

# FREDERICK CHOPIN'S WORKS.

Instructive Edition

with explanatory remarks and fingerings by

DR THEODORE KULLAK

Author's Edition in English by

ALBERT R. PARSONS.

Volume IV.

## POLONAISES

for the pianoforte.

Polonaise E flat major	Op.22
" C sharp minor	, 26 N°1.
" E flat minor	, 26 " 2.
" A major	, 40 " 1.
" C minor	, 40 " 2.
" F sharp minor	, 44.

Polonaise A flat major	..... 0p. 53.
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" B flat major	..... " 71 " 2.
" F minor	..... " 71 " 3.
" G sharp minor	..... Op. posth.

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Liszt, in his brilliant poetical work "Chopin" devotes an entire chapter to the Polonaise. Its contents, somewhat abridged, are about as follows.

"In this form the noblest traditional feelings of ancient Poland are represented. The Polonaise is the true and purest type of Polish national character, as in the course of centuries it was developed, partly through the political position of the kingdom towards East and West, partly through an undefinable, peculiar in-born disposition of the entire race. In the development of the Polonaise everything coöperated which specifically distinguished the nation from others. In the Poles of departed times, manly resolution was united with glowing devotion to the object of their love. Their knightly heroism was sanctioned by high-soaring dignity, and even the laws of gallantry and the national costume exerted an influence over the turns of this dance."

The original music of the Polonaises, specimens of which cannot be followed back for more than a century, has but little value for art. Liszt regards the Polonaises of Chopin as the keystone in the development of this form: "They belong to the most beautiful of his inspirations. With their energetic rhythm they electrify, to the point of excited demonstration, even the sleepiest indifferentism. Chopin was born too late, and left his native hearth too early, to be initiated into the original character of the Polonaise as dance through his own observation. But what others imparted to him in regard to it, was supplemented by his fancy and his nationality."

In their music-historical development before Chopin, some Polonaises are associated with definite names, but they are not those of their musical authors, but instead those of heroes and men who had served the Fatherland with merit. Thus there was a Kosciusko-Polonaise. Not until later do the names of the real musical composers appear. The Polonaises of Count Oгинский attained to popularity, but they are mournful, full of yearning sadness and of melancholy charm; the rhythm becomes subordinated, the modulation is quiet and self-absorbed. "Tardily the graves are gained." Lipinski and Mayseder were the first to breathe new life into the Polonaise-form. Weber finally restored its brilliancy and power. Nevertheless, Chopin excelled him in inspiration, through his soul-stirring tone-coloring, his new harmonic combinations and a wonderful, romantic hue. Chopin's Polonaises are not merely dances, but they are at the same time mood-pictures!

Karasowski, in his work "Chopin" Vol. II page 153, brings the origin of the Polonaise into connection with a definite historical fact:

"When the dynasty of the Jagiellones became extinct, Henry of Anjou, son of Catherine of Medicis, who subsequently reigned under the name of Henry III, was in 1573 chosen King of Poland. When, in the following year, he came to Cracow and received the representatives of the nation with the greatest ceremony, the lords led their ladies in procession before the king, in slow step to the measure of music. At every election of a prince to the throne this custom was repeated, and it thus gradually developed into the national dance of the Polonaise."

There is much gravity and dignity in the gliding motion of the Polonaise. At that time it was always danced with the sabre, called Carabella. Michael Oгинский, and after him Karpinski, were the first who succeeded in giving an artistic touch to their polonaises.

Karasowski divides Chopin's Polonaises into two groups, of which the one depicts preponderantly the martial element with pregnant rhythm, while the other leads us into that melancholic dreamy mode of feeling so peculiar to Chopin. To the first group belong Op. 40<sup>1</sup> (A major), Op. 44 (F-sharp minor) and Op. 53 (A-flat major). The others belong to the second group. Op. 61 takes an exceptional place.

Th. Kullak.

### a) Grand Polonaise.

a) Der eigentlichen Polonaise geht ein abgeschlossenes, im Nocturnostyle (vergl. op. 27) gehaltenes Vorspiel voran. Es gleicht einer Wasserfahrt an einem stillen, würzigen, mond-beglänzten Frühlingsabende. Die Gondel gleitet geräuschlos dahin, ihre Insassen träumen „seligen Traum“ (pag. 5). Nach beendeter Fahrt öffnen sich die Pforten eines glänzenderleuchteten Ballsaales; festliche Klänge erschallen; auf dem Parquet wandeln reich geschmückte Gruppen einher. Welch' ein Contrast gegen die vorangegangene Gondelfahrt!

Die Polonaise besteht aus dem Hauptsatze (**A-B**), einem mehrtheiligen Zwischensatze, (**B-C**) der in den Seitensatz (**C-D**) mit brillanter Coda überleitet. Dann folgt die Wiederholung des Hauptsatzes, dem ein äusserst effectvoller Schlussatz (**E**) sich anhangt.

**b)** Das Wort **spianato**, von spianare, bezieht sich auf den Bass, der gleichartig streng im Takte auf und ab wogen soll. Die reichen Fiorituren der rechten Hand sind mit äusserster Eleganz und Leichtigkeit auszuführen, und müssen sich gleichfalls dem Takte und Tempo accommodiren.

a) The Polonaise, proper, is preceded by an independent Prelude treated in Nocturne-style, (see Op. 27.) It is like a boat-ride on a still, fragrant, moonlit evening in Springtime. The gondola glides noiselessly along, while its occupants dream in "blissful revery" (page 5). At the end of the voyage, the portals of a brilliantly illuminated ball-room are opened: festal strains resound; richly adorned groups wander over the parquetry. What a contrast to the preceding gondola-ride!

The Polonaise consists of the Chief Subject (**A-B**), an Interlude of several parts (**B-C**) which leads over to the Secondary Subject (**C-D**) with a brilliant Coda. Then follows the repetition of the Chief Subject, to which is appended an extremely effective Closing Subject (**E**).

b) The word *spianato* (even) from *spianare* (to equalize) refers to the base, which should swell and sink uniformly strict in time. The rich embellishments of the right hand are to be executed with the utmost ease and lightness, and must likewise accommodate themselves to the metre and tempo.

A page of sheet music for piano, featuring two staves per system. The music is in common time, with a key signature of one sharp. The first staff begins with a forte dynamic (f) and a tempo marking of 7289 (1). The second staff starts with a piano dynamic (p). The music consists of eighth-note patterns, often grouped by beams and accented. Pedal markings ("Ped.") are placed under the bass notes of the first staff. Measure numbers 1 through 8 are indicated above the staves. The music includes various slurs and grace notes. The final measure (8) ends with a fermata over the bass note.

