

# Polonaises.

Allegro appassionato.

Op. 26 N° 1.

1.

First system of musical notation. The piano part (left) features a complex rhythmic pattern with triplets and sixteenth notes, marked with dynamics *ff* and *fff*. The bass part (right) has a more melodic line with dynamics *f* and *sf*. Fingerings and articulation marks are present throughout.

Second system of musical notation. It begins with a *poco riten.* marking. The piano part continues with intricate patterns, while the bass part features a melodic line with dynamics *p* and *ten.* (tenuendo). Fingerings and articulation marks are present throughout.

Third system of musical notation. The piano part starts with a *pp* (pianissimo) dynamic marking and features complex rhythmic patterns with triplets. The bass part has a melodic line with dynamics *ff* and *fff*. Fingerings and articulation marks are present throughout.

Fourth system of musical notation. It begins with a *poco riten.* marking. The piano part continues with intricate patterns, while the bass part features a melodic line with dynamics *f* and *ten.* (tenuendo). Fingerings and articulation marks are present throughout.

Fifth system of musical notation. It begins with a *poco riten.* marking. The piano part continues with intricate patterns, while the bass part features a melodic line with dynamics *p* and *pp*. Fingerings and articulation marks are present throughout.

*sotto voce*

*cresc.* *p* *cresc.* *mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*sf sempre cresc.* *sf* *ff* *fz* *p*

*Red.* *sf.* \* *Red.* *sf.* \* *Red.* \* *Red.* 5 \*

*dimin.* *pp* *ritard.*

*Red.* 7 *Red.* 4

*a tempo*

*cresc.* *fz* *con forza* *ten.* *p*

*Red.* 34 \* *Red.* 3 1 4 \* *Red.* \* *Red.* \*

*riten.* *pp* *Meno mosso.* *con anima* *p*

*Fine.* *Red.* \* *Red.* \*

*Red.* \* *Red.* \*

*riten. - 3 - a tempo*

*f* *dim.* *p* *dolciss.*

Red. \* Red. \* Red. \* Red. \* Red. \*

*ten.*

2 3 2 3 2 3 2 3 1 4 5 1 2 3 2

*p* *molto espressivo* *p*

Red. \* Red. \*

*p*

Red. \*

*dolce*

Red. \* Red. \* Red. \*

*riten. 5-* *cresc.* *ben legato* *cresc.*

Red. \* Red. \*

*a tempo*

*fp*

*Red.* \*

2 4 3 4 3 4 3 4 5

*f*

*dim.*

*riten.*

*Red.* \*

*a tempo*

*p*

*dolciss.*

*ten.*

*Red.* \*

4 5 1 2 3 2

*p*

*Red.* \*

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

Maestoso.

Op. 26 No 2.

2.

*poco riten.*

*accel.*

*poco*

*riten. e cresc.*

*accel.*

*riten. e più cresc.*

*a tempo*

*molto cresc.*

*ff*

*con forza*

*agitato*

Handwritten musical notation on a grand staff. The piece begins with a piano (*pp*) dynamic. The right hand features intricate fingerings, including triplets (3) and quintuplets (5), and various articulations like slurs and accents. The left hand provides harmonic support with chords and moving lines.

Handwritten musical notation on a grand staff. This system includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. It features complex rhythmic patterns and fingerings, with a *Red.* (Reduction) symbol and an asterisk (\*) indicating a specific performance instruction.

Handwritten musical notation on a grand staff. This system contains *ff* (fortissimo) and *f* dynamics, along with a *cresc.* marking. The right hand has dense chordal textures and slurs, while the left hand maintains a steady accompaniment.

Handwritten musical notation on a grand staff. This system shows a *cresc.* leading into a *ffz>* (fortissimo, *z* for accent) dynamic. It includes a *Red.* symbol and an asterisk (\*).

Handwritten musical notation on a grand staff. This system features a *ff* dynamic and includes a *Red.* symbol and an asterisk (\*). The right hand has a prominent melodic line with slurs and accents.

Handwritten musical notation on a grand staff. This system concludes with a *dim. e calando* (diminuendo and ritardando) instruction. It includes a *tr* (trill) marking at measure 35, *ff* and *sf* dynamics, and a *p* (piano) dynamic. The piece ends with a *Red.* symbol and an asterisk (\*).

