

DEUX POLONOISES

composées

par

Fred: Chopin

Op. 26.

arrangées

pour Piano et Violon

PAR

CHARLES LIPINSKI.

— Par. Thlr. —

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Messa

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

VIOLINO.

POLONOISE. I.

PIANOFORTE.

Allegro appassionato.

cantabile.

largamente e espressivo.

poco riten.

ten.
p *poco riten.*

solo voce e leggero.
pp *pp* *f* *pp* *fz* *ff*

pp *pp* *cresc.* *pp* *f*

tranquillo.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a melodic line with various ornaments and a fermata. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It includes a bass line with some rests and a treble line with chords and moving lines. There are some performance markings like a circled cross and an asterisk in the bass line.

ritenuto.

tr

len.

ff

pp riten.

ff con forza.

The second system of the musical score continues the vocal and piano parts. The vocal line includes dynamic markings like *tr* and *ff*, and tempo markings like *ritenuto.* and *len.*. The piano accompaniment features dynamic markings like *pp riten.* and *ff con forza.*. The system concludes with a double bar line and a key signature change to two flats (Bb, Eb).

riten.

riten.

3

The third system of the musical score continues the vocal and piano parts. The vocal line includes a triplet marking (*3*) and a fermata. The piano accompaniment includes a triplet marking (*3*) and a fermata. The system concludes with a double bar line and a key signature change to one flat (F).

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with a double bar line and a star symbol.

Second system of musical notation. The piano accompaniment features a dense texture with a *cresc.* marking and the instruction *ben legato.*

Third system of musical notation. The piano part includes a *rit.* marking followed by *a tempo.* The bass line is marked with *bb* and contains several star symbols.

Fourth system of musical notation. The piano part includes a *rit.* marking, a *dim.* marking, and a *rit.* marking. The bass line features a triplet of eighth notes and several star symbols.

Fifth system of musical notation. The piano part includes a *rit.* marking and a star symbol. The bass line features a triplet of eighth notes and a star symbol.

Maestoso.

VIOLINO.
POLONOISE II.
PIANOFORTE.

pp

pp

poco rit.

in tempo.

paccell

rit. e cresc.

fin tempo.

tr

con forza.

sf

sf

f

agitato.

f

cresc.

sf

restez a la position.

This page of musical notation consists of seven systems, each with a single melodic line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece begins with a *pp* (pianissimo) dynamic. The piano accompaniment features a complex, rhythmic pattern of chords and arpeggios. The melodic line is characterized by slurs and triplets. Dynamic markings include *cresc.* (crescendo), *ff* (fortissimo), and *sf* (sforzando). The notation includes various musical symbols such as slurs, triplets, and dynamic markings.

calando.

The first system consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. A *dim.* (diminuendo) marking is placed above the piano accompaniment.

The second system continues the piano accompaniment. It includes performance instructions: *pp* (pianissimo) at the beginning, *sotto voce.* (softly) for the first measure, *poco riten.* (slightly ritardando) for the second measure, *accel.* (accelerando) for the third measure, and *poco rit e cresc.* (slightly ritardando and crescendo) for the fourth measure.

The third system continues the piano accompaniment. It includes performance instructions: *intempo.* (in tempo) above the first measure, *in tempo.* above the second measure, *accel.* (accelerando) for the first measure, *rit. e cresc.* (ritardando and crescendo) for the second measure, *f* (forte) for the third measure, and *cresc.* (crescendo) for the fourth measure.

The fourth system continues the piano accompaniment. It includes performance instructions: *ff* (fortissimo) for the first measure, *ff* for the second measure, *f* (forte) for the third measure, and *ff* for the fourth measure.

f *agitato.*

This system contains the first two staves of music. The top staff features a melodic line with slurs and accents, marked with a forte *f* dynamic and the tempo instruction *agitato.* The bottom staff provides a harmonic accompaniment with chords and single notes.

restez a la position!

