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56 306

ROSES DU MIDI.

Salonorchester No 37.

Rosen aus dem Süden.

Walzer. (Valse.)



Joh. Strauss, Op. 388.

Andantino. **Piano.**

Introduction.

Allegro agitato.

Tempo di Valse.

Aufführungsrecht vorbehalten.

c 38926.

Leipzig, Aug. Cranz.

Piano.

1.

p

poco rit.

a tempo.

1. 2.

f *mf*

f *p*

C. 38926.

Piano.

3

Musical notation for the first system, featuring a treble and bass clef with chords and a dynamic marking of *f*. The system concludes with the instruction *D. S. al fine.*

Musical notation for the second system, starting with a dynamic marking of *p*. The system includes a blue scribble on the left margin.

Musical notation for the third system, featuring a dynamic marking of *f* and a *p* marking. The system includes a blue scribble on the right margin.

Musical notation for the fourth system, featuring a treble clef and a dynamic marking of *p*.

Musical notation for the fifth system, featuring a dynamic marking of *p* and the word *Fine*. The system includes a blue scribble on the right margin.

Musical notation for the sixth system, featuring a dynamic marking of *p*.

Musical notation for the seventh system, featuring dynamic markings of *f* and *p*, and a *D. S. al fine* marking. The system includes a blue scribble on the right margin.

Piano.

3.

1. 2.

4.

5. 6.

1 2 3 4

5 6

First system of musical notation. The right hand (treble clef) plays a melody with eighth notes, while the left hand (bass clef) provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is present. Fingerings 1, 2, 3, 4, and 5 are indicated for the right hand.

Second system of musical notation. The right hand continues with chords and eighth notes, while the left hand maintains the quarter-note accompaniment.

Third system of musical notation. The right hand features a melodic line with eighth notes, and the left hand continues with quarter notes. A dynamic marking of *f* is present.

Fourth system of musical notation. The right hand plays chords and eighth notes, while the left hand continues with quarter notes.

Fifth system of musical notation. The right hand has a melodic line with eighth notes, and the left hand continues with quarter notes.

Sixth system of musical notation. The right hand features a melodic line with eighth notes, and the left hand continues with quarter notes. Dynamic markings of *f* and *ff* (fortissimo) are present.

Seventh system of musical notation. The right hand has a melodic line with eighth notes, and the left hand continues with quarter notes. A dynamic marking of *ff* is present.

Coda.

The musical score is a piano coda, consisting of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins with a forte (*f*) dynamic and includes a first ending bracket. The second system starts with a piano (*p*) dynamic. The third system continues with piano dynamics. The fourth system features a forte (*f*) dynamic in the bass line. The fifth system is marked piano (*p*). The sixth system concludes with a forte (*f*) dynamic in the bass line. The notation includes various chords, arpeggios, and melodic lines in both hands.

The first system consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with some moving lines. The bass staff contains a simple bass line with quarter notes and rests.

The second system continues the chordal texture. A piano (*p*) dynamic marking is present in the treble staff. The bass staff continues with a simple bass line.

The third system introduces a melodic line in the treble staff, starting with a first ending bracket labeled '1'. The bass staff continues with a simple bass line.

The fourth system features a piano (*p*) dynamic marking and a *poco rit.* tempo marking. The treble staff has a melodic line, and the bass staff has a bass line with some chords.

The fifth system features a piano (*p*) dynamic marking and a *poco rit.* tempo marking. The treble staff has a melodic line, and the bass staff has a bass line with some chords.

The sixth system features a piano (*p*) dynamic marking and a *poco rit.* tempo marking. The treble staff has a melodic line, and the bass staff has a bass line with some chords.

First system of piano music. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady bass line of quarter notes. A dynamic marking of *f* (forte) is present at the beginning.

Second system of piano music. The right hand continues with chords, and the left hand maintains the bass line. The music concludes with a double bar line.

Third system of piano music. The right hand features a more active melodic line with eighth notes, while the left hand continues with the bass line. The system ends with a double bar line.

Fourth system of piano music. The right hand has a melodic line with some grace notes, and the left hand continues with the bass line. The system ends with a double bar line.

Fifth system of piano music. The right hand has a melodic line with a repeat sign. The left hand continues with the bass line. A dynamic marking of *ff* (fortissimo) is present. The system ends with a double bar line.

Sixth system of piano music. The right hand has a melodic line with a repeat sign. The left hand continues with the bass line. The system ends with a double bar line.

56306

Rosen aus dem Süden.

Walzer nach Motiven der Operette:

„Das Spitzentuch der Königin.“

Salonorchester N° 37.

Roses du midi.

Valse tirée de l'opérette:

„Les Dentelles de la Reine.“

Harmonium.

Johann Strauss, Op. 388

Introduction.
Andantino.

