



# Steldichein.

The trysting place.

Rendez-vous.

Una cita.

MARSCH

von

# Oscar Petráš.

Op. 54.

Ausgabe für Pianoforte..... 1 Mk.  
Ausgabe für Orchester..... netto 2 Mk.  
Ausgabe für Militairmusik.....

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*Eigenthum des Verlegers für alle Länder*

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## MARSCH.

Oscar Petráš, Op. 54.

Piano.

*scherzando*

*breit.*

1. 2.

*p* *ff*

1. 2.

# Trio.

*con anima*

The first system of the Trio section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It begins with a melodic phrase marked with an accent (^) and a dynamic of *f*. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving lines. A dynamic change to *p dolce* occurs at the start of the second measure.

The second system continues the musical material. The upper staff features a melodic line with various note values and rests. The lower staff continues the accompaniment. A *cresc.* (crescendo) marking is placed above the upper staff in the final measure of the system.

The third system introduces triplet figures in both staves. The upper staff has a melodic triplet marked with a '3' and an accent (^). The lower staff has a bass line with triplets. Dynamic markings include *mf*, *ff*, and *ffz*. The system concludes with a first ending (1.) and a second ending (2.) marked with first and second endings.

The fourth system continues with melodic and accompaniment lines. The upper staff has a melodic line with accents (^) and dynamic markings of *ff* and *pp*. The lower staff provides accompaniment with chords and moving lines.

The fifth system features a variety of dynamics. The upper staff has a melodic line with accents (^) and dynamic markings of *f*, *ff*, *pp*, and *mf*. The lower staff continues the accompaniment.

The sixth system concludes the Trio section. It features melodic and accompaniment lines with first and second endings. The upper staff has a melodic line with accents (^) and dynamic markings. The lower staff provides accompaniment with chords and moving lines.

First system of a piano score. The right hand features a melodic line with a trill (tr) and a fermata. The left hand provides harmonic support with chords and moving lines. Dynamics include *f*, *ff*, and *p*.

Second system of a piano score, marked *scherzando*. It features a lively, rhythmic melody in the right hand and a steady accompaniment in the left hand. Dynamics include *f*.

Third system of a piano score, marked *breit.* (broad). The right hand has a wide, spacious melody, while the left hand has a more active accompaniment. Dynamics include *p* and *f*.

Fourth system of a piano score, featuring first and second endings. The right hand has a melodic line with accents and slurs. The left hand has a rhythmic accompaniment. Dynamics include *ff* and *p*.

Fifth system of a piano score. The right hand has a melodic line with a fermata. The left hand has a steady accompaniment. Dynamics include *p* and *ff*.

Sixth system of a piano score, featuring first and second endings. The right hand has a melodic line with triplets (3) and accents. The left hand has a rhythmic accompaniment with triplets. Dynamics include *ffz*.

# Oscar Fetrás

## Tänze für Pianoforte.

Op. 10. Goldschmidt's Töchterlein. Walzer . . . . .	1 80	Op. 37. Wintergarten-Quadrille . . . . .	1 20
Op. 11. Bankett-Marsch . . . . .	1 —	Op. 38. Zigeunerblut. Marsch . . . . .	1 20
Op. 12. Schön Lenchen. Polka française . . . . .	1 —	Op. 39. Costümfest-Quadrille . . . . .	1 20
Op. 13. Hand in Hand. Lanciers . . . . .	1 20	Op. 40. Uhlenhorster Kinder. Walzer . . . . .	1 80
Op. 14. Lustig voran! Marsch . . . . .	— 80	Op. 41. Nur fest! Marsch . . . . .	— 80
Op. 15. Aus der gold'nen Faschingszeit. Walzer . . . . .	1 80	Op. 42. Irma-Walzer nach Themen der Audran'schen Operette: Der Grossmogul . . . . .	2 —
Op. 16. Traulich beisammen. Gavotte . . . . .	1 20	Op. 43. Fensterpromenaden. Walzer . . . . .	1 80
Op. 17. Frühling im Herzen. Walzer . . . . .	1 80	Op. 44. Dunkle Rose. Polka-Mazurka . . . . .	1 —
Op. 18. Ihr nach! Polka schnell . . . . .	— 80	Op. 45. Dir zu lieb! Polka française . . . . .	1 —
Op. 19. Luftschlösser. Walzer . . . . .	1 80	Op. 47. Tosti-Lieder. Walzer nach Liedern des F. Paolo Tosti . . . . .	2 —
Op. 20. Flottes Carré. Lanciers . . . . .	1 20	Op. 48. Husarenliebchen. Marschpolka . . . . .	1 20
Op. 21. Rosamündchen. Polka française . . . . .	— 80	Op. 49. Derby-Quadrille . . . . .	1 20
Op. 22. Carmen-Walzer nach Themen der Bizet'schen Oper . . . . .	2 —	Op. 50. Veilchen am Wege. Walzer . . . . .	1 80
Op. 23. Nachtschwärmer. Walzer . . . . .	1 80	Op. 51. Frisch gewagt! Marsch . . . . .	1 —
Op. 24. An die Gewehre! Marsch . . . . .	— 80	Op. 52. Bei Nacht und Nebel. Walzer . . . . .	1 80
Op. 25. Die Schäferin. Rheinische Polka . . . . .	— 80	Op. 53. Emmeline. Polka française . . . . .	1 —
Op. 26. Das blonde Gretchen. Walzer . . . . .	1 80	Op. 54. Stelldichein. Marsch . . . . .	1 —
Op. 27. Maskentrübel. Polka française . . . . .	1 —	Op. 55. Lieb' und Leid. Walzer . . . . .	1 80
Op. 28. Electric! Polka schnell . . . . .	1 —	Op. 56. Deutsch-Oesterreichisches Lieder-Quodlibet . . . . .	2 —
Op. 29. Balduin Dahl-Marsch . . . . .	1 —	Op. 57. Jeannette. Polka française . . . . .	1 —
Op. 30. La Mascotte. Walzer nach der Audran'schen Operette . . . . .	2 —		
Op. 31. Im Morgenrauen. Walzer . . . . .	1 80		
Op. 32. Le p'tit bleu (Weingeister) Marsch nach L. de Wenzel's Lied . . . . .	1 20		
Op. 33. Vis-à-vis. Lanciers . . . . .	1 20		
Op. 34. Rip-Rip. Walzer nach Themen der Planquett'- schen Oper . . . . .	2 —		
Op. 35. Spanischer Walzer . . . . .	1 80		
Op. 36. Blumenpyramiden. Walzer . . . . .	1 80		

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