



Melodien = Parade

Marschpotpourri

von

Oscar Fetrás

OP 157.

für
 " Piano
 " Piano und Violine
 " Piano und 2 Violinen
 " Piano Violine und Cello
 " Orchester
 " Pariser - Orchester
 " Salon - Orchester (Harmonium)
 " Militair - Musik
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Melodien-Parade.

Marschpotpourri.

Oscar Fetrás, Op.157.

INTRODUZIONE. Tempo di Marcia.

PIANO. *f* Tutti

① „Frisch ganze Compagnie“ Volkslied.

f

② „Hugenotten“ von Meyerbeer.

Holz. *p* Viol. Celli, Fag. e Corni.

mf

mf Holz. *p* Celli.

Viol. Holz. Viol. *f*

Holz. Tutti

mf

Str. u. Holz.

p Celli.

③ „Ein Jäger aus Kurpfalz“ Volkslied.

Holz.

mf

④ Spanischer Marsch von Erviti.

f Tambourin

Viol. Celli
Oboi Fag.

p

f

p

f

p

⑤ „So jung komm'n wir nicht mehr zusammen“ Marsch von Wismar-Rosendahl.

Musical score for the first system of piece 5. It features a grand staff with treble and bass clefs. The bass line is marked 'Celli' and includes dynamic markings *fp*. The treble line includes a *2.* marking above a note.

Musical score for the second system of piece 5. The bass line includes a *p* marking. The treble line includes a *f* marking.

⑥ „Ännchen von Tharau“ von Silcher.

Musical score for the first system of piece 6. The bass line is marked *fp* and includes a *p* marking with the instruction 'Blech'.

⑦ „Die Fahnenwacht“ von Lindpaintner.

Musical score for the first system of piece 7. The bass line is marked *p dolce* with the instruction 'Str. u. Holz'.

Musical score for the second system of piece 7. The bass line is marked *f* and *p*.

⑧ „Mumblin' Mose“ von Thurban.

Musical score for the first system of piece 8. The bass line is marked *f* and *fp*. The treble line includes a *3* marking above a triplet.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of a piano score. The right hand continues the melodic line, and the left hand features a more active accompaniment with chords and moving lines.

9 „J Rosen's Doft“ von Gustav, Prinz von Schweden und Norwegen.

Third system of a piano score. The right hand has a melodic line starting with a *fp* dynamic. The left hand has a steady accompaniment. A *p Tromba Solo* instruction is present above the left hand.

Fourth system of a piano score. The right hand has a melodic line with some triplets. The left hand continues the accompaniment.

Fifth system of a piano score. The right hand has a melodic line with triplets. The left hand continues the accompaniment. A *Str. u. Holz* instruction is present above the right hand.

Sixth system of a piano score. The right hand has a melodic line with triplets. The left hand continues the accompaniment.

⑩ „Ein schwerer Junge“ von Philipp.

Musical score for "Ein schwerer Junge" by Philipp. The score is in G major and 2/4 time. It features a piano accompaniment for Cello and Horns. The piece begins with a piano (*p*) dynamic, marked "Celli e Corni". It includes various musical notations such as slurs, accents, and dynamic changes to *f* and back to *p*.

⑪ „Molly, mein kleiner Nigger“ von Philipp.

Musical score for "Molly, mein kleiner Nigger" by Philipp. The score is in G major and 2/4 time. It features a piano accompaniment. The piece starts with a piano (*p*) dynamic and includes a forte (*f*) section. It contains slurs, accents, and a triplet in the bass line.

Continuation of the musical score for "Molly, mein kleiner Nigger". This section features a fortissimo (*ff*) dynamic and includes a trill (*tr*) in the treble line and a triplet in the bass line.

⑫ „Semper Fidelis“ von Sousa.

Musical score for "Semper Fidelis" by Sousa. The score is in G major and 6/8 time. It features a piano accompaniment. The piece starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. It contains slurs and dynamic markings.

Continuation of the musical score for "Semper Fidelis". This section features a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section. It contains slurs and dynamic markings.

⑬ „Lotte, du süße Maus“ von Morse.

Musical score for "Lotte, du süße Maus" by Morse. The score is in G major and 2/4 time. It features a piano accompaniment for Violins, Cellos, Oboes, and Horns. The piece starts with a forte (*f*) dynamic and includes a piano (*p*) section. It contains slurs, accents, and a trill (*tr*).

Musical score for the first system, featuring piano accompaniment with treble and bass staves.

