

Neueste Berliner

POLOKAS

für das

PIANO FORTE.

Nr.	Opus	Opus	Opus	Opus								
1.	Schmidt, H. Polka ad. Bal. Liebeshändel.	5	2. Augustowicz, Sonn u. Mond Polka.	5	3. Gährich, W. Polka ad. Bal. D. Liebesinsel.	5	4. Gungl, Jos. Wirtzer Polka. Op. 44.	5	5. Gungl, Jos. Maichener Polka.	5	6. Gungl, Jos. Hyazinthen Polka.	5
7.	Leutner, A. Zigeuner Polka. Op. 1.	5	8. ———— Tauslocomotive Polka a. Op. 25.	5	9. ———— Paulinen Polka.	7 1/2	10. Witzleben, Jv. Hussaren Polka.	5	11. ———— Giesellen Polka. Op. 43.	5	12. Simon, Emma Polka.	5
13.	Gungl, Jos. Potsdamer Casino Polka.	7 1/2	14. ———— Ein Tropfen aus der Ode. Op. 46.	5	15. Witzleben, Jv. Prinz's Polka.	5	16. Gährich, W. Polka ad. Bal. Baumstorchhändel.	5	17. Donawitz, Polka.	5	18. Gungl, Jos. Sommer Salon Polka.	5
19.	Leutner, A. Wiltgard's Polka. Op. 4.	5	20. Simon, Soiree Polka.	5	21. Leutner, A. Carnevals Polka.	5	22. Gungl, Jos. Breslauer Vauchalt Polka.	7 1/2	23. Gungl, Jos. Vagabonden Polka.	7 1/2	24. Gungl, Jos. Tamburinus Polka. Op. 50.	7 1/2
25.	Witzleben, Jv. Glanzvoller Corso Polka.	5	26. Fonton, Ev. Corso Bouquet Polka.	5	27. Stenglin, Av. Alexander Polka.	5	28. Stenglin, Av. Salamander Polka.	5	29. Gungl, Jos. Grazien Polka.	7 1/2	30. Gungl, Jos. Illustrierte Polka.	7 1/2
31.	Gungl, Jos. Vielliebchen Polka.	5	32. Bilse, B. Erdmannstörfer Polka.	5	33. ———— Agnes Polka.	5	34. Warburg, v. Hyndeliter Polka.	5	34. Bilse, B. A. Revier Polka.	5	36. Bilse, B. A. Revier Polka.	5
37.	Löhrke, Sirenen Polka.	7 1/2	35. ———— Sylphiden Polka.	5	37. Leutner, A. Gertraud Polka.	5	40. Friedel, Petersburger Polka.	7 1/2	38. Löhrke, H. Stettiner Polka.	7 1/2	39. ———— Grys an Hambury Harmonia Polka.	7 1/2
41.	Friedel, Petersburger Polka.	7 1/2	41. Leutner, A. Hansa Polka.	5	42. ———— Grys an Hambury Harmonia Polka.	7 1/2	45. Löhrke, H. Cisterner Polka.	5	44. Pilodo, Polka aus Gerdala.	7 1/2	45. Hünnerfürst, H. Agathen Polka.	5
46.	Löhrke, H. Cisterner Polka.	5	44. Pilodo, Polka aus Gerdala.	7 1/2	47. Hünnerfürst, H. Agathen Polka.	7 1/2	48. Strakosch, Sea Serpent Polka.	7 1/2	47. Hünnerfürst, H. Agathen Polka.	7 1/2	48. Bilse, B. Humoresken Polka. Op. 16.	7 1/2
49.	Engel, J. Bal pure Polka. Op. 5.	7 1/2	50. Refsel, A. W. Vivir Polka.	5	51. Refsel, A. W. Schneeglöckchen Polka.	7 1/2	52. Bilse, B. Anna Polka.	7 1/2	51. Refsel, A. W. Schneeglöckchen Polka.	7 1/2	51. Refsel, A. W. Schneeglöckchen Polka.	7 1/2
53.	Conradi, Salsanthe Polka.	7 1/2	53. Conradi, A. Camellie Polka.	5	54. Leutner, A. Bayern Polka.	5	55. Conradi, A. Salsanthe Polka.	7 1/2	54. Leutner, A. Bayern Polka.	5	54. Leutner, A. Bayern Polka.	5
58.	Hammerstein Retzow, Paradies Polka.	5	56. Refsel, A. W. Marine Polka.	7 1/2	57. Gungl, Jos. Helden Polka.	5	59. Conradi, A. Salsanthe Polka.	7 1/2	57. Gungl, Jos. Helden Polka.	5	57. Gungl, Jos. Helden Polka.	5
61.	Lorenz, Grys an Dresden.	5	59. Gungl, Jos. Ostario Polka.	7 1/2	60. Conradi, A. Salsanthe Polka.	7 1/2	62. Liebzig, Tanzfreuden Polka.	7 1/2	60. Conradi, A. Salsanthe Polka.	7 1/2	60. Conradi, A. Salsanthe Polka.	7 1/2
65.	M. v. K. Thea Polka.	10	62. Liebzig, Tanzfreuden Polka.	7 1/2	60. Conradi, A. Salsanthe Polka.	7 1/2	64. Michaelis, G. Emotion Polka Mazurka.	7 1/2	60. Conradi, A. Salsanthe Polka.	7 1/2	60. Conradi, A. Salsanthe Polka.	7 1/2
65.	Michaelis, Polka ad. Bäumlein u. Heron.	7 1/2	64. Michaelis, G. Emotion Polka Mazurka.	7 1/2	60. Conradi, A. Salsanthe Polka.	7 1/2	66. Neumann, Wecker Polka.	5	60. Conradi, A. Salsanthe Polka.	7 1/2	60. Conradi, A. Salsanthe Polka.	7 1/2
68.	Sacré, L. J. Auvarion Rheinländer Polka.	7 1/2	66. Neumann, Wecker Polka.	5	60. Conradi, A. Salsanthe Polka.	7 1/2	69. Arnold, J. Pech Polka.	5	67. Gungl, Jos. Pawlowsker Vauchalt. P.	7 1/2	67. Gungl, Jos. Pawlowsker Vauchalt. P.	7 1/2
71.	Putlitz, J. z. Bernharden Polka.	5	69. Arnold, J. Pech Polka.	5	67. Gungl, Jos. Pawlowsker Vauchalt. P.	7 1/2	72. Michaelis, G. Tiska Polka. Op. 21.	7 1/2	70. Enzinann, F. Freundschafts Polka.	7 1/2	70. Enzinann, F. Freundschafts Polka.	7 1/2
74.	Conradi, A. Sommerblumen Polka. Op. 62.	7 1/2	72. Michaelis, G. Tiska Polka. Op. 21.	7 1/2	70. Enzinann, F. Freundschafts Polka.	7 1/2	75. Lohoff, A. Sirenen Polka. Op. 1.	7 1/2	75. Refsel, A. W. Retournez Polka. Op. 56.	7 1/2	75. Refsel, A. W. Retournez Polka. Op. 56.	7 1/2
77.	Egidi, Madonnen Polka.	7 1/2	75. Lohoff, A. Sirenen Polka. Op. 1.	7 1/2	75. Refsel, A. W. Retournez Polka. Op. 56.	7 1/2	78. Buskies, R. Walkallen Polka.	7 1/2	76. Lehmann, E. Louisen Polka. Op. 8.	7 1/2	76. Lehmann, E. Louisen Polka. Op. 8.	7 1/2
80.	Gungl, Jos. Glöckchen Polka. Op. 7.	7 1/2	78. Buskies, R. Walkallen Polka.	7 1/2	76. Lehmann, E. Louisen Polka. Op. 8.	7 1/2	81. Heinsdorff, M. Melanie Polka. Op. 55.	7 1/2	79. Engel, J. C. Amelien Polka.	7 1/2	79. Engel, J. C. Amelien Polka.	7 1/2
85.	Rotaphan Polka. Op. 141.	7 1/2	81. Heinsdorff, M. Melanie Polka. Op. 55.	7 1/2	79. Engel, J. C. Amelien Polka.	7 1/2	85. Friedrich, Alma Polka.	7 1/2	82. Heinsdorff, M. Melanie Polka. Op. 55.	7 1/2	82. Heinsdorff, M. Melanie Polka. Op. 55.	7 1/2
			84. Meyer, Ferd. Polka. Op. 2.	7 1/2	85. Friedrich, Alma Polka.	7 1/2			85. Friedrich, Alma Polka.	7 1/2	85. Friedrich, Alma Polka.	7 1/2

