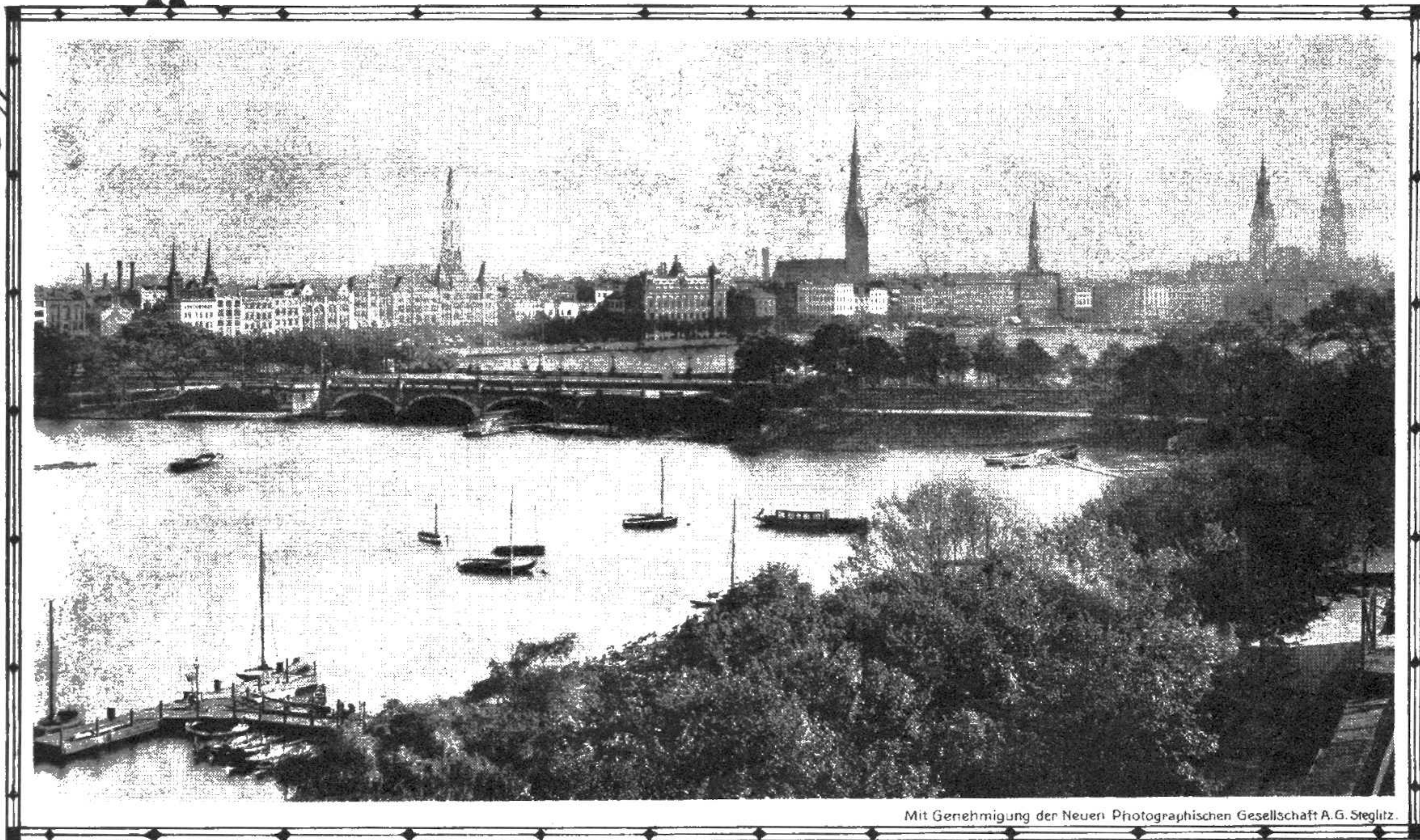


Mondnacht auf der Alster.

Clair de lune sur l'Alster.
Claro de luna sobre el Alster • Moonlit night on the Alster



Mit Genehmigung der Neuen Photographischen Gesellschaft A.G. Steglitz.

WALZER von Oscar Fetrás

OP. 60.

