

Jasnie Wielmożnej Pani z Żurowskich
Hrabinie Ludwice Wodzickiej.

Rafalach Wisty



WALCE

na Fortepian przez

Adama Wronskiego.

Dyrektora orkiestry

Dz. 88

Cena. 1.Zr.

KRAKÓW

Nakład i własność księgarni oraz składu nut

S. A. KRZYŻANOWSKIEGO.



Nus. III. 128.641

1994 K 604/24.

Nafalach Wisły.

WALCE.

Adama Wrońskiego. Dz. 88.

Tempo Walce.

Wstęp.

The introduction is written for piano in 3/4 time. It consists of six measures. The right hand features a melody starting on a half note G4, followed by eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with eight measures. The melody in the right hand moves up and down the scale, while the left hand maintains a steady accompaniment.

The third system contains eight measures, ending with a double bar line. The melody concludes with a half note G4, and the left hand has a final chord.

Andante.

p

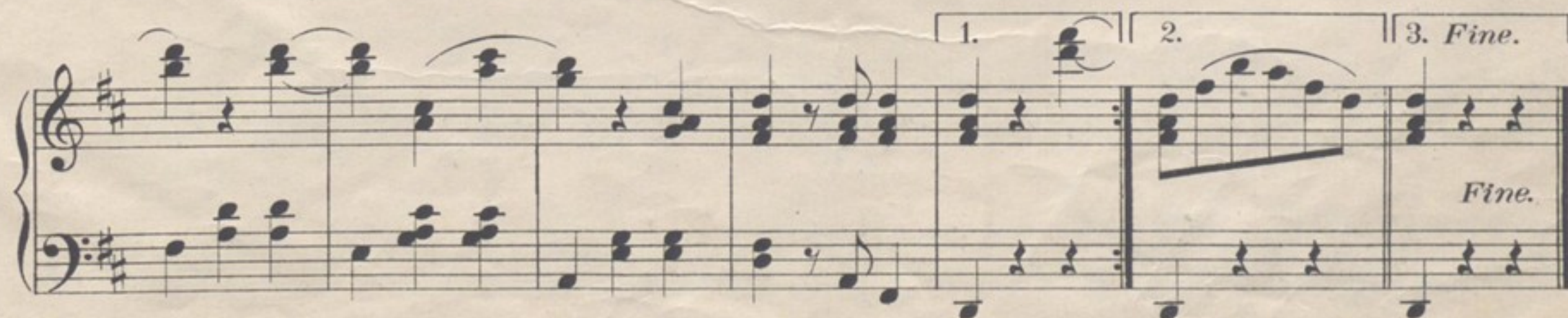
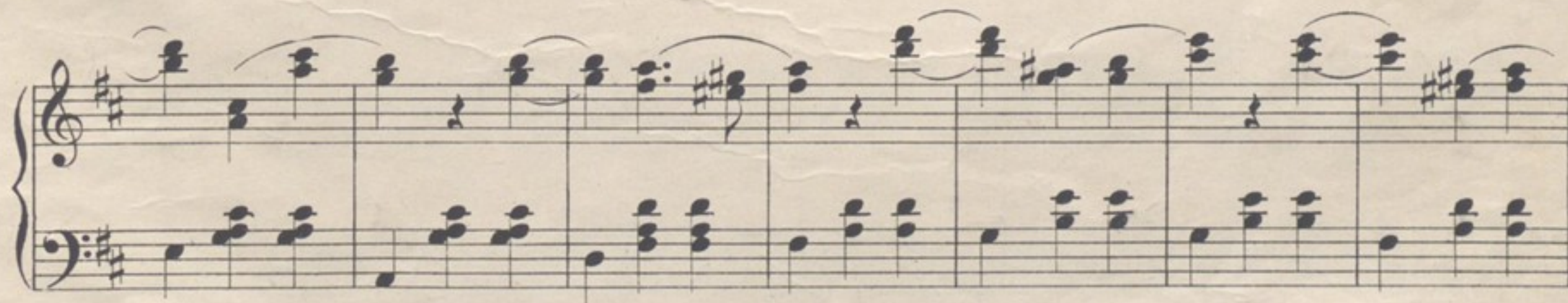
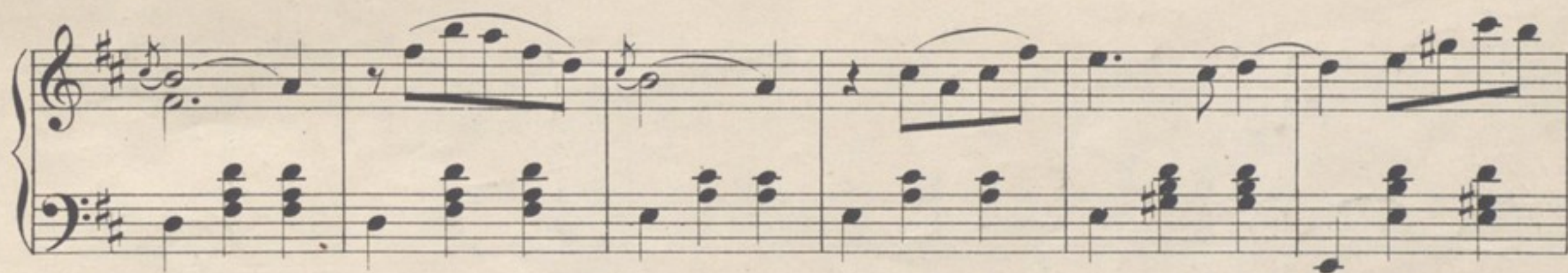
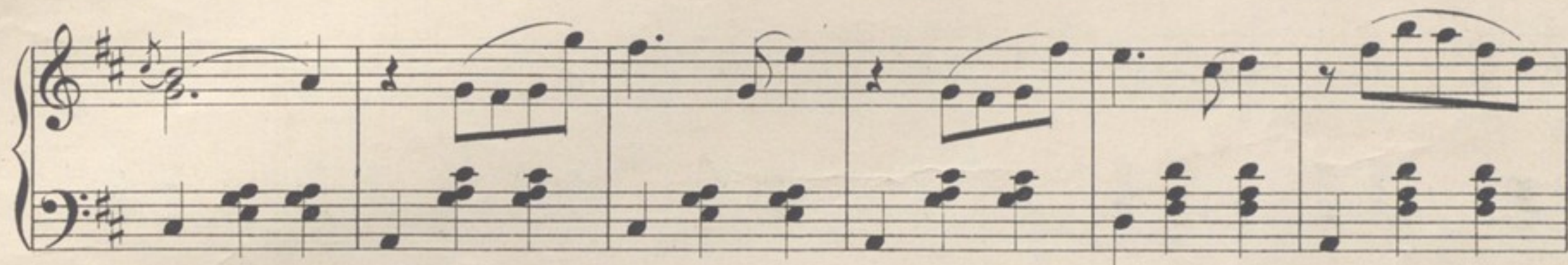
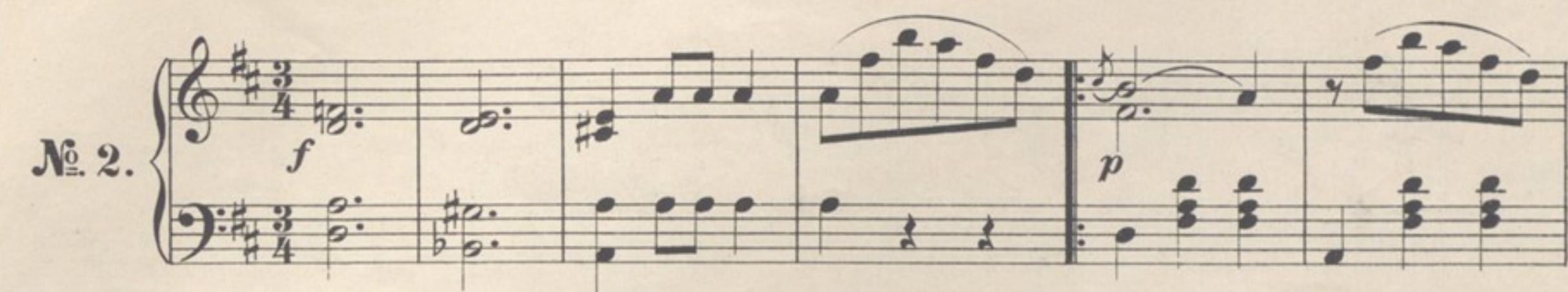
The fourth system begins the Andante section with six measures. The tempo is slower, and the melody is more expressive, featuring slurs and ties. The left hand accompaniment is also more melodic.

