

TSCHAUSSAUB.

LOTTERIE

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LOTTER
LOOS

WELTZ
FESTIGE
Les chateaux en
Castillos en

OSCAR JETZ

Op. 19.

Ausgabe für Orchester Pr.
Ausgabe für Pianoforte Pr. 1 Mk. 50 Pf.

Eigenthum des Verlegers.

HAMBURG & KIEL HUGO THIEMER.

London, Novello Ewer & C° Leipzig, Rob. Forberg. St. Petersburg, A. Büttner.
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Ent. Sta. Hall. New-York, B. Schirmer, E. Schubert & C°, Martens Brothers.

Compositionen von Oscar Fetrás.

(Thematisches Verzeichniss.)

Goldschmieds Töchterlein. Walzer. — The goldsmith's daughter. — La hija del platero.

Op. 10. 

Bankett-Marsch. — Banquet-March. — Marcha de banquete. — La sérenade.

Op. 11. 

Schön Lenchen. Polka française. — Bonnie Maud. — La belle Madeleine. — Hermosa Elena.

Op. 12. 

Hand in Hand. Lanciers. — Hand in Hand. — De main en main. — Manos puestas.

Op. 13. 

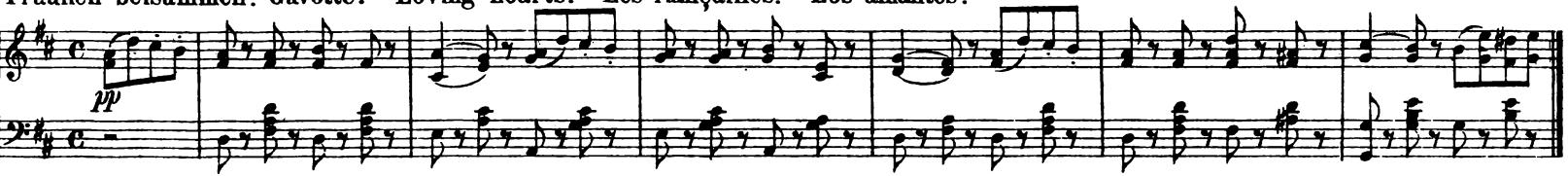
Lustig voran! Marsch. — Merrily onward. — Marchons gaiment. — Alegre adelante.

Op. 14. 

Aus der goldenen Faschingzeit. Walzer. — The carneval of Rome. — Le carnaval de Rome. — El carnaval de Roma.

Op. 15. 

Traulich beisammen. Gavotte. — Loving hearts. — Les fiançailles. — Los amantes.

Op. 16. 

Frühling im Herzen. Walzer. — Springtime. — Le Printemps. — La Primavera.

Op. 17. 

Ihr nach! Polka schuell. — Follow her! — La suivrai je? — Sigale!

Op. 18. 

Luftschlösser. Walzer. — Aircastle Waltz. — Les chateaux en Espagne. — Castillos en el aire.

Op. 19. 

Luftschlösser.

WALZER.

Aircastle - Waltz. — Les chateaux en Espagne. — Castillos en el aire.

Introduzione.
Moderato.

Oscar Fetrás, Op. 49.

The musical score for 'Luftschlösser' by Oscar Fetrás, Op. 49, is presented in eight staves. The first section, 'Introduzione. Moderato.', begins with a treble clef, a key signature of one flat, and a tempo of $\frac{4}{4}$. It features a series of eighth-note chords in the bass and eighth-note patterns in the treble, with dynamic markings like p and $p\acute{}$, and performance instructions like 'Ped.' and asterisks. The section ends with a dynamic $rallent.$. The second section, 'etwas lebhafter', starts with a treble clef, a key signature of one flat, and a tempo of $\frac{2}{4}$. It includes a dynamic mf and a treble clef change. The third section, 'Poco Lento.', begins with a treble clef, a key signature of one flat, and a tempo of $\frac{3}{4}$. It features a dynamic pp and a ritardando instruction. The score concludes with a treble clef, a key signature of one flat, and a tempo of $\frac{2}{4}$.

Walzer N°1.