- | | | | |
|--|----------------|--|--------------------|
| Ausgabe für Pianoforte | M. 2. —* netto | Ausgabe für Piano und Violine | M 2.50* netto |
| Ausgabe für Piano zu vier Händen | 2.50* | Ausgabe für Männerchor mit Orchester | .. |
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Eigentum des Verlegers für alle Länder
Anton J. Benjamin
Leipzig



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Aufführungsrecht vorbehalten.

Droits d'exécution réservés.

Oscar Fetrás, Op. 60.

Introduzione.
Andante.

pp (Violini)

This system shows the beginning of the piece. The piano part is in the left hand, and the violin part is in the right hand. The tempo is marked 'Andante' and the dynamics are 'pp'.

(Oboe Solo)
p
(Holz)

This system introduces the Oboe Solo and Holz parts. The Oboe Solo is in the right hand, and the Holz part is in the left hand. The dynamics are 'p'.

This system continues the piano accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand.

mf *p*

This system continues the piano accompaniment. The dynamics are 'mf' in the right hand and 'p' in the left hand.

This system continues the piano accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand.

Allegretto.

leise und geheimnisvoll.

1. *p*

mf *pp*

p

ff

p *pp*

ff

First system of musical notation. The treble clef staff contains a melodic line with various note values and rests. The bass clef staff contains a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) in the second measure and *p* (piano) in the fourth measure.

Third system of musical notation. The treble clef staff shows a melodic line with slurs. The bass clef staff has a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) in the third measure and *pp* (pianissimo) in the fifth measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the fifth measure.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) in the third measure and *p* (piano) in the sixth measure.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present in the fourth measure.

2. *p*

mf *f* *p*

mf

ff *fz* *p dolce* *p*

p

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first two measures and a dynamic marking of *mf*. The bass clef staff contains a harmonic accompaniment with a dynamic marking of *f* in the final measure.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a dynamic marking of *f* and a slur over the first two measures. The bass clef staff has a dynamic marking of *p* in the final measure.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a dynamic marking of *mf* in the final measure.

Fifth system of musical notation. The treble clef staff has dynamic markings of *f* and *p*. The bass clef staff has a dynamic marking of *p* in the final measure.

Sixth system of musical notation. The treble clef staff has dynamic markings of *mf*, *ff*, and *fz*. The bass clef staff has a dynamic marking of *ff* in the final measure.

(Violini div.)
pizzic

3.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *ff* (measures 1-2), *p* (measures 3-4). Includes accents and slurs.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *mf* (measures 7-8). Includes accents and slurs.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *p* (measures 10-12). Includes accents and slurs.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *p* (measures 13-14), *mf* (measures 15-16). Includes accents and slurs.

Celli.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *mf* (measures 17-18), *p* (measures 19-20). Includes accents and slurs.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *mf* (measures 21-22), *p* (measures 23-24). Includes accents and slurs.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings such as *ff* and *pp*.

Second system of musical notation, starting with the tempo marking *jubiloso* and the dynamic marking *ff*. It includes a *rit.* marking at the end of the system.

Third system of musical notation, featuring a *p* dynamic marking.

Fourth system of musical notation, featuring *f* and *ff* dynamic markings.

Fifth system of musical notation, featuring *fff* and *pp* dynamic markings.

Sixth system of musical notation, including first and second endings marked "1." and "2.", and an *ad libit.* section with a *p* dynamic marking.

Coda.

p *f*

p

cresc. *f* *mf*

ff

a tempo *rit.* *p*

p

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a dynamic marking of *mf*. The bass line features a sequence of chords and single notes, with a dynamic marking of *pp* appearing in the second measure. The treble line contains chords and melodic fragments, some with accents.

Second system of musical notation. The bass line continues with chords and notes, marked with a dynamic of *p*. The treble line features a prominent chord in the second measure, followed by a dynamic shift to *ff* in the final measure, indicating a fortissimo section.

Third system of musical notation. The bass line continues with chords and notes, marked with a dynamic of *p*. The treble line features chords and melodic lines, with a dynamic marking of *pp* in the final measure.

Fourth system of musical notation. The treble line features a melodic line with accents and slurs. The bass line continues with chords and notes.

Fifth system of musical notation. The treble line features a series of chords. The bass line features a melodic line with a dynamic marking of *ff* in the second measure.