Musical notation for the Introduction (Andantino) of 'Rosen aus dem Süden'. It features a piano introduction in 6/8 time, marked 'p' (piano) and 'Andantino'. The score is written for a harmonium with a treble and bass clef. The key signature has one flat (B-flat). The piece concludes with a first ending (Fl.) marked with a fermata.

Musical notation for the Solo section of 'Rosen aus dem Süden'. It begins with a piano introduction marked 'p' and 'Solo'. The tempo is 'Andantino'. The score is written for a harmonium with a treble and bass clef. The key signature has one flat. The piece concludes with a first ending (Fl.) marked with a fermata.

Musical notation for the Allegro agitato section of 'Rosen aus dem Süden'. It begins with a piano introduction marked 'p' and 'Allegro agitato'. The tempo is 'Allegro agitato'. The score is written for a harmonium with a treble and bass clef. The key signature has one flat. The piece concludes with a first ending (Fl.) marked with a fermata.

Musical notation for the strizgendo section of 'Rosen aus dem Süden'. It begins with a piano introduction marked 'ff' (fortissimo) and 'strizgendo'. The tempo is 'strizgendo'. The score is written for a harmonium with a treble and bass clef. The key signature has one flat. The piece concludes with a first ending (Fl.) marked with a fermata.

Musical notation for the Tempo di Valse section of 'Rosen aus dem Süden'. It begins with a piano introduction marked 'p' and 'Tempo di Valse'. The tempo is 'Tempo di Valse'. The score is written for a harmonium with a treble and bass clef. The key signature has one flat. The piece concludes with a first ending (Fl.) marked with a fermata.

Harmonium.

1.

p

mf

pp

rit.

a tempo

rit.

1. *a tempo* *f* *p*

2. *a tempo* *mf*

1. *mf*

D. S. al Fine

Harmonium.

3.

4.

Harmonium.

rit. - - - a tempo

rit. - - - a tempo

f *Fine.*

Harmonium.

Coda.

The musical score is written for a harmonium and consists of seven systems of two staves each (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a 'Coda' section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a melodic line and a bass staff with a simple accompaniment. The second system features a more active bass line with a 'p' (piano) dynamic marking. The third system continues the accompaniment with some chordal textures. The fourth system shows a change in dynamics with 'p' and 'pp' (pianissimo) markings. The fifth system has a 'p' marking and shows a melodic line in the treble staff. The sixth system continues the melodic and accompanimental lines. The seventh system concludes the piece with a final chord and a 'mf' (mezzo-forte) marking.

Harmonium.

7

rit. - - - a tempo *rit. - - - a tempo*

pp *mf* *pp*

p *obl.*

sfz *sfz* *sfz*

sfz *sfz*

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Salonorchester N° 37.

Violino obbligato.

Eigendon
Kath. Radio Omroep

Johann Strauss, Op. 388

Introduction.
Andantino.

The introduction is in 6/8 time, starting with a piano (*p*) dynamic. It features a melodic line in the upper voice and a supporting bass line. The piece includes a *pizz.* (pizzicato) section and a *Harm. (arco)* (harmonic arco) section. The tempo is marked *Andantino*.

Allegro agitato.

The *Allegro agitato* section is in 2/4 time, marked *ff* (fortissimo) and *stringendo*. It features a driving, rhythmic melody with a *ff* dynamic. The tempo is marked *Allegro agitato*.

Tempo di Valse.

The *Tempo di Valse* section is in 3/4 time, marked *sfz* (sforzando) and *p* (piano). It features a waltz-like melody with a *sfz* dynamic. The tempo is marked *Tempo di Valse*.

This part of the *Tempo di Valse* section includes a *Harm.* (harmonic) section and a *poco rit.* (poco ritardando) section. The tempo is marked *Tempo di Valse*.

This part of the *Tempo di Valse* section includes a *poco rit.* (poco ritardando) section and a *a tempo* section. The tempo is marked *Tempo di Valse*.

This part of the *Tempo di Valse* section includes a *1. a tempo* section and a *2. a tempo* section. The tempo is marked *Tempo di Valse*.

Violino obbligato.

2.

 3.

 4.

Violino obbligato.

Coda.

f *sf* *p* *mf* *sfz* *a tempo* *poco rit.* *a tempo* *f* *sfz*

Harmon.

poco rit.

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der-Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“



Odeon N° 158.

Salonorchester N° 37.

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Violino 1.

Johann Strauss, Op.388.

Andantino.

Introduction.

f *Tutti* *Allegro agitato.* *dim. pp.* *f* *stringendo.* *Tempo di Valse.*

1.

mf *p poco rit.* *a tempo.* *a tempo* *f* *p* *f* *mf* *f* *D.S. Fine.*

Leipzig, Aug. Cranz G.m.b.H.

C. 26201
C. 38926

Bruxelles, A. Cranz.

Die in Klammer gesetzten Instrument-Bezeichnungen gelten nur für Salon-Orchester.

Les instruments en accolades ne s'emploient que pour la combinaison de l'orchestre de Salon.

