

TAŃCE POLSKIE

NA FORTEPIAN.



KRAKOWIAKI.

Adolf R. Op. 12. № 5. Krakowiaki	40
Kratzer A. Dwa krakowiaki	30
Krzyżanowski J. Op. 23. Dwa krakowiaki: № 1	75
— № 2	60
— Op. 31. Trzy krakowiaki: № 1	55
— № 2	60
— № 3	75
Łodwigowski E. S. Op. 46. Cztery krakowiaki	60
— Op. 48. Zbiór krakowiaków	60
Moniuszko St. Krakowiacek „Wesół i szczęśliwy“ przez Winc. Adamowskiego	50
Minchejmer A. Flisaki. Krakowiak	40
Rajczak A. Zbiór krakowiaków	90
Studziński W. Krakowiak	30
Zbiór krakowiaków z baletów „Wesele w Ojcowie“ — „Stach i Zośka“	60

KUJAWIAKI I OBERKI.

Brzeziński H. Nasze chłopskie obertasy	50
Grüneberg W. A. Op. 52. Kujawiak	80
Kontski Apol. Op. 13. Obertas	60
Lewandowski L. Zawierucha. Oberek do baletu „Pan Twardowski“	60
Lochman Władysław. Na odsiebkę. Oberek	40
— Wspomnienie. Oberek	40
Łodwigowski E. S. Mazowczak. Oberek	20
Namysłowski K. W karczmie. (Album I)	60
— Oberek № 8. (Album VI)	60
Niewiarowska J. Trzy obertasy	60
Osmański W. Stary kmiotek. Oberek. (Cztery Mazury № 4)	60
Rajczak A. Od komina. Obertas	20

POLONEZY.

Brzeziński H. Dwa Polonezy z przeszłości: № 1. Gdy człek w taniec polski stanie	40
№ 2. A kiedy odjeżdżasz, bywaj-że mi zdrów	
— Polonez jubileuszowy ku czci Henryka Sienkiewicza	30
Chmielewski Ign. Cześć Panie	60
— Kasztelański	70
— Odbijany	70
— Ot co jest!	70
— Wszystkie stany	60
Czeczott W. W domowe progi	40
Dietrich M. Weselny	30
Dziwak. Polonez ze śmiechem. Grywany przez K. Namysłowskiego	30
Eibl P. Weselny Polonez (z Chmielem)	15
Karasiński A. Polonez Jubileuszowy	50
Komorowski Ign. Polonez przez Nowakowskiego	50
Kraszewski K. Op. 119 i 120. Dwa Polonezy na Fisharmonię lub fortepian	40
Krogulski Wł. Polonez	40
Kurpiński K. Polonez	30
Lewandowski L. Mariage de Figaro. Polonaise sur des thèmes de l'opéra	30
Łodwigowski E. S. Polonez	30
Marya M. Polonez	30
Moniuszko St. Halka	60
Nowicki L. Kacper Karliński	60
— Pan Tadeusz	70
— Jan Zamoyski	50
Ogiński M. Książę. 14 Polonezów	1.00
— 12 Polonezów	1.20
— № 1. Polonez	20
— № 5. Les Adieux	30
— № 12. Les Adieux á la patrie	20
Puchalski G. Pan Miecznik	20
Sosnkowski J. Op. 16. Polonez	40

KRAKÓW, A. Piwarski i S-ka.
 LWÓW, Gubrynowicz i Syn, B. Połoniecki.
 POZNAŃ, M. Niemierkiewicz.
 KIJÓW, L. Idzikowski.
 MOSKWA, A. Gutheil, J. H. Zimmermann.



Nakład i własność wydawców.
Warszawa, Gebethner i Wolff

FILJA W LUBLINIE.



ST. PETERSBURG, N. H. Dawinghoff,
 A. Johansen, J. H. Zimmermann.
 RIGA, P. Neldner, I. Deubner.
 ODESSA, E. Ostrowski.
 WILNO, J. Zawadzki, W. Makowski.

W. Ostrowski

brak s. 1-16.

8740

III
— Mus



K197 m 480

POLONAISE.
N^o 1.

