

# 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.**

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**PARIS,**  
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**BRUXELLES,**  
**SCHOTT FRÈRES.**

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à 2.

Violin I: *p*, *fp*, *p*, *ff*

Violin II: *p*, *fp*, *p*, *ff*

Viola: *fp*, *ff*

Cello/Double Bass: *fp*, *ff*

Glockensp.: *f*, *ff*

Violin I (2nd): *arco*, *fp*, *p*, *pp*, *arco*, *ff*

Violin II (2nd): *arco*, *fp*, *pizz.*, *pp*, *pizz.*, *arco*, *ff*

Viola (2nd): *arco*, *fp*, *pizz.*, *pp*, *arco*, *ff*

Cello/Double Bass (2nd): *arco*, *fp*, *pizz.*, *pp*, *div.*, *arco*, *ff*

27054 *ff*



The musical score consists of 12 staves. The top two staves are for the vocal line, and the remaining ten are for the piano accompaniment. The score is divided into two systems, each with four measures. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a tempo marking of *à 2*. The first system features dynamics of *mf* and *ff*, with a *largamente* marking in the third measure. The second system includes dynamics of *mf*, *ff*, *sf*, *ff*, *p*, and *pp*, with a *largamente* marking in the third measure. The score concludes with a *mf* dynamic and a *pizz.* marking in the final measure.



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 contains 14 staves of music. The notation includes various dynamics such as *ff* (fortissimo) and *rit.* (ritardando). Performance instructions include *à 2* (second ending) and *arco* (arco). The score features complex rhythmic patterns, including triplets and sixteenth notes, and uses a variety of clefs and key signatures. The music is arranged in a multi-staff format, with some staves grouped together by a brace on the left side.

Trio.  
Meno mosso.

*rit. a tempo.*

The musical score consists of multiple staves for string instruments and a triangle. The top section features a melodic line with dynamics *pp* and *p*, and markings *rit.* and *rit. a tempo.*. Below this are staves for string parts, with dynamics *pp* and *ppp*, and markings *rit.* and *rit. a tempo.*. A triangle part is indicated with *Triang.* and *ppp*. The bottom section is for the Cello and Double Bass, with dynamics *pp dolce* and *ppp*, and markings *rit.* and *rit. a tempo.*. Specific parts are labeled *II. C. III. Corda* and *II. Corda*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Celli.



*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*

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

*pp*

II. C. III. Corda  
II. Corda

*rit.* *mf* *p* *pp* *à 2* *p* *cresc.*

*rit.* *p* *pp* *poussez*

*rit.* *p* *pp* *cre - scen - do*

*rit.* *p* *pp* *cre - scen - do*

*rit.* *poussez.*

*rit.* *p*

*rit.* *poussez.*

*rit.* *cre - scen - do*

*rit.* *poussez.*

*rit.* *p*

*rit.* *poussez* *cre - scen - do*

*rit.* *p* *pp* *poussez* *cre - scen - do*

*rit.* *p* *pp* *poussez* *cre - scen - do*

*div.* *rit.* *p* *pp* *poussez* *cre - scen - do*

*p* *pp* *p pizz.*

*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 on page 12 is a complex arrangement for multiple instruments. It begins with a first system of staves, including a vocal line and several instrumental parts. The score is marked with various dynamics and tempo changes. Key markings include *p*, *sf*, *pp*, *ritar.*, *a tempo*, and *rit.*. A section of the score is marked *à 2*. The piece concludes with a *Da Capo al Coda* instruction. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature.

Coda...

Fl. & Picc.

The first system of the musical score consists of ten staves. The top staff is for Flute and Piccolo. Dynamics include *p*, *pp*, *cresc.*, *ff*, and *sf*. A tempo change to *à 2* is indicated. The second staff has *p*, *pp*, *cresc.*, and *ff*. The third staff has *p*, *pp*, *cresc.*, and *ff*. The fourth staff has *p*, *pp*, *pp cresc.*, and *ff*. The fifth staff has *p*, *pp*, *cresc.*, and *ffmolto*. The sixth staff has *p*, *pp*, and *ffmolto*. The seventh staff has *pp*, *cresc.*, and *ff*. The eighth staff has *pp*, *cresc.*, and *ff*. The ninth staff has *ff* and *Glockensp.*. The tenth staff has *pp*, *cresc.*, *sf*, and *ff*.

Coda.

The second system of the musical score consists of ten staves. Dynamics include *p*, *pp*, *ppp*, *pizz.*, *arco*, *cresc.*, *sf*, and *ff*. The first staff has *p*, *pp*, *pizz.*, *arco*, *cresc.*, *sf*, and *ff*. The second staff has *p*, *pp*, *pizz.*, *arco*, *cresc.*, *sf*, and *ff*. The third staff has *p*, *pp*, *pizz.*, *arco*, *cresc.*, *sf*, and *ff*. The fourth staff has *p*, *pp*, *ppp*, *pp*, *cresc.*, *sf*, and *ff*. The fifth staff has *ppp*, *cresc.*, and *ff*.

*ritar.*

*a tempo*

Fl. & Picc.

*à 2*

*à 2*

*marcato*

*marc.*

*ritar.*

*a tempo*

*rit.*

*a tempo*

Triangolo.

*ritar.*

*a tempo*

*espressivo*

*sf* *p*

Musical score for a symphony, page 15. The score consists of 14 staves. The top five staves are for strings, the next two for woodwinds (flute and oboe), the next two for woodwinds (clarinet and bassoon), the next two for woodwinds (horn and trumpet), and the bottom three for percussion (snare, cymbal, and tom-tom). The score is in G major and 2/4 time. It features dynamic markings such as *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). The music is characterized by rhythmic patterns and melodic lines in the strings and woodwinds, with a prominent timpani part.

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 with two sharps (F# and C#) and a 2/4 time signature. The score is densely packed with notes, rests, and articulation marks.



# RÉPERTOIRE

DES

## ORCHESTRES ET HARMONIES

Composition de l'Orchestre Besetzung	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 (Riese)			80.	4.50	-.15
17 — do. do. do.			80.	3.60	-.15
9 — do. do. do.			80.	2.40	-.15
20 — Marsch (Kalensky)			80.	2.40	-.15
24 — Walzer (Bucalossi-Short)			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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