Sixth system of musical notation. The bass line features a melodic line with a dynamic marking of *1* in the fifth measure. The system concludes with a double bar line and repeat signs.

Oscar Fetrás — Beliebteste — Kompositionen für Piano

Walzer.

- Op. 10. Goldschmieds Töchterlein
 Op. 15. In d. gold'nen Faschingszeit
 Op. 17. Frühling im Herzen
 Op. 19. Luftschlösser
 Op. 22. Carmen-Walzer (Bizet)
 Op. 23. Nachtschwärmer
 Op. 26. Das blonde Gretchen
 Op. 30. La Mascotte (Audran)
 Op. 31. Im Morgengrauen
 Op. 34. Rip-Rip-Valse (Audran)
 Op. 35. Spanischer Walzer
 Op. 36. Blumenpyramiden
 Op. 40. Uhlenhorster Kinder
 Op. 42. Irma-Valse (Audran)
 Op. 43. Fensterpromenaden
 Op. 47. Tosti-Lieder
 Op. 50. Veilchen am Wege
 Op. 52. Bei Nacht und Nebel
 Op. 55. Lieb und Leid
 Op. 60. Mondnacht auf der Alster
 Op. 63. Marias Traum
 Op. 67. Trinket, scherzet!
 Op. 70. Auf rosigem Pfad
 Op. 71. Geschichten aus dem Sachsenwald
 Op. 75. Blaue Augen—blauer Himmel
 Op. 79. Spielmanns Lieder
 Op. 80. Strand-Idyllen
 Op. 112. Märchen aus d. Quellental
 Op. 122. Die Königsmaid
 Op. 126. Redaktionsgeheimnisse
 Op. 128. La Barcarolle (Offenbach)
 Op. 145. Prisca (Rupprecht)
 Op. 148. Scheiden und Meiden (Les Adieux)
 Op. 149. Sommernacht am Rhein
 Op. 150. Frohsinn auf den Bergen. Ländler
 Op. 164. Offenbach-Walzer
 Op. 155. Wenn die Füßchen sie heben („Keusche Susanne“ von Gilbert)
 Op. 169. Onegin-Klänge (Tschai-kowsky)
 Op. 170. Margueritentag
 Op. 174. Willst du Liebe lernen? („Marine-Gust'l“ von Jarno)
 Op. 193. Walzerflut oder 100 Jahre in 15 Minuten. Chronologische Walzer-Suite
 Op. 210. Hoffnungssterne
 Op. 216. Nymphe und Faun nach Motiven a. Delibes' Werken

Quadrillen.

- Op. 37. Wintergarten-Quadrille
 Op. 39. Kostümfest-Quadrille
 Op. 49. Derby-Quadrille
 Op. 64. Quadrille im militär. Stil
 Op. 69. Maskenscherze. Quadrille
 Op. 74. Schalagat-Quadrille
 Op. 140. Carmen (Bizet)
 Op. 163. Offenbach-Quadrille
 Op. 177. Die keusche Susanne (Gilbert)

Lancers.

- Op. 13. Hand in Hand
 Op. 20. Flottes Carré
 Op. 33. Vis à vis
 Op. 61. Bunte Reihe
 Op. 66. En tête à tête

Märsche.

- Op. 11. Bankett-Marsch
 Op. 14. Lustig voran!
 Op. 24. An die Gewehre!
 Op. 29. Balduin Dahl-Marsch
 Op. 32. Le petit bleu
 Op. 38. Zigeunerblut
 Op. 41. Nur fest!
 Op. 51. Frisch gewagt!
 Op. 54. Stelldichein
 Op. 58. Barcelona-Marsch
 Op. 62. Train-Marsch
 Op. 65. Fifi-Marsch
 Op. 76. Wißmann-Marsch
 Op. 78. Der Gladiator
 Op. 82. Dimitri-Marsch
 Op. 83. Fidele Turner
 Op. 137. Carmen (Bizet)
 Op. 154. Freikugeln
 Op. 166. Wenn der Vater mit dem Sohne („Keusche Susanne“ von Gilbert)
 Op. 175. Spanisch-Polnisch
 Op. 176. Auf hoher See („Marine-Gust'l“ von Jarno)
 Op. 189. Der Wandervogel
 Op. 195. Juchhei, Tirolerbub
 Op. 199. O Deutschland hoch in Ehren
 Op. 200. Hurra, hurra, die Ulanen sind da. Kriegsmarsch 1914
 Op. 201. Hindenburg-Marsch. Original-Ausgabe Derselbe. Erleichterte Ausg.
 Op. 202. Kinderlieder-Marsch
 Op. 203. Verkaufte Braut, Marsch (Smetana)
 Op. 204. Andreas Hofer-Marsch

Polka française.

