

Star bright eyes.

In den Sternen steht's geschrieben!



von

Walzer

Oscar Jetrás.

Op. 88

Ausgabe für Piano Pr 1 M 80.
Ausgabe für Orchester Pr 3 M netto.

Eigenthum des Verlegers für alle Länder.

MAX LEICHSEN RING
HAMBURG.

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Introduzione.
Moderato.

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PIANO.

pp (Violini I e II.)

(Cello I.) con molto espressione

p

mf

p (Oboe.)

ritard.

Andante con espressione (tutti.)

Piano

Piano

Piano

Piano

(Viol.)
(Oboe.)

(Clar.)
(Tympani.)
(Bassi.)

Tempo di Valse.

mf

f

p

(Clarinet Solo.)

molto ritard.

Walzer.

Zum Concert *un poco lento espressivo* (Streichquintett 2 Celli Solo.)

Nº 1.

pp

riten.

a tempo

p dolce

Fine.

mf (tutti)

Musical score page 5, measures 1-6. The music is in common time with a key signature of one sharp. The first six measures show a rhythmic pattern of eighth and sixteenth notes in the treble and bass staves, with dynamic markings $\text{f} \cdot$, f , and f .

Musical score page 5, measures 7-12. The music continues in common time with a key signature of one sharp. Measure 7 starts with a dynamic p . Measures 8-12 show a continuation of the rhythmic pattern with eighth and sixteenth notes.

Musical score page 5, measures 13-18. The music is in common time with a key signature of one sharp. Measures 13-17 show a rhythmic pattern of eighth and sixteenth notes. Measure 18 begins with a dynamic p .

Musical score page 5, measures 19-24. The music is in common time with a key signature of one sharp. Measures 19-23 show a rhythmic pattern of eighth and sixteenth notes. Measure 24 begins with a dynamic f .

Musical score page 5, measures 25-30. The music is in common time with a key signature of one sharp. Measures 25-29 show a rhythmic pattern of eighth and sixteenth notes. Measure 30 begins with a dynamic mf .

Musical score page 5, measures 31-36. The music is in common time with a key signature of one sharp. Measures 31-35 show a rhythmic pattern of eighth and sixteenth notes. Measure 36 concludes with a dynamic fz .

Da Capo al Fine.

Nº 2.

The music is divided into six systems by vertical bar lines. Each system begins with a dynamic marking: f (forte) or fz (fortissimo), followed by a piano dynamic (p). The music is written for two staves: Treble (Soprano) and Bass. The Treble staff uses a soprano clef, and the Bass staff uses a bass clef. The music includes various note heads (solid black, hollow white, and stems), rests, and slurs. The key signature changes from one system to the next, indicating different harmonic progressions. The tempo is indicated as 3/4 time throughout the piece.

7

The musical score consists of six staves of piano music. The top two staves are for the treble clef (G major) and the bottom two staves are for the bass clef (C major). The right hand part (treble and bass) is primarily harmonic, consisting of chords and sustained notes. The left hand part (treble) features melodic lines with eighth-note patterns and grace notes. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note patterns and grace notes. Measures 4-5 continue the melodic line with eighth-note patterns. Measures 6-7 conclude the section with eighth-note patterns and grace notes.

N^o. 3.

ff

fz p

fz p

mf

mf

mf

f

p dolce riten.

a tempo

This page contains two measures of music. Measure 1 starts with a treble clef, a key signature of one sharp, and common time. It features eighth-note patterns in the upper voices and sixteenth-note chords in the bass. Measure 2 begins with a bass clef, a key signature of one sharp, and common time. It continues the eighth-note patterns from the first measure.

CODA.

This page shows the beginning of the Coda. It starts with a treble clef, a key signature of one sharp, and common time. The dynamic is *p*. The music consists of eighth-note patterns in the upper voices and sixteenth-note chords in the bass.

This page shows the continuation of the Coda. It starts with a treble clef, a key signature of one sharp, and common time. The dynamic is *fz*. Measures 1 and 2 feature eighth-note patterns in the upper voices and sixteenth-note chords in the bass. The dynamic changes to *p* in measure 2. The word "dolce" appears above the vocal line in measure 2.

This page shows the continuation of the Coda. It starts with a treble clef, a key signature of one sharp, and common time. The dynamic is *bass f*. Measures 1 and 2 feature eighth-note patterns in the upper voices and sixteenth-note chords in the bass.

This page shows the continuation of the Coda. It starts with a treble clef, a key signature of one sharp, and common time. The dynamic is *ff*. Measures 1 and 2 feature eighth-note patterns in the upper voices and sixteenth-note chords in the bass.

This page shows the final measures of the Coda. It starts with a treble clef, a key signature of one sharp, and common time. The dynamic is *f*. Measures 1 and 2 feature eighth-note patterns in the upper voices and sixteenth-note chords in the bass. The dynamic changes to *p* in measure 2. The instruction "molto ritard." is written above the vocal line in measure 2.

Zum Concert *un poco lento espressivo* (Streichquintett 2 Celli Solo.)

pp

ritenuto

p dolce

Tutti

legato

pp dolce

ff

acce

le-

ran

- - - do

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Oscar Fretrås

für gr. Orchester, Militairmusik, Piano 2 hdg., Piano 4 hdg., Piano leicht arrangirt, Violino u. Piano, Zither, 4 stimmigen Männerchor m. Orchester, 4 stimmigen Männerchor m. Piano etc.

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