

T A Ń C E

ULUBIONE WARSZAWSKIE

NA FORTEPIAN.

Auber , Śmiech, Polka, Adeliny Patti.....	Kop.
Bertin , Les succès de l'Eldorado, Polka-Potpuri.....	22½
Bilse , Allée-Polka	37½
„ Silesia-Polka	30
Burghardt , Roks-Drops, Polka.....	22½
Dietrich , La Viennoise, Grande Valse brillante par Alexandre Batta.....	15
Le Prince Impérial, nouveau Quadrille française.....	60
Faust , Liesel und Gretel-Polka.....	37½
„ Märchen aus schoener Zeit, Walzer.....	22½
Fechner , Ne me croyez pas, Valse	45
Godfrey , Les gardes de la reine, Valse.....	30
Grüneberg , Kontredanse, z opery „Prorok”.....	37½
Kadler , Miłosława, Polka.....	30
Kuhne , Mignonne, Polka	30
Lanckoroński , Powitanie Karnawału, Mazur.....	22½
Lanner , Pesther Walzer na dwie ręce.....	15
„ „ „ na cztery ręce.....	45
Lewandowski , Eskulap, Mazur.....	67½
„ Gwiazdka, Polka.....	15
„ Pierwsza para, Mazur	22½
„ Mathilde, Polka.....	15
„ Żdźarski Mazur	15
Marsz Staro-Polski.....	22½
Moniuszko , Mazur baletowy (do baletu Monte-Christo).....	50
Neumann , Louise, Polka	22½
„ Théophile, Polka.....	22½
Nuyens , La perle de Vichy, Polka.....	22½
Oborski , La belle danseuse, Polka.....	22½
„ Figlarka, Polka	15
„ Lancier, z tematów Verdego.....	37½

Oborski , Luncier, z opery „Faust”.....	Kop.
Ogiński M. 4 Polonezy.....	30
„ Pojedynczo.....	30
Orthwein , Amalia, Walce.....	15
Osmański , Co kto lubi.....	30
„ Dwie Polki z Dziesięciu cór na wydaniu.....	60
„ Kontredanse z opery „Faust”.....	30
„ 24 Krakowiaków.....	30
„ Marsz Żuaw Nr. 3.....	90
„ Paź Polka z opery Bal Maskowy.....	45
„ Perkun, Galop Nr. 1.....	15
„ Perkun, Galop Nr. 2.....	30
„ Trzy Polki: Żuawka, Huzarka i Hułanka.....	30
„ Węgierka, Polka.....	22½
„ Wójt Mazur.....	15
Parlow , Enclume, Polka.....	22½
Plater , Mazur z Ojcowa.....	15
Ptaszyńska , Dwa Mazury Łódzkie.....	30
Sonnenfeld , Harmonia, Polka	15
„ Julia, Polka.....	15
„ Postilion d'amour, Galop.....	22½
„ Souvenir, Quadrille.....	30
„ Une Fleur d'amour, Polka.....	22½
Strauss , Marsz Perski.....	22½
„ Maskenzug, Polka.....	30
Suppe , Mazur z Trzpiotów.....	22½
„ Polka „	22½
Syrewicz , Gooz, Polka.....	22½
„ Trebelli-Bettini, Marche triomphale.....	45
Tuszyński , Nowy Rok, Mazur	15
Vollmár , Veteranen, Polka.....	15

WARSZAWA.

NAKŁADEM FERDYNANDA HÖSICK,

PRZY ULICY SENATORSKIEJ NR. 496.





Mus.n. 17.864 Cim.

LES GARDES DE LA REINE.

VALSE.

D. GODFREY.

Andante.

INTRODUCTION.

The introduction is written for piano in G major, 3/4 time, at an Andante tempo. It consists of five measures. The first measure is marked with a forte *f* dynamic. The second measure is marked with a piano *p* dynamic. The third measure is marked with a crescendo *cresc.* and the fourth with a forte *f* dynamic. The fifth measure is marked with a fortissimo *ff* dynamic. The score includes a 'cornet cadenza' section in the fifth measure, featuring a melodic line with triplets and a bass line with a fortissimo *ff* dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

Tempo di Valse.

The main waltz section is written for piano in G major, 3/4 time, at a Tempo di Valse tempo. It consists of eight measures. The first four measures are marked with a fortissimo *ff* dynamic. The fifth measure is marked with a rallentando *rall.* dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

VALSE.

Nº 1.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking. The second system features a crescendo hairpin. The third system includes a mezzo-forte (*mf*) dynamic marking. The fourth system concludes with a mezzo-forte (*mf*) dynamic marking. The fifth system features a crescendo hairpin. The notation includes various musical symbols such as notes, rests, beams, and slurs.



Nº 2.

p

p

ff

1.

2.

D.C.

Nº 3.

The first system of musical notation for piece Nº 3. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece begins with a repeat sign. The first measure after the repeat is marked with a piano (*p*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords.

The second system of musical notation. It continues the piece with similar melodic and harmonic patterns. The treble clef has a first ending bracket labeled '1.' at the end of the system.

The third system of musical notation. It begins with a second ending bracket labeled '2.' in the treble clef. The middle of the system is marked with a mezzo-forte (*mf*) dynamic. The bass clef continues with its accompaniment.

The fourth system of musical notation. It features a crescendo (*cresc.*) marking in the bass clef and a fortissimo (*f*) dynamic at the end of the system. The treble clef has a melodic line with some grace notes.

The fifth system of musical notation. It begins with a mezzo-forte (*mf*) dynamic. The treble clef continues with its melodic line, and the bass clef provides accompaniment.

The sixth system of musical notation. It features a crescendo (*cresc.*) marking in the bass clef, followed by a fortissimo (*f*) dynamic, and then a piano (*p*) dynamic at the end of the system. The piece concludes with a final chord in both staves.

Nº 4.

Handwritten musical score for piano, numbered 4. The score is written on six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) marking and ends with a fortissimo (*sf*) marking. The second system also begins with a piano (*p*) marking. The third system features fortissimo (*ff*) markings. The fourth, fifth, and sixth systems continue the musical composition with various note values and rests.

CODA.

The musical score is written for piano and consists of six systems of staves. The first system is labeled 'CODA.' and begins with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. The second system continues the melody and accompaniment. The third system shows a continuation of the piece. The fourth system ends with a double bar line. The fifth system is marked with a forte (*ff*) dynamic and 'Tempo Iº', indicating a change in tempo and volume. The sixth system concludes the piece with a 'Fine' marking. The paper is aged and shows some wear and tear.

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