This system contains the next two staves. The top staff continues the melodic line with slurs and accents. The bottom staff continues the accompaniment. The instruction *restez a la position!* is written in the right margin.

Solito.

p *sotto voce.*

This system contains the third and fourth staves. The top staff begins with a piano *p* dynamic and the tempo instruction *Solito.* The bottom staff continues the accompaniment, with the instruction *sotto voce.* written in the middle. The system concludes with a double bar line.

len.

p

This system contains the fifth and sixth staves. The top staff begins with a *len.* (lento) tempo instruction and a piano *p* dynamic. The bottom staff continues the accompaniment. The system concludes with a double bar line.

This musical score consists of four systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a *ten.* marking and ends with a *pp* dynamic. The piano accompaniment features a complex texture with many beamed notes and rests, also marked *ten.*. The second system continues the piano accompaniment with *pp* dynamics and includes the instruction *sempre pianis.*. The third system features a vocal line marked *ten.* and a piano accompaniment. The fourth system concludes the piece with a vocal line marked *ten.* and a piano accompaniment that ends with a double bar line and a fermata. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature.

leggiermente.

pp

tremolo.

pp

This system contains two staves. The upper staff is a vocal line starting with a piano (*pp*) dynamic. The lower staff is a piano accompaniment featuring a prominent tremolo in the right hand and a steady bass line in the left hand, also marked *pp*.

Adagio.

pp

Adagio.

pp

accel. pp

pacorit

This system is marked *Adagio*. It consists of two staves. The upper staff has a vocal line with a *pp* dynamic. The lower staff is a piano accompaniment with a *pp* dynamic, including an *accel.* section and a *pacorit* (ritardando) section.

e cresc.

accel.

rit. e cresc.

f

cresc.

This system features piano accompaniment on two staves. The left hand has a *cresc.* section, followed by *accel.* and *rit. e cresc.* sections. The right hand has a *f* section and a *cresc.* section.

ff

tr

con forza.

f

This system features piano accompaniment on two staves. The left hand has a *ff* section, followed by a *tr* (trill) section and a *con forza.* section. The right hand has a *f* section.

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff begins with a dynamic marking of *f* and a tempo marking of *agitato.* The music features a rapid, ascending melodic line in the treble clef, while the grand staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line in the top staff continues with intricate, fast-moving patterns. The grand staff accompaniment maintains a steady rhythmic and harmonic support.

Third system of musical notation. The top staff begins with a dynamic marking of *p* and ends with a *cresc.* marking. The melodic line is more fluid and includes some grace notes. The grand staff accompaniment becomes more complex, with dense chordal textures and active bass lines.

Fourth system of musical notation. The top staff features a melodic line with a *ff* dynamic marking. The grand staff accompaniment is highly textured, with many chords and active lines. A triplet of eighth notes is marked with a circled '3' in the final measure of the system.

First system of musical notation, featuring a single treble clef staff with a complex melodic line and a grand staff (treble and bass clefs) with dense chordal accompaniment.

Second system of musical notation, including a single treble clef staff with a melodic line marked with *sf* and a grand staff with accompaniment.

Third system of musical notation, featuring a single treble clef staff with a melodic line and a grand staff with accompaniment.

Fourth system of musical notation, including a single treble clef staff with a melodic line marked with *fz* and *calando.*, and a grand staff with accompaniment.



musical score system 1, featuring treble and bass staves with piano accompaniment. The key signature has three flats. The system includes the markings *sotto voce.* and *poco rit.*



musical score system 2, featuring treble and bass staves with piano accompaniment. The key signature has three flats. The system includes the markings *ppp* and *accelerando poco rit. e cresc.*



musical score system 3, featuring treble and bass staves with piano accompaniment. The key signature has three flats. The system includes the marking *in tempo.* and dynamic markings *f*. The system concludes with a trill-like flourish in the treble staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The top staff features a melodic line with slurs and a dynamic marking of *f*. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line in the top staff continues with similar phrasing and dynamics. The accompaniment in the grand staff remains consistent in style.

