

# SAMMLUNG

VON

## Werken für Streich-Orchester.

Partitur Stimmen.

Händel, G. F. Menuet aus Berenice . . . . .	n.
Hartog, H. Un petit rien . . . . .	n.
— Bonheur, Gavotte-Sérénade . . . . .	n.
Kowalski, H. Trianon, Menuet, Op. 16 No. 6 . . . . .	n.
— La Malmaison, Gavotte, Op. 16, No. 12 . . . . .	n.
— „Il était une fois“, Op. 64 . . . . .	n.
Liszt, F. Angelus . . . . .	n.
Moor, Em. Serenade . . . . .	n.
Oehme, R. 2 Fantasiestücke, bearb. von G. Sandré. No. 1. Myrthe, No. 2. Rittersporn . . . . .	n.
Ravina, H. Petit Boléro, Op. 62 . . . . .	n.
— Andantino, Op. 84 . . . . .	n.
— Scherzetto, Op. 85 . . . . .	n.
Sulzbach, E. Vier kleine Stücke . . . . .	n.
Sweepstone, Ed. Menuet . . . . .	n.
— Tarentelle . . . . .	n.
Volkman, R. Serenade, Op. 62 (C-dur) . . . . .	n.
— Serenade, Op. 63 (F-dur) . . . . .	n.
— Serenade, Op. 69 (mit Violoncell-Solo) . . . . .	n.
Wagner, R. Die Meistersinger, Quintett, bearbeitet von G. Sandré . . . . .	n.
Devrient, F. Op. 36. 3 Morceaux (No. 1. Berceuse, No. 2. Dans la Solitude, No. 3. Au Printemps) . . . . .	n.
Henri, J. Valse Intermezzo . . . . .	n.
Straus, O. Alt Wiener-Reigen . . . . .	n.
Wilson, Chr. Suite . . . . .	n.
Klassert, M. Op. 39. Frohe Laune . . . . .	n.
Lawson, H. 2 Morceaux classiques. No. 1. <i>Gluck</i> , Gavotte . . . . .	n.
2. <i>Schubert</i> , Sérénade . . . . .	n.
Gillet, E. Madrigal . . . . .	n.
Graener, P. Au Printemps . . . . .	n.
— Chant du Soir . . . . .	n.
— En Route . . . . .	n.
Aletter, W. Menuet de la Grande-Duchesse . . . . .	n.
Newlandsmith, E. Nocturne . . . . .	n.
Straus, O. Op. 35. Sérénade (G-moll) . . . . .	n.
Gael, H. van. Op. 147. Sérénade . . . . .	n.
Pente, E. Op. 11, No. 1. Tendresse . . . . .	n.
Henri, J. Rêve d'Enfant, Berceuse . . . . .	n.

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### LONDON, SCHOTT & Co.

157 Regent Street, W.

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# RÉPERTOIRE



## DES ORCHESTRES.

Compositioh  
de l'Orchestre  
Besetzung

### Orchestre

Parties  
séparées  
Stimmen

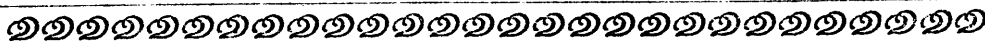
Chaque  
Partie  
supplém.  
JedeDublir-  
stimme

