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ULUBIONE  
POLKI i WALCE

na  
FORTEPIAN

Emila Walotewsfel

- |   |            |    |
|---|------------|----|
| N <sup>o</sup> 1. Pomona Walce (Herbstweisen) | _____ kop. | 40 |
| 2. Bagatelka Polka (Bagatelle)                | _____      | 30 |
| 3. Powrót wiosny, Walce (Retour du printemps) | _____      | 40 |
| 4. Jaskółka Polka (Nuée d'oiseaux)            | _____      | 30 |
| 5. W krainie marzeń, Walce (Un doux poème)    | _____      | 40 |
| 6. Najpiękniejszy, Walc                       | _____      | 30 |
| 7. Czary Syreny, Walce                        | _____      | 50 |

WARSZAWA, GEBETHNER & WOLFF.

„CZARY SYRENY“  
(LES SIRENES)  
WALCE.

INTRODUCTION.  
Andantino.

E. WALDTEUFEL, Op. 154.

PIANO. *p* *dolce.*

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has one flat (B-flat). The score is divided into five systems. The first system begins with a piano (*p*) dynamic and a *dolce* marking. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system shows a change in the bass line with a *f* dynamic. The fourth system includes a *poco a poco dim.* marking and a *rall.* marking. The fifth system concludes the introduction with a final cadence.

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§ *cantabile.*

Nº 1.

The first system of music is in 3/4 time with a key signature of one flat. The right hand features a melody of half notes with a slur over the first three notes and another slur over the last three. The left hand provides a harmonic accompaniment of chords. The dynamic marking is *p*.

The second system contains two endings. The first ending leads back to the beginning of the piece, and the second ending concludes the section. The dynamic marking is *p*.

The third system shows a more active melodic line in the right hand with eighth notes and sixteenth notes. The left hand continues with chords. A *cresc.* marking is present towards the end of the system.

The fourth system features a melodic line with some chromaticism. It includes first and second endings. The dynamic marking changes from *f* to *p*. The system ends with a double bar line and repeat signs.

CODA.

The coda consists of a few measures of music, mirroring the style of the first system, with a melody in the right hand and chords in the left. The dynamic marking is *p*.

The final system of music on the page, continuing the melodic and harmonic themes from the previous systems. The dynamic marking is *p*.

*con fuoco.*

Nº 2.

*f* *mf*

*f*

*ff* *f* *p* *con espressione.*

*cresc.* *dim.*

*grandioso.*

*f*

*f* *1.* *Fine.*

*scherzando.*

N° 3. *p* *poco a*

*poco cresc.* *f* *p* *f*

1. 2.

*più mosso.*

*p cresc.* *f*

*p cresc.*

*p cresc.*

1. 2. *Fine.* *p*

*grandioso.*

Nº 4. *f*

*scherzando.*

CODA.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with dotted rhythms and slurs. The bass staff contains a rhythmic accompaniment of chords and single notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a steady accompaniment. Dynamic markings *p* and *mf* are present.

Third system of musical notation. The treble staff has a more active melodic line. The bass staff accompaniment becomes more complex. Dynamic markings *cresc.* and *f* are present.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff accompaniment is prominent. Dynamic markings *ff*, *sonore.*, and *mf* are present.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff accompaniment is steady. Dynamic markings *cresc.* and *risoluto.* are present.

Sixth system of musical notation. The treble staff has a melodic line with some rests. The bass staff accompaniment is steady. Dynamic marking *mf* is present.



*energico.*

*f* *ff*

*fff*

*p.*

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# DERNIÈRES ÉDITIONS MUSICALES

DU FONDS DE

## GEBETHNER & WOLFF

à Varsovie.