Moderato.

dolce e amoroso

Musical notation for the first system of the Polonaise, showing the continuation of the main melody and accompaniment.

Fine.

p

Trio.

crese.

*f Da Capo.
al Fine.*

p

Musical notation for the second system of the Polonaise, introducing the Trio section with a change in key signature and dynamics.

Musical notation for the third system of the Polonaise, continuing the Trio section with a decrescendo.

dim. e smorz.

Musical notation for the fourth system of the Polonaise, featuring a trill in the right hand and a steady accompaniment in the left hand.

tr

Musical notation for the fifth system of the Polonaise, concluding the piece with a decrescendo and a final cadence.

p Polonaise D.C.

SIBL. JOE.

Poco Adagio.

POLONAISE.

Nº 2.

F. mol.
r. en po. des.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. A first ending bracket spans the first two measures of the upper staff, leading to a second ending. The piece concludes with a forte (*f*) dynamic.

The second system continues the piece with two staves. It features a piano (*p*) dynamic in the first measure, followed by a forte (*f*) dynamic, and then a mezzo-forte (*mf*) dynamic. The music is characterized by rhythmic patterns in both hands.

The third system consists of two staves. It begins with a piano (*p*) dynamic and includes the instruction *dolce* (softly). The music features a steady accompaniment in the bass and a more melodic line in the treble.

The fourth system continues with two staves. It features a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a sforzando (*sf*) dynamic. The piece shows a variety of dynamic contrasts.

The fifth system consists of two staves. It features a forte (*f*) dynamic and a piano (*p*) dynamic. The music continues with rhythmic accompaniment and melodic development.

The sixth and final system on the page consists of two staves. It features a forte (*f*) dynamic. The piece concludes with a final cadence in both hands.

Trio.
Maggiore.

POLONAISE.
Nº 3.

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic and ends with a fortissimo (*fp*) dynamic. The notation includes various note values, rests, and slurs.

The second system of musical notation continues the piece. It features a forte (*f*) dynamic. The system concludes with a double bar line and the word "Fine." written above the staff.

The third system of musical notation includes a section marked "Dal Segno." and "al Fine." It features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The system ends with a double bar line and a section symbol (§).

Trio.

The Trio section begins with a piano (*p*) dynamic. The notation is in 3/4 time and B-flat major, featuring a more delicate texture than the previous sections.

The middle of the Trio section is marked with a forte (*f*) dynamic. The notation includes slurs and accents, maintaining the 3/4 time signature.

The Trio section concludes with the instruction "Polonaise Da Capo." The notation returns to the piano (*p*) dynamic and ends with a double bar line and a section symbol (§).

POLONAISE.
N^o 4.

Moderato assai.

p
dolce
p

p **Fine.** *p*

p

Trio.
rallent.
f *p* **Polonaise Da Capo.**
al Fine.

fp *fp*

Fine. *p* *f* *p*
Trio Da Capo.
al Fine.

LES ADIEUX.

POLONAISE.
Nº 5.

Andante.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante.' and the dynamics are 'f con espressione'. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The second system continues the piece. It features a melodic line in the right hand with some grace notes and a steady accompaniment in the left hand. The dynamics include 'p' (piano) and 'f' (forte).

The third system shows a more complex melodic line in the right hand with many sixteenth notes. The left hand provides a consistent accompaniment. Dynamics are marked 'f' and 'pp' (pianissimo).

The fourth system continues with intricate melodic patterns in the right hand and accompaniment in the left. Dynamics include 'f', 'p', and 'pp'.

The fifth system features a melodic line with a trill (tr) and a 'Fino.' marking. Dynamics include 'fp' (fortissimo) and 'sp' (sforzando).

The sixth system concludes the piece with a melodic line in the right hand and accompaniment in the left. Dynamics include 'p con espressione' and 'sp'.

f *pp* *Dal Segno.
al Fine.*

Trio.
Maggiore.

dolce *p*

f *p* *f* *p*

Fine. *f*

f

f *dimin.*

*Trio Da Capo.
al Fine.*

POLONAISE.
N° 6.

Moderato.