Third system of musical notation, the final system on the page. It includes performance instructions: *accell. e stretto.* (accelerando e stretto), *cresc.* (crescendo), *ff* (fortissimo), *rit. assai.* (ritardando assai), *pp* (pianissimo), and *lento.* (lento). The system concludes with a *ppp* (pianississimo) dynamic marking. The notation includes various ornaments and a final cadence.

FINE.

im Verlage von

Breitkopf und Härtel in Leipzig.

Septette, Sextette, Quintette und Quartette für das Pianoforte.

Flügel	Flügel	Flügel	Flügel
Beethoven, L. van., Op. 16. Quintett für Pflte., Oboe, Clar., Horn u. Fagott. Es dur 1 15	Danzi, Op. 41. Quintour pour Piano, Oboe, Clarinette, Cor et Basson 1 15	Kalkbrenner, F., Op. 132. Grand Septour (A dur) pour Piano avec Hautbois, Clarinette, Cor, Basson, Violoncelle et Contrebasse 3 —	Mendelssohn Bartholdy, F., Op. 40. Concerto No. 2 D moll pour le Pianoforte avec Quintour 2
— 3 Quartette für Pianoforte, Violine, Bratsche u. Vcell. No. 1. Es dur 1 —	Dussek, J. L., Op. 41. Grand Quatuor pour Piano, Violon, Alto et Violoncelle obligés et Contrebasse ad lib. 1 10	Kuhlau, Op. 32. Grand Quatuor (C dur) pour Piano, Violon, Viola et Violoncelle 2 —	Mozart, W. A., Quatuor (G moll) pour Piano, Violon, Viola et Violoncelle 1
— 2 D dur 1 6	— Op. 46. Quatuor pour Piano, Violon, Alto et Violoncelle E dur 1 15	Leidesdorf, Op. 66. Quintetto pour Piano, Violon, Clarinette, Violoncelle et Basse 3 —	— Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle 1
— 3 C dur — 27	Field, J., Quintetto pour Piano, 2 Violons, Alto et Violoncelle — 20	Lobe, G., Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle 1 20	— Quintett (Es dur) für Pflte., Oboe, Clar., Horn und Fagott. Neue Ausg. 1
— Quartett f. Pflte., Viol., Bratsche u. Vcell nach d. Quintett. Op. 16 Es dur u. 1 15	Gährich, W., Op. 4. Quartett für Pianoforte, Violine, Alto und Violoncelle, C moll 1 20	— Op. 9. Second Quatuor (D moll) pour Piano, Violon, Viola et Violoncelle 1 13	— Quartett (E dur) f. Pianof., Violine, Viola u. Violoncelle nach dem Quintett f. Pianoforte, Oboe, Clarinette, Horn u. Fagott, arrangirt. Neue Ausgabe. 1
Bertini, H., jeune, Op. 79. No. 1. grand Sextour pour Piano, 2 Violons, Alto, Violoncelle et Contrebasse 3 10	Gernsheim, F., Op. 6. Quartett f. Pflte., Viol., Viola und Violoncelle 3 10	Louis, Ferd., Op. 5. Quatuor Es dur p. Piano, Violon, Viola et Violoncelle 2 15	Onslow, C., Op. 30. Sextour (Es dur) p. Piano, Flüte, Clarinette, Cor, Basson et Basse ad lib. (ou pour Piano, 2 Violons, Alto, Violoncelle et Basse). 3
— Dito Op. 85. No. 2 3 —	Grädener, C. G. P., Op. 7. Quintett in G moll, f. Pianoforte, 2 Violinen, Viola u. Violoncelle 2 20	— Op. 6. Quatuor (F moll) pour Piano, Violon, Viola et Violoncelle 2 15	Schlesinger, D., Op. 14. Quatuor (C moll) p. Piano, Violon, Viola et Violoncelle. 2
— Dito Op. 90. No. 3 3 5	Hummel, J. N., Quatuor pour Piano, Violon, Alto et Violoncelle in G dur (oeuv. posth. No. 4). 1 10	Mendelssohn Bartholdy, F., Op. 22. Capriccio brillant pour le Pianoforte avec Quintour 1 15	Schumann, R., Op. 44. Quintett in Es dur f. Pflte., 2 Viol., Bratsche u. Violoncelle 3
— Dito pour Piano, Violon, 2 Altos, Violoncelle et Contrebasse, Op. 114. No. 4 3 —	Kalkbrenner, F., Op. 81. Quintetto pour Piano avec Violon (ou Clarinette) Viola ou (Cor), Violoncelle et Contrebasse 2 10	— Op. 25. Concerto No. 1 G moll pour le Pianoforte avec Quintour 2 20	Stiehl, H., Op. 40. Grand Quatuor pour Piano, Violon, Viola et Violoncelle 3
— Quartett f. Pflte., 2 Violinen, 2 Bratschen u. 2 Violoncelle 3 15			
Cramer, J. B., Quatuor pour Piano, Violon, Alto et Violoncelle Es dur 1 —			
Danzi, Op. 40. Quatuor pour Piano, Violon, Alto et Violoncelle 1 15			