25	<b>Ketterer, E.</b> Op. 116. Valse des Fleurs, arr. par <i>A. Oelschlegel</i> . No. 1. Edition de Concert . . .	
25	2. Edition pour le Bals . . .	
9	— do. do. do. . .	
25	— Op. 121. Boute-en-Train, Galop arr. par <i>Oelschlegel</i> . . . . .	
17	<b>Kraus, C.</b> Op. 2. Künstler-Humor, Marsch . . . . .	80.
24	<b>Lacombe, P.</b> Op. 56. Aubade aux mariés n. —.75	80.
24	<b>Marx, A.</b> Rêverie au bord du lac (Träumerei am See), arr. von <i>Oelschlegel</i> . . . . .	80.
9	— do. do. do. . . . .	80.
18	<b>Metzger, E.</b> Péché Mignon, Gavotte . . . . .	80.
22	<b>Mirecki, M. de</b> Carrillon-Polka . . . . .	80.
21	— Les Rieuses de Paris, Polka . . . . .	80.
24	<b>Muth, A.</b> Der flotte 87 <sup>er</sup> (Le joyeux troupier), Marsch . . . . .	80.
9	— do. do. do. . . . .	80.
24	— Freundschafts- (Amitié) Polka . . . . .	80.
24	— Paulinen-Polka-Mazurka . . . . .	80.
22	— Der Ungeduldige (L'Impatience), Galop . . . . .	80.
23	<b>Renaud, A.</b> Op. 32, No. 1. Jolie Villageoise . . . . .	80.
23	— Op. 32, No. 2. Brunette, Chanson . . . . .	80.
21	— Op. 45. Pierrette, Air de Ballet . . . . .	80.
21	<b>Schnéklüd, G. A.</b> Op. 20. A toute Volée, Galop . . . . .	80.
19	— Op. 27. The Acrobat's, Galop . . . . .	80.
20	— Op. 32. Les Mouches musicales, Quadrille . . . . .	80.
15	<b>Sgambati, G.</b> Op. 16. Serenata de la Symphonie (en Ré) (D) . . . . .	80.
24	<b>Smith, S.</b> Op. 31. Chanson russe, bearb. v. <i>Oelschlegel</i> . . . . .	80.
26	— Op. 161. Gavotte, arr. von <i>H. Rupp</i> . . . . .	80.
25	— Op. 206. Marche gauloise . . . . .	80.
16	<b>Tavan, E.</b> Comme autrefois, Gavotte . . . . .	80.
23	— Souvenir du Caucase, Mazurka . . . . .	80.
25	<b>Waldteufel, E.</b> Amour et Printemps, Valse . . . . .	80.
9	— do. do. do. . . . .	80.
26	<b>Wickede, Fr. von.</b> Fürst Alexander-Marsch . . . . .	80.
22	<b>Zulehner, C.</b> Narrhalla-Marsch . . . . .	80.
22	<b>Kropp, R.</b> Herzblättchen, Polka-Mazurka . . . . .	80.
23	— Die lustige Müllerin, Polka française . . . . .	80.
23	— Klotilden-Quadrille . . . . .	80.
18	<b>Marti, Estéban.</b> Confidences (Air de Ballet) . . . . .	80.
12	— Gai retour (Valse lente) . . . . .	80.
7 à 26	<b>Elgar, E.</b> Gavotte arr. Partition en 8 <sup>o</sup> n. M. 1.80	
19	<b>Pittrich, G.</b> Op. 37. Trompeterständchen (Cornet à Pistons Solo) . . . . .	80.
23	<b>Pöpperl, F.</b> Op. 12. Rheinperlen, Concert-Polka (Cornet à Pistons Solo) . . . . .	80.
12	<b>Stiehl, H.</b> Impressions du Soir, Mélodie (Abend- stimmung) . . . . .	80.
14	<b>Henri, J.</b> Légende amoureuse . . . . .	80.
16	<b>Rôze, W.</b> Op. 28. Extase d'amour . . . . .	80.

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157 Regent Street, W.



Violino I.

# MENUET

de l'Opéra „Berenice“ de G.F. Händel.

Arrangé par **W. T. BEST.**

# Violino I.

## MENUET

de l'Opéra „Berenice“ de G. F. Händel.

Arrangé par W. T. BEST.

Andante con moto.

The musical score is written for Violino I in 3/4 time, with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a dynamic marking of *mf* and includes accents. The second staff features *sf* dynamics and a *cresc.* marking. The third staff includes *dim.*, *pizz.*, and *p* markings. The fourth staff starts with *mf* and ends with *f*. The fifth staff continues the melodic line. The sixth staff begins with *arco*, *f*, and *sf* markings, and includes a *2. ba.* (second ending) marking.



# Violino I.

*sf* *ff* *sf* *sf* *dim.* *p pizz.* *arco* *tranne.* *p* *p* *mf* *p* *pp* *sf* *f* *f* *sf* *ff* *sf* *sf* *dim.* *arco* *tranne.* *p pizz.* *p* *p* *Più Lento.* *rall* *pp* *cresc.* *mf* *f*

Violino II.