A page of sheet music for piano, consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time (indicated by 'C'). The key signature changes between measures, including G major, F# major, and E major. Various musical markings are present: 'Ped.' (pedal), asterisks (\*), 'delicatiss.', 'a tempo', 'f ritenuto', 'p', 'accel.', 'e cresc.', 'semper dim.', and '3/4'. Fingerings are indicated above the notes, such as '1 2 3 4' and '5 4 3 2 1'. Measure numbers 1 through 10 are visible at the beginning of each measure. The music concludes with a repeat sign and a section starting with '3/4'.

Semplice.

**Polonaise.**

**Allegro molto.**  $\text{♩} = 126.$

TUTTI.

Musical score for the Polonaise section, Allegro molto. The score consists of two staves: treble and bass. The key signature is one flat. The tempo is indicated as  $\text{♩} = 126$ . The dynamics include *f*, *s(p)*, *cresc.*, *ritenuto*, *sf*, *pp*, and *p*. The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff shows a more complex harmonic progression with various chords and rests.

**A. Meno mosso.**  $\text{♩} = 96.$

(H.S.) SOLO

Musical score for the Polonaise section, Meno mosso. The score consists of two staves: treble and bass. The key signature changes to one sharp. The tempo is indicated as  $\text{♩} = 96$ . The dynamics include *sostenuto*, *f*, *p*, *leggiero*, *ff*, *p*, and *ff*. The first staff features a series of sixteenth-note patterns with fingerings (e.g., 3-4, 4-5, 1-2). The second staff shows harmonic changes with various chords and rests. The bass staff includes markings like *Qd.* and *\**.

\* Wenn diese Polonaise ohne Begleitung gespielt wird, scheint es mir am besten das Tutti ganz aus zu lassen und gleich mit dem Solo (meno mosso) zu beginnen. In diesem Falle muss der Schlussakkord des Andante ganz verhallt sein.

\* When this Polonaise is played without accompaniment it is best to omit the Tutti here, and begin at once with the Solo (Meno mosso). In this case, the closing chord of the Andante must first have completely died away.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and includes various dynamics such as *p*, *f*, *ff*, *dolce*, *leggiero*, *decrec.*, and *poco riten.*. Performance instructions like *Röd.* and *\* Röd.* are scattered throughout the piece. Fingerings are indicated above the notes, and measure numbers 5, 51, and 54 are visible. The music is written in a combination of treble and bass clefs.

8 a) *Not too fast, and free in time.*

**8** a) *Not too fast, and free in time.*

*a) Nicht zu schnell und mehr *a piacere*.*  
*a) Not too fast, and more *a piacere*.*

*b) Bis zum Tutti mit gesteigerter Keckheit und Bravour.*  
*S. 72&9(1) b) With enhanced audacity and bravura up to the Tutti.*

*a) Nicht zu schnell und mehr *a piacere*.*  
*a) Not too fast, and more *a piacere*.*

*b) Bis zum Tutti mit gesteigerter Keckheit und Bravour.*  
*S. 72&9(1) b) With enhanced audacity and bravura up to the Tutti.* 9

B. SOLO.

(Zw.S.) *risoluto*

*con anima*

*ten.*

*p*

*dolce*

*f con bravura*

a)

a) Die Passage braucht sich nicht den Fesseln des  
Taktes anzupassen, sondern kann ruhig in den  
Schlusston einlaufen.

10

a) *The passage need not adapt itself to the fetters of the time, but may quietly run on to the closing tone.*

S. 7289 (1)

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *ff*, *con forza*, *p*, *espressivo*, *rit.*, *dim. pp*, *tr*, *brillante*, *scherz.*, *cresc.*, *f*, *dim.*, and *pp*. Fingerings are indicated by numbers above the notes. Performance instructions like *(a due mani)* and *R. ad.* are also present. The music is divided into measures by vertical bar lines.

D.

*dim.*

*poco riten. e dim.*

*f*

*ff*

S. 7289 (1)

A. (H.S.)  
Tempo I.

*dim.* - *e - rit.*

*p leggiero*

ff

*p*

S. 7289 (1)

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation is in common time, with a key signature of one flat. The first five staves are in treble clef, and the last staff is in bass clef. Fingerings are indicated above the notes, and dynamic markings include *leggiero*, *dolce*, *delicatiss.*, *decresc.*, *poco riten.*, *sf*, and *tr.*. The music includes various slurs, grace notes, and rests. The first four staves begin with a forte dynamic (**f**) and end with a piano dynamic (**p**). The fifth staff begins with a piano dynamic (**p**) and ends with a forte dynamic (**f**). The sixth staff begins with a forte dynamic (**f**) and ends with a piano dynamic (**p**). The music concludes with a final dynamic marking of **p**.

Tutti

**E.** Solo risoluto  
(Schl.S.)

*ff* > > > leggiero > >

*ff* > > > leggiero > >

*leggiero*

*cresc.* - - - -

*ff* > > > > > *sff* > > >

Detailed description: This page contains six staves of piano sheet music. The first two staves begin with dynamic *ff* and slurs over groups of notes. The third staff starts with *leggiero*. The fourth staff begins with *leggiero* and ends with a repeat sign. The fifth staff starts with *cresc.* followed by six dashes. The sixth staff begins with *ff* and slurs over groups of notes, leading into a section starting with *sff*.

2.

*ff* *cresc.*

*Tutti*

*cresc.*

*Solo*

*ff*

*f*

*Tutti*

*Solo*

*ff*

*f*

*8.*

*2 4 5* *2 1 5* *2 4 5* *2 1 5 4* *1 2 4 5* *1*

*4 1* *4 1* *4*

*>* *>* *>* *>* *>* *>*

*8.*

*>* *>* *>*

*fff*

# a) Polonaise.

(Th. Kullak.)

Fr. Chopin, Op. 26. N° 1.

