

Mary
London
Augst 7 1865
no 12

AMORETTEN TANZE

WALTZES,

By

JOSEF GUNG'L.

Ent. Sta. Hall.

OP. 161.

Solo 4^s/₂
Duet 4^s/₂
Orchestra 5^s/₂
Military Band 15^s/₂

THE UNDERMENTIONED WALTZES ARE ARRANGED AS DUETS.

Also, by the same Composer:

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29	30
31	32

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AMORETTENTANZE.

VON JOS. GUNGL' OP: 161

INTRODUCTION.

Andante

pp

f *pp* *f* *pp*

pp *morendo.*

Presto. *p*

Andante. *Ped*

No 1.

The first system of music for No. 1 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a forte (*sf*) dynamic and a half note chord, followed by a piano (*p*) dynamic and a half note chord. The bass staff begins with a bass clef, the same key signature and time signature, and starts with a half note chord. Pedal markings 'Ped' and asterisks are placed below the bass staff to indicate when to use the sustain pedal.

The second system continues the piece. The treble staff has a half note chord starting with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic. The bass staff continues with half note chords and includes several 'Ped' markings and asterisks.

The third system features a repeat sign in the treble staff. The treble staff has a half note chord starting with a piano (*p*) dynamic. The bass staff continues with half note chords and includes several 'Ped' markings and asterisks.

The fourth system continues the piece. The treble staff has a half note chord starting with a piano (*p*) dynamic. The bass staff continues with half note chords and includes several 'Ped' markings and asterisks.

The fifth system continues the piece. The treble staff has a half note chord starting with a piano (*p*) dynamic. The bass staff continues with half note chords and includes several 'Ped' markings and asterisks.

No 2.

The first system of music for No. 2 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a piano (*p*) dynamic and a half note chord, followed by a forte (*sf*) dynamic and a half note chord. The bass staff begins with a bass clef, the same key signature and time signature, and starts with a half note chord. Pedal markings 'Ped' and asterisks are placed below the bass staff to indicate when to use the sustain pedal.

OCTAVES AD LIB:

3

The musical score consists of seven systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with the instruction "OCTAVES AD LIB:" and a measure number "3". Dynamics include "p" (piano), "f" (forte), and "Cres" (crescendo). Pedal markings "Ped" and asterisks "*" are used throughout. The piece concludes with a double bar line at the end of the seventh system.

N^o 3.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings: *ff*, *p*, *f*, and *pp*. Pedal markings are indicated by 'Ped' and asterisks (*). First and second endings are marked with '1^o' and '2^o'. The piece concludes with a double bar line.

No. 4.

The musical score consists of six systems of piano music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). Pedaling is indicated by 'Ped' markings with asterisks. First and second endings are marked with '1°' and '2°' above the staff. The piece concludes with a double bar line.

No. 5.

The musical score is written for piano in G major and 3/4 time. It consists of seven systems of music, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes a pedaling instruction (*Ped*) and an asterisk (*). The second system continues with similar notation. The third system introduces a crescendo (*Cres.*) and another pedaling instruction. The fourth system starts with a fortissimo (*ff*) dynamic and includes multiple pedaling instructions and asterisks. The fifth system continues with similar notation. The sixth system includes first and second endings, marked *1º* and *2º* respectively. The piece concludes with a double bar line.

FINALE.

2
p
cres:
8
p
pp
1
1
pp
ff
p
ff
2
ff
6
ff

AMORETTEN TANZE.

WALTZES.

CORNET in A \flat .

JOS: GUNG'L.

Andante.

Introduction.

2
pp
1
1
1
Presto. 7
Andante.
p
pp
ppp
No 1.
sf
p
p
4

2


CORNET in A \flat .

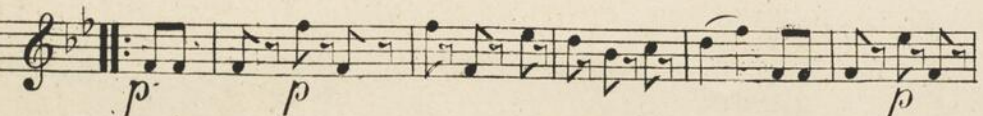
N $^{\circ}$ 2. 





