

MONUMENTA MUSICAE IN POLONIA

JÓZEF ELSNER  
UTWORY FORTEPIANOWE *PIANO WORKS*

# MONUMENTA MUSICAE IN POLONIA

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*PIANO WORKS*

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## WYKAZ SKRÓTÓW

### SKRÓTY OGÓLNE

I°	w utworach na 4 ręce partia wyższa ( <i>Primo</i> )
II°	w utworach na 4 ręce partia niższa ( <i>Secondo</i> )
A-Wgm	Austria, Wien, Bibliothek der Gesellschaft der Musikfreunde
A-Wn	Austria, Wien, Österreichische Nationalbibliothek
B-Bc	Belgia, Bruxelles, Bibliothèque Conservatoire Royal de Musique
b.d.	bez daty
CZ-Bm	Republika Czeska, Brno, Moravske zemské muzeum
F-Pn	Francja, Paris, Bibliothèque Nationale
GB-Ln	Wielka Brytania, London, British Library
H-Bn	Węgry, Budapest, Keszthely, Orshzágos Széchényi Könyvtár Helikon Könyvtára
inc.	incipit
I-OS	Włochy, Ostiglia, Biblioteca Musicale G. Greggiati
l.	lewa ręka
Lit.	Literatura
p.	prawa ręka
PL-KAam	Polska, Katowice, Biblioteka Akademii Muzycznej
PL-KA	Polska, Katowice, Biblioteka Śląska
PL-Kj	Polska, Kraków, Biblioteka Jagiellońska
PL-Kc	Polska, Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
PL-KÓ	Polska, Kórnik, Biblioteka PAN
PL-ŁA	Polska, Łańcut, Biblioteka Muzeum-Zamku w Łańcucie
PL-SA	Polska, Sandomierz, Biblioteka Diecezjalna
PL-Tu	Polska, Toruń, Biblioteka Uniwersytetu Mikołaja Kopernika
PL-Wmhw	Polska, Warszawa, Muzeum Historyczne m. st. Warszawy
PL-Wn	Polska, Warszawa, Biblioteka Narodowa
PL-Wp	Polska, Warszawa, Biblioteka Publiczna Miasta Stołecznego Warszawy
PL-Wtm	Polska, Warszawa, Warszawskie Towarzystwo Muzyczne
RUS-Span	Rosja, Sankt Petersburg, Biblioteka Rosyjskiej Akademii Nauk im. M. Sałtykowa-Szczedrina
S-L	Szwecja, Lund, Universitetsbiblioteket
UA-LVs	Ukraina, Lwów, L'vivska Naukova Biblioteka im. V. Stefanyka
US-NYp	Stany Zjednoczone, New York, The New York Public Library
Wyd.	wydanie/wydane

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GCNO – „Gazeta Codzienna Narodowa i Obca”

GK – „Gazeta Krakowska”

GKWZ – „Gazeta Korespondenta Warszawskiego i Zagranicznego”

Got, *Repertuar* – Jerzy Got, *Repertuar teatru w Krakowie 1781–1843*, Warszawa 1969 (Repertuar Teatrów w Polsce, z. 2, red. Tadeusz Sivert i Karyna Wierzbicka-Michalska)

GP – „Gazeta Polska”

GW – „Gazeta Warszawska”

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KW – „Kurier Warszawski”

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RM – „Ruch Muzyczny”

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TMD – „Tygodnik Muzyczny i Dramatyczny”

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TPZ – „Tygodnik Polski i Zagraniczny”

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*Wybór* – *Wybór pięknych dzieł muzycznych i pieśni polskich*, Warszawa 1803, Warszawa (Wrocław) 1805

## LIST OF ABBREVIATIONS

### GENERAL ABBREVIATIONS

I°	part one ( <i>Primo</i> ) in compositions for four hands
II°	part two ( <i>Secondo</i> ) in compositions for four hands
A-Wgm	Austria, Wien, Bibliothek der Gesellschaft der Musikfreunde
A-Wn	Austria, Wien, Österreichische Nationalbibliothek
B-Bc	Belgium, Bruxelles, Bibliothèque Conservatoire Royal de Musique
CZ-Bm	Czech Republic, Brno, Moravske zemské muzeum
Ed.	edition
F-Pn	France, Paris, Bibliothèque Nationale
GB-Ln	Great Britain, London, British Library
H-Bn	Hungary, Budapest, Keszthely, Orshzágos Széchényi Könyvtár Helikon Könyvtára
inc.	incipit
I-OS	Italy, Ostiglia, Biblioteca Musicale G. Greggiati
l.	left hand
Lit.	Literature
PL-KAam	Poland, Katowice, Biblioteka Akademii Muzycznej
PL-KA	Poland, Katowice, Biblioteka Śląska
PL-Kj	Poland, Kraków, Biblioteka Jagiellońska
PL-Kc	Poland, Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
PL-KÓ	Poland, Kórnik, Biblioteka PAN
PL-ŁA	Poland, Łańcut, Biblioteka Muzeum-Zamku w Łańcucie
PL-SA	Poland, Sandomierz, Biblioteka Diecezjalna
PL-Tu	Poland, Toruń, Biblioteka Uniwersytetu Mikołaja Kopernika
PL-Wmhw	Poland, Warszawa, Muzeum Historyczne m. st. Warszawy
PL-Wn	Poland, Warszawa, Biblioteka Narodowa
PL-Wp	Poland, Warszawa, Biblioteka Publiczna Miasta Stołecznego Warszawy
PL-Wtm	Poland, Warszawa, Warszawskie Towarzystwo Muzyczne
r.	right hand
RUS-SPan	Russia, Sankt Petersburg, the Library of the Russian Academy of Sciences
S-L	Sweden, Lund, Universitetsbiblioteket
UA-LVs	Ukraine, Lviv, L'vivska Naukova Biblioteka im. V. Stefanyka
US-NYp	United States of America, New York, The New York Public Library
w.d.	without data

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- GCNO – *Gazeta Codzienna Narodowa i Obca*
- GK – *Gazeta Krakowska*
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- GP – *Gazeta Polska*
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## WSTĘP

### ZAWARTOŚĆ I UKŁAD TOMU

Tom niniejszy zawiera wszystkie znane i zachowane utwory fortepianowe Józefa Elsnera. Pod pojęciem „utwory fortepianowe” rozumie się kompozycje przeznaczone do wykonania na fortepianie, klawikordzie, klawesynie (cembalo, klawicymbale) i innych znanych typach strunowych instrumentów klawiszowych, jakimi Elsner mógł dysponować.

Pełny zespół kompozycji fortepianowych prezentuje się w dwu podstawowych działach: dział pierwszy, objętościowo większy, obejmuje utwory na dwie ręce (solowe), dział drugi – utwory na cztery ręce. Dział pierwszy jest z kolei podzielony na dwie części, z których część pierwszą stanowią kompozycje oryginalne, to znaczy pisane specjalnie na fortepian, a część drugą – opracowania i transkrypcje. Kompozycje w części pierwszej publikowane są w czterech systematycznych grupach, obejmujących sonaty, wariacje, rondo i formy taneczne (polonezy), uporządkowane w ramach każdej z tych grup chronologicznie. Chronologiczny układ zastosowano także przy publikacji utworów w części drugiej, na którą składa się zespół sporządzonych przez Elsnera opracowań i transkrypcji fortepianowych własnych kompozycji orkiestrowych, wśród nich utworów tanecznych (polonezy, marsze), fragmentów wyciągów fortepianowych m.in. dzieł operowych, baletowych i in. W dziale utworów na cztery ręce zastosowano taki sam układ systematyczny, publikując na początku *Sonatę B-dur* op. 16 – jedyny oryginalny utwór Elsnera na ten zespół wykonawczy, a następnie – w kolejności chronologicznej – zespół polonezów, stanowiących opracowania na cztery ręce utworów oryginalnie skomponowanych na dwie ręce, względnie dzieł orkiestrowych.

W poszczególnych systematycznych grupach utwory są numerowane wówczas, gdy jest to uzasadnione względami tematyczno-formalnymi, nie wprowadzono jednak ciągłej numeracji kompozycji w całym tomie. Ponadto w komentarzu krytycznym przytaczane są numery według spisu zamieszczonego w *Sumariuszu* Elsnera<sup>1</sup>, który wykazuje liczne braki w zakresie muzyki fortepianowej, sporządzonego przez Alinę Nowak-Romanowicz<sup>2</sup> chronologiczno-tematycznego katalogu dzieł kompozytora oraz, w przypadku polonezów, katalogu tematycznego polonezów opracowanego przez Stefana Burhardta<sup>3</sup>.

Wydanie nie obejmuje, ze względów oczywistych, utworów zaginionych, w tym skomponowanych w Warszawie w 1803 r. dwu polonezów, D-dur i G-dur, oraz wymienianych w literaturze przedmiotu kompozycji dziś nieznanymi lub niezidentyfikowanymi, na przykład napisanego w tym samym czasie *Poloneza A-dur* (por. omówienie grupy polonezów w dalszej części wstępu). Nie są również publikowane pochodzące z epoki opracowania dzieł Elsnera oraz utwory czerpiące tematy z tych dzieł pisane przez innych kompozytorów.

Umieszczony na końcu tomu komentarz krytyczny zawiera szczegółowe uwagi odnoszące się do poszczególnych utworów, poprzedzone wyjaśnieniem struktury tej części edycji i metody jej opracowania. Oprócz tego w komentarzu krytycznym wymienione i omówione są warianty tekstowo-nutowe, a ponadto wszystkie niejasne, poprawione miejsca, rozbieżności i odchylenia oraz uwagi wynikające z krytyki tekstu nutowego. Tu również szczegółowo uzasadnione zostały przyjęte interpretacje miejsc problematycznych i niejednoznacznych.

### FORTEPIAN I JEGO ROLA W TWÓRCZOŚCI ELSNERA

W porównaniu z niezwykle bogatym dorobkiem Elsnera w dziedzinie muzyki religijnej i scenicznej utwory fortepianowe stanowią niewielką i raczej mniej znaczącą część jego twórczości. Jako praktykujący instrumentalista Elsner był przede wszystkim wprawnym skrzypkiem, autorem dwu koncertów skrzypcowych,

<sup>1</sup> Elsner, *Sumariusz*, s. 59 poz. 32–36.

<sup>2</sup> Nowak-Romanowicz, *Elsner* 1957, ss. 317–322 poz. 1–31.

<sup>3</sup> Burhardt, *Polonez*, ss. 157–170 poz. 588–626.

G-dur i D-dur<sup>4</sup>; skrzypce były też podstawowym instrumentem, którym jako solista i dyrygent posługiwał się przy pracy z różnymi zespołami orkiestrowymi i wokalnie-instrumentalnymi, w tym przede wszystkim operowymi. Po 1792 r. przez parę lat jako pierwszy skrzypek dyrygował orkiestrą cesarsko-królewskiego teatru we Lwowie, orkiestrą tamtejszej Akademii Muzycznej, a od 1799 r. zespołem Teatru Narodowego w Warszawie. Ale – jak sam pisał – zdarzało mu się „dyrygować przy fortepianie”<sup>5</sup>, musiał więc stosunkowo sprawnie posługiwać się tym instrumentem. Udzielał nawet lekcji gry na fortepianie; był między innymi nauczycielem fortepianu hrabianki Emilii Potockiej<sup>6</sup>, której zadedykował swój *Kwartet fortepianowy Es-dur* op. 15. Z braku dostatecznych świadectw trudno jednak stwierdzić, na czym polegała jego metoda nauczania gry na fortepianie.

Elsner nie był pianistą koncertującym, a przypuszczać można, że jego ewentualne występy publiczne nie wykraczały poza praktykę muzykowania salonowego, domowego, na przykład gdy brał udział w wykonywaniu partii fortepianowych własnych utworów kameralnych, czy akompaniamentu do pieśni. Komponował zapewne przy fortepianie i z fortepianu niewątpliwie korzystał prowadząc lekcje muzyki, ucząc śpiewu, czy też teorii muzyki i kompozycji. Nigdy jednak fortepian nie był w działalności kompozytorskiej Elsnera instrumentem pierwszoplanowym, a jego utwory fortepianowe, poprawne pod względem formalnym, zawierają drobne niezręczności i nieporadności z punktu widzenia techniki pianistycznej, zwłaszcza w zakresie faktury i palcowania.

Na przełomie XVIII i XIX w. zachodziły przeobrażenia na gruncie muzyki na instrumenty klawiszowe, związane z intensywnymi wówczas pracami nad ulepszeniami konstrukcji instrumentów, zwiększaniem zakresu ich skali, udoskonalaniem mechanizmu wydobywania dźwięków i zmianami charakteru samego dźwięku, a także z rozwojem szkolnictwa muzycznego, doskonaleniem wykonawstwa i pojawieniem się licznej grupy wirtuozów gry fortepianowej, bazującej na rozwijaniu w coraz większym stopniu techniki pianistycznej. Przemiany te są w utworach Elsnerowskich, z powodu braków źródłowych i skąpych informacji historycznych, dotyczących nie tylko samych utworów muzycznych, lecz także okoliczności ich wykorzystywania, trudne do określenia. Poza wzmiankami zamieszczonymi przez kompozytora w *Sumariuszu*, niewiele wiadomo o instrumentach, jakimi się posługiwał w początkach XIX w. Prawdopodobnie dysponował egzemplarzami sprowadzonymi z zagranicy, przede wszystkim z Wiednia, skąd co najmniej do początku lat dwudziestych XIX stulecia pochodziła większość instrumentów dostępnych w Warszawie, ponieważ miejscowa produkcja fortepianów, wśród której dominowały domowe fortepiany stołowe z mechaniką wiedeńską lub także już z angielskim systemem młoteczkowym, stosowanym przez warszawską fabrykę Antoniego Leszczyńskiego (po 1780–1830), ostro krytykowaną przez Fryderyka Chopina w liście do Tytusa Woyciechowskiego z dn. 27 XII 1828<sup>7</sup>, była jeszcze słabo rozwinięta<sup>8</sup>. Ale co najmniej o jednym z instrumentów Elsnera, mianowicie o fortepianie Erarda z 1806 r., posiadamy dość szczegółowe informacje, ponieważ jego dzieje sam kompozytor dokładnie opisał w swym *Sumariuszu*<sup>9</sup>. Otóż podczas pobytu w Paryżu w 1805 r. Elsner nawiązał osobisty kontakt z Sebastianem Erardem (1752–1851), szeroko znanym wówczas w całej Europie konstruktorem instrumentów, założycielem i właścicielem renomowanej paryskiej fabryki fortepianów a także wydawcą, i na zamówienie księżnej Anny z Zamoyskich Sapieżyny<sup>10</sup>, która przebywała wówczas w rezydencji Saint-Germain-en-Laye pod Paryżem, zakupił od niego fortepian. W następnym roku otrzymał od Erarda w komis fortepian, który miał być zakupiony przez Resursę Muzyczną w Warszawie. Instrument został początkowo umieszczony w nowej siedzibie resursy w Pałacu

<sup>4</sup> Elsner, *Sumariusz*, s. 57 poz. 13 i 14.

<sup>5</sup> Jw., s. 100.

<sup>6</sup> Jw., s. 184.

<sup>7</sup> Helman – Skowron – Wróblewska-Straus, *Korespondencja Chopina*, s. 259 poz. 43.

<sup>8</sup> Vogel, *Fortepian*, ss. 84–85, 242–243.

<sup>9</sup> Elsner, *Sumariusz*, ss. 123–128. Por. również: *Ustęp pism nie wydanych J. Elsnera*. RM 1857 nr 4 z dn. 22 IV, ss. 28–31 i nr 5 z dn. 29 IV, ss. 37–39; por też fragmenty ogłoszone przez Ferdynanda Hoesicka: GP 1900 nr 203 z dn. 4 IX i nr 204 z dn. 5 IX; Hoesick, *Z papierów*; Hoesick, *Napoleon i Elsner*, ss. 138–144.

<sup>10</sup> Elsner zadedykował jej wydaną u Erarda w Paryżu swoją *Sonatę B-dur* op. 16 na cztery ręce (por. komentarz do tego utworu).



Mniszchów, skąd po wojnie z Prusami i wkroczeniu Napoleona do Warszawy w grudniu 1806 r., fortepian przeniesiono do przygotowanych dla cesarza apartamentów w Zamku Królewskim. Cesarz przekazał jednak instrument Ferdynandowi Paërowi (1771–1839), swemu nadwornemu kompozytorowi i kapelmistrzowi. W 1807 r., po utworzeniu Księstwa Warszawskiego, fortepian przeniesiono na powrót do Zamku, skąd w następnym roku zabrał go Adam Broniec (zm. 1830), ówczesny marszałek dworu księcia warszawskiego, a po 1813 r. przejął go Elsner. Instrument ten spłonął niestety w 1830 r. wraz z innym fortepianem i całym dobytkiem kompozytora w jego posiadłości – Elsnerowie, położonej na obrzeżach Pragi.

Nazwy instrumentów w źródłowych zapisach kompozycji fortepianowych Elsnera (rękopiśmiennych i drukowanych) wymieniane są wielokrotnie. W większości najstarszych druków Elsnerowskich, zwłaszcza w *Wyborze pięknych dzieł muzycznych i pieśni polskich* z 1803 r., pojawia się nazwa „klawikord”, jednak nie w odniesieniu do utworów solowych, lecz przy akompaniamencie do pieśni. Nazwa „klawikord” występuje w podręczniku *Wykład systematyczny zasad muzyki na klawikord* Karola Kurpińskiego (1785–1857), a także w wydany przez Antoniego Płacheckiego w 1818 r. *Śpiewie weselnym* z opery *Król Łokietek czyli Wiśliczanki* Elsnera. Poza tym nazwy instrumentów pojawiają się niejednokrotnie na kartach tytułowych, gdzie często umieszczano wskazówki o środkach wykonawczych. W przypadku utworów fortepianowych Elsnera informacje te ukazują się w następujących formach:

- „pour le clavecin” – *Trois Polonaises* (druk J. André, Paryż 1807) oraz *Marche Triomphale* (druk I. Cybulski, Warszawa 1809 – w formie skróconej: „pour le Clave”),
- „pour le clavecin ou Forte Piano” (ewidentne rozróżnienie obu tych dwu instrumentów) – *Trois Rondeaux* (druk J. Elsner, Warszawa 1804); późniejsze wydania tego samego zespołu trzech Rond (*Trois Rondeaux*, druk A. Kühnel, Lipsk 1813 i C. F. Peters, Lipsk po 1814) oraz powtórzenie dwu z nich (*Deux Rondeaux*, druk Lentz, Paryż) zawierają określenie: „pour le Piano-Forte”,
- „pour le Piano-Forte” („Pianoforte”) – *Sonate à quatre mains* (druk S. Erard, Paryż ok. 1805); *Deux Polonoises* (druk F. Klukowski, Warszawa 1818); *Dwa Polskie Tańce* (druk L. Letronne, Warszawa 1821 i rękopis jednego z nich, ok. 1821); *Trauermarsch* (druk R. Friese, Lipsk 1838),
- „Forte-Piano” („Fortepiano”) – *Król Łokietek czyli Wiśliczanki* (rękopis wyciągu fortepianowego, ok. 1818),
- „na Fortepiano” – *Taniec Polski* (druk A. Płachecki, Warszawa 1816).
- „na Fortepian” – *Krakowiak* z baletu *Wesele w Ojcowie* (druk I. Klukowski, Warszawa 1842).

Znakomita większość utworów Elsnera na instrumenty klawiszowe przeznaczona była właśnie na fortepian. Zakres dźwiękowy wczesnych kompozycji fortepianowych Elsnera mieści się doskonale w przeciętnej skali ówczesnych instrumentów klawiszowych. W końcu XVIII w. klawesyny standardowo obejmowały 5 oktaw, od  $\underline{F}$  do  $f^3$ , rzadko wykraczając – podobnie jak fortepiany Antona Waltera (1752–1826) – do  $g^3$ . W klawikordach podstawowa skala od  $\underline{F}$  do  $f^3$  u schyłku XVIII w. poszerzona została do  $c^4$ , a wkrótce objęła już 6 oktaw: od  $\underline{C}$  do  $c^4$ . Jeszcze w 1818 r. Kurpiński w swoim podręczniku podaje skalę instrumentu obejmującą pięć i pół oktawy, od  $\underline{F}$  do  $c^4$ . Analogicznie do klawikordów zwiększał się w dziewięćdziesiątych latach XVIII w. zakres dźwiękowy fortepianów z  $\underline{F}-c^4$  do  $\underline{C}-c^4$ , a nawet do  $\underline{C}-f^4$ , chociaż jeszcze w fortepianach Johanna Andreasa Steina (1728–1792), Ferdynanda Hofmanna (1756–1829) i Johanna Schantza (1762–1828) najbardziej charakterystyczny był zakres:  $\underline{F}-f^3$ .

W tej podstawowej skali mieszczą się nie tylko wszystkie sonaty fortepianowe Elsnera, wszystkie jego ronda, lecz także wariacje, które z natury rzeczy stwarzają większe możliwości popisu i wirtuozerii. W najstarszych polonezach, pisanych w oryginale na fortepian i publikowanych w latach 1803–1805, zakres ten jest nieznacznie zmniejszony: od  $\underline{G}$  do  $f^3$ ; natomiast diapazon polonezów będących transkrypcjami utworów orkiestrowych jest już nieco szerszy i na przykład w ofiarowanym w 1816 r. Teresie Woydzinie *Polonezie G-dur* na cztery ręce na temat piosenki francuskiej wynosi:  $\underline{G}-e^4$ , a więc znacznie przekracza skalę pięciooktawową.

W późniejszych kompozycjach fortepianowych Elsnera, i to zarówno w oryginalnych jak i w opracowaniach, sytuacja niewiele się zmienia. Dotychczasowe środki kompozytor najwyraźniej uważał za wystarczające dla spełniania jego potrzeb muzycznego wyrazu, stąd systematyczne i nieprzerwane powiększanie skali fortepianów z pięciooktawowej do przekraczającej skalę sześćoiktawową w niewielkim jedynie stopniu wpłynęło na kształt tych utworów. Partie fortepianowe utworów Elsnera nigdy nie schodzą poniżej  $\underline{F}$  i bardzo rzadko wznoszą się powyżej  $f^3$ , a jedynie wyjątkowo, na przykład w trio *Poloneza f-moll* z 1821 r.,

ofiarowanego Konstancji Tymowskiej, sięgają dźwięku  $f^4$ . Rzecz charakterystyczna, że nawet w wyciągach fortepianowych Elsner operuje znacznie skromniejszą skalą dźwiękową, niż w tym Polonezie.

Również w utworach na cztery ręce Elsner trzymał się podstawowej skali, typowej dla późno osiemnastowiecznych instrumentów klawiszowych, co najlepiej uwidacznia się w *Sonacie B-dur* op. 16 o skali od  $F$  ( $G$ ) do  $f^3$  ( $g^3$ ), a także w opracowaniach na cztery ręce polonezów orkiestrowych i fortepianowych. Co więcej – poza opracowaniem na cztery ręce ofiarowanego Teresie Woydzinie *Poloneza G-dur* na temat piosenki francuskiej *Où peut-on être mieux qu'au sein de sa famille*, które sięga w najwyższej partii dźwięku  $e^4$  (podobnie jak w wersji tego utworu na fortepian solo) – wszystkie pozostałe polonezy mieszczą się w ograniczonej skali, nie wykraczając poza zakres pięciooktawowy.

Faktura Elsnerowskich kompozycji na fortepian także nie poddaje się zmianom w związku z ewolucją fortepianu, która nie ograniczała się jedynie do powiększania skali i zasobu dźwiękowego, ale dotyczyła też, wraz ze wzrostem rozmiarów instrumentu, spowodowanym dążeniem do powiększenia liczby strun i płaszczyzny płyty rezonansowej, zwiększenia siły i masy dźwięku fortepianu.

O wykonywaniu utworów fortepianowych Elsnera brak jest jakichkolwiek wiadomości, a jedyna wzmianka na ten temat dotyczy umieszczenia bliżej nieokreślonych kompozycji na fortepian Elsnera w programie organizowanych przez kompozytora, pedagoga i kapelmistrza Jean François Lesueura (1760–1837) koncertów w Saint-Cloud i Tuilleries w 1805 r. podczas pobytu kompozytora w Paryżu<sup>11</sup>. Można przypuszczać, że były to rondo, polonezy i prawdopodobnie sonaty, które należały do repertuaru utworów powstałych w końcowych latach XVIII w. we Lwowie i z początkiem XIX w. w Warszawie; ich nuty – wraz z innymi utworami operowymi, symfonicznymi i kameralnymi – zabrał ze sobą Elsner, wyjeżdżając do Niemiec i Francji w 1805 r., z zamiarem przedstawienia ich tamtejszym wydawcom.

Przypuszczać można, że w kraju kompozycje te mogły być wykonywane w różnych (ze względu na charakter utworów) celach: dydaktycznych (np. sonaty, polonezy i rondo), koncertowych (wariacje i niektóre polonezy), czy wreszcie w muzykowaniu amatorskim (polonezy jako towarzyszenie do tańca, ulubione fragmenty operowe i in., w tym również kompozycje na cztery ręce).