### MUSIQUE DE PIANO.

<b>Méthode et Exercices.</b>			
<b>Doehler Th.</b> Op. 42. Choix de douze Études de salon . . . . .	1	20	
<b>Koehler L.</b> Op. 50. Die ersten Etuden für jeden Clavierspieler . . . . .		60	
„ Op. 151. Die leichtesten Etuden. Vorstudien zu op. 50 . . . . .		35	
„ Op. 218. Kinder-Übungen und Melodien . . . . .		60	
<b>Nowakowski J.</b> Méthode de Piano. Szkoła na Fortepian. Wydanie nowe opracowali i uzupełnili Prof. R. Strobl i Ign. Krzyżanowski. Polecona przez Zarząd Warszawskiego Instytutu Muzycznego . . . . .	4	—	
<b>Schmitt Al.</b> Op. 16. Exercices préparatoires . . . . .		45	
<b>A deux mains.</b>			
<b>Czibulka A.</b> Op. 356. Sen po balu. Songe d'amour après le bal. Intermezzo . . . . .		40	
„ Op. 361. Gavotte . . . . .		30	
<b>Gillet E.</b> Op. 36. Loin du bal. Marzenie o balu. Intermezzo . . . . .		30	
<b>Gregh L.</b> Op. 66. Murmure de bal. Szepoty balowe. Intermezzo . . . . .		40	
<b>Mascagni P.</b> Intermezzo de l'op. „L'amico Fritz“ . . . . .		40	
<b>Maszyński P.</b> Polka de Bal . . . . .		40	
<b>Moniuszko St.</b> La cloche du soir. Dzwonek wieczorny . . . . .		30	
„ Straszny dwór. Le château mystérieux. Partycya fortepianowa. . . . .	3	—	
<b>Strobl R.</b> Choix des Compositions classiques et modernes pour piano revues, doigtées et classées par ordre de difficulté			
<b>Deuxième Série.</b>			
<b>I. DÉGRÉ.</b>			
<b>Behr Fr.</b> Op. 575 Nr. 8, 11, 13 Trois petits morceaux . . . . .		30	
„ Nr. 1. La première violette. . . . .			
„ 2. Pensez à moi. . . . .			
„ 3. Le Rouet. . . . .			
<b>Gounod Ch.</b> Deux Valses . . . . .		30	
„ Nr. 1. Faust. . . . .			
„ 2. Romeo et Juliette. . . . .			
<b>Rohde E.</b> Au rouet . . . . .		20	
<b>II. DÉGRÉ.</b>			
<b>Bohm C.</b> Arabesque. . . . .		30	
<b>Lichner H.</b> Op. 144. Nr. 2. Conte. . . . .		30	
<b>III. DÉGRÉ.</b>			
<b>Kirchner Fr.</b> Op. 90. Nr. 2. Chant du meunier. . . . .		30	
<b>Behr F.</b> Sérénade tzigane . . . . .		30	
<b>Spindler Fr.</b> Op. 344. Romance de Jan Gall . . . . .		40	
<b>Kirchner Fr.</b> Op. 174. Romance Sérénade. . . . .		40	
<b>Reinhold H.</b> Menuet . . . . .		30	
<b>IV. DÉGRÉ.</b>			
<b>Morley Ch.</b> L'anneau. Chanson de Fr. Chopin. . . . .		40	
<b>Jadassohn.</b> Op. 26. Nr. 4. Air de ballet . . . . .		20	
<b>Scharwenka Ph.</b> Op. 32. Nr. 2. Bagatelle . . . . .		20	
„ Op. 32. Nr. 6. Etude . . . . .		40	
<b>Mozart W. A.</b> Menuet du Divertimento D-dur. . . . .		30	
<b>Wachs P.</b> Boléro . . . . .		50	
„ Valse-Etude. . . . .		40	
<b>V. DÉGRÉ.</b>			
<b>Seeling H.</b> Op. 2. Loreley . . . . .		50	
<b>Scarlati-Taussig.</b> Pastorale . . . . .		30	
„ Capriccio. . . . .		40	
<b>Moszkowski M.</b> Op. 42. Romance et Momento gioioso . . . . .		60	
<b>VI. DÉGRÉ.</b>			
<b>Bach Joh. Seb.</b> Sicilienne . . . . .		20	
<b>Wachs P.</b> Les Myrthes Valse . . . . .		50	
„ Valse Interrompue . . . . .		50	
<b>Żeleński W.</b> Op. 45. Gavotte . . . . .		75	
<b>Musique de danse.</b>			
<b>Bayer J.</b> Papa-Mama. Polka . . . . .		30	
<b>Czibulka A.</b> Op. 359. Valse de l'op. „The Gondoliers“ . . . . .		50	
<b>Lewandowski Leop.</b> Mazur Antoniński . . . . .		30	
„ Polka „Fin de siècle“ . . . . .		30	
<b>Lochman W.</b> Faworytka Polka-Mazurka. . . . .		30	
„ Nie żartuj. Mazur . . . . .		30	
„ Ta.. albo żadna. Polka . . . . .		30	
<b>Lowthian C.</b> Venetia. Valse . . . . .		50	