The fifth system continues the Andante section with six measures. The melody in the right hand is highly melodic, with many slurs and ties, and the left hand provides a supportive accompaniment.

The sixth system concludes the piece with six measures. The melody ends with a half note G4, and the left hand has a final chord.

S. 110 K.

№ 2.



№ 3.

f *p*

f

f

f

f

f

№ 4.

f *p*

1. 2.

f

Fine.

Coda. *mf*

The Coda section begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The melody in the treble clef starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass clef provides a harmonic accompaniment with chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G3-B3-D4. The dynamics are marked *mf* (mezzo-forte).

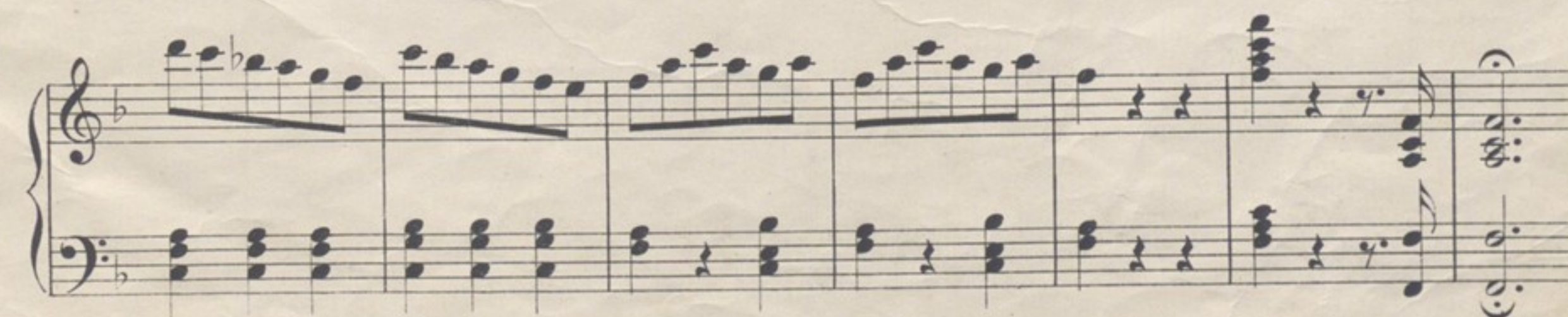