Wszystkie kompozycje Elsnera na instrumenty klawiszowe na cztery ręce przeznaczone są do gry raczej na fortepianie, a w każdym razie na instrumencie młoteczkowym, niż na cembalo. Na kartach tytułowych najczęściej pojawia się nazwa „Piano-Forte” lub bez określenia instrumentu: „à quatre mains” (także „na cztery ręce” w przypadku *Poloneza G-dur* dedykowanego Teresie Woydzinie).

Dla odtworzenia oryginalnego obrazu dźwiękowego w dzisiejszej praktyce najlepiej nadają się instrumenty młoteczkowe z czasów Elsnera lub używane dziś kopie przede wszystkim instrumentów wiedeńskich oraz fortepianów pracowni paryskiej Sebastiana Erarda.

#### PODSTAWA EDYCJI

Niemal wszystkie utwory fortepianowe Elsnera powstały w ciągu niespełna dziesięciu lat na przełomie XVIII i XIX w. Późniejsze kompozycje fortepianowe są w znacznej mierze opracowaniami dzieł orkiestrowych, a utwory w oryginale pisane na fortepian spotykamy raczej wyjątkowo. Aktywność kompozytorska Elsnera w dziedzinie muzyki fortepianowej koncentruje się głównie wokół lat 1803–1805, czyli wyraźnie zbiega się z podjęciem przez Elsnera działalności edytorsko-muzycznej. Założył wówczas własne wydawnictwo muzyczne oraz zorganizował jedną z pierwszych w Warszawie sztycharni nut<sup>12</sup>. Swoje pierwsze kompozycje fortepianowe, pomijając wydania sporadyczne, publikował głównie w założonym przez siebie miesięczniku muzycznym *Wybór pięknych dzieł muzycznych i pieśni polskich* (zob. niżej, jako *Wybór*). Większość tych kompozycji, zwłaszcza polonezów, powstała z pewnością już po przeniesieniu się kompozytora ze Lwowa do Warszawy w 1799 r., ale nie można wykluczyć, że przynajmniej część utworów, w tym m.in. sonaty, skomponowana została jeszcze pod koniec pobytu kompozytora we Lwowie<sup>13</sup>.

<sup>11</sup> Por.: Fétis, *Elsner* (cyt. za Nowak-Romanowicz, *Elsner* 1957, ss. 99 i 328).

<sup>12</sup> Nowak-Romanowicz, *Elsner*, ss. 76–77; Prokopowicz, *Z działalności warszawskich księgarzy*, ss. 36–39; Tomaszewski, *Warszawskie edytorstwo*.

<sup>13</sup> Nowak-Romanowicz, *Elsner* 1957, s. 317.

Autentyczność publikowanych kompozycji oryginalnych nie budzi wątpliwości. Pewne zastrzeżenia wywoływać mogą natomiast opracowania a także wyciągi fortepianowe utworów orkiestrowych, których autorstwo jest problematyczne. Niewątpliwie znaczną ich część sporządził osobiście sam Elsner, zwłaszcza jeżeli chodzi o kompozycje opublikowane w jego własnym wydawnictwie muzycznym. Istnieją jednak opracowania, przy których nie można z całą pewnością stwierdzić, czy istotnie wyszły spod pióra samego Elsnera, czy też kompozytor zlecił ich wykonanie swoim współpracownikom. Nie jest wykluczone, że na zlecenie Elsnera wyciągi fortepianowe wykonywali też zatrudnieni w wydawnictwie pracownicy, a w późniejszym czasie – jego uczniowie. Wobec braku podpisów w wydaniach transkrypcji i wyciągów, a także innych danych przynoszących informacje o autorstwie opracowań, nie da się potwierdzić żadnej z tych ewentualności. Ta uwaga dotyczy między innymi wyciągu fortepianowego opery *Król Łokietek czyli Wiśliczanki* zachowanego w formie półautografu, to znaczy rękopisu sporządzonego nie tylko przez Elsnera, lecz także w znacznej części przez nieznanego dziś kopistę. Ponadto należy brać pod uwagę fakt, że niektóre z opracowań – zwłaszcza polonezów – mogły powstać pierwotnie w wersji fortepianowej, zorkiestrowanej później. Tego rodzaju kompozycje „wątpliwe” zdecydowano jednak – opatrując je stosownymi uzasadnieniami – włączyć do obecnego wydania z tego choćby względu, że niezależnie od tego, czy spisał je osobiście Elsner, czy też ktokolwiek inny, były one publikowane za życia kompozytora, który musiał je widzieć, sprawdzać i aprobować. Można przyjąć, że większość tych dzieł, zwłaszcza wydawanych osobiście przez Elsnera, musiała być bez wątplenia przez niego autoryzowana.

Podstawę wydania stanowią nieliczne autografy, półautografy, rękopiśmienne kopie, a przede wszystkim wczesne druki. Wydziela się tu druki pojedynczych utworów, zespoły dwu lub trzech kompozycji zazwyczaj jednorodnych (na przykład rond czy polonezów) oraz druki pojedynczych utworów Elsnera zamieszczanych w antologiach. Dotyczy to przede wszystkim form tanecznych, zwłaszcza polonezów, które różni wydawcy zamieszczali w bardzo popularnych w czasach Elsnera, niekiedy ograniczonych tematycznie do określonych gatunków czy form muzycznych, zbiorach utworów „ulubionych”. Zawierały one najczęściej przeznaczone dla szerokiej rzeszy pianistów utwory salonowe i charakterystyczne o różnym stopniu trudności, fortepianowe opracowania fragmentów najbardziej popularnych wówczas oper oraz tańców, zwykle o charakterze użytkowym. Znakomita większość źródeł, które stanowią podstawę prezentowanych tu wydań, pochodzi sprzed 1810 r. Nie pominięto również przekazów późniejszych, ale druki publikowane po śmierci kompozytora w 1854 r. oraz wydawnictwa nowe i druki współczesne, jakkolwiek wspomniane, nie są brane pod uwagę przy ustalaniu zasadniczego korpusu źródeł wykorzystywanych przy pracach porównawczych, ponieważ nie mogą one tworzyć podstawy ustalania autentycznego tekstu nutowego; są jednak wymieniane w komentarzu krytycznym na końcu wykazu źródeł przy poszczególnych utworach.

Źródła utworów fortepianowych Elsnera, zarówno solowych jak i na cztery ręce, to przede wszystkim druki, przeważnie przygotowywane i autoryzowane przez kompozytora. Autografy najwcześniejszych kompozycji Elsnera na fortepian nie zachowały się. W tej sytuacji przy wyborze źródła podstawowego i ustalaniu oryginalnego muzycznego tekstu autorskiego szczególną rolę odgrywają pierwodruki, rękopiśmienne kopie, a także wpisy do egzemplarzy drukowanych, pochodzące z epoki, wskazujące na błędy drukarskie i mające stąd charakter korekty. Uzasadnienie wyboru źródła podstawowego – o ile jest konieczne – znajduje się w komentarzu krytycznym. W przypadkach, gdy zachowało się kilka wydań tych samych utworów, drukowanych przez różne oficyny wydawnicze na przestrzeni kilku lat, bezwzględne pierwszeństwo przy wyborze źródła głównego stanowiącego podstawę utworu mają pierwodruki Elsnerowskie opublikowane przez kompozytora w jego własnym wydawnictwie. Najważniejsze miejsce wśród wczesnych druków Elsnera zajmuje *Wybór* (Warszawa 1803–1805). Krótkie, bo trwające niespełna 3 lata, dzieje tego wydawnictwa opisała zwięźle Alina Nowak-Romanowicz w swej monografii Józefa Elsnera<sup>14</sup>. Pracę nad *Wyborem* rozpoczął Elsner wkrótce po założeniu w 1802 r. własnej sztycharni nut i rozpisanie z początkiem następnego roku wzbudzającej duże zainteresowanie prenumeraty, mającej zapewnić odbiorców i podstawy finansowe tego przedsięwzięcia. Wydawnictwo zdobyło poważne uznanie i cieszyło się poparciem Towarzystwa Przyjaciół Nauk, któremu Elsner ofiarował pierwsze zeszyty miesięcznika, umieszczając po karcie tytułowej na nieliczbowanej stronie dedykację następującej treści: „Towarzystwu /

<sup>14</sup> Nowak-Romanowicz, *Elsner* 1957, ss. 77–81.

Uczonych Polskich / Jako Rozkrzewicielom światła w Narodzie: / Zakładaczom węgelnego Kamienia trwałości / Języka Polskiego / Podporom Nauk y Kunsztów / Ten Zbiór / Pięknych Muzyk y Śpiewów Polskich / Owoc własnego ich Ogrodu / z Uwielbieniem gorliwości godney / Serc Obywatelskich / Ofiaruje / Józef Elsner.” Dedykację tę zawierają zachowane do dziś początkowe numery z r. 1803 (nr 1, 4 i 5). Pierwsze 12 numerów należących do rocznika 1803 ukazywało się jednak nie bez zakłóceń od kwietnia tego roku (nr 1) do czerwca roku następnego (nr 12), a następne 12 numerów, już bardziej regularnie – od stycznia do grudnia 1805 r.

Początkowe numery sztychowane były w Warszawie w założonym przez Elsnera wydawnictwie i należącej do niego sztycharni, prowadzonej wspólnie z księdzem Izydorem Józefem Cybulskim, gdzie pracę rozpoczynał znany później warszawski sztycharz i wydawca muzyczny, Antoni Płachecki. Wkrótce jednak pomiędzy współpracownikami pojawiły się poważne nieporozumienia, które zmusiły Elsnera do współpracy z pracownią rytowniczą Jana Libera, gdzie sztychowany był numer 7 z 1803 r. Spowodowało to opóźnienia w regularnym wydawaniu miesięcznika, rezygnację z publikacji całego rocznika 1804 i wreszcie konieczność powierzenia prac wydawniczo-sztycharskich znanej wrocławskiej firmie wydawniczej i drukarni Grassa i Bartna.

Pierwszy rocznik nie dochował się do naszych czasów w całości; znamy jedynie numery: 1, 4, 5, 8, 11 i 12. Zawartość pozostałych sześciu numerów nie jest znana; wiadomo tylko, że w zeszytcie nr 6 znajdowały się 2 polonezy fortepianowe Elsnera, G-dur i B-dur<sup>15</sup>. Szczegółowe dane bibliograficzne i opisy druku znanych numerów *Wyboru* zob. opis źródeł przy poszczególnych kompozycjach w komentarzu krytycznym.

Jak już powiedziano, jako źródło podstawowe wydania dla większości publikowanych w tomie utworów służą pierwodruki Elsnerowskie, publikowane osobiście przez Elsnera w jego własnym wydawnictwie, w tym w pierwszym rzędzie najliczniejsze pierwodruki z obu roczników *Wyboru*. Ponadto z lat 1803–1854 brane są pod uwagę także druki innych działających w Warszawie zakładów drukarskich i sztycharni publikujących utwory fortepianowe Elsnera (A. Brzezina, I. Klukowski, I. Cybulski, L. Letronne, A. Płachecki), a także szeregu zagranicznych firm wydawniczych, z którymi Elsner nawiązał kontakty w czasie podróży do Niemiec i do Francji w 1805 r. Należy tu w pierwszym rzędzie *Bureau de musique* A. Kühnela (po 1814 r. – C. F. Peters) w Lipsku oraz firmy wydawnicze: J. Andrégo w Offenbachu nad Menem, a także Lentza oraz Erarda w Paryżu. Dużą część wydawanych za granicą, niekiedy kilkakrotnie, kompozycji fortepianowych Elsner opublikował już wcześniej w Warszawie, co daje podstawę do ustalenia – o ile pozwalają na to możliwości datowania poszczególnych utworów – zależności i pokrewieństw łączących różne źródła oraz ujawnienia wariantów muzycznych. Wszystkie te wydania zostały uwzględnione przy opracowywaniu aparatu krytycznego, ale – wobec trudności z dotarciem do wszystkich źródeł – bez rozszerzenia sobie prawa do ich kompletności.

## REPERTUAR

### CHARAKTERYSTYKA GATUNKOWA, FORMALNO-WYRAZOWA I STYLISTYCZNA

Jak łatwo się zorientować z pobieżnego przedstawienia zawartości muzycznej tomu, niezbyt bogatą twórczość fortepianową Elsnera, obejmującą jednak niemal wszystkie gatunki ówczesnej europejskiej muzyki fortepianowej, cechuje dość duża różnorodność. Rozpatrywać ją można wieloaspektowo, a poniższy przegląd daje ogólny obraz jej poszczególnych elementów.

Z uwagi na środki wykonawcze w twórczości fortepianowej Elsnera można wyróżnić kompozycje na fortepian solo i utwory na cztery ręce. Z kolei oba te gatunki obejmują szereg kompozycji oryginalnych, skomponowanych specjalnie na fortepian – stanowiących najbardziej wartościową część twórczości fortepianowej Elsnera – oraz również dość bogaty zespół opracowań i transkrypcji na fortepian utworów oryginalnie skomponowanych przede wszystkim na orkiestrę.

U t w o r y s o l o w e, na które składają się podstawowe dla muzyki klasycznej formy (sonaty, wariacje, ronda i formy taneczne), stanowią zdecydowaną większość. Odzwierciedlają one w najsilniejszym stopniu, wliczając w to także obszerną grupę niejednolitych formalnie opracowań, typowe cechy epoki. Cechuje je

<sup>15</sup> Dorabalska, *Polonez*, s. 87; Nowak-Romanowicz, *Elsner* 1957, s. 319 poz. 9 i 10; Burhardt, *Polonez*, s. 157 poz. 589 i 590.

prostota faktury, struktury melodycznej i harmonicznej, wywodząca się bezpośrednio z tradycji kompozycji fortepianowych klasyków wiedeńskich. Wyraźne nawiązywania do mistrzów stylu klasycznego, posługiwanie się stereotypowymi zwrotami, a nawet zapożyczenia motywiczne zaczerpnięte z ich twórczości, zwłaszcza w sonatach<sup>16</sup>, stawiają Elsnera w rzędzie dość licznej w końcu XVIII w. grupy naśladowców Haydna i Mozarta. Choć kompozycje Elsnera doskonale mieszczą się w ogólnych ramach stylistycznych panujących ówczesnie na gruncie muzyki fortepianowej i niewiele odbiegają od powszechnego w tamtych czasach poziomu artystycznego, a niejednokrotnie przewyższają pod tym względem nawet utwory licznych kompozytorów, których muzyka fortepianowa cieszyła się w swoim czasie powodzeniem, to jednak od dzieł wielkich mistrzów stylu klasycznego odróżniały się znacznie. Elsner nie dysponował wielkim doświadczeniem w zakresie gry fortepianowej, co uniemożliwiało mu stosowanie bardziej zaawansowanych technik pianistycznych (dość skromne ich elementy są widoczne w wariacjach i – częściowo – w sonatach), posiadał jednak dość dużą łatwość komponowania i pisał stosunkowo szybko, co z kolei wpływało jednak negatywnie na jakość kompozycji, nie pozbawionych niekiedy prostych błędów warsztatowych. Większe znaczenie przypisać należy niewątpliwie prekursorskim na gruncie krajowym utworom Elsnera na cztery ręce.

W przeciwieństwie do innych dzieł Elsnera, reprezentujących różne kierunki stylistyczne, od późnobarokowych do wykazujących wyraźne znamiona nurtów epoki romantyzmu, utwory fortepianowe związane są zawsze z konwencjami klasycystycznymi, utrzymującymi się na tym gruncie w muzyce polskiej daleko w głąb XIX w. Podobnie jednak jak cała muzyka klasyczna, kompozycje fortepianowe Elsnera nie były stylistycznie jednorodne, co zawsze brano pod uwagę nie tylko przy publikacjach poszczególnych utworów i związanych z tym sposobach ich opracowywania, lecz także przy ich interpretacjach wykonawczych, niezwykle silnie powiązanych ze stylistycznymi właściwościami utworów. Bardziej szczegółowe uwagi na ten temat, dotyczące poszczególnych kompozycji lub ich grup czy też zespołów, są zamieszczone w dalszym opisie repertuaru, a także w komentarzu krytycznym.

Utwory na cztery ręce stanowią specjalny gatunek muzyki fortepianowej, który wykształcił się – jak się powszechnie przypuszcza – w drugiej połowie XVIII stulecia. Podstawowy impuls dla tworzenia tego typu muzyki na instrumenty klawiszowe, wykonywanej na cztery ręce na jednym fortepianie przez dwie osoby, dał nie tylko postęp w technicznym udoskonalaniu instrumentu, zwłaszcza poszerzeniu jego skali dźwiękowej, lecz także rozwijający się bujnie w tym czasie i wzmacniający swoje wpływy nurt tak zwanego muzykowania domowego, prywatnego, który stwarzał wyjątkowo dogodny grunt dla tego rodzaju gry zespołowej. Można sądzić, że wspólna, zespołowa gra na cztery ręce znacznie wyraziściej niż solowa muzyka fortepianowa odpowiadała idei muzykowania domowego i silniej podkreślała ten ważny w końcu XVIII i w XIX w. nurt kultury muzycznej w Polsce. Na przełomie XVIII i XIX stulecia zapotrzebowanie na utwory na cztery ręce (obok kompozycji na dwa fortepiany) wyraźnie wzrastało i dalej utrzymywało się ze zmiennym nasileniem przez cały XIX i także XX w.

W czasach Elsnerowskich repertuar oryginalnych kompozycji na cztery ręce był już bardzo bogaty i obejmował oprócz dużych form, jak sonaty, divertimenta czy cykle wariacji, także mniejsze utwory – sonatiny, ronda, marsze, fantazje, a przede wszystkim tańce i drobne utwory charakterystyczne. Ważną część tego repertuaru, obok utworów oryginalnych, tworzyły także transkrypcje i opracowania na cztery ręce nie tylko solowych utworów fortepianowych, lecz także ulubionych dzieł symfonicznych, fragmentów oper, zwłaszcza uwertur, arii i chórów, oraz znanych i popularnych melodii. Ich charakter był w związku z tym silnie zróżnicowany. Przeznaczone zarówno dla wprawnych, zawodowych wykonawców, jak też dla znacznej rzeszy amatorów, należą do gatunku szeroko pojętej muzyki użytkowej. Były wykorzystywane w praktyce koncertowej, publicznej, z elementami popisów wirtuozowskich, służyły muzykowaniu domowemu jako przeznaczone do słuchania, także jako podkład do tańca w trakcie prywatnych zabaw i spotkań towarzyskich, a wreszcie – i to już w ostatnich dziesięcioleciach XVIII w. – traktowane były jako utwory dydaktyczne, zalecane – jako metoda rozwijania umiejętności słuchania muzyki, koordynacji rytmicznej w grze zespołowej oraz sposób przekazywania intencji i wymagań interpretacyjnych początkującym pianistom – przez autorów podręczników i szkół gry na instrumentach klawiszowych, wykonywane wspólnie przez ucznia i nauczyciela muzyki.

<sup>16</sup> Nowak-Romanowicz, *Elsner* 1957, s. 41.

Kompozycje na cztery ręce Elsnera, pomijając dział utworów szkolnych, których nie pisał, doskonale wpisują się w ten ogólnoeuropejski nurt. Są to zarówno kompozycje oryginalne, pisane specjalnie na cztery ręce (*Sonata B-dur* op. 16 i 3 polonezy: C-dur, G-dur i f-moll), jak też opracowania na cztery ręce utworów orkiestrowych (2 polonezy E-dur: na temat uwertury z opery *Lodoiska* Rudolpha Kreutzera i na temat marsza z opery *Woziwoda* Luigiego Cherubiniego, oraz *Polonez G-dur* ofiarowany Teresie Woydzinie).

Pisane być może jeszcze w końcu XVIII, a z pewnością u progu XIX w. (najpóźniej w latach 1803-1805), stanowią najstarsze przykłady utworów fortepianowych na cztery ręce w dziejach muzyki polskiej. Ten skromny wprawdzie ilościowo, ale niezwykle ważny dział twórczości Elsnera dał początek silnie rozwijającemu się i zdobywającemu coraz większą popularność zwłaszcza na gruncie muzykowania domowego na przestrzeni całego XIX w. nurtowi tego typu kameralnej muzyki zespołowej. Zresztą kompozycje Elsnera nie odbiegają zbyt daleko od ówczesnej twórczości europejskiej, a różnice kilkunastoletnie, mniej istotne w tamtej epoce, w niewielkim jedynie stopniu niwelują nowatorstwo Elsnera, który w tym zakresie wyrasta również na czołowego kompozytora miary europejskiej.

Podobnie jak utwory solowe, oryginalne kompozycje Elsnera na cztery ręce należą stylistycznie do epoki późnoklasycyzmu ze wszystkimi jej charakterystycznymi cechami. Mimo że zaliczają się do stosunkowo wczesnych dzieł tego kompozytora, są utworami dojrzałymi, o jasnej konstrukcji, z doskonałym respektowaniem zasad faktury pianistycznej, wynikającej z gry zespołowej na jednym instrumencie dwu wykonawców. Bliższą charakterystykę dzieł zawierają omówienia zamieszczone w dalszej części omówienia repertuaru oraz na początku komentarzy do poszczególnych kompozycji.

Do podstawowych form klasycznych należą s o n a t y. Niniejsze wydanie zawiera wszystkie znane dziś sonaty fortepianowe Elsnera publikowane w ich autentycznej postaci. Są to 3 sonaty na fortepian solo: B-dur, D-dur i F-dur, wydane w 1805 r.<sup>17</sup> oraz sonata na cztery ręce B-dur op. 16 opublikowana w części obejmującej utwory na cztery ręce<sup>18</sup>. Wszystkie wymienione utwory, powstałe w epoce rozkwitu wiedeńskiego stylu klasycznego, są stosunkowo proste stylistycznie, poprawne warsztatowo, ale w dużej mierze niezbyt oryginalne i eklektyczne<sup>19</sup>.

Faktura sonat jest również stosunkowo prosta i mało zróżnicowana. Jednak oprócz niewyszukanych i typowych dla epoki środków kompozytorskich w rodzaju tak zwanych basów Albertiego, Elsner stosuje także pianistyczne chwytły techniczne bardziej skomplikowane, jak na przykład krzyżowanie rąk. Zdecydowanie dominuje faktura homofoniczna; nieznaczne symptomy polifonii dostrzec można jedynie w nielicznych fragmentach, na przykład w przetworzeniu w pierwszej części *Sonaty F-dur*.

Niemniej, w dziejach polskiej muzyki fortepianowej sonaty na fortepian Józefa Elsnera spełniały jako jedne z pierwszych utworów tego gatunku – obok sonat fortepianowych Franciszka Lessla – bardzo ważną rolę. Ich znaczenie podnosi również fakt, że kompozytor, ulegając przeważającemu wpływowi Haydna, Mozarta, a także Beethovena i nie zmieniając ogólnych cech stylistycznych kompozycji, wprowadził w nich motywy i tematy zaczerpnięte z folkloru i oparte na melodycznych i rytmicznych właściwościach polskich tańców ludowych (por. Mazurek w *Sonacie F-dur*).

Zwraca się również uwagę na pewne właściwości, w których doszukiwać się można indywidualnych rysów twórczości sonatowej Elsnera. Do tego rodzaju własnych, oryginalnych cech stylistycznych należy wprowadzanie nowych motywów w charakterze łączników, zwłaszcza po głównym temacie oraz w przetworzeniach, bez zmian jednak – przynajmniej w sonatach fortepianowych – następstwa tematów w reprzyzie<sup>20</sup>.

<sup>17</sup> Por.: Elsner, *Sumariusz*, s. 59 poz. 32: „Trzy sonaty wydane w poszytych we Wrocławiu”.

<sup>18</sup> Elsner wspomina jeszcze (Elsner, *Sumariusz*, s. 59 poz. 35) wśród utworów na fortepian „Trzy rondo i trzy sonaty, wydane w Warszawie, Paryżu i Offenbachu”. O ile jednak zachowane do dziś rondo Elsnera były istotnie wydawane w tych miastach, to o publikowanych w Paryżu i Offenbachu sonatach fortepianowych brak jakichkolwiek informacji. Przypuszczać można, że wzmianka o tych utworach dotyczy wymienionych wyżej trzech sonat opublikowanych we Wrocławiu, bo mało prawdopodobne jest, choć nie można tego całkowicie wykluczyć, że sonaty wymienione pod poz. 35 w *Sumariuszu* należą do utworów zaginionych.

<sup>19</sup> Więcej w: Nowak, *Sonaty*, ss. 7n, 55n.

<sup>20</sup> Nowak-Romanowicz, *Elsner* 1957, s. 42.