Employ the instruments marked in parenthesis only for the combination of Salon-Orchestra.

Leipzig, Aug. Cranz, G. m. b. H.

C. 26201 C. 38926

Aufführungsrecht vorbehalten.

Violino I.

2.

 3.

 4.

Violino I.

Coda.

f *p* *f* *p* *f* *p* *mf* *p* *poco rit.* *poco rit.* *a tempo.* *(a tempo)* *f* *sfz* *sfz* *sfz* *sfz* *f* *2.*

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

Salonorchester N° 37.

Violino 1.

Johann Strauss, Op. 388.

Andantino.

Introduction.

Fl. *pixa.* *p*

f Tutti *Allegro agitato.* *dim.* *pp* *cr. so.* *div.* *f* *stringendo.*

Tempo di Valse.

1.

mf *p* *poco rit.* *a tempo.*

poco rit. *f* *pp* *a tempo* *2. tempo* *mf*

1. *f* *pp* *f*

2. *f* *pp* *f* *Fine.*

Leipzig, Aug. Cranz G.m.b.H.

C. 26201
C. 38926

Bruxelles, A. Cranz.

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Leipzig, Aug. Cranz, G.m.b.H.

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Aufführungsrecht vorbehalten.

Violino I.

2.

f *p* *cresc.* *ritard.*

tr. *p* *f* *p* *D.S. al Fine.*

3.

Trambe. *f* *p* *f* *p*

Fl. *f* *f* *p* *Fine.*

4.

f *mf marcato.* *rit. - a tempo*

rit. - a tempo *Viol. 2.* *Viol. 2.* *f*

f *sfz* *sfz* *f* *D.S. Fine.*

Violino I.

3

Coda.

f *sfz* *p* *f* *p* *f* *mf* *p* *poco rit.* *a tempo.* *poco rit.* *a tempo* *(a tempo)* *f* *sfz* *sfz* *sfz* *sfz* *f* *f* *f* *f* *f*

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spiztentuch der Königin.“

Rosen du moi.

Valse de l'opérette
„Les Dentelles de la Reine.“

Odeon N° 158.

Violino 2.

Johann Strauss, Op. 388.

Andantino.

Introduction.

1.

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

Ardantiro.

Viola.

Johann Strauss, Op. 388.

Introduction. $\frac{3}{8}$ $\frac{6}{8}$

pp *arco* *pizz.* *f* *All° agitato* *pp* *cres.* *stringendo.*

Tempo di Valse. $\frac{3}{4}$ *fz* *p*

1. $\frac{3}{4}$ *p*

10 11 12 13 14 15 16 17 18 19

20 *a tempo* *mf* *poco rit.* *p*

poco rit. *f* *a tempo.*

2. *a tempo.* *mf*

9 10 1. 11 12 *f* 2. 11 12

13 *sfs* *Fine* 12 13 *fz*

Viola.

2. rit. f p a tempo Folgte. Fine. cres. p

3. f Trombe f f D.S. al Fine. f f^z f^z f^z p Fine.

4. f mf rit. a tempo rit. a tempo f f Corni sfz sfz sfz sfz sfz sfz f Fine.

C. 26201

Viello.

Viola.

Coda.

f₂ f₃ f f₂

p

f p

p f

p

mf p

poco rit. - - - a tempo

mf p a tempo

poco rit. - - - a tempo

p

f

1 2 3 4

Corni

sfz sfz sfz sfz

sfz sfz

Vcello.

f

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

Salonorchester N° 37.

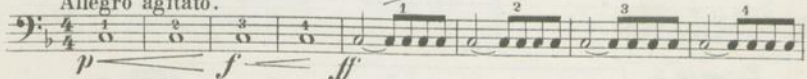
Violoncello.

Johann Strauss, Op. 388.

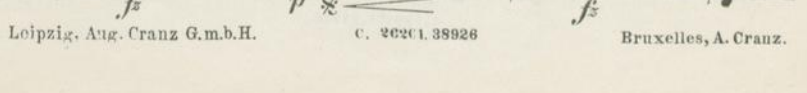
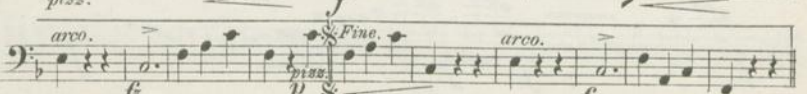
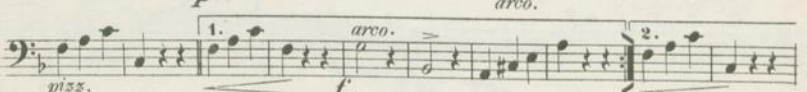
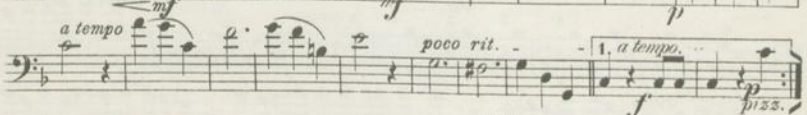
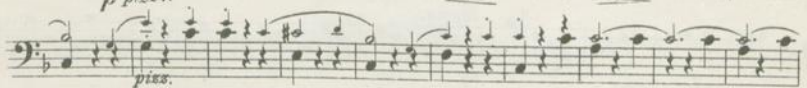
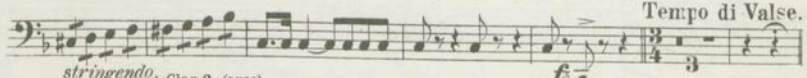
Andantino.