Trios für Pianoforte, Violine und Violoncell.

Beethoven, L. van., Trios. No. 1. Op. 1. No. 1. Es dur 1 6	Gade, Niels W., Op. 42 2 10	Horsley, G. E., Op. 13. No. 2 H dur 3 —	Mozart, W. A., Trio. No. 1 G dur, No. 2 B dur, No. 3 E dur, No. 4 C dur, No. 5 G dur, No. 6 B dur, No. 7 Es dur 1
— 2. — 1. — 2. G dur 1 12	Gouvy, Th., Op. 8 E dur 2 20	Hüntten, F., Op. 172. No. 3 B dur 1 15	— G dur, No. 6 B dur, No. 7 Es dur 1
— 3. — 1. — 3. C moll 1 3	Goldschmidt, O., Op. 12 E dur 3 —	Jadassohn, S., Op. 20. Trio. E dur 2 15	Naumann, E., Op. 7 Trio f. Pflte. Viol. u. Viola F moll 2
— 4. — 70. — 1. D dur 1 3	Hartknoch, C. E., Op. 4 E moll 1 —	Kalkbrenner, F., Op. 30 B dur 1 —	— u. Viola F moll 2
— 5. — 70. — 2. Es dur 1 12	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 G dur, No. 2 Fis moll, No. 3 C dur, No. 4 E dur, No. 5 Es dur, No. 6 D dur, No. 7 A dur, No. 8 C moll, No. 9 A dur, No. 10 E moll, No. 11 Es dur, No. 12 Es dur, No. 13 B dur, No. 14 G moll, No. 15 Es moll, No. 16 G moll, No. 17 Es dur, No. 18 C dur, No. 19 D moll, No. 20 Es dur, No. 21 D dur, No. 22 B dur, No. 23 F dur, No. 24 As dur, No. 25 F dur, No. 26 C dur, No. 27 F dur, No. 28 G dur, No. 29 F dur, No. 30 D dur, No. 31 G dur à 4 Thlr. (No. 29, 30 und 31 mit Flüte oder Violine und Violoncell.) 2 20	— Op. 149. No. 5 As dur 1 20	Onslow, G., Op. 3. No. 1 A moll 1
— 6. — 97. B dur 1 24		Klengel, J., Op. 1. Trio für Pianoforte, Violine und Viola. Es dur 3 10	— Op. 3. No. 2 C dur 1
— 7. B dur. in 1 Satze — 12		— A., Op. 36 C moll 1 20	— 3. — 3 G moll 1
— 8. Es dur — 21		Kündinger, R., Op. 10. Premier grand Trio. Cismoll 3 —	— 14. — 1 E moll 1
— Variationen. Op. 121a. in G dur — 24		Landwehr, J., Trio. F dur 3 —	— 14. — 2 Es dur 1
— 14 Variationen. Op. 44. Es dur — 21		Leonhard, J. E., Op. 18. Zweites Trio. G moll 3 —	— 14. — 3 D dur 1
— Trio für Pflte., Clar. oder Violine u. Violoncell. Op. 11. B dur 1 —		Louis, Ferd., Op. 2 As dur 2 —	— 20 D moll 2
— Trio für Pflte., Violine u. Violoncell nach der Symphonie Op. 36. D dur. n. 1 21		— Op. 3 Es dur 2 —	— 26 C moll 1
— Trio für Pflte., Clar. od. Violine u. Violoncell. Op. 38. Es dur, nach dem Septett op. 20. 1 24		— Op. 10 Es dur 1 15	— 27 G dur 1
Berens, H., Op. 20. No. 2 Es dur 2 15		Lövenskiöld, H., de, Op. 2 F dur 2 —	Reinecke, C., Op. 38 D dur 2
Brahms, J., Op. 8. H dur 3 10		Lux, Fr., Grosses Trio. Cismoll 2 20	Schumann, Clara., Op. 17 G moll 2
Bruch, M., Op. 5. Trio. C moll 2 15		Macfarren, G. A., Trio E dur 2 —	Schumann, R., Op. 63. No. 1 D moll 3
Dietrich, A., Op. 9 C moll 3 —		Mendelssohn Bartholdy, Fr., Op. 49. No. 1 D moll 3 —	— Op. 110. No. 3 G moll 3
Dobrzynski, J. F., Op. 17 A moll 2 —		— Op. 68. No. 2 C moll 3 15	Schumann, R., Op. 63. No. 1 D moll 3
Dupont, A., Op. 33. Grand Trio. G moll 3 15			— Op. 110. No. 3 G moll 3
Eckert, C., Op. 18. H moll 3 —			Stiehl, H., Op. 32 Es dur 2