<b>Millöcker C.</b> Biedny Jonathan:			
„ Wale . . . . .		40	
„ Polka . . . . .		20	
„ Kontredans . . . . .		40	
„ Das Sonntagskind. Dziecko szczęścia. . . . .		50	
„ Wale . . . . .		50	
„ Polka . . . . .		30	
„ Kontredans . . . . .		40	
„ Marsz . . . . .		30	
<b>Namysłowski K.</b> Mazury i Oberki. . . . .		60	
„ Nr. 1. Fornal. Mazur. . . . .			
„ 2. Oj tak, tak Mazur . . . . .			
„ 3. Na bok z drogi Mazur. . . . .			
„ 4. W karczmie Oberki. . . . .			
<b>Roeder O.</b> Gondolier Wale . . . . .		40	
<b>Rosenzweig W.</b> Op. 50. Si je t'aime. Czy ja cię kocham. Wale . . . . .		40	
<b>Schrammel Joh.</b> Op. 83. Z nad jeziora. . . . .		40	
„ Polka . . . . .		40	
<b>Waldteufel E.</b> Bagatelka. Polka . . . . .		30	
„ Jaskółka. Polka . . . . .		30	
„ Pomona. Wale . . . . .		40	
<b>Waldteufel E.</b> Powrót wiosny. Wale . . . . .		40	
„ W krainie marzeń. Wale . . . . .		40	
<b>Zeller K.</b> Ptasznik z Tyrolu. . . . .		40	
„ Wale . . . . .		40	
„ Polka. . . . .		30	
„ Kontredans . . . . .		40	
<b>Ziehrer C. M.</b> Op. 387. Le bon ton. Polka . . . . .		30	
„ Op. 425. Fotografie balowe. Walce . . . . .		50	
<b>A quatre mains.</b>			
<b>Chopin Fr.</b> Polonaise. Oeuvre posthume . . . . .		80	
<b>Krzyżanowski F.</b> Op. 23. Fantaisie sur un motif de l'Ukraine (Nie chodź Hryciu na wieczornice). . . . .		80	
<b>Kurpiński K.</b> Polonaise du Couronnement . . . . .		60	
<b>Lodwigowski E. S.</b> Op. 57. Fleurs de Varsovie. 4 Danses très faciles. . . . .		20	
„ Nr. 1. La Tulipe. Polonaise . . . . .		20	
„ 2. La Rose. Polka . . . . .		20	
„ 3. La Violette. Mazurka. . . . .		20	
„ 4. La Réséda. Polka Mazourka. . . . .		20	
<b>Moniuszko Stan.</b> Bajka. Conte d'Hiver . . . . .		1	80
„ Ouverture. . . . .		1	80
„ Mazur weselny. Mazourka de noce . . . . .		55	
<b>Ogiński.</b> Les adieux à la patrie. Polonaise . . . . .		30	
<b>Strobl R.</b> Collection des pièces revues et doigtées. . . . .			
<b>I. DÉGRÉ.</b>			
Nr. 1. <b>Hünter Fr.</b> Thème et Variations. . . . .		30	
„ 2. <b>Loeschhorn A.</b> Mélodies Cah I. . . . .		60	
„ 3. <b>Reinecke C.</b> Mélodie et Romance . . . . .		30	
„ 4. . . . .		30	
„ 5. <b>Spindler F.</b> Chanson slave et Rondo . . . . .		40	
„ 6. . . . .		30	
„ 7. <b>Reinecke C.</b> Polonaise . . . . .		30	
„ 8. . . . .		30	
„ 9. <b>Mélodies polonaises</b> . . . . .		60	
„ 10. <b>Beethoven C.</b> Sonatine Gdur . . . . .		30	
„ 11. . . . .		40	
„ 12. <b>Loeschhorn A.</b> Mélodies Cah II. . . . .		90	
<b>II. DÉGRÉ.</b>			
Nr. 1. <b>Loeschhorn A.</b> Deux morceaux . . . . .		30	
„ 2. . . . .		40	
„ 3. <b>Weber C.</b> Rondo Air polonais . . . . .		30	
„ 4. <b>Clementi M.</b> Sonatine Fdur . . . . .		40	
„ 5. <b>Bertini H.</b> Romance et Scherzo . . . . .		30	
„ 6. <b>Mozart W. A.</b> Figaro-Flüte . . . . .		40	
„ 7. <b>Weber C. M.</b> Freischütz . . . . .		30	
„ 8. { <b>Wagner R.</b> Lohengrin } . . . . .		30	
„ 9. { <b>Schubert Fr.</b> La truite } . . . . .		30	
„ { <b>Mendelssohn B.</b> Volkslied } . . . . .		30	
„ 10. <b>Donizetti</b> Elisir-Lucia . . . . .		30	
„ 11. { <b>Verdi J.</b> La donna e mobile } . . . . .		30	
„ { <b>Kontski A.</b> Le reveil du lion } . . . . .		30	
„ 12. <b>Nicolai O.</b> Lustige Weiber . . . . .		30	
„ 13. <b>Weber C. M.</b> Sonatine C dur . . . . .		30	

EN PRÉPARATION: **Kleczyński J.** Słowniczek wyrazów w muzyce używanych.

№ 1.