Allegro agitato.



Tempo di Valse.



Violoncello.

Coda.

Corno 2. *f* *f* *f*

1 *p*

Clar. 2 (arco) *p* *f* *p* *mf*

1 2 3 4 *pizz*

arco. *mf*

mf *p* poco rit. - a tempo

p poco rit. - a tempo.

f Solo

f *f* *f* *f*

f *f* *f* 1

2 3 4

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

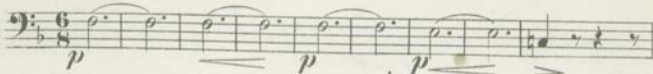
Salonorchester N° 37.

Andantino.

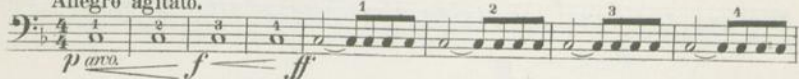
Basso.

Johann Strauss, Op. 388.

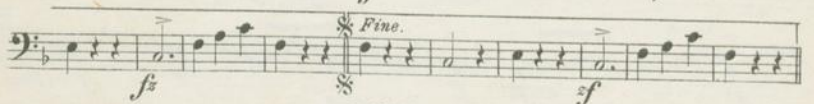
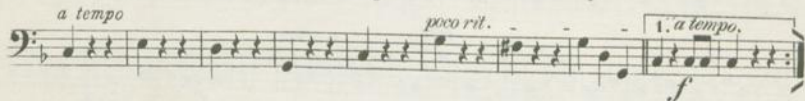
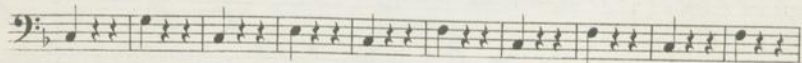
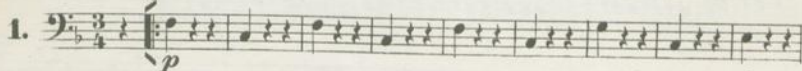
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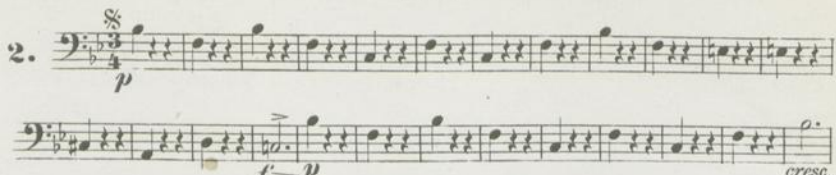
Allegro agitato.



Tempo di Valse.



Basso.


2. 

p

f *p* *cresc.*

rit. *a tempo* *Folge.* *Fine.* *p*


p *pizz.* *f* *arco.* 1. 2. *f* *L. Sal. Fine*

3. 

f

1. 2. *f* *f* *fz* *p*

f *fz* *Fine.*

4. 

f *rit.* *a tempo* *mf*

1 2 3 4 5 6

rit. *a tempo* *f* *f*

fz *fz* *fz*

fz *fz* *fz* *f* *Fine.*

Basso.

Coda.

The score consists of 14 staves of music. The first staff is marked *fz* and *fz*. The second staff is marked *p* and has a first ending bracket. The third staff is marked *f* and *p*. The fourth staff is labeled "Vcello." and has five first ending brackets numbered 1 through 5, with a *f* dynamic marking. The fifth staff is marked *p*. The sixth staff is marked *mf*. The seventh staff has markings *p poco rit.* and *a tempo*. The eighth staff has markings *poco rit.* and *a tempo. p*. The ninth staff is marked *f*. The tenth staff is marked *fz*. The eleventh staff is marked *fz*. The twelfth staff is marked *fz* and *fz*. The thirteenth staff is marked *f*. The fourteenth staff is marked *f*.

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

Salonorchester N° 37.

Flauto grande & piccolo.

Johann Strauss, Op. 388.

Andantino. Fl. grande.

Introduction.

Introduction. *mf* *p* *f* *ff* *ad lib.* *stringendo,* *Tempo di Valse.* *3*

Obon

Arpa

p *res.* **Allegro agitato.**

1. (Fl. grd.) *p* *poco rit.* *a tempo.* *poco rit.* *a tempo.* *a tempo.* *mf* *f* *Fine.*

Flauto grande & piccolo.