Solo. 

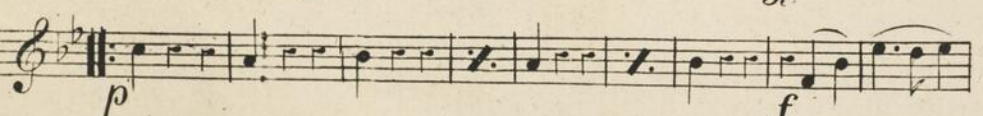


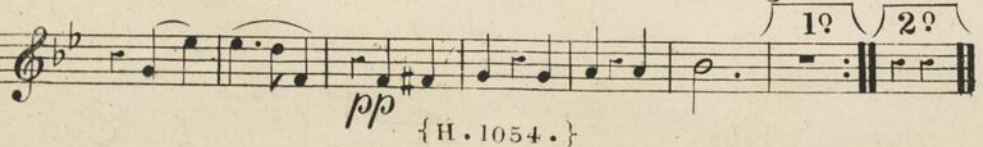
N $^{\circ}$ 3. 





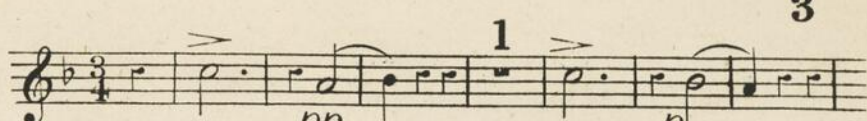


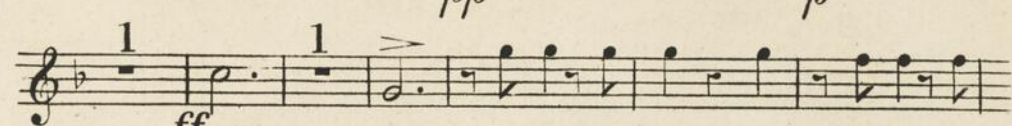




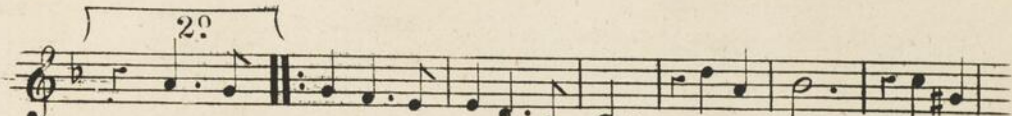
pp {H. 1054.}

3

N $^{\circ}$ 4. 




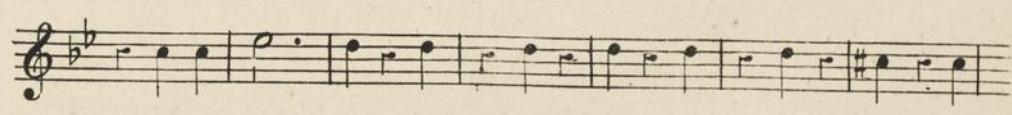





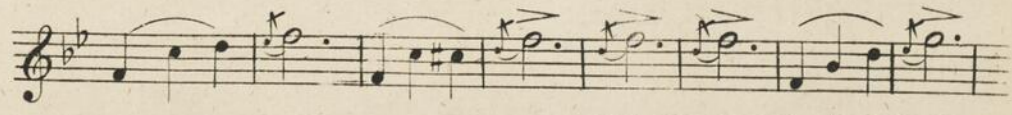


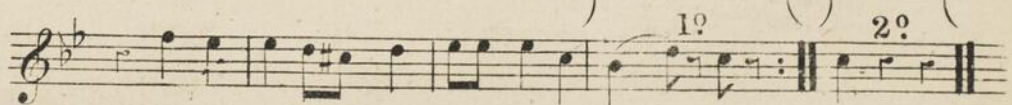


N $^{\circ}$ 5. 









