

# DEUX POLONOISES

composées

par

Fred: Chopin

Op. 26.

arrangées

*pour Piano et Violoncelle*

PAR

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F. Chopin, Op. 26.  
arrangés par C. Lipinski.

VIOLINO.

POLONOISE. I.

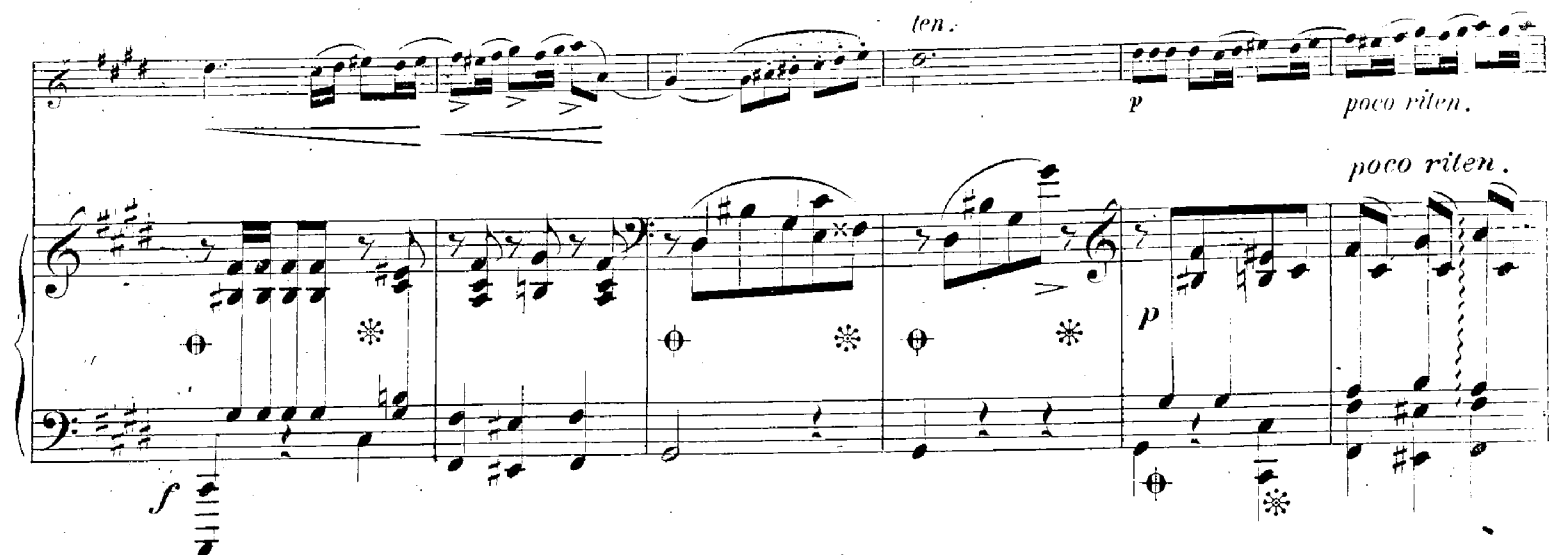
PIANOFORTE.

*Allegro appassionato.*

*cantabile.*

*largamente e espressivo.*

*poco riten.*



First system of musical notation. The top staff is a single melodic line with a *ten.* (tenuto) marking. The bottom staff is a piano accompaniment with a *f* (forte) dynamic. The system concludes with a *p* (piano) dynamic and a *poco riten.* (poco ritenuto) instruction.



Second system of musical notation. The top staff features a *sotto voce e leggero.* (sotto voce e leggero) instruction. The bottom staff includes a *pp* (pianissimo) dynamic and a *cresc.* (crescendo) marking. The system concludes with a *f* (forte) dynamic.



Third system of musical notation. The top staff continues the melodic line. The bottom staff features a *f* (forte) dynamic and a *cresc.* (crescendo) marking. The system concludes with a *f* (forte) dynamic.

*tranquillo.*

This system features a single melodic line in the upper staff, characterized by a series of eighth and sixteenth notes with slurs. The lower staff contains a piano accompaniment with chords and single notes, including a measure with a circled cross and an asterisk.

*ritenuto.* *tr* *ff* *len.*

*pp riten.* *ff con forza.*

The second system shows a more complex texture. The upper staff includes a trill (tr) and a fortissimo (ff) section. The lower staff begins with a pianissimo (pp) and ritardando (riten.) section, followed by a fortissimo (ff) section marked 'con forza.' The system concludes with a decelerando (len.) marking.

*riten.*

*riten.*

*3*

The third system continues the musical themes. The upper staff features a decelerando (riten.) section. The lower staff also includes a decelerando (riten.) section and ends with a triplet of eighth notes marked with a '3'.