(Fl. grd.) 16 *rit.*

p *cresc.*

tr *Folga.* *Fine.*

a tempo

p *tr* *f* *D.S. al fine.*

(Fl. grd.)

p *tr* *1.* *2.*

Solo *tr*

f *1.* *2.* *Fine.*

(Fl. grd.)

f

rit. *a tempo*

Fl. picc. *1.* *f*

rit. *a tempo*

f *f* *f* *f* *f* *f* *Fine.*

Fl. grd.

Flauto grande & piccolo.

3

(Fl. grd.)

Coda.

p *f* *p* *f* *p* *f* *p* *f* *f* *f* *f*

poco rit. *a tempo* *poco rit.* *a tempo*

Fl. picc. Fl. grd.

3/4 8

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

Salonorchester N° 37.

Oboe *ad lib.*

Johann Strauss, Op. 388.

Introduction.
Andantino.

6 *p* *2 Solo* *p*

f *3* *p* *f* *Allegro agitato.*

ff *stringendo*

fz *p* *Tempo di Valse.* *Solo*

1. *p*

4 poco rit. *a tempo* *4 poco rit.* *pp*

1. *a tempo* 1. *2. a tempo* *mf* *mf*

1. *f* 2. *mf*

f *Fine*

Oboe ad lib.

2. 14 3 rit. -
f *p* *cresc.*
a tempo *Folgo. A!* *Fine.* *p* *f* *tr* *p*
tr *f* *p* *f* *D.S. al Fine.* *Fine.*

3. 1 1. 2.
f *p* *f* *p* *f* *Fine.*

4. 1 1. 2. *Fine.*
f *mf* *rit. -* *a tempo* *rit. -* *a tempo* *f* *sfz* *sfz* *sfz* *f* *Fine.*

Oboe ad lib.

3

Coda.

The musical score is written for Oboe ad lib. and consists of 12 staves of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The piece begins with a Coda marking. The first staff starts with a forte (*f*) dynamic and features a series of eighth-note runs. The second staff continues with a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a forte (*f*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a piano (*pp*) dynamic. The seventh staff has a piano (*pp*) dynamic. The eighth staff has a piano (*pp*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff has a forte (*f*) dynamic. The eleventh staff has a forte (*f*) dynamic. The twelfth staff has a forte (*f*) dynamic. The score includes various dynamics such as *f*, *p*, *pp*, and *sfz*. It also includes tempo markings: *poco rit.*, *a tempo.*, and *poco rit.*. There are also markings for *sfz* and *f*. The piece ends with a final note on the twelfth staff.

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“Odeon No 158.
Salonorchester No 37.Clarinete 1 $\left\{ \begin{array}{l} \text{in B} \\ \text{en Sib} \end{array} \right.$

Johann Strauss, Op. 388.

Introduction.

Andantino.

Introduction. Andantino.

p Tromba 1 *p* Fl. *p* Oboe *p* **1** *f*

Allegro agitato.

Allegro agitato.

p Oboe *pp*

Tempo di Valse.

Tempo di Valse.

stringendo *sfz* *p* Oboe *p* Corno 1

1. *p*

a tempo *mf* Clar. 2 *poco rit.* *p* *a tempo*

2. *a tempo* *mf* Oboe *p* Tromba 1 *p*

mf *Fine.*

Clarinete 1.

2.

3.

4.

Clarinete 1.

Coda.

sfz sfz f p

Clar. 2 Oboe

Tromba 1

f

Oboe

p Clar. 2 p

f p

poco rit. p

a tempo mf Clar. 2 poco rit. p

a tempo. Tromba 1

p

Tromba

f

Vcllo.

sfz sfz

Tromba 1

f

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

Clarinete 2 { in B
en Sib

Johann Strauss, Op. 388.

Introduction.
Andantino.

Introduction.
Andantino.

p

2 (Oboe 2) *p* (Clar.)