# MENUET

de l'Opéra „Berenice“ de G. F. Händel.

Arrangé par **W. T. BEST.**

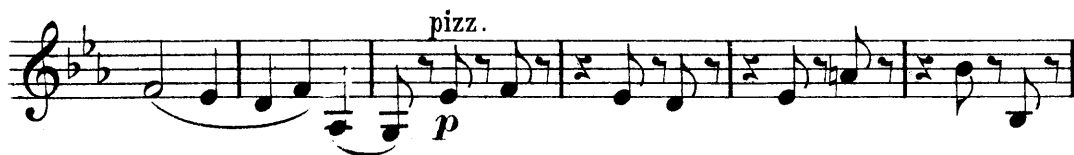
## Violino II.

## MENUET

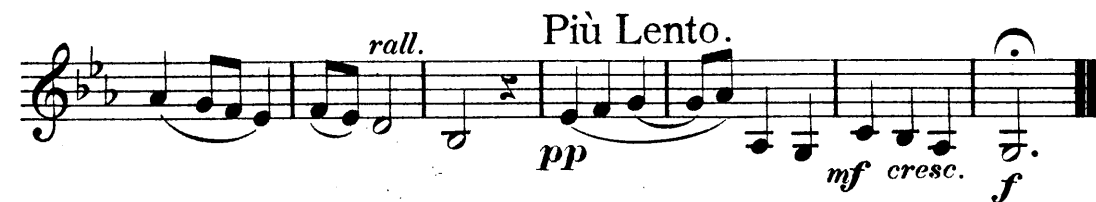
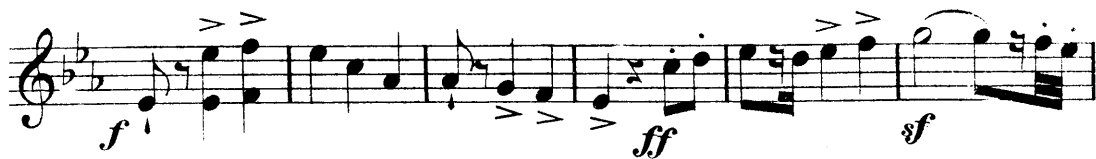
de l'Opéra „Berenice“ de G. F. Händel.

Arrangé par W. T. BEST.

Andante con moto.



# Violino II.





Viola

## MENUET

de l'Opéra „Berenice“ de G. F. Händel.

Arrangé par W. T. BEST.

Andante con moto.

The musical score is written for Viola in 3/4 time, with a key signature of one flat (B-flat). It consists of six staves of music. The dynamics and articulations are as follows:

- Staff 1: *mf* (first measure), *>* (second measure), *sf* (fourth measure), *sf* (fifth measure).
- Staff 2: *sf* (first measure), *>* (second measure), *>* (third measure), *sf cresc.* (fourth measure), *f* (fifth measure), *sf* (seventh measure).
- Staff 3: *mf* (first measure), *>* (second measure), *sf* (fourth measure), *sf* (fifth measure).
- Staff 4: *sf* (first measure), *sf* (second measure), *f* (third measure), *sf* (fifth measure), *sf* (sixth measure).
- Staff 5: *f* (first measure), *sf* (second measure), *f* (fourth measure), *sf* (sixth measure).
- Staff 6: *sf* (first measure), *ff* (second measure), *sf* (fourth measure), *sf* (sixth measure), *sf* (eighth measure).

# Viola.

First staff of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth and sixteenth notes. Dynamic markings include *dim.* and *p pizz.*

Second staff of music. It continues the melody with dynamic markings *p* and *p*. The instruction *arco* is written above the staff, and *tranquillo.* is written below it.

Third staff of music. It features dynamic markings *mf*, *dim.*, *f*, and *sf*.

Fourth staff of music. It features dynamic markings *f*, *sf*, *ff*, and *f*.

Fifth staff of music. It continues the melodic line with various articulations and dynamics.