*Sonata B-dur* op. 16 na cztery ręce, mieszcząca się stylistyce tradycji późnoklasycystycznych – podobnie jak większość pozostałych sonat fortepianowych tego kompozytora – jest utworem trzyczęściowym: Adagio-Allegro – Andante – Rondo. Kompozycja odgrywa szczególną rolę w dziejach polskiej muzyki fortepianowej. Pomijając nawet fakt, że jest jednym z najwcześniejszych znanych utworów fortepianowych przeznaczonych do grania przez dwu wykonawców na jednym instrumencie, odznacza się wyjątkową dojrzałością w posługiwaniu się takim aparatem wykonawczym. Ze względu na czas powstania mieści się doskonale w powszechnym nurcie muzyki klawiszowej na cztery ręce. Powstała, gdy znane już były pierwsze pochodzące z lat 60. i 70. XVIII w. utwory sonatowe tego typu Wolfganga Amadeusza Mozarta, Johanna Christiana Bacha z ok. 1770 r. i niewiele późniejsze Niccolò Jommellego (1714–1774), Charlesa Burneya (1726–1814) czy Johanna Franza Xavera Sterkela (1750–1817), a także skomponowane w tym samym czasie co *Sonata* Elsnera i zyskujące wówczas coraz większą popularność sonaty często tytułowane jako „Wielkie” oraz małe sonaty i sonatiny Muzio Clementiego (1752–1832), Leopolda Koželuha (1747–1818), Jana Křtitela Vaňhala (1739–1813) oraz Ludwika van Beethovena z końca XVIII i pierwszych lat XIX w. *Sonata* Elsnera wyprzedza natomiast tego typu utwory takich kompozytorów jak Jan Dusik (1760–1812), Johann Baptist Cramer (1771–1858) czy George Onslow (1784–1853), wpisując się doskonale w ten dość specyficzny nurt muzyki fortepianowej, kultywowanej w początkach XIX stulecia.

Podobnie jak Muzio Clementi – jeden z czołowych w tamtym czasie przedstawicieli tego nurtu – zdawał sobie Elsner sprawę nie tylko z trudności technicznych dotyczących między innymi prowadzenia głosów, lecz także z możliwości wyrazowych wynikających z faktury utworu na cztery ręce. Dojrzałość struktury Elsnerowskiej sonaty wyraża się – pomijając zgrabne operowanie poszczególnymi elementami formy – w braku zdarzających się niekiedy w tego typu kompozycjach kolizji pomiędzy oddzielnymi, lecz połączonymi w jedną całość partiami obu wykonawców oraz w stosowaniu dla potrzeb wyrazowych urozmaiconych środków technicznych, które pozwalają na traktowanie partii *secondo* – poza jej rolą jako akompaniamentu – jako równorzędnego z partią *primo* elementu kompozycji, wykorzystywanego bądź w formie dialogowania obu partii, bądź też w celach kolorystycznych jako czynnik wyrazowy. Charakterystyczne dla tego utworu, zwłaszcza dla jego części pierwszej i trzeciej – podobnie zresztą jak dla wielu innych kompozycji Elsnera z tego okresu – są umiejętnie stosowane silne i dość gwałtowne kontrasty dynamiczne od *piano* (*pianissimo*) do *forte* (*fortissimo*) i odwrotnie. Wszystko to pozwala bardzo wysoko oceniać wartość nie tylko historyczną, lecz także artystyczną tego pierwszego na gruncie muzyki polskiej, a jednocześnie tak kunsztownie ukształtowanego i reprezentującego dobry europejski poziom utworu.

F o r m y w a r i a c y j n e w twórczości instrumentalnej Józefa Elsnera pojawiają się stosunkowo rzadko, początkowo jako części większych utworów cyklicznych, a następnie jako kompozycje samodzielne. Z końcowych lat działalności kompozytora we Lwowie (1798–pocz. 1799) pochodzą wariacje stosowane niekiedy przez Elsnera w utworach kameralnych, zwłaszcza jako części powolne, na przykład w kwartecie smyczkowym A-dur op. 1 nr 2 (2. część, *Larghetto*), kwartecie smyczkowym C-dur op. 8 nr 1 (2. część, *Andantino*), czy w sonacie na skrzypce z fortepianem op. 10 nr 3 (2. część, *Andante*; w głosie skrzypcowym w druku część ta jest określona jako *Andantino*). Natomiast pierwsze samodzielne cykle wariacyjne, pochodzące z czasów niewiele późniejszych, powstały z początkiem warszawskiego okresu życia kompozytora. Z tej grupy wariacji zachowały się wyłącznie wydane w niniejszym tomie *Wariacje fortepianowe B-dur* z 1802 r. Do utworów zaginionych należą orkiestrowe wariacje wymienione w *Sumariuszu*<sup>21</sup>, najpewniej na temat arii Elmanreidy „Es waren mir seelich Tage” z opery *Le donne cambiate* z 1797 r., której twórcą był portugalski kompozytor Marcos Antonio da Fonseca Portugal [Portogallo] (1762–1830), napisane w latach 1804–1810, gdy opera ta była, zarówno we fragmentach jak i w całości, grana w Warszawie pod tytułem *Żony przemienione czyli Szewc*, i tu wykonane 27 IV 1810 r.<sup>22</sup> Utwór ten wspomniał Fryderyk Chopin w liście pisanym z Wrocławia do rodziny z 9 XI 1830 r.<sup>23</sup>

<sup>21</sup> Elsner, *Sumariusz*, ss. 56-57 poz. 12.

<sup>22</sup> Nowak-Romanowicz, *Elsner* 1957, s. 314 poz. 10.

<sup>23</sup> Por.: Helman – Skowron – Wróblewska-Strauss, *Korespondencja Chopina*, s. 425, list nr 71: „O Elsnerze dużo wczoraj mówiono i chwalono jakiegoś jego *wariacje* na orkiestrę z *Echem*”.

Fortepianowe *Wariacje B-dur* Elsnera mieszczą się w stylu późnoklasycznym i należą do popularnego w tamtych czasach typu wariacji ornamentalnych. Technika wariacyjna Elsnera polegała głównie na różnych sposobach opracowywania wzorca melodyczno-harmonicznego, z zastosowaniem kontrastów, przede wszystkim agogicznych (przy użyciu różnych środków technicznych) i tonalnych, a także kontrastów dynamicznych, w mniejszym stopniu widocznych ze względu na niedostatki zapisu oryginalnego w pierwodruku. Źródła ukształtowania formalnego wariacji Elsnerowskich z wysunięciem na plan pierwszy różnych problemów technicznych w kolejnych wariacjach, umieszczeniem w środku cyklu wariacji w tonacji molowej (wariacja V), wzorowanym na Mozarcie usytuowaniem wariacji w tempie wolniejszym na przedostatnim miejscu (wariacja VIII), a bezpośrednio po niej opartej na figuracjach harmonicznym z wyraźnymi elementami wirtuozowskimi wariacji w tempie znacznie szybszym od wszystkich pozostałych (wariacja IX) i zakończenie całości cyklu powrotem do tematu w charakterze kody, tkwią głęboko w tradycji klasycznej.

Wszystkie trzy fortepianowe r o n d a Elsnera charakteryzuje – zgodnie z modelem klasycznym – prostota konstrukcji opartej na powtarzaniu jej podstawowych elementów: refrenu i kupletów o regularnej budowie okresowej. Różnice stylistyczno-wyrazowe pomiędzy kupletami i refrenem są niewielkie. Elsner posługiwał się jednak kontrastami harmonicznymi oraz melodycznymi, rzadziej dynamicznymi i fakturalnymi.

Można tu również zauważyć pewne elementy formy sonatowej (por. elementy techniki przetworzeniowej w *Rondzie B-dur*). Niekiedy też refren zaczyna już pełnić rolę tematu, trudno jednak zaliczyć te utwory do charakterystycznego dla okresu klasycznego typu r o n d a sonatowego. Niemniej, napisane najprawdopodobniej w 1803 r., lub niewiele wcześniej, dla niezbyt wyrobionych pianistycznie wykonawców i znamienne dla ówczesnych czasów muzykowania domowego, oszczędne fakturalnie i stylistycznie, także ze względu na budowę i zastosowane środki kompozytorskie, doskonale mieszczą się w typowym dla tamtych czasów nurcie muzyki klasycznej.

Zainteresowania Elsnera polską muzyką ludową znalazły najpełniejsze odbicie w formach p o l o n e z a, które kompozytor stosował niemal we wszystkich uprawianych przez siebie gatunkach muzycznych. Jednak w swym *Sumariuszu* raczej pobieżnie wylicza wśród utworów orkiestrowych polonezy na temat opery *Lo-doiska* Rudolpha Kreutzera i *Woziwoda (Les deux journées)* Luigię Cherubiniego (poz. 15) i – pośród różnych tańców – polonezy wykonywane m.in. w czasie antraktów przedstawień operowych (poz. 16), a wśród utworów fortepianowych trzy polonezy na cztery ręce (poz. 34) i kilka polonezów wydanych w Warszawie (poz. 36)<sup>24</sup>. W rzeczywistości dorobek Elsnera w zakresie twórczości polonezowej był znacznie bogatszy, niż to mogłoby wynikać z tego spisu, sporządzonego najprawdopodobniej w latach 1840–1849. Niemniej jednak wykaz ten dobrze obrazuje stosunek kompozytora do tej dziedziny jego własnej twórczości i wskazuje, że nie przywiązywał on do niej takiej wagi, jak na przykład do muzyki religijnej czy operowej.

Już Helena Dorabialska, autorka pierwszej monografii analitycznej poświęconej dziejom poloneza w epoce przedchopinowskiej, zwróciła szczególną uwagę na ten zakres twórczości Elsnera i wyróżniła w nim trzy gatunki: polonezy instrumentalne, śpiewane i operowe, a wśród polonezów instrumentalnych na fortepian wymieniła trzy polonezy na cztery ręce i 10 polonezów na dwie ręce, zachowanych w *Wyborze* z lat 1803–1805<sup>25</sup>.

Znacznie pełniejszy jest wykaz polonezów wymienionych w spisie dzieł Elsnera sporządzonym przez Alinę Nowak-Romanowicz<sup>26</sup>, która wśród utworów instrumentalnych wymieniła 5 polonezów orkiestrowych (poz. 6, 7, 11 i dwa polonezy pod poz. 12), 1 polonez na skrzypce z fortepianem (poz. 4) i 19 polonezów fortepianowych, włączając w to utwory na cztery ręce, przeróbki kompozycji orkiestrowych (poz. 6, 7, 9–13, 15–23, 26, 28) oraz kompozycje dziś zaginione. Spis ten uzupełniła następnie w artykule *Elsner* w *Encyklopedii Muzycznej PWM*<sup>27</sup> jednym polonezem na skrzypce i fortepian oraz jednym polonezem na fortepian na dwie ręce.

<sup>24</sup> Elsner, *Sumariusz*, ss. 57, 59.

<sup>25</sup> Dorabialska, *Polonez*, ss. 85–88.

<sup>26</sup> Nowak-Romanowicz, *Elsner* 1957, ss. 265–326.

<sup>27</sup> Nowak Romanowicz, *Elsner* 1987, ss. 21–23.



Najpełniejszy, jak dotąd, spis polonezów Elsnera przedstawił Stefan Burhardt, autor katalogu tematycznego polonezów, wyliczając 51 utworów Elsnera mieszczących się w kategoriach kompozycji polonezowych, a wśród nich 15 polonezów na fortepian na dwie ręce (poz. 588–602), 3 na fortepian na cztery ręce (poz. 603–605), 4 na skrzypce z fortepianem (poz. 606–609), 6 na orkiestrę (poz. 610–615), 15 operowych (poz. 616–630), 6 na głos z fortepianem (poz. 631–636) i 2 jako części w kwartetach smyczkowych (poz. 3400, 3431)<sup>28</sup>.

Wykaz zachowanych polonezów fortepianowych na dwie ręce Elsnera, jakim obecnie dysponujemy, zawiera 18 utworów. Różni się nieco od dotychczasowych spisów, ponieważ – oprócz utworów napisanych specjalnie na fortepian – obejmuje przypuszczalnie autorskie opracowania na dwie ręce kompozycji orkiestrowych i utworów na cztery ręce, pomija natomiast 3 zaginione polonezy, publikowane w niezachowanych dziś numerach *Wyboru* z 1803 r. Są to, wśród tych ostatnich: *Polonez G-dur* z triem w tonacji subdominanty C-dur i *Polonez B-dur* z triem w tonacji równoległej g-moll (*Wybór*, 1803 nr 6), wysoko ocenione przez Helenę Dorabialską<sup>29</sup> ze względu na nieregularną budowę okresową, prostotę i plastyczność tematyki, właściwości harmoniczne, fakturalne i brzmieniowe, oraz wymieniony przez Alinę Nowak-Romanowicz<sup>30</sup> nieznaną dziś polonez A-dur, którego nie ma we wskazanym przez autorkę źródle – *Wyborze* nr 8 z 1803 r. Najpewniej zaliczyła ona pomyłkowo do polonezów fortepianowych zamieszczoną w tym numerze pieśń *Życzenia w samotności* Elsnera na głos z fortepianem do słów Juliana Ursyna Niemcewicza „Szczęśliwy kto samotnym ciesząc się schronieniem”, wydrukowaną z nadpisem: *alla polacca* (w druku: *alla Polaka*)<sup>31</sup>.

Część spośród 18 zachowanych polonezów Elsnera na dwie ręce to z pewnością kompozycje napisane specjalnie na fortepian, ale niektóre są zapewne autorskimi transkrypcjami fortepianowymi utworów orkiestrowych. Wśród polonezów Elsnera istnieją kompozycje fortepianowe na tematy oryginalne, jak również oparte na melodiach zaczerpniętych z fragmentów popularnych wówczas oper czy pieśni. Publikujemy je w niniejszym tomie w porządku chronologicznym, w dwóch działach: utwory oryginalne (13) i opracowania (5).

Wszystkie zachowane dziś oryginalne polonezy fortepianowe na dwie ręce Elsner komponował w początkowym okresie pobytu w Warszawie na stanowisku dyrektora muzycznego Teatru Narodowego (funkcję tę pełnił do 1824 r.). Pomijając utwory dziś nieznanne i zaginione, do 1807 r. powstało 10 takich polonezów. Większość (8 polonezów) została opublikowana w różnych zeszytach *Wyboru* w latach 1803–1805. Chronologia pozostałych przedstawia się następująco: prawdopodobnie w 1807 r. lub nieco wcześniej powstał *Polonez B-dur* na temat opery *Axur, król Ormus* Antonia Salieriego oraz polonezy Es-dur i C-dur (nry 9–11). Dwa polonezy ofiarowane Konstancji z Łąckich Tymowskiej, f-moll i B-dur (nry 12 i 13), zostały napisane w 1821 r. (nry 12 i 13). Są to ostatnie z zachowanych polonezów instrumentalnych Elsnera.

Kilka słów należy poświęcić formie kompozycji, ze względu na różnice między sposobami jej przedstawienia w dawnych, oryginalnych źródłach, a obecnym wydaniu i przyjętej w nim metodzie jej publikacji. Elsner przywiązywał dużą wagę do formy kompozycji i – opierając się na obowiązujących wówczas wzorach i powszechnie panujących konwencjach – wyraźnie dbał o jej czytelność. Forma polonezów fortepianowych Elsnera, wynikająca z kształtowania materiału muzycznego o symetrycznej budowie, harmonicznie bazującej na prostych odniesieniach funkcyjnych i konwencjonalnych formułach metro-rytmicznych, reprezentuje rozwinięty, trzyczęściowy, reprzyzowy schemat konstrukcyjny typu *da capo*, w różnym stopniu rozbudowany. Trzyczęściowość dotyczy przy tym zarówno całej kompozycji, w której trio stanowi część środkową, jak również poszczególnych jej części. W części pierwszej (A) odcinek pierwszy (temat główny poloneza – a), poprzedzony zwykle na początku kompozycji kilkutaktowym wstępem (w) i zazwyczaj powtórzony, pojawia się ponownie w charakterze reprzyzy po środkowym, zwykle szerzej rozwiniętym i wprowadzającym nowy materiał tematyczny odcinka poloneza (b), wraz z którym powtórzony jest raz

<sup>28</sup> Burhardt, *Polonez*, ss. 157–173, 597, 603.

<sup>29</sup> Dorabialska, *Polonez*, s. 87.

<sup>30</sup> Nowak-Romanowicz, *Elsner* 1957, s. 319 poz. 11.

<sup>31</sup> Burhardt, *Polonez*, s. 171 poz. 631.

jeszcze, ale już z pominięciem wstępu. Trio, część druga, środkowa (B), zbudowana najczęściej tak samo jak część pierwsza, pozbawiona jest charakterystycznego dla części pierwszej wstępu. Po trio następuje powtórka części pierwszej (A) w formie skróconej, bez repetycji. Schemat kompozycji przedstawia się więc następująco:

$$\begin{array}{ccccc} A & + & B & + & A \\ w + a \parallel b + a \parallel & & c \parallel d + c \parallel & & w + a + b + a \end{array}$$

Ten powszechnie stosowany w różnych formach tanecznych, na przykład w menuecie, schemat występuje u Elsnera w czystej postaci lub bywa modyfikowany. Rozmiary wstępu (w) są różne, z przewagą form czterotaktowych, rzadziej dwutaktowych (por. polonezy: Es-dur nr 4, B-dur nr 5), o regularnej budowie okresowej. Zdarzają się też wstępy niesymetryczne, kształtowane swobodnie (np. transkrypcja fortepianowa *Poloneza F-dur* nr 8 z trzytaktowym lub *Polonez f-moll* nr 12 z siedmiotaktowym wstępem).

Również rozmiary pierwszych odcinków poloneza (a), podobnie jak jego odcinków środkowych (b), są silnie zróżnicowane. Przeważają wśród nich formy proste, o klasycznej, klarownej budowie okresowej. W częściach środkowych (b) istnieją też formy bardziej rozwinięte ewolucyjnie i takie, w których kompozytor wprowadza nowe elementy tematyczne, realizując tym samym dążenie do poszerzenia emocjonalnego wyrazu muzyki, utwory o różnym stopniu nieregularnej, pozbawionej symetrii budowie okresowej (np. *Polonez C-dur* nr 2), kompozycje ze skróconymi reprzyzami itp.

Tria (B) charakteryzują się zwykle bardziej regularną budową i pod względem formalnym są wyraźniej ustabilizowaną i silniej skryształizowaną częścią środkową formy poloneza. Nie znaczy to jednak, że i tu nie istnieją odstępstwa od ustalonego schematu, choć należą one do rzadkości.

Trzecią część poloneza stanowi z reguły powtórzenie części pierwszej, wraz ze wstępem i reprzyzą odcinka pierwszego, ale bez wewnętrznych repetycji poszczególnych odcinków.

Sposoby zapisu polonezów w źródłach różnią się znacznie pomiędzy sobą. Rzadko zdarza się, by wszystkie części tańca były wypisywane w całości. Najczęściej skróty dotyczą reprzyzy tematów głównych (a) w pierwszych częściach poloneza (A). Na konieczność ich powtórzeń wskazują oznaczenia specjalnymi znakami na kresce taktowej lub nad i niekiedy również pod kreską taktową miejsc, od których należy rozpocząć powtórzenie, oraz sformułowania słowne: *dal Segno* umieszczane po taktach, po którym powinno się rozpocząć powtórzenie. Reprzyzy w pierwszych częściach poloneza z reguły nie są wypisywane w całości. Zdarza się jednak, choć bardzo rzadko, częściowe wypisywanie odcinków reprzyzowych, czego przykłady odnajdujemy w *Polonezie B-dur* nr 9, w którym zaznaczenie reprzyzy ogranicza się do wypisania wyłącznie dwu początkowych taktów (tt. 19 i 20).

Nieco odmiennie notowane są tria, w których reprzyzy odcinków c bywają najczęściej wypisywane w całości. Skróty – podobnie oznaczane, jak w pierwszych częściach (A) polonezów – są zastosowane w sześciu utworach na dwie ręce: w polonezach: B-dur, Es-dur i C-dur (nry 9, 10 i 11) oraz w opracowaniach polonezów: E-dur (nry 1 i 2) i G-dur (nr 6).

W formie poloneza – już choćby ze względu na liczbę tych skomponowanych przez Elsnera utworów – w dużo większym stopniu niż w mazurkach czy krakowiakach ujawnia się stosunek kompozytora do polskiej muzyki ludowej, która w tych tańcach najsilniej wyrażała narodowy charakter muzyki polskiej. Elsner nie cytował jednak bezpośrednio pieśni, czy też ludowych pieśni tanecznych, ale posługiwał się na szeroką skalę – podobnie jak w mazurkach i krakowiakach (por. np. jego *Ronda*) – techniką stylizacji materiału ludowego. W jego twórczości polonezowej przeważały tematy oryginalne, a wykorzystywanie dzieł obcych, na przykład fragmentów oper lub pieśni, polega na dostosowywaniu ich do właściwości rytmicznych i melodycznych typowych formuł poloneza.

W porównaniu z nieco wcześniejszymi polonezami z 2. połowy XVIII w., w tym również z polonezami Michała Kleofasa Ogińskiego (1765–1833), kompozycje Elsnera wyróżniają się bardziej bogatą harmoniką, utrzymaną jednak zawsze w ramach konwencjonalnych środków ówczesnej muzyki europejskiej, urozmaiconą nierzadko nieregularną formą okresową, z niesymetrycznymi, najczęściej wskutek wydłużania i ewolucyjnego rozwinięcia części zdań, odcinkami kompozycji, zróżnicowanym nawet w ramach jednego utworu akompaniamentem, niekiedy ujednoliconym na przestrzeni dłuższych odcinków kompozycji, ze zmiennym ruchem ósemkowym i szesnastkowym, także akompaniamentem przerywanym niekiedy do

partii prawej ręki, a ponadto upodobaniem do stosowania triol przełamujących czasem rytm poloneza i skłonnością do łączenia rytmu dwójkowego z trójkowym (por. zwłaszcza tria w polonezach: Es-dur nr 4 i B-dur nry 5 i 8).

U Elsnera dominują jeszcze polonezy utrzymane w nastroju uroczystym, podniosłym, majestatycznym, nawet tryumfalnym, chociaż zdarzają się też utwory o charakterze bardziej spokojnym, melancholijnym, lirycznym, elegijnym, sentymentalnym, znamionującym już nowe podejście do formy tego tańca. Całkowity brak oznaczeń agogicznych w zapisach źródłowych może dowodzić, że kompozytor pozostawił tę kwestię, w zależności od potrzeb i możliwości, ale oczywiście w ramach wyznaczonych przez charakter tańca, do decyzji wykonawców. Sądzić można, że różnice temp nie były zbyt wielkie, chociaż niewątpliwie istniały w zależności od okoliczności wykonania, a więc od tego, czy były przeznaczone jako utwory użytkowe do tańca czy do słuchania. Zresztą polonezy Elsnera nie są pod tym względem jednolite i reprezentują różne, panujące w owym czasie na gruncie tego gatunku, kierunki i nurty stylistyczne. Jak zauważa Alina Nowak-Romanowicz, polonezy Elsnera z uwagi na charakter i styl nawiązują z jednej strony do sonatin klasyków wiedeńskich i ich bezpośrednich naśladowców, czego przykładami mogą być polonezy d-moll (nr 6), Es-dur (nr 7), czy B-dur (nr 9), z drugiej zaś do bardziej nastrojowych polonezów epoki stanisławowskiej, zbliżonych stylistycznie do polonezów Michała Kleofasa Ogińskiego, jak np. polonezy C-dur (nr 2) lub f-moll (nr 12)<sup>32</sup>.

Większość polonezów Elsnera tworzy jednolitą, zwartą całość, w niewielkim jedynie stopniu wykazującą słabo zarysowujące się wewnętrzne zróżnicowania pod względem budowy, co wpływa na charakter utworu, decyduje o monolitycznej konstrukcji wyrazowej i prowadzi niekiedy do jednolitości ekspresji i monotonii kompozycji (por. *Polonez B-dur* nr 8). Dotyczy to również rzadko pojawiających się u Elsnera polonezów szerzej rozwiniętych, z dwoma a nawet trzema elementami tematycznymi, pomiędzy którymi brak zazwyczaj silniejszych kontrastów dramatycznych.

Jednolitość stylistyczna znajduje również swój wyraz w charakterze tria, zbliżonego zazwyczaj stylistycznie do głównej części poloneza (por. np. *Polonez C-dur* nr 2). Pomiędzy polonezem a triem – jego częścią środkową – występują różne stosunki tonalne. Dominują tria utrzymane w tonacji poloneza, jednoimiennej, jak w polonezach Ogińskiego. W skontrastowanych tonalnie triach Elsner wykorzystywał zboczenia do tonacji pokrewnych, najczęściej subdominanty (por. np. polonezy: C-dur nr 11 i B-dur nr 13) i tonacji paralelnych (polonezy: C-dur nr 2 i Es-dur nr 7). Natomiast wyraźne skontrastowanie wyrazowe pojawia się w polonezach Es-dur (nry 7 i 10). Zmienność tonacji w triach oraz silniejsze zróżnicowanie wyrazowe obrazują nowsze kierunki w konstruowaniu form poloneza.

Częste są natomiast kontrasty dynamiczne, które wyróżniają nie tylko tria, charakteryzujące się czasem spokojniejszym, łagodniejszym i bardziej stonowanym przebiegiem, lecz także wynikają z zestawianych obok siebie odcinków o silnie zróżnicowanych pod względem natężenia dźwięku wstępów i początków poloneza. Elsner stosował też często kontrasty dynamiczne pomiędzy poszczególnymi odcinkami lub drobniejszymi fragmentami kompozycji (por. polonezy: D-dur nr 1, B-dur nr 5 i trio poloneza C-dur nr 3). Należy tu wspomnieć, że o ile kompozytor bardzo oszczędnie gospodaruje różnymi oznaczeniami wykonawczymi, o tyle dość dokładnie wypisuje znaki dynamiczne, czy to w formie skrótów literowych (*ff*, *f*, *fp*, *mf*, *p*, *pp*), czy przedstawień graficznych *crescendo* i *decrescendo* (*diminuendo*), także wypisywanych słownie w całości lub skrótowo<sup>33</sup>.