Duos für Pianoforte und Violine.

Alard, D., Op. 26. Grand Duo concertant pour Piano et Violon 2 —	Dupont, A., Op. 14. Duo E dur 1 20	Klengel, J., Op. 2. Sonate No. 1. 1 25	Onslow, G., Op. 11. No. 1. Sonate D dur —
Bazzini, A., Op. 16. 2 Morceaux de Salon pour Piano et Violon 1 —	Dussek, J. L., Op. 46. 6 leichte Sonaten. Neue Ausgabe — 10	— 3. — 2. 2 —	— Op. 11. No. 2. Sonate Es dur —
Beethoven, L. van., Sonaten. No. 1. Op. 12. No. 1. D dur — 21	Gade, N. W., Op. 6 in Adur 1 20	Kreutzer, R., grande Sonate in Amoll — 20	— 11. — 3. Sonate F moll 1
— 2. — 12. — 2. Adur — 21	— Op. 21. Sonate D moll 1 20	Kuhlau, F., Op. 6. Sonate facile — 15	— 13. Duo F dur 1
— 3. — 12. — 3. Es dur — 24	Grädener, C. G. P., Op. 11. Sonate 1 20	Lindner, Op. 5. 4 Pièces — 20	— 29. Sonate E dur 1
— 4. — 23. A moll — 21	Haydn, J., Sonaten. Neue Partitur-Ausg. No. 1 G dur — 20	Louis, A., Grande Caprice conc. (sur les Huguenots) 1 5	— 31. Duo G moll 1
— 5. — 24. F dur — 27	— 2 D dur — 20	Lührs, C., Op. 21. No. 1. Sonate D dur 1 15	Pixis, Op. 105. Thème varié —
— 6. — 30. No. 1. A dur — 21	— 3 Es dur — 15	— Op. 21. No. 2. Sonate G dur 1 15	Radecke, C., Op. 1. 4 Stücke 1
— 7. — 30. — 2. C moll — 1	— 4 A dur — 15	— 21. — 3. Sonate A dur 1 15	Reinecke, C., Op. 43. Drei Phantasiestücke f. Pflte. und Viola oder Violine
— 8. — 30. — 3. G dur — 24	— 5 C dur — 20	Lumbye, H. C., Traumbilder. Phantasie f. Orchester. Arrang. f. Pflte und Viol.	Richter, E. F., Op. 26. Sonate 1
— 9. — 47. A dur 1 12	— 6 C dur — 15	Maczewski, A., Op. 3. Sechs Stücke f. Pflte. u. Viola od. Viol. Heft 1. Romanze.	Ritter, G. A., Duo facile (s. le Prophète)