**Allegro appassionato. M. M.  $\frac{4}{4}$  = 108.**

**A. (H.S.) (C.S.)**

**b)**

a) Die Polonaise, J. Dessauer gewidmet, besteht aus einem Hauptsatze **A**, und einem Seitensatze **B**. Ersterer in vorwiegend leidenschaftlicher, erregter Stimmung gehalten, gestattet und verlangt hier und da Abweichungen vom Tempo, bald Beschleunigung, bald Zurückhaltung desselben. Doch muss der Vortrag nicht in Zerrissenheit ausarten. Wohlthuend wirkt durch seinen Contrast der Seitensatz; leidenschaftslos und ruhig klingt es aus ihm heraus, wie süßer, zärtlicher, tröstender Zuspruch. In seinem 2ten Theile gesellt sich zur Melodie der Oberstimme eine zweite tenorartig gehaltene, und gestaltet das Ganze zu einem Duett, einem Zwiegespräch zwischen Cavalier und Dame von wunderbarem Reize.

b) Die Zweiunddreissigstel in den Figuren sind nicht wie Vorschläge zu behandeln, sondern mit festem Drucke auszuführen.

a) The Polonaise, dedicated to J. Dessauer, consists of a Chief Subject **A** and a Secondary Subject **B**. The former, being treated preëminently in a passionate, excited mood, permits, nay demands, here and there, deviations from the tempo, now acceleration and anon retardation. Still, the delivery must not degenerate into disconnectedness. The Secondary Subject makes a very grateful impression through its contrast; it sounds passionless and calm, like sweet, tenderly comforting words of consolation. In the second part, a second, tenor-like, melody is associated with the melody of the upper voice, and gives to the whole the form of a duet, a dialogue of wonderful charm between cavalier and dame.

b) The Thirty-second in the figures are not to be treated as grace-notes, but instead must be played with a firm pressure.

*sotto voce*      1 2 3 1      p      1  
  
*f*      cresc.      *sf*      *sf*      *ff*  
  
*p*  
  
*4*      2      1      2      5      4      3      7  
  
*con forza*  
*f*  
  
*ten.*  
*riten.*  
*p*

**B. (S.S.)      Meno mosso. M.M. ♩ = 94.**

A page of sheet music for piano, consisting of 12 staves of music. The music is written in 3/4 time, primarily in B-flat major. The notation includes various musical elements such as grace notes, dynamic markings like "cresc.", "riten.", and "a tempo", and performance instructions like "ben legato". The piano part features both treble and bass staves, with complex fingerings indicated above the keys. The music is divided into sections by measures, with some sections ending in a repeat sign and others continuing directly.

# Polonaise.

(Th. Kullak.)  
Fr. Chopin, Op. 26. № 2.

**Maestoso. M. M. ♩ = 108.**

A. (H. S.) (C. S.)

Die Polonaise ist gleich der vorigen J. Dessauer gewidmet, und besteht aus Hauptsatz **A** und Seitensatz **B**. Der Seelenzustand, den der 1. Theil des Hauptsatzes schildert, ist schwer zu beschreiben. Auf Phrasen, die im finstern Grolle ausgestossenen Fragen gleichen, folgen stürmische, bis zur höchsten Leidenschaftlichkeit sich gipfelnde, die erst in einem kurzen Schlusse gleichsam vor Ermattung hinsterben. Der Anfang des 2. Theiles scheint einen Moment den Seelenkampf zu beschwichtigen, erklingt wie vorüberziehende Militär (Cavallerie-) musik, und ist streng taktisch zu halten. Aber der Moment ist nur flüchtig und hindert nicht, die frühere Zerrissenheit und Leidenschaftlichkeit von Neuem zur Geltung zu bringen. Ruhe und Frieden gewährt allein der Seitensatz, der gleichfalls wie Militärmusik klingt. Ihm folgt die Wiederholung des Hauptsatzes.

Diesen Andeutungen hat der Vortrag sich anzubekommen. Die ruhigen Stellen ausgenommen, kein gleichmässiges Tempo, kein strenger Takt.

The Polonaise, like the foregoing one, is dedicated to J. Dessauer, and consists of Chief Subject **A** and Secondary Subject **B**. The state of mind portrayed in the 1<sup>st</sup> part of the Chief Subject, is hard to describe. After phrases which resemble questions ejaculated in gloomy rancour, follow stormy ones culminating in highest passionateness, which die out only as if from exhaustion, in a short ending. The beginning of the 2<sup>d</sup> part seems to silence for a moment the mental struggles; it sounds like military (cavalry) music passing by, and is to be kept strictly in time. But this is only a passing moment and does not hinder the previous disconnectedness and passionateness from resuming sway. Calm and peace are afforded by the Secondary Subject only, which also sounds like military music. It is followed by the repetition of the Chief Subject.

The delivery should conform to these suggestions. Except in the quiet places, no uniform tempo, no strict time.

The image shows five staves of musical notation for piano, likely from a score by Scriabin. The first staff uses a treble clef and has dynamic markings *pp*, *cresc.*, and *ff*. The second staff uses a bass clef and includes *dec.* and *ff*. The third staff uses a treble clef and has *cresc.*. The fourth staff uses a bass clef and includes *dec.* and *ff*. The fifth staff uses a treble clef and includes *sf* and *ff*. The notation includes various fingerings and grace notes. The key signature changes frequently, and the time signature is mostly common time.

The image displays a page of sheet music for piano, featuring five staves of musical notation. The top three staves are in bass clef and the bottom two are in treble clef. The music includes various dynamics such as *poco riten.*, *accel.*, *riten. e cresc.*, *a tempo*, *ff*, *fff*, *sf*, *p*, and *agitato*. Articulation marks like *Rd.* and *Rd.* are present. Performance instructions include *sotto voce*, *con forza*, and *ten.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 23. Measure numbers 1, 2, 3, 4, 5, 23, and 24 are also visible. The music is set in a key signature of four flats.

*Adagio.*

**CODA.**

*accel. e stretto*

*riten. assai*

*lento*

*ff*

*pp*

*ppp*

S. 7289(3)

## VORBEMERKUNG

zu Op. 40. N° 1.

Ein stolzes, schönes Tonstück, an Weber's Polacca in E-dur erinnernd, mit straffen, kühnen Rhythmen, nur Polonaise, ohne alle Romantik festlich dahinrauschend. Hauptsatz und Seitensatz sind gleichen Charakters, überall gleiches Tempo und strenger Takt!

Karasowski rechnet sie zur ersten seiner aufgestellten Polonaisengruppe: „die ein überwiegend martialisches Element mit prägnantem Rhythmus schildert.“

## VORBEMERKUNG

zu Op. 40. N° 2.

Der erste Theil des Hauptsatzes ist würdevoll mit schwermüthiger Noblesse, streng im Takte auszuführen. Der zweite Theil ist lebhafter. Das Tempo verträgt sogar (von I-II) Steigerung (*accelerando*), sinkt dann (von II ab), und kehrt bei III in das alte Niveau des ersten Theiles zurück.