Faktura polonezów fortepianowych Elsnera, podobnie jak ich właściwości stylistyczne, nie jest jednorodna. Jej podstawę stanowi – jak już wspomniano – niemal pełna skala dźwiękowa ówczesnego instrumentu, z wykorzystaniem w celach wyraźnie artystycznych, kolorystycznych i brzmieniowych wszystkich jego rejestrów. Fakturę dużej części polonezów, zwłaszcza pisanych na orkiestrę i będących fortepianowymi transkrypcjami ich pierwotnej wersji orkiestrowej, cechują masywne brzmienia, nagromadzenie powtarzanych wielokrotnie akordów, charakter i rodzaj struktur figuracyjno-melodycznych, tremola akordowe i inne podobne komponenty fakturalne, naśladujące orkiestrowe tutti (por. np. opracowanie

<sup>32</sup> Nowak-Romanowicz, *Elsner* 1957, s. 84; Nowak-Romanowicz, *Klasycyzm*, s. 95.

<sup>33</sup> Większość tych uwag odnosi się również do polonezów zamieszczonych w wydaniu w dziale opracowań i w dziale utworów na cztery ręce.

*Poloneza E-dur* nr 1). Niekiedy w opracowaniach i transkrypcjach Elsner usiłował w wersji fortepianowej naśladować głosy różnych instrumentów orkiestrowych, a w związku z tym zdarza się, że traktuje fortepian jako instrument perkusyjny. Ale nawet i w tego typu utworach imitacja faktury orkiestrowej pozostaje silnie związana z typowymi elementami faktury fortepianowej i jej cechami pianistycznymi. O fakturze fortepianowej polonezów Elsnerowskich decyduje stopień i zakres posługiwania się właściwościami techniczno-brzmieniowymi instrumentu.

Panuje dość powszechne przekonanie o nikłym wykorzystywaniu przez Elsnera efektów pianistycznych i wirtuozowskich. Istotnie, w polonezach utrzymanych zwłaszcza w stylistyce sonatin klasycznych, z typowymi figuracjami rytmiczno-melodycznymi i schematycznym akompaniamentem harmonicznym w postaci tak zwanych basów Albertiego (por. np. polonezy: B-dur nr 5 i nr 9), trudno doszukać się bardziej wyrafinowanych środków technicznych. Zauważyć można niekiedy zróżnicowanie figur pianistycznych, zwłaszcza ornamentów, których nie można jednak wliczyć w obszar środków wirtuozowskich, a które pełnią raczej funkcję czynników uwydatniających cechy emocjonalno-wyrazowe. Jednak w niektórych polonezach Elsner z upodobaniem stosował na szeroką skalę – poza prostymi figuracjami melodycznymi i harmonicznymi – szereg bardziej skomplikowanych chwytów technicznych, typowych dla faktury fortepianowej. Należą do nich łamane oktawy (por. *Polonez C-dur* nr 2), łamane akordy (np. *Polonez Es-dur* nr 7), różne formy pasaży akordowych używanych zarówno w partii prawej ręki, jak też w akompaniamentcie (np. *Polonez D-dur* nr 1), dalej – dość bogaty repertuar dźwięków podwójnych, zwłaszcza granych również *legato* równoległych oktaw (por. polonezy C-dur nry 2 i 3), tercji (por. np. polonezy: Es-dur nr 4 i d-moll nr 6) i sekst (np. *Polonez Es-dur* nr 10). W niektórych polonezach zwracają uwagę stosunkowo duże skoki i krzyżowanie rąk – ulubiony chwyt techniczny Elsnera. Najlepsze przykłady stosowania tego właśnie środka techniczno-wykonawczego znajdujemy w triach polonezów: Es-dur nr 7 i B-dur nr 13.

Utwory taneczne, a wśród nich polonezy, należą – obok klasycznych sonat, wariacji i rond – do form muzycznych najczęściej od początków XIX w. komponowanych i opracowywanych na instrumenty klawiszowe na c z t e r y r ę c e. Twórczość Elsnera, wprawdzie w tej dziedzinie nie tak bogata jak innych ówczesnych kompozytorów muzyki fortepianowej, nie odbiega pod tym względem od panujących wówczas nurtów i upodobań. Niniejszy tom zawiera wszystkie znane i zachowane do dziś polonezy fortepianowe w układzie na cztery ręce, w tym cykl trzech wydanych razem polonezów (C-dur, G-dur i f-moll), prawdopodobnie skomponowanych w oryginale na taki układ, oraz trzy polonezy będące opracowaniami utworów orkiestrowych, znane również w wersji na dwie ręce (E-dur na temat uwertury do opery *Lodoiska* R. Kreutzera, E-dur na temat marsza z opery *Woziwoda* L. Cherubiniego i G-dur na temat francuskiej piosenki *Où peut-on être mieux qu'au sein de sa famille* A. Grétry'ego. Utwory te, powstałe w pierwszym dziesięcioleciu XIX w., są publikowane w porządku chronologicznym.

Pod względem formy polonezy Elsnera na cztery ręce nie różnią się od pozostałych polonezów tego kompozytora. Ze względu na czas powstania i historyczne znaczenie tych utworów jako pierwszych, a następnie silnie spopularyzowanych kompozycji tego typu, spełniają one ważną rolę w dziejach polskiej muzyki fortepianowej. Ich znaczenie – mimo w dalszym ciągu wyraźnego nawiązywania do dawniejszych wzorów – wzmacniają wykorzystywane przez kompozytora – i to w sposób dobrze przemyślany i dojrzały – środki techniczne, zwłaszcza elementy imitacyjno-polifoniczne. Układy kontrapunktyczne, którymi Elsner swobodnie się posługiwał w ramach stylistyki klasycznej, prowadzą w niektórych przypadkach do wzbogacenia prostych form melodii z akompaniamentem, przydzielanych zwykle partii *Primo* i *Secondo*, elementami dialogu tworzącego bardziej złożone powiązania pomiędzy obiema partiami. Na imitacje kontrapunktyczne w polonezach na cztery ręce Elsnera zwróciła już uwagę Helena Dorabialska<sup>34</sup>. Szczególnie interesujące pod tym względem są liczne odcinki imitacyjne w *Polonezie C-dur* i zażębenia imitacyjne fraz w połączeniu z korespondencją motywiczną w polonezach: G-dur (tt. 7–10) i f-moll (polonez, tt. 5–8 i trio, tt. 1–3), a także przemienne uzupełnienia przebiegu rytmicznego opartego na przerzucanych z jednej partii do drugiej postępach sekstol w trio *Poloneza f-moll* (tt. 9–12).

Większe różnice natomiast wynikają, w przypadku gry dwu wykonawców na jednym fortepianie, z szerszego wykorzystywania możliwości technicznych instrumentu i wzbogacenia faktury, która –

<sup>34</sup> Dorabialska, *Polonez*, s. 86.

w transkrypcjach w tej formie polonezów orkiestrowych – wyzwała możliwość wydobywania na klawiaturze symfonicznych elementów stylistycznych (por. liczne fragmenty polonezów E-dur na tematy oper Kreutzera i Cherubiniego). Wśród utworów fortepianowych Elsnera i w ogóle współczesnej mu muzyki fortepianowej w Polsce stanowią one nową jakość, w której niedostatki pianistyczne samego Elsnera, wyraźnie odczuwalne w innych jego kompozycjach fortepianowych, schodzą na dalszy plan. W samym zamysle kompozytorskim, elementach emocjonalno-wyrazowych, techniczno-kompozytorskich i stylistycznych dominuje tu jasno czytelne myślenie orkiestrowe, które bez wątpienia było bardziej wartościową od fortepianowego częścią aktywności twórczej tego kompozytora.

Powtórzenia i części reprzyzowe w polonezach na cztery ręce, jeśli w źródłach nie są dokładnie wypisane, są potraktowane na takich samych zasadach, jakimi kierowano się przy publikacji polonezów na dwie ręce, przeznaczonych do wykonania dla jednego pianisty.

W dziale *O p r a c o w a n i a* publikowane są wszystkie pochodzące z czasów Elsnera znane i zachowane do dziś transkrypcje, przeróbki i wyciągi fortepianowe utworów orkiestrowych tego kompozytora. Znajdują się tu więc przede wszystkim transkrypcje polonezów, transkrypcje i wyciągi fortepianowe utworów operowych i muzyki do przedstawień teatralnych, a także fortepianowe wersje marszów, w tym Marsza żałobnego z *Pasji*. Warto zwrócić uwagę, że wśród kompozycji publikowanych w dziale utworów oryginalnych mogą się znajdować opracowania fortepianowe dzieł napisanych na orkiestrę, w tej pierwotnej wersji dziś jednak nieznanymi.

Transkrypcje i wyciągi fortepianowe pochodzą z różnych okresów pobytu Elsnera w Warszawie, od początków XIX w. do co najmniej lat czterdziestych tegoż stulecia, ale w największej liczbie były publikowane w latach, w których działało jego wydawnictwo muzyczne. Zresztą niezbyt liczna grupa tych kompozycji świadczy, że ich twórca – może pomijając autorskie transkrypcje fragmentów operowych, niektóre polonezy i marsze – nie przykładał do tej dziedziny swej twórczości większego znaczenia, choć niewątpliwie musiało mu zależeć na uprzystępnieniu liczniejszemu gronu amatorów muzyki swoich utworów, zwłaszcza tych, które w wersjach oryginalnych zdobyły szerszy rozgłos i cieszyły się większą popularnością.

Józef Elsner, kompozytor, pedagog i publicysta muzyczny, choć prowadził niezwykle ożywioną działalność, aktywnie i intensywnie uczestniczył – między innymi jako twórca opery narodowej i organizator pierwszego w kraju konserwatorium muzycznego – we współtworzeniu życia muzycznego w kraju, przeszedł do historii przede wszystkim jako nauczyciel Fryderyka Chopina. W powszechnej pamięci, zarówno w Polsce jak i za granicą, zapisał się głównie jako autor najstarszej i znanej szeroko opinii o dziewiętnastoletnim Chopinie, jako „geniuszu muzycznym”. To, że Chopin przeszedł pod jego kierunkiem kurs kompozycji, zdołało w znacznym stopniu na długi czas skutecznie przesłonić całą pozostałą, bogatą i różnorodną działalność Elsnera na polu kształtowania narodowej kultury muzycznej, gdzie ważną rolę odgrywała jego twórczość kompozytorska. Znaczenie kompozycji fortepianowych Elsnera bez wątpienia nie dorównuje innym jego osiągnięciom z tej dziedziny, w tym zwłaszcza wielkim religijnym i operowym formom wokalnoinstrumentalnym. Zresztą wydaje się, że sam kompozytor nie przywiązywał do swojej twórczości fortepianowej większej wagi i nie bardzo pilnie dbał o jej szersze upowszechnianie. Fortepianowe kompozycje Elsnera, wykonywane zapewne niezbyt często w muzykowaniu domowym, estradowym, czy wykorzystywane w celach pedagogicznych, w dość krótkim czasie popadły w zapomnienie, przyćmione hołdującej nowym prądom stylistycznym twórczości fortepianowej następnych pokoleń. W dzisiejszych czasach mają przede wszystkim znaczenie historyczne i stanowią wymowne świadectwo poziomu ówczesnej pianistyki polskiej. I przede wszystkim z tego powodu, jako drobny, lecz ważny komponent naszego dziedzictwa muzycznego, a także ze względów artystycznych, budzą coraz większe zainteresowanie i zasługują w pełni na ochronę oraz przywrócenie praktyce pianistycznej.

## NOTA EDYTORSKA

### UWAGI OGÓLNE

Na 48 publikowanych w tomie utworów tylko jeden zachowany jest w pełni w autografie, a dziewięć w rękopiśmiennych odpisach i kopiach powstałych za życia Elsnera. Przy pozostałych kompozycjach skazani jesteśmy całkowicie na najczęściej mało dokładne pierwodruki i druki wczesne. Ta sytuacja wymusza bardzo uważne i skrupulatne stosowanie filologicznych metod krytyki tekstu, która niestety nie we wszystkich przypadkach okazuje się skuteczna, pozostawiając dość szeroki margines nierozstrzygniętych problemów edytorskich i niepewnych decyzji redaktorskich podejmowanych w trakcie opracowywania materiału nutowego.

W przypadku istnienia dwu lub większej liczby przekazów danego utworu, za podstawę edycji przyjmuje się, w wyniku analiz całego materiału źródłowego i zgodnie z ogólnymi zasadami filologicznymi, jedno źródło główne, a pozostałe traktuje się jako źródła pomocnicze, które mogą służyć do porównań i ewentualnych poprawek błędów. W żadnym przypadku nie stosuje się tworzenia nowych, „wypadkowych” wersji dzieła, stanowiących kompilację wariantów pochodzących z różnych źródeł rękopiśmiennych czy drukowanych. Wszelkie poczynione zmiany, w szczególności powodujące odstępstwa od tekstu oryginalnego, jak również miejsca problematyczne są omówione w komentarzu krytycznym.

Tytuły utworów zawsze podawane są w formie znormalizowanej. Ujednolicenia dotyczą głównie nazwy „polonez”, którą objęto wszystkie kompozycje zapisane w wersji źródłowej jako „taniec polski”. Tytuły oryginalne, często w formie poszerzonej o dodatkowe informacje o dziele, podane są w komentarzu krytycznym przy opisie źródeł. Przy kompozycjach wieloczęściowych (na przykład przy sonatach) poszczególne części nie są numerowane, z wyjątkiem *Wariacji B-dur* na temat marsza z opery *Przerwana ofiara* P. Wintera, w których pozostawiono numerację występującą w podstawie wydania.

W każdym utworze, a także w każdej wydzielonej części utworu (na przykład w sonatach, przy poszczególnych wariacjach lub przy triach w polonezach i marszach) stosuje się numerację taktów (numeracją nie są objęte przedtakty). Przy zmiennych powtórzeniach takt lub takty należące do *I volta* oznaczane są kolejnymi cyframi z dodatkiem małej litery *a*, natomiast należące do *II volta* tymi samymi cyframi z dodatkiem małej litery *b*.

Oryginalne formy oznaczeń wykonawczych i innych elementów słownych, poza incypitami tekstów pieśni w *Wyborze pięknych dzieł muzycznych i pieśni polskich* oraz tekstami śpiewów włączonych do wyciągów fortepianowych opery *Król Łokietek czyli Wiśliczanka*, są publikowane zgodnie z obowiązującymi dzisiaj zasadami pisowni. Uzupełnienia i ujednolicenia dotyczą przede wszystkim miejsc mało czytelnych, oznaczeń dynamicznych, agogicznych, frazowania, tempa i – wyjątkowo – artykulacji, a także braków wynikających z przeoczeń lub dawnych sposobów notacyjnych. Wprowadzane są na podstawie fragmentów identycznych lub miejsc analogicznych oraz – odstępując od przyjętych zasad – źródeł dodatkowych. Wszelkie tego rodzaju zmiany i dodatki, również pochodzące ze źródeł pomocniczych, umieszczane są w nawiasach kwadratowych. Nawiasy kwadratowe stosuje się więc przy uzupełnieniach brakujących w źródle nut, pauz, znaków dynamicznych, artykulacyjnych, (wyjątkowo) łuków, oznaczeń triol, akcydencji i innych.

Metoda opracowania w obecnym wydaniu utworów na cztery ręce Elsnera nie odbiega zasadniczo od sposobu opracowania jego fortepianowych kompozycji na dwie ręce. Bez zmian pozostaje zdecydowana większość zasad edytorskich przyjętych dla utworów solowych. Nieliczne odmienności są konsekwencją istniejących pomiędzy kompozycjami na dwie i na cztery ręce różnic wynikających z właściwości i specyfiki faktury obu tych środków wykonawczych. Szczególny charakter faktury, wynikającej ze zwiększonego aparatu wykonawczego (np. odpowiadające sobie lub rozbieżne w obu partiach sposoby grupowania nut, oznakowanie artykulacyjne czy wykonawcze i ich korelacja), jest omówiony w komentarzu krytycznym.

We wszystkich wczesnych drukach tej grupy utworów, będących podstawą obecnego wydania, obie partie umieszczane są osobno na sąsiednich stronach i tytułowane nagłówkowo: *Primo* na stronach nieparzystych i *Secondo* na stronach parzystych. Z tego powodu różne znaki wykonawcze, nawet wspólne dla obu partii, umieszczane były z konieczności osobno przy każdej z nich. Przyjęty w naszym wydaniu układ,

w którym partie obu rąk umieszczane są jedna pod drugą, wymusił przekształcenie tych elementów zasad edytorskich, które są rezultatem zapisu partyturowego. Te nieznaczne zmiany dotyczą między innymi sposobu notowania jedno- i wielotaktowych przerw w poszczególnych partiach, które w pierwodrukach oznaczane są bądź pojedynczymi, bądź kombinacjami skumulowanych na przestrzeni jednego taktu połączonych pauz całonutowych, z dodatkiem u góry cyfry wyrażającej liczbę taktów, a więc w formach ogólnie przyjętych również w dzisiejszych sposobach zapisu. Przerwy te służą najczęściej celom dynamiczno-kolorystycznym lub efektom dialogowania pomiędzy obiema partiami. Tego rodzaju skrótowe formy notowania pauz zostały w obecnym wydaniu rozpisane.

## ZASADY SZCZEGÓŁOWE

### Grafika nutowa

Zapis nutowy jest znormalizowany i ujednolicony. Z reguły zachowano – zgodnie ze źródłami – podział na systemy partii fortepianowej i sposób notowania przez Elsnera partii obu rąk na jednym systemie, unikając stosowanego w Elsnerowskich pierwodrukach i drukach wczesnych sposobu notowania głosu na dwu systemach. Dokonywanych zmian form zapisu w tym zakresie nie odnotowywano w komentarzu krytycznym. W kompozycjach na cztery ręce zastosowano system partyturowy umieszczając kolejne systemy partii *primo* bezpośrednio nad odpowiednimi taktami partii *secondo*.

Oznaczenia metryczne są podane w znormalizowanej i ujednoliconej formie, zgodnej z praktyką dzisiejszą. Zachowano jednak umieszczone na początku kompozycji oryginalne oznaczenia:  $\text{C}$  (alla breve).

Formy graficzne kluczy stosuje się zgodnie z dzisiejszą praktyką. Podobnie uwspółcześiono zapis nut i pauz, rozwijając pauzy, a niekiedy także niektóre nuty z kropką augmentacyjną, zwłaszcza gdy wartość nuty przedłużonej rozciąga się na następny takt (np.:  $\text{♩} \cdot = \text{♩} \text{ } \cdot$ ,  $\text{♩} = \text{♩} \text{ } \text{♩}$ ).

Cechą charakterystyczną niemal wszystkich źródeł jest szczególny sposób notowania kropek przedłużających wartości rytmiczne w dwudźwiękach i wielodźwiękach. Przy rytmach punktowanych z zastosowaniem dwu- lub wielodźwięków kropki przedłużające są w pierwodrukach niejednokrotnie przy części nut pomijane. W dwudźwiękach najczęściej kropki przedłużające opuszczane są przy nucie dolnej, natomiast w akordach, w tym również zanotowanych skrótem – przy nutach środkowych. Brakujące w źródłach kropki są w edycji uzupełnione, a miejsca uzupełnień wskazane w komentarzu krytycznym.

Systemy wiązań nut, z wyjątkiem wiązań łamanych (krzyżowych), których dawne formy graficzne są zastępowane formami stosownymi współcześnie (np.:  $\text{♩} \text{ } \text{♩} = \text{♩} \text{ } \text{♩}$  lub  $\text{♩} \text{ } \text{♩}$ ) z możliwością rozbicia wiązań (np.  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$  itp.) zgodnie z odpowiednim podziałem fraz, są w zasadzie notowane zgodnie z przekazami nutowymi, a wszystkie zmiany w tym zakresie są odnotowywane w komentarzu krytycznym. Fermaty umieszcza się z reguły nad nutą lub pauzą. Uwspółcześiono też zapisy stosowanych niekiedy w dawnych drukach form akcentów ( $\text{>}$ ).

*Triole*, które w zapisach źródłowych zaznaczane są różnie, w przeważającej części niestarannie i niekonsekwentnie, ujednolicono stosując cyfrę 3 zwykle bezpośrednio pod lub (w zależności od układu nut) nad wiązaniami poszczególnych grup (np.:  $\text{♩} \text{ } \text{♩}$  lub  $\text{♩} \text{ } \text{♩}$ ), a łuki tylko w przypadku, gdy można im przypisać znaczenie artykulacyjne. To samo odnosi się do innych ugrupowań nieregularnych, jak *kwintole*, *sextole* itp. Przy występowaniu wielokrotnych następstw *triole* ich oznaczenia graficzne są zazwyczaj umieszczane tylko na przestrzeni jednego taktu, a następnie stosuje się określenie słowne: *simile*. Oryginalna notacja jest więc uzupełniana albo redukowana, a informacje o wprowadzonych zmianach są podawane w komentarzu krytycznym.

Akcydencje są notowane zgodnie z dzisiejszą ortografią muzyczną. W związku z tym ujednolicono według zasad współczesnej pisowni muzycznej charakterystyczny dla pierwodruku sposób zapisu znaków chromatycznych. Polega on na stosowaniu dodatkowych znaków chromatycznych, krzyżyków, bemoli lub kasowników, bezpośrednio przed pierwszym w takcie dźwiękiem podwyższonym lub obniżonym, z założeniem, że działanie znaku alteracji obowiązuje na przestrzeni całego taktu wszystkie analogiczne stopnie dźwiękowe usytuowane także w innych oktawach. W naszym wydaniu brakujące znaki chromatyczne są uzupełniane w nawiasach kwadratowych, bez ujawniania dokonanych poprawek w szczegółowym

komentarzu krytycznym; natomiast akcydencie zbędne są pomijane, co jest odnotowywane w komentarzu krytycznym.

Nieużywane w dzisiejszym systemie zapisu a typowe dla druków z XVIII/XIX w. skróty znaków muzycznych o jednoznacznej funkcji, podobnie jak dawne oznaczenia powtórzeń dźwięków (np.:  $\text{♩}$ ,  $\text{♪}$ ), grup dźwiękowych lub motywów, np. abrewiatury powtarzanych szesnastek ( $\text{♩} \text{♩} \text{♩} \text{♩} //$ ) lub ósemek ( $\text{♩} \text{♩} \text{♩} \text{♩} /$ ) przy basach Albertiego i innych figuracjach, także w formie  $\text{♩} \text{♩}$  i  $\text{♩} \text{♩}$ , są wypisywane w całości, niezależnie od wartości nut. Przyjmuje się, że małe łuki w zapisach skrótowych obejmują wszystkie nuty podległe skrótowi. Rozwiązania skrótów omówione są w komentarzu krytycznym tylko w przypadkach problematycznych i wątpliwych.

Powtórzenia całych części lub dłuższych, ale tworzących mniej lub bardziej samodzielne fragmenty, odcinków kompozycji są wypisywane zgodnie z zapisem źródłowym.

W obecnym wydaniu nie stosuje się skrótów zaznaczanych specjalnymi znaczkami i odcinki powtarzane wypisuje się w całości, podając jednak w komentarzu krytycznym sposoby ich zanotowania w źródłach. Zachowuje się natomiast (na przykład przy polonezach), bez wypisywania w wykazie korektur, powszechnie dziś przyjęte oznaczenia wewnętrznych powtórzeń poszczególnych odcinków kompozycji. Pozostawia się również bez zmian oryginalny sposób zaznaczenia wymogu powtórzenia po trio (B) bez wypisywania nutami całej części A (bez repetycji), stosując po zakończeniu tria określenie słowne: *Polonaise da capo* lub inne, pojawiające się w źródłach, formy tego rodzaju wskazań. Wprowadzone niekiedy celem uczytelnienia ich treści zmiany są ukazane w wykazie korektur.

## Ozdobniki i ornamenty

Przednutki w źródłach Elsnerowskich mają w zapisie najczęściej wartość o połowę mniejszą od następującej po nich nuty głównej. Ich notację ujednolicono zastępując dawne formy dzisiejszą pisownią ( $\text{♩}$ ,  $\text{♩} = \text{♩}$ ,  $\text{♩}$ ) i podając ich oryginalną postać w szczegółowym wykazie korektur. Brakujące w oryginale łuki łączące przednutkę z nutą główną są uzupełniane w nawiasach kwadratowych tylko wówczas, gdy można znaleźć uzasadnienie takiego ujęcia na podstawie analogii.

Nie wyróżnia się z zasady, nawet w przypadkach absolutnie jednoznacznych, przednutek długich, stosowanych zwłaszcza w okresie klasycyzmu. Kwestie problematyczne, odnoszące się do ewentualnego rozróżnienia przednutek długich i krótkich, i odpowiedniej ich interpretacji wykonawczej, zwłaszcza w formułach kadencyjnych lub przy charakterystycznej rytmice krakowiakowej, są omówione w komentarzu krytycznym, gdzie też wskazane są różne możliwości ich traktowania.