Sixth staff of music. It includes dynamic markings *dim.*, *p*, *pizz.*, *p*, and *p*. The instruction *arco* is written above the staff, and *tranquillo.* is written below it.

Seventh staff of music. It begins with the instruction *rall.* and *Più Lento.* Dynamic markings include *mf* and *cresc. f*.



Cello

## Violoncello.

## MENUET

de l'Opéra „Berenice“ de G. F. Händel.

Arrangé par W. T. BEST.

Andante con moto.

The musical score is written for Cello in bass clef, 3/4 time, and B-flat major. It consists of seven staves of music. The first staff begins with a *mf* dynamic and a *>* accent. The second staff features a *f* dynamic, a *cresc.* marking, and a *dim.* marking. The third staff has *mf* and *sf* dynamics. The fourth staff includes *sf* and *f* dynamics. The fifth staff shows *sf* and *f* dynamics. The sixth staff has *f* and *sf* dynamics. The seventh staff begins with *ff* and includes *sf* dynamics.

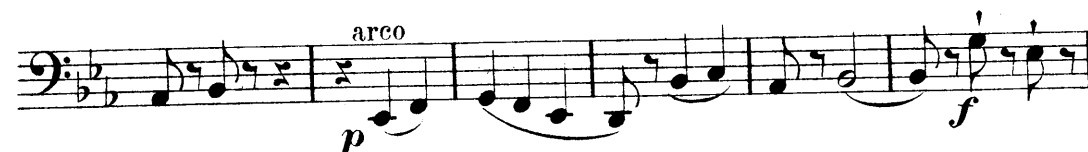
# Violoncello.



Musical staff 1: Bass clef, starting with a forte (*f*) dynamic and ending with a decrescendo (*dim.*).



Musical staff 2: Treble clef, starting with mezzo-forte (*mf*) and ending with piano pizzicato (*ppizz.*).



Musical staff 3: Bass clef, starting with piano (*p*) and ending with forte (*f*).



Musical staff 4: Bass clef, starting with piano (*p*) and ending with forte (*f*).



Musical staff 5: Bass clef, starting with fortissimo (*ff*) and ending with forte (*f*).



Musical staff 6: Bass clef, starting with forte (*f*) and ending with decrescendo (*dim.*).



Musical staff 7: Treble clef, starting with mezzo-forte (*mf*) and ending with piano pizzicato (*ppizz.*).



Musical staff 8: Bass clef, marked **Più Lento.** with *arco*, *rall.*, and *cresc.* dynamics.



Basse

# Contrabasso.

## MENUET

de l'Opéra „Berenice“ de G. F. Händel.

Arrangé par **W. T. BEST.**

Andante con moto.

The musical score is written for Contrabasso in bass clef, 3/4 time, and B-flat major. It consists of seven staves of music. The dynamics and articulations are as follows:

- Staff 1: *mf*
- Staff 2: *f*, *cresc.*
- Staff 3: *f*, *dim.*, *pizz.*, *p*
- Staff 4: *cresc.*, *mf*
- Staff 5: *f*
- Staff 6: *arco*, *f*



# Contrabasso.

First staff of music in bass clef, key of B-flat major. It begins with a dynamic marking of *f*. The melody features several accents (>) and ends with a fortissimo (*ff*) dynamic.

Second staff of music in bass clef, key of B-flat major. It begins with a dynamic marking of *sf*. The melody features several accents (>) and ends with a dynamic marking of *f*.

Third staff of music in bass clef, key of B-flat major. It begins with a dynamic marking of *dim.*, followed by *p* and *pizz.*. The melody ends with a dynamic marking of *p*.

Fourth staff of music in bass clef, key of B-flat major. It begins with the tempo marking *tranquillo.* and contains two measures marked with *1* and *2*. The first measure is marked *p* and *pizz.*, and the second measure is marked *p* and *arco*. The staff ends with a dynamic marking of *f*.

Fifth staff of music in bass clef, key of B-flat major. It begins with a dynamic marking of *f*. The melody features several accents (>) and ends with a fortissimo (*ff*) dynamic.

