

# RÉPERTOIRE

## DES

# ORCHESTRES ET HARMONIES

Composition de l'Orchestre Besetzung	Orchestre	Parties séparées		Chaque Partie supplém.
		Stimmen		Jede Dublir- stimme
		M.	Pf.	M. Pf.
25	<b>Ketterer, E.</b> Op. 121. Boute-en-Train, Galop arr. par <i>Oelschlegel</i> . . . . .	1.80	netto.	— .15
17	<b>Kraus, C.</b> Op. 2. Künstler-Humor, Marsch . . . . . 80.	— .75		— .09
24	<b>Lacombe, P.</b> Op. 56. Aubade aux mariés . . . . . 80.	2.25		— .09
24	<b>Marx, A.</b> Rêverie au bord du lac (Träumerei am See), arr. von <i>Oelschlegel</i> . . . . . 80.	1.20		— .09
9	— do. do. do. . . . . 80.	— .75		— .09
18	<b>Metzger, E.</b> Péché Mignon, Gavotte . . . . . 80.	— .75		— .09
22	<b>Mirecki, M. de.</b> Carrillon-Polka . . . . . 80.	1.50		— .09
21	— Les Rieuses de Paris, Polka . . . . . 80.	1.20		— .09
24	<b>Muth, A.</b> Der flotte 87er (Le joyeux troupier), Marsch . 80.	2.40		— .15
9	— do. do. do. . . . . 80.	1.50		— .15
24	— Freundschafts- (Amitié) Polka . . . . . 80.	1.20		— .09
24	— Paulinen-Polka-Mazurka . . . . . 80.	1.20		— .09
22	— Der Ungeduldige (L'Impatience), Galop . . . . . 80.	1.50		— .09
23	<b>Renaud, A.</b> Op. 32, No. 1. Jolie Villageoise . . . . . 80.	— .90		— .09
23	— Op. 32, No. 2. Brunette, Chanson . . . . . 80.	1.50		— .15
21	— Op. 45. Pierrette, Air de Ballet . . . . . 80.	1.20		— .15
21	<b>Schnéklüd, G. A.</b> Op. 20. A toute Volée, Galop . . . . . 80.	1.50		— .15
19	— Op. 27. The Acrobat's, Galop . . . . . 80.	1.50		— .15
20	— Op. 32. Les Mouches musicales, Quadrille . . . . . 80.	1.80		— .15
15	<b>Sgambati, G.</b> Op. 16. Serenata de la Symphonie (en Ré.) (D) . . . . . 80.	1.50		— .15
24	<b>Smith, S.</b> Op. 31. Chanson russe, bearb. v. <i>Oelschlegel</i> . 80.	1.80		— .15
26	— Op. 161. Gavotte, arr. von <i>H. Rupp</i> . . . . . 80.	1.50		— .15
25	— Op. 206. Marche gauloise . . . . . 80.	1.80		— .15
16	<b>Tavan, E.</b> Comme autrefois, Gavotte . . . . . 80.	1.20		— .15
23	— Souvenir du Caucase, Mazurka . . . . . 80.	1.50		— .15
25	<b>Waldteufel, E.</b> Amour et Printemps, Valse . . . . . 80.	2.40		— .15
9	— do. do. do. . . . . 80.	1.50		— .15
26	<b>Wickede, Fr. von.</b> Fürst Alexander-Marsch . . . . . 80.	1.50		— .15
22	<b>Zulehner, C.</b> Narrhalla-Marsch . . . . . 80.	1.50		— .15
22	<b>Kropp, R.</b> Herzblättchen, Polka-Mazurka . . . . . 80.	1.50		— .09
23	— Die lustige Müllerin, Polka française . . . . . 80.	1.50		— .09
23	— Klotilden-Quadrille . . . . . 80.	1.80		— .15
18	<b>Martí, Estéban.</b> Confidences (Air de Ballet) . . . . . 80.	2.40		— .15
18	— Gai retour (Valse lente) . . . . . 80.	2.40		— .15
7 à 26	<b>Elgar, E.</b> Gavotte arr. Partition en 8 <sup>o</sup> n. M. 1.80.	3.60		— .30
<b>Harmonie ou Fanfare.</b>				
32	<b>Braga, G.</b> La Serenata (Der Engel Lied) [ <i>Friedmann</i> ] 80.	1.50		—
22	<b>Humperdinck, E.</b> Hänsel u. Gretel, Fant. (Fanfare) 80.	3.60		—
11 à 34	— Quadrille aus Hänsel u. Gretel ( <i>G. Riese</i> ) . . . . . 80.	6.75		—
31	— Marsch aus Hänsel u. Gretel ( <i>J. Kalensky</i> ) . . . . . 80.	3.—		—
37	<b>Kowalski, H.</b> Op. 48. Tambour battant . . . . . 80.	— .75		—
22	<b>Lachner, F.</b> Op. 143. Festmarsch. Partitur 8 <sup>o</sup> n. M. — 45	— .75		—
32	<b>Smith, S.</b> Op. 161. Gavotte arr. . . . . 80.	— .90		—
32	— Op. 166. Marche hongroise arr. . . . . 80.	1.50		—
37	<b>Sonntag, G.</b> Nibelungen-Marsch. Partitur 8 <sup>o</sup> n. M. 1.50	3.—		—
32	<b>Stasny, L.</b> Op. 155. Lansquenet-Polka . . . . . 80.	1.50		—
18	<b>Vanderwell, W.</b> Au Secours (Victoria), Marche arr. 80.	1.50		—