Obiegniki (gruppetto) są przedstawione w zasadzie z zachowaniem ich oryginalnego kształtu. W pierwodrukach obiegniki są najczęściej przekreślone pionową kreską ( $\text{♩}$ ), bez rozróżnienia pomiędzy  $\text{♩}$  i  $\text{♩}$ , co może wpływać na sposób wykonania tego zwrotu melodycznego, rozpoczynającego się od sekundy górnej lub dolnej. Obiegniki są zwykle umieszczane nad nutą najczęściej przedłużoną, na mocnej części taktu, rzadziej w środku, pomiędzy nutami. Umieszczenie znaku obiegnika nad nutą lub pomiędzy nutami, zwłaszcza w kontekście melodycznym i rytmicznym, może sugerować sposób wykonania tej figury ozdobnej. W naszym wydaniu obiegników nie rozpisywano, pozostawiając niezmienną ich formę oryginalną.

Uzupełnienia akcydencji w obiegnikach, umieszczone nad lub pod znakiem w zależności od tego, czy dotyczą górnego czy dolnego półtonu, traktowane są jako dodatki zapisywane w nawiasach kwadratowych i w przypadkach problematycznych omówione w komentarzu krytycznym.

## Tempo i dynamika

W materiale źródłowym tylko w wyjątkowych przypadkach pojawiają się określenia tempa generalnego, odnoszącego się do całej kompozycji lub jej części. W wydaniu oznaczenia agogiczne, występujące najczęściej wewnątrz utworów, są znormalizowane (również w formie przyjętych skrótów) i umieszczone zazwyczaj nad górnym systemem. Oryginalne sposoby zapisu tempa są omówione w komentarzu krytycznym.

Oznaczenia dynamiki są również znormalizowane. Zapisy skrótowe ujednolicono, nie stosując jednak skracania oznaczeń dynamicznych wypisanych w oryginale w całości. W zasadzie zachowano oryginalne



rozdzielenia między *sf* (*sforzato*, *sforzando*) dla pojedynczych nut i *rf* (*rinforzando*) dla grupy nut, bez zamiany skrótu *fz* (*forzato*, *forzando*) na *sf*. Interpretacja zamieszczanych w źródłach skrótów *fp*, mająca na celu ujawnienie zamysłu i intencji kompozytora, jest każdorazowo uzasadniana w komentarzu krytycznym. Oznaczenia zbieżne, notowane osobno dla każdej ręki, w tym również znaki akcentowe, są ujednolicone i umieszczane zwykle pośrodku systemu. Wszelkie uzupełnienia znaków dynamicznych są ujmowane w nawiasy kwadratowe.

## Artykulacja

Oznaczenia artykulacyjne w drukach Elsnerowskich, chociaż wykonane pod okiem kompozytora, a także w innych źródłach, są notowane niedokładnie i niekonsekwentnie. Dotyczy to w szczególności jaszkrawy sposób zapisu łuków, zarówno łączących, oznaczających *legato*, jak też zatrzymujących, przedłużających czas trwania dźwięku i mających charakter znaków rytmicznych. Brakujące łuki zatrzymujące przy dwudźwiękach i akordach uzupełnia się przy każdej nucie. W zapisie głosowym, gdy nuty połączone są jedną kreską, łuki zatrzymujące stawia się przy główce nuty.

Niestaranne notowanie znaków artykulacyjnych, przede wszystkim łuków, zwłaszcza oznaczających *legato*, lub decydujących o sposobach artykulacji stwarzają poważne problemy edytorskie. Sztychowanie łuków łączących, szczególnie w pierwodrukach utworów Elsnera, rytowanych za pomocą sztamperki drukarskiej o ujednoliconych rozmiarach, nie zawsze są zgodne i nie zawsze odpowiadają wymaganej i logicznej z muzycznego punktu widzenia artykulacji fraz i innych przebiegów muzycznych.

Mało staranny sposób sztychowania w wielu przypadkach utrudnia, a nawet wręcz uniemożliwia właściwe odczytanie intencji kompozytora. Brak precyzji w nakreśleniu łuków powoduje niepożądaną wieloznaczność. Nie zawsze wiadomo, kiedy – zgodnie z zamiarem kompozytora – łuk powinien się zaczynać, a kiedy kończyć. Zdarza się często, że początek lub koniec łuku przypada pomiędzy nutami, co utrudnia ustalenie jego właściwego zasięgu; często również, zwłaszcza przy dłuższych przebiegach nut w drobnych wartościach, na przykład przy ruchu szesnastkowym na przestrzeni całego taktu, łuk dotyczący wykonania *legato* tego fragmentu nie rozciąga się na cały takt, ale notowany pośrodku obejmuje tylko nuty leżące w połowie taktu. Podobnie niestarannie sztychowane są w pierwodrukach łuki zatrzymujące.

Problemy wydawnicze powstają zwłaszcza wówczas, gdy mamy do czynienia z przesunięciami znaków łuków, które w identycznych frazach, bez wątpliwości przypadkowo, obejmują inne ugrupowania nut, co znacznie utrudnia właściwe odczytanie intencji kompozytora. W takich przypadkach decyzje podejmowano na podstawie analiz stylokrytycznych, które przy rozstrzygnięciach wątpliwości odgrywają ważną rolę. Przy ustalaniu ostatecznej formy zapisu kierowano się również, poza względami czysto muzycznymi, także aspektami wykonawczymi, które wielokrotnie okazują się równie przekonujące.

W związku z wyjątkowo niestarannym i niedokładnym drukiem oznaczeń artykulacyjnych w naszym wydaniu notację łuków starano się ujednolicić milcząco, wskazując jednak w wykazie wariantów zamieszczonym w komentarzu krytycznym ich pierwotną postać bez dodatkowych uwag. Jedynie w przypadku możliwości różnej interpretacji, dotyczącej sposobów artykulacji w konkretnych miejscach, przyjęte rozwiązania zostały omówione. Zapisy łuków znormalizowano przy powtarzających się figurach, o ile brak uzasadnienia dla specjalnego w takich przypadkach frazowania.

Braki oznaczeń artykulacyjnych uzupełniono tylko w przypadkach nielicznych i nie budzących żadnych wątpliwości co do ich znaczenia, kierując się przede wszystkim zapisem w miejscach analogicznych, a poza tym pozostawiając tekst pierwodruku w postaci oryginalnej. W razie wątpliwości pozostawiono zapis oryginalny. Łuki nad melizmatami czy biegnikami są wprowadzane tylko wtedy, gdy znajdują się źródle.

Bez zmian pozostawiono oznaczenia *staccato*, sztychowane w pierwodrukach i w drukach wczesnych w formie kropek lub pionowych kreseczek, czasem lekko u góry pogrubionych na kształt klinów. Znaków tych z zasady nie ujednolicono, pozostawiając oryginalne sposoby notowania, a w przypadkach wątpliwych omawiając je w komentarzu krytycznym. Trudno zresztą dokładnie określić ich funkcję, bo obraz jest niejednokrotnie zatarty przez niestaranny druk. Kropki i kreski jako znaki artykulacyjne są szeroko i wymiennie stosowane przez Elsnera, rzadko stanowiąc wyraźne przeciwieństwo. W pierwodrukach brak konsekwencji w stosowaniu obu tych znaków, które mogłyby świadczyć o różnicowaniach wykonawczych.

W niniejszym wydaniu nie zostały one ujednoczone. Elsner stosował również kreski (kliny) w powiązaniu z łukami jako znaki skrócenia kończące frazę. Kreska, zwłaszcza w postaci klina, może być niekiedy traktowana jako środek artykulacyjno-wykonawczy, gdyż – sugerując rodzaj ostrych akcentów – może wpływać na charakter przebiegu dynamicznego. Jednak nawet wyraźnie i silnie zaznaczone kreski (kliny) nie zawsze musiały w praktyce oznaczać mocniejsze wykonanie. To znaczy, że interpretacja tych znaków często jest niejednoznaczna. W związku z tym, że rozróżnienie znaczenia obu znaków *staccato* nie zawsze jest możliwe, w wielu przypadkach ich interpretację pozostawia się wykonawcom, ich wyczuciu stylu i gustowi artystycznemu. W nielicznych jednak przypadkach, zwykle w wyniku porównań z miejscami analogicznymi, ujednoczono te oznaczenia, zazwyczaj zamieniając kreski na standardowe kropki *staccato* lub dopisując brakujące oznaczenia, bez ujawniania tych zmian w wykazie korektur.

Nie zmieniono również określeń słownych oznaczeń wyrazowych, pozostawiając ich formę oryginalną (np. *staccato*, *dolce*, *morendo*, *con espressione*, *scherzando*, *perdendo*, *perdendosi*), a także słowne określenia dotyczące naśladowania głosów instrumentalnych (*piccolo*, *tamborino*). Określenia słowne oznaczeń wykonawczych umieszczane są pośrodku systemu. Nie budzących wątpliwości uzupełnień słownych znaków wykonawczych dokonano jedynie tylko na podstawie miejsc paralelnych lub analogicznych, nie wprowadzając własnych dodatków, nawet w przypadkach oczywistych i jednoznacznych. Wyjątkiem jest określenie *simile* stosowane przy powtarzających się na dłuższych przestrzeniach podobnych sposobów wykonawczych. Niemniej, niestarannie wykonany druk wymaga jednak czasem uzasadnionego uzupełnienia znaków wykonawczych w celu zachowania jednolitości przebiegu muzycznego.

### Tekst słowny

Tekst słowny (tytuły, oryginalne informacje uzupełniające, niektóre określenia wykonawcze, słowa w utworach wokalnych itp.) zachowuje się w brzmieniu i z formami głosek stosowanych przez Elsnera, ale we współczesnej pisowni i interpunkcji (w utworach wokalnych słowa dzieli się na sylaby zgodnie z regułami języka). Wszystkie zmiany form oryginalnych, podobnie jak poprawione błędy i warianty słowne, omówione są w komentarzu krytycznym.

Zasady edycji utworów na cztery ręce są takie same, jak kompozycji na dwie ręce (solowych), zaś specyficzny charakter ich faktury, wynikającej ze zwiększonego aparatu wykonawczego (np. odpowiadające sobie lub rozbieżne w obu partiach sposoby grupowania nut, oznakowanie artykulacyjne czy wykonawcze i ich korelacja), jest omówiony w komentarzu krytycznym we wstępie do tej grupy utworów.

## INTRODUCTION

### THE CONTENTS OF THE VOLUME AND ITS ARRANGEMENT

The current volume is a collection of all known and surviving piano compositions by Józef Elsner. The term *piano compositions* refers to works composed to be performed on the piano, the clavichord, the harpsichord and other stringed keyboard instruments that could have been available to Elsner during his career as a composer.

The complete set of compositions for the piano is presented in two main sections that are disproportionate in terms of quantity. The first section contains piano solo compositions (two hands), the other – piano duet (four hands) compositions. The former section is further divided into two parts; the first part contains original compositions, i.e. those originally composed for the piano, whereas the second part contains arrangements and transcriptions. The compositions in the first part are further subdivided into four systematic groups: sonatas, variations, rondos and dance forms (polonaises). In each of the groups the items are arranged in a chronological order. Similarly, a chronological order is used in the second part, which consists of a group of Elsner's original piano arrangements and transcriptions of his compositions for the orchestra, including dance forms (polonaises and marches) as well as fragments of piano reductions of operas, ballets etc. For purely formal reasons, the same systematic arrangement is employed in the section containing piano duo compositions. The section starts with *Sonata in B-flat major* Op. 16, Elsner's only composition originally composed for this set of performers, followed by a group of chronologically arranged polonaises, which are four-hand versions of compositions originally intended for solo performance or for an orchestra.

Within each systematic group, the compositions are numbered continuously (when it is justified by their form and subject), although no continuous numeration is used for the entire volume. Moreover, numerations provided by previous authors are quoted in the critical commentary. They include numerations used in Elsner's *Sumariusz*<sup>1</sup> [A Summary], perfunctory and largely incomplete as far as piano music is concerned, the catalogue of Elsner's works arranged by chronology and subject elaborated by Alina Nowak-Romanowicz<sup>2</sup> and – in the case of polonaises – a systematic catalogue of polonaises prepared by Stefan Burhardt.<sup>3</sup>

For obvious reasons, the edition does not cover compositions that have been lost, including two polonaises, in D major and in G major, written in Warsaw in 1803, as well as compositions mentioned in literature that are unknown or remain unidentified today, e.g. a polonaise in A major written around the same time (see the discussion of polonaises later in this introduction). Furthermore, contemporary arrangements of Elsner's works and compositions whose authors drew on Elsner's themes have also been left out of the current edition.

The critical commentary, which follows the section with scores and complements the definitive edition of Elsner's piano compositions, offers detailed remarks about groups of compositions and occasionally about particular works, preceded by explanations pertaining to the structure of a given section and to the methods used for its edition. Moreover, the commentary lists and discusses all variations of text and score, as well as unclear or amended points, divergences and conclusions drawn from the critical analysis of the score. At this point, the adopted interpretations of debatable or ambiguous points are validated with detailed arguments.

### THE PIANO AND ITS SIGNIFICANCE FOR ELSNER AS A COMPOSER

Elsner's piano compositions compared to his rich legacy in the field of sacred music and theatre music constitute a small and rather less significant part of this composer's oeuvre. As a performing instrumentalist,

<sup>1</sup> Elsner, *Sumariusz*, p. 59 items 32–36.

<sup>2</sup> Nowak-Romanowicz, *Elsner* 1957, pp. 317–322 items 1–31.

<sup>3</sup> Burhardt, *Polonez*, pp. 157–170 items 588–626.

Elsner was primarily a skilful violinist, who composed two violin concertos, in G major and D major.<sup>4</sup> Besides, the violin was for him the basic instrument, which he used in his work as soloist and conductor of various orchestral and vocal-instrumental groups, including mainly operatic ensembles. For several years after 1792, he conducted the orchestra of the royal imperial theatre in Lviv as its concertmaster; also, he was concertmaster of the Lviv Musical Academy and, from 1799 onwards, conducted the ensemble of the National Theatre in Warsaw. In his own words, however, he did occasionally happen to ‘conduct while seated at a piano’,<sup>5</sup> which suggests that he must have been a relatively skilful – if not a virtuoso – pianist. He even gave piano lessons; among his pupils was Emilia Potocka,<sup>6</sup> a count’s daughter to whom he dedicated his *Piano Quartet in E-flat major* Op. 15. There are no sufficiently reliable sources to determine what methods he employed as a piano teacher.

Elsner was not a piano concert performer and we can surmise that whatever piano performances he gave were limited to salons, households and social events, for instance when he took part in performances of his own chamber music compositions, or accompanied singers. In all probability, he composed at a piano and employed this instrument for the purposes of teaching singing or theory of music and composition. Nevertheless, the piano never became the leading instrument for Elsner as a composer. Although his compositions for the piano are correct in terms of form, their value is diminished by clumsiness of piano technique, especially texture and fingering.

The period around the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries was a time of transformation for keyboard instruments as intense efforts were made to improve their construction and increase their sounding range, to perfect the mechanism of emitting the sound or to alter the quality of the sound itself. Also, it was a period of development for music education, of large improvements in the field of performance and the emergence of a large group of virtuoso performers, following the advancements in the field of piano technique. It is difficult to trace the impact of these developments on Elsner’s work due to the deficiencies of the source material and scarce historical information related not only to the compositions, but also to the context in which they were performed. Apart from the information revealed by the composer in his *Sumariusz*, we know little about the instruments he used at the beginning of the 19<sup>th</sup> century. Most of his pianos were probably imported from Vienna, where the majority of pianos available in Warsaw were produced at least until the early 1820s. This was due to the fact that the domestic production was still at a crawling stage<sup>7</sup> and was dominated by household horizontal pianos with Viennese action, sometimes replaced by the English hammer-based system, which was implemented in the pianos produced by the Warsaw factory owned by Antoni Leszczyński (bar after 1780 – d. 1830) and heavily criticized by Frédéric Chopin in his letter to Tytus Woyciechowski dated on 27 December 1828.<sup>8</sup> We have more detailed knowledge, however, about at least one of Elsner’s instruments: an Erard piano built in 1806, whose history the composer described with some detail in his *Sumariusz*.<sup>9</sup> During his sojourn in Paris in 1805, Elsner met Sebastian Erard (1752–1851), an instrument designer famous across Europe at the time, the founder and owner of a renowned Paris piano factory, and a publisher. Elsner purchased from him a piano ordered by Duchess Anna née Zamoyska Sapieżyna,<sup>10</sup> who was staying in her residence in Saint-Germain-en-Laye in the vicinity of Paris. In the next year, Erard consigned a piano to Elsner for a commission. The instrument

<sup>4</sup> Elsner, *Sumariusz*, p. 57 items 13 and 14.

<sup>5</sup> See above, p. 100.

<sup>6</sup> See above, p. 184.

<sup>7</sup> Vogel, *Fortepian*, pp. 84–85, 242–243.

<sup>8</sup> Helman – Skowron – Wróblewska-Straus, *Korespondencja Chopina*, p. 259 item 43.

<sup>9</sup> Elsner, *Sumariusz*, pp. 123–128. Cf. also: *Ustęp z pism nie wydanych J. Elsnera* [An Introduction to Józef Elsner’s unpublished works], RM 1857, issue 4 dated 22 April, pp. 28–31 and issue 5 dated 29 April, pp. 37–39; cf. also fragments published by Ferdynand Hoesick: GP 1900, issue 203 dated 4 September and issue 204 dated 5 September; Hoesick, *Z papierów; Hoesick, Napoleon i Elsner*, pp. 138–144.

<sup>10</sup> Elsner dedicated to her his *Sonata in B-flat major* Op. 16 for four hands, published by Erard in Paris (see commentary to his composition).

was to be purchased by a Warsaw music society called *Resursa Muzyczna*. Initially, the piano was placed in the new seat of the society in the Mniszech Palace. After Napoleon's war with Prussia ended and the French Emperor entered Warsaw in December 1806, the instrument was transferred to the Royal Castle to furnish the rooms prepared for Napoleon. The Emperor, however, handed the piano to his composer and chapel master, Ferdinand Paër (1771–1839). When the Duchy of Warsaw was established in 1807, the instrument returned to the castle. In the following year, it was removed from the residence by Adam Broniec (d. 1830), Court Marshall to the duke of Warsaw, who handed the instrument over to Elsner in 1813. Unfortunately, the piano was destroyed in 1830 along with another instrument and the Elsner's entire property consumed by a fire that broke out in the composer's estate of Elsnerowo, located on the outskirts of the Praga district.

Names of instruments are mentioned in many sources (both manuscript and printed) preserving Elsner's compositions for the piano. The designation *clavichord* appears in the majority of the earliest prints related to Elsner, especially in *Wybór pięknych dzieł muzycznych i pieśni polskich* [A Selection of Magnificent Works of Music and Polish Songs] (1803), but with only reference to composition that served as accompaniment to songs. The name *clavichord* is also used in the *Wykład systematyczny z zasad muzyki na klawikord* [A systematic presentation of the principles of playing the clavichord] by Karol Kurpiński (1785-1857) and in Elsner's *Śpiew weselny* [The Wedding Song] from the opera *Król Łokietek czyli Wiśliczanki* [King Ladislaus the Elbow-High, or the peasant girls of Wiślica] published by Antoni Płachecki in 1818. Moreover, names of instruments appear on numerous title pages, where information about the performance devices needed for the given piece of music was often placed. In the case of Elsner's piano compositions (as defined above) the designations have the following forms:

- ‘pour le clavecin’ – *Trois Polonaises* (printed by J. André, Paris 1807) and *Marche Triomphale* (printed by I. Cybulski, Warsaw 1809, where it appears in a shortened form: ‘pour le Clave’).

- ‘pour le clavecin ou Forte Piano’ (whereby a clear distinction is made between these two instruments) – *Trois Rondeaux* (printed by J. Elsner, Warsaw 1804); subsequent editions of the same set of three rondos (*Trois Rondeaux*, printed by A. Kühnel, Leipzig 1813 and C. F. Peters, Leipzig after 1814) and a repeated edition of two of them (*Deux Rondeaux*, printed by Lentz, Paris) contain the description ‘pour le Piano-Forte’.

- ‘pour le Piano-Forte’ (‘Pianoforte’) – *Sonate à quatre mains* (printed by S. Erard, Paris around 1805); *Deux Polonoises* (printed by F. Klukowski, Warsaw 1818); *Dwa Polskie Tańce* [Two Polish dances] (printed by L. Letronne, Warsaw 1821, and a manuscript of one of them, around 1821); *Trauermarsch* (printed by R. Friese, Leipzig 1838).

- ‘Forte-Piano’ (‘Fortepiano’) – *Król Łokietek czyli Wiśliczanki* (a manuscript of the piano reduction, written around 1818).

- ‘na Fortepiano’ – *Taniec Polski* [A Polish dance] (printed by A. Płachecki, Warsaw 1816).

- ‘na Fortepian’ – *Krakowiak* from the balet *Wesele w Ojcowie* [A Wedding in Ojcow] (printed by I. Klukowski, Warsaw 1842).

The vast majority of Elsner's compositions for keyboard instruments was written for the piano. The pitch range of Elsner's early compositions for the piano perfectly fits the average scale of keyboard instruments available at the time. At the end of the 18<sup>th</sup> century, the standard range of the harpsichord was five octaves from  $\underline{F}$  to  $f^3$ , rarely reaching the  $g^3$  sound, like Anton Walter's (1752–1826) pianos. As for clavichords, the basic  $\underline{F}$  to  $f^3$  scale was extended to  $c^4$  at the end of the 18<sup>th</sup> century, and soon embraced six octaves: from  $\underline{C}$  to  $c^4$ . Still in 1818, in the above mentioned textbook Kurpiński defined the scale of this instrument as five octaves and a half, from  $\underline{F}$  to  $c^4$ . Parallel to the clavichord, the pitch range of the piano extended during the last decade of the century from  $\underline{F}-c^4$  to  $\underline{C}-c^4$ , or even  $\underline{C}-f^4$ . Nevertheless, the most characteristic range of the instruments produced by such piano makers as Johann Andreas Stein (1728–1892), Ferdinand Hofmann (1756–1829) and Johann Schantz (1762–1828) was still  $\underline{F}-f^3$ .

Working within this basic range, Elsner composed all his sonatas for the piano and rondos, but also all variations, despite the fact that the very nature of this genre makes it perfect for displaying virtuosity. In the earliest polonaises, written originally for the piano and published in the years 1803–1805, the scale is significantly reduced: from  $\underline{G}$  to  $f^3$ . By contrast, the diapason of polonaises transcribed from pieces for the orchestra is slightly broader. For instance, the *Polonaise in G major* using a theme from a French song and

dedicated to Teresa Woydzina in 1816 has a pitch range  $G-e^4$ , considerably wider than the five-octave scale.

In Elsner's compositions for the piano (both original and arrangements) from the later period, the choice of the pitch range does not vary considerably in comparison with the earlier compositions. It appears that the composer regarded the hitherto available range as sufficient to satisfy his needs of musical expression, and therefore the systematic expansion of the piano pitch range from five to over six octaves bore a very limited impact on his work.

The piano passages of Elsner's compositions never reach below the  $F$  sound, which thus became the basic point of reference at the lower end of the scale, very rarely rise above  $f^3$  and only exceptionally reach the  $f^4$  sound, for example in the Trio of *Polonaise in F major*, written in 1821 and dedicated to Konstancja Tymowska. It is characteristic that even in his piano reductions Elsner operates within a much more limited scale than in the polonaise mentioned above.

In Elsner's works for four hands, the composer also adheres to the basic scale typical for keyboard instruments from the late 18<sup>th</sup> century, which is best exemplified by *Sonata in B-flat major* with the scale from  $\underline{F}$  ( $\underline{G}$ ) to  $f^3$  ( $g^3$ ), and by piano duet arrangements of polonaises for the orchestra and for the piano. Moreover, all the polonaises are written within a limited scale that never reaches beyond the five-octave range; the only exception is the setting for four hands of *Polonaise in G major* using a theme from a French song *Où peut-on être mieux qu'au sein de sa famille* and dedicated to Teresa Woydzina, in which the highest passage reaches the  $e^4$  sound (like in the piano solo version of this dance).

The texture of Elsner's compositions for the piano also resisted change over time, regardless of the evolution of the instrument, which consisted not only in broadening the scale and pitch range, but also in expanding the size of the piano in order to add more strings and to augment the sounding board, and thus enhance the force and mass of the sound produced by the instrument.

As far as performances of Elsner's compositions for the piano are concerned, no information is available. The only surviving reference concerns some unnamed pieces included in the programme of the concerts organized in Saint-Cloud and Tuilleries in 1805 by composer, teacher and chapel master Jean François Lesueur (1760–1837) at the time of Elsner's stay in Paris.<sup>11</sup> We can surmise that the compositions in question were rondos, polonaises and probably sonatas from the repertoire composed in Lviv in the final years of the 18<sup>th</sup> century and in Warsaw at the beginning of the 19<sup>th</sup> century. Their scores as well as scores of other operas, symphonic and chamber music accompanied Elsner on his journey to Germany and France in 1805, where he wanted to present his output to music publishers.