- Op. 12. Schön Lenchen
 Op. 21. Rosamündchen
 Op. 25. Die Schäferin. Rheinische Polka
 Op. 27. Maskentrubel
 Op. 45. Dir zu lieb!
 Op. 48. Husarenliebchen. Marsch-Polka
 Op. 53. Emmeline
 Op. 57. Jeannette
 Op. 72. Leichtes Element
 Op. 147. Flunkermichel
 Op. 167. Hahnen-Rheinländer („Keusche Susanne“ von Gilbert) Kätchen-Rheinländer (Tieck)

Polka schnell.

- Op. 18. Ihr nach!
 Op. 28. Elektrisch
 Op. 59. Erwischt!
 Op. 73. Nervös
 Op. 77. Eichhörnchen
 Op. 146. Funkensprache

Polka-Mazurka.

- Op. 44. Dunkle Rose
 Op. 68. Margaretha

Potpourris.

- Op. 56. Deutsch-Österreichisches Lieder-Quodlibet
 Op. 81. Aus und mit dem Publikum
 Op. 129. Erinnerung an Josef Strauß

Potpourris.

- Op. 139. Tirol in Lied und Tanz
 Op. 152. Im 7. Himmel
 Op. 157. Melodien-Parade. Marsch-potpourri
 Op. 168. Die keusche Susanne (Gilbert)
 Op. 171. Operetten-Revue
 Op. 178. Die Marine-Gust'l (Jarno)
 Op. 188. Skizzen aus Rußland. Divertissement
 Op. 193. Walzerflut oder 100 Jahre in 15 Minuten. Chronologische Walzer-Suite
 Op. 196. Souvenir de Chopin. Fantasie in Form eines Potpourris
 Op. 197. Froh im Kreise. Deutsches Volkslieder-Potp. no.
 Op. 205. Nachruf an Schubert
 Op. 206. Nachruf an Mendelssohn-Bartholdy
 Op. 207. Alpensänger
 Op. 211. Von Bühne zu Bühne. Opern-Fantasie
 Op. 212. Erinnerung an Jos. Gung'l
 Op. 213. Aus Deutschlands Liederhain
 Op. 215. Lumbye-Fantasie. Divertissement
 Op. 218. Minutenspiele
 Op. 219. Sang und Tanz vom Böhmerland
 Op. 222. Russische Volksklänge. Erinnerung an Offenbach Eugene Onegin (Tschai-kowsky) Erinnerung an Jacques Offenbach Erinnerung an Meyerbeers „Prophet“ Erinnerung an Meyerbeers „Hugenotten“ Erinnerung an Meyerbeers „Afrikanerin“ Erinnerung an Verdis „Troubadour“ Erinnerung an Verdis „Rigoletto“ Erinnerung an Offenbachs „Pariser Leben“ Erinnerung an Offenbachs „Schöne Helena“ Verkaufte Braut (Smetana)

Diverse.

- Op. 16. Traulich beisammen. Gavotte
 Op. 153. Liebeschafft Rat. Overture
 Op. 179. Truthahn-Tanz (Trot de Dindon)
 Op. 180. Blumenfest-Overture
 Op. 191. Polo-Spiele (Intermezzo)
 Op. 192. Mia cara (Tango) no.
 Op. 194. Die lustigen Marionetten (Intermezzo)
 Op. 196. Souvenir de Chopin (Fant.)
 Op. 208. Holzschuhtanz. Charakterstück, zusammen mit
 Op. 209. Künstlerlaune. Intermezzo
 Op. 223. Tanzlust a. d. Alm. Ländler

Fast sämtliche Kompositionen sind für Orchester, Salon-Orchester und in anderen üblichen Arrangements erschienen.