



# Amusements



## Morceaux de Salon et de Danse



### pour Piano à deux mains

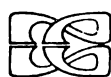


	M.
* <b>Gabriel-Marie.</b> Douce Rencontre. Gavotte tendre . . .	1.50
* <b>Avolo, Ed.,</b> op. 7. Frauenschönheiten (Belles femmes — Fair Women). Walzer . . . . .	1.80
* <b>Fetrás, O.,</b> op. 133. Poesie und Prosa. Walzer . . .	1.80
* <b>Meyer-Helmund, E.,</b> op. 73 No. 2. Ballgeflüster (Propos de Bal — Ballroom Whispers). Walzer-Intermezzo nach dem gleichnamigen Liede . . . . .	1.20
* <b>Aletter, W.,</b> op. 270. Berceuse et Musette . . . . .	1.20
* <b>Baselt, F.,</b> op. 102 a. Kirmess ist heut! (A la foire — Fair-day). Polka-Mazurka . . . . .	1.20
* <b>Norden, L.,</b> op. 28 No. 4. Ein Fest in Bangkok (Une fête à Bangkok — A Festival at Bangkok). Indischer Marsch . . . . .	1.20
* <b>Gabriel-Marie.</b> Ronde de Bachi-Bouzoucks. Pièce humoristique . . . . .	1.50
<b>Mendelssohn, L.,</b> op. 169 No. 1. Libellule. Valse-Caprice	1.50
<b>Nölck, A.,</b> op. 73. Ninon. Air à danser . . . . .	1.20
* <b>Aletter, W.,</b> op. 271. Conchita. Valse espagnole . . .	1.20
<b>Norden, L.,</b> op. 28 No. 1. Am Strande von Cadix. (A la plage de Cadix — On the Beach of Cadix) Spanischer Walzer . . . . .	— .80
<b>Mendelssohn, L.,</b> op. 169 No. 2. Mazurka élégiaque	1.20
* <b>Ohlsen, E.,</b> op. 106. Russischer Marsch (Marche russe — Russian March) . . . . .	1.20
* <b>Ferraris, P.,</b> op. 23. Il me disait. Valse lente . . . . .	1.20
* <b>Fetrás, O.,</b> op. 130. Täubchen im Sonnenschein. Walzer	1.80
* <b>Gabriel-Marie.</b> Radotages (Plauderei — Chattering) .	1.20
* <b>Avolo, Ed.,</b> op. 8. Up and down. American March (Auf und ab — En montant et en descendant) .	1.20
* <b>Norden, L.,</b> op. 28 No. 2. Kosakisches Wiegenlied (Berceuse caucase — Cossack Cradle Song) . . .	— .80
* <b>Meyer-Helmund,</b> op. 95. Wonnetraum (Rêve de volupté — Blissful Dream). Intermezzo . . . . .	1.80
* <b>Michiels, G.</b> Liebessehnen (Chagrin d'amour — Longing) Walzer-Intermezzo . . . . .	1.20
* <b>Fetrás, O.,</b> op. 131. Im bunten Dress. Marsch . . . . .	1.—
* <b>Ohlsen, E.,</b> op. 106. Lotosblumen (Fleurs de Lotus — Lotus-Flowers). Walzer . . . . .	1.80
* <b>Piltz, C.,</b> op. 30. Schelmenaugen (Yeux de fripon — Roguish Eyes). Gavotte . . . . .	1.20

	M.
* <b>Seybold, A.,</b> op. 109. Neckteufelchen (Taquinerie — Little Tease). Bagatelle . . . . .	1.20
* <b>Aletter, W.,</b> op. 273. Aubade du berger. Morceau gracieux	1.20
<b>Meyer-Helmund, E.,</b> op. 28 No. 2. Tanzweise (Air à danser — Ballet Music) . . . . .	1.50
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* <b>Resch, J.,</b> op. 150. Frauenhuldigung (Hommage aux dames — Hommage to the Ladies). Gavotte . . .	1.20
* <b>Zilcher, P.,</b> op. 25 No. 1. Serenade . . . . .	— .60
<b>Paul, E.,</b> op. 2. Serenade . . . . .	1.—
* <b>Minkous, L.</b> Roxana-Marsch . . . . .	1.—
<b>Göhner, W.</b> Tigrjonok (Tigerchen). Walzer nach einem Zigeunerliede von Schilowsky . . . . .	1.80
<b>Norden, L.,</b> op. 27 No. 4. Marquis et Marquise. Menuet	— .80
* <b>Fetrás, O.,</b> op. 132. Schäfertanz (Danse des bergers — Shepherd's Dance) . . . . .	1.—
* <b>Fetrás, O.,</b> op. 134. Hofball-Quadrille . . . . .	1.50

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**D. RAHTER, LEIPZIG**



Grande Médaille d'or



# Schäfertanz<sup>\*)</sup>

(mit Benützung eines altfranzösischen Motives).

Oscar Fetras, Op. 132.

Andante, un poco con moto.

Piano.

The musical score consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Andante, un poco con moto' at the beginning. The piano part starts with a dynamic of *p* (piano) and includes markings for *dolce* (sweet) and *mf* (mezzo-forte). The vocal line has lyrics 'strin - gen - do' and includes tempo markings such as *a tempo* and *ritenuto* (rushed). The score concludes with a dynamic of *f* (forte) in the piano part.

<sup>\*)</sup> NB. Die Vortragszeichen sind auf das genaueste zu beachten.  
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First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A *dimin.* (diminuendo) marking is present in the right hand.

Second system of musical notation. The right hand includes the lyrics "ritar - dan - do" and "a tempo". The left hand has a piano (*p*) dynamic marking and a bass clef with an "8" below it. A *dolce* marking is also present.

Third system of musical notation. The right hand includes the lyrics "strin - gen - do" and "a tempo". The left hand continues with a piano accompaniment.

Fourth system of musical notation. The right hand includes the lyrics "ritenuto - a tempo ritar - dando - molto a tempo". The left hand features a mezzo-forte (*mf*) dynamic marking and a piano (*pp*) dynamic marking.

Fifth system of musical notation. The right hand includes the lyrics "strin - gen - do" and "a tempo ritardando". The left hand features a mezzo-forte (*mf*) dynamic marking.