Sixth staff of music in bass clef, key of B-flat major. It begins with a dynamic marking of *sf*. The melody features several accents (>) and ends with a dynamic marking of *sf*.

Seventh staff of music in bass clef, key of B-flat major. It begins with a dynamic marking of *dim.*, followed by *pizz.*. The melody ends with a dynamic marking of *p*.

Eighth staff of music in bass clef, key of B-flat major. It begins with the tempo marking *tranquillo.* and contains two measures marked with *1* and *2*. The first measure is marked *rall.*, and the second measure is marked *arco*. The staff ends with a dynamic marking of *mf* and a hairpin indicating a transition to *f*.





# RÉPERTOIRE



DES

## ORCHESTRES.

Composition  
de l'Orchestre  
Besetzung

### Orchestre

Parties  
séparées.  
Stimmen.

Chaque  
Partie  
supplément.  
Jede Dublir-  
stimme.

13	Aitken, G. Op. 17. Sérénade . . . . .	80.
15	— Op. 18, No. 1. Espièglerie, Gavotte ( <i>Schneider</i> ) . . . . .	80.
15	— Op. 18, No. 2. Pierrot . . . . . do. . . . .	80.
16	Graener, P. Op. 9. I. Menuet . . . . .	80.
16	— II. Gavotte & Pastorale . . . . .	80.
16	— Pamela, Petite Sérénade . . . . .	80.
15	Widor, Ch. M. Sérénade . . . . .	80.
23	Aletter, W. Morceau à la Gavotte . . . . .	n.
15	— Sur les Ailes du Rêve (Traumverloren), Valse de Ballet n.	n.
18	— Pasteur amoureux, Gavotte . . . . .	n.
18 à 26	— Messagers du Printemps (Frühlingsboten), Valse lyrique . . . . .	n.
19 à 25	— Petit Lutin, Gavotte gracieuse . . . . .	n.
25	— Les Bajadères, Valse . . . . .	n.
25	— Carnaval Polka . . . . .	n.
7	Klassert, M. Op. 39. Frohe Laune, Gavotte . . . . .	n.
19	Köhler, B. Scherzo . . . . .	n.
7 à 25	Raurich, S. Op. 45. Valse romantique . . . . .	n.
16 à 26	Sonntag, G. Nibelungen-Marsch, arr. von <i>F. Hoffmann</i> n.	n.
23	Straus, O. Op. 45. Alt-Wiener-Reigen . . . . .	n.
9 à 24	Weber, C. L'Innocence arr. von <i>F. Hoffmann</i> . . . . .	n.
9 à 22	Yradier, Ch. La Paloma, Sérénade espagnole (Chanson mexicaine), arr. par <i>S. V. Balfour</i> . . . . .	n.
15	Rensch, G. Unter den Linden . . . . .	80.
14	— Roumanian Dance . . . . .	80.
8	Henri, J. Air de Ballet . . . . .	80.
8	— Déclaration d'amour . . . . .	80.
19	Marti, E. Mensonge! Valse lente . . . . .	80.
21	Pritchard, C. E. Pendant le Menuet . . . . .	80.
6	Richter, W. Abendgesang . . . . .	80.
20	Michiels, G. Les joyeux Minstrels, Marche americaine . . . . .	80.
25	— Világos-Czardas . . . . .	80.
22	— Toujours aimée! Valse lente . . . . .	80.
12	— Menuet (ancien Style) . . . . .	80.
17	Gael, H. van. Op. 140. Tout en Rose, Valse . . . . .	80.
5 à 8	Fredericks, Jul. Langage des yeux, Caprice . . . . .	80.
8	Moszkowski, M. Op. 77, No. 10. Menuet . . . . .	80.
8	Barns, E. L'Escarpolette (Swing Song) ( <i>Schneider</i> ) . . . . .	80.
12	Andrée, A. Portez-lui mes yeux, Valse lente . . . . .	80.
7	Henri, J. Soir d'Été, Valse lente . . . . .	80.
21	Fredericks, Jul. Marche Royale ( <i>A. Kaiser</i> ) . . . . .	80.