*Meno mosso.*

The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo marking is *Meno mosso.*

The first system shows a treble staff with a melodic line and a grand staff with a dense chordal accompaniment. The second system includes a *dim.* (diminuendo) and *riten.* (ritardando) marking in the bass staff. The third system features a piano (*p*) dynamic marking. The fourth and fifth systems continue the melodic and harmonic development. Various musical notations such as triplets, slurs, and accidentals are present throughout.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a more active bass line. The second system continues the melodic development. The third system features a crescendo and the instruction "ben legato". The fourth system includes a ritardando ("rit.") followed by a return to the original tempo ("a tempo."). The fifth system shows a decrescendo ("dim.") and another ritardando. The sixth system concludes the page with a final melodic flourish. Various performance markings like asterisks and slurs are used throughout to indicate specific musical intentions.

## Maestoso.

VIOLINO.  
 POLONOISE II.  
 PIANOFORTE.

The musical score is written for Violino, Polonoise II, and Pianoforte. It is in 3/4 time and features various dynamics and tempo markings.

**Violino:**

- Maestoso.
- pp
- in tempo.
- con forza.
- agitato.
- restez a la position.

**Pianoforte:**

- pp
- poco rit.
- accel.
- pacell
- rit. e cresc.
- fin tempo.
- ff
- f
- cresc

The score consists of three systems of music. The first system is marked "Maestoso." and features a piano introduction with "pp" dynamics. The second system includes "in tempo." and "con forza." markings. The third system is marked "agitato." and features a rapid, energetic passage. The score concludes with a "restez a la position." instruction.



This page of musical notation consists of seven systems of staves, each containing a single melodic line and a piano accompaniment. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The piece begins with a *pp* (pianissimo) dynamic. The first system shows a melodic line with a *pp* dynamic and a piano accompaniment with a *pp* dynamic. The second system features a *cresc.* (crescendo) marking in the melodic line and a *cresc.* marking in the piano accompaniment. The third system includes a *ff* (fortissimo) dynamic in the melodic line and a *ff* dynamic in the piano accompaniment. The fourth system shows a *ff* dynamic in the melodic line and a *ff* dynamic in the piano accompaniment. The fifth system features a *ff* dynamic in the melodic line and a *ff* dynamic in the piano accompaniment. The sixth system includes a *ff* dynamic in the melodic line and a *ff* dynamic in the piano accompaniment. The seventh system shows a *ff* dynamic in the melodic line and a *ff* dynamic in the piano accompaniment. The notation includes various musical symbols such as notes, rests, slurs, trills, and dynamic markings.

*calando.**dim.**sotto voce.**poco riten.**accel.**poco rit e cresc.**intempo.**in tempo.**accel.**rit. e cresc.**f**cresc**ff**ff**f**f*

*f* *agitato.*

*restez a la position!*

*Solito.*

*p* *sotto voce.*

*len.*

*p*

*ten.*  
*pp*

*ten.*

*pp*  
*sempre pianis.*

*ten.*

*pp*  
*ten.*

The musical score consists of four systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system features a melodic line in the treble and a harmonic accompaniment in the bass, with a *ten.* marking above the treble staff and *pp* below the bass staff. The second system continues the melodic and harmonic development, with *pp* and *sempre pianis.* markings. The third system shows a more complex texture with rapid sixteenth-note passages in the treble, marked with *ten.*. The fourth system concludes the page with a final melodic flourish in the treble and a sustained harmonic base in the bass, marked with *pp* and *ten.*. The page ends with a double bar line and a final chord marked with an asterisk and a circled 'G'.

*leggiermente.*  
pp

*tremolo.*  
pp

*Adagio.*  
pp

*Adagio.*  
pp

*accell. pp*  
*poco rit.*

*e cresc.*  
*accell.*  
*rit. e cresc.*  
*f*  
*cresc.*

*ff*  
*con forza.*  
*f*

The musical score is written for piano and violin. The piano part consists of two staves, and the violin part is a single staff. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into several systems. The first system is marked 'leggiermente.' and 'pp'. The second system is marked 'tremolo.' and 'pp'. The third system is marked 'Adagio.' and 'pp'. The fourth system is marked 'Adagio.' and 'pp'. The fifth system is marked 'accell. pp' and 'poco rit.'. The sixth system is marked 'e cresc.', 'accell.', 'rit. e cresc.', 'f', and 'cresc.'. The seventh system is marked 'ff', 'con forza.', and 'f'. The score ends with a double bar line.

*f* *agitato.*

*p* *cresc.*

*ff*

*ff*

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has three flats (B-flat, E-flat, A-flat). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Second system of musical notation, measures 5-8. The system consists of three staves. Measures 5 and 6 feature large, sweeping slurs over the treble staff, with a forte (*f*) dynamic marking. Measures 7 and 8 continue the complex rhythmic patterns in the grand staff, with a forte (*f*) dynamic marking at the end.