Der erste Theil des Seitensatzes ist freundlich graziös, ausdrucksvoll, von schönen interessanten Modulationen durchwebt, (IV-V) die discret und feinfühlig zu behandeln sind. Der zweite Theil des Seitensatzes ist wie der des Hauptsatzes lebhafter; besonders muss die bei VI beginnende Passage der linken Hand sich zur Geltung bringen, und mit grosser Präzision gespielt werden. Nach dem Seitensatze wiederholt sich mit kleinen Variationen der erste Theil des Hauptsatzes.

a). Wenn ein und derselbe Accord (Ton) mehrere Mal aufeinander folgt, und diese Folge gebunden (*legato*) ausgeführt werden soll, so beachte man die Regel, dass die Taste nicht ganz bis an die Oberfläche wieder emporsteigen, sondern schon vorher niedergedrückt werden muss (Druckspiel).

## INTRODUCTORY REMARK.

to Op. 40 N° 1.

*A proud, beautiful composition reminding one of Weber's Polacca in E-major, full of festal up-roar without romanticism. Chief Subject and Secondary Subject are the same in character, everywhere the same tempo, and strict time.*

*Karasowski places it in the first of the polonaise-groups established by him: "which with pregnant rhythm depict a preponderantly martial element."*

## INTRODUCTORY REMARK.

to Op. 40 N° 2.

*The first part of the Chief Subject is to be executed with dignity, melancholy nobility, and strictly in time. The second part is more animated. The tempo will even bear (I to II) increasing (accelerando); it then sinks (from II on,) and returns at III to the old level of the first part.*

*The first part of the Secondary Subject is genial, graceful, expressive, interwoven with beautiful and interesting modulations (IV-V), which should be treated discreetly and with delicacy of feeling. The second part of the Secondary Subject, like that of the Chief Subject, is more animated; the left hand passage especially, beginning at VI, must be emphasized, and played with great precision. After the Secondary Subject, the first part of the Chief Subject repeats with little variations.*

*a) When one and the same chord (or tone) repeats several times in succession, and this succession is to be executed legato, observe the Rule that the key should not rise again quite to the surface, but be pressed down again beforehand. (Pressure-playing).*

# Polonaise.

(Th. Kullak.)

Fr. Chopin, Op. 40, N° 4.

(H.S.) Allegro con brio. M. M. ♩ = 96.

(S.S.) *energico*

*ff*

*ff*

*mf*

*cresc.*

*f* *p*

*ff*

*ff*

*S. 7289 (4)*

28

The musical score consists of six staves of piano music. The first staff uses a treble clef and a bass clef, with a key signature of one sharp. The second staff uses a bass clef, also with one sharp. The third staff uses a treble clef, with a key signature of one sharp. The fourth staff uses a bass clef, with a key signature of one sharp. The fifth staff uses a treble clef, with a key signature of one sharp. The sixth staff uses a bass clef, with a key signature of one sharp. The music includes dynamic markings such as *mf*, *cresc.*, *f*, *p*, *ff*, and *a tempo*. Articulation marks like *Ped.* and *\** are present. Performance instructions include *cresc. e rit.* and *tr.* (trill). Measure numbers 23, 31, 43, and 132 are indicated. The score concludes with a final dynamic of *p* and a repeat sign.

# Polonaise.

(H. S.) Allegro maestoso. M. M.  $\text{♩} = 84$ .

(Th. Kullak.)  
Fr. Chopin, Op. 40. N° 2.

A musical score for piano, consisting of five systems of music. The score is written in common time and uses a variety of clefs (G, F, C) and key signatures (mostly B-flat major). The music features complex note patterns, including sixteenth-note chords and sustained notes. Performance instructions such as "Rec.", "Rec." with asterisks, "cresc.", "dim.", and "m.s." are scattered throughout the score. Measure numbers 3, 1, 4, 2, 15, and 54 are visible. The score is divided into sections labeled I, II, and III.

(S.S.) IV

V      VI

*ff*    *p*

*ff*    *p*

*dim.*

*slentando*

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two flats. The notation includes various dynamics such as 'espress.', 'pp', 'cresc.', 'ff', and 'fff'. Fingerings are indicated by numbers above or below the notes. Performance instructions like 'Ped.' and 'Ped. \*' are placed under specific notes. The music features complex chords and rhythmic patterns, typical of a virtuosic piano piece.

## VORBEMERKUNG

zu Op. 44.

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Eine der grossartigsten Compositionen Chopin's, jedenfalls seine bedeutendste Polonaise. Meister Liszt sagt darüber:

„Das Hauptmotiv (Hauptsatz I) ist von düsterer Haltung, gleich der Stunde vor dem nahenden Orkane. Das Ohr glaubt den Ausbruch wilder Erbitterung eines allen Elementen gebotenen Trotzes zu vernehmen. Plötzlich lässt die Wiederkehr eines Grundtones im Beginne des Taktes, (H.S. II) gleichsam wiederholte Kanonenschüsse erschallen, gleich dem Getöse einer fern ertönenden lebhaften Schlacht. Im Verfolg dieser Wiederkehr des Grundtones entwickeln sich Takt für Takt ungewohnte Accorde. Nichts Analoges kennen wir von dem grössten Componisten, was dem durch diese Stelle bewirkten Eindrucke sich zur Seite stellen liesse!“

Eben diese Passage aber wird plötzlich unterbrochen von einer ländlichen Scene, von einer Mazurka ländlichen Styles, die aber, weit entfernt die Erinnerung des anfänglich packenden, tief unglückseligen Gefühles zu verwischen, durch ihren bittern ironischen Contrast die peinlichen Gefühle des Zuhörers dergestalt erhöht, dass er sich fast erleichtert fühlt bei der Rückkehr des Hauptsatzes.

Wie ein Traum endigt diese Improvisation ohne einen anderen Schluss, als einen schwermüthig zitternden Tonschall, der die Seele unter der Herrschaft eines einzigen gewaltigen Eindrucks gefangen hält.

## INTRODUCTORY REMARK.

to Op. 44.

