

Madame Sherry

Hoschna, Karl
arr: O'Hare, W. C.

Madame Sherry

by: Karl Hoschna
arr: W. C. O'Hare

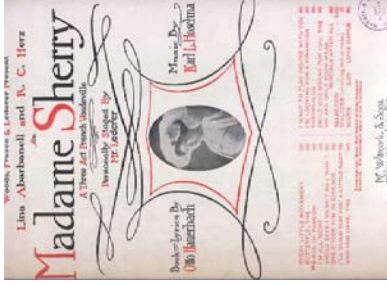
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Hoschna, Karl

DOB: August 16, 1877 (Kuschwarda, Bohemia)
DOD: December 23, 1911 (New York, New York)

Karl Hoschna won a oboe scholarship as a young man to the Vienna Conservatory of Music. Following graduation, he played oboe in the Austrian Army Band. In 1896, he immigrated to the United States and played oboe in the Victor Herbert Band.

Hoschna had the unusual obsession that the oboe's double reed vibrations would affect his mind. He ended his career as an oboist after pleading with Isidor Witmark, Witmark Publishing Company, for any type of job. Witmark hired him as a copyist and arranger/composer.



O'Hare, William Christopher

DOB: unknown
DOD: unknown

William Christopher was an accomplished teacher, director, composer, and arranger who simply loved ragtime music. If he is remembered at all, it is as a ragtime pianist and performer. He was a strong promoter of ragtime music and in his hometown of Shreveport was nicknamed "the father of Ragtime in Shreveport."

Madame Sherry (march two-step). Written in 1910 and published by M. Witmark & Sons Company. The march was presumably taken from Hoschna's opera of the same name. The march was arranged by W.C. O'Hare.

Madame Sherry opened at Broadway's New Amsterdam Theatre on August 30, 1910 and ran 231 performances. The touring company played Canton's Grand Opera House on January 6, 1912. It was an extremely successful show and was revived by regional and amateur companies up until the early 1950s. MADAME SHERRY was adapted from an English musical of 1903, which had a different score, and which, in turn, had been based on a French musical by Hugo Felix.

Biography:

Rehrig, William H. , Bierley, Paul E. (Editor), The Heritage encyclopedia of band music, Robert Hoe Foundation, Columbus, OH., p. 352.

<http://info.net/cal/1111.htm>

<http://www.geocities.com/cantoncomicoopera/Sherryhistory.html>

<http://home.earthlink.net/~ephemeralist/ohare3.html>

Program note researched by Marcus L. Neiman
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send
information to

marcusneiman@zoominternet.net

Piccolo.

MADAME SHERRY.

Tempo di Marcia March-Two-Step.

Karl Hoschna.

arr. by W. C. O'Hare.

659. *ff* *tr*

The musical score is written for Piccolo and Trio. It consists of two systems of staves. The Piccolo part is in the upper system, and the Trio part is in the lower system. The Piccolo part begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a variety of dynamics including *ff*, *tr*, and *sva*. The Trio part also begins with a treble clef, the same key signature, and a 2/4 time signature. It includes dynamics such as *ff*, *mf*, *cresc.*, and *f. ff.*. Both parts conclude with first and second endings and a *ff* dynamic. The Piccolo part ends with a *Fine.* marking.

M. Witmark & Sons.

D. C. once at Fine.

E♭ Clarinet.

MADAME SHERRY.

Tempo di Marcia. March-Two-Step.

Karl Hoschna.

arr. by W. C. O'Hare.

659.

TRIO.

1st B \flat Clarinet.

MADAME SHERRY.

Karl Hoschna.

Tempo di Marcia, March - Two-Step.

arr. by W. C. O'Hare.

659.

The first section of the score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B \flat), and a 2/4 time signature. The music is marked with a forte dynamic (*ff*) and includes various articulations such as accents and slurs. The notation features a mix of eighth and sixteenth notes, with some triplet markings. The section concludes with a double bar line and a *ff* *Fine* marking.

TRIO.

The Trio section consists of four staves of music. It begins with a treble clef, a key signature of one flat (B \flat), and a 2/4 time signature. The dynamics range from *ff* to *mf* and *resc.* (ritardando). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and features a trill (*tr*) in the final staff. The section ends with a double bar line and a *ff* *D.C. once al Fine* marking.