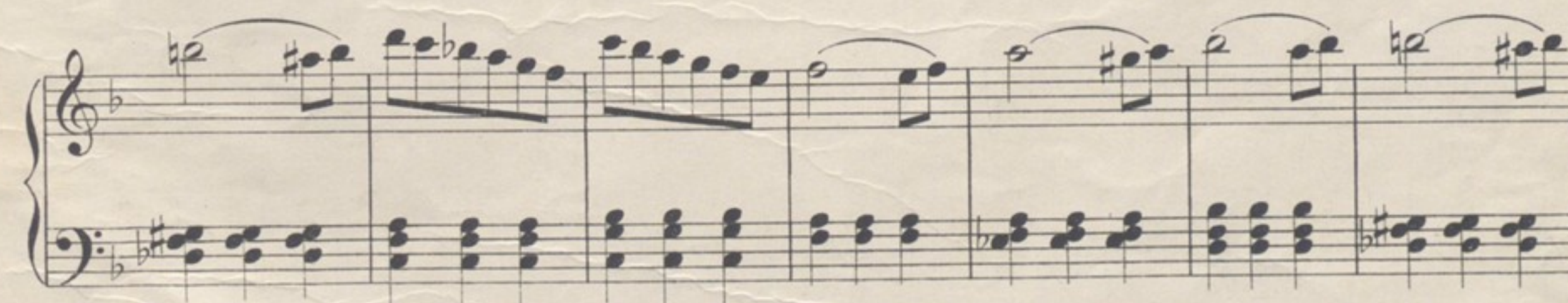
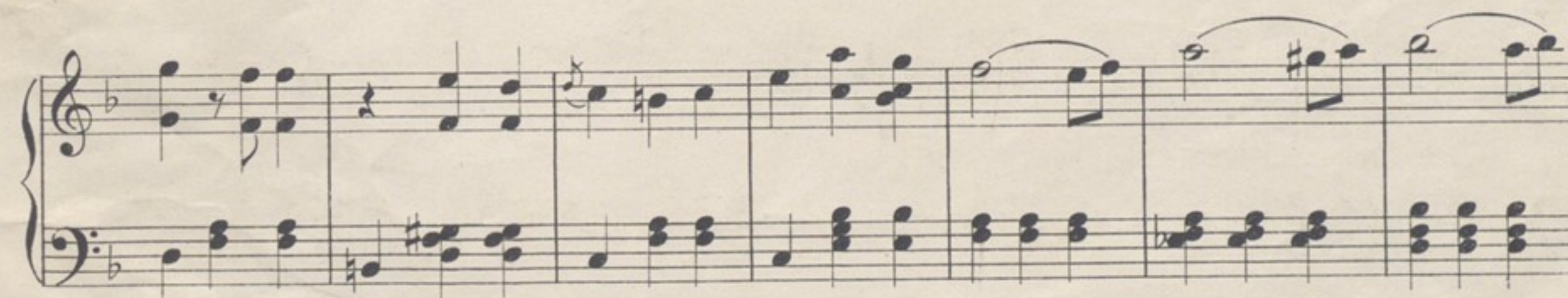
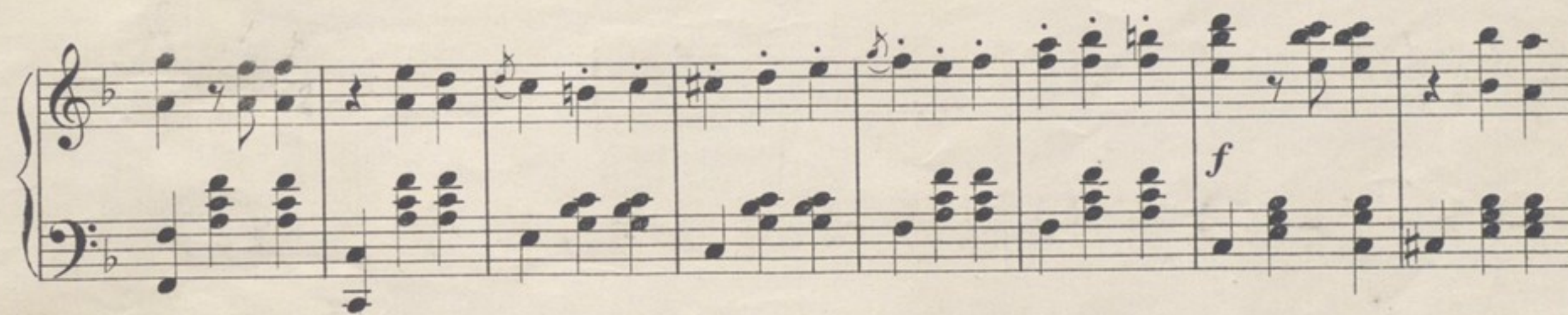
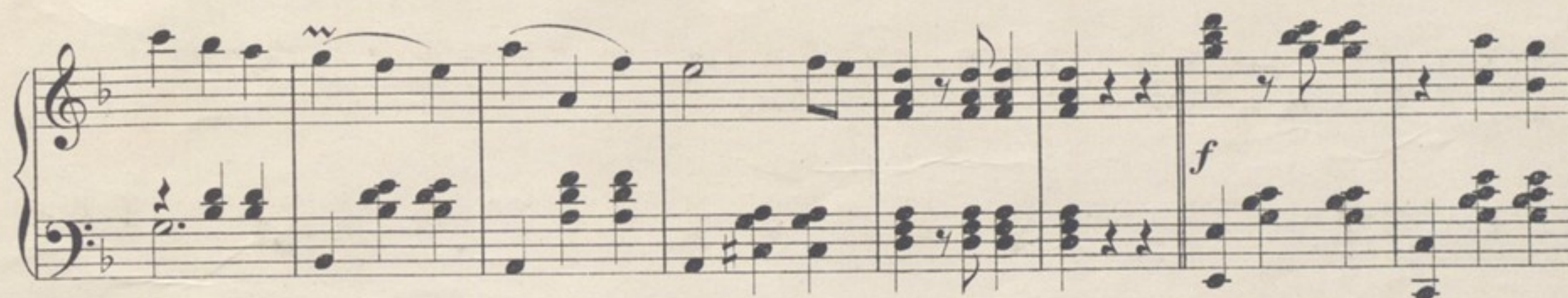
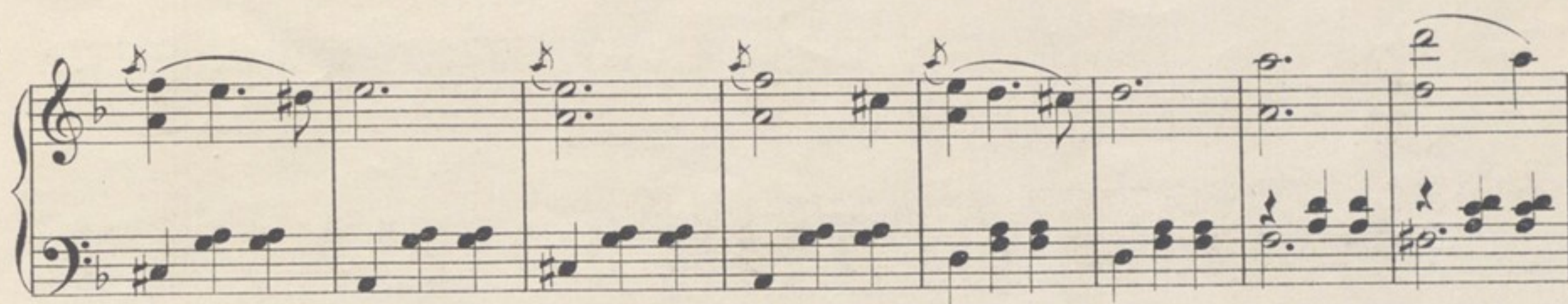
Measures 7-12 of the piece. The treble clef continues the melodic line with eighth and quarter notes. The bass clef accompaniment consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G3-B3-D4.