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*One of the grandest of Chopin's compositions, at all events his most important Polonaise. Liszt, the master, says of it:*

*“The Chief-motive (Chief Subject I) is gloomy in color, like the hour before an approaching hurricane. The ear seems to perceive the oulburst of wild embitterment of a bidding defiance of all the elements. Suddenly the recurrence of a fundamental tone at the beginning of the measure (Chief Subject II) causes, as it were, repeated cannon-shots to reverberate, like the explosions of a fierce battle in the distance. In the course of this recurrence of the fundamental tone unusual chords are unfolded from measure to measure. We know nothing analogous even of the greatest composers, which could be placed by the side of the effect produced by this place.”*

*Precisely this passage, however, is suddenly interrupted by a rural scene, by a Mazurka in rural style, but which, far from effacing the recollection of the stirring, deeply-unhappy emotion of the beginning, through its bitterly ironical contrast so enhances the painful feeling of the hearer that the return of the Chief Subject brings almost a feeling of relief.*

*This improvisation ends like a dream, without any other close than a melancholy trembling reverberation of sound which holds the soul captive under the mastery of a single powerful impression.*

## Polonaise.

(Th. Kullak.)  
Fr. Chopin, Op. 44.

M.M.  $\text{♩} = 100.$

The image shows a page of sheet music for piano, specifically Op. 44 by Frédéric Chopin. The music is arranged in six staves. The top staff uses bass clef and has a tempo marking of M.M. = 100. It includes dynamic markings such as 'cresc.' and 'ff' (fortissimo). The second staff uses treble clef and includes a performance instruction 'H.S. I.'. The third staff also uses treble clef. The fourth staff uses bass clef and features a 'tr' (trill) instruction. The fifth staff uses treble clef and includes 'Ped.' (pedal) markings. The bottom staff uses bass clef and includes 'Ped.' markings. The music consists of complex chords and arpeggiated patterns, typical of Chopin's virtuosic style.

*sostenuto*

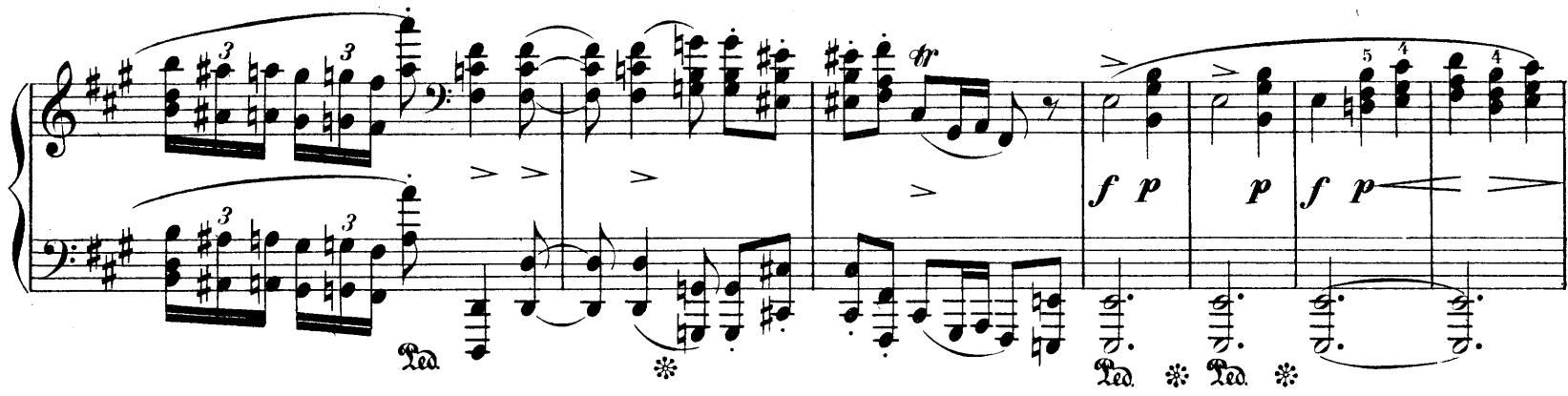
54

532

36

S. 7289 (6)





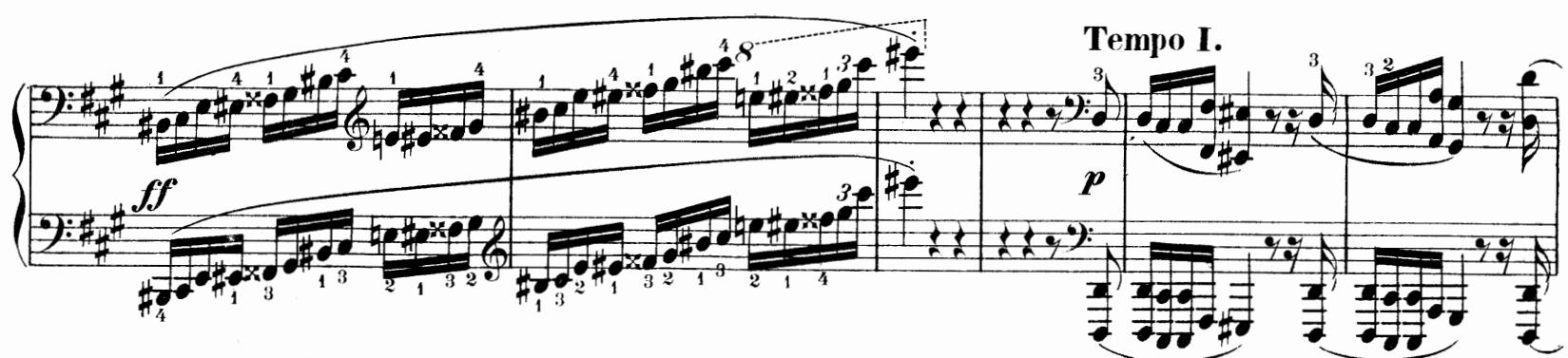
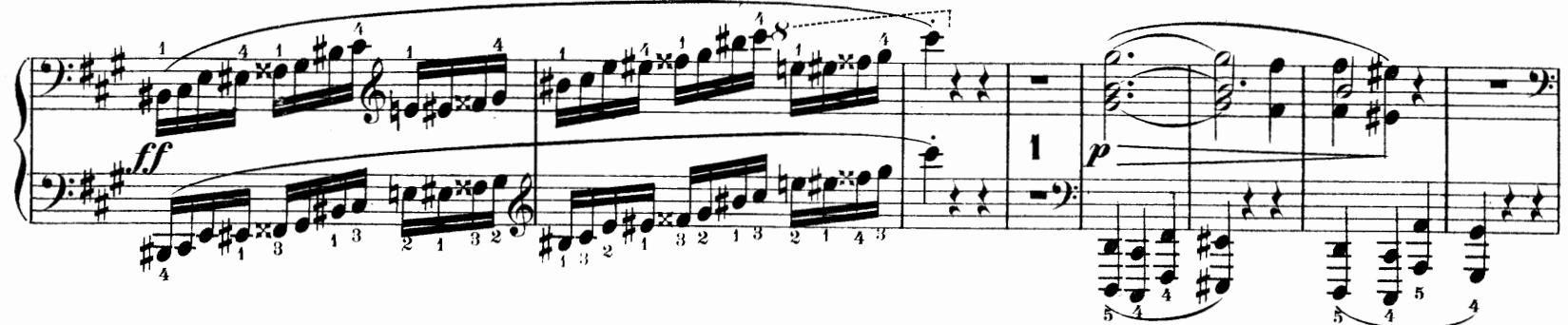
H.S. II

