



9688

musicalia



Mazurek Wesełny

Z op. „Ulica Marszałkowska”

Op. 117.

NAPISAL

A. Sommerfeld

Cena kop. 40.

NAKŁAD I WŁASNOŚĆ WYDAWCÓW
WARSZAWA, GEBETHNER I WOLFF
filja w Łodzi ulica Piotrkowska N°46

KRAKÓW G. GEBETHNER I SKA

KIJÓW L. IDZIKOWSKI

Дозволено Цензурою Варшави 24 Чюня 1897 г.



Lit. Mękarski 40 Krak. Przed. Warszawa

Dernières éditions musicales.
WALSE, POLKA, MAZUR, GALOP,
OBEREK ET CSARDAS.

Marja walc. Bayer, J. 40 kop.

Wgwiadach przeznaczania. Wale. Fetjas, O. Op. 88. Pr. 60 kop.

Zoe-Walc. Ivanowici, J. Pr. 60 kop.

Humor wiedeński. (Weana G'miath) Wale. Schrammel, J. Op. 112. Pr. 50 kop.

Sanda. Wale rumuński. Zois, H. v. Pr. 60 kop.

Marionetka. Polka. Bold, F. Op. 56. Pr. 30 kop.

„Bal maskowy“ Polka française. Fetras, O. Op. 27. Pr. 20 kop.

„Zalotna“ (La Coquette) Polka Mazurka. Gaunne, L. Pr. 30 kop.

„Cherchez la femme“ Polka. Krasuski, St. Op. 44. Pr. 40 kop.

„Niobe“ Polka. Lewandowski, W. Pr. 30 kop.

Ostatnie nowości muzyczne.
WALCE, POLKI, MAZURY, GALOPY,
OBEREK I CZARDASZ.

„Świąteczna“ Polka. Lewandowski, L. Pr. 30 kop.

„Swobodna“ Polka. Lewandowski, L. Pr. 30 kop.

Z tąk i pól. Polka. Waldteufel, E. Op. 203. Pr. 30 kop.

„Jakich mato“ Mazur. Lewandowski, L. Pr. 30 kop.

„Przed ślubem“ Mazur. Lewandowski, L. Pr. 30 kop.

„Zawsze zuch“ Mazur. Lewandowski, L. Pr. 30 kop.

„Btyskawiczny“ Galop. Btichner, K. Pr. 40 kop.

„Na rowerze“ Galop. Burgwein, J. Pr. 60 kop.

„Wspomnienie“ Oberk. Loehmann, Wlad. Op. 22. Pr. 40 kop.

Ritka buza. Czardasz. Molnarfy, J. Pr. 30 kop.

9688

III
Mus.

MAZUR WESELNY.

Z Op: „ULICA MARSZALKOWSKA.”

INTRODUKTION.
Tempo di Mazur.

A. Sommenfeld, Op. 117.

PIANO.

p *poco* *a* *poco*

cresc. *f*

MAZUR.

f

G.1859 W.

BIBLIOTHECA
VNIV. WARSZ.
CRACOVENSIS

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a fortissimo (*fr*) dynamic marking.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with slurs. The left hand continues with a steady accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the middle of the system.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes some chords with slurs. A forte (*f*) dynamic marking is present in the middle of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes some chords with slurs. A forte (*f*) dynamic marking is present at the beginning of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes some chords with slurs.

Sixth system of musical notation, the final system on the page. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes some chords with slurs.

First system of musical notation, consisting of a treble staff and a bass staff. The key signature has two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *sf* (sforzando).

TRIO.

TRIO. section of musical notation, consisting of a treble staff and a bass staff. The key signature has two sharps. The music is marked with a piano (*p*) dynamic.

Second system of musical notation, consisting of a treble staff and a bass staff. The key signature has two sharps. The music includes various note values and rests.

Third system of musical notation, consisting of a treble staff and a bass staff. The key signature has two sharps. The music includes various note values and rests.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The key signature has two sharps. The music includes a triplet and is marked with a sforzando (*sfz*) dynamic. The text "Mazur D. C. al fine poi Coda." is written below the staff.

⊕ CODA.

CODA. section of musical notation, consisting of a treble staff and a bass staff. The key signature has two sharps. The music is marked with a fortissimo (*ff*) dynamic and ends with the word "Fine."

Derrières éditions musicales.
MAZUR ET MARCHES.

Bal biały. Mazur. Lewandowski L. Pr. 30 kop.

Flirt. Mazur. Lewandowski L. Pr. 30 kop.

Fredno. Mazur. Lewandowski L. Pr. 30 kop.

Maruder. Mazur. Lewandowski L. Pr. 30 kop.

Pif-paf-puf. Mazur. Lewandowski L. Pr. 40 kop.

Sztywny Stary druh. Mazur. Lewandowski L. Pr. 30 kop.

Oj! tak, tak. Mazur. Namysłowski K. Pr. 60 kop. (4 Mazury.)

Hop ciuch. Mazur. Namysłowski K. Pr. 70 kop. (Album II.)

Wąsal. Mazur. Namysłowski K. Pr. 70 kop. (Album II.)

Czarne oczy. Mazur. Namysłowski K. Pr. 70 kop. (Album II.)

Ostatnie nowości muzyczne.
MAZURY I MARSZE.

Podkówecki dajcie ognia. Mazur. Namysłowski K. Pr. 70 kop. (Album II.)

Dla młodziej pary. Mazur. Osmański W. Pr. 60 kop. (4 Mazury.)

Po Warszawsku. Mazur. Osmański W. Pr. 60 kop. (4 Mazury.)

Wypil, wypil-nie nie zostawil. Osmański W. Pr. 60 kop. (4 Mazury.)

Stary kmiotek. Mazur. Osmański W. Pr. 60 kop. (4 Mazury.)

Marsz splewaczy. Maszyński P. Pr. 40 kop.

Dratewka. Marsz. Namysłowski K. Pr. 70 kop. (Album II.)

Tempo di marcia. Sartorio A. Op. 90. Pr. 20 kop.

Matgorzata. Marsz. Wagner J. F. Pr. 36 kop.

Marche espagnole. Ziehrer C. M. Pr. 20 kop.