2nd & 3rd Bb Clarinets. MADAME SHERRY.

Karl Hoschna.
arr. by W. C. O'Hare.

Tempo di Marcia. March—Two-Step.

659.

TRIO.

M. Witmark & Sons.

D. C. once al Fine.

E♭ Cornet.

MADAME SHERRY.

March - Two-Step.

Karl Hoschna.

arr. by W. C. O'Hare.

Tempo di Marcia.

659. *ff*

ff Fine.

TRIO. *ff*

mf

f

ff

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D.C. once al Fine.

MADAME SHERRY.

Solo or 1st B♭ Cornet.

March - Two - Step.

Karl Hoschna.

arr. for Band

by W. C. O'Hare.

Tempo di Marcia.

659.

The musical score is written for Solo or 1st B♭ Cornet. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Tempo di Marcia'. The score consists of several staves of music with various dynamics and articulations. The lyrics are: 'The Smiles She Means For You.', 'To Say Good-bye For a Little While.', 'Theophilus.', and 'She Shook Him in Chicago.'. The score includes a 'TRIO' section and ends with a 'Fine' marking. The key signature changes to one flat (B♭) for the 'B♭ Cond.' section.

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D. C. once at Fine.
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2nd & 3rd B \flat Cornets.

MADAME SHEERY.

March - Two-Step.

Karl Hoschna.

arr. by W. C. O'Hare.

Tempo di Marcia.

659. *ff*

TRIO. *ff* *cresc.* *Alto.*

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ff *D. C. once al Fine.*

Solo or 1st Eb Alto.

MADAME SHERRY.

Tempo di Marcia. March-Two-Step.

Karl Hoschna.
arr. by W. C. O'Hare.

659. *ff*

The first section of the score is for a Solo or 1st Eb Alto. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is marked *ff* (fortissimo). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The section concludes with a double bar line and the instruction *ff Fine*.

TRIO. *ff* *mf* *marc.* *f-ff*

The Trio section begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It is marked *ff* (fortissimo) and *mf* (mezzo-forte). The music features a variety of rhythmic patterns and dynamic changes, including a section marked *marc.* (marcato). The section ends with a double bar line and the instruction *f-ff*.

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D.C. once al Fine.

MADAME SHEERY.

2nd & 3rd Eb Altos.

March - Two-Step.

Karl Hoschna.

arr. by W. C. O' Hare.

Tempo di Marcia.

659. *ff*

The musical score is written for two parts: 2nd & 3rd Eb Altos. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Tempo di Marcia'. The score consists of two main sections: a main body and a 'TRIO' section. The main body starts with a forte (*ff*) dynamic and features a melody with eighth and sixteenth notes, often beamed together. It includes first and second endings. The 'TRIO' section begins with a treble clef, a 2/4 time signature, and a forte (*ff*) dynamic. It features a more rhythmic melody with eighth notes and rests. Dynamics in the TRIO section include *mf*, *marc.*, *cresc.*, and *f-ff*. The score concludes with a first and second ending, marked with a forte (*ff*) dynamic and the instruction 'D.C. once al Fine.'.

ff Fine.

TRIO. *ff* *mf* *marc.* *cresc.* *f-ff* *ff* *ff* *D.C. once al Fine.*

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Bass
& 2nd Tenors

MADAME SHEERY.

March—Two-Step.

Karl Hoschna.

arr. by W.C. O' Hare.

Tempo di Marcia.

659.

ff

ff

ff

ff

fz Fine.

TRIO.

ff

mf

f-ff

fz Fine.

MADAME SHEERY.

1st & 2nd Trombones F .

March—Two-Step.

Karl Hoeschna:

Tempo di Marcia.

arr. by W. C. O' Hare.

659.

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fz *once al Fine.*

3rd Trombone
or B \flat Bass.

MADAME SHERRY.

March—Two Step.

Karl Hoeschna.
arr. by W. C. O'Hare.

Tempo di Marcia.

659. *ff*


ff Fine.

