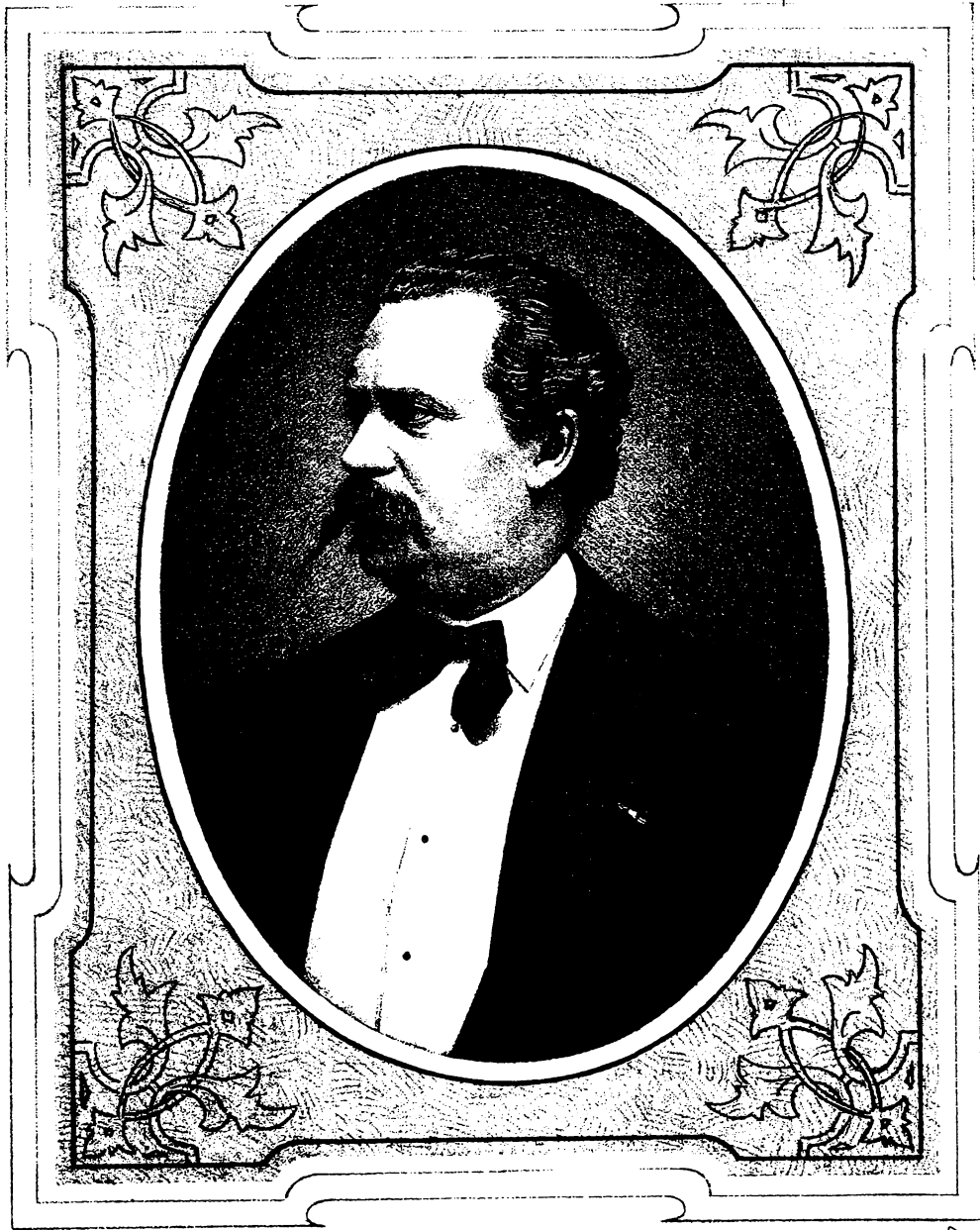


HERRN BALDUIN DAHL
Chef d'Orchestre des Copenhagner Tivoli.

Baldwin Dahl

MARSCH



von

OSCAR FETRÁS.

Op. 29.

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

Eigenthum des Verlegers

HAMBURG & KIEL HUGO THIEMER.

London, Novello Ewer & C^o
Boston, O. Diston & C^o

Leipzig, Rob. Forberg.
Zürich, Basel, Strassburg, Gebr. Hug
Ent Stat. Hall.

S^t Petersburg, A. Büttner
Moskau, A. Gutheil.

New-York, G. Schirmer F. Schuberth & C^o Martens Brothers

Lith Anst. C. G. Rodar, Leipzig.

Balduin Dahl-Marsch.

Oscar Fetrás, Op. 29.

The musical score is written for piano and treble clef. It begins with a *ff* dynamic in the piano part. The first system includes a first ending and a *p* dynamic. The second system continues the melodic line. The third system features a *f* dynamic in the piano part and a *mf* dynamic in the treble part. The fourth system contains first and second endings, with a *p* dynamic in the piano part and a *ff* dynamic in the treble part. The fifth system starts with a *p dolce* dynamic. The sixth system concludes with a *ff* dynamic in the piano part and a *p dolce* dynamic in the treble part.

First system of the score, featuring a treble and bass clef. It includes dynamic markings *fz* and *f*, and first and second endings. A fermata is placed over the final note of the first ending.

TRIO.

Second system of the score, starting the Trio section. It features a treble and bass clef with a key signature of one flat. Dynamic markings include *p*.

Third system of the score, continuing the Trio section. It features a treble and bass clef with a key signature of one flat. Dynamic markings include *mf*.

Fourth system of the score, continuing the Trio section. It features a treble and bass clef with a key signature of one flat. Dynamic markings include *f*, *mf*, and *pp*.

Fifth system of the score, continuing the Trio section. It features a treble and bass clef with a key signature of one flat. Dynamic markings include *poco cresc.*

Sixth system of the score, continuing the Trio section. It features a treble and bass clef with a key signature of one flat. Dynamic markings include *ff*.

Seventh system of the score, concluding the Trio section. It features a treble and bass clef with a key signature of one flat.

First system of musical notation. Treble clef, bass clef. Dynamics include *ff* and *p*. Features a fermata in the bass line.

Second system of musical notation. Treble clef, bass clef. Dynamics include *ff* and *p*.

Third system of musical notation. Treble clef, bass clef. Dynamics include *f* and *mf*.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f*. Features a triplet in the bass line.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *ff* and *p dolce*. Features a fermata in the bass line.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *ff* and *p dolce*. Features a triplet in the bass line.

Seventh system of musical notation. Treble clef, bass clef. Dynamics include *f*. Features a fermata in the bass line.

Compositionen von Oscar Fetrás.

(Thematisches Verzeichniss.)

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

Op. 10.
Pr. M. 150.

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

Op. 11.
Pr. M. 1.

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

Op. 12.
Pr. M. 1.

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

Op. 13.
Pr. M. 120.

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

Op. 14.
Pr. M. 080.

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

Op. 15.
Pr. M. 150.

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

Op. 16.
Pr. M. 120.

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

Op. 17.
Pr. M. 150.

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

Op. 18.
Pr. M. 080.

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

Op. 19.
Pr. M. 150.

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 coureur 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 Marguerite. — Margaritilla.

Op. 26.
Pr.M. 1.80.

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

Op. 27.
Pr.M. 1.

Electrisch! Polkaschnell. — Lightning. — Galop électrique. — Galope eléctrico.

Op. 28.
Pr.M. 1.

Balduin Dahl-Marsch.

Op. 29.
Pr.M. 1.