

Alt-Wien

Operette in drei Akten
von Gustav Kadelburg, Julius Wilhelm u.

M. A. Вейконе.

Musik nach Motiven von
Josef Sanner
für die Bühne bearbeitet von Emil Stern.

	netto	
	K	Mk.
Für Klavier und Gesang:		
Junges Lieben. Lied der Felicitas	1.80	1.50
Bin so verliebt . . . Walzerlied	1.80	1.50
Gespenster-Quartett	1.80	1.50
Das verliebte Schwalberl. Lied	1.80	1.50
Das Moderne . . . Couplet	1.80	1.50
Dem Herrgott seine Lieblingskinder. Marschlied	2.40	2.—

	netto	
	K	Mk.
Für Klavier zu zwei Händen:		
Potpourri mit beigefügtem Text	3.—	2.50
Busserlwalzer	2.16	1.80
Altwienermarsch	1.80	1.50
Zepperlpolka	1.44	1.20
Riskier' mit mir 'nen Tanz! Rheinländer . . .	1.90	1.50

	netto	
	K	Mk.
Für Zither.		
Busserlwalzer. Wiener Stimmung	1.80	1.50
Busserlwalzer. Münchner Stimmung	1.80	1.50
Altwienermarsch. Wiener Stimmung	1.50	1.25
Altwienermarsch. Münchner Stimmung	1.50	1.25
Junges Lieben. Lied. Wiener Stimmung	1.50	1.25
Junges Lieben. Lied. Münchner Stimmung	1.50	1.25

	netto	
	K	Mk.
Für großes und kleines Orchester:		
Potpourri	—	—
Busserlwalzer	6.—	5.—
Altwienermarsch	4.80	4.—
Junges Lieben	4.80	4.—
Zepperlpolka	4.80	4.—
Bin so verliebt Walzerlied	—	—
Riskier' mit mir 'nen Tanz! Rheinländer . . .	3.60	3.—

	netto	
	K	Mk.
Für Salonorchester:		
Potpourri	—	—
Busserlwalzer	2.40	2.—
Altwienermarsch	2.40	2.—
Junges Lieben	2.40	2.—
Zepperlpolka	2.40	2.—
Bin so verliebt Walzerlied	2.40	2.—
Riskier' mit mir 'nen Tanz! Rheinländer . . .	2.40	2.—

	netto	
	K	Mk.
Für Schrammelquartett:		
Potpourri	—	—
Busserlwalzer	1.44	1.20
Altwienermarsch	1.44	1.20
Junges Lieben	1.44	1.20
Zepperlpolka	1.44	1.20
Bin so verliebt Walzerlied	1.44	1.20

	netto	
	K	Mk.
Für Wienerquartett:		
Potpourri	—	—
Busserlwalzer	1.44	1.20
Altwienermarsch	1.44	1.20
Junges Lieben	1.44	1.20
Bin so verliebt Walzerlied	1.44	1.20

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LEIPZIG

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Riskier' mit mir 'nen Tanz!

Rheinländer

nach Motiven der Operette „Alt Wien“

Musik nach Weisen von **Josef Lanner.**

Für die Bühne bearbeitet von **Emil Stern.**

Aufführungsrecht
vorbehalten.

Oscar Fetras, Op. 173.

PIANO.

The first system of piano accompaniment is written for piano. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a forte (*f*) dynamic. The right hand plays a rhythmic melody with eighth notes and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a fortissimo (*ffz*) dynamic and a piano (*p*) dynamic marking.

The second system continues the piano accompaniment. The right hand features a melodic line with some grace notes and slurs. The left hand maintains a steady accompaniment with chords. The system ends with a repeat sign.

The third system of piano accompaniment shows a change in dynamics to forte (*f*). The right hand has a more active melodic line with slurs and accents. The left hand continues with a consistent accompaniment. The system ends with a repeat sign.

The fourth system of piano accompaniment features a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents. The left hand continues with a consistent accompaniment. The system ends with a repeat sign.

The fifth and final system of piano accompaniment concludes the piece. It features a melodic line in the right hand and a consistent accompaniment in the left hand. The system ends with a final cadence and a repeat sign.

Trio.

ff *ff* *p*

mf

1.

f *mf*

2.

f *mf*

ff *ff* *p*

mf

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords with accents. The left hand plays a bass line with chords. The system concludes with a fortissimo (*ffz*) dynamic and a piano (*p*) dynamic marking.

Second system of musical notation. The right hand continues with eighth-note chords, some with slurs. The left hand maintains a steady bass line with chords.

Third system of musical notation. The right hand features a melodic line with eighth notes and chords. A forte (*f*) dynamic is indicated. The left hand continues with a bass line.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with chords. A piano (*p*) dynamic is marked.

Fifth system of musical notation. The right hand continues with eighth-note chords and slurs. The left hand has a bass line with chords.

Sixth system of musical notation. The right hand features a melodic line with slurs. The left hand has a bass line with chords. A forte (*f*) dynamic is marked. The system ends with a double bar line and a *Callo* marking.