We can presume that the compositions in question could be performed in Poland for a variety of reasons, depending on their character: for the purposes of teaching (e.g. sonatas, polonaises and rondos), in concert (variations and some of the polonaises) and finally for home entertainment or for amateur performances (polonaises as accompaniment to dance, popular passages from operas etc., including four hands piano compositions).

All of Elsner's four-hand compositions for keyboard instruments were intended to be performed on the piano (or another instrument with hammer-based action) rather than the harpsichord. The title pages usually include the name 'Piano-Forte' or the annotation 'à quatre mains' (also 'na cztery ręce', i.e. 'for four hands', in the case of *Polonaise in G major* dedicated to Teresa Woydzina).

In order to recreate the original sound image in modern performance it is recommended to use instruments with hammer-based action produced in Elsner's times, preferably the existing copies of pianos from the Paris workshop of Sebastian Erard.

#### THE SOURCE BASE FOR THE PRESENT EDITION

Nearly all of Elsner's works for the piano were composed during less than a decade at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries. Compositions for the piano written at a later date are for the most part arrangements of works for the orchestra; original pieces intended for the piano are rare and of small significance compared to the piano transcriptions of dramatic works. Elsner's activity as a composer of piano music, both for two

<sup>11</sup> Cf. Fétis, *Elsner* (quoted after Nowak-Romanowicz, *Elsner* 1957, pp. 99 and 328).

and four hands, reaches its peak in the years 1803–1805 and coincides with the beginning of his career as a publisher of music. At that time, Elsner started to bring his editorial projects to life, launched his own publishing enterprise and set up one of the first score engraving workshops in Warsaw.<sup>12</sup> Most of Elsner's first works for the piano (except for some occasional editions) were published by the composer in the musical monthly he had founded, titled *Wybór pięknych dzieł muzycznych i pieśni polskich* (see below, as *Wybór*). The periodical was published in Warsaw in the years 1803–1805 and was the first musical monthly in the country. It is evident that most of these compositions (especially the polonaises) were written after the composer moved from Lviv to Warsaw in 1799, but we cannot exclude the possibility that at least some of Elsner's works, e.g. the sonatas, were composed at the end of his stay in Lviv.<sup>13</sup>

The authenticity of the original compositions published in this volume has been ascertained without doubt. Some reservations, however, can arise about the authenticity of the arrangements and piano reductions of works for the orchestra. There can be no doubt that a significant number were written by Elsner himself, especially the compositions engraved by Elsner in his workshop. It cannot be excluded, however, that the piano reductions were executed at Elsner's instigation by his collaborators employed in the workshop (and later by his pupils). As in the prints of transcriptions and piano reductions there are neither signatures nor any other clues to their authorship, neither of the two possibilities can be proven beyond doubt. Such a possibility exists above all in the case of the piano reduction of the opera *Król Łokietek czyli Wiśliczanki*, preserved in the form of a semiautograph, i.e. a manuscript drafted not only by Elsner, but to a large extent by a copyist whose identity remains obscure. Furthermore, we should take into account the possibility that some of the arrangements (especially of polonaises) were originally written for the piano and scored later. Despite these reservations, it was decided to include the 'questionable' compositions in the current edition (adding any appropriate explanations), because regardless of whether Elsner himself or somebody else took them down originally, they were published during the composer's lifetime and therefore must have been checked and approved by him.

The current edition is based on a small number of autographs, semiautographs, manuscript copies and – to the greatest extent – early prints. At this point, a distinction is made between prints of single compositions, printed sets of two or three compositions of the same genre (e.g. rondos or polonaises) and printed versions of single compositions by Elsner published among various composers' works in anthologies. As a result, the critical apparatus takes into consideration the collections in which Elsner's compositions were published, among others. This refers primarily to dances, especially polonaises, which various publishers would include in their collections of 'favourite' pieces, sometimes limited to a particular genre or musical form, and enjoying great popularity at the time. These collections were targeted at pianists in general and contained pieces to be performed in salons for entertainment as well as piano arrangements of operas and dances popular at the time, characterized by varying levels of difficulty and mostly of utilitarian nature. In some cases, particularly when the number of known sources is large, the collections of this type enable us to trace the relationships between sources and to generalize about the affinity of early prints, although in principle details pertaining to the affiliation of sources are outside the scope of the critical commentary. The vast majority of sources, on which the current edition is based and that were taken into account during the editorial work, dates back to before 1810. Sources that originated later were also taken into consideration, but prints published after the composer's death in 1854, new editions and modern publications – although mentioned – were ignored when the fundamental corpus of sources for comparative analysis was being established because they cannot provide a starting point for tracing the authentic scores. Nevertheless, publications from the later period are enumerated at the end of the list of sources following each composition in the critical commentary.

The sources preserving Elsner's compositions for the piano, both piano solo and piano duet, are mostly prints, most of which were prepared and authorized by the composer himself. The autographs of Elsner's earliest compositions for the piano have not survived. For this reason, the choice of the primary source and

<sup>12</sup> Nowak-Romanowicz, *Elsner 1957*, pp. 76–77; Prokopowicz, *Z działalności warszawskich księgarzy*, pp. 36–39; Tomaszewski, *Warszawskie edytorstwo muzyczne*.

<sup>13</sup> Nowak-Romanowicz, *Elsner 1957*, p. 317.

determining the precise shape of the author's original version depend crucially on first editions, manuscript copies and annotations to printed copies made at the time in order to correct misprints. If necessary, the justification for choosing a given primary source was included in the critical commentary. If several editions of the same compositions brought out by different publishers within a short time from each other have survived, absolute priority was given to the first edition published by Elsner himself in his own publishing house.

Among Elsner's early prints, the most significant was *Wybór* (Warsaw 1803–1805). The history of this short-lived enterprise of Elsner, which endured less than three years, was described briefly by Alina Nowak-Romanowicz in her monograph of the composer.<sup>14</sup> Elsner started working on *Wybór* shortly after setting up his own engraving workshop in 1802 and launching a subscription programme at the beginning of the next year; the subscription was intended to secure future recipients and provide financial resources for the venture. Elsner's publication gained considerable renown and won the support of the Warsaw Society of Friends of Learning, to which Elsner dedicated the first issues of the monthly. The text of the dedication was placed on the unpaginated title page and read as follows: 'To the Society / of Polish Scholars / who Spread Light among the Nation, / who have Founded the Cornerstone of Endurance / of the Polish Language, / who are the Pillars of Sciences and Arts / This Collection / of Magnificent Polish Compositions and Songs, / a Fruit of their own Garden, / with Veneration for their Devotion worthy of / Good Citizens' Hearts / I dedicate / Józef Elsner.' The dedication was placed on the surviving first issues from 1803 (nos. 1, 4 and 5). The first 12 issues of 1803 appeared with some irregularity from April 1803 (issue 1) until June of the next year (issue 12), whereas the subsequent 12 issues were published at more even intervals over the period from January to December 1805.

The first issues were engraved in Elsner's publishing house and in the engraving workshop he had founded and managed together with Father Izydor Józef Cybulski in Warsaw; in the same workshop, Antoni Płachecki, who was later to become a renowned Warsaw engraver and music publisher, was taking his first steps in the trade. It did not take long, however, for serious misunderstandings to arise among the partners, which forced Elsner to cooperate with Jan Liber's engraving workshop, where issue 7 of 1803 was engraved. The disruption delayed the otherwise regular publication of the monthly and forced Elsner to resign from publishing the entire 1804 issue, and eventually to order the publishing and engraving with Grass and Bartn, renowned publishers and printers from Wrocław.

Not all issues published in the first year have survived to our time; the only issues available to researchers nowadays are: 1, 4, 5, 8, 11 and 12. The contents of the lost six issues remain unknown; we only know that issue 6 contained two polonaises for the piano by Elsner: in G major and in B-flat major.<sup>15</sup> See the lists of sources following each composition in the critical commentary for bibliographical data and descriptions of the printed copies of the surviving issues of *Wybór*.

As has already been explained above, the primary sources for the edition of most of the works included in the current edition are the first editions published by Elsner himself in his own publishing house. Among them, the most prominent group are the first editions included in the two years' issues of *Wybór*. Moreover, the author took into consideration other printed publications of Elsner's compositions for the piano from the period 1803–1854, published by printing houses and engraving workshops that existed in Warsaw at the time (A. Brzezina, I. Klukowski, I. Cybulski, L. Letronne, A. Płachecki), as well as by printing companies abroad, with which Elsner established contacts during his journey to Germany and France in 1805. The latter category of publishers included first of all A. Kühnel's *Bureau de musique* (after 1814 known under the name C. F. Peters) and also the publishing companies owned by J. André in Offenbach am Main and by Lentz and Erard in Paris. A large part of the piano compositions that appeared abroad (sometimes several times) had already been published by Elsner in Warsaw, which makes it possible (provided that the dating of particular editions is not an obstacle) to discern the connections and affinities between various sources and to discover variants. All these editions were taken into account while elaborating the critical apparatus, but since some of the sources are difficult to reach, no claim is made that they are complete.

<sup>14</sup> Nowak-Romanowicz, *Elsner* 1957, pp. 77–81.

<sup>15</sup> Dorabalska, *Polonez*, p. 87; Nowak-Romanowicz, *Elsner* 1957, p. 319 items 9 and 10; Burhardt, *Polonez*, p. 157 items 589 and 590.



THE REPERTOIRE CHARACTERIZED  
IN TERMS OF GENRE, FORMS OF EXPRESSION AND STYLE

Even a cursory presentation of the contents of the present volume allows for the conclusion that Elsner's legacy of piano compositions, small but representative of nearly all genres of European piano music at the time, is characterized by huge variety. This variety can be analyzed from many perspectives. The outline presented below offers a general insight into its constituent elements.

As far as performance apparatus is concerned, Elsner's compositions for the piano can be divided into those intended for solo performance and compositions for four hands. In turn, compositions from both categories can be further subdivided into original compositions, written to be performed on the piano and constituting the most valuable part of Elsner's piano output, and a quite varied set of arrangements and piano transcriptions of works originally composed with other performance means in mind, mainly an orchestra.

The solo compositions, which include the staple genres of classical music (sonatas, variations, rondos, and dances), are a vast majority. Including a large group of formally diverse arrangements, they reflect in the greatest degree the typical characteristics of music at the time. They are characterised by simplicity of texture, melodic structure and harmony, which is a direct influence of the tradition associated with the piano compositions of the First Viennese School. Elsner's clear allusions to the masters of the Classical style period, using cliché passages, and even borrowing themes from their work,<sup>16</sup> especially in sonatas, enable us to classify Elsner among those strongly influenced by Haydn and Mozart, who had many followers at the end of the 18<sup>th</sup> century. Although Elsner's output perfectly matches the stylistic framework of contemporaneous piano music and does not diverge from the typical artistic level of the day, sometimes even surpassing the work of some of his contemporaries popular at the time, it is nonetheless a far cry from the masterpieces of the great masters of the Classical style. Elsner's experience of piano performance was limited, which prevented him from using more sophisticated techniques (minor elements of which appear in his variations and – to some extent – sonatas). On the other hand, he had a considerable flair for composition and wrote music at a relatively high pace, which in turn had a negative impact on the quality of his output, diminished by simple technical mistakes. There is no doubt, however, that Elsner deserves more credit for his piano duo compositions, which pioneered this genre in Poland.

Unlike Elsner's other works, which represent a variety of stylistic developments from late Baroque to those visibly influenced by the trends of the Romantic period, compositions for the piano always followed the conventions of Classicism, which held their ground in Poland until late in the 19<sup>th</sup> century. Like all classical music, however, Elsner's works for the piano were not stylistically homogenous, which has always been taken into account not only by publishers and editors of particular works, but also by performers, whose interpretations have strongly depended on the stylistic properties of the compositions. More specific remarks referring to individual compositions, their clusters or groups can be found in the critical commentary.

Compositions for four hands are a specific genre of piano music, universally believed to have developed in the second part of the 18<sup>th</sup> century. The primary motivation to compose this type of music for keyboard instruments, intended to be performed simultaneously by two pianists seated at one piano, was not only the technical improvements of the instrument, in particular the extension of its pitch range. During this period, the trend of performing music in private households, which favoured joint performances of the *piano duo* type, was rapidly expanding and gaining ground. Playing piano music for four hands together was much more in line than solo performances with the idea of household music played in private and enhanced this custom, which was important for Polish music culture at the end of the 18<sup>th</sup> and in the 19<sup>th</sup> centuries. At the turn of the centuries, the demand for *piano duo* compositions (distinct from music written for two instruments) was on a rise and continued with varying intensity throughout the 19<sup>th</sup> century and into the next.

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<sup>16</sup> Nowak-Romanowicz, *Elsner* 1957, p. 41.

In Elsner's times, the repertoire of original compositions for four hands was already varied and included not only complex genres, such as sonatas, *divertimenti* or cycles of variations, but also smaller forms: sonatinas, rondos, marches, fantasias, but mostly dances and minor characteristic compositions. Apart from original works, a large part of this repertoire consisted of transcriptions and *piano duo* arrangements of piano compositions for two hands, as well as of popular symphonies, fragments of operas (especially ouvertures, arias and chorus parts), and well-known popular melodies. As a result, *piano duo* compositions were characterized by great variety. They were intended to be performed both by skillful professionals and by large masses of amateur musicians, and belonged in the category of broadly defined functional music. Their use ranged from public concerts featuring a display of virtuoso skills, to household performances intended to amuse a private circle of listeners, to dance accompaniment during private parties and social gatherings. Finally, as early as in the final decades of the 18<sup>th</sup> century, compositions for four hands were applied in teaching music. They were recommended by textbook writers and theorists of keyboard instruments as a method to develop the abilities to listen and to coordinate rhythm during joint performances and – played together by preceptors and their students – as a tool for conveying intentions and interpretations to beginners.

Except for the didactic category, Elsner's compositions for four hands are representative of this European trend. They include both original works, which at the time of their origin were already intended for two performers (*Sonata in B-flat major* Op. 16 and three polonaises: in C major, in G major and in F minor), and arrangements of works for the orchestra (two polonaises in E major: on the theme of the ouverture from the opera *Lodoiska* by Rudolphe Kreutzer and on the march theme from the opera *Les deux journées* by Luigi Cherubini and *Polonaise in G major* dedicated to Teresa Woydzina).

As Elsner's compositions for four hands were possibly written as early as in the final years of the 18<sup>th</sup> century, and certainly not later than at the beginning of the next century (the years 1803–1805 being the latest possible date of their origin), they are the earliest examples of *piano duo* compositions in the history of Polish music. This part of Elsner's legacy, however modest in terms of quantity, was of far-reaching significance as it initiated a trend of jointly performed chamber music, which developed rapidly and gained increasing popularity, especially in the sphere of household performances, throughout the span of the century. In terms of chronology, Elsner's works are not far behind those of his contemporaries from other European countries; the time gap of a dozen or so years, much less significant in those days, does not diminish Elsner's status as a pioneer or his stature as one of the foremost composers in Europe.

Like his *piano solo* compositions, Elsner's works written originally for four hands display the stylistic features of the late-Classical period with all its distinguishing characteristics. Although they come from the early stage of the composer's career, they are mature compositions with a clear structure, written with constant regard for the rules of piano texture, different when two pianists perform on a single instrument. More detailed characteristics of individual compositions are included in the descriptions at the beginning of each commentary.

The essential forms of classical music include the sonata. The present edition contains all of Elsner's sonatas for the piano known today, published in their authentic form. They are three sonatas for two hands: in B-flat major, in D major and in F major, published in 1805,<sup>17</sup> and *Sonata in B-flat major* Op. 16 for four hands, published in the section devoted to *piano duo* compositions.<sup>18</sup> All the compositions listed above were composed when the Viennese Classical school was at its heyday and are characterized by relative simplicity of style and correctness of composition technique, but also by rather limited originality and eclecticism.<sup>19</sup>

<sup>17</sup> Cf. Elsner, *Sumariusz*, p. 59 item 32: 'Three sonatas published in bound [copies] in Wrocław'.

<sup>18</sup> In his *Sumariusz* Elsner mentions 'Three rondos and three sonata published in Warsaw, Paris and Offenbach' among his piano compositions (Elsner, *Sumariusz*, p. 59 item 35). Nevertheless, while Elsner's surviving rondos were indeed published in those cities, we have no knowledge about piano sonatas published in Paris and in Offenbach. It can be speculated that the three compositions mentioned above were in fact published in Wrocław, because it is not probable (however still possible) that the sonatas listed in item 35 in the *Sumariusz* are among compositions that have been lost.

<sup>19</sup> More in: Nowak, *Sonaty*.

The texture of the sonatas is also relatively simple with little variety. And yet apart from unrefined means typical for this period, such as the so-called Alberti basses, Elsner used also such tricks of piano technique as hand crossing. Homophonic texture is strongly predominant; only few passages reveal very limited manifestations of polyphony, such as in the development in the first part of *Sonata in F major*.

Despite those limitations, Józef Elsner's sonatas for the piano played a very important role in the history of Polish piano music as the pioneering representatives of the genre (apart from the piano sonatas by Franciszek Lessel). In addition, their significance is raised by the fact that the composer, despite being under the overwhelming influence of Haydn, Mozart and Beethoven and not leaving his mark on the general stylistic pattern of the genre, managed to introduce themes and subjects from folklore, based on the melodic and rhythmic features of Polish folk dances (cf. the mazurka in *Sonata in F major*).

Finally, attention is drawn to some characteristics that suggest a distinctive individual touch discernible in Elsner's sonatas. Among the original stylistic features, we find the affinity of themes, which – while violating the classic principle of contrast – favours uniformity of expression, but on the other hand leads to some monotony; also, Elsner's contribution consists in introducing new formal elements functioning as bridges, especially after the main theme and in developments, but without modifying the order of themes in the recapitulation, at least in his sonatas for the piano.<sup>20</sup>

*Sonata in B-flat major* Op. 16 for four hands, which – like most of Elsner's other sonatas for the piano – fits in the stylistic framework of the late-Classical tradition, is a tripartite composition: Adagio-Allegro – Andante – Rondo. This piece holds a special place in the history of Polish piano music. Apart from the fact that it was one of the earliest known piano works intended to be performed by two players on one instrument, the sonata is characterized by rare maturity in employing this type of performance apparatus. Considering its time of the origin, the composition is perfectly in keeping with the timeline of the development of European music for four hands, played on keyboard instruments. It was composed at a time when the first sonatas for four hands had already gained recognition. They had been written by Wolfgang Amadeus Mozart in the 1760s and 1770s, Johann Christian Bach around 1770 and – a short time later – by Niccolò Jomelli (1714–1774), Charles Burney (1726–1814) or Johann Franz Xaver Sterkel (1750–1817). Other sonatas, composed at the same time as Elsner's and gaining popularity at the time, include sonatas often referred to as 'Grand' and small sonatas and sonatinas by Muzio Clementi (1752–1832), Leopold Koželuh (1747–1818), Jan Křtitel Vaňhal (1739–1813) and Ludwig van Beethoven, written at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries. Elsner's composition precedes the achievements of such composers as Jan Dusik (1760–1812), Johann Baptist Cramer (1771–1858), or George Onslow (1784–1853), which makes *Sonata in B-flat major* a well-timed representative of this quite specific development in the history of piano music, cultivated at the beginning of the 19<sup>th</sup> century.

Like Muzio Clementi, one of the foremost representatives of the *piano duo* trend at the time, Elsner was aware not only of the technical difficulties concerning e.g. the management of the two parts, but also of the expressive potential that the texture of a *piano duo* composition offers. The maturity of Elsner's *Sonata* – apart from the composer's graceful management of particular formal elements – lies in his ability to avoid clashes of the two distinct yet united parts of the two performers, a drawback noticeable in many compositions of the genre. Also, the maturity of the piece manifests itself through varied technical solutions used as means of expression, which allows the *secondo* part to go beyond the role of pure accompaniment and become an element as important for the composition as the *primo* part.

Thus, the *secondo* part is employed to achieve the effect of dialogue between the two parts or as an expressive factor to lend colour.

Like in the case of numerous other pieces composed by Elsner during this period, a characteristic feature of the *Sonata* (especially of its first and third movements) are skillfully employed dynamic contrasts, consisting in sharp and sudden transitions from *piano* (*pianissimo*) to *forte* (*fortissimo*) and vice versa. Taking all these characteristics into consideration, it is possible to highly appreciate not only the value of *Sonata in B-flat major* for historians of music, but also its artistry as the first Polish composition of this genre, which was at the same time at a par with its European counterparts.

<sup>20</sup> Nowak-Romanowicz, *Klasycyzm*, p. 42.

Variations in Józef Elsner's legacy of instrumental music are relatively rare. Initially, Elsner included variations in larger cyclical works as one of the movements, while during a later period he wrote variations functioning as independent compositions. During the last months of the composer's activity in Lviv (1798 and early 1799), Elsner wrote variations that he sometimes incorporated into his chamber compositions, especially as their slow movements, e.g. in *String Quartet in A major* Op. 1 no. 2 (the 2<sup>nd</sup> part, *Larghetto*), *String Quartet in C major* Op. 8 no. 1 (the 2<sup>nd</sup> part, *Andantino*), or in *Sonata for Violin and Piano* Op. 10 no. 3 (the 2<sup>nd</sup> part, *Andante*; in print, this section of the composition is referred to as *Andantino* in the violin part). The first independent cycles of variations, written a short time afterwards, are connected with the beginning of Elsner's Warsaw period. From the variations composed at this stage of his career, the only surviving work is presented in the present volume: *Variations in B-flat major* written in 1802. The lost compositions include *Variations* for the orchestra, mentioned in Elsner's *Sumariusz*,<sup>21</sup> most probably on the theme of the aria of Elmanreida *Es waren mir seelich Tage* from the opera *Le donne cambiate* by Portuguese composer Marcos Antonio da Fonseca Portugal [Portogallo] (1762–1830) from 1797. The variations were written in the years 1804–1810, when the opera that inspired them was staged (complete or in parts) in Warsaw under the title *Żony przemienione czyli Szewc* [Transformed wives, or the shoemaker], and performed here on 27 April 1810.<sup>22</sup> The composition was mentioned by Frédéric Chopin in a letter to his family written in Wrocław on 9 November 1830.<sup>23</sup>

Elsner's *Variations in B-flat major* conform with the tenets of the late classical style and are an example of ornamental variations, which were a popular genre at the time. Elsner's composition technique employed to create the variations consisted primarily in using diverse ways of developing a melodic and harmonic pattern, using (mainly agogic) contrasts and a variety of technical and tonal means, as well as dynamic contrasts, which are partially obscured by the shortcomings of the original notation in the source. The formal structure of Elsner's variations is deeply rooted in the classical tradition. The examples include: bringing a different technical problem to the foreground in subsequent variations, a variation in a minor key in the middle of the cycle (Variation V), placing a variation with a slower pace in the penultimate position (inspired by Mozart; Variation VIII), followed immediately by a variation based on harmonic figurations, with distinct virtuoso passages and by far the fastest pace of all (Variation IX), and finishing the cycle by returning to a theme functioning as a coda.

Elsner's three rondo s for the piano follow the classical model with its simplicity of structure based on repetitions of basic elements: refrain and couplets, which have a simple, regular periodic form. The differences of style and expression between the couplets and the refrain are small. However, Elsner relies mostly on harmonic and melodic contrasts; contrasts of dynamics and texture are less frequent. Moreover, some elements of the sonata form are discernible (cf. development technique in *Rondo in B-flat major*). Sometimes the refrain itself starts to function as the theme, nevertheless, these compositions cannot be classified as representatives of the sonata rondo form, popular in the classical period. Despite that fact, the rondos, written most probably in 1803 or a short time earlier, for less refined performers, with the household performances – typical of the music life of the period – in mind, can be regarded as mainstream classical music of the period because of simplicity of texture and style, and finally because of their structure and composition techniques employed by their author.

Polonaise forms, employed by Elsner in nearly all musical genres he worked on, reflect to the greatest extent the composer's interest in Polish folk music. The list of polonaises included in his *Summary*, however, is cursory and incomplete. Among his orchestral works, Elsner enumerates the polonaises on the theme from Rudolphe Kreutzer's opera *Lodoiska* and Luigi Cherubini's *Les deux journées* (item 15). Also, the composer mentions – among other dances – polonaises performed during entr'actes of opera performances (item 16), while three polonaises for four hands (item 34) and several polonaises published

<sup>21</sup> Elsner, *Sumariusz*, pp. 56–57 item 12.

<sup>22</sup> Nowak-Romanowicz, *Elsner* 1957, p. 314 item 10.

<sup>23</sup> Cf. Helman – Skowron – Wróblewska-Straus, *Korespondencja Chopina*, p. 425, letter no. 71: 'Yesterday, a lot was said about Elsner and his *variations* with *Echo* for the orchestra were praised.'

in Warsaw (item 36) are listed among works for the piano.<sup>24</sup> In fact, Elsner's legacy of polonaises is much larger than suggested by the contents of his own inventory, elaborated probably in the years 1840–1849. Nevertheless, the fact that Elsner omitted many of his polonaises from the inventory demonstrates clearly the composer's attitude to this part of his oeuvre and implies that he attached more importance to his sacred music or operatic works.