— 10. — 96. G dur — 27	— 7 F dur 1 5	Eigenwille. Trümmerei 1 20	Romberg, A., Op. 9. 3 Sonates.
— Rondo G dur — 9	— 7 G dur (mit Flüte oder Violine). 1 —	— 2. Ueberwundenes Leid. Humoreske. Nachteinsamkeit 1 10	Rubinstein, A., Op. 19. Deuxième Sonate. A moll 2
— 12 Variat. (Se vuol ballare) F dur u. — 12	Hermann, Fr., Op. 4. Serenade 1 15	Moritz, Op. 2. Sonate C dur 1 —	— Op. 49. Sonate pour Piano et Alto 2
Chopin, Op. 26. Polonaises (Cismoll und Es moll). 1 —	Hiller, F., Op. 86. Suite in canon. Form Hummel, J. N., Op. 50. Sonate in D dur — Op. 64. Sonate A dur — 20	— Op. 3. Sonate A moll 1 —	Backgaber, J., Op. 41. Duo 1
— Op. 65. Sonate in G moll 2 —	Kalkbrenner et Lafont, Op. 133. Fantaisie brill. (sur les Huguenots) 1 10	— 4. Sonate D dur 1 —	Schumann, Clara., Op. 22. Drei Romanzen
David, F., Op. 25. Salon-Duett. 1 —	— Op. 164. Duo sur la Juive 1 5	Mozart, W. A., Sonate F dur No. 1. — 25	Schumann, R., Op. 121. Sonate 2
— Op. 25. 5 Salonstücke 1 —	— 166. Duo sur la Favorite 1 5	— Sonate C dur No. 2 — 25	— Op. 39. 2ème Sonate 1
— 36. Kammerstücke. Heft I 1 20	— 167. Duo sur la Reine de Chypre 1 5	— Sonate F dur — 3. — 25	— Op. 11. Liebesfrühling. Duo
— 36. — 36. — 2. 1 10	Kalkbrenner et Panofka, Op. 168. Duo sur Charles VI 1 5	— Sonate B dur — 4. 1 —	— Op. 15. Sec. Duo in G moll
Doehler, Th., Op. 71. Andante — 22 1/2		— Sonate G dur — 5. — 20	— Op. 3. Duo 1
Dreysehoek et Panofka, Op. 66. Duo sur l'Opéra: Le Prophète de G. Meyerbeer 1 5		— Sonate Es dur — 6. — 25	Thalberg, S. et de Beriot, Op. 54. Duo sur Sesu mis 1
		— Sonate G dur — 7. — 15	— Op. 3. Duo brillant 1
		Nicola, Op. 6. Sonate in D dur 1 —	

Duos für Pianoforte und Violoncell.