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**MAYENCE, B. SCHOTT'S SÖHNE.**

**LONDON,**  
**SCHOTT & Co.**

**PARIS,**  
**EDITIONS SCHOTT.**

**BRUXELLES,**  
**SCHOTT FRÈRES.**

Printed in Germany.

à 2.

*p* *fp* *p* *ff*

*p* *fp* *p* *ff*

*fp* *ff*

*fp* *ff*

*p* *ff*

*f* *ff*

Glockensp. *f* *ff*

*pp* *ff* *fff*

*arco* *fp* *p* *pp* *arco* *ff*

*arco* *fp* *pizz.* *pp* *pizz.* *arco* *ff*

*arco* *fp* *pizz.* *pp* *arco* *ff*

*arco* *fp* *pizz.* *pp* *div.* *ff* *arco* *ff*

*arco* *fp* *pizz.* *pp* *arco* *ff*

*fp* *p* *pp* *ff*

27054

This page of musical score contains the following elements:

- Staff 1 (Violin I):** Dynamics include *mf*, *p*, *ff*, *mf*, and *ff*. Includes the instruction *à 2*.
- Staff 2 (Violin II):** Dynamics include *mf*, *p*, *ff*, *mf*, and *ff*. Includes the instruction *à 2*.
- Staff 3 (Violin III):** Dynamics include *mf*, *p*, *ff*, *mf*, and *ff*. Includes the instruction *à 2*.
- Staff 4 (Viola):** Dynamics include *mf*, *p*, *ff*, *mf*, and *ff*.
- Staff 5 (Cello):** Dynamics include *mf*, *p*, *ff*, *mf*, and *ff*.
- Staff 6 (Double Bass):** Dynamics include *mf*, *p*, *ff*, *mf*, and *ff*.
- Staff 7 (Woodwinds):** Dynamics include *mf*, *p*, *ff*, and *ff*. Includes the instruction *à 2*.
- Staff 8 (Percussion):** Labeled "Gr. Cassa & Cymb." with dynamics *mf* and *ff*.
- Staff 9 (Piano):** Dynamics include *mf*, *p*, *ff*, *p*, and *ff*.
- Staff 10 (Piano):** Dynamics include *mf*, *p*, *ff*, *mf*, and *ff*. Includes triplets.
- Staff 11 (Piano):** Dynamics include *mf*, *p*, *ff*, *mf*, and *ff*. Includes triplets.
- Staff 12 (Piano):** Dynamics include *mf*, *p*, *ff*, *mf*, and *ff*.