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef, a key signature of three flats, and a common time signature. It includes dynamic markings such as *mf*, *>*, and *ff*. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It includes dynamic markings such as *f*, *ff*, and *cresc.*. The music features various note heads, stems, and rests, with some notes having horizontal dashes or vertical strokes through them. Measures are separated by vertical bar lines, and repeat signs with dots and asterisks are used. The piece concludes with a final dynamic of *Fine.*

1. *ff* 2. *mf* *ff* *p*

Dal Segno al Fine.

Nº 2.

mf *fz* *fz*

fz *p* *Grandioso et con tutta forza*

1. *^* 2. *^*

N° 3.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is three flats, and the time signature is 3/4 throughout. The first staff begins with a dynamic *fz* (fortissimo) and a forte dynamic *p*. The second staff starts with *fz* and includes a crescendo instruction. The third staff is divided into two measures labeled '1.' and '2.'. Measure 1 ends with a dynamic *p*, followed by a dynamic *p* in measure 2, which is preceded by a dynamic *f*. The fourth staff begins with a dynamic *fz* and ends with a dynamic *p*. The fifth staff begins with a dynamic *ff* and ends with a dynamic *fz*. The sixth staff concludes with a dynamic *p*.

Eingang.

Walzer N° 4.

ff

f

p

f

mf

f

ff

ff

ff

Coda.

The musical score consists of five staves of piano music. The first staff begins with a dynamic *p*. The second staff starts with a dynamic *f*, followed by *ff* and *mf*. The third staff features a dynamic *mf*. The fourth staff has a dynamic *cresc.* followed by *ff* and *p*. The fifth staff includes dynamics *ffz*, *ritard.*, and *a tempo*.

Coda.

p *p*

f *ffz* *mf* *ffz*

mf

cresc. *ff* *p*

ffz *ritard.* *a tempo*

ter - an - do

Musical score page 9, measures 1-4. Treble and bass staves in 2/4 time, key signature of two flats. Measure 1: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords; bass staff has eighth-note chords.

Musical score page 9, measures 5-8. Treble and bass staves in 2/4 time, key signature of two flats. Measure 5: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords; bass staff has eighth-note chords.

Musical score page 9, measures 9-12. Treble and bass staves in 2/4 time, key signature of two flats. Measure 9: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note chords; bass staff has eighth-note chords.

Musical score page 9, measures 13-16. Treble and bass staves in 2/4 time, key signature of two flats. Measure 13: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note chords; bass staff has eighth-note chords.

Vivace.

Musical score page 9, measures 17-20. Treble and bass staves in 2/4 time, key signature of two flats. Measure 17: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 18: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 19: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 20: Treble staff has eighth-note chords; bass staff has eighth-note chords.

Musical score page 9, measures 21-24. Treble and bass staves in 2/4 time, key signature of two flats. Measure 21: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 22: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 23: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 24: Treble staff has eighth-note chords; bass staff has eighth-note chords.

Compositionen von Oscar Fetrás.

(Thematisches Verzeichniss.)

Flottes Carré. Lanciers. — Gay party Quadrille. — La ronde joyeuse. — La ronda alegre.

Op. 20.  Pr. M. 1.20.

Rosamündchen. Polka française. — Little rosy mouth. — La rosière. — Labios rosados.

Op. 21.  Pr. M. 0.80.

Carmen-Walzer nach Themen der Bizet'schen Oper.

Op. 22.  Pr. M. 2..

Nachtschwärmer. Walzer. — Night reveller's Waltz. — Valse: Le courre de nuit. — Valsa: Nocturno.

Op. 23.  Pr. M. 1.50.

An die Gewehre! Marsch. — To arms! — Aux armes! En avant! — Marcha: A las armas!

Op. 24.  Pr. M. 0.80.

Die Schäferin. Rheinische Polka. — The little shepherdess. — La petite bergère. — La pastorilla.

Op. 25.  Pr. M. 0.80.

Das blonde Gretchen. Walzer. — Fair Carrie. — La belle Marguérite. — Margaritilla.

Op. 26.  Pr. M. 1.80.

Maskentrubel. Polka française. — Jolly Masquerade. — Bal masqué. — Alegria de carnaval.

Op. 27.  Pr. M. 1..

Electrisch! Polka schnell. — Lightning. — Galop électrique. — Galope eléctrico.

Op. 28.  Pr. M. 1..

Baldwin Dahl-Marsch.

Op. 29.  Pr. M. 1..