The musical score is written for piano in 3/4 time, featuring a variety of textures and dynamics. The first system shows the right hand with a melodic line and a trill, while the left hand provides a steady accompaniment. The second system features a powerful *ff* section in the left hand, followed by a *p* section with a *ritard.* marking. The third system includes a *p dolce* section. The fourth system contains a trill in the right hand. The fifth system features a *p* section with a *dolce* marking and a trill. The sixth system concludes with a *ff* section. The score is marked with various dynamics including *p dolce*, *ff*, *p*, and *dolce*, and includes performance instructions such as *tr* (trill) and *ritard.* (ritardando).

A quatre Mains.
Primo.

POLONAISE.
N° 9.

Moderato.

p

f

Fine.

sp

p

Trio.

f

Polonaise Da Capo. at Fine.

p

f

Fine.

f

Trio Da Capo. at Fine.

POLONAISE
Nº 10.

Andante molto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several trills (tr.) and a triplet of eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings include *sp dolce*, *sp*, and *sp*.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with trills and slurs. The lower staff continues the rhythmic accompaniment with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff is marked **Maggiore.** and contains a melodic line with slurs and trills. The lower staff contains a rhythmic accompaniment. A dynamic marking of *con espressione* is present.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with trills and slurs. The lower staff features a rhythmic accompaniment. A dynamic marking of *f* is present. The system concludes with the word **Fine.**

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with slurs and trills. The lower staff features a rhythmic accompaniment. A dynamic marking of *sp* is present.

Da Capo
al Fine

Trio. *m.g.*

fp sotto voce *fp* *fp*

f *f*

rallent.

Polonaise Da Capo.

A trois Mains.

POLONAISE.
N° 11.

Moderato.

f

con espressione

p

p dolce

cresc. *ff*

cresc. *ff*

p *cresc.*

p *cresc.*

The first system consists of two staves. The upper staff is in treble clef and begins with a forte (*f*) dynamic. It contains a series of chords and a melodic line. A double bar line with repeat dots is followed by a piano (*p*) dynamic. The lower staff is in bass clef and also begins with a forte (*f*) dynamic, featuring a steady accompaniment. It also has a double bar line with repeat dots followed by a piano (*p*) dynamic. Both staves end with a *Fine.* marking.

The second system consists of two staves. The upper staff is in treble clef and features a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The lower staff is in bass clef and provides a rhythmic accompaniment, also marked with a forte (*f*) dynamic.

The third system consists of two staves. The upper staff is in treble clef and starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic, and then fortissimo (*ff*) dynamics. The lower staff is in bass clef and starts with a pianissimo (*pp*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic, and then fortissimo (*ff*) dynamics.

The fourth system consists of two staves. The upper staff is in treble clef and features a melodic line with slurs and accents, marked with a crescendo (*cresc.*) and a ritardando (*ritard.*). The lower staff is in bass clef and is mostly empty, with the instruction *Dal Segno al Fine* written in the right margin. The system ends with a double bar line and a forte (*f*) dynamic marking.

22. Trio.

First system of musical notation, measures 1-4. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic. The middle and bottom staves are in bass clef, with the middle staff being the right hand and the bottom staff the left hand. Both also begin with a piano (*p*) dynamic.

Second system of musical notation, measures 5-8. The top staff features a *sciolto marcato* marking and a forte (*f*) dynamic. The middle and bottom staves begin with a piano (*p*) dynamic, which then changes to forte (*f*) in measure 6.

Third system of musical notation, measures 9-12. The top staff has a *cresc.* marking. The middle and bottom staves also have *cresc.* markings. The music shows a gradual increase in volume and intensity.

Fourth system of musical notation, measures 13-16. The top staff starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The middle staff starts with *ff* and then *p*. The bottom staff starts with *f* and then *dolce*. There is an 8-measure repeat sign above the first measure of the top staff.

System 1: Treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The piano accompaniment is in the bass clef, featuring chords and single notes, with a dynamic marking of *p* (piano).

System 2: Treble clef with a key signature of one sharp. The melody features a long, sweeping line with trills marked with '11'. The piano accompaniment is in the bass clef, with a dynamic marking of *p*.

