



10168

musicalia



# Oberrek

## Fantastyczny



# WOLFFSONNENFELDA

Cena 75 kop.

NAKLAD I WŁASNOŚĆ WYDAWCY  
KSIĘGARNIA MAZOWIECKA  
WARSZAWA, SENATORSKA 32.

PETERSBURG	MOSKWA	KIJÓW
J. H. ZIMMERMANN A. JOHANSEN	A. GUTHEIL.	L. IZIKOWSKI.

EKATERYNOSŁAW	WILNO	KRAKÓW
H. KRYGIER.	W. MŁKOWSKI	FR. EBERT.

LWÓW	ODESSA	POZNAŃ
B. POŁONIECKI	E. OSTROWSKI.	M. NIEMIERKIEWICZ.

10168

III Mus.

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# OBEREK FANTASTYCZNY.

przez Adolfa Sonnenfelda.

Tempo Oberek.

PIANO. *pp* *pp*

Piccolo *p*

Clarinetto I<sup>o</sup> solo *loco* *p dolce*

*mf*

*f*

K 74 M

K 1954 nr 914



First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth notes and slurs, including dynamic markings like *v* and *b*. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff continues the melodic line with slurs and dynamic markings. The bass staff features a *pp* (pianissimo) dynamic marking and consists of chords and eighth notes.

Third system of musical notation. The treble staff includes a slur with an '8' above it, indicating an eighth-note pattern. The bass staff continues with chords and eighth notes.

Fourth system of musical notation. The treble staff has a slur with an '8' above it. The bass staff includes a *mf* (mezzo-forte) dynamic marking and consists of chords and eighth notes.

Fifth system of musical notation. The treble staff features a slur with an '8' above it. The bass staff includes a *mf* dynamic marking and consists of chords and eighth notes.

Sixth system of musical notation. The treble staff includes a slur with an '8' above it. The bass staff includes a *f* (forte) dynamic marking and ends with a key signature change to three flats (B-flat, E-flat, A-flat).

Sibl. Jao.

Tromba

*p dolce*

*mf* *cres - cen -*

*- do* *fr*

*p*

*p*

*mf* *loco* *loco marcato* *fr*

pp

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part features a series of sixteenth-note runs with wavy hairpins above them. The bass clef part consists of a steady accompaniment of eighth notes. The dynamic marking *pp* is placed in the first measure.

mf

Second system of musical notation. The treble clef part has a melodic line with a triplet of eighth notes. The bass clef part has a steady accompaniment. The dynamic marking *mf* is placed in the second measure.

1. 2. fr poco - a - poco

Third system of musical notation, divided into two measures. The first measure is marked with a first ending bracket and the dynamic *fr*. The second measure is marked with a second ending bracket and the dynamic *poco - a - poco*. Both parts feature melodic lines with triplets and a steady bass accompaniment.

crescendo fr

Fourth system of musical notation. The treble clef part features a melodic line with a 7-measure rest and a 7-measure rest in the bass clef part. The dynamic marking *crescendo* is in the first measure, and *fr* is in the second measure. The system ends with a melodic flourish in the treble and a steady bass accompaniment.

fr mf p

Fifth system of musical notation. The treble clef part has a melodic line with triplets. The bass clef part has a steady accompaniment. The dynamic markings *fr*, *mf*, and *p* are placed in the first, second, and fifth measures respectively.

fr

Sixth system of musical notation. The treble clef part has a melodic line with triplets. The bass clef part has a steady accompaniment. The dynamic marking *fr* is placed in the second measure.

Flauto Oboe Clarinetto Fagott

*p* *pp* *pp*

*mf*

avec C<sup>llo</sup> att<sup>a</sup> ad libitum

*fr*

Tromba

*fr* *p*

Corno

*p* *fr* *p* *fr* *fr*

*ritardando.*

Violin Solo.

Andante quasi adagio.

*p dolce espressivo*

*decrescendo*  
*poco a poco diminuendo*  
*pp*  
*crescendo*  
*tr*  
*f*

*a Tempo I<sup>o</sup>*  
*fr*  
*mf*

*fr*  
*fr*  
*p*

pp

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part features a melodic line with slurs and accents, while the bass clef part provides a harmonic accompaniment. The dynamic marking *pp* is present at the beginning.

*f*

Second system of musical notation. The treble clef part continues with slurs and accents. The dynamic marking *f* is introduced in the middle of the system.

*p*

Third system of musical notation. The treble clef part includes a triplet of eighth notes. The dynamic marking *p* is present.

Fourth system of musical notation. The treble clef part features a triplet of eighth notes. The bass clef part has a complex rhythmic accompaniment.

*poco a poco*

Fifth system of musical notation. The treble clef part includes a triplet of eighth notes. The dynamic marking *poco a poco* is written above the staff.



