

FRÄULEIN CLARA BUHROW.

Les à Les
Lanciers
von
Oscar Petráš.
Op. 33.

Ausgabe für Pianoforte Mk. 1, 20.

Ausgabe für Orchester Mk.

Eigenthum des Verlegers

HAMBURG & KIEL HUGO THIEMER

London, Novello, Ewer & Co.
Boston, O. Distor & Co.

Leipzig, Rob. Forberg.
Zürich, Basel, Strassburg, Gebrüder
Ent. Stat. Hall

S^t Petersburg, A. Büttner
Moskau, A. Gutheil

New-York, G. Schirmer F. Schubert & Co. Martens Brötners

Compositionen von Oscar Petráš.

(Thematisches Verzeichniss.)

Flottes Carré. Lanciers. — Gay party Quadrille. — La ronde joyeuse. — La ronda alegre.

Op. 20.
Pr.M. 1.20.

Rosamündchen. Polka française. — Little rosy mouth. — La rosière. — Labios rosados.

Op. 21.
Pr.M. 0.80.

Carmen-Walzer nach Themen der Bizet'schen Oper.

Op. 22.
Pr.M. 2.

Nachtschwärmer. Walzer. — Night reveller's Waltz. — Valse: Le coureur de nuit. — Valsa: Nocturno.

Op. 23.
Pr.M. 1.50.

An die Gewehre! Marsch. — To arms! — Aux armes! En avant! — Marcha: A las armas!

Op. 24.
Pr.M. 0.80.

Die Schäferin. Rheinische Polka. — The little shepherdess. — La petite bergère. — La pastorilla.

Op. 25.
Pr.M. 0.80.

Das blonde Gretchen. Walzer. — Fair Carrie. — La belle Marguërite. — Margaritilla.

Op. 26.
Pr.M. 1.80.

Maskentrubel. Polka française. — Jolly Masquerade. — Bal masqué. — Alegria de carnaval.

Op. 27.
Pr.M. 1.

Electrisch! Polkaschnell. — Lightning. — Galop électrique. — Galope eléctrico.

Op. 28.
Pr.M. 1.

Balduin Dahl-Marsch.

Op. 29.
Pr.M. 1.

VIS À VIS.

Lanciers.

Nº 1. La Dorset.

Oscar Petráš, Op. 33.

(Der Carneval in Rom von Joh. Strauss.)

The first system of music for 'La Dorset' is in G major and 6/8 time. It features a treble and bass staff. The treble staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a 'S' (Segno). The bass staff has a forte (*ff*) dynamic. The piece concludes with a *mf* dynamic.

The second system continues the piece. It includes a triplet of eighth notes in the treble staff. Dynamics range from *ff* to *f*. The system ends with the word 'Fine.' in the treble staff.

(Faust von Gounod.)

The third system features a piano (*p*) dynamic in the treble staff and a *mf* dynamic in the bass staff. The music consists of flowing eighth and sixteenth notes.

(Fatinitza von Suppé.)

The fourth system includes dynamics of *f* and *ff*. The treble staff has a melodic line with slurs, while the bass staff provides harmonic support with chords and eighth notes.

The fifth system concludes the piece with dynamics of *mf*, *ff*, and *f*. It features a triplet of eighth notes in the treble staff and a 'S' (Segno) marking. The piece ends with a flourish in the bass staff.

Dal Segno al Fine.

Nº 2. La Victoire.

(Husarenritt von Spindler.)

(„Bächlein lass dein Rauschen sein“ von Curschmann.)

Dal Segno al Fine.

Nº 3. Les Moulinets.

(O Thäler weit, o Höhen, von Mendelssohn.)

p con espressione

(Der Alpenjäger von Franz Schubert.)

mf

acceler.

fz = pp

ritard

3 mal Dal Segno dann Schluss.

Schluss.

p con espressione

fz

pp

Red.

poco ritard.

Fine.

Nº 4. Les Visites.

(Der Gascogner von Suppé.)

ff

Fine.

(Der Wanderer von Fesca.)

mf

Ped. * *Ped.* *

Ped. * *Ped.* *

p *cresc.*

f *ff*

Ped. *

Dal Segno

Fine.

Nº 5. Les Lanciers.

♩ (2. Ungarische Rhapsodie von Liszt.)

pp piano scherzando mf f Fine.

Das erste Mal gelten diese 8 Tacte als Vorspiel.

Detailed description: This system contains the first eight measures of the piece. It is written for piano in 2/4 time with a key signature of two flats. The first measure is marked *pp*. The second measure begins the main piece, marked *piano scherzando mf*. The tempo and dynamics change to *f* in the fifth measure. The piece concludes with a *Fine.* marking in the eighth measure.

(Donna Juanita von Suppé.)

ff >mf ff

Detailed description: This system contains measures 9 through 16. The first measure is marked *ff*. The second measure has an accent (>) and is marked *mf*. The piece returns to *ff* in the fifth measure. The music features a mix of eighth and sixteenth notes in both hands.

Detailed description: This system contains measures 17 through 24. The music continues with complex rhythmic patterns and dynamic markings, including accents and slurs. The key signature remains two flats.

(Fliegender Holländer von Wagner.)

ff

Detailed description: This system contains measures 25 through 32. It begins with a *ff* dynamic. The music is characterized by dense chordal textures and rapid sixteenth-note passages in both hands.

p

Detailed description: This system contains measures 33 through 40. The first measure is marked *p*. The music features triplet figures in the right hand and continues with complex rhythmic patterns.

(2. Ungarische Rhapsodie von Liszt.)

p mf f ff

Detailed description: This system contains measures 41 through 48. The dynamics are marked *p*, *mf*, *f*, and *ff* across the measures. The piece concludes with a *♩* (Coda) symbol in the final measure.

Dal Segno al Fine.

Compositionen von Oscar Fetrás.

(Thematisches Verzeichniss.)

Goldschmieds Töchterlein. Walzer. — The goldsmith's daughter. — La hija del platero.

Op. 10.

Pr. M. 1.50.

Bankett-Marsch. — Banquet-March. — Marcha de banquete. — La sérénade.

Op. 11.

Pr. M. 1. —

Schön Lenchen. Polka française. — Bonnie Maud. — La belle Madeleine. — Hermosa Elena.

Op. 12.

Pr. M. 1. —

Hand in Hand. Lanciers. — Hand in Hand. — De main en main. — Manos puestas.

Op. 13.

Pr. M. 1.20.

Lustig voran! Marsch. — Merrily onward. — Marchons gaiement. — Alegre adelante.

Op. 14.

Pr. M. 0.80.

Aus der goldenen Faschingzeit. Walzer. — The carnival of Rome. — Le carnaval de Rome. — El carnaval de Roma.

Op. 15.

Pr. M. 1.50.

Traulich beisammen. Gavotte. — Loving hearts. — Les fiançailles. — Los amantes.

Op. 16.

Pr. M. 1.20.

Frühling im Herzen. Walzer. — Springtime. — Le Printemps. — La Primavera.

Op. 17.

Pr. M. 1.50.

Ihr nach! Polka schnell. — Follow her! — La suivrai je! — Sigale!

Op. 18.

Pr. M. 0.80.

Luftschlösser. Walzer. — Aircastle Waltz. — Les chateaux en Espagne. — Castillos en el aire.

Op. 19.

Pr. M. 1.50.