*a tempo* *poco riten.*

*pp* *sotto voce*

5 4 5 2 3 4 2 3 1 2 3 4 5 4 3 2 1

5 4 3 2 1 2 3 4 5 4 3 2 1

*Red.* \*

*accel.* *poco riten. e cresc.* *accel.* *riten. e più cresc.*

*pp* *p*

3 4 2 3 1 2 3 4 5 4 3 2 1

4 5 3 4 1 2 3 4 5 4 3 2 1

*Red.* \*

*a tempo*

*f* *molto cresc.* *ff*

4 5 3 4 1 2 3 4 5 4 3 2 1

2 1 3 2 5 4 3 2 1

*Red.* \*

*con forza* *agitato*

*fff* *sf* *p*

23 *tr* 1 41 1 35 35 231 5 2 1 4 3 2 1 3 2 1 2

*Red.* \*

4 3 2 1 3 2 1 2 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 5 4 3 2 1 3 2 1 2

4 5 4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1

*Red.* \*

4 3 2 1 3 2 1 2 4 3 2 1 4 3 2 1 4 3 2 1 4 5 1 4 2 1 2

4 3 2 1 5 4 3 2 1 5 4 3 2 1 4 5 1 4 2 1 2

*p*

*Red.* \*

Meno mosso.

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The piece is in G major (two sharps) and 3/4 time. The tempo is marked "Meno mosso".

Key annotations and markings include:

- sotto voce*: First system, both staves.
- ten.*: First system, right hand; second system, right hand; fourth system, right hand.
- s.v.*: Second system, left hand; third system, left hand.
- sempre pp*: Fourth system, left hand.
- ten. trem.*: Sixth system, right hand.
- pp*: Sixth system, left hand.

Performance instructions include *Red.\** and *Red.* with asterisks, likely indicating recording or editing points. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings like *pp* and *ppp* are present. The score features various musical ornaments such as slurs, ties, and accents.



5 4 2 2 1 4 2 1  
 5 4 3 1 5 4 3 1  
*manando* *Adagio.*

1 4 5 4 5 4 5 3 2 3 2 3 1 4 2

Tempo I. *poco rit.* *accel.* *poco rit. e cresc.*

*pp* 3 4 2 3 1 2 1 3 2 5 2 1 3 2 5

*accel.* *rit. e più cresc.* *a tempo* *molto cresc.*

*p* 4 5 8 4 1 4 5 3 4 1 2 1 3 2 5

*con forza* *triumph* *fff* *sfp* *agitato*

23 41 35 35 231 2 3 5 4

4 3 2 1 3 2 1 2 4 3 2 1 3 2 1 2 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 5