Third system of musical notation, measures 9-12. The system consists of three staves. Measures 9 and 10 show a continuation of the complex rhythmic patterns. Measures 11 and 12 feature a more sustained, chordal texture in the grand staff.

Fourth system of musical notation, measures 13-16. The system consists of three staves. Measures 13 and 14 are marked with a forte (*f*) dynamic. Measures 15 and 16 are marked with the tempo instruction *calando.* (rushing). The music concludes with a final chord in the grand staff.



First system of a musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has three flats (B-flat, E-flat, A-flat). The first four measures show a vocal line in the treble staff and piano accompaniment in the grand staff. The last two measures feature a vocal line with the instruction *sotto voce.* and piano accompaniment with the instruction *poco rit.*



Second system of the musical score, continuing the three-staff format. The vocal line in the treble staff is marked *ppp*. The piano accompaniment in the grand staff includes the instruction *accelerando poco rit. e cresc.*



Third system of the musical score. The vocal line in the treble staff begins with the instruction *in tempo.* and includes a dynamic marking *f*. The piano accompaniment in the grand staff also features a dynamic marking *f*. The system concludes with a large, sweeping melodic line in the treble staff, marked with a crescendo hairpin and a dynamic marking *br.* (brass).



First system of musical notation. The top staff features a melodic line with a forte (*f*) dynamic marking. The middle and bottom staves provide harmonic support with chords and a bass line.

Second system of musical notation. The top staff continues the melodic development. The middle and bottom staves show harmonic accompaniment.

Third system of musical notation. The top staff includes performance instructions: *accell. e stretto.*, *ff*, *rit. assai.*, *pp*, and *lento.*. The middle staff includes *cresc.* and *accell. e stretto.*. The bottom staff features asterisks (\*) and a *ppp* dynamic marking.

FINE.

## Septette, Sextette, Quintette und Quartette für das Pianoforte.

Flg.	Nr.		Flg.	Nr.
		Beethoven, L. van., Op. 16. Quintett für Pffe., Oboe, Clar., Horn u. Fagott. Esdur . . . . .	1	15
		— 3 Quartette für Pianoforte, Violine, Bratsche u. Vcell. No. 1. Esdur . . . . .	1	—
		— 2 Ddur . . . . .	1	6
		— 3 Cdur . . . . .	—	27
		— Quartett f. Pffe., Viol., Bratsche u. Vcell nach d. Quintett. Op. 16 Esdur u. . . . .	1	15
		Bertini, H., Op. 79. No. 1. grand Sextuor pour Piano, 2 Violons, Alto, Violoncelle et Contrebasse . . . . .	3	10
		— Dito Op. 85. No. 2 . . . . .	3	—
		— Dito Op. 90. No. 3 . . . . .	3	5
		— Dito pour Piano, Violon, 2 Altos, Violoncelle et Contrebasse, Op. 114. No. 4 . . . . .	3	—
		— Ambach, C. J., Op. 5. Sextett f. Pffe., 2 Violinen, 2 Bratschen u. 2 Violoncell . . . . .	3	15
		Cramer, J. B., Quatuor pour Piano, Violon, Alto et Violoncelle Esdur . . . . .	1	—
		Danzy, Op. 40. Quatuor pour Piano, Violon, Alto et Violoncelle . . . . .	1	15

Flg.	Nr.		Flg.	Nr.
		Danzy, Op. 41. Quintuor pour Piano, Oboe, Clarinette, Cor et Basson . . . . .	1	15
		Dussek, J. L., Op. 41. Grand Quatuor pour Piano, Violon, Alto et Violoncelle obligés et Contrebasse ad lib. . . . .	1	10
		— Op. 46. Quatuor pour Piano, Violon, Alto et Violoncelle Esdur . . . . .	1	15
		Field, J., Quintetto pour Piano, 2 Violons, Alto et Violoncelle . . . . .	—	20
		Gährich, W., Op. 4. Quartett für Pianoforte, Violine, Alto und Violoncell, C moll. . . . .	1	20
		Gernsheim, F., Op. 6. Quartett f. Pffe., Viol., Viola und Violon. . . . .	3	10
		Grädener, C. G. P., Op. 7. Quintett in G moll. f. Pianoforte, 2 Violinen, Viola u. Violoncell . . . . .	2	20
		Hummel, J. N., Quatuor pour Piano, Violon, Alto et Violoncelle in Gdur (neuv. posth. No. 4). . . . .	1	10
		Kalkbrenner, F., Op. 81. Quintetto pour Piano avec Violon (ou Clarinette) Viola ou (Cor), Violoncelle et Contrebasse . . . . .	2	10