Fl. *pp* **Allegro agitato.** *p* *stringendo*

Tempo di Valse. *sfz* *p* Corno 2

1. *p*

Corno 1 *mf* *poco rit.* *p*

a tempo *poco rit.* *a tempo* *a tempo* Tromba 2

2. *a tempo* *p*

1. *f* *mf*

2. *Fine.*

Clarinete 2

Coda. *sf* *sf* *f* *sf* *p* *Fag.*

Corno 1 *p*

p *f* *p* *Corno 1*

mf *Corno 1* *poco rit.* *a tempo* *p*

poco rit. *a tempo* (Fag. 1) *Tromba 2* *p*

(Clar.) *Tromba* *f*

sf *sf* *sf* *sf* *f*

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

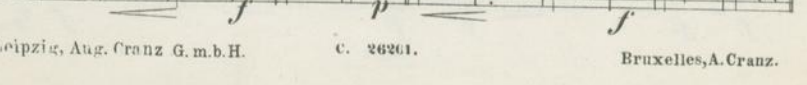
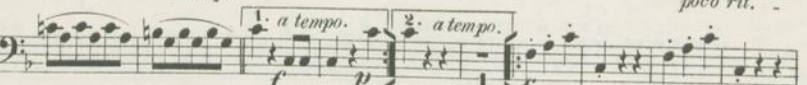
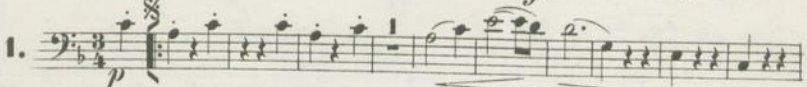
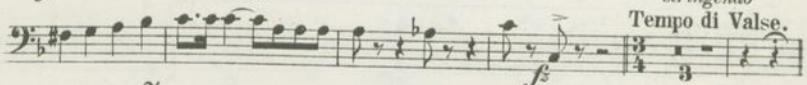
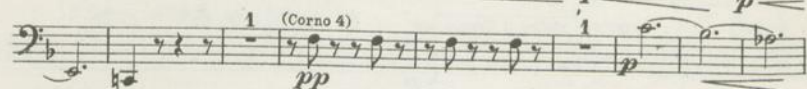
Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

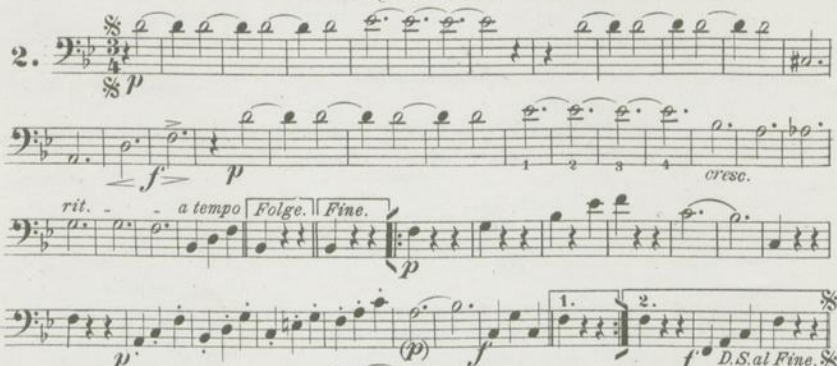
Fagott *ad lib.*


Johann Strauss, Op. 388.


Andantino.



Fagott ad lib.

2. 

3. 

4. 

Fagott *ad lib.*

Coda.

fz *fz* *f* *fz* *p*

p *f* *p*

mf

p poco rit. - - - *a tempo*

poco rit. - - - *a tempo. p*

f

Vcello. fz fz f

fz fz f

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

Corno I in F *al lib.*

Johann Strauss, Op. 388.

Introduction. *Andantino.*

p (Corno 3) *pp*

pp (Tromba 2) *pp*

f *Allegro agitato.* *p cresc.* *f*

ff *stringendo.*

f *Tempo di Valse.* *p*

1. *p*

poco rit. *a tempo* *mf* *poco rit.*

1. *a tempo.* *mf* 2. *a tempo.* *mf*

1. *f* 2. *f* *Fine.* *f*

Corno I in F ad lib.

3

Coda.

1

2 3 4 1

1 2 3 4 5 6

1 2 3 4

poco rit. - - *a tempo*

poco rit. - - *a tempo.*

1

1 2 3 4

Solo

1 2 3 4

Corno II in F *ad lib.*

Coda.

1 Solo *f*

p

f

p

f

p

mf poco rit. - a tempo

p poco rit. - a tempo.

f

Solo

f

f

f

f

f

f

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine“

1

Odeon N° 158.

Salonorchester N° 37.

Eigendom

Kath. Radio Omroep

Introduction.

Cornet à pistons *in B ad lib.*
en Sib

Johann Strauss, Op.388.

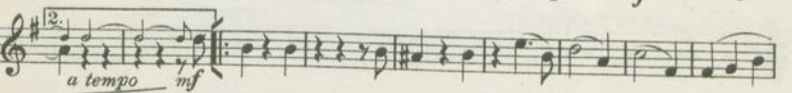
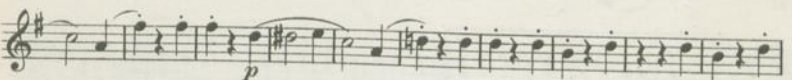
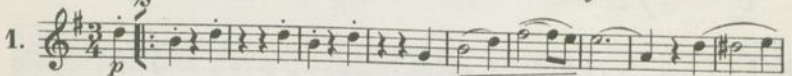
Andantino.



Allegro agitato.



Tempo di Valse.



Cornet à pistons $\begin{matrix} \text{in B} \\ \text{en Sib} \end{matrix}$ *ad lib.*

2. p

rit. *a tempo*

1. Folge *Fine.*

p

1

f f *D.S. al Fine.*

3. f p

f

sfz p

f *Fine.*

4. f mf marcato

rit. *a tempo*

mf ff

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine.“

Odeon N° 158.

