

# FRANCIS

## ULUBIONE WARSZAWSKIE

### NA FORTEPIAN

<b>Auber</b> , Śmiech, Polka, Adeliny Patti	Kop.	<b>Ogiński</b> , Polonezy	Kop.
<b>Bertin</b> , Les succès de l'Eldorado, Polka-Potpuri	22 1/2	<b>Orthwein</b> , Amalia, Walce	15
<b>Bilse</b> , Allée Polka	37 1/2	<b>Osmański</b> , Co kto lubi	30
„ Silesia Polka	30	„ Dwie Polki z Dziesięciu cór na wydaniu	60
<b>Burghardt</b> , Roks-Drops, Polka	22 1/2	„ Kontredanse z opery „Faust”	30
<b>Dietrich</b> , La Viennoise, Grande Valse brillante par Alexandre	15	„ Perkun Galop N° 1	30
„ Batta	60	„ Karól Mazur	15
Le Prince Impérial, nouveau Quadrille française	37 1/2	„ 24 Krakowiaków	90
<b>Faust</b> , Liesel und Gretel Polka	22 1/2	„ Marsz Żuaw N° 3	45
„ Märchen aus schoener Zeit Walzer	45	„ Paż Polka z opery Bal Maskowy	15
<b>Fechner</b> , Neme croyez pas, Valse	30	„ Perkun Galop N° 2	30
<b>Godfrey</b> , Les gardes de la reine, Valse	37 1/2	„ Trzy Polki: Żuawka, Huzarka i Hudanka	30
<b>Grüneberg</b> , Kontredanse, z opery „Prorok”	30	„ Węgierka, Polka	22 1/2
<b>Kadler</b> , Miłoslawa, Polka	30	„ Wójt Mazur	15
<b>Kuhne</b> , Mignonne, Polka	22 1/2	<b>Parlow</b> , Enclume, Polka	22 1/2
<b>Lauekorowski</b> , Powitanie Karnawalu, Mazur	15	<b>Plater</b> , Mazur z Ojcową	15
<b>Lanner</b> , Pesther Walzer na dwie ręce	45	<b>Ptaszynska</b> , Dwa Mazury Łódzkie	30
na cztery ręce	67 1/2	<b>Sonnenfeld</b> , Harmonia, Polka	15
<b>Lewandowski</b> , Eskulap, Mazur	15	„ Julia, Polka	15
„ „ Gwiazdka, Polka	22 1/2	„ Marie, Polka	15
„ „ Pierwsza para, Mazur	15	„ Postilion, d'amour, Galop	22 1/2
„ „ Mathilde, Polka	15	„ Souvenir Quadrille	30
„ „ Żdżarski, Mazur	15	„ Une Fleur d'amour, Polka	22 1/2
Marsz Staro Polski	22 1/2	<b>Strauss</b> , Marsz Perski	22 1/2
<b>Moniuszko</b> , Mazur baletowy (do baletu Monte-Christo)	50	„ Maskenzug, Polka	30
<b>Neumann</b> , Louise, Polka	22 1/2	<b>Suppe</b> , Mazur z Trzpiotów	22 1/2
„ Théophile, Polka	22 1/2	„ Polka	22 1/2
<b>Nuyens</b> , La perle de Vichy, Polka	22 1/2	<b>Syrewicz</b> , Gooz, Polka	22 1/2
<b>Oborski</b> , La belle danseuse, Polka	15	„ Trebell-Bottin, Marche triomphale	45
„ Figlarka, Polka	15	<b>Tuszyński</b> , Nowy Rok, Mazur	15
„ Lancier, z tematów Verdego	37 1/2	<b>Vollmar</b> , Veteranen, Polka	15
„ Lancier, z opery „Faust”	30	<b>Strauss</b> , Chłopka Polka (Bauern Polka)	30
<b>Ogiński M.</b> , 4 Polonezy	30	„ Sängerslust Polka	30
<b>Kaitan</b> , Turkawka Polka	15	<b>C.Schubert</b> , Les Colombes messagères, Valses à 4 mains	67 1/2
<b>F.Burgnüller</b> , Les yeux bleus, Grande Valse brillante	15		
<b>C.Schubert</b> , Les dames de Séville, 5 Valses à 4 mains	60		

WARSZAWA.

NAKLADEM FERDYNANDA HÖSICK,

przy Ulicy Senatorskiej N° 496.

w Lit. J. Mękarskiego N° 368.





# MAZUR Z OJCOWA.

K. Platera.

*MAZUR.*

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music begins with a forte (*ff*) dynamic. The right hand features a complex rhythmic pattern with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. There are several accents (^) and slurs over the notes.

The second system continues the piece. It features a piano (*p*) dynamic marking. The right hand has a melodic line with some grace notes and slurs, while the left hand continues with a rhythmic accompaniment. The system ends with a double bar line.

The third system shows the continuation of the musical piece. The right hand has a melodic line with some grace notes and slurs, while the left hand continues with a rhythmic accompaniment. The system ends with a double bar line.

The fourth system includes a first ending (1.) and a second ending (2.). The first ending leads back to an earlier part of the piece, while the second ending concludes the section. The system ends with a double bar line.

The fifth system is the final system on the page, concluding the piece. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, ending with a double bar line.



TRIO.

The first system of the Trio section consists of two staves. The treble staff begins with a triplet of eighth notes, followed by a trill. The bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the Trio section. It features a piano (*pp*) dynamic marking. The treble staff has a trill and a triplet, while the bass staff has a steady accompaniment.

The third system shows further development of the Trio. The treble staff includes a triplet and a trill. The bass staff continues with a consistent accompaniment pattern.

The fourth system features a fortissimo (*ff*) dynamic marking. The treble staff has a triplet and a trill. The bass staff has a more active accompaniment with chords.

The fifth system includes a piano (*p*) dynamic marking. The treble staff has a triplet and a trill. The bass staff continues with a steady accompaniment.

The sixth system concludes the Trio section. It features a triplet and a trill in the treble staff, and a steady accompaniment in the bass staff.

*Antonina Weissner*

F. 35. H.

*Mazur D.C. al Fine.*