Flg.	Nr.		Flg.	Nr.
		Kalkbrenner, F., Op. 132. Grand Septuor (A dur) pour Piano avec Hautbois, Clarinette, Cor, Basson, Violoncelle et Contrebasse . . . . .	3	—
		Kuhlau, Op. 32. Grand Quatuor (Cdur) pour Piano, Violon, Viola et Violoncelle . . . . .	2	—
		Leidesdorf, Op. 66. Quintetto pour Piano, Violon, Clarinette, Violoncelle et Basse . . . . .	2	—
		Lobe, C., Quatuor (Esdur) pour Piano, Violon, Viola et Violoncelle . . . . .	1	20
		— Op. 9. Second Quatuor (D moll) pour Piano, Violon, Viola et Violoncelle . . . . .	1	13
		Louis, Ferd., Op. 5. Quatuor Esdur p. Piano, Violon, Viola et Violoncelle . . . . .	2	15
		— Op. 6. Quatuor (F moll) pour Piano, Violon, Viola et Violoncelle . . . . .	2	15
		Mendelssohn Bartholdy, F., Op. 22. Capriccio brillant pour le Pianoforte avec Quatuor . . . . .	1	15
		— Op. 25. Concerto No. 1 G moll pour le Pianoforte avec Quatuor . . . . .	2	20

Flg.	Nr.		Flg.	Nr.
		Mendelssohn Bartholdy, F., Op. 40. Concerto No. 2 D moll pour le Pianoforte avec Quatuor . . . . .	2	—
		Mozart, W. A., Quatuor (G moll) pour Piano, Violon, Viola et Violoncelle . . . . .	1	—
		— Quatuor (Esdur) pour Piano, Violon, Viola et Violoncelle . . . . .	1	—
		— Quintett (Esdur) für Pffe., Oboe, Clar., Horn und Fagott. Neue Ausgabe . . . . .	1	—
		— Quartett (Esdur) f. Pianof., Violine, Viola u. Violoncell nach dem Quintett f. Pianoforte, Oboe, Clarinette, Horn u. Fagott, arrangirt. Neue Ausgabe . . . . .	1	—
		Onslow, G., Op. 30. Sextuor (Esdur) p. Piano, Flöte, Clarinette, Cor, Basson et Basse ad lib. (ou pour Piano, 2 Violons, Alto, Violoncelle et Basse). . . . .	3	—
		Schlesinger, D., Op. 14. Quatuor (C moll) p. Piano, Violon, Viola et Violoncelle . . . . .	2	—
		Schumann, R., Op. 44. Quintett in Esdur f. Pffe., 2 Viol., Bratsche u. Violoncell . . . . .	3	—
		Stiehl, H., Op. 40. Grand Quatuor pour Piano, Violon, Viola et Violoncelle . . . . .	3	—

## Trios für Pianoforte, Violine und Violoncell.

Flg.	Nr.		Flg.	Nr.
		Beethoven, L. van., Trios.		
		No. 1. Op. 1. No. 1. Esdur . . . . .	1	6
		— 2. — 1. — 2. Gdur . . . . .	1	12
		— 3. — 1. — 3. C moll . . . . .	1	3
		— 4. — 70. — 1. Ddur . . . . .	1	3
		— 5. — 70. — 2. Esdur . . . . .	1	12
		— 6. — 97. Bdur . . . . .	1	24
		— 7. Bdur. in 1 Satze . . . . .	—	12
		— 8. Esdur . . . . .	—	21
		— Variationen. Op. 12 <sup>12</sup> . in Gdur . . . . .	—	24
		— 14 Variationen. Op. 44. Esdur . . . . .	—	21
		— Trio für Pffe., Clar. oder Violine u. Violoncell. Op. 11. Bdur . . . . .	1	—
		— Trio für Pffe., Violine u. Violoncell nach der Symphonie Op. 36. Ddur. n. . . . .	1	21
		— Trio für Pffe., Clar. od. Violine u. Violoncell. Op. 38. Esdur, nach dem Septett op. 20. . . . .	1	24
		Berens, H., Op. 20. No. 2 Esdur . . . . .	2	15
		Brahms, J., Op. 8. Hdur . . . . .	3	10
		Bruch, M., Op. 5. Trio. C moll. . . . .	2	15
		Dietrich, A., Op. 9 C moll . . . . .	3	—
		Dobrzynski, J. F., Op. 17 A moll . . . . .	2	—
		Dupont, A., Op. 33. Grand Trio. G moll. . . . .	3	15
		Eckert, C., Op. 18. H moll . . . . .	3	—

