



# SOUVENIRS D'ARTISTES

QUADRILLE DES LANCIERS

PAR

## OSCAR FETRÁS

OPUS 144

POUR PIANO ----- M. 1.50

POUR ORCHESTRE----- NET M. 2.—

P. ORCHESTRE DE SALON NET M. 2.—



D. RAHTER  
☒ LEIPZIG ☒

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# Souvenirs d'Artistes.

Quadrille des Lanciers.

## La Dorset.

OSCAR FETRÁS, Op.144.

(„Hugenotten“ von Meyerbeer.)

PIANO.

(„Herbstlied“ von Mendelssohn.)

(„Dinorah“ von Meyerbeer.)

Da Capo al Fine.

# La Victoire.

(Sinfonie von Mozart.)

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a section sign (§) and contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic lines. The system concludes with a *Fine.* marking on the right side.

(„Figaro's Hochzeit“ von Mozart.)

Third system of musical notation. The top staff features a melodic line with a *p* (piano) dynamic marking. The bottom staff continues the accompaniment. A triplet of eighth notes is indicated with a '3' above the notes.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff features a *mf* (mezzo-forte) dynamic marking. The accompaniment consists of chords and eighth notes.

Fifth system of musical notation. The top staff includes a triplet of eighth notes. The bottom staff concludes with a *p* (piano) dynamic marking. The system ends with a section sign (§).

*Dal Segno al Fine.*

# Les Moulinets.

(„I Rosens Doft“ Lied vom Prinzen Gustav von Schweden u. Norwegen.)

Andantino.

Allegretto vivace.

Led. \*

Dal Segno al Fine.

# Les Visites.

(„Der Königsleutnant“ von Titl.)<sup>\*</sup>)

*f*

*Fine.*

(„Noch sind die Tage der Rosen“ Lied von Baumgartner.)

*p*

*mf*

*p*

*mf*

*cresc.*

*mf*

*Dal Segno al Fine.*

<sup>\*</sup>) Mit Genehmigung des Herrn J. G. Seeling, Dresden.

# Les Lanciers.

(„Das Glöckchen des Eremiten“ von Maillart.)

Musical score for the first system of "Das Glöckchen des Eremiten" by Maillart. The piece is in 2/4 time with a key signature of one sharp (F#). The first system shows the beginning of the melody in the treble clef and a supporting bass line in the bass clef. The dynamics are marked *f* and *mf*.

Musical score for the second system of "Das Glöckchen des Eremiten" by Maillart. The treble clef part continues with a forte dynamic (*f*). The system concludes with a *Fine.* marking.

(„Der fröhliche Landmann“ von Schumann.)

Musical score for the first system of "Der fröhliche Landmann" by Schumann. The piece is in 2/4 time with a key signature of one sharp (F#). The first system shows the beginning of the melody in the treble clef and a supporting bass line in the bass clef. The dynamics are marked *ff* and *mf*.

Musical score for the second system of "Der fröhliche Landmann" by Schumann. The treble clef part continues with a fortissimo dynamic (*ff*). The system concludes with a mezzo-forte dynamic (*mf*).

Musical score for the third system of "Der fröhliche Landmann" by Schumann. The treble clef part continues with a mezzo-forte dynamic (*mf*). The system concludes with a fortissimo dynamic (*ff*).

(„Ungarisch“)

Musical score for 'Ungarisch' in 2/4 time, featuring piano accompaniment. The piece starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section. The right hand plays chords with accents, while the left hand provides a rhythmic accompaniment.

(„Die Nachtigall“ von Schubert.)

Musical score for 'Die Nachtigall' by Franz Schubert, in 3/4 time. It features piano accompaniment and an Oboe part. The piano part begins with a mezzo-forte (*mf*) dynamic, and the Oboe part enters with a piano (*p*) dynamic. The key signature changes from one flat to two sharps.

Continuation of the piano accompaniment for 'Die Nachtigall', showing the right and left hand parts in 3/4 time.

(„Das Glöckchen des Eremiten“ von Maillart.)

Musical score for 'Das Glöckchen des Eremiten' by Maillart, in 3/4 time. It features piano accompaniment. The piece starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section. The right hand has a melodic line with grace notes, and the left hand provides a rhythmic accompaniment.

Continuation of the piano accompaniment for 'Das Glöckchen des Eremiten', showing the right and left hand parts in 3/4 time, ending with a forte (*f*) dynamic and a fermata.

*Dal Segno al Fine.*



# 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. Wonntraum (Rêve de volupté — Blissful Dream). Intermezzo . . . . .	1.80
* <b>Michiels, G.</b> Liebesehnen (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. Lotusblumen (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
<b>Zilcher, P.,</b> op. 23. Spinnlied (Chant des fileuses — Spinning-Song) . . . . .	1.20
* <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	—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
* <b>Ferraris, Pierre,</b> op. 30. Valse-Berceuse . . . . .	1.20
* <b>Grellinger, Ch.,</b> op. 127. Amy. Valse moderne . . . . .	1.20
* <b>Fetrás, O.,</b> op. 135. Faschingsboten. Walzer . . . . .	1.80
* <b>Fetrás, O.,</b> op. 138. Im schönen grünen Holstenland Walzer . . . . .	1.80
* <b>Fetrás O.,</b> op. 136. König Viktor Emanuel III. Honneur-Marsch . . . . .	1.—
* <b>Wolf, Willy,</b> op. 5. Haute Finance. Walzer . . . . .	1.80
<b>Wolf, Willy,</b> op. 6. Pourquoi. Valse moderne . . . . .	1.20
* <b>Grellinger, Ch.,</b> op. 128. 2 Danses Maures. Marokkanische Tänze nach Nationalweisen . . . . .	1.20
* <b>Fetrás, O.,</b> op. 141. Jubelfest-Marsch . . . . .	1.—
* <b>Fetrás, O.,</b> op. 142. Deutschland zur See. Marsch .	1.20
* <b>Ferraris, P.,</b> op. 31. Tendre envoi. Grande Valse . .	1.80
* <b>Ferraris, P.,</b> op. 26. All right! Marche — Two step	1.20
* <b>Ferraris, P.,</b> op. 32. Habañera . . . . .	1.20
<b>Ferraris, P.,</b> op. 34. Aimer — souffrir. Valse-Mélodie	1.20
<b>Ferraris, P.,</b> op. 35. Victoire d'amour. Valse lente . .	1.20
<b>Ferraris, P.,</b> op. 36. Dans ton bras. Valse-Mélodie .	1.20
<b>Ferraris, P.,</b> op. 37. Beaux jours passés. Mélodie .	1.20

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## D. RAHTER, LEIPZIG



Grande Médaille d'or