System 3: Treble clef with a key signature of one sharp. The melody includes a dynamic marking of *p* and the instruction *sciolto marcato*. The piano accompaniment is in the bass clef, with a dynamic marking of *p*.

System 4: Treble clef with a key signature of one sharp. The melody features a dynamic marking of *f* (forte). The piano accompaniment is in the bass clef, with a dynamic marking of *f*.

Moderato.

POLONAISE.

Nº 13.

dolce

Fine.

fp

p

*Polonaise Da Capo.
al Fine.*

Trio.

m.d.
p dolce e espressivo
m.g.

f

Trio Da Capo.



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TAŃCE POLSKIE

NA FORTEPIAN

MAZURY.

Bajewski Tytus. Adela 30	Lewandowski L. Nasz brat 25	Poszyt II 70
Brzeziński H. A zawracaj od kominu. Z dodaniem 75 zwrotek ad libitum 45	— Oberek 25	№ 5. Hop ciup. Mazur (ze słowami).
— Matulu kochana! Z dodaniem 110 zwrotek tekstu ad libitum 45	— Obywatel 20	„ 6. Wąsal. Mazur (ze słowami).
— Nasz 30	— Ognisty 25	„ 7. Czarne oczy. Mazur.
— Oj! ten mazur 30	— O joj! Kajtuś 30	„ 8. Podkówekci dajcie ognia. Mazur.
— Trzy mazury: Jubileuszowy, Mile wspomnienia, Leśmierski 40	— Ostap Bondarczuk 30	„ 9. Dratewka. Marsz (ze słowami).
Caderski P. Karol 15	— Ot tak sobie 25	Poszyt III 70
Chmielewski Ign. Butny 30	— Padam do nóg 25	№ 10. Starość nie radość. Mazur.
— Choćby całe życie 30	— <i>Pan Twardowski.</i> Balet. Weselny 25	„ 11. Piknik. Mazur.
— Dla czego? 20	— <i>Pan Twardowski.</i> Balet. Zaków 45	„ 12. Oj rety! Mazur.
— Do upadłego 30	— Pięćdziesiąt lat 25	„ 13. O dyaduda. Mazur.
— Filip z konopi 30	— Pif-paf-puf (Myśliwski) 40	„ 14. Pocztalion. Mazur.
— Gwałtu co się dzieje! 30	— Podolanin 25	Poszyt IV 70
— Kontuszowy 30	— Przed ślubem 30	№ 15. Brukarz. Mazur.
— Ustąp się! 30	— Przybysz 25	„ 16. Kazio. Mazur.
— Wiercipięta 30	— Stary druch 30	„ 17. A-że-no. Mazur.
— Wścibski 30	— Szampański 20	„ 18. Z ulicy. Mazur.
— W to mi graj 30	— Szyk 25	„ 19. Wspomnienie. Walc
Chojnaeki H. Chwila szczęścia 15	— Tańcuj zdrów 30	Poszyt V 60
— Ziemowit 20	— Tylko u nas 30	№ 20. A ja sobie. Mazur (ze śpiewem).
Dietrich M. Invitation à la danse 25	— Warszawski. Mazur do baletu „Warszawa“ 40	„ 21. Ino ostro. Mazur.
Eibl P. Lwowianin 15	— Weśle w Dzierzbicach 30	„ 22. Łyżwiarski. Mazur.
— Łup, Cup, Cup 25	— Weselny. Mazur do baletu „Weśle w Ojcowie“ 25	„ 23. Tatulu. Mazur (ze śpiewem).
— Ślubicki 15	— Wiochna. Mazurek sielankowy 30	„ 24. Wśród wiosny. Maz.
— Zawadyak 15	— Witold 25	Poszyt VI 60
Einert T. Powitanie karnawału 25	— Wiwat! Weśle w Ojcowie 25	№ 25. Janek. Mazur (ze śpiewem).
Herman J. Mrzonka 25	— Wspomnienie Kazimierza 20	„ 26. Ognisty. Mazur.