Flg.	Nr.		Flg.	Nr.
		Gade, Niels W., Op. 42 . . . . .	2	10
		Gouvy, Th., Op. 8 Esdur . . . . .	2	20
		Goldschmidt, O., Op. 12 Esdur . . . . .	3	—
		Hartknoch, C. E., Op. 4 E moll . . . . .	1	—
		Haydn, J., Trios für Pianoforte, Violine u. Violoncell. Neue Partitur-Ausgabe, zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferdinand David.		
		No. 1 Gdur, No. 2 Fismoll, No. 3 Cdur, No. 4 Esdur, No. 5 Esdur, No. 6 Ddur, No. 7 A dur, No. 8 C moll, No. 9 A dur, No. 10 Emoll, No. 11 Esdur, No. 12 Esdur, No. 13 Bdur, No. 14 G moll, No. 15 Es moll, No. 16 G moll, No. 17 Esdur, No. 18 Cdur, No. 19 D moll, No. 20 Esdur, No. 21 Ddur, No. 22 Bdur, No. 23 Fdur, No. 24 Asdur, No. 25 Fdur, No. 26 Cdur, No. 27 Fdur, No. 28 Gdur, No. 29 Fdur, No. 30 Ddur, No. 31 Gdur à 1 Thlr.		
		(No. 29, 30 und 31 mit Flöte oder Violine und Violoncell.)		
		Hensel, Fanny., Op. 11 D moll . . . . .	2	20

Flg.	Nr.		Flg.	Nr.
		Horsley, G. E., Op. 13. No. 2 Hdur . . . . .	3	—
		Hünter, Op. 172. No. 3 Bdur . . . . .	1	15
		Jadassohn, S., Op. 20. Trio. Esdur . . . . .	2	15
		Kalkbrenner, F., Op. 30 Bdur . . . . .	1	—
		— Op. 149. No. 5 Asdur . . . . .	1	20
		Klengel, J., Op. 1. Trio für Pianoforte, Violine und Viola. Esdur . . . . .	3	10
		— A., Op. 36 C moll . . . . .	1	20
		Kündinger, R., Op. 10. Premier grand Trio. Cismoll . . . . .	3	—
		Landwehr, J., Trio. Fdur . . . . .	3	—
		Leonhard, J. E., Op. 18. Zweites Trio. G moll. . . . .	3	—
		Louis, Ferd., Op. 2 Asdur . . . . .	2	—
		— Op. 3 Esdur . . . . .	2	—
		— Op. 10 Esdur . . . . .	1	15
		Lövenskiöld, H., de, Op. 2 Fdur . . . . .	2	—
		Lux, Fr., Grosses Trio. Cismoll. . . . .	2	20
		Macfarren, G. A., Trio Esdur . . . . .	2	—
		Mendelssohn Bartholdy, Fr., Op. 49. No. 1 D moll . . . . .	3	—
		— Op. 68. No. 2 C moll . . . . .	3	15

Flg.	Nr.		Flg.	Nr.
		Mozart, W. A., Trio. No. 1 Gdur, No. 2 Bdur, No. 3 Esdur, No. 4 Cdur, No. 5 Gdur, No. 6 Bdur, No. 7 Esdur . . . . .	1	—
		Naumann, E., Op. 7 Trio f. Pffe. Viol. u. Viola F moll . . . . .	2	—
		Onslow, G., Op. 3. No. 1 A moll . . . . .	1	—
		— Op. 3. No. 2 Cdur . . . . .	1	—
		— 3. — 3 G moll . . . . .	1	—
		— 14. — 1 E moll . . . . .	1	—
		— 14. — 2 Esdur . . . . .	1	—
		— 14. — 3 Ddur . . . . .	1	—
		— 20 D moll . . . . .	2	—
		— 26 C moll . . . . .	2	—
		— 27 Gdur . . . . .	1	—
		Reinecke, C., Op. 38 Ddur . . . . .	2	—
		Schumann, Clara., Op. 17 G moll . . . . .	2	—
		Schumann, R., Op. 63. No. 1 D moll . . . . .	3	—
		— Op. 110. No. 3 G moll . . . . .	3	—
		Stiehl, H., Op. 32 Esdur . . . . .	2	—
		— Op. 36. Grand Trio. Bdur . . . . .	2	—
		Street, J., Op. 6. Trio. Esdur . . . . .	3	—
		— Op. 11 A dur . . . . .	3	—
		Töpfer, J., Op. 6 A dur . . . . .	1	—
		Vollweiler, C., Op. 20. No. 1 Fdur . . . . .	2	—
		Würst, R., Op. 5 Gdur . . . . .	2	—