Musical score page 38, measures 7-12. The score continues with two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of four sharps. The music consists of sixteenth-note patterns and grace notes. Measures 7-12 are a continuous section of sixteenth-note patterns with grace notes, separated by measure lines.

45  
 ff  
 >poco a poco dim.  
 pp  
 rallent.



S. 7289 (6)



A musical score for piano, consisting of five staves of music. The music is written in common time and features frequent key changes between major and minor keys. Articulation marks such as "Tr.", "Ped.", and asterisks (\*) are used throughout the score. Measure numbers 123, 43, 21, 32, 123, 532, and 43 are indicated at various points. The score includes dynamic markings like "f", "ff", and "p". The piano part consists of two hands, with the right hand primarily负责旋律和和弦，而左手则负责低音部分。

S. 7289 (6)

A musical score for piano, consisting of six staves of music. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is three sharps. The music features various dynamics and performance instructions:
 

- Staff 1:** Measures 1-2, dynamic *ff*. Measure 3, dynamic *tr.*
- Staff 2:** Measures 1-2, dynamic *ff*. Measure 3, dynamic *tr.* Includes fingerings: 123, 4321, 321, 123. Pedal markings: \*ped., \*ped., \*ped., \*ped., \*ped., \*ped., \*ped., \*ped.
- Staff 3:** Measures 1-2, dynamic *ff*. Measure 3, dynamic *tr.* Includes fingerings: 3, 3. Pedal marking: \*ped.
- Staff 4:** Measures 1-2, dynamic *ff*. Measure 3, dynamic *tr.* Includes fingerings: 3, 3. Pedal marking: \*ped.
- Staff 5:** Measures 1-2, dynamic *ff*. Measure 3, dynamic *tr.* Includes fingerings: 5, 4. Pedal marking: \*ped.
- Staff 6:** Measures 1-2, dynamic *ff*. Measure 3, dynamic *tr.* Includes fingerings: 5, 4. Pedal marking: \*ped.

 Performance instructions include:
 

- Measure 3:** *stretto*, *cresc.*
- Measure 4:** *riten.*
- Measure 5:** *dim.*
- Measure 6:** *pp*, *ff*.

## VORBEMERKUNG

zu Op. 53.

---

Ein äusserst brillantes Clavierstück im Charakter Weber's Polacca in E dur, energisch, orchestral und mit höchster Bravour auszuführen! Nach einigen sich stets steigernden Phrasen beginnt der Hauptsatz bei **A** und lässt sich in 4 Abtheilungen I. II. III. IV. gliedern; der Seitensatz **B** nur in drei I. II. III. Die letzte leitet in die Wiederholung des Hauptsatzes I; eine feurige Coda schliesst das Ganze.

Die Polonaise ist nach Chopin's Rückkehr von der Insel Majorka im Jahre 1840 componirt. Karasowski erwähnt nebenbei: „Nach der eben erst überstandenen Krankheit liess Chopin's ruhelose Fantasie ihn längere Zeit nicht zum Schlaf kommen. Als er eines Nachts in seinem Zimmer das soeben vollendete Werk am Clavier ausführte, schien es ihm plötzlich, als ob die Thüren sich öffneten, u. durch dieselben eine grosse Schaar polnischer Ritter und Edelfrauen in alterthümlichen Costümen hereintraten und an ihm vorbeidefilirten. Diese Vision erfüllte ihn mit solcher Angst, dass er aus dem Zimmer entfloß und die ganze Nacht nicht mehr in seine Wohnung zurückzukehren wagte. In der That erinnert der Seitensatz (**B**) in E-dur an eine herannahende Reiterschaar, welche über eine vom Mondstrahl beleuchtete Ebene dahinbraust.“

## INTRODUCTORY REMARK.

to Op. 53.

---

*An extremely brilliant pianoforte-piece in the character of Weber's Polacca in E-major, energetic, orchestral, and to be executed with the highest bravura. After some continually rising phrases, at A the Chief Subject begins, and is separable into four divisions, I II III IV; the Secondary Subject B into but three, I II III. The last division leads to the repetition of the Chief Subject I; a fiery Coda concludes the whole.*

*The Polonaise was composed after Chopin's return from the Isle of Majorca in the year 1840. Karasowski relates in this connection, that "Upon recovering from his illness, Chopin's restless fancy would not for a long time let him sleep. As one night in his room he was executing at the pianoforte the just completed work, it seemed to him suddenly as if the doors opened and through them a great troop of Polish knights and noble ladies entered in ancient costume and filed past him. This vision filled him with such anxiety, that he fled from the room and during the whole night did not venture to return to his apartments." Indeed, the Secondary Subject does remind one of an approaching cavalry troop which rushes past over a plain illumined by moonbeams.*

# Polonaise.

Th. Kullak.  
Fr. Chopin, Op. 53.

**Maestoso. (M.M. ♩ = 104.)**

**A. (H.S.) (C.S.) I.**

(♩ = 92)

a) für kleine Hände.  
for small hands.

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is in 2/4 time and is mostly in B-flat major, indicated by the key signature. The notation includes various note heads, stems, and bar lines. There are several dynamic markings such as 'p' (piano), 'ff' (fortissimo), and 'tr' (trill). Fingerings are indicated above the notes, for example, '2 3' and '5 3'. Articulation marks like dots and dashes are also present. The lyrics 'Lied' with an asterisk (\*) appear under the notes in the bass clef staves.