4 3 2 1 3 2 1 2 4 3 2 1 3 2 1 5 4 3 1 5 4 3 1 4 5 1 4 2 1 2

pp *cresc.*

3 5 4 3 2 5 4 5 3 2 4 4 5 3 4 1 3 3

*f ff f*

*Red.* \* \* *Red.* \*

*cresc. ff f cresc.*

*Red.* \* *Red.* \*

*ffz sf f ff sf*

*Red.* \* *Red.* \*

*f ff*

35 *tr* 2 3 4 3

*dim. e calando pp*

23 1 2 3 4 3 2 4 3 2 5 4 2 3 4 3

*a tempo*

*poco riten.*

*accel.*

*poco*

3 4 2 3 1  
*sotto voce*  
*pp*  
2 1 3 2 5  
Red. \*



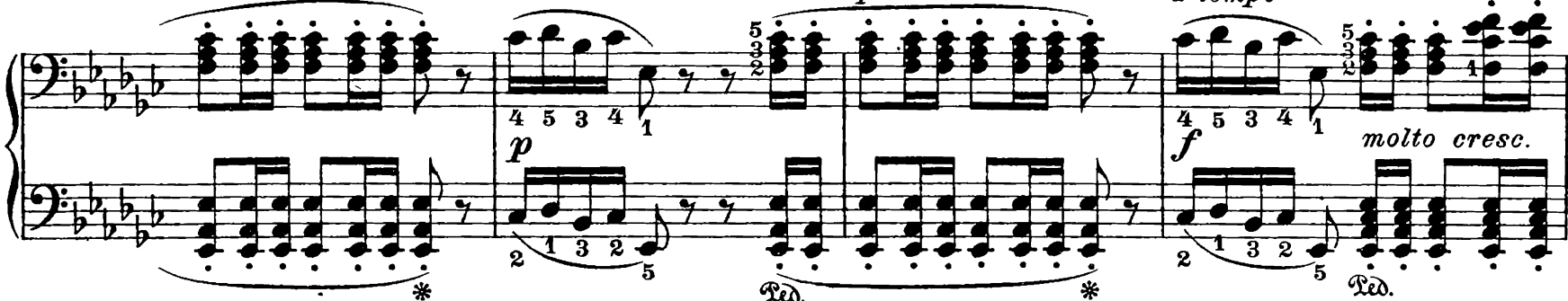
*rit. e cresc.*

*accel.*

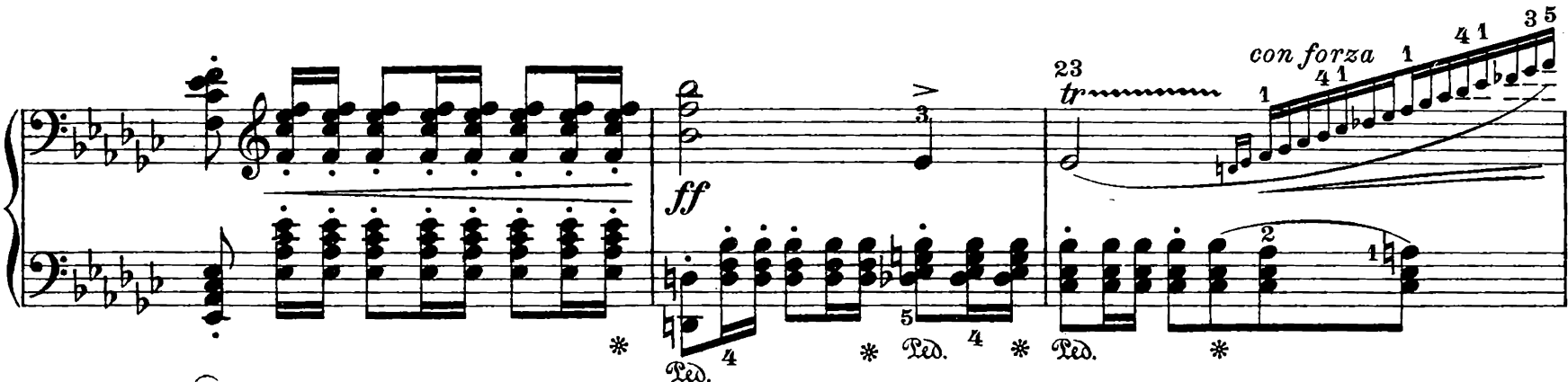
*rit. e più cresc.*

*a tempo*

4 5 3 4 1  
*p*  
2 1 3 2 5  
*f* *molto cresc.*  
Red. \*



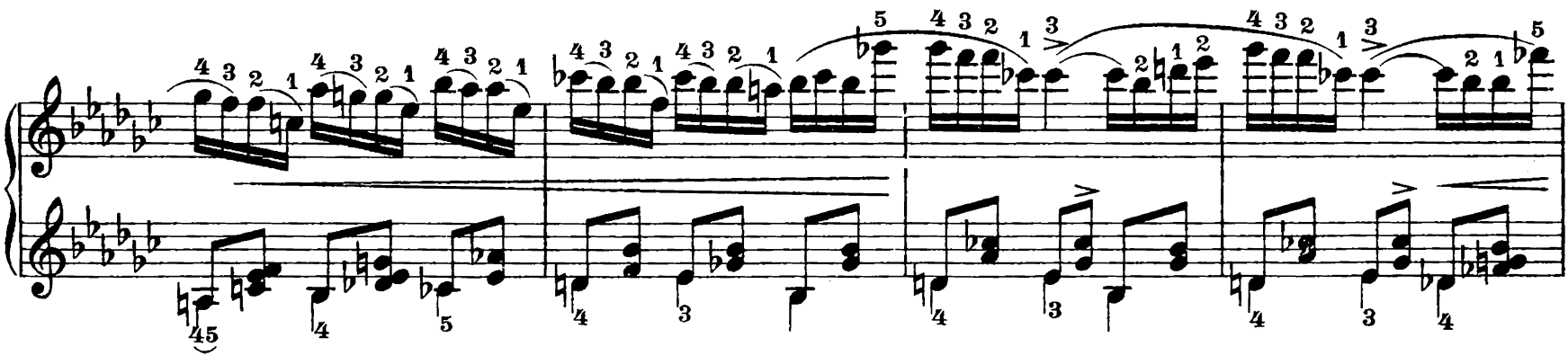
23 *con forza* 1 4 1 3 5  
*tr*  
*ff*  
Red. 4 \* Red. 4 \* Red. \*



35 23 1 5 2  
*fff* *sf p*  
*agitato* 4 3 2 1 3  
1 2 1 2 4 3 2 1 3  
Red. \*



4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 3  
4 5 1 2 4 3 2 1 3 4 3 2 1 3 5



4 3 2 1 5 4 3 1 5 4 3 1  
*accel. e stretto* 4 5 1 2  
*cresc.* 4 5 1 2 3 4 2 1 4 5 1 4  
*riten. assai* *lento*  
*ff* *pp* *ppp*  
Red. \* Red. \*