Introduction.

Andantino.

(Corno 1)

Tromba 1 { in B
en Sib

Johann Strauss, Op. 388.

Musical score for Tromba 1 (Corno 1) and Oboe. The score is in G major and 3/4 time, with a key signature of one sharp (F#).

The score begins with an Introduction in Andantino (8/8 time), marked *p*. It features a melody for Tromba 1 and a bass line for Oboe. The tempo changes to Allegro agitato (3/4 time), marked *p* and *f*, with a *stringendo* instruction. The tempo then changes to Tempo di Valse (3/4 time), marked *ff*.

The main body of the score consists of two first endings (1. and 2.) and a second ending (2.). The first ending is marked *p* and *pp*. The second ending is marked *pp* and *f*. The score concludes with a *Fine.* marking.

Dynamic markings include *p*, *pp*, *f*, and *ff*. Performance instructions include *stringendo* and *Tempo di Valse*.

Tromba 1

2.

3.

4.

C. 26201

Tromba 1

Coda.

2 (Fag.) (Tromba) 1 1

sfz sfz f sfz p

1 *p*

f

p

f

2 2 *p*

pp *f* *p* *pp*

2 2 1

pp *poco rit.* - - *a tempo* *pp*

pp *poco rit.* - - *a tempo* *p* *Solo* *p*

f

Solo *sfz sfz*

sfz sfz sfz sfz f

1 2 3 4

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin.“

Roses du midi

Valse tirée de l'opérette
„Les Dentelles de la Reine.“

Odeon N° 158.

Introduction.
Andantino.Tromba 2 (in B
en Si \flat)

Johann Strauss, Op. 388.

(Corno 2) p

(Tromba) (Corno 3) p (Tromba) f 3 Allegro agitato. p stringendo

Tempo di Valse. 3

1. Corno 3 p pp

pp poco rit. a tempo 3 2

pp poco rit. 2 1. a tempo p f

2. a tempo 1. mf

1. 2.

f Fine. f

Tromba 2

2. *Corno 4*

p

rit. -

a tempo Folge. Fine.

p

Fag.

p *f* *f*

1. 2.

D.S. al Fine.

3. *Solo* *Corno 3*

f *p*

1. 2.

f *ff* *p*

1. 2.

f *ff* *Fine.*

4. *f* *mf*

rit. - - a tempo

1

rit. - - a tempo

1

f *A* *A* *A*

Solo

Fine.

Tromba 2

3

Coda.

5 1 1 1

sfz sfz sfz p

p (Tromba)
(Trombone 1) *f*

Corno 3 2 *p*

pp *f* Corno 3 *pp*

poco rit. a tempo 1 3 2 *pp pp*

poco rit. 2 *a tempo* 1 Solo *p p*

f

Solo

sfz sfz f

1 2 3 4

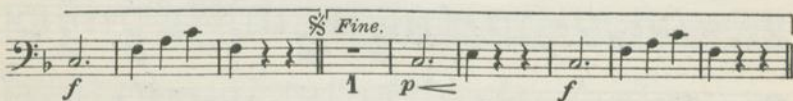
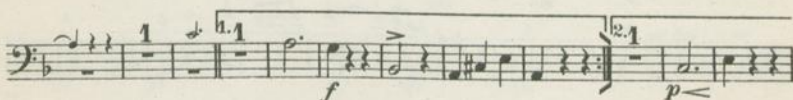
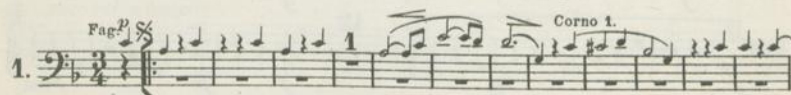
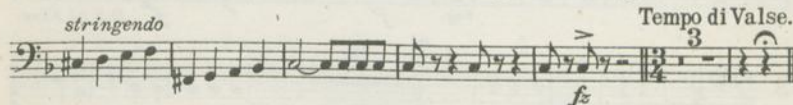
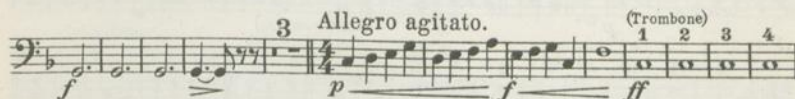
Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin“

Roses du midi.

Valse tirée de l'opérette:
„Les Dentelles de la Reine“Odeon N° 158.
Salonorchester N° 37.Trombone basso *ad lib.*

Johann Strauss, Op. 388.

Introduction.
Andantino.

Trombone basso *ad lib.*

2. *p* *Fag.* *pp* *p cresc.*

f *rit.* *a tempo* *Folge* *Fine* *Corno 1.* *p* (Trombone) *f* *D.S. al Fine.*

3. *f* *fz* *fz* *Fine.*

4. *f* *mf* *rit.* *a tempo* *1* *rit.* *a tempo* *1 2 3 4 5* *Corno u. Vello* *fz* *fz* *fz* *fz* *f* *Fine.*

Trombone basso *ad lib.*

Coda.