131      *tr* 2 1    *tr* 2    3 4 5 4    4 5    454    454 4    454 4
   
*tr* \* *tr* \*    *tr* \*    *tr* \*
   
*tr* \* *tr* \* *tr* \* *tr* \* *tr* \*
   
*tr* \* *tr* \*
   
 II.      *m.s.*      *sf*
  
*tr* \* *tr* \*
   
 III.      *sostenuto*      2    3    1 2 *tr*
  
*tr* \* *tr* \*    *tr* \* *tr* \* *tr* \* *tr* \*
   
 4534      *tr*
  
*tr* 1    4    2 1    4    2 1    4
   
*tr* \* *tr* \* *tr* \* *tr* \* *tr* \*

A page from a musical score for piano, featuring six staves of music. The music is in common time and consists of six measures. The first measure starts with a forte dynamic (ff) and includes a crescendo instruction. The second measure features a bassoon-like sound with 'Bassoon' markings. The third measure contains a dynamic instruction 'IV'. The fourth measure has a bassoon-like sound with 'Bassoon' markings. The fifth measure features a bassoon-like sound with 'Bassoon' markings. The sixth measure features a bassoon-like sound with 'Bassoon' markings.

B. (S.S.)

I

*pp*

*sotto voce*

*staccato*

*poco*      *a*      *poco*

*cresc.*      *f*      *cresc.*

*ff*

*ped.*

*ped.*

50 a) Die Octaven sind von hier ab *legato* auszuführen,  
man erreicht dadurch grössere Klangfülle.

S. 7289 (7)

a) From here on, execute the octaves *legato*, as  
greater sonority is thus attained.

12.

II

III

*sforzando*

S. 7289(7)

The image shows a page of sheet music for piano, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is in 2/4 time and uses a key signature of one flat. The notation includes various note heads with stroke patterns (e.g., 1-3, 2-1, 4-3, 5-4) and dynamic markings like *sforz.*, *smorz.*, and *cresc.*. The first staff ends with a repeat sign and a double bar line. The second staff begins with a bass clef. The third staff ends with a bass clef. The fourth staff begins with a bass clef. The fifth staff ends with a bass clef. The sixth staff begins with a bass clef. The music is divided into measures by vertical bar lines. The notes are represented by black dots on the staff lines. The stems of the notes point either up or down, corresponding to the clef of the staff. The music is written in a clear, legible hand, typical of early printed music notation.

*Poco più mosso.*  
**Coda.**

S. 7289 (7)      53

# a) Polonaise - Fantaisie.

(Th. Kullak.)  
Friedrich Chopin, Op. 61.

Allegro maestoso. M.M.  $\text{♩} = 66$ .

a) Die Polonaise-Fantaisie, die letzte Polonaise Chopin's, ist in Form und Inhalt ein wunderlich geartetes, ganz eigenthümliches Werk. Auf kürzere Phrasen, die kleinen Monologen, eingestreuten Cadenzen, improvisirten Praeludien gleichen, folgen Perioden, Zwischensätze ganz im Polonaise-Tempo und Charakter. Aber nichts bleibt stabil und entwickelt sich organisch; es ist als wenn eine erregte Stimmung, ein wunderbarer Seelenprozess den Componisten gedrängt hätte, immer von einem Tongebilde zu einem andern, neuen überzugehen. Momentane Ruhe und Frieden gewährt dem Zuhörer nur der schöne innig ausdrucksvolle Seitensatz in H-dur (F) mit seinem gleichmässig auf und ab wogenden Basse. (vergl. op. 22. Andante spianato). Dann folgen wieder abgerissene Phrasen wie zu Anfang, darauf ein Polonaisenfragment — ein leidenschaftlich sich steigernder Zwischensatz, der zu einem triumphirenden Hymnus hinleitet (K), dessen Thema dem Hauptsatz B entlehnt ist.

b) Langsam aufsteigend und leise verhallend.

c) Die Nachahmung der rechten Hand ist bemerkbar zu machen.

a) The Polonaise-Fantaisie, the last Polonaise of Chopin, is in form and contents a strangely shaped, quite peculiar work. After shorter phrases, which are like little monologues, interspersed cadenzas, improvised preludes, etc., follow periods and interludes quite in Polonaise-tempo and character. But nothing remains stable and develops organically; it is as if an excited mood, a wonderful soul-process had constantly driven the composer on from one tone-picture to another new one. Momentary repose and peace are afforded the hearer only by the beautiful, fervid, expressive Secondary Subject in B-major (F), with its evenly rising and falling base (compare Op. 22 Andante Spianato). Then follow anew detached phrases as at the beginning, then a Polonaise-fragment, — an interlude climaxing passionately, which leads to a triumphal hymn (K), whose theme is taken from the Chief Subject B.

b) Ascending slowly and softly dying away.

c) Make the imitation of the right hand perceptible.

B. (H.S.)

mezza voce

A musical score for piano, consisting of six staves of music. The music is in common time and uses a key signature of two flats. The score includes dynamic markings such as *f*, *p*, *sffz*, *sfp*, and *sempre p*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "C. (Zw. S.)" and "Lad." with asterisks are placed between staves. Measure numbers 56, 32, 33, 43, and 53 are visible. The music features complex harmonic progressions and rhythmic patterns, typical of late 19th-century piano literature.

The image shows five staves of musical notation for piano, likely from a classical or romantic era piece. The music is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom three staves.

- Staff 1:** Features a dynamic instruction "cresc." at the beginning. Fingerings are indicated above the notes, such as 1-2-1-2-1-2 and 1-2-1-2-1-2. Pedal markings "Ped." with asterisks are placed below the staff. Measure numbers 43 and 44 are shown.
- Staff 2:** Continues the musical line with fingerings like 1-2-1-2-1-2 and 1-2-1-2-1-2. Pedal markings "Ped." with asterisks are present. Measure numbers 43 and 44 are shown.
- Staff 3:** Shows a dynamic "sf p" (fortissimo/pianissimo) and a tempo marking "a tempo". Fingerings include 1-2-1-2-1-2 and 1-2-1-2-1-2. Pedal markings "Ped." with asterisks are present. Measure numbers 43 and 44 are shown.
- Staff 4:** Contains a dynamic "poco riten." (poco ritardando) and a tempo marking "a tempo". Fingerings like 1-2-1-2-1-2 and 1-2-1-2-1-2 are shown. Pedal markings "Ped." with asterisks are present. Measure numbers 43 and 44 are shown.
- Staff 5:** Labeled "D.", it features a dynamic "p" (pianissimo). Fingerings include 1-2-1-2-1-2 and 1-2-1-2-1-2. Pedal markings "Ped." with asterisks are present. Measure numbers 43 and 44 are shown.

The music concludes with a final dynamic "cresc." and a series of chords at the end of the page.