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and

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# RÉPERTOIRE



## DES ORCHESTRES.

Composition de l'Orchestre Besetzung	Orchestre	Parties séparées	Chaque Partie supplém.
		Stimmen	JedeDublir- stimme
15	<b>Andrews, B.</b> The Cavalier, Stately Dance . . . . .	8°	
20	<b>Arditi, L.</b> L'Ingénue, Morceau à la Gavotte . . . . .	8°	
24	<b>Bachmann, G.</b> Les Sylphes, Valse . . . . .	8°	
9	— do. do. do. . . . .	8°	
19	<b>Beatrice, Prinzessin Heinrich von Battenberg.</b> Geschwind, Marsch . . . . .	8°	
25	<b>Beaumont, P.</b> Talon rouge, Gavotte, bearbeitet von <i>A. Oelschlegel</i> . . . . .	8°	
9	— do. do. do. . . . .	8°	
26	<b>Blumer, Th.</b> Op. 5. Edelweiss-Walzer . . . . .	8°	
9	— do. do. do. . . . .	8°	
11	<b>Braga, G.</b> La Serenata (Der Engel Lied), bearb. von <i>A. Oelschlegel</i> . . . . .	8°	
24	<b>Bucalossi, P.</b> Hänsel und Gretel, Walzer . . . . .	8°	
7 à 11	— do. do. do. . . . .	8°	
24	— Ariel, Valse gracieuse ( <i>Oelschlegel</i> ) . . . . .	8°	
24	<b>Buri, E. von.</b> Eine Waldidylle } . . . . .	8°	
5	Abendfriede . . . . .	8°	
24	— Hinaus in den Wald . . . . .	8°	
17	— In der Fremde . . . . .	8°	
26	— Giessener Teutonen-Marsch . . . . .	8°	
24	<b>Conröder, Fr.</b> Schlaraffen-Quadrille nach Motiven der Schlaraffenlieder . . . . .	8°	
9	— do. do. do. . . . .	8°	
20	<b>Coraggio, A.</b> Vivacité (Lebenswecker) Galop . . . . .	8°	
20	— Jeunesse (Junges Blut), Galop . . . . .	8°	
20	— Souvenir de Spezia, Polka-Mazurka . . . . .	8°	
9	— do. do. do. . . . .	8°	
20	— Nana, Polka-Mazurka . . . . .	8°	
23	<b>Czibulka, A.</b> Op. 319. Ländliche Bilder (Ces bon- nes gens de Province) Walzer . . . . .	8°	
24	<b>Dupont, A.</b> Op. 18. Chanson de jeune fille . . . . .	8°	
14	<b>Elgar, E.</b> Op. 12. Salut d'amour (Liebesgruss) Morceau mignon . . . . . Partitur 8° n. —	45	
20	<b>Ernst Ludwig, Grossherzog von Hessen und bei Rhein.</b> Fantasie (No. 5) aus den Erinnerungen an Ilinskoe, bearbeitet von <i>W. Petr</i> . . . . .	8°	
21	<b>Fischer, E.</b> Doris, Valse . . . . .	8°	
24	<b>Gottschalk, L. M.</b> Op. 59. Pasquinade, Caprice arr. . . . .	8°	
24	<b>Gurney, W. A.</b> Der neue Menuet-Walzer, arr. . . . .	8°	
26	<b>Heuberger, R.</b> Ballscene aus der Oper: Die Abenteuer einer Neujahrsnacht, arr. . . . .	8°	
26	— Melodien aus der Oper: Die Abenteuer einer Neujahrsnacht, arr. . . . .	8°	
24	<b>Humperdinck, E.</b> Hänsel und Gretel, Oper, Qua- drille ( <i>Riese</i> ) . . . . .	8°	
17	— do. do. do. . . . .	8°	
9	— do. do. do. . . . .	8°	
20	— Marsch ( <i>Kalensky</i> ) . . . . .	8°	
24	— Walzer ( <i>Bucalossi-Short</i> ) . . . . .	8°	
7 à 11	— do. do. do. . . . .	8°	
18 à 24	— Knusperwalzer ( <i>Steiner</i> ) . . . . . do. Partit. n. 4. 50		

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