

dar Maryi Krzyżowej 1867 89845
Wielmożnej Pani
MIŁOSŁAWIE Z SŁAWIANOWSKICH
KASZĘWSKIEJ

MIŁOSŁAWA POLKA

na
Fortepian
przez

LUDWIKA KADLERA.

Cena $\frac{\text{Kop: 30.}}{\text{Złp: 2.}}$

WARSZAWA
NAKŁAD FERDYNANDA HÖSICK
Ulica Senatorska N° 496.

w Lit. Wł. Otto, N° 442.



[1868]



Mus. Cim. 10.942

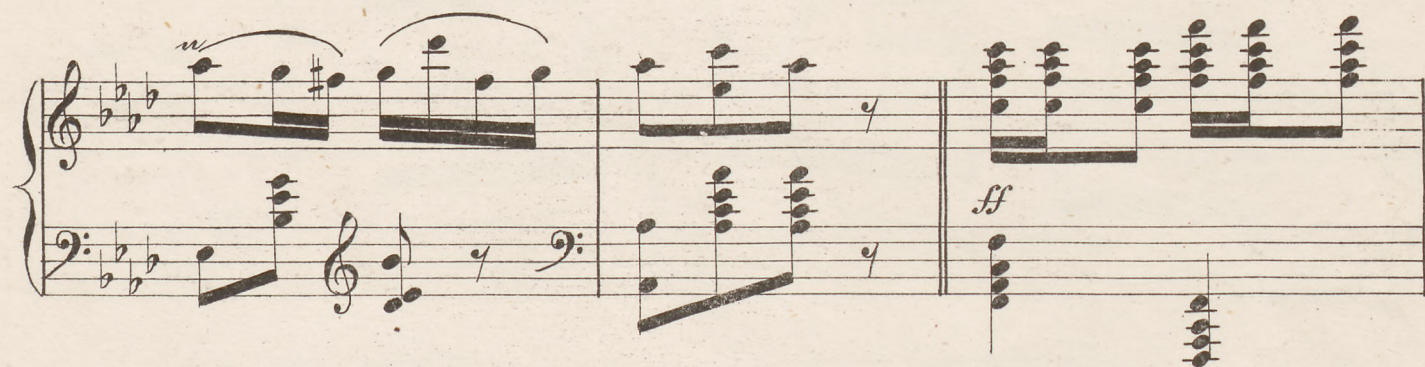
MIŁOŚŁAWA POLKA
przez
Ludwika Kádlera

Wstęp.

The introduction consists of two systems of piano music. The first system features a treble and bass staff with a 2/4 time signature and a key signature of three flats. The melody in the treble staff is marked with a 'u' (unisono) and a 'p' (piano) dynamic, with the instruction 'legato' written below. The second system continues the melody, also marked with a 'u' and 'p', and concludes with the instruction 'rallent.' (rallentando).

POLKA

The main body of the polka consists of two systems of piano music. The first system features a treble and bass staff with a 2/4 time signature and a key signature of three flats. The melody in the treble staff is marked with a 'u' (unisono) and a 'p' (piano) dynamic. The second system continues the melody, also marked with a 'u' and 'p', and concludes with the instruction 'un poco ritard.' (un poco ritardando).





Trio.

First system of the Trio section, measures 1-4. The music is in 2/4 time with a key signature of three flats. The right hand features a melodic line with slurs and a final quarter rest. The left hand provides a harmonic accompaniment with chords and moving lines.

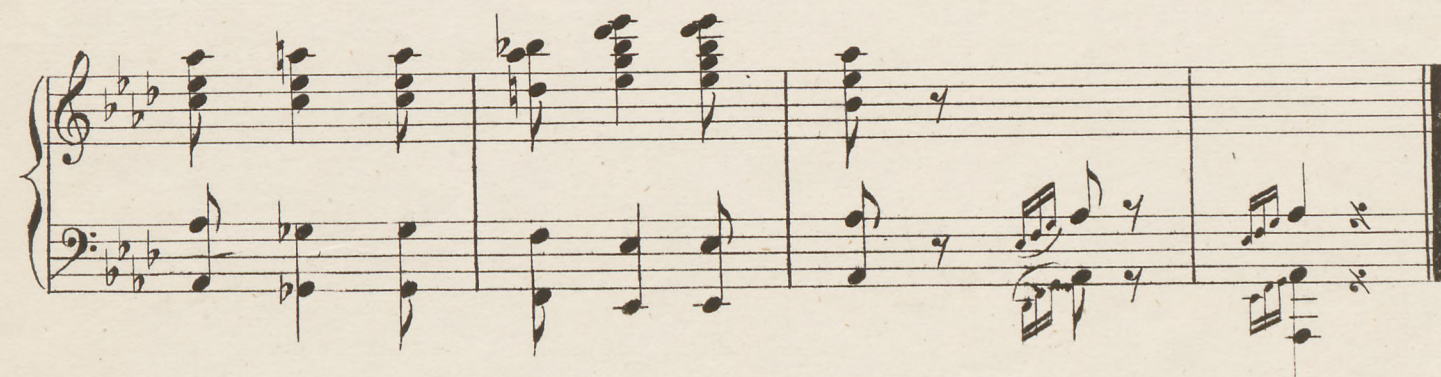
Second system of the Trio section, measures 5-8. The right hand continues the melodic development, marked with a forte (*f*) dynamic. The left hand maintains the accompaniment pattern.

Third system of the Trio section, measures 9-12. The right hand shows more melodic activity with slurs. The left hand accompaniment remains consistent.

Fourth system of the Trio section, measures 13-16. The right hand concludes the melodic phrase. The left hand accompaniment continues.

Finale.

First system of the Finale section, measures 1-3. The right hand features a rapid, repeated-note figure marked with a trill (*tr*). The left hand provides a simple accompaniment.



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