia lieta</i>	0
99522	— 4. QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via</i>	0
99523	— 5. QUADRO III. Duetto - Marcello e Mimi: <i>O buon Marcello, mio!</i>	0
99524	— 6. QUADRO IV. Terzetto - Musetta, Mimi e Rodolfo: <i>Dove stia? Cerca, cerca.</i>	0
99525	— 7. — Duetto - Rodolfo e Marcello: <i>O Mimi, tu più non torni</i>	0
99526	— 8. — Solo di Colline: <i>Vecchia zimarra, senti</i>	0

Mandoline and Pianoforte.

99443	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Mandoline (or Violin) and Pianoforte, with 2. ed. Mandoline (or Violin) <i>ad libitum</i> by G. Pastori-Rusca	1
100302	ALASSIO (Nimò). Fantasia	2
ALASSIO (S.)	4 Easy Arrangements:	
99531	— N. 1. Op. 581. QUADRO I. Solo di Mimi: <i>Si, Mi chiamano Mimi.</i>	0
99532	— 2. — 582. QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via</i>	1
99533	— 3. — 583. QUADRO III. Solo di Rodolfo: <i>Mimi è una cretina</i>	1
99534	— 4. — 584. QUADRO IV. A due di Rodolfo e Marcello: <i>O Mimi, tu più non torni.</i>	1
99535	— The 4 complete	2
GIROMPINI (P.)	Transcription for Mandoline (or Violin, or Violoncello) and Pianoforte.	2
100021	GRAZIANI-WALTER (C.) Op. 250. Impressioni.	2
102979	MORLACCHI (A.) Pot-pourri.	2
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99352	RICCERI (T.) Fantasia for Mandoline (or Violin) and Pianoforte	2
104061	SALVADORE (A.) Fantasia for Mandoline (or Violin) and Pianoforte	2
99353	SILVESTRI (G.) Valzer di Musetta	1
99354	— Fantasia.	2

Two Mandolines and Pianoforte.

99443	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Mandoline (or Violin) and Pianoforte, with 2. ed. Mandoline (or Violin) <i>ad libitum</i> by G. Pastori-Rusca	1
100022	GRAZIANI-WALTER (C.) Op. 250. Impressioni.	2
102980	MORLACCHI (A.) Pot-pourri.	2
99355	SILVESTRI (G.) Fantasia	3

Mandoline and Guitar.

99444	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Mandoline (or Violin) and Guitar, with 2. ed. Mandoline (or Violin) <i>ad libitum</i> by G. Pastori-Rusca	1
ALASSIO (S.)	4 Easy Arrangements:	
99531	— N. 1. Op. 581. QUADRO I. Solo di Mimi: <i>Si, Mi chiamano Mimi.</i>	0
99532	— 2. — 582. QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via</i>	0
99533	— 3. — 583. QUADRO III. Solo di Rodolfo: <i>Mimi è una cretina</i>	0
99534	— 4. — 584. QUADRO IV. A due di Rodolfo e Marcello: <i>O Mimi, tu più non torni.</i>	0
99535	— The 4 complete	0
100021	GRAZIANI-WALTER (C.) Op. 250. Impressioni	1
102979	MORLACCHI (A.) Pot-pourri.	2

Two Mandolines and Guitar.

99444	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Mandoline (or Violin) and Guitar, with 2. ed. Mandoline (or Violin) <i>ad libitum</i> by G. Pastori-Rusca	1
100022	GRAZIANI-WALTER (C.) Op. 250. Impressioni	1
102979	MORLACCHI (A.) Pot-pourri.	2

Mandoline and other Instruments.

100023	GRAZIANI-WALTER (C.) Op. 250. Impressioni:	2
100024	Two Mandolines, Mandola and Pianoforte	2
100025	Two Mandolines, Mandola and Guitar. (Score and Parts)	2

103118	AVOLIO (G.) Souvenirs for Mandoline (or Violin), Mandola (or Viola) and Piano	3
100926	MORLACCHI (A.) Pot-pourri for Two Mandolines, Mandola and Guitar (Score and Parts)	3
103119	MORLACCHI (A.) Pot-pourri for two Mandolines, Mandola and Pianoforte.	3

Violin solo.