Hertz T. Janek 15	— Wspomnienie kuligu. Ober-tas-Mazur 20	„ 27. Pomnikowy. Mazur.
Kontski Ap. Op. 7. Souvenir de Léopol 60	— Wspomnienie Neru. Ma-zur sielankowy 20	„ 28. Wywiął. Mazur (ze śpiewem).
— Op. 8. Souvenir de Posen 60	— Wspomnienie Radziejowic 25	„ 29. Oberek № 8.
— Op. 9. Dyabeł 60	— Wspomnienie Sławoszewa 25	Nowakowski Józef. Op. 38. Wielki mazur kujawiak 75
— Op. 10. Wanda 60	— W to mi graj 25	— Mazur sielski 25
— Op. 12. Stefan Batory 60	— Za blondynką w ogień 25	Osmarski Wojciech. Op. 113. Wesoła gromada 30
— Op. 14. Souvenir de Vilna 80	— Zamaszysty 25	— Op. 135. Zdrowie solenizanta 30
Kraustofl St. Setny 40	— Zawsze ostro 30	— Op. 210. Słowianin 30
— Tadeusz 40	— Zawsze zuch 30	— Cztery mazury 60
Lesser St. Op. 2. Stasiak 25	— Z duszą 30	„Dla młodej pary“.
Lewandowski L. Alojzy Żółkowski 40	— Z powitaniem 25	„Po warszawsku“.
— Antoniński 30	— Zuch Kujawa 25	„Wypił, wypił, nic nie zostawił“.
— Bał biały 30	— Zuchowaty 25	„Stary kmiołek“ (Ober-tas-Mazur).
— Czupurny 30	— Żałuj żeś nie był 25	— Wycieczka cyklistów 30
— Dalej w świat 30	— Zniwiarz. Mazur do baletu „Coppélia“ 25	— Zbiór mazurów i oberków 150
— Dańcio 15	— Życ nie umierać 25	Plater K. Do upadłego 25
— Do białego dnia 25	Lubomirski K. Op. 20. Czwarty styczeń. Mazurka 25	Rajczak A. Łebski 20
— Dziarski chłopek 25	— Op. 35. Wspomnienie z Radziejowic 25	— Od ucha 20
— Edward 25	— Op. 46. Wspomnienie War-szawy. Dwa mazury 30	Seroczyński J. Wilhelm 15
— Flirt 30	— Op. 51. Chociaż bieda, to hoc! hoc! Dwa mazury 40	Skorupski Rom. Mieszczuch i szlagon 40
— Franek 30	Modzelewski M. Op. 7. Wspom-nienie Litwy 35	Sonenfeld A. Op. 117. Mazur weselny z operetki Szob-erta „Ulica Marszałkow-ska“ 40
— Fredro 30	Moniuszko St. Halka 40	Stefani J. Skierniewicki 30
— Gucio 20	— Straszny Dwór 80	— Ulubiony mazur z operetki „Wieczorna trwoga“ 25
— Gwiazdy szczęścia 30	— Weselny 60	Syrewicz X. Strażak Warszawski 30
— Hejże ha! 25	Namysłowski K. Hu a ha! (ze śpiewem) 30	Szulc Michał. Jaś 20
— Hrubieszowiak 25	— Matulu kochana! Z doda-niem 110 zwrotek tekstu ad libitum 45	Wiśnicki Rom. Kirkor 30
— Hula Babula. Oberek-ma-zur 30	— Wesołe chwile (ze śpie-wem) 30	Wodziej. Fikalski 20
— Hulaka 20	— Utwory muzyczne: Poszyt I 60	Wroński Adam. Op. 151. Dzien-nikarski 30
— Hymen 25	„ 1. Fornał. Mazur.	— Op. 160. Dla Warszawy. Dwa mazury 50
— Jakich mało 30	„ 2. Oj tak, tak. Mazur ze słowami.	
— Jan Popiel 20	„ 3. Na bok z drogi. Mazur.	
— Kawalerski 25	„ 4. W karczmie. Oberki.	
— Kawalkada 25		
— Krewki 30		
— Kuglarka 45		
— Litewski 15		
— Miś 30		
— Modny 25		
— Na przekorę 20		
— Nasza chwała 30		



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