Beethoven, L. van., Sonaten. No. 1. Op. 5. No. 1. F dur 1 3	Beethoven, L. van., 12 Variationen (Ein Mädchen oder Weibchen). Op. 66. F dur — 15	Dotzauer, Op. 55. 2 Thèmes variés — 20	Romberg, Cipr., Op. 21. La Sérénade Melodie de Fr. Schubert variée 1
— 2. — 5. — 2. G moll 1 3	— 7 Variationen (Bei Männern welche Liebe fühlen) Es dur — 15	Gross, J. B., Op. 7. Sonate — 15	Rubinstein, A., Op. 18. Sonate 2
— 3. — 69. A dur 1 3	Bertini et Franconome, Thème varié. — 25	— Op. 37. Duo sur les Huguenots 1 —	— Op. 39. 2ème Sonate 1
— 4. — 102. No. 1. C dur — 18	Chopin, F., Op. 65. Sonate 2 —	Krufft, Sonate 1 —	Scholz, B., Op. 14. Sonate 1
— 5. — 102. — 2. D dur — 21	Dotzauer, Op. 24. Duo 1 10	— Op. 34. Sonate 1 20	Street, J., Op. 18. 7 Variat. av. Introd. et Finale 1
— 12 Variationen (Judas Maccabäus) G dur — 18		Onslow, G., Op. 16. 3 Sonaten 1 10	Udbye, M. A., Op. 3. Introduction und Variation. über eine nord. Volksweise 1
		Reissiger, C. G., Op. 147. Grande Sonate 1 2 1/2	

Für Pianoforte und Blasinstrumente.

Beethoven, L. van., Op. 17. Sonate mit 6 variirte Themen für Pianoforte allein — 18	Beethoven, L. van., Op. 105. Heft 2. 6 variirte Themen für Pianoforte allein — 15	Beethoven, L. van., Op. 107. Heft 2. 10 variirte Themen f. Pianoforte allein — 15	Beethoven, L. van., Op. 107. Heft 4. 10 variirte Themen f. Pianoforte allein — 15
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M. G.

VIOLINO.

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

Allegro appassionato.

POLONOISE I.

ff p

cantabile. p ten.

poco riten. pp ff

f p

ten. p poco rit. pp

sotto voce e leggiero. pp ff f

pp ff

tranquillo. p La Corda

VIOLINO.

2 3 2 *tr*
f *ff*

ten.
pp. *riten.* *p*

Meno mosso.

3 2 3 2 1 1 2 4 2 1 2

2 4 1 3 4 6 0 3 2 2

2 3 4 2 3 1 1 2 2 0 1 2 *p*

p

a tempo.
rit.

1 1 2 4 2 1 6 0 2 4 9 2 2 2 2

p *rit.* 6 2 2 2

1 2 4 1 2 1 1 2 2 0 1 2

VIOLINO.

POLONOISE II.

Maestoso.

riten.
4^{ta} Corda.

Solilo.

4^{ta} Corda.

pp

riten. *in tempo.*
pp f

tr
con forza.
ff

agitato.

restez a la position. p

4^{ta} Corda.
pp

cresc.
ff

VIOLINO.

First musical staff with dynamic markings *ff* and *f*. It features a melodic line with a long slur and some trills.

Second musical staff with a melodic line and some trills.

Third musical staff with dynamic markings *ff*, *f*, and *pp*. It includes the instruction *4^{la} Corda. calando.*

Fourth musical staff with dynamic marking *pp* and instructions *4^{la} Corda.*, *Solito.*, and *4^{la} Corda.*

Fifth musical staff with dynamic marking *f* and instructions *Solito.* and *tempo 1^o.*

Sixth musical staff with dynamic marking *ff* and instruction *cresc.* It features a melodic line with a long slur and a trill.

Seventh musical staff with dynamic marking *f* and instruction *agitato.* It contains several trills and slurs.

Eighth musical staff with dynamic marking *p* and various trills and slurs.

Ninth musical staff with dynamic marking *p* and instruction *restez a la position.* It ends with a double bar line.

VIOLINO.

cresc.

f

fz

4^{ta} Corda. *calando.*

pp *fz* *p*

4^{ta} Corda. *riten.*

e cresc. *accel.* *riten. e cresc.* *ppp* *f* *in tempo.*

cresc. *f* *tr*

accel. e stretto. *riten. assai.* *4^{ta} Corda.* *lento* **FINE**

ff *pp*