FINALE.

pp Ped *

cres Ped * Ped * *f* Ped *

cres. Ped * *ff* Ped * *p*

Ped * *sf* Ped * *p* *

Ped * Ped * *sf* Ped * *p* *

Ped * Ped * Ped * Ped *

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides harmonic support with chords. Dynamics include *p* (piano) and *Ped* (pedal). A star symbol (*) is placed above the right hand in the fourth measure.

Second system of musical notation. Similar to the first system, it shows melodic and harmonic development. Dynamics include *Ped* and a star symbol (*) is placed above the right hand in the second measure.

Third system of musical notation. The right hand continues with slurred passages. Dynamics include *Ped*, *Cres.* (crescendo), and a star symbol (*) is placed above the right hand in the fifth measure.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. Dynamics include *Ped* and star symbols (*) are placed above the right hand in the second, fourth, and sixth measures.

Fifth system of musical notation. The right hand continues with slurred passages. Dynamics include *f* (forte), *Ped*, and *ff* (fortissimo). Star symbols (*) are placed above the right hand in the second, fourth, and sixth measures.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of chords. The system concludes with a fermata over the final notes.

Second system of musical notation. It begins with a piano (*p*) dynamic. A double bar line is followed by a fortissimo (*ff*) dynamic marking. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Third system of musical notation. It starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs. The left hand accompaniment includes a *Ped* (pedal) marking and a *Cres.* (crescendo) marking. The system ends with a fortissimo (*f*) dynamic and a *Ped* marking.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes *Ped* markings with asterisks and a piano (*p*) dynamic. A *Cres.* marking is present at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes *Ped* markings with asterisks and a fortissimo (*f*) dynamic. The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Pedal markings are present: "Ped" at the start, followed by "*" and "Ped" in the second measure, "*" and "Ped" in the third, and "*" and "Ped" in the fourth. A fermata is placed over the final chord of the system.

Second system of musical notation. It continues the piece with the same grand staff and key signature. The right hand features more complex chordal textures, including some with accidentals. Pedal markings include "*" in the first measure, "Ped" in the third, and "*" in the fifth. A fermata is placed over the final chord.

Third system of musical notation. The right hand has a more active melodic line with some sixteenth-note passages. Pedal markings include "Ped" in the first, "*" and "Ped" in the second, "*" and "ff Ped" in the third, "*" and "Ped" in the fourth, and "*" and "Ped" in the fifth. A fermata is placed over the final chord.

Fourth system of musical notation. The right hand plays a series of chords, some with a fermata. Pedal markings include "p" in the first, "Ped" in the third, "*" and "ff Ped" in the fifth, and "*" in the sixth. A fermata is placed over the final chord.

Fifth system of musical notation. The right hand has a series of chords, some with a fermata. Pedal markings include "Ped" in the first, "*" in the sixth, and "*" in the seventh. The system concludes with a double bar line and a fermata.

DANCE OF MUSIC

The first part of the dance is a simple
 and easy to learn. It is a good
 exercise for the young and old alike.
 The second part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The third
 part is a little more difficult, but
 it is well worth the effort. It is
 a good exercise for the young and
 old alike. The fourth part is a
 little more difficult, but it is well
 worth the effort. It is a good
 exercise for the young and old alike.
 The fifth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The sixth
 part is a little more difficult, but
 it is well worth the effort. It is
 a good exercise for the young and
 old alike. The seventh part is a
 little more difficult, but it is well
 worth the effort. It is a good
 exercise for the young and old alike.
 The eighth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The ninth
 part is a little more difficult, but
 it is well worth the effort. It is
 a good exercise for the young and
 old alike. The tenth part is a
 little more difficult, but it is well
 worth the effort. It is a good
 exercise for the young and old alike.
 The eleventh part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The
 twelfth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The
 thirteenth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The
 fourteenth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The
 fifteenth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The
 sixteenth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The
 seventeenth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The
 eighteenth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The
 nineteenth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike. The
 twentieth part is a little more
 difficult, but it is well worth the
 effort. It is a good exercise for
 the young and old alike.

DANCE MUSIC.