The musical score consists of 12 staves. The first four staves are grouped together, and the last four are grouped together. The score includes various dynamics such as *mf*, *ff*, *p*, and *pp*, as well as tempo markings like *à 2*, *largamente*, and *a*. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a variety of rhythmic patterns and articulations.



Fl. & Picc.

à 2  
*largam.*  
*pp*  
*pp*  
*pp*  
*pp dolce*  
*largam.*  
*p*  
*pp*  
*pp dolce*  
*largam.*  
*p*  
*pp*  
*Glockensp. ^*  
*p*  
*pizz. ^*  
*largam.*  
*p*  
*pp*  
*pp*  
*pp*  
*pp dolce*  
*pizz.*  
*largam.*  
*p*  
*pp*  
*pp*  
*pp dolce*  
*pizz.*  
*pp*

This page of musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key with two sharps (D major or F# minor) and a 2/4 time signature. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of triplets. Dynamic markings are prominent, with 'ff' (fortissimo) indicating loud passages and 'rit.' (ritardando) marking decelerations. Performance instructions include 'arco' (arco) and 'à 2' (à 2), which likely refers to a second ending or a specific rhythmic treatment. The score is densely packed with musical notation, including slurs, accents, and various articulation marks.



Trio.  
Meno mosso.

*rit. a tempo.*

The musical score consists of several staves. The top two staves are for the first and second violins, both in treble clef with a key signature of two sharps (F# and C#). The next two staves are for the first and second violas, both in alto clef with a key signature of two sharps. The bottom two staves are for the first and second cellos, both in bass clef with a key signature of two sharps. The first cello staff includes the instruction "Celli." on the left. The triangle part is indicated by "Triang." above the staff. The score includes various dynamics such as *pp*, *p*, *ppp*, and *pp dolce*. Performance markings include *rit.*, *rit. a tempo*, and *a tempo*. Specific string techniques are noted as "II. C. III. Corda" and "II. Corda". The score is marked with a first ending "1." at the beginning and includes repeat signs.



*dolce* *à 2*  
*p*  
*cresc.*  
*p*

*dolce*  
*pp*  
*cresc.*  
*p*

*à 2 dolce*  
*p*  
*pp*  
*cresc.*  
*p*

*pp*  
*p*

*pp*  
*cresc.*  
*p*

*pp*

*dolce*  
*p*  
*cresc.*  
*p*

*pp dolce*  
*pp*  
*cresc.*  
*p*

*II. C. III. Corda*

*II. Corda.*

*div. p dolce*  
*pp*  
*cresc.*  
*p*

*pp*



*mf* *ritard.* *a tempo*

Picc. *mf* *ritard.* *pp* 1 Solo *pp dolce*

*mf* *ritard.* *pp* *pp*

*mf* *ritard.* *pp* *a tempo* *pp*

*mf* *ritard.* *pp* *a tempo*

*mf* *ritard.* *pp* *a tempo* *pp dolce*

*mf* *ritard.* *pp* *dolce* *pp*

Cello. *mf* *ritard.* *pp* *dolce*

C. Basso. *mf* *ritard.* *pp* *pp*

Da Capo al  
Coda.

The musical score consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. Dynamics include *p*, *sf*, and *pp*. Tempo markings include *ritar.*, *a tempo*, and *rit.*. A section marked *à 2* is also present. The second system continues the piano accompaniment with dynamics *pp*, *p*, *sf*, and *pp*. The third system features a vocal line with dynamics *p*, *sf*, and *pp*, and tempo markings *ritar.*, *a tempo*, and *pp*. The fourth system shows a vocal line with dynamics *p*, *sf*, and *a tempo*. The fifth system includes a vocal line with dynamics *p* and *sf*, and a tempo marking *ritard.*. The sixth system features a vocal line with dynamics *p* and *sf*. The seventh system includes a vocal line with dynamics *p*, *sf*, and *pp*, and tempo markings *ritar.*, *a tempo*, and *rit.*. The eighth system features a vocal line with dynamics *p*, *sf*, and *pp*, and a tempo marking *div.*. The ninth system includes a vocal line with dynamics *sf* and *pp*, and a tempo marking *arco*. The final system includes a vocal line with dynamics *sf* and *pp*.