*crescendo*  
*fr*

*Piu vivo.*  
*fr*

*loco*  
*fr*

*Presto assai furioso.*  
*fr*

*loco*  
*fr*

NIEKTÓRE WYDAWNICTWA MUZYCZNE  
KSIĘGARNI MAZOWIECKIEJ

WARSZAWA

UL. SENATORSKA № 32.

Album młodego pianisty. Zbiór ulubionych melodji w łatwym układzie na fortepian. Każdy № po . . . . .	20	Jaź sem Slovevec! Tanec rezky p. Juraj Jelitza . . . . .	30
Antek w lewo! Polka <i>A. Arensteina</i> . . . . .	30	Joyeuses Varsoviennes. — Wesole Warszawianki. Polka p. <i>J. Piórkowski</i> . . . . .	30
Au premier bal. Valse sur les motifs des chansons populaires'anglaises p. <i>Aby Goodman</i> . . . . .	50	Karnawałowy sen podlotka. Walc <i>Leona Solskiego</i> . . . . .	20
Awiator. Marsz na fortep. p. <i>St. Melzaka</i> . . . . .	30	Marsz uroczysty na pam. 300-ej rocznicy urodzin Ks. Aug. Kordeckiego przez <i>Ludw. Wawrzynowicza</i> . . . . .	25
Big-Boot Dance. Taniec w sandałkach by <i>Ned. Wilkins</i> . . . . .	30	Mazurka fantastique p. <i>Louis Wawrzynowicz</i> . . . . .	40
Było to pod Somo-Sierra. Marsz zwycięski przez <i>Karola Wopaleńskiego</i> . . . . .	—	Miłe wspomnienia. Walc p. <i>Edw. Scholz</i> . . . . .	20
Les Charmes d'hiver.—Czary zimy. Valse pour piano p. <i>Ch. Wopaleński</i> . . . . .	50	Murmure de la nuit du printemps.—Szept nocy wiosennej. Valse p. <i>Edouard Rychter</i> . . . . .	40
Cygańska miłość. Walc z romantycznej operetki <i>Fr. Lehara</i> . . . . .	40	Nasze ulubione piosenki. Zbiorek śpiewów dla dzieci z muzyką <i>Leona Solskiego</i> . . . . .	25
Częstochowianka. Polka <i>W. Powiadowskiego</i> . . . . .	30	Negrita. Taniec argentyński p. <i>S. Sancho</i> . . . . .	30
Czułe westchnienia. Walc <i>A. Szpanowera</i> . . . . .	30	Oberek fantastyczny przez <i>Adolfa Sonnenfelda</i> . (Grywany z wielkiem powodzeniem na koncertach Filharmonji) . . . . .	75
Czyliż było warto? Pieśń na jeden głos z tow. fortep. Słowa i muzyka <i>W. Rapackiego</i> (syna) . . . . .	50	Ognista. Polka <i>W. Rapackiego</i> . . . . .	30
Dwie pieśni na jeden głos z tow. fortepianu: 1) Patrz na kwiaty. Słowa <i>Or-Ota</i> . 2) Usta, usta purpurowe... Słowa <i>A. M...skiego</i> . Muzyka <i>L. Wawrzynowicza</i> . . . . .	50	Piękna Helena. Walc z motywów operetki <i>Offenbacha</i> . . . . .	50
En Promenade. Marche pour piano p. <i>E. Fetter</i> . . . . .	40	Pieśń mnie a świat będzie mój. Pieśń na jeden głos z tow. fortep. <i>R. Balla</i> . . . . .	30
En trois.—We troje. Taniec charakterystyczny. Arr. <i>J. Piórkowski</i> . . . . .	30	Pour toi.—Dla Ciebie. Valse p. piano p. <i>E. Fetter</i> . . . . .	50
Fiksotka. Polka humorystyczna <i>Edw. Rychtera</i> . . . . .	30	Pożar o północy. Galop-marsz p. <i>A. Sonnenfelda</i> . . . . .	40
Les fleurs des Prairies.—Kwiaty Prerji. (Walc odznaczony, na konkursie walców, nagrodą 2.500 franków) p. <i>Fay Foster</i> . . . . .	60	Szalona Dziewczyna. Walc z motywów operetki <i>C. M. Ziehrera</i> . . . . .	50
Hej koledzy, dalej żywo! Polonez staropolski ukł. <i>Eug. Zielińskiej</i> . . . . .	20	Szatynka. Polka <i>Jarostawa Aubrechta</i> . . . . .	30
		Szumi Marica zakrwawiona. Hymn narodowy bułgarski . . . . .	20
		Wczoraj, ach cudny miałam sen. Romans do śpiewu i na fortepian. Ukł. <i>Eug. Zielińskiej</i> . . . . .	30
		Wymarzona. Walc <i>Dominika Kozłowskiego</i> . . . . .	40
		W zachwyceniu. Walc francuski <i>O. Crémieux</i> . . . . .	20



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