WALTZES.

		s.	d.			s.	d.		
The Danish Peasant	.Illustrated	<i>Pierre Calkin</i>	4	0	Beautiful Star		<i>Jullien</i>	4	0
Ben Lomond (Illustrated)	.	<i>Luigi Mosca</i>	4	0	Christmas Chimes	.Illustrated	<i>do.</i>	4	0
Abschied von München	.	<i>Josef Gung'l</i>	4	0	Ballo in Maschera	.	<i>Louis d'Egville</i>	4	0
Debatten	.	<i>do.</i>	4	0	Perle d'hiver	.Illustrated	<i>do.</i>	4	0
Jülien Tanz	.Illustrated	<i>do.</i>	4	0	Dames de Rouen	.	<i>do.</i>	4	0
Tanzperlen	.	<i>do.</i>	4	0	Sunshine	.Illustrated	<i>do.</i>	4	0
Lust und Leben,	.	<i>do.</i>	4	0	König's Last (Illustrated with Portrait)		<i>König</i>	4	0
Frühlingslieder	.	<i>do.</i>	4	0	Derniere Pensée	.	<i>do.</i>	4	0
Narren Tanze	.	<i>do.</i>	4	0	Fairest Rose	.Illustrated	<i>Lamotte</i>	4	0
Amoretten Tanze	.	<i>do.</i>	4	0	Severn Bank	.	<i>do.</i>	4	0
Die Gräfenberger	.	<i>do.</i>	4	0	Rivulet	.	<i>Godfrey</i>	3	0
Zephyr Lüfte	.	<i>do.</i>	4	0	White Rose	.	<i>J. Levy</i>	4	0
Hydropaten	.	<i>do.</i>	4	0	Peep o' Day	.Illustrated	<i>Luigi Mosca</i>	4	0
Atmospheric	.	<i>do.</i>	4	0	Emerald Gem	.	<i>do.</i>	4	0
Soldaten Lieder	.	<i>do.</i>	4	0	Lydia	.Illustrated	<i>J. Arthur Owen</i>	4	0
Elfin Reigen	.	<i>do.</i>	4	0	Elvira	.	<i>do.</i>	3	0
Fern Leaves	.Illustrated	<i>Jullien</i>	4	0	Concurrenzen	.	<i>Johann Strauss</i>	4	0
Letizia	.do.	<i>do.</i>	4	0	Avonia	.Illustrated	<i>Ig. Alois Schmuck</i>	4	0
Martha	.do.	<i>do.</i>	4	0					

QUADRILLES.

Orphée aux Enfers	.	<i>Johann Strauss</i>	3	0	New Caledonians	.Illustrated	<i>Jullien</i>	4	0
Amazonen	.	<i>do.</i>	3	0	Allied Armies	.Illustrated	<i>do.</i>	4	0
Turlurette	.	<i>L. Jullien</i>	4	0	Faust	.	<i>do.</i>	4	0
Prince Impérial	.	<i>Louis d'Egville</i>	4	0	New Jetty Treffz	.	<i>do.</i>	4	0
Ballo in Maschera	.	<i>do.</i>	4	0	Peep o' Day (on Irish Airs)	.do.	<i>Timney</i>	3	0
New Lancers	.	<i>do.</i>	4	0	Prince of Wales (on Welsh Airs)	.	<i>Godfrey</i>	3	0
New Christy's Minstrels	.Illustrated	<i>do.</i>	4	0	Sweaborg (on Nautical Melodies)	.	<i>do.</i>	3	0
Quadrille Russe	.	<i>do.</i>	4	0	Huntsman's	.Illustrated	<i>Gaston de Lille</i>	3	0
Campbells are coming	.Illustrated	<i>Jullien</i>	4	0	Royal Irish Lancers	.	<i>W. Money</i>	3	0
Ernani	.	<i>do.</i>	4	0	Nursery Rhymes (easy)	.	<i>Henri Bertrand</i>	3	0
Martha	.	<i>do.</i>	4	0					

GALOPS.