Da Capo al  
Coda

Da Capo al  
Coda.

Coda...

Fl. & Picc.

The first system of the musical score consists of ten staves. The top two staves are for Flute and Piccolo. The next four staves are for strings. The bottom two staves are for Glockenspiel. The score includes various dynamic markings such as *p*, *pp*, *cresc.*, *ff*, and *sf*. There are also performance instructions like *à 2* and *ffmolto*. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

Coda.

The second system of the musical score consists of ten staves. The top two staves are for Flute and Piccolo. The next four staves are for strings. The bottom two staves are for Glockenspiel. The score includes various dynamic markings such as *p*, *pp*, *ppp*, *pizz.*, *arco*, *cresc.*, *sf*, and *ff*. There are also performance instructions like *à 2*. The music continues in the same key and time signature as the first system.

*ritar.*

*a tempo*

Fl. & Picc.

*à 2*

*à 2*

*marcato*

*marc.*

*ritar.*

*a tempo*

*rit.*

*a tempo*

Triangolo.

*ritar.*

*a tempo*

*espressivo*

*sf* *p*





This page of a musical score contains 16 staves of music. The notation includes various dynamics such as *f*, *ff*, *marcato*, and *ff marcato*. A section of the score is marked *Glockensp.* (Glockenspiel). The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is divided into two systems, with the first system containing staves 1 through 8 and the second system containing staves 9 through 16. The bottom of the page features the number 27054.

# RÉPERTOIRE

DES

## ORCHESTRES ET HARMONIES

Composition de l'Orchestre Beschlag	Date Due	Parties parées		Chaque Partie supplém.	
		immen	Pf.	Jede Dublir- stimme	M. Pf.
			netto.		netto.
15 Andre			-.60		-.09
20 Arditl,			-.90		-.15
24 Bachm			3.—		-.15
9 —			1.80		-.15
19 Beatri					
Ge			-.60		-.09
25 Beaum					
vo			1.50		-.15
9 —			-.90		-.15
26 Blume			2.40		-.15
9 —			1.50		-.15
11 Braga,					
vo			1.50		-.15
24 Bucalc			3.60		-.30
7&11 —			2.40		-.30
24 — Ar			2.40		-.15
24 Buri, E					
5 —			-.90		-.09
24 — Hi			-.75		-.09
17 — In			-.60		-.09
26 — Gi			-.90		-.09
24 Conrä					
der			1.80		-.15
9 —			1.20		-.15
20 Corag			1.80		-.15
20 — Jet			1.20		-.15
20 — So			1.20		-.15
9 —			-.90		-.15
20 — Na			1.20		-.15
23 Czibul					
net			3.—		-.15
24 Dupon			2.40		-.15
14 Elgar,					
Mo			-.60		-.09
20 Ernst					
Rh					
an			1.20		-.15
21 Fischer, E. Doris, Valse			80.	-.90	-.15
24 Gottschalk, L. M. Op. 9. Pasquinade, Caprice arr.			80.	1.50	-.15
24 Gurney, W. A. Der neue Menuet-Walzer, arr.			80.	1.50	-.15
26 Heuberger, R. Ballscene aus der Oper: Die					
Abenteuer einer Neujahrnacht, arr.			80.	3.—	-.15
26 — Melodien aus der Oper: Die Abenteuer einer					
Neujahrnacht, arr.			80.	3.—	-.15
24 Humperdinck, E. Hänsel und Gretel, Oper, Qua-					
drille ( <i>Riese</i> )			80.	4.50	-.15
17 — do. do. do.			80.	3.60	-.15
9 — do. do. do.			80.	2.40	-.15
20 — Marsch ( <i>Kalensky</i> )			80.	2.40	-.15
24 — Walzer ( <i>Bucalossi-Short</i> )			80.	3.60	-.30
7&11 — do. do. do.			80.	2.40	-.30
Ketterer, E. Op. 116. Valse des Fleurs, arr. par					
A. Oelschlegel. No. 1. Edition de Concert				2.40	-.15
25 2. Edition pour le Bals				2.40	-.15
9 — do. do. do.				1.50	-.15

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