## Duos für Pianoforte und Violine.

Flg.	Nr.		Flg.	Nr.
		Alard, D., Op. 26. Grand Duo concertant pour Piano et Violon. . . . .	2	—
		Bazzini, A., Op. 16. 2 Morceaux de Salon pour Piano et Violon. . . . .	1	—
		Beethoven, L. van., Sonaten.		
		No. 1. Op. 12. No. 1. Ddur . . . . .	—	21
		— 2. — 12. — 2. Adur . . . . .	—	21
		— 3. — 12. — 3. Esdur . . . . .	—	24
		— 4. — 23. A moll . . . . .	—	21
		— 5. — 24. Fdur . . . . .	—	27
		— 6. — 30. No. 1. A dur . . . . .	—	21
		— 7. — 30. — 2. C moll . . . . .	—	1
		— 8. — 30. — 3. Gdur . . . . .	—	24
		— 9. — 47. A dur . . . . .	—	12
		— 10. — 96. Gdur . . . . .	—	27
		— Rondo Gdur . . . . .	—	9
		— 12 Variat. (Se vuol ballare) Fdur n. . . . .	—	12
		Chopin, Op. 26. Polonaises (Cismoll und Es moll). . . . .	1	—
		— Op. 65. Sonate in G moll. . . . .	2	—
		David, F., Op. 25. Salon-Duett. . . . .	1	—
		— Op. 25. 5 Salonstücke. . . . .	1	—
		— 36. Kammerstücke. Heft 1 . . . . .	1	20
		— 36. — . . . . .	2	10
		Doehler, Th., Op. 71. Andante . . . . .	—	22 <sup>1</sup>
		Dreyschock et Panofka, Op. 66. Duo sur l'Opéra: Le Prophète de G. Meyerbeer . . . . .	1	5

Flg.	Nr.		Flg.	Nr.
		Dupont, A., Op. 14. Duo Esdur . . . . .	1	20
		Dussek, J. L., Op. 46. 6 leichte Sonaten. Neue Ausgabe . . . . .	—	10
		Gade, N. W., Op. 6 in Adur . . . . .	1	20
		— Op. 21. Sonate D moll. . . . .	1	20
		Grädener, C. G. P., Op. 11. Sonate . . . . .	1	20
		Haydn, J., Sonaten. Neue Partitur-Ausg.		
		No. 1 Gdur . . . . .	—	20
		— 2 Ddur . . . . .	—	20
		— 3 Esdur . . . . .	—	15
		— 4 A dur . . . . .	—	15
		— 5 Cdur . . . . .	—	20
		— 6 Cdur . . . . .	—	15
		— 7 Fdur . . . . .	1	5
		— 7 Gdur (mit Flöte oder Violine). . . . .	1	—
		Hermann, Fr., Op. 4. Serenade . . . . .	1	15
		Hiller, F., Op. 86. Suite in canon. Form . . . . .	2	20
		Hummel, J. N., Op. 50. Sonate in Ddur . . . . .	—	20
		— Op. 64. Sonate A dur . . . . .	—	20
		Kalkbrenner et Lafont, Op. 133. Fantaisie brill. (sur les Huguenots) . . . . .	1	10
		— Op. 164. Duo sur la Juive . . . . .	1	5
		— 166. Duo sur la Favorite . . . . .	1	5
		— 167. Duo sur la Reine de Chypre . . . . .	1	5
		Kalkbrenner et Panofka, Op. 168. Duo sur Charles VI . . . . .	1	5

Flg.	Nr.		Flg.	Nr.
		Klengel, J., Op. 2. Sonate No. 1. . . . .	1	25
		— 3. — 2. . . . .	2	—
		Kreutzer, R., grande Sonate in Amoll . . . . .	—	20
		Kuhlau, F., Op. 6. Sonate facile . . . . .	—	15
		Lindner, Op. 5. 4 Pièces . . . . .	—	20
		Louis, A., Grande Caprice conc. (sur les Huguenots) . . . . .	1	5
		Lührss, C., Op. 21. No. 1. Sonate Ddur . . . . .	1	15
		— Op. 21. No. 2. Sonate Gdur . . . . .	1	15
		— 21. — 3. Sonate A dur . . . . .	1	15
		Lumbye, H. C., Traumbilder. Phantasie f. Orchester. Arrang. f. Pffe und Viol.		
		Maczewski, A., Op. 3. Sechs Stücke f. Pffe. u. Viola od. Viol. Heft 1. Romaneze . . . . .	1	20
		Eigenwille. Träumerei . . . . .	1	20
		— 2. Ueberwundenes Leid. Humoreske. Nachteinsamkeit . . . . .	1	10
		Moritz, Op. 2. Sonate Cdur . . . . .	1	—
		— Op. 3. Sonate A moll . . . . .	1	—
		— 4. Sonate Ddur . . . . .	1	—
		Mozart, W. A., Sonate Fdur No. 1. . . . .	—	25
		— Sonate Cdur No. 2 . . . . .	—	25
		— Sonate Fdur — 3. . . . .	—	25
		— Sonate Bdur — 4. . . . .	—	1
		— Sonate Gdur — 5. . . . .	—	20
		— Sonate Esdur — 6. . . . .	—	25
		— Sonate Gdur — 7. . . . .	—	15
		Nicola, Op. 6. Sonate in Ddur . . . . .	1	—