⑭ „Seht ihr drei Rosse vor dem Wa-

Musical score for the second system, including piano accompaniment and a Tromba Solo part. Dynamics include *f* and *fp*.

gen“ Volklied (aus dem Rußischen „Das Dreigespann“.)

Musical score for the third system, featuring piano accompaniment.

Viola Clar.

Musical score for the fourth system, including piano accompaniment and a Viola Clarinet part. Dynamics include *mf*.

⑮ „The Gladiator“ von Sousa.

Musical score for the fifth system, including piano accompaniment and a Tutti part. Dynamics include *p* and *f*.

Musical score for the sixth system, including piano accompaniment. Dynamics include *mf* and *f*.

16 „Mein herzliebes Weiberl“ von Tieck.

p Viol. Corni e Celli.

f Celli e Fag.

ff Trommelwirbel.

17 „Bürgermilitair-Marsch“ von Süßmilch.

mf Solo
p Holz u. Blech

18 „Der Wanderer“ von Fesca.

Corno Solo

19 „Lützow's wilde Jagd“ von Weber.

⑳ „Norma“ von Bellini. *dolce*

f *p* *p* Tutti

㉑ „Cadetten-Marsch“ von Sousa.

f *mf* Celli e Fag.

(Überleitung)

ff

㉒ „Freischütz“ von Weber. (Überleitung)

p Holz *p* *f*

23 „Rußische National-Hymne“ von Lwoff. This musical score is for a piano piece in 2/4 time. The right hand features a melody with various intervals and rests, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece begins with a piano (*p*) dynamic and a *Tutti* marking. It includes a *cresc.* (crescendo) section and ends with a forte (*f*) dynamic.

24 „Hinaus in die Ferne“ von Methfessel. This musical score is for a piano piece in 2/4 time. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. The piece starts with a pianissimo (*pp*) dynamic.

This block continues the musical score for 'Hinaus in die Ferne'. It shows the right hand's melodic development and the left hand's accompaniment, including a section with a forte (*f*) dynamic.

Finale. This musical score is for a piano piece in 2/4 time, marked *ff* (fortissimo). The right hand features a complex texture with many triplets and chords, while the left hand has a simple accompaniment.

This block continues the musical score for 'Finale', showing the intricate triplet patterns in the right hand and the accompaniment in the left hand.

This block shows the final section of the musical score for 'Finale', ending with a fortissimo (*ff*) dynamic and a final cadence.

Musikalisches Universum.

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Neuaufnahmen.

Die beste aller existierenden
Konkurrenz-Ausgaben.

Klaviermusik zu 2 Händen.

Ouverturen.

- No. 702. Beethoven, L. van, Egmont.
701. Donizetti, G., Regimentstochter.
708. Lortzing, A., Undine.
706. Mozart, W. A., Don Juan.
707. ———, Figaro's Hochzeit.
693. ———, Zaubrerflöte.

Opern-Musik.

- Cramer, H. op. 120. Opern-Potpourris.
No. 585. No. 33. Hans Heiling.
586. No. 34. Der Widerspänstigen Zähmung.
587. No. 35. Der Barbier von Bagdad.
588. No. 36. Don Pasquale.
94. Mendelssohn-B. Kriegsmarsch d. Priester a. Athalia.

Salon- u. Vortragsstücke.

- No. 659. Adorjan, E., Humoreske.
609. Arensky, A., Consolation.
599. ———, Valse.
1. Ascher, J., Danse espagnole
699. ———, Dozia.
700. ———, La Fiammina.
589. Beethoven, L. van, Für Elise.
644. ———, Bagatelle.
656. Bendel, Auf der Barke.
655. ———, Menuet favori.
657/58. Blehl, A., Thau am Morgen.
636. Cachucha, Spanischer Volkstanz u. Couperin, Sarabande.
621. Chopin, F., op. 7, No. 1. Mazurka.
619. ———, „34, „2. Valse.
605. ———, „69, „2. Valse.
627. ———, „24, „3. Mazurka und Dreyschock, Wiegenlied.
634. Dreyschock, A., Nocturne.
627. ———, Wiegenlied und Chopin, Mazurka.
695. Dussek, J. L., La Consolation.
669. Ehlers, Otto, Mazurka.
662. Ernst, Emil, op. 2. Mazurka.
684. Friedrich, F., Stille Nacht, heilige Nacht.
685. Friedrich, F., O Sanctissima.
602. Gluck, C. W., Gavotte.
631. Gorla, A., Canzonetta.
613/14. Hummel, J. N., Rondo.
694. Ketterer, E., La Châteleine.
594/95. ———, Valse des fleurs.
596/97. ———, Valse des roses.
606. Kjerulf, H., Albumblatt u. Berceuse.
593. ———, Frühlingslied.