Eigentum der Verleger.

Eingetragen im Vereinsarch.

BERLIN, bei ED. BOTE & G. BOCK.

G. Bock's Hofmusikhändler S.M. d. Königs u. S.M. d. Prinz.

Albrecht v. Preußen

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POLKA

A. CONRADI. Op. 62.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a melodic line with trills (*tr*) in the first two measures. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and eighth notes. The system concludes with a piano (*p*) dynamic marking.

The second system of musical notation continues the piece. The upper staff features a melodic line with various rhythmic patterns and dynamics, including a forte (*f*) marking. The lower staff continues the harmonic accompaniment with chords and eighth notes.

The third system of musical notation concludes the piece. The upper staff features a melodic line with a piano (*p*) dynamic in the first measure, followed by a forte (*f*) dynamic. The lower staff continues the harmonic accompaniment. The system ends with a double bar line and repeat dots.

TRIO.

The first system of the Trio section consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef, the same key signature, and time signature, and contains a bass line with chords and eighth notes.

The second system continues the Trio section. It features a treble staff with a melodic line and a bass staff with a bass line. A dynamic marking of *f* (forte) is placed above the treble staff in the second measure. Both staves include repeat signs (double bar lines with dots) in the second measure, indicating a first ending.

The third system continues the Trio section. The treble staff features a melodic line with various note values and rests. The bass staff provides a harmonic accompaniment with chords and eighth notes.

The fourth system concludes the Trio section. It features a treble staff with a melodic line and a bass staff with a bass line. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

FINALE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and features several trills (*tr*) over eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows a melodic line with some slurs and a forte (*f*) dynamic marking. The lower staff continues the accompaniment with a steady rhythmic pattern of chords.

The third system features more complex melodic figures in the upper staff, including some sixteenth-note passages. The lower staff maintains the accompaniment with various chordal textures.

The fourth system concludes the piece. The upper staff has a more active melodic line, and the lower staff provides a final accompaniment. The system ends with a double bar line.

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