

a) Polonaise.

(Th. Kullak.)

Fr. Chopin, Op. 26. N^o 1.

Allegro appassionato. M. M. ♩ = 108.

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

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 2^{ten} 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-seconds in the figures ♩.. are not to be treated as grace-notes, but instead must be played with a firm pressure.*

The musical score is written for piano and voice. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into six systems, each with a vocal line and a piano accompaniment.

- System 1:** The vocal line begins with the instruction *sotto voce*. The piano accompaniment features a steady eighth-note bass line. Dynamics include *led.* (likely *legato*) and *p* (piano).
- System 2:** The piano accompaniment includes a *cresc.* (crescendo) marking. Dynamics range from *f* (forte) to *ff* (fortissimo).
- System 3:** The vocal line has a *p* (piano) dynamic. The piano accompaniment continues with a steady bass line.
- System 4:** The vocal line features a *pp* (pianissimo) dynamic. The piano accompaniment has a steady eighth-note bass line.
- System 5:** The vocal line begins with *con forza* (with force) and *ten.* (tenuto). The piano accompaniment includes a *f* (forte) dynamic.
- System 6:** The vocal line includes a *riten.* (ritardando) marking. The piano accompaniment features a *p* (piano) and *pp* (pianissimo) dynamic. The score concludes with a double bar line and a key signature change to three flats (Bb, Eb, Ab).

The score is rich in musical notation, including various note values, rests, and articulation marks such as slurs and accents. The piano part is characterized by a consistent eighth-note bass line throughout most of the piece.

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

B. (S.S.) Meno mosso. M.M. ♩ = 94.

con anima

riten.

dolciss.

94

This page of musical notation contains six systems of staves, each with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical elements such as:

- Fingerings:** Numerous numbers (1-5) are placed above or below notes to indicate fingerings. Some are grouped with slurs, and some are written vertically (e.g., 5 2 1, 3 2 1).
- Articulation:** Accents (>) and slurs are used throughout the piece.
- Dynamics:**
 - ben legato* is written below the first staff of the second system.
 - cresc.* (crescendo) is written above the second staff of the second system.
 - riten.* (ritardando) appears above the third staff of the second system and above the first staff of the fourth system.
 - a tempo* is written above the fourth staff of the second system.
 - f* (forte) is written below the first staff of the fourth system.
- Rehearsal Marks:** Symbols consisting of a stylized 'C' with a horizontal line through it are placed below the staves at the beginning of several systems.
- Trills:** Trills are indicated by a vertical line with a horizontal bar at the top, appearing in the first staff of the first system and the first staff of the sixth system.