Bondebryllup	.Illustrated	<i>Pierre Calkin</i>	3	0	Hyde Park	.	<i>Gaston de Lille</i>	3	0
Night Watch	.do.	<i>J. P. Clarke</i>	3	0	Ventre à terre	.Illustrated	<i>do.</i>	3	0
Glorioso	.	<i>Helmsmüller</i>	3	0	Night Bell	.	<i>König</i>	2	6
Roberto	.	<i>do.</i>	3	0	New Champagne	.	<i>Lumbye</i>	3	0
Assault	.	<i>Jullien</i>	3	0	Jullien (Illustrated with Portrait)		<i>Mosca</i>	3	0
Frikell	.	<i>do.</i>	3	0	Brighton Pavilion	.	<i>J. Smyth</i>	2	6
Octoroon	.Illustrated	<i>Gaston de Lille</i>	3	0	Arab	.	<i>T. Browne</i>	2	6

POLKAS.

Kirmess	.	<i>Josef Gung'l</i>	3	0	Whirlwind	.	<i>J. Levy</i>	3	0
Die Antelope	.	<i>do.</i>	3	0	Best Shot	.	<i>do.</i>	3	0
Streithansel	.	<i>do.</i>	3	0	Emily	.	<i>J. Levy</i>	3	0
Prinzen	.	<i>do.</i>	3	0	Huntsman's	.	<i>Lamotte</i>	3	0
Irenen	.	<i>do.</i>	3	0	Good Night	.	<i>Gaston de Lille</i>	3	0
Anemonen	.	<i>do.</i>	3	0	Polka des Postillons	.	<i>do.</i>	3	0
Garrison Ball	.	<i>do.</i>	3	0	Princess's Rifle Corps	.	<i>Montgomery</i>	3	0
Kiss	.Illustrated	<i>Jullien</i>	3	0	Princess Alice	.	<i>Brinley Richards</i>	2	6
Fife	.	<i>do.</i>	3	0	Villette	.	<i>Boulcourt</i>	3	0
Drum	.	<i>do.</i>	3	0					

POLKA MAZURKAS, &c.

Blue Violets (Blau Veilchen)	.	<i>J. Gung'l</i>	3	0	Chant d'Amour	.	<i>Gaston de Lille</i>	3	0
Apollo	.	<i>do.</i>	3	0	Quadrille Russe	.	<i>Louis d'Egville</i>	4	0
Die Kosende	.	<i>do.</i>	3	0	Valse Ecossaise	.	<i>Louis d'Egville</i>	4	0
Der Rekrut. March	.	<i>do.</i>	3	0	La Calamaica	.	<i>do.</i>	4	0
Garland	.	<i>do.</i>	3	0	Warsaw Varsoviana	.	<i>Jullien</i>	3	0
Ballo in Maschera	.	<i>Louis D'Egville</i>	3	0					

DUETS.

Orphee aux Enfers	.	<i>Johann Strauss</i>	4	0	Julien Tanze Waltzes	.	<i>Josef Gung'l</i>	4	0
Prince Impérial Quadrilles	.	<i>Louis d'Egville</i>	4	0	Soldaten Lieder Waltzes	.	<i>do.</i>	4	0
Sweaborg do.	.	<i>Godfrey</i>	4	0	Fern Leaves do.	.	<i>Jullien</i>	4	0
Campbells are coming do.	.	<i>Jullien</i>	4	0	Christmas Chimes do.	.	<i>do.</i>	4	0
Ernani do.	.	<i>do.</i>	4	0	Excelsior do.	.	<i>do.</i>	4	0
Allied Armies do.	.	<i>do.</i>	4	0	Belle of the Village do.	.	<i>do.</i>	4	0
Faust do.	.	<i>do.</i>	4	0	White Rose do.	.	<i>J. Levy</i>	4	0
Nursery Rhyme do. (easy)	.	<i>H. Bertrand</i>	4	0	Kirmess Polka	.	<i>J. Gung'l</i>	3	0
Amoretten Tanze Waltzes	.	<i>Josef Gung'l</i>	4	0	Kiss do.	.	<i>Jullien</i>	3	0
Die Gräfenberger do.	.	<i>do.</i>	4	0	Drum do.	.	<i>do.</i>	3	0
Atmospheric do.	.	<i>do.</i>	4	0	Zerlina do.	.	<i>Etling</i>	3	0

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