

Auswahl beliebter

TÄNZE und MÄRSCH

für das

PIANOFORTE

Nr.		San.	Nr.		San.
1.	Ed. Stecker. <i>Marien Polka.</i>	5	2.	Ed. Stecker. <i>Müntern Polen-Mazurck.</i>	7½
3.	_____ <i>Feentänze Walzer.</i>	15	4.	_____ <i>Georginen Galopp.</i>	5
5.	_____ <i>Concordia Polka.</i>	5	6.	_____ <i>Siegers Rückkehr Misch.</i>	5
7.	_____ <i>Gondolier Marsch.</i>	5	8.	_____ <i>Schleswig-Holstein Misch.</i>	5
9.	L. Thiele. <i>Lina Walzer.</i>	5	10.	_____ <i>Polka d. Gemüthlichen.</i>	5
11.	Ed. Frölich. <i>Deutscher National Misch.</i>	5	12.	_____ <i>Kält u. heiß Polka.</i>	5
13.	A. W. Blumenfeld. <i>Mazurck u. Polka.</i>	5	14.	Großmann. <i>Phlanen Polka.</i>	5
15.	Ed. Stecker. <i>Sophien Polka.</i>	5	16.	Ed. Stecker. <i>Colonna Galopp.</i>	5
17.	_____ <i>Sophien Polka.</i>	5	18.	Carl Knappe. <i>Thekla Polka Mazurck.</i>	7½
19.	S. Philipp. <i>Osterfest Polka.</i>	5	20.	Gust. Bothe. <i>Vergißmeinnicht-Marsch.</i>	5
21.	Kofleck. <i>Weihnachts-Polka-Mazur.</i>	5	22.	Alb. Bluth. <i>Andenken an Helgoland Polk.</i>	7½
23.	Alb. Bluth. <i>Jagd Polka.</i>	5	24.	Max Grundel. <i>Victoria Polka.</i>	5
25.	H. Reinbold. <i>Amaronen-Polka.</i>	7½	26.	F. Menzel. <i>Die Ungenannten Polk. Maz.</i>	7½
27.	Kofleck. <i>Matrosen-Polka.</i>	7½	28.	_____ <i>Klein aber niedlich Polka.</i>	7½
29.	Sufsmann. <i>Lieblings-Perlen Polka Mazurk.</i>		30.	Kofleck. <i>Wiederschn-Marsch.</i>	7½
31.	W. Claepius. <i>Willkommen in der Heimath Marsch.</i>	5	32.	Becker. W. <i>Leichtsinnige Polka.</i>	5
33.	O. Caspari. <i>Agnes Walzer.</i>	5	34.	C. Kannewurf. <i>Geschwind Marsch.</i>	5
35.	C. Mirow. <i>Veilchen Walzer.</i>	5	36.	_____ <i>Marsch. Erleichtert v. R. Daase.</i>	5
37.	Nitschmann. <i>Weihnachtspolka.</i>	5	38.	_____ <i>Eine Schwatze macht kein Sommer.</i>	5

Eigenthum des Verlegers.

BERLIN, bei ERNST CHALLIER.

Breslau, bei F. E. C. Leuckart.

WEIHNACHTS = POLKA.

compouert von

H. Nitschmann.

Op 6.

PIANO.

First system of musical notation, featuring treble and bass staves. Dynamic markings include *f*, *sf*, and *p*.

Second system of musical notation, featuring treble and bass staves.

Third system of musical notation, featuring treble and bass staves. Dynamic markings include *p*, *f*, and *p dolce.*

Fourth system of musical notation, featuring treble and bass staves. Dynamic markings include *cres*, *cen*, *do f*, *f*, and *p leggiero.*

Fifth system of musical notation, featuring treble and bass staves. Dynamic markings include *f*, *sfz*, and *p*.

E. C. N° 108.



TRIO.

The first system of the Trio consists of two staves. The upper staff begins with a piano (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a piano (*p*) dynamic marking.

The second system continues the musical piece and includes two first endings (marked '1.') and a second ending (marked '2.'). The dynamics range from piano (*p*) to forte (*f*).

The third system features vocal-like lyrics: *cres - cen - do f*. The dynamics include piano (*p*) and fortissimo (*sfz*).

The fourth system continues the piano accompaniment with various chordal textures and dynamic markings, including piano (*p*) and forte (*f*).

The fifth system features a melodic line in the upper staff and a supporting bass line in the lower staff, with dynamics ranging from piano (*p*) to forte (*f*).

The sixth system concludes the Trio with a *p dolce* marking. It includes the lyrics *cres - cen - do f* and ends with a final chord.