- No. 612. Kjerulf, H., Notturmo.
615. ———, Skizze u. Eifenreigen
604. ———, Wiegenlied.
703. Koutski, A. de, Erwachen d. Löwen.
690. Landau, F., Waldfeenwalzer.
672. Langerstädt, E., Scherzo.
616. Ladow, A., Valse.
90. Marcks, J. F., Steh nur auf, du junger Schweizerbub.
625/26. Mayer, Ch., Etude.
591. Mozart, W. A., Fantasie D moll.
698. Novvadba, J., Paraphrase üb. „Die Loreley“.
610. Oglesky, Polonaise No. 3.
715/16. Oosten, Max, Nixengesang.
620. ———, Th., Der Leiermann spielt.
697. ———, Die Wachtparade.
696. ———, Der Hirtenknabe.
624. ———, Die Schlittenfahrt.
637. Pachter, J. A., Graciosa.
590. Rachmaninoff, S., Prélude.
592. ———, Sérénade.
675. Rolla, Ch., Ida-Gavotte.
611. Rubinstein, A., Trot de Cavalerie.
045. Schubert, Fr., Deutsche Tänze.
607. ———, op. 142, No. a. Impromptu.
622/23. ———, „142, „3.
603. ———, „94, „3. Moment musical.
635. Schumann, R., Am Kamin u. Von fremden Ländern u. Menschen.
628. Schumann, R., Knecht Ruprecht.
632. ———, Abendlied, Wichtige Begebenheit u. Der Dichter spricht
608. Schumann, R., Warum u. Freundschaftliche Landschaft.
642. Seefing, H., Albumblatt.
650. Tschalkowsky, P., Salon-Mazurka
679. Voigt, G. B., Als ich von dir schied.
678. ———, O, könnt ich sein wie die Vögelein.
682. Voss, Fr., Bagatelle.
681. ———, Canzonetta.
688. ———, Chant sans paroles.
683. ———, Etude melodique.
689. ———, Valse Caprice.
290. Walzer eines Wahnsinnigen.
617/18. Weber, C. M. von, Polacca brill.

Tänze und Märsche.

Walzer.

- No. 670/71. Gariboldi, G., Vezzosa.
673. Lohr, Felix, Die Balkkönigin.
704. Strauss, Joh., Sorgenbrecher.
705. ———, Jos., Dorschwalben.

Mazurkas.

- No. 709. Budik, Fr., Annettent.
680. Voigt, G. B., Plappermäutchen.

Quadrillen.

- No. 641. Strauss, Joh., Wiener Karneval.

Märsche.

- No. 660. Callies, E., Unter deutscher Flagge.
691. Lübbstedt, Deutscher Reichspost-Marsch.
687. Schneider, Ad., Hoch Lübeck
677. Schütz, Otto, Unsere Lieblinge.

Pianoforte zu 4 Händen.

- No. 629. Mendelssohn-B., Notturmo a. d. Sommernachtstraum

Violine und Piano.

- No. 654. David, F., Intermezzo.
648/49. ———, Romanze.
640. ———, Ungarisch.
651/53. Lumbye, H. C., Traumbilder
633. Mendelssohn-B., Kriegsmarsch d. Priester a. Athalia.
630. Paganini, Romanze.
647. Rodé, P., Adagio a. d. Es dur-Quartett.
639. Simon, A., Berceuse.
643. Strauss, Jos., Frauenherz.

Vokalmusik.

Lieder für 1 Singstimme.

- No. 646. Bendel, Fr., Wie berührt mich wundersam.
487. Binder, C., Wenn ich einmal der Herrgott wär.
663. Bruhas, J. L., Frühlingslied.
664. ———, Im April.
665. ———, Wiegenlied.
666. ———, Gondoliera.
667. ———, Vorsatz.
668. ———, Reiterlied.
661. Eberle, F., Veuve Cliquot.
686. Hallström, S., Treue.
674. Moris, M., Trinklied.
676. Schirach, Fr. von, Gudmunds Sang a. H. Ibsens „Das Fest a. Solhaug.
638. Tschalkowsky, Ich sah dich beim Tanze.



Die Sammlung wird ständig fortgesetzt.



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