Onslow, G., Op. 11. No. 1. Sonate D dur	
— Op. 11. No. 2. Sonate Es dur . . . . .	
— 11. — 3. Sonate F moll . . . . .	
— 15. Duo F dur . . . . .	1
— 29. Sonate E dur . . . . .	1
— 31. Duo G moll . . . . .	1
Pixis, Op. 105. Thème varié . . . . .	
Radecke, R., Op. 1. 4 Stücke . . . . .	1
Reinecke, C., Op. 43. Drei Phantasie- stücke f. Flte. und Viola oder Violine	1
Richter, E. F., Op. 26. Sonate . . . . .	1
Ritter, G. A., Duo facile (s. le Prophète)	
Romborg, A., Op. 9. 3 Sonates . . . . .	2
Rubinstein, A., Op. 19. Deuxième So- nate. A moll . . . . .	2
— Op. 49. Sonate pour Piano et Alto . . . . .	2
Schlegel, J., Op. 41. Duo . . . . .	1
Schumann, Clara., Op. 22. Drei Romanzen	
Schumann, R., Op. 121. Sonate . . . . .	2
Schubert, J., Op. 1. Phantasiestücke . . . . .	2
Schubert, L., Op. 45. Duo conc. in G dur . . . . .	2
Schubert, E., Op. 71. Liebesfrühling. Duo	
Schubert, W., Op. 15. Sec. Duo in G moll	
Schubert, J., Op. 3. Duo . . . . .	1
Thalberg, S. et de Beriot, Op. 54. Duo sur Sentimens	
Tänke, A., Op. 3. Duo brillant . . . . .	1

May

## VIOLINO.

F. Chopin Op. 26.  
arrangés par C. Lipinski.

Allegro appassionato.

## POLONOISE I.

First system of the Polonaise I score for Violin. It consists of two staves. The top staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The bottom staff begins with a bass clef, the same key signature, and a 4/4 time signature. The music is marked with *ff* (fortissimo) and *p* (piano). There are some 'x' marks above certain notes in the top staff.

Second system of the Polonaise I score for Violin. It consists of a single staff with a treble clef, key signature of three sharps, and 3/4 time signature. The music is marked with *cantabile.*, *largamente e espressivo.*, and *ten.* (tenuto). It ends with a *p* (piano) marking.

Third system of the Polonaise I score for Violin. It consists of a single staff with a treble clef, key signature of three sharps, and 3/4 time signature. The music is marked with *poco riten.* (poco ritenuto), *pp* (pianissimo), and *ff* (fortissimo).

Fourth system of the Polonaise I score for Violin. It consists of a single staff with a treble clef, key signature of three sharps, and 3/4 time signature. The music is marked with *f* (forte) and *p* (piano).

Fifth system of the Polonaise I score for Violin. It consists of a single staff with a treble clef, key signature of three sharps, and 3/4 time signature. The music is marked with *ten.* (tenuto), *p* (piano), *poco rit.* (poco ritenuto), and *pp* (pianissimo).

Sixth system of the Polonaise I score for Violin. It consists of a single staff with a treble clef, key signature of three sharps, and 3/4 time signature. The music is marked with *sotto voce e leggero.*, *pp* (pianissimo), *ff* (fortissimo), and *f* (forte). There are some 'x' marks above certain notes.

Seventh system of the Polonaise I score for Violin. It consists of two staves. The top staff has a treble clef, key signature of three sharps, and 3/4 time signature. The bottom staff has a bass clef, key signature of three sharps, and 4/4 time signature. The music is marked with *pp* (pianissimo), *ff* (fortissimo), and *f* (forte). There are some 'x' marks above certain notes.

Eighth system of the Polonaise I score for Violin. It consists of a single staff with a treble clef, key signature of three sharps, and 3/4 time signature. The music is marked with *tranquillo.* and *p* (piano). There are some 'x' marks above certain notes.