*agitato*

**E.** *dolce*

*dim.*

*ff*

S. 2289 (8)

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *dim.*, *p*, *rallent.*, *pp*, *sempr. sosten.*, *p e legato*, *Il canto espressivo*, and *ten.*. Fingerings are indicated by numbers above or below the keys. Performance instructions like *Rit.*, *Rit. \**, and *Rit. \*\** are placed at specific points. The music consists of various chords and arpeggiated patterns, typical of a Chopin Nocturne.

*a tempo*

*p*

*cresc.*

*ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.* *\* Ped.*

*ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.*

*ped.* *\**

*pp*

*poco a poco cresc.*

*dim.*

*s.f.=p*

*G. (A)*

H.

*rall.*

I. (Zw. S.) >

(*poco a poco string.*)

*cresc.*

*f cresc.*

K.

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The image shows a page of sheet music for piano, page 10, containing six staves of musical notation. The music is in common time and consists of measures 101 through 116. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'Ped.', '\*', 'accel.', 'sf', 'dim.', 'ritenuto', and 'pp'. Fingerings like '5 4 3 2' and '5 4 3 2' are also present. The piano keys are indicated by black dots on the staff lines.

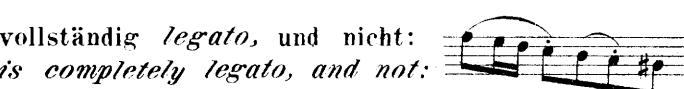
# Polonaise.

Th. Kullak.

Fréd. Chopin, Op. 71. N° 1.

**Allegro maestoso. ♫ = 84.**

a) Nach meiner Ansicht ist der verzierungslose Kern des ersten und zweiten Taktes:



Nimmt man die verzierenden Triller (tr) hinzu, so sind diese nicht in der kurzen Form eines Schnellers oder Pralltrillers auszuführen, sondern vielmehr dem vollen Werthe der Hauptnote entsprechend, also etwa:

If the trills (tr) be added, they must not be executed in the short form of the beat or transient shake (w), but rather conformably to the full value of the chief note; therefore, say:



Die Hauptnoten sind dabei durch leichten Ausdruck bemerklich zu machen, die Triller mit grösster Leichtigkeit auszuführen.

In doing this, the chief notes are to be made perceptible by means of a slight pressure, and the trills executed with the greatest lightness.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a variety of keys, including B-flat major, G major, and F major. The notation includes many eighth and sixteenth notes, as well as rests. Various dynamics are indicated, such as *f*, *p*, *pp*, *legato*, *rit.*, *tr*, *cresc.*, and *dim.*. Articulation marks like dots and dashes are also present. Performance instructions like "sempre", "Ped.", "Ped. \* Ped.", "Ped. \* Ped. \* Ped.", and "Ped. \* Ped. \* Ped. \* Ped." are scattered throughout the page. The page number "8" is located at the top left, and the word "Fine" is at the bottom right.

This page of sheet music for piano contains six staves of musical notation. The music is in common time and consists of measures 10 through 16. The notation includes various dynamics such as *p*, *pp*, *f*, *cresc.*, *dim.*, *con grazia*, *ten.*, and *più p*. Articulations include *Ped.* (pedal), *\** (staccato), and *sempre legato*. Performance instructions like *3*, *5*, *4*, *2*, and *1* are placed above certain notes. Measures 10-11 show a treble clef and bass clef staff, while measures 12-16 show only a treble clef staff. Measure 16 concludes with a repeat sign and the number *8*.

*poco* *a*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cresc.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*ten.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*con grazia* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Da Capo senza ripetizione sin' al Fine.*

# Polonaise.

Th. Kullak.

Fr. Chopin, Op. 71, N° 2.

Allegro ma non troppo.  $\text{♩} = 92$ .

A musical score for piano, featuring five staves of music. The top two staves are in common time, while the bottom three staves switch to 2/4 time at measure 24. The score includes dynamic markings such as *p*, *f*, *sf*, *tr*, and *ten.*. Fingerings like 3-2, 3-4, 3-2, 5, and 3-4-2-3 are indicated above the keys. Performance instructions include *Ped.*, *\**, *poco rit.*, and *tr*. The music consists of a mix of eighth and sixteenth-note patterns, with occasional bass notes and rests.



8

*p*      *ffz*      *cresc.*      *ffz*      *f*

*Ped.* \*      *Ped.* \*      *Ped.*

*3*

*p*

*\**      *Ped.*      *\**

*8*

*dim.*

*Ped.*

*43*

*p*

*più p*

*Ped.*      *\**

*cresc.*

*f*      *dim.*

*Ped.*      *\**

*m.g.*

*ten.*

*p*

*cresc.*

*3*      *4*      *3*      *4*      *3*      *4*      *5*      *4*

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is in common time and includes various dynamics such as *f*, *p*, *cresc.*, *sf*, *più f*, and *s*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped." and "\*" are placed under specific notes. The music is divided into measures by vertical bar lines. The staves are arranged vertically, with the bass staff at the top and the treble staff at the bottom of each group. The page number "12" is located at the bottom left, and the instruction "Da Capo senza repetizione sin' al Fine." is at the bottom right.

# Polonaise.

(Th. Kullak.)

Fr. Chopin, Trois Polonoises, Op. 71, N° 3.

**Allegro moderato. M. M.  $\text{d}=80$ .**

S.7289(11).

*a tempo*

*tr*

*p*

*f*

*1*

*1 3*

*2d.* \* *2d.* \* *2d.* \*

*2d.* \* *2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*tr*

*1*

*3 2*

*1*

*3*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*tr*

*1*

*3 4*

*5*

*1*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*s.f. p*

*cresc.*

*12121*

*2*

*3 4*

*s*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*5*

*2*

*3 4*

*5*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*2d.* \* *2d.* \*

*dim.*

*3 4*

*3*

*5*

*p*

*3 4*

*3*

*5*

*p*

*2*

*2d.* \*

*Fine.*

*D. C. senza replica sin' al Fine.*

# Polonaise.

Th. Kullak.

Fr. Chopin, Op. posthum.

Moderato. M. M. ♩ = 96.

**Trio.**  
*f energico*

*dimin.*      *sec. rubato*      *Fine.*

*f energico*

*semper dimin. e calando*

232

*dolce graziosamente*

131

*f*

*s*

*f*

*f*

*dim.*

*p energico*

243 243 243

21 312 312 312

23

*energico*

*sempre dimin. e calando*

*Polonaise da capo al Fine.*