**Famous Overtures**

ARRANGED BY
W. F. AMBROSIO AND JUL. WEISS

FOR,

**Violin Solo and Miscel**

LANEOUS STRING COMBINATIONS
(Also ad libitum parts for flute and cornet)

WITH OR WITHOUT PIANO ACCOMPANIMENT

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### Plagable in the Following Combinations:

- Violin Solo
- Violin & Piano
- Two Violins
- Two Violins & Piano
- Violin, Viola, Cello & Piano
- Two Violins, Viola, Flute & Piano
- Two Violins, Viola, Cello, & Piano
- Two Violins, Violin, Cello, & Piano

<table>
<thead>
<tr>
<th>NO.</th>
<th>Title</th>
<th>Arranger</th>
<th>1st Violin</th>
<th>2nd Violin</th>
<th>Viola</th>
<th>Cello</th>
<th>Flute</th>
<th>Cornet</th>
<th>Piano Acc.</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Iphigenia in Aulis</td>
<td>C. W. Gluck</td>
<td>35</td>
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<td>15</td>
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<td>2.</td>
<td>Figaro's Wedding (Figaro's Hochzeit)</td>
<td>W. A. Mozart</td>
<td>30</td>
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<td>3.</td>
<td>The Call of Baghdad</td>
<td>A. Boieldieu</td>
<td>30</td>
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<td>4.</td>
<td>A Midsummernight's Dream (Ein Sommernachtstraum)</td>
<td>F. Mendelssohn</td>
<td>40</td>
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<td>20</td>
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<td>5.</td>
<td>Der Freischütz</td>
<td>C. M. von Weber</td>
<td>30</td>
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<td>6.</td>
<td>William Tell</td>
<td>G. A. Rossini</td>
<td>40</td>
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<td>7.</td>
<td>The Mill on the Cliff (Die Felsenmühle)</td>
<td>C. G. Reissiger</td>
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<td>8.</td>
<td>If I Were King (Si Jétais roi)</td>
<td>Ad. Adam</td>
<td>30</td>
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<td>10.</td>
<td>The Merry Wives of Windsor (Die Lustigen Weiber von Winder)</td>
<td>G. Nicolai</td>
<td>35</td>
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<td>11.</td>
<td>Pott and Peasant (Dichter und Bauer)</td>
<td>F. von Suppé</td>
<td>35</td>
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<td>12.</td>
<td>Raymond</td>
<td>Ambroise Thomas</td>
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<td>13.</td>
<td>Lostgpiel</td>
<td>Keller Bata</td>
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<td>14.</td>
<td>Light Cavalry (Leichte Kavallerie)</td>
<td>F. von Suppé</td>
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</table>
Poet and Peasant
(Dichter and Bauer)
OVERTURE

F. von SUPPÉ
Arranged by W. F. Ambrosio
Poet and Peasant
(Dichter und Bauer)
OVERTURE

F. von SUPPÉ
Arranged by W. F. Ambrosio

Andante maestoso \( \frac{3}{4} \), \( \text{pp} \)

\( p \) Cello or Violin Solo.

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TRIOS

CLASSIC TRIO ARRANGEMENTS BY GASTON BORCH for VIOLIN, CELLO and PIANO

The following list of arrangements represents an earnest effort to present a wealth of melody, sonority and style, comprehensive in grand奏式 accompaniment, which, in point of total effect and individual and collective use of the instruments, will be as amply and satisfying to discriminating trios players as the works in the table of contents are admirably well for them. Consequently, for either the concert stage or the more intimate players of the salon, the current most pleasing arrangements. The numbers selected for this purpose are those playing at home.

| ARRANGER | TITLES | NUMBER
|----------|--------|--------|
| CAMPESE | C. Reusl. Serenade | 1.20
| CAMPESE | C. Reusl. Serenade | 1.50
| BERWIG 
| KOCH | A. Reusl. Serenade | 1.25
| GODDARD | R. & B. Serenade (Kammerkonzert) | 1.35
| RACHMANNINOFF | E. & L. Serenade | 1.45
| ROSE | R. Reusl. Serenade (let's listen) | 1.50
| DREUAK | R. Reusl. Serenade (let's listen) | 1.50
| WAGNER | R. Reusl. Serenade (let's listen) | 1.75

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| COMPOSER | TITLES | NUMBER
|----------|--------|--------|
| BALFE | O. & E. | 1.25
| BIZET | O. & E. | 1.25
| IBSEN | O. & E. | 1.25
| GOUNOD | O. & E. | 1.25
| MARCAIS | O. & E. | 1.25
| WAGNER | O. & E. | 1.25

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