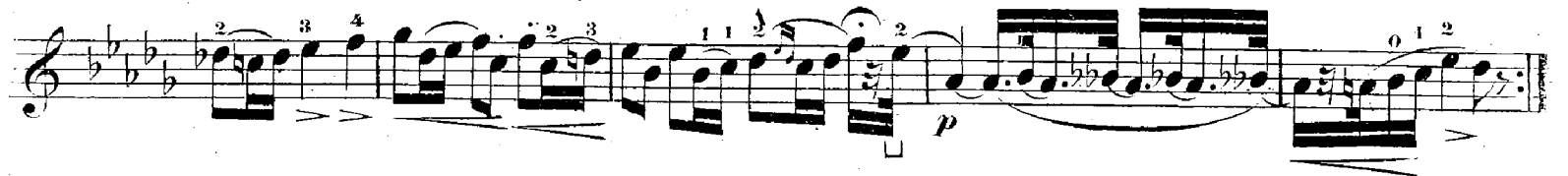
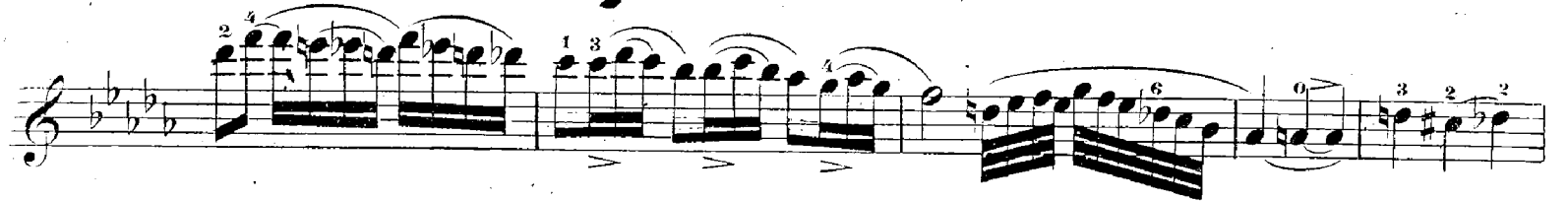
La Corda

# VIOLINO.

3



Meno mosso.



## VIOLINO.

## POLONOISE II.

*Maestoso.* *riten.* *4<sup>ta</sup> Corda.* *Solito.* *4<sup>ta</sup> Corda.*

*pp*

*riten.* *in tempo.*

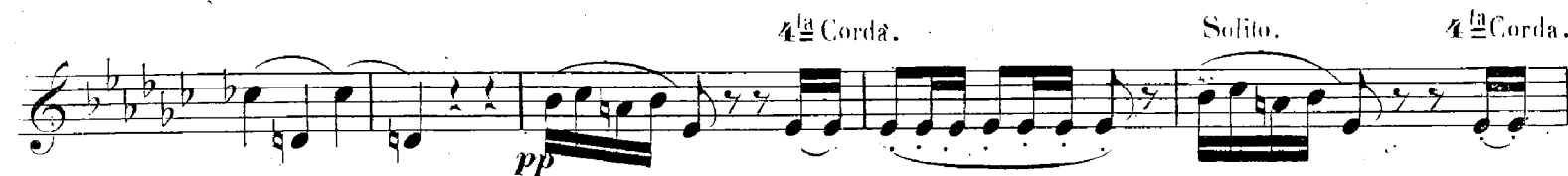
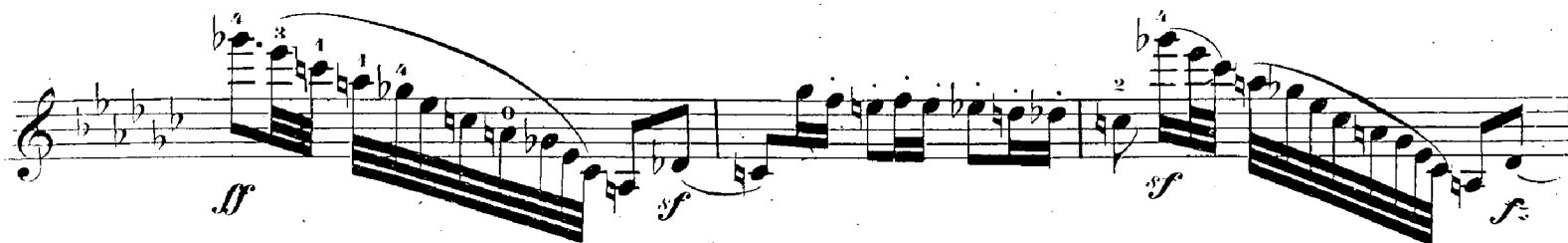
*pp* *ff* *tr* *con forza.*

*agitato.*

*restez a la position.* *p*

*4<sup>ta</sup> Corda.* *4<sup>ta</sup> Corda.* *pp* *cresc.*

*leggiere.* *ff*



**VIOLINO.**

Flautini. Solito. ten.

p<sup>2</sup> p

ten.

p

pp

pp

pp

pp

leggiermente.

Adagio.

pp

tempo 1º 4ª Corda.

poco riten e cresc.

pp

pp

accell. riten e cresc. f cresc.

agitato.

ff con forza. f

p

pp



**VIOLINO.**

This page contains ten staves of musical notation for a piano piece. The key signature is G major (one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *f*, *p*, *pp*, *ppp*, *ff*, *lento*, and *FINE*. The piece concludes with a double bar line and the word *FINE*.