Helena Dorabialska, the author of the first analytical monograph on the history of the polonaise as a genre in the pre-Chopin era, paid special attention to this aspect of Elsner's output and classified it into three genres: instrumental, sung and operatic; among instrumental polonaises for the piano, she distinguishes three *piano duo* polonaises and ten polonaises for two hands, preserved in the *Wybór* issued in the period 1803–1805.<sup>25</sup>

A much more comprehensive list of Elsner's polonaises is included in the inventory of the composer's works edited by Alina Nowak-Romanowicz.<sup>26</sup> Among instrumental forms, she lists five orchestral polonaises (items 6, 7, 11, two polonaises under item 12), one polonaise for violin and piano (item 4) and 19 polonaises for the piano, including *piano duo* compositions, adaptations of pieces for the orchestra (items 6, 7, 9–13, 15–23, 26, 28) and compositions that had been lost. The same author supplemented her catalogue in an encyclopedic entry on Józef Elsner<sup>27</sup> by adding one polonaise for violin and piano and one polonaise for four hands.

The most comprehensive inventory of Elsner's polonaises to date has been elaborated by Stefan Burhardt, the author of a thematic catalogue of polonaises; he enumerated 51 compositions by Elsner that belong in the polonaise category, including 15 *piano solo* polonaises (items 588–602), three *piano duo* works (603–605), four polonaises for violin and piano (606–609), four polonaises for the orchestra (610–615), 15 polonaises from operas (616–630), six polonaises for voice and piano (631–636) and two polonaises functioning as parts of violin quartets (items 3400, 3431).<sup>28</sup>

The currently valid list of Elsner's surviving *piano solo* polonaises consists of 18 compositions. The list published in the present volume is different from the previous catalogues as it encompasses – apart from pieces originally composed for the piano – *piano solo* adaptations (probably by Elsner himself) of orchestral works and *piano duo* compositions, whereas three lost polonaises, published in the 1803 issues of *Wybór* that have not survived to our time are omitted for obvious reasons. The latter group of lost works are: *Polonaise in G major* with a trio in the C major subdominant and *Polonaise in B-flat major* with a trio in the relative G minor key (*Wybór*, 1803, issue 6), both highly appreciated by Helena Dorabialska<sup>29</sup> for their irregular periodic structure, simplicity and plasticity of themes as well as features of harmony, texture and sound; polonaise in A major, unknown today and mentioned by Alina Nowak-Romanowicz<sup>30</sup> by mistake, because it is not included in issue 8 of *Wybór*, from 1803, which is the source quoted by the author of the monograph on Elsner. In all probability, she wrongly classified another composition as a polonaise for the piano: Elsner's song *Życzenia w samotności* [Wishes in solitude] for voice and piano, composed to the poem *Szczęśliwy kto samotnym ciesząc się schronieniem* [Happy is he who in the shelter of his solitude] by Julian Ursyn Niemcewicz. The song was printed with a caption *alla polacca* (with the spelling *alla Polaka*).<sup>31</sup>

Some of 18 Elsner's polonaises for the piano known today are works composed originally for the piano, but others are transcriptions (probably executed by Elsner himself) of polonaises for the orchestra. Elsner's polonaises include piano pieces based on original themes as well as drawing on melodies borrowed

<sup>24</sup> Elsner, *Sumariusz*, pp. 57 and 59.

<sup>25</sup> Dorabialska, *Polonez*, pp. 85–88.

<sup>26</sup> Nowak-Romanowicz, *Elsner* 1957, pp. 265–326.

<sup>27</sup> Nowak-Romanowicz, *Elsner* 1987, pp. 21–23.

<sup>28</sup> Burhardt, *Polonez*, pp. 157–173, 597, 603.

<sup>29</sup> Dorabialska, *Polonez*, p. 87.

<sup>30</sup> Nowak-Romanowicz, *Elsner* 1957, p. 319 item 11.

<sup>31</sup> Burhardt, *Polonez*, p. 171 item 631.

from operas or songs popular at the time. They are published in this volume in the chronological order, in two parts – original works (13 items) and arrangements (5 items).

All of Elsner's extant original *piano solo* polonaises were composed at the beginning of the composer's stay in Warsaw, where he held the position of the music director of the National Theatre (until 1824). Leaving unknown or lost compositions out of consideration, it can be said that ten polonaises were composed before 1807; most of them (eight items) were published in various issues of *Wybór* in the years 1803–1805. The chronology of the remaining works is as follows: probably in 1807 or a little earlier Elsner composed *Polonaise in B-flat major* on the theme from the opera *Axur, re d'Ormus* by Antonio Salieri and polonaises in E-flat major and C major (nos 9–11). Two polonaises dedicated to Konstancja Tymowska (*née* Łącka), in F minor and in B-flat major (nos 12 and 13) were composed in 1821. The latter two compositions are the latest preserved instrumental polonaises by Elsner.

The form of the works needs to be discussed at some length, because its presentation in the preserved original sources from Elsner's times differs from the format accepted for the present edition. The composer attached great importance to the form of composition and it is evident that he struggled to preserve its clarity, based on contemporaneous models and conventions universally accepted at the time. The form of Elsner's polonaises for the piano, a result of modeling music material with symmetric structure, its harmony based on simple functional references, conventional metric and rhythmic patterns, represents a tripartite, reprise-based *da capo* pattern developed in varying degrees. Tripartite division characterizes both the composition as a whole (with the trio in the middle) and its constituent movements. In the first movement (A), the first passage (the main theme of the polonaise – (a)), usually preceded with an introduction (i) consisting of several bars, is repeated and then reappears in the form of a recapitulation after the middle passage; the middle passage (b) of the Polonaise is usually more developed and introduces new thematic material; next, the passage (a) is repeated again, but without the introduction. The middle movement (B), or the Trio, usually reiterates the structure of part (A), although it is not preceded by the introduction typical for the opening. The trio is followed by a repetition of the first movement (A) in a shortened form without repetitions. The resulting composition pattern is as follows:

$$\begin{array}{ccccccc} A & + & B & + & A \\ i + a \parallel b + a \parallel & & c \parallel d + c \parallel & & i + a + b + a \end{array}$$

This pattern, commonly found in many dance forms such as e.g. the minuet, is employed by Elsner in its pure form or modified. The length of the introduction (i) varies, however in the majority of cases four-bar forms are used; sometimes they are replaced by two-bar introductions (cf. the following polonaises in E-flat major no. 4 and in B-flat major no. 5). In some cases, asymmetrical, freely developed introductions are used (e.g. the transcription of *Polonaise in F major* for the piano no. 8 with an introduction consisting of three bars, or *Polonaise in F minor* no. 12 with a seven-bar introduction). Similar differences of length can be observed in the case of the first (a) and middle passages (b) of the polonaise. Most forms are simple, with a classic periodic structure characterized by clarity. The middle passages (b) include forms at a more advanced stage of evolution and forms in which the composer introduces new themes, aimed at intensifying the expression of emotions, compositions with a more or less irregular, asymmetrical periodic structure (e.g. *Polonaise in C major* no. 2), compositions with a shortened recapitulation, etc.

The trios (B) are usually characterized by a more regular structure and as far as their form is concerned, they are the most stable and crystallized middle part of the work. This is not to say that departures from the established pattern – however rare – do not occur.

The third movement of the polonaise is usually a repetition of the first movement along with the introduction and the recapitulation of the first passage, but without the internal repetitions of the particular passages.

The notation used in the sources are characterized by considerable differences. It is rare for all movements to be written out in full. The most frequently abbreviated passages are the recapitulations of the (a) passages in the first movement (A).

The necessity to repeat the (a) passages is indicated by symbols placed on or above (and occasionally also below) the bar line, marking the exact places at which repetitions should start; also, the verbal indication

*dal Segno* is placed after a bar that should be followed by a repetition. Most recapitulations in the first part of a polonaise are not written out. It occasionally happens, however, that the recapitulations are partially expanded, for example in *Polonaise in B-flat major* no. 9, where only the two initial bars of the recapitulation are written out (bars 19 and 20).

The notation of trios is slightly different as the recapitulations of the (c) passages are usually written out in full. Abbreviations – indicated in the same way as in the first parts (a) of polonaises – are used in six *solo piano* works: in polonaises in B-flat major, in E-flat major and in C major (nos 9, 10 and 11), and in the arrangements of the polonaises in E major (nos 1 and 2) and in G major (no. 6).

Considering the sheer number of polonaises composed by Elsner, the polonaise form reflects to the greatest extent (far greater than in the case of his mazurkas and krakowiaks) Elsner's attitude to Polish folk music, in which polonaises are the strongest manifestation of the national character of Polish music. The composer does not quote directly from the songs, however, but instead – like in his mazurkas and krakowiaks (cf. for example his rondos) – employs, with considerable flair, the technique of stylization of the folk material. His polonaises are dominated by original themes, and reaching for foreign compositions, for example operatic passages or songs consists in adapting them to the rhythmic and melodic features typical of the polonaise.

In comparison with polonaises composed earlier in the 2<sup>nd</sup> half of the 18<sup>th</sup> century, including the compositions by Michał Kleofas Ogiński (1765–1833), Elsner's polonaises are characterized by richer harmony. Nevertheless, they do not reach beyond the conventional means employed by his contemporaries, with diversified, sometimes irregular periodic structures and asymmetrical passages extended by lengthening or developing phrases. Also, accompaniment in Elsner's polonaises varies even within a single composition: sometimes it is uniform over longer passages, is characterized by fluctuating quaver and semiquaver movement, or shifts to the right hand. Other possible features include Elsner's predilection for triplets that disrupt the polonaise rhythm and for combining duple and triple times, especially the trios in the polonaises in E-flat major no. 4 and in B-flat major nos 5 and 8.

The majority of Elsner's polonaises are solemn, majestic, even triumphant, although some of them are more quiet, on a melancholic, lyrical, elegiac and sentimental note, anticipating the emerging new approach to this genre. The complete absence of agogic indications in the sources can be interpreted as a deliberate decision to leave this aspect at performers' discretion, depending on their needs and abilities, but within the limitations imposed by the nature of the dance. It can be surmised that the differences of tempo were not great, although they must have been determined by the circumstances in which a given composition was performed, i.e. whether performance was intended to accompany dance or to be listened to. In this respect, Elsner's polonaises are not a homogenous group anyway and reflect various developments and stylistic trends that were affecting this genre at the time. Alina Nowak-Romanowicz remarks that, on the one hand, the character and style of Elsner's polonaises allude to the sonatinas composed by the representatives of the First Viennese School and their immediate followers (e.g. *Polonaise in D minor* no. 6, *Polonaise in E-flat major* no. 7 or *Polonaise in B-flat major* no. 9); on the other hand, however, they draw on the more sentimental polonaises written during the reign of Stanislaus Augustus Poniatowski in Poland and resembling the style of Michał Kleofas Ogiński, e.g. *Polonaise in C major* no. 2 or *Polonaise in F minor* no. 12.<sup>32</sup>

The form of most polonaises composed by Elsner is uniform and compact, with minimal and barely discernible internal variety of structure. This type of design has tremendous influence on the character of the composition, which sometimes results in limited variety of expression and monotony (cf. *Polonaise in B-flat major* no. 8). This remark applies also to the small yet significant number of polonaises by this composer that are relatively more developed and feature two or even three themes, but usually without any sharp dramatic contrasts between them.

Besides, stylistic uniformity manifests itself in the character of the trio, which is usually maintained in a style resembling that of the main part of the polonaise (cf. *Polonaise in C major* no. 2). The tonal relationships between the middle part of the polonaise and the trio are diverse. Most trios are written in the

<sup>32</sup> Nowak-Romanowicz, *Elsner* 1957, p. 84; Nowak-Romanowicz, *Klasycyzm*, p. 95.

same key as the polonaise or in the parallel key, like in Ogiński's polonaises. In the trios in which Elsner employs contrasts of key, he makes transitions to related keys, usually the subdominant (cf. for example the polonaises in C major no. 11 and in B-flat major) or parallel keys (the polonaises in C major no. 2 and in E-flat major no. 7). A distinct contrast of expression can be perceived in the polonaises in E-flat major (nos 7 and 10).

The changes of key in the trios and emphasizing differences of expression appear to reflect the developments taking place at the time, affecting the way the polonaise form was shaped by composers.

On the other hand, dynamic contrasts are used frequently. They not only distinguish the trios, in which the flow of music is sometimes more tranquil, gentle and moderate, but also result from juxtaposing passages that differ sharply in terms of volume; for example introductions and openings. Furthermore, Elsner employs sharp and unanticipated contrasts of volume between individual passages or shorter chunks of a composition (cf. the polonaises in D major no. 1, in B-flat major no. 5 and the trio of *Polonaise in C major* no. 3). At this point, it should be remembered that although the composer was a very economical user of indications related to performance, he was very precise in annotating his score with dynamic indications, either in abbreviated form (*ff*, *f*, *fp*, *mf*, *p*, *pp*) or as graphic *crescendo* and *decrescendo* (*diminuendo*) symbols; also, the latter descriptions were sometimes written out in full or abbreviated.<sup>33</sup>

Like the stylistic features of Elsner's polonaises for the piano, their texture is far from homogenous. As has already been mentioned, it is based on nearly the entire pitch range available to piano performers at the time and employs all available registers for the purposes of artistic refinement and to emphasize colouring and sound. The texture of the majority of polonaises, particularly those that were originally written for the orchestra and later transcribed for the piano, is characterized by massive sound, an accumulation of chords repeated many times, the type and character of melodic figurations, tremolo chords and other textural components imitating the orchestral *tutti* (cf. for example the adaptation of *Polonaise in E major* no. 1). In his adaptations and transcriptions, Elsner makes attempts to imitate the sounds of various instruments of the orchestra in the piano version, which sometimes leads him to treating the piano as a percussion instrument. But even in compositions belonging to this category the imitation of orchestral texture is strongly bound with the elements of the piano texture and their features related to the piano. The piano texture of Elsner's polonaises is determined by the extent to which the potential of the instrument limited by its technical characteristics is exploited.

It is a widely held belief that Elsner's use of effects associated with piano technique and virtuoso tricks was limited. Admittedly, it is hard to find technical refinement in his polonaises moulded in the style of classic sonatinas, with typical rhythmic and melodic figurations and schematic accompaniment in the form of the so-called Alberti basses (cf. for example the polonaises in B-flat major nos 5 and 9). Occasionally, it is possible to notice some diversity of piano figures, particularly ornaments, which nevertheless cannot be classified as manifestations of virtuoso technique, and their function is to enhance expression of emotions. In some of his polonaises, however, Elsner seems to take delight in employing on a large scale a range of more complex technical tricks typical for piano texture, apart from simple melodic and harmonic figurations. Among more advanced technical means, we find broken octaves (cf. *Polonaise in C major* no. 2), broken chords (cf. *Polonaise in E-flat major* no. 7) or various forms of chord passages employed in both the right hand and the accompaniment (e.g. *Polonaise in D major* no. 1); furthermore, we find a wide range of doubled pitches, particularly parallel octaves, including those intended to be played *legato* (cf. the polonaises in C major nos 2 and 3), thirds (cf. for example the polonaises in E-flat major and in D minor nos 4 and 6) and sixths (e.g. *Polonaise in E-flat major* no. 10). In other compositions, relatively big shifts and hand crossing attract attention – Elsner's favourite technical trick. The best examples of this performance trick are found in the trios of the polonaises in E-flat major no. 7 and in B-flat major no. 13.

Like classic sonatas, variations and rondos, dance forms, including polonaises, were among those music forms that were most frequently composed or arranged to be played on keyboard instruments with four hands from the beginning of the 19<sup>th</sup> century. Although Elsner's oeuvre of *piano duo* music is not as

<sup>33</sup> Most of these remarks refer as well to the polonaises published in the part: arrangements and piano duo works.



rich as that of other contemporary composers of piano music, it does not diverge in this respect from the trends and preferences of the time.

The present editions includes all known and surviving polonaises for the piano for four hands, including a cycle of three polonaises that were published together (C major, G major and F minor) and were probably originally composed for this type of joint performance, as well as three polonaises that are arrangements of works for the orchestra known also in *piano solo* versions (*Polonaise in E major* on the theme of the overture from the opera *Lodoiska* by Rudolphe Kreutzer, *Polonaise in E major* on the march theme from the opera *Les deux journées* by Luigi Cherubini and *Polonaise in G major* on the theme of the French song *Où peut-on être mieux qu'au sein de sa famille* by André Grétry). These works, written in the first decade of the 19<sup>th</sup> century, are published in the chronological order.

As far as their form is concerned, Elsner's polonaises for four hands do not differ from his other polonaises. Because of their time of the origin, and as the first compositions of this type that gained widespread recognition, they occupy an important place in the history of Polish piano music. Their significance – despite the fact that the composer clearly continues to rely on earlier models – is only enhanced by his cogent and mature employment of technical means, including elements of imitative polyphony. Counterpoint structures, skillfully used by Elsner moving within the Classical stylistic framework, in some cases enrich *Primo* and *Secondo* parts, which are usually assigned a simple melody and its accompaniment, with elements of dialogue, leading to more complex connections between the parts. Counterpoint imitations in Elsner's polonaises for four hands attracted the attention of such an early researcher as Helena Dorabialska.<sup>34</sup> Structures of particular interest in this respect are abundant imitative passages in *Polonaise in C major* and imitative overlappings of phrases coupled with correspondence of themes in the polonaises in G major (bars 7–10) and in F minor (the polonaise, bars 5–8 and the trio, bars 1–3), as well as alternating completions of rhythm, where sequences of sextuplets move from one part to the other, in the trio of *Polonaise in F minor* (bars 9–12).

In case when a composition is supposed to be performed by two pianists on one instrument, greater differences in comparison with *piano solo* polonaises result from a more advanced exploration of the technical potential of the instrument and from enriched texture. In the transcriptions of orchestral polonaises, the texture enables rendering elements of symphonic stylistics with the piano keyboard (cf. many passages in the polonaises in E major written on the themes from operas by Kreutzer and Cherubini). Among other piano works by Elsner, and among all Polish piano music of his time, they represent a new category of works, in which the shortcomings of Elsner's piano technique, so apparent in other parts of his output, recede into the background. The very concept of the composition, elements of the expression of emotion, and aspects of the technique of the composition are dominated by thinking in orchestral terms, which is undoubtedly a more valuable aspect of this composer's artistic activity than his endeavours to explore the potential of the piano.

Repetitions and recapitulations in the polonaises for four hands, unless written out in full, are subjected to the same editorial principles as in the case of polonaises for two hands, written for a single performer.

The section of *a r r a n g e m e n t s* contains transcriptions, rearrangements, and piano reductions of all of Elsner's known orchestral compositions that originated during his lifetime and have survived until today. Most of them are transcriptions of polonaises, transcriptions and piano reductions of operatic works, music settings of works for the stage, and piano versions of marches, including the death march from *The Passion*. It should also be borne in mind that the sections of the present edition containing original works may in fact contain the piano arrangements of orchestral works unknown to modern scholars.

In the case of arrangements, the issue of authorship is disputable. There can be no doubt that a significant number were written by Elsner himself, especially the compositions engraved by Elsner in his workshop. It cannot be excluded, however, that the piano reductions were executed at Elsner's instigation by his collaborators employed in the workshop (and later by his pupils). As in the prints of transcriptions and piano reductions there are neither signatures nor any other clues to their authorship, neither of the

<sup>34</sup> Dorabialska, *Polonez*, p. 86.

two possibilities can be proven beyond doubt. We can assume, however, that these compositions were approved by Elsner, who was personally responsible for their publication.

Józef Elsner, a composer, teacher and publisher of music, was an active contributor to the music life in Poland, which included his participation in the creation of the national opera and in the founding of the first conservatory in the country. Despite all this intense activity, he went down in history primarily as the teacher of Frédéric Chopin. Both in Poland and abroad, he is widely remembered as the author of the earliest and frequently quoted opinion about the 'music genius' of the nineteen-year-old Chopin. The fact that he taught composition to the young Chopin for a long time eclipsed all his intense and diverse contribution to forging the music culture of the nation, in which his activity as a composer played a vital role. The significance of Elsner's piano works is undoubtedly not at a par with his other achievements in the field of composition, especially the large-scale vocal-instrumental forms of sacred and operatic music. It appears that the composer himself did not attach importance to his piano output and was not very keen on making it known to a greater number of listeners. His compositions for the piano, initially performed – probably not too often – at home and on stage or employed for teaching purposes, soon fell into oblivion, replaced by the piano works of future generations of composers, who favoured new stylistic developments. Nowadays, they are interesting mainly to historians of music as a powerful testimony of the level of piano music in Poland during that period. For this reason, as a small but significant part of our national legacy of music, but also because of their artistic merits, Elsner's compositions for the piano enjoy increasing interest and fully deserve to be protected and restored to performance practice.

## EDITOR'S PREFACE

### GENERAL REMARKS

Out of 48 compositions published in the current edition, only one has been wholly preserved in the form of an autograph, whereas nine other compositions survive as manuscript copies dating back to Elsner's lifetime. As for the remaining pieces, we are forced to rely on the mostly inaccurate first editions and early prints. This limitation forces the editor to apply rigorous philological principles of textual criticism very carefully, which unfortunately is not successful in all cases. As a result, a relatively wide margin remains of unsolved editorial dilemmas and ambivalent solutions accepted by editors working on the score.

Whenever two or more sources of a composition exist, an analysis of the entire source material in accordance with philological principles led to the selection of one primary source, while the others came to be regarded as ancillary sources used when necessary for the purposes of comparison and correction. As a rule, the edition of a score is based on a single score accepted as the primary one. Under no circumstances were new, 'compilatory' versions created to reconcile variants preserved in different manuscript or printed sources. All the editorial interventions, especially those that diverge from the original text, and controversial points are discussed in the critical commentary.

The titles of compositions are always rendered using a standardized form. Standardizations apply mainly to the term *polonaise*, used whenever the description 'a Polish dance' was used in the source. The original titles, often expanded to give additional information about a composition, are mentioned in the critical commentary. As for multi-part compositions (e.g. sonatas), their parts are not numbered, but the editors decided to preserve the continuous numeration of consecutive variations in the cycle *Variations in B-flat major* on the march theme from Peter von Winter's opera *Das unterbrochene Opferfest* [An Interrupted Offering].

Bars are numbered in each composition or in each of its constituent parts (e.g. in sonatas, or in trios of polonaises and marches (anacrusis are not numbered). In the case of varying repetitions, the bar(s) of the *prima volta* are designated with subsequent numbers with a small letter *a* added, whereas the bar(s) of the *seconda volta* are numbered with corresponding numbers with a small letter *b*.

The spelling of original performing indications and other verbal elements, except for the incipits of the lyrics of songs in *Wybór* and the lyrics of songs incorporated into the piano reductions of the opera *Król Łokietek czyli Wiśliczanki* follows modern rules.

Completions and standardizations concerned places characterized by limited legibility, symbols pertaining to dynamics, agogics, phrasing, tempo and (only exceptionally) articulation, as well as omissions resulting from oversight or the fact that the original systems of musical notation are obsolete today. They were based on identical or corresponding passages, or – contrary to the accepted rules – on ancillary sources. Amendments such as adding items or making them uniform were made in cases where it was strongly justified and are also explained in the critical commentary. All modifications or additions of this kind, including those derived from ancillary sources, are placed in square brackets. Consequently, square brackets are used to complete notes, rests, dynamics, articulation marks, bows, triplets, accidentals and other elements missing in the source.

The principles of editing Elsner's compositions for four hands included in this edition do not diverge significantly from those applied in the edition of *piano solo* pieces. The rules accepted for solo compositions remain in force. A small number of differences result from the fact that *piano solo* and *piano duo* compositions have different textures. The specific character of the texture resulting from the expansion of the performance apparatus (e.g. the consistent or divergent ways of presenting groups of notes, or marks related to articulation and performance and their correlation) is discussed in the critical commentary. In each of the first prints of compositions from this category, accepted as base sources for this edition, both parts were printed separately on adjacent pages and titled with headings: *Primo* on odd pages and *Secondo* on the even ones. For this reason, various designations referring to performance, even if they were shared by both parts, had to be printed separately in each section. The layout of the present edition, in which both

hands are placed one below the other, forced the editors to modify the editorial principles resulting from using modern notation. The few changes concern e.g. the notation of interruptions in one of the parts, extending over one or more bars. In the first prints, the interruptions were marked with whole rests, either single or accumulated within one bar and combined with each other, above which a number was placed to denote the number of bars over which the interruption extends. Such method of notation is accepted also today. The interruptions are usually intended to add dynamics and colouring, or to create an impression of dialogue between the parts. This shortened notations of interruptions have been written out in the present edition.

## DETAILED RULES

### Note graphics

The score has been normalized and standardized. As a rule, the division into systems and Elsner's method of notating both hands in the same system has been preserved as it was in the sources. In this way, the editors avoided the practice of notating the voice in two systems, which we find in Elsner's first editions and early prints. The implemented changes are not recorded in the critical commentary. In four hand piano compositions, a simultaneous presentation was used in which the subsequent systems of the *primo* part were placed directly above the corresponding bars of the *secondo* part. Indications of metre have also been normalized and standardized in accordance with modern practice. However, the original designations at the beginning of a composition have been retained:  $\text{♩}$  (*alla breve*).