TRIO. *ff* *mf*

ff *mf* *fff*

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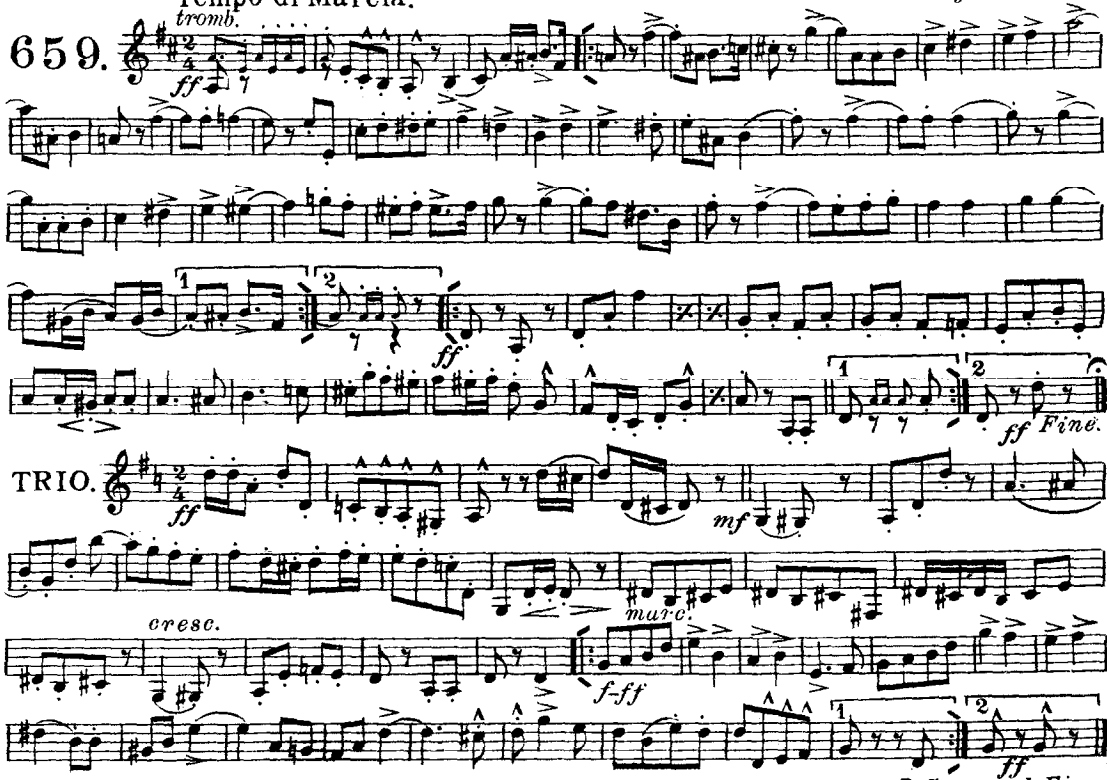
D. C. once al Fine.

Baritone 

MADAME SHERRY.

Karl Hoschna.
arr. by W. C. O'Hare.

Tempo di Marcia.
tromb.

659. 

Baritone F .

MADAME SHERRY.

Karl Hoschna.
arr. by W. C. O'Hare.

Tempo di Marcia. March-Two-Step.

659. *tromb.*

ff *mf* *cresc.* *marc.* *fff* *ff Fine.*

TRIO.

ff *mf* *cresc.* *marc.* *fff* *ff*

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D. C. once al Fine.

E♭ Basses
(or Tubas.)

MADAME SHERRY.

March—Two-Step.

Karl Hosedna.

arr. by W. C. O'Hare.

Tempo di Marcia.

659. *ff.*

ff. fine.

TRIO. *ff.*

ff. marc. f-ff. fine.

M. Witmark & Sons, N. Y.

ff. D. C. once at Fine.

Drums.

MADAME SHERRY.

Karl Hoschna.

March - Two-Step.

arr. by W. C. O' Hare.

Tempo di Marcia.

659.

The musical score is divided into two main sections: '659.' and 'TRIO.'. The '659.' section consists of six staves of music for drums, starting with a *ff* dynamic. The 'TRIO.' section consists of four staves of music, starting with a *ff* dynamic. The score includes various drum notations such as B.D. (Bass Drum), S.D. (Snare Drum), and Cym. (Cymbal). Performance instructions include *ff*, *tog.*, *mf*, and *f*. The piece concludes with a *Fine.* marking and a *ff* dynamic.

M. Witmark & Sons, N. Y.

D. C. once at Fine.