The musical score consists of ten staves of music. The first staff is the main melody, starting with a *Coda* marking and dynamic *sfz*. It includes a *Corno 1.* part with dynamics *p* and *f*. The second staff has a *Fag.* part with dynamics *p* and *f*. The third staff is a *Corno 1.* part with dynamics *pp* and *f*. The fourth staff has dynamics *pp* and *pp*. The fifth staff is marked *poco rit. a tempo* with dynamics *pp* and *p*. The sixth staff has dynamics *pp* and *f*. The seventh staff is marked *Corno 1. u. Vcello* with dynamics *pp* and *f*. The eighth staff has dynamics *sfz* and *sfz*. The ninth staff has dynamics *sfz* and *sfz*. The tenth staff has dynamics *f* and *f*.

Rosen aus dem Süden.

Walzer nach Motiven der Operette:
„Das Spitzentuch der Königin“

Roses du midi

Valse tirée de l'opérette:
„Les Dentelles de la Reine“

1

Introduction.
Andantino.Schlagwerk (Batterie)
u. Timpani

Johann Strauss, Op. 388

Für Jazz-Orchester bearb. v. Bernh. Egg.

Timp. (in C-E
ten Ut-Mi)

4 Timp. *tr* *pp* 4 Triangel 1 *p* 2

3 4 Tamb. picc. *f* Cassa u. Piatti

Allegro agitato. Tamb. picc. *f* Cassa u. Piatti

Timp. *tr* *p* *f*

pp stringendo *f* Tempo di Valse. *sfz*

stringendo *f* 3

Timp. E nach F
Changez le Mi en Fa

1. 10 Triangel *p* 2 8^o Timp. *pp*

poco rit. *a tempo* *poco rit.* *a tempo* *a tempo*

3 2 3 *f* 2

12 Cassa u. Piatti 1. *f* 2. *Fine.*

2. 14 Timp. *tr* 11 rit. *Folge. a tempo* *Fine. a tempo*

p *f* 3 2 2 *p*

10 1. *f* 2. *f* *tr* *f*

Schlagwerk (Batterie)

3. $\frac{4}{4}$ Σ Tamb. picc. $\frac{4}{4}$ $\frac{1}{f}$ Cassa u. Piatti

$\frac{1}{f}$ Cassa u. Piatti $\frac{1}{sfz}$ $\frac{1}{pp}$ Tamb. picc.

$\frac{1}{f}$ Cassa u. Piatti $\frac{1}{2.}$ Σ *Fine.*

4. $\frac{4}{4}$ Σ Tamb. picc. $\frac{1}{pp}$

rit. - - - *a tempo* $\frac{1}{pp}$ C.u. Piatti

rit. - - - *a tempo* $\frac{1}{f}$ $\frac{1}{2}$ $\frac{3}{3}$

$\frac{4}{3}$ $\frac{5}{3}$ $\frac{6}{3}$ $\frac{7}{3}$ $\frac{8}{3}$ $\frac{9}{3}$ $\frac{10}{3}$ $\frac{1}{3}$ $\frac{2}{3}$

$\frac{3}{3}$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{6}{3}$ $\frac{7}{3}$ $\frac{8}{3}$ $\frac{9}{3}$ $\frac{10}{3}$

$\frac{3}{3}$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{6}{3}$ $\frac{7}{3}$ $\frac{8}{3}$ $\frac{9}{3}$ $\frac{10}{3}$ $\frac{1}{3}$ $\frac{2}{3}$

$\frac{3}{3}$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{6}{3}$ $\frac{7}{3}$ $\frac{8}{3}$ $\frac{9}{3}$ $\frac{10}{3}$ Σ *Fine.*

Schlagwerk (Batterie.)

Coda. *f* Timp. $\frac{2}{4}$ *tr* **11**

Tamb. picc. *p* Cassa u. Piatti *pp* Tamb. picc.

$\frac{8}{4}$ *pp* *f* Cassa u. Piatti $\frac{10}{4}$ Triangel *p* $\frac{2}{4}$

$\frac{8}{4}$ Timp. *pp* *poco rit.* *a tempo* $\frac{3}{4}$ $\frac{2}{4}$

poco rit. *a tempo* Tamb. picc. *f* Cassa u. Piatti $\frac{3}{4}$ $\frac{6}{4}$ $\frac{1}{4}$ $\frac{2}{4}$

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{4}$ $\frac{9}{4}$ $\frac{10}{4}$ $\frac{1}{4}$

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{4}$ $\frac{9}{4}$ $\frac{10}{4}$

sfz *sfz* *sfz*

sfz *sfz* *sfz*

Tamb. picc. *f* Cassa u. Piatti *tr* *f* Timp.