99442	Quadro II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Violin (or Mandoline) solo by G. Pastori-Rusca	0
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Violin and Pianoforte.

99443	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Violin (or Mandoline) and Pianoforte, with 2. ed. Violin (or Mandoline) <i>ad libitum</i> by G. Pastori-Rusca	1
99796	CHELAZZI (P.) Op. 112. Reminiscenze	1
101294	DANBÉ (J.) Valse de Musetta. Transcription	1
	— 3 Transcriptions:	
101294	N. 1. (Valse de Musetta)	1
101295	— 2. —	2
101296	— 3. —	2
100699	GIROMPINI (P.) Transcription for Violin (or Mandoline or Violoncello) and Pianoforte	2
104444	MIREX (C.) Fantasia brillante.	3
99325	PUZONE (R.) Op. 52. Divertimento for Violin (or Mandoline) and Pianoforte.	3
101483	RAMPERTI (E.) <i>Scena artistica.</i> N. 2. Transcription.	3
99352	RICCERI (T.) Fantasia for Violin (or Mandoline) and Pianoforte	3
104061	SALVADORE (A.) Fantasia for Violin (or Mandoline) and Pianoforte	3

Two Violins and Pianoforte.

99443	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Violin (or Mandoline) and Pianoforte, with 2. ed. Violin (or Mandoline) <i>ad libitum</i> by G. Pastori-Rusca	1
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Violin and Guitar

99444	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Violin (or Mandoline) and Guitar, with 2. ed. Violin (or Mandoline) <i>ad libitum</i> by G. Pastori-Rusca	1
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Two Violins and Guitar.

99444	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arranged for Violin (or Mandoline) and Guitar, with 2. ed. Violin (or Mandoline) <i>ad libitum</i> by G. Pastori-Rusca	1
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Violin and other Instruments.

103118	AVOLIO (G.) Souvenirs for Violin (or Mandoline), Viola (or Mandola) and Piano	3
103119	— Ditto for Violin, Violoncello and Piano	3
103120	— Ditto for Violin, Flute and Piano	3

Violoncello and Pianoforte.

100699	GIROMPINI (P.) Transcription for Violoncello (or Violin, or Mandolines) and Pianoforte	2
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Violoncello and other Instruments.

103119	AVOLIO (G.) Souvenirs for Violin, Violoncello and Piano	3
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Flute and Pianoforte.

99445	QUADRO II. Valzer di Musetta: <i>Quando me'n vo soletta per la via.</i> Arrangement by B. Rognigni	1
100952	ALASSIO (S.) Op. 622. Easy Capriccio	2

Flute and other Instruments.

103120	AVOLIO (G.) Souvenirs for Flute, Violin and Piano	3
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Military Band.

10064	ATTO I. <i>La Bohème.</i> Orchestrated by Gin. Bonelli	10
10064	ATTO III. <i>La Bohème.</i> Orchestrated by Carmelo Preite	8
100741	<i>Corusata Sicilia.</i> Quick March from the Opera <i>La Bohème.</i> Orchestrated by Pio Neri, in 8-8	2
100926	ASCOLESE (D.) Fantasia	7
10065	CODIVILLA (F.) Fantasia	7
100922	GODFREY (C. Jun.) Quick March, arranged for Military Band, in 8-8	7
101161	MANENTE (G.) Fantasia. Orchestrated for small band	4
100750	MONLEONE (D.) Fantasia	6

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101419	BUICALOSSO (P.) Valse on Melodies from the Opera arranged for Small Orchestra with Pianoforte <i>ad lib.</i> Parts	3
LUPORINI (G.)	Fantasia	3
101547	Score	5
101548	Parts	6
102999	— First Selection for Small Orchestra with Pianoforte <i>ad lib.</i> Parts	4
103100	— Second Selection for Small Orchestra with Pianoforte <i>ad lib.</i> Parts	4

NB. This can be connected with the first Selection, thus forming one number.

100953	SOYER-REPOSSY. Fantasia for Small Orchestra. Parts and Piano-Conductor	2
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Libretto.

	With Italian Words	1
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