



Königl. Preussische Armee-Märsche

für Klavier zu zwei Händen.

	Netto		Netto
Alexandra Josiphowna, Grossfürstin. Regiments-Marsch des Ulanen-Regiments		Möllendorf, J. Parade-Marsch No. 1	— 80
König Karl (1. Württ.) No. 19	—,80	— Parade-Marsch No. 2	—,80
Bratfisch, C. Steinmetz-Marsch.	1,—	Neumann, C. Indra-Marsch	—,80
Buchholtz, E. Soldatenklänge. Marsch	—,80	— Pepita-Marsch	—,80
Charlotte, Erbprinzessin von Sachsen-Meinungen. Parade-Marsch	—,80	Neumann, E. Victoria-Marsch	— 80
— Marsch des Garde-Kürassier-Regiments	—,80	Orlin. Defilier-Marsch	—,80
— Geschwind-Marsch	—,80	Piefke, G. Die Düppel-Stürmer. a) Düppeler Sturm-Marsch. b) Düppel-Schanzen-Sturm-Marsch	2,—
Faust, C. Defilier-Marsch	—,80	— Der Königgrätzer Marsch	1,—
Gung'l, Jos. Op. 26. Kriegers Lust, Fest-Marsch.	— 80	— Margarethen-Marsch	—,80
— Op. 38. Steyrers Heimweh. Marsch	—,80	Radeck, Ferdinand. Grenadier-Marsch „Fridericus Rex“	— 80
— Op. 45. Potsdamer Casino-Marsch	—,80	Redern, W., Graf von. Geschwind-Marsch	— 80
Jeschko, L. Rekruten-Marsch	—,80	Ruth, E. Cavallerie-Parade-Marsch	— 80
Lange. Der Sedaner Marsch	—,80	Saro, H. Op. 107. Bombardon-Marsch.	—,80
Laudenbach. Probus- und Prim-Marsch	—,80	— Defilier-Marsch	—,80
Leonhardt. Alexander-Marsch	— 80	— Prinz-Friedrich-Wilhelm-Marsch	—,80
Lorenz, Alb. Op. 152. Parade-Marsch	— 80	Voigt, Fr. W. Op. 66. Die deutsche Kaisergarde. Marsch	—,80
— Op. 164. Parade-Marsch	— 80	— Defilier-Marsch über Speyer's Ballade: „Drei muntere Burschen“	—,80
— Op. 170. Parade-Marsch	—,80	— Defilier-Marsch über das Lied: „The blue Bells of Scotland“ and The Rifle-Brigade-March	1,—
Lübbert, Fr. Helenen-Marsch (Schwarz und Weiss)	—,80	Walther, C. Lundby-Marsch	—,80
Lücke, W. Kriegers Lebewohl. Defilier-Marsch	—,80	Winter, E. Colonnen-Marsch	—,80
Marsch nach Melodien aus den Compositionen des Königs von Hannover	—,80	— Manövrier-Marsch	—,80
Marsch des Regiments Sebastopol	—,80	Ziegler, W. Friedrich-Wilhelm-Marsch	— 80
Meinberg, Ch. Geschwind-Marsch aus: „Die Grossfürstin“ von Fr. v. Flotow	—,80	Zikoff, Fr. Düppeler Morgenroth. Marsch	—,80
Homann, H. Marsch der Freiwilligen Jäger aus den Befreiungskriegen	—,80		

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ED. BOTE & G. BOCK, BERLIN W. 8,

Königliche Hofmusikalienhändler.

Parade-Marsch

Nº 1.

Königl. Preuß. Armee-Marsch III, 51.

Julius Möllendorf

Klavier. *ff*

Aufführungsrecht vorbehalten.

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13364. 2. 96. 18171.
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Trio.

Measures 1-8 of the waltz. The key signature is one sharp (F#). The melody in the right hand features a series of eighth and sixteenth notes, with fingerings indicated above the notes. The bass line consists of chords and single notes, with fingerings indicated below. A double bar line appears after measure 4.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The piano part begins with a forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The voice part enters in the second measure. The score includes fingerings (1-5) and breath marks for the voice. The piano part features a series of chords and single notes, with some measures containing multiple notes. The voice part consists of a single melodic line. The score is presented in a single system with two staves.

The musical score for 'The Rose Tree' is presented in a single system with two staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece is divided into two measures by a repeat sign. The first measure is marked '1.' and the second '2.'. The first measure ends with the word 'Fine.' in the bass staff. The second measure begins with a forte dynamic 'f' in the bass staff and a fortissimo 'ff' in the treble staff. The treble staff features a melodic line with a trill in the second measure, while the bass staff plays a steady eighth-note accompaniment. The score concludes with a final chord in the treble staff.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble clef and a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment is a simple, rhythmic pattern of eighth notes. The score is divided into two systems, with a double bar line in the middle. The first system ends with a repeat sign, and the second system ends with a double bar line and a repeat sign.

*Trio D. S. al Fine
e poi Marcia D. C.*

Probeseite

Neuer flotter Oscheit-Marsch.

Probeseite

Picador-Marsch.

Bullfighter's March. — Marche du Toréador.

Max Oscheit, Op. 172.

Piano.

The first system of musical notation for 'Neuer flotter Oscheit-Marsch' is in 2/4 time, key of D major. It features a piano introduction with a treble and bass staff. The treble staff begins with a series of eighth notes and a half note, while the bass staff has a similar rhythmic pattern. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

The second system continues the piano introduction. The treble staff has a melodic line with eighth notes and quarter notes. The bass staff provides a steady accompaniment with eighth notes. The key signature remains D major.

The third system of musical notation shows the continuation of the piano introduction. It includes a first ending (1.) and a second ending (2.) marked with first and second endings. Dynamics include *f* (forte) and *ff* (fortissimo).

The fourth system of musical notation continues the piano introduction. It features a key change to D minor, indicated by three flats in the key signature. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The fifth system of musical notation concludes the piano introduction. It includes a first ending (1.) and a second ending (2.) marked with first and second endings. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo).

Aufführungsrecht vorbehalten.

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