Measures 13-18 of the piece. The treble clef features a more active melodic line with eighth and sixteenth notes. The bass clef accompaniment continues with chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G3-B3-D4.

Measures 19-24 of the piece. The treble clef has a melodic line with some rests. The bass clef accompaniment continues with chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G3-B3-D4. The dynamics are marked *p* (piano) starting in measure 22.

Measures 25-30 of the piece. The treble clef has a melodic line with some rests. The bass clef accompaniment continues with chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G3-B3-D4.

Measures 31-36 of the piece. The treble clef has a melodic line with some rests. The bass clef accompaniment continues with chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G3-B3-D4.



Najnowsze nakłady muzyczne księgarni i składu nut
S. A. Krzyżanowskiego
w Krakowie.

Na Fortepian.

	fl. kr.
Feist, K., Op. 156. „Chwat.“ Mazur	—60
Friedrich, A., „Nad Wisłą.“ Kadryl	—80
Gadomski, J., „Przy Tobie.“ Walce.	1.—
„ „ „Przez góry i lasy.“ Galop	—40
Gall, J., „Deux petits morceaux grotesques.“	—75
Hofmann, K., „Polonez cesarski“	—90
Noskowski, Z., Op. 13, } „Krakowiak i Oberek“	—90
(Wiara, Miłość i Nadzieja) } „Pochód żałobny“	—50
Ogiński, M., „Les Adieux à la Patrie.“ Polonaise célèbre .	—30
Pallavicini, M. C., „Abschiedsgrüsse.“ Walce	1.—
Patzke, E., Op. 68. „Die ersten Blüthen“ Walce	—90
„ „ Op. 69. „Patronessen“ Walce	—90
„ „ Op. 79. „Idylla.“ Polka	—40
„ „ Op. 80. „Dzieci krakowskie.“ Walce.	1.—
„ „ Op. 82. „Ukrainka.“ Polka	—40
Richling, W., „Polonez“	—40
Tomkowicz, H., „Enigme.“ Polka française	—50
Wroński, A., „Białe róże.“ Walce	1.—
„ „Bukiet fijołków.“ Walce	1.—
„ „Cecylia.“ Polka-mazurka	—40
„ „Djabel.“ Galop	—30
„ „Do Miechowa.“ Mazury	—80
„ „Kadryl“ Zobrazu „Kosciuszko pod Racławicami“	—80
„ „Kochajmy sie.“ Mazury	—60
„ „Marsz myśliwski.“	—35
„ „Marsz weselny.“	—40
„ „Marsz żałobny“	—40
„ „Mazury krakowskie.“	—75
„ „Na dobitek.“ Mazury	—60
„ „Na wyżynku.“ Mazury	—60
„ „Polonez“	—60
„ „Walce akademickie.“	—90
„ „Weselne Dźwięki.“ Walce	1.—
„ „Wspomnienie z Krynicy.“ Polka	—45
„ „Wśród bomb i granatów.“ Galop.	—40
„ „Złote Sny.“ Walce	1.—
„ „Zofia.“ Polka-mazurka	—35
Op. 50. „Figlarka.“ Polka	—40
„ 51. „Olga.“ Galop	—40
„ 52. „Marzenia.“ Walce	1.—
„ 53. „Konwalic.“ Walce	1.—
„ 54. „Polonez jubileuszowy“	—60
„ 55. „Wieniec laurowy.“ Walce	1.—
„ 56. „Na lodzie.“ Galop	—40
„ 57. „Pieśni polskie.“ Kadryl	—80
„ 58. „Koniec świata.“ Mazury	—60

		fl. kr.
Wronski, A., Op. 59. „Pensyonarka.“ Polka française . . .		—40
„ „ 60. „Kawalerski Galop.“ . . .		—40
„ „ 61. „Mazury akademickie.“ . . .		—60
„ „ 62. „Lutnia polska.“ zbiór pieśni narodowych		1.20
„ „ 63. „Polne kwiaty.“ Walce.		1.—
Zbiór krakowiaków i taneów góralskich		1.—
Zeleński W., Op. 37. „Mazur.“ 4/ms		2.—
„ „ „ „ Partytura		3.—

Do spiewu.

Giustiniani K., „Czemu?” (Perche)	—	60
Noskowski Z., Op. 13. (Wiara, Miłość i Nadzieja. Obraz ludowy w 4 aktach.)	{ Pieśń Jurachy. (Akt 3 ci) . . —.50 Pieśń Bronki No. I. szy . . —.50 " " " II. gi . . . —.50 Pieśń dziadów. (Duet.) . . . —.50	
Pieśni narodowe		1.20
Popper Fr., „Trzy pieśni religijne.” Na jeden lub dwa głosy z towarzyszeniem organu		—36
Wroński A., „Pieśni z błędnych ogników.”		1.20
Zelenski W., „Dwie pieśni.”	{ 1. Na śnieżnym k rzaku choiny. 2. Robaczek kochał się w róży .	—60
" " „Dwie pieśni.”	{ 1. Róża dzika. 2. Niepewność.	— 75
" " „Marzenia dziewczyny.”		—60
" " Op. 7. „Dwie pieśni.”	{ 1. Czarnobrywka. 2. Zakochana.	—60