

Polonaise.

(H. S.) Allegro maestoso. M.M. ♩ = 84.

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

The musical score is written for piano and is divided into six systems. Each system contains a treble staff and a bass staff. The key signature is two flats (B-flat major). The time signature is 3/4. The tempo is marked 'Allegro maestoso' with a metronome marking of 84 beats per minute. The piece begins with a piano (p) dynamic. The first system includes the instruction 'sotto voce'. The second system features a 'cresc.' (crescendo) marking. The third system includes a 'dim.' (diminuendo) marking. The fourth system features a 'cresc.' marking. The fifth system includes a 'dim.' marking. The sixth system concludes the piece with a final chord and a double bar line. The score is marked with various fingerings and articulation marks, including slurs and accents. The page number 30 is printed at the bottom left, and the copyright information 'Copyright G. Schirmer 1882.' and 'S. 7289 (5)' are at the bottom center.

This page of musical notation is for a piano piece, likely in a minor key as indicated by the key signature (three flats). It consists of eight systems of staves, each containing a grand staff (treble and bass clef). The notation is highly detailed, featuring complex chords, arpeggios, and various musical markings.

System 1: Features a complex chordal texture in the right hand and a more melodic line in the left hand. Markings include *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). Fingerings are indicated with numbers 1-5.

System 2: Continues the complex texture. Markings include *dim.* (diminuendo) and *mf* (mezzo-forte). A section labeled **II** begins.

System 3: Features a complex chordal texture. Markings include *dim.* and *mf*. A section labeled **III** begins.

System 4: Continues the complex texture. Markings include *dim.* and *mf*. A section labeled **III** begins.

System 5: Features a complex chordal texture. Markings include *dim.* and *mf*. A section labeled **III** begins.

System 6: Continues the complex texture. Markings include *dim.* and *mf*. A section labeled **III** begins.

System 7: Features a complex chordal texture. Markings include *dim.* and *mf*. A section labeled **III** begins.

System 8: Continues the complex texture. Markings include *dim.* and *mf*. A section labeled **III** begins.

(S.S.) IV

This musical score is for a section labeled (S.S.) IV. It consists of six systems of music, each with a piano (p) and vocal (V) staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *espress.*, *pp*, *dim.*, *ff*, and *slentando*. There are also markings for *Red.* and ** Red.* in the piano part. The score is divided into sections V and VI. The piano part features complex chordal textures and melodic lines, while the vocal part has more melodic and lyrical passages. The score ends with a *slentando* marking and a final chord.

espress. *pp*

* No. * No. No. * No. * No. * No.

* No. * No. * No. * No. * No.

cresc.

* No. No. * No. * No. * No.

ff

* No. * No. * No. * No. * No.

Il basso marcato

* No. * No. * No. * No. * No.

cresc. *ff* *fff*

* No. * No. * No. * No. * No.

VORBEMERKUNG

zu Op. 44.

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 bitteren 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.

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 outburst 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.