



**Der Zeit meine Lust!**

**Walzer**

aus der Burleske  
**„Liebe schafft Rath“**  
 nach dem Französischen von **Carl Wagner**

Musik  
 von  
**Oscar Fetrás**

Op. 125.

Ausgabe für Piano M 2.—  
 Ausgabe für Orchester M 3.—netto.  
 Ausgabe für Militärmusik M 3.—netto.

Eigentum des Verlegers für alle Länder.

**Max Leichssenring, Hamburg**

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M 1. 80.

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M 1. —

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# Der Lenz meine Lust.

## Walzer.

Introduction.

Oscar Fetrás, Op. 125.

Andante.

Piano.

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the introduction. It features a piano (*p*) dynamic. The upper staff has a melodic line with some slurs, and the lower staff has a more rhythmic accompaniment with chords and eighth notes.

The third system of the introduction is marked *marcato e sostenuto*. The upper staff continues the melodic line, and the lower staff features a more active accompaniment with chords and eighth notes. A forte (*f*) dynamic is indicated.

The fourth system of the introduction features a piano (*p*) dynamic. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment with chords and eighth notes.

The fifth and final system of the introduction features a fortissimo (*ff*) dynamic. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment with chords and eighth notes. The system concludes with a double bar line.

Tempo di Valse.

*mf*

*p*

ri - - tar - - dan - - do

Walzer. *ritenuto, poco a poco a tempo, marcato*

No 1.

*p* *p* *mf*

*p* *fz* *marcato molto*

*f* *mf* *cresc.*

*p* *ff*

*p* *mf*

leichter

This system shows the beginning of a piece in a minor key. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *leichter* is present.

*f*

This system continues the piece with a dynamic marking of *f*. It includes first and second endings, indicated by '1.' and '2.' above the staff. The music features a mix of eighth and sixteenth notes.

*ritenuto, poco a poco a tempo, marcato*

*p* *mf*

This system is marked with a tempo change: *ritenuto, poco a poco a tempo, marcato*. The dynamics are *p* and *mf*. The right hand has a more active melodic line with slurs.

*marcato molto*

*p* *fz* *f*

This system is marked *marcato molto*. The dynamics are *p*, *fz*, and *f*. The music is more rhythmic and driving.

*mf* *cresc.*

This system features a dynamic marking of *mf* and a *cresc.* (crescendo) marking. The right hand continues with a melodic line.

*p* *ff* *p*

This system shows a dynamic range from *p* to *ff* and back to *p*. It concludes with a double bar line and repeat signs.

No 2.

*p* *fp* *fp*

*mf*

*p* *Celli.* *fp* *fp*

*mf*

*mf* *cresc.*

*f* *f* *f* *p* *mf*

*mf* *cresc.*

ad libitum Fine.

This system shows the final measures of a piece. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *p*. The piece concludes with the instruction *ad libitum* and *Fine*.

No. 3.

*fz* *p* *mf* *p*

This system begins with the title "No. 3." and a 3/4 time signature. The right hand has a simple melodic line, and the left hand plays a steady accompaniment. Dynamics range from *fz* to *p*.

*mf* *f*

This system continues the piece with a more active right hand melody. Dynamics include *mf* and *f*.

1. 2. *mf*

This system features a first ending (1.) and a second ending (2.). The right hand has a triplet of eighth notes. Dynamics include *mf*.

*f*

This system continues the piece with a strong accompaniment in the left hand. Dynamics include *f*.

*f*

This system continues the piece with a strong accompaniment in the left hand. Dynamics include *f*.

*dolce* *p* *mf* *sp.*

*ad libitum* *Fine*

This system concludes the piece with a *dolce* marking and a *sp.* (ritardando) instruction. Dynamics include *p* and *mf*. The piece ends with *ad libitum* and *Fine*.

Coda. *p*

*ritenuto, poco a poco a tempo, marcato*



mf cresc.

p ff p p

cresc. *sehr zurückhalten* *a tempo*  
*f* *ritar - dan - do* *ff* *con tutta*

*la forza*

*accelerando*

# NEUE TÄNZE VON OSCAR FETRÁS.

Op. 102. Spanische Weisen. Walzer.

M. 2.

Op. 103. Gruss aus Mürrren. Polka française.

M. 1. 50

Op. 104. Blumenregen. Walzer.

M. 2.

Op. 105. Tanzparole. Polka française.

M. 1. 20

Op. 106. Grosstadt-Kinder. Walzer.

M. 2.

Op. 107. Vom Donaustand. Marsch.

M. 1. 20

Op. 108. Russische Mazur.

M. 1.

Op. 109. Potpourri a. d. Ballet „Das tanzende Hamburg.“

Maestoso.

Allegro.

M. 3.

Op. 110. Turnerfest. Marsch.

M. 1.

Op. 111. Valbitine - Marsch.

M. 1.

Op. 112. Märchen aus dem Quellenthal. Walzer.

M. 2.

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