

XIV 230



„Weseli Spadkobiercy“

(LACHENDE ERBEN.)

Operetka

MUZYKA

KAROLA WEINBERGERA.

NA FORTEPIAN.

| | |
|-------------------|---------|
| N° 1. Walce | kop. 50 |
| .. 2. Polka | 30 |
| .. 3. Marsz | 30 |

DO ŚPIEWU.

N° 4 „Moja ciotka“ na jeden głos. kop. 40.

WARSZAWA, G. SENNEWALD.



„WESELI SPADKOBIERCY“ (LACHENDE ERBEN.)

POLKA.

INTRODUCTION.

K. WEINBERGERA.

PIANO.

p poco rit. *pp* *simile.* *pp* *sfz*

POLKA.

G 4 0 9 8

Muz. 13926 III 2



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a series of chords and melodic lines with various dynamics and articulations, including accents and slurs.

The second system of musical notation continues the piece with two staves. It features similar chordal textures and melodic movement as the first system, with dynamic markings and articulations.

The third system of musical notation shows a change in texture. The upper staff has a more active melodic line with slurs and accents, while the lower staff provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

The fourth system of musical notation continues the melodic and harmonic development. It features a mix of chords and moving lines in both staves, with dynamic and articulation markings.

The fifth and final system of musical notation concludes the piece. It features a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff. The word *Fine.* is written at the end of the system.

TRIO.

mf *p*

espres.

fp *fp*

f *fp* *fp*

cresc. *molto.* *f* *tutta la forza.*

G4098

Polka dal segno $\text{\$}$ al Fine



ULUBIONE TAŃCE NAKŁAD KSIĘGARNI GUSTAWA SENNEWALDA.

Warszawa Miodowa N° 6.

NAMYSŁOWSKI K., Hu a Ha "Mazur. kop. 30.

BAYER J., Dobry humor " Frohe Laune Walce. kop. 40.

CZIBULKA A. Polka z Op: A. SULLIVANA, „Gondolierzy“ kop. 30.

TRIO.
staccato

BAYER J., Szepty Miłosne " Liebesgeflüster Walce. kop. 40.

DERANSART Ed. Polka de l'Op: Rip-Rip R. PLANQUETTE, kop. 30.

MÉTRA O. Walce de l'Op: Rip-Rip R. PLANQUETTE, kop. 40.

STROBL H., Piłeczka " Polka. kop. 30.

TRIO.

MÉTRA O. Walce z Op: Ch. LECOQ, „Dzień i Noc“ Le Jour et la Nuit. kop. 40.

KOMZAK K. Ta-ra-ra-Bumm-de-ra Marsz Romieczny wykonany w Op: „Dzień i Noc“ kop. 30.

TRIO.

WALDTEUFEL E. Iskierki Etincelles Walce. kop. 40

IVANOVICI J., Rumuńskie Miłostki " Les Amours Roumains Walce. kop. 40.

IVANOVICI J., Incognito " Walce. kop. 50.

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SYREWICZ X., „Strażak Warszawski“ Mazur. kop. 30.

SUPPE F., „Pogoń za Szczęściem“ Walce. kop. 60.

MILLÖCKER K. Postscriptum Polka-Mazurka z op. „Wice-Admirał“ kop. 30.

LOCHMAN A., „Małgorzatka“ Polka. kop. 30.

ARDITI L., „Przemów“ Parla Walc. kop. 60.
Tempo di Valse.

MILLÖCKER E., „Der Feldprediger“ Kontredanse kop. 40.

RAB W., Nowiejuszka Polka kop. 40.

BUCALOSSI E., La Gitana Walce. kop. 40.

WAGNER J.P., „Lalus“ Gigerl Marsz kop. 30.

CZIBULKA A., „Niezapominajki“ Myosotis Walce. kop. 50.