The graphic form of the clefs follows modern practice. Similarly, the notation of notes and rests has been updated by extending the rests and sometimes also some dotted notes, especially when the augmented note extends to the next bar (e.g.  $\text{♩} \cdot = \text{♩} \cdot \text{♩}$ ,  $\text{♩} \cdot = \text{♩} \cdot \text{♩}$ ).

A distinguishing feature of nearly all the sources is a peculiar notation of augmentation dots after double notes and chords consisting of three or more notes. In dotted rhythms containing double notes and more complex chords the augmentation dots are often omitted in the first editions. In the case of double notes, the dots next to the lower note are missing, whereas in the case of chords (including those rendered with an abbreviation) the middle note is without its rhythm dot. Dots missing in sources are in the edition added, and places of complements are indicated in the critical commentary.

The notation of note-beaming combinations generally follows the sources and any editorial changes are noted in the critical commentary. The only exception are broken beams, whose older graphic forms are replaced with contemporary ones (e.g.  $\text{♩} \text{♩} \text{♩} = \text{♩} \text{♩} \text{♩}$  or  $\text{♩} \text{♩} \text{♩}$ ) with the possibility of breaking the beams (e.g.  $\text{♩} \text{♩} \text{♩} \text{♩} = \text{♩} \text{♩} \text{♩} \text{♩}$  etc.) in accordance with the appropriate division into phrases. Fermata are usually placed above a note or a rest. The notation of accents, which are occasionally found in old prints in an obsolete form ( $\text{>}$ ), has also been brought up-to-date.





Triplets, whose notation varies in the sources, but is usually careless and inconsistent, have been made uniform by placing the number 3 immediately below (usually) or – depending on the distribution of notes in the staff – above the beams of particular clusters (e.g.  $\text{♩} \text{♩} \text{♩}$  or  $\text{♩} \text{♩} \text{♩}$ ). Bows are used only when they are significant for articulation. The same principles apply to other irregular clusters, such as sextuplets, quintuplets, etc. Whenever multiple triplets are repeated, their graphic markings are placed in only one bar, to be substituted later by the verbal description *simile*. These amendments consist in either completing or reducing the original notation and are mentioned in the critical commentary.

Accidentals follow the present-day rules of musical spelling. In this connection, the notation of accidentals, which is distinctive in the first print, has been adjusted in accordance with the rules of modern musical spelling. The original notation consists in using additional marks (sharps, flats or naturals) immediately before the first heightened or lowered pitch in the bar; at the same time, it is assumed that the alteration extends over the entire bar and applies also to the analogous pitch levels in other octaves. In this edition, accidentals that are missing in the first print have been added in square brackets without being mentioned in the critical commentary, while the superfluous ones have been removed, which is noted in the critical commentary.




The abbreviations of musical symbols whose function is clear, common in the 18<sup>th</sup> and 19<sup>th</sup> century prints but no longer used in modern notation, are given in their expanded form regardless of note value. The same holds for obsolete symbols indicating repeated sounds (e.g. , , repeated clusters of sounds or themes, such as e.g. abbreviations of repeated semiquavers ( //) or quavers ( /) next to Alberti basses and other figurations, also in the form of  and . The expanded forms of abbreviations are discussed in the critical commentary only in disputable or dubious cases.

The repetitions of entire parts or of longer, but more or less independent passages of a composition are written out in accordance with the source version. In the present edition, abbreviations marked with special symbols are not used and the repeated passages are expanded to their full form, but references to the original notation used in the sources are included in the editorial notes. On the other hand, indications of internal repetitions of particular passages, universally accepted nowadays, have been preserved without making references in the list of corrections. Another category of original indications that has been left unchanged are the original methods of indicating repetitions after the trio (B) without writing out the whole movement (A) (without its internal repetitions); in such cases, the end of the trio is followed by the verbal indication *Polonaise da capo* or other similar designations found in the sources. The occasional modifications aimed at improving the legibility of these indications are given in the list of corrections.

### Ornaments

In sources related to Elsner, the value of *appoggiaturas* is usually half the value of the following principal note. The notation of *appoggiaturas* has been made uniform by replacing old forms with modern spelling (,  = , , while the original forms are presented in the detailed list of corrections. The bows connecting the grace note with its principal note, which were missing in the original sources, have been added in square brackets only when it is justified by a comparison with an analogous passage.

It is a rule that long *appoggiaturas*, which were in use especially in the Classical period, are not distinguished even in the most obvious cases. The debatable issues pertaining to the possibility of distinguishing between long and short *appoggiaturas* (*accacciaturas*) and their adequate interpretation during performance, particularly in cadences or characteristic rhythmic pattern of the *krakowiak*, are discussed in the critical commentary. Also, the commentary points to a variety of possible approaches to this matter.

Slides (*grupetti*) are generally presented in a way that preserves their original form. In the first editions slides are usually crossed with a vertical line () without distinguishing between  and  which can influence the performance of this melodic turn, beginning with the upper or the lower second. Slides are usually placed above an augmented note in the accented part of a bar; the position in the middle between notes is less frequent. The position of the slide symbol above a note may suggest how the ornament should be performed, particularly in a melodic and rhythmic context. In the current edition slides have not been written out and have retained their original form.

The accidentals supplemented in slides have been placed above or below the symbol, depending on whether they refer to the upper or the lower semitone. They are treated like other additions and placed in square brackets; debatable cases are discussed in the critical commentary.

### Tempo and dynamics

Designations of general tempo referring to an entire composition or its part appear in the source material only exceptionally. In this edition the agogical markings, which usually appear in the middle of compositions, have been normalized (also in the form of accepted abbreviations) and usually placed in a position above the upper system. The original notation of the tempo is discussed in the critical commentary.

Dynamic markings have also been normalized. The abbreviations have been standardized, although without abbreviating the dynamic marks that were originally used in their full form. In principle, the original distinctions between *sf* (*sforzato*, *sforzando*) for single notes and *rf* (*rinforzando*) for groups of notes have been retained, without replacing the abbreviation *fz* (*forzato*, *forzando*) with *sf*. Any interpretation of the abbreviation *fp* found in the source and aimed at exposing the composer's intention is substantiated

in the critical commentary. The analogous marks that were originally written separately for each hand (including accent marks) have been standardized and usually occupy the position in the middle of the system. All the supplemented dynamic markings are placed in square brackets.

### Articulation

Articulation marks in Elsner's prints, despite having been supervised by the composer himself, and articulation marks in other sources are notated without either precision or consistency. A particularly glaring example is the notation of bows, both the connecting ones signifying *legato* and the arresting bows that increase the duration of a sound and are in fact markings of rhythm. The arresting bows missing in double notes and chords are added at every note. In a voice notation, where notes are connected with a single beam, arresting bows are placed next to the note head.

Careless notation of articulation marks (especially bows, particularly those used to denote *legato*), or marks crucial for the manner of articulation, presented a serious challenge to editors. The engraving of connecting bows with a standard-size printing *cliché*, especially in the first editions of Elsner's compositions, did not always produce consistent results corresponding to a manner of articulation that is desirable and logical from a musician's point of view.

In many cases sloppy engraving hinders or even completely prevents a correct interpretation of the composer's intentions. It is not always clear where the composer intended a bow to start and to end. A bow frequently begins or ends in the space between notes, which makes it difficult to define its correct scope. Besides, it often happens that a longer sequence of small-value notes (e.g. a semiquaver passage extending over an entire bar) is not entirely covered by its corresponding bow indicating *legato* articulation; instead, the bow is notated over the middle of the sequence and refers only to the notes in the middle of the bar. A similar imprecision characterizes the engraving of arresting bows in the first editions.

Particularly acute difficulties for the editor arise when bow symbols are shifted and their position varies in analogous phrases; as a result, corresponding bows refer to different note clusters, which seriously impairs our ability to discern the composer's original intention. In such cases, editorial decisions have been based on critical analysis of analogous phrases and on arguments related to performance.

Because of the exceptionally careless and imprecise printing of articulation marks in the sources, the editors of the current edition made an effort to standardize them tacitly. Nevertheless, their original forms are listed in the list of variants included in the critical commentary without further comment. The accepted solutions are explained only in specific places where they might otherwise give rise to divergent interpretations as far as articulation is concerned. In repeated figures the notation of bows has been standardized unless special phrasing can be justified.

Missing articulation marks have been provided in very few cases, where their meaning can be ascertained without any doubt. The editors were guided primarily by the notation of analogous passages; the text of the first edition has otherwise been left unchanged. Disputable cases have retained their original form. Bows above melismata or ornamental sequences of small-value notes are added only they are present in the corresponding source.

*Staccato* marks have been left without modifications. In the first editions and early prints they were engraved in the form of dots or vertical lines, sometimes tapering towards the upper end, which made them look like wedges. As a rule, this group of articulation marks has not been standardized and the original notations have remained unchanged; the ambiguous cases are discussed in the critical commentary. In any case, their function is difficult to identify, because the image is frequently blurred by sloppy printing. Elsner employed articulation marks in the form of dots and lines extensively and interchangeably, so their respective meanings are seldom opposite. In the first editions, both types of marks are used without any consistency that might suggest variations of performance. In this edition no uniform standard has been adopted. Elsner used also lines (wedges) combined with bows as abbreviation marks at the end of a phrase. A line, especially wedge-shaped, can sometimes be interpreted as an articulation mark affecting performance because it can influence the dynamics of a passage by suggesting the category of acute accent to be applied. However, even distinct and emphasized lines (wedges) in fact did not have to signify accentuated

performance. Consequently, the interpretation of such marks is often ambiguous. Nevertheless, in a small number of places a comparison of analogous passages has led to imposing uniformity, usually by replacing lines with standard *staccato* dots or adding the missing marks, without including these amendments in the list of corrections.

In addition, articulation marks in the form of verbal designations have also been left unchanged in their original form (e.g. *staccato*, *dolce*, *morendo*, *con espressione*, *scherzando*, *perdendo*, *perdendosi*); the same holds for verbal designations referring to imitating sounds of instruments (*piccolo*, *tamborino*). The verbal articulation marks are placed in the middle of the system. They have been supplemented only where there was evident need for them, based on the comparison with a parallel or analogous passages. No other additions of marks belonging to this category have been made even in the most obvious cases. The only exception is the designation *simile*, meaning that the same manner of articulation as previously should be applied over a longer passage. Nevertheless, the poor quality of print sometimes requires the editor to supplement performing indications to preserve consistency.

### Verbal text

In verbal texts (titles, original additional information, some performing indications, the text of vocal compositions), the wording and sounds originally used by Elsner have been preserved, but with modern punctuation and spelling (in the case of vocal compositions the division of words into syllables follows the general rules of the language). All the modifications of the original forms are discussed in the critical commentary, as well as corrections of errors and variants of particular words.

The principles of editing compositions for four hands are the same as those applied in the edition of *piano solo* pieces. The specific character of the texture resulting from the expansion of the performance apparatus (e.g. the consistent or divergent ways of presenting groups of notes, or marks related to articulation and performance and their correlation) is discussed in the critical commentary to the section containing compositions for four hands.



1. Wybór 1803 nr 1, strona tytułowa the title page

2. Polonez D-dur Polonaise in D major (Wybór 1803 nr 4), początek the beginning

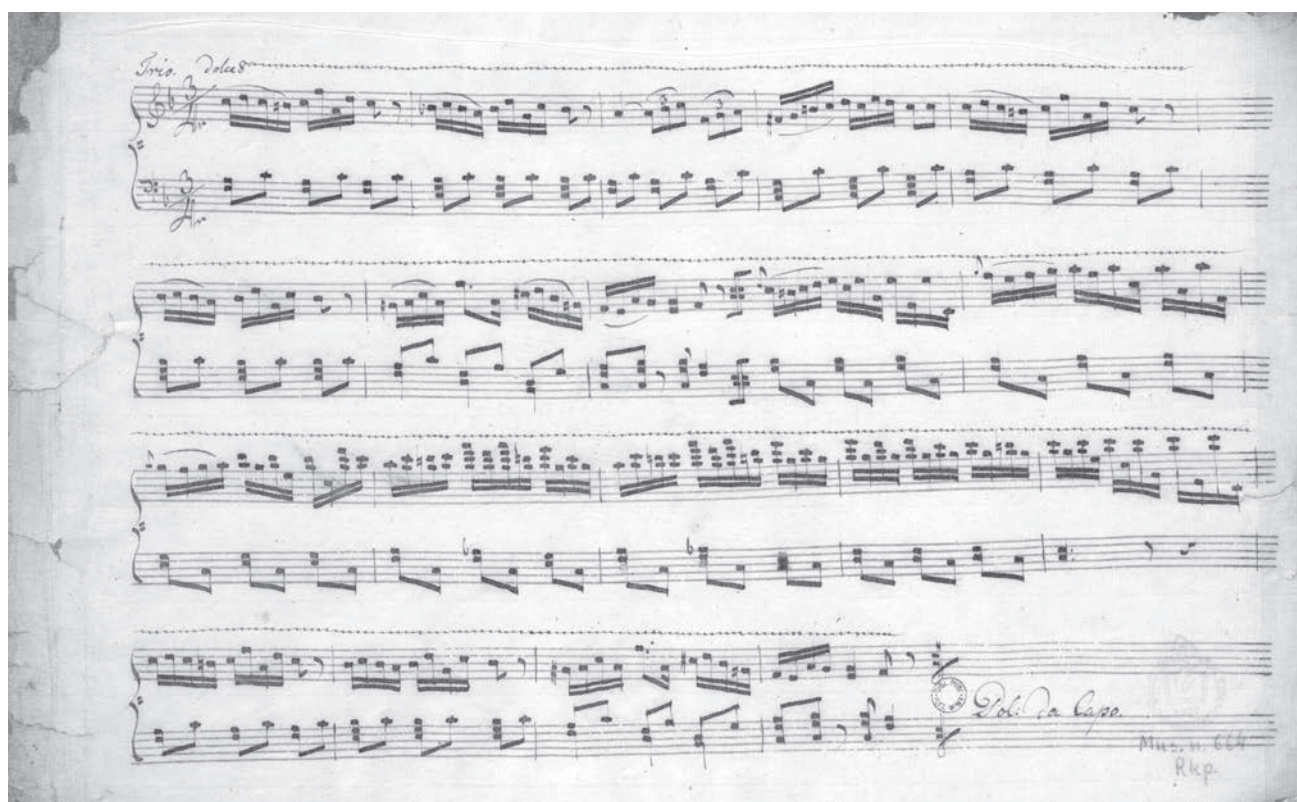
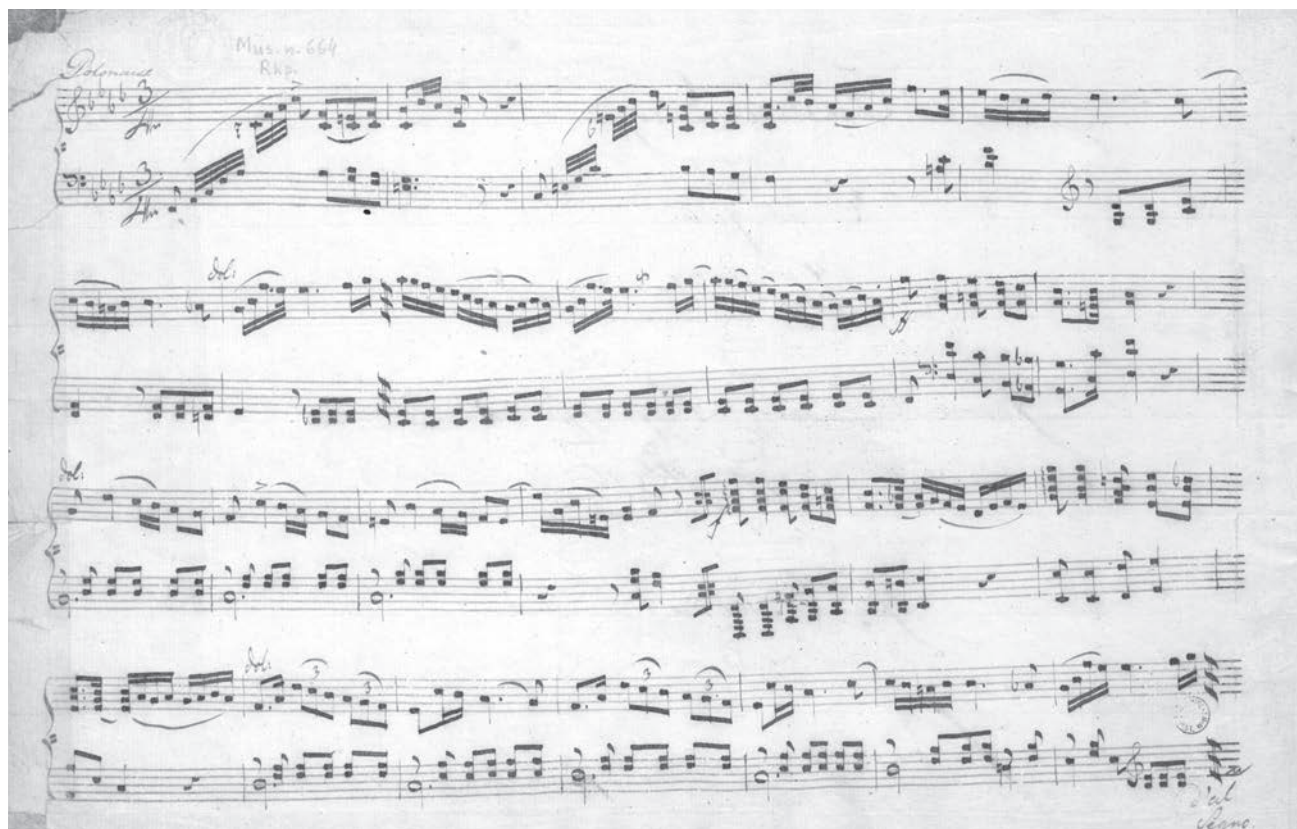




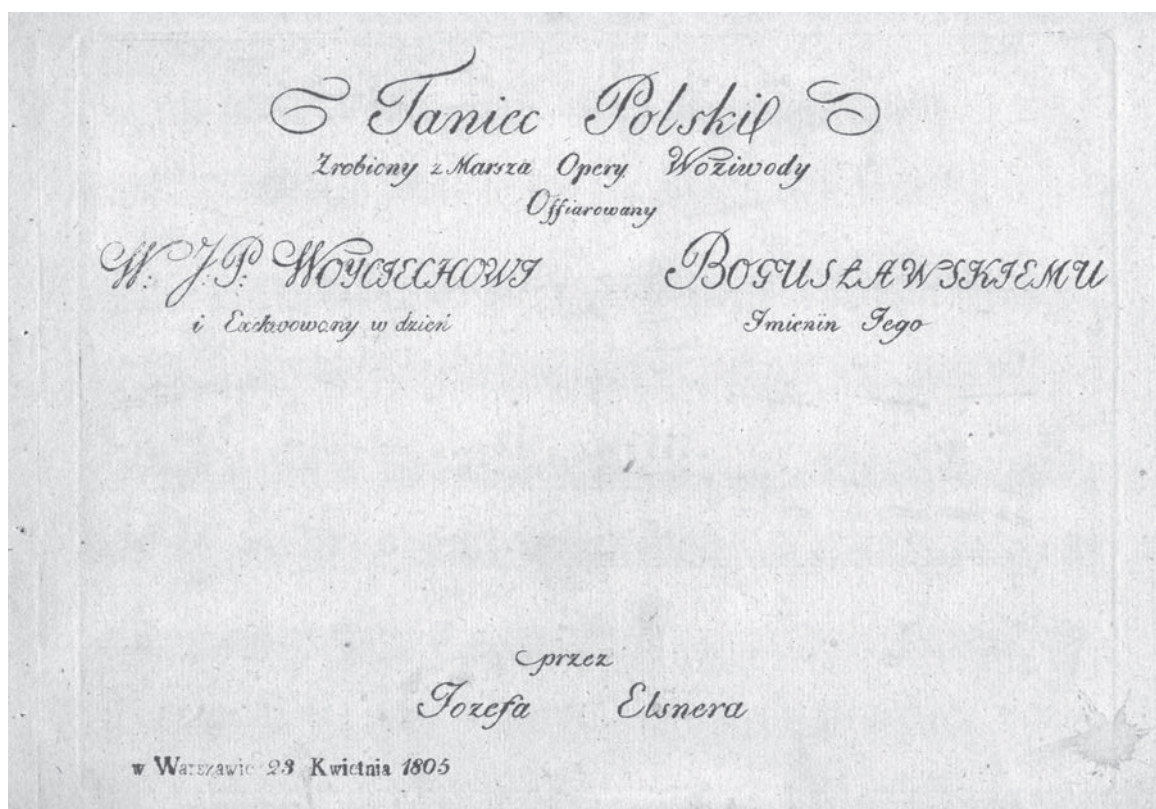
3. Polonez B-dur na temat opery Axur, król Ormus Antonia Salieriego  
Polonaise in B-flat major on the theme from the opera 'Axur, re d'Ormus' by Antonio Salieri  
(Jean André, Offenbach [1807]), początek the beginning

18 *a la Krakowiak.* *par J. Elsner.*  
Rondo  
mf f f  
Dolce  
mf

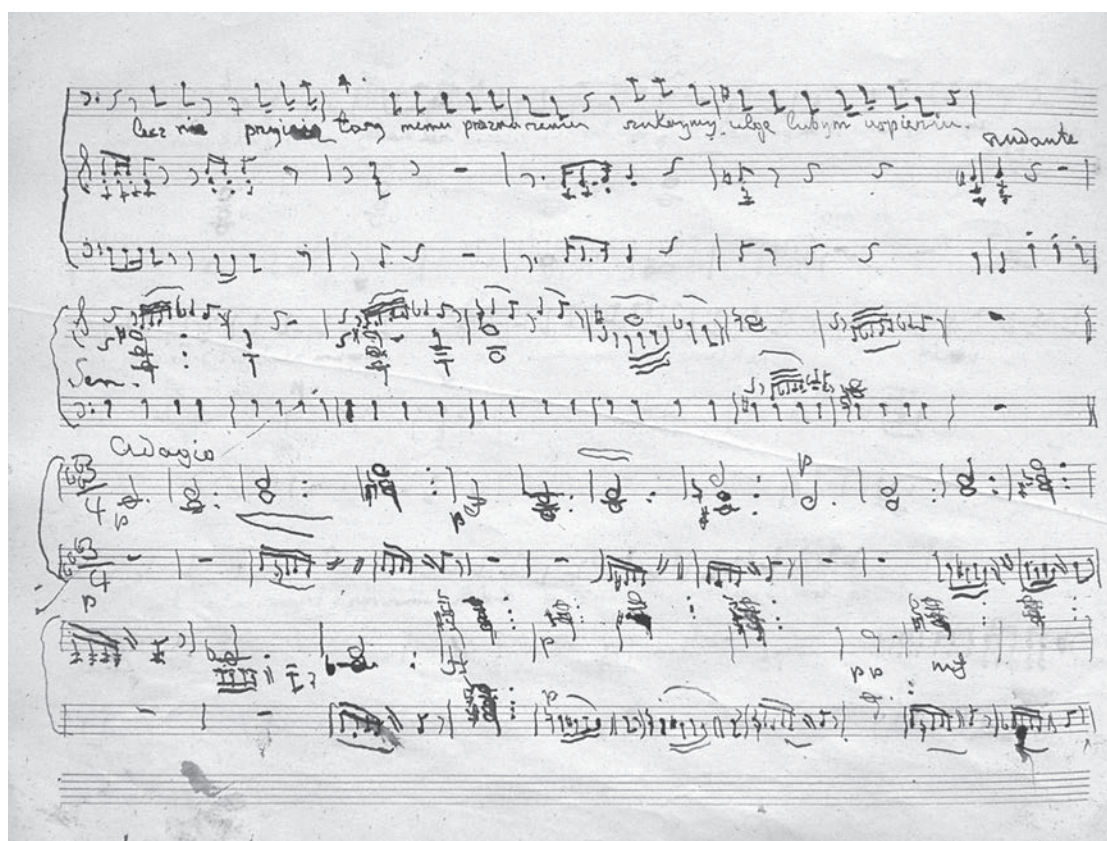
4. Rondo à la krakowiak B-dur Rondeau à la Krakowiak in B-flat major  
(Wybór 1803 nr 5), początek the beginning



5. Polonez f-moll na cztery ręce  
*Polonaise in F minor for piano duo*  
(rkp. ms. PL-Wp Mus. n. 664),  
początek *the beginning*



6. Polonez E-dur na temat marsza z opery *Les deux journées* (Woziwoda) Luigi Cherubiniego  
*Polonaise in E major on the march theme from the opera 'Les deux journées' by Luigi Cherubini*  
 (Elsner, Warszawa 1805), strona tytułowa the title page



8. Fragmenty opery *Król Łokietek czyli Wiśliczanki*  
*Fragments of the opera 'King Ladislaus the Elbow-High, or the Peasant Girls from Wislica'*  
 (rkp. ms. PL-Wtm R 913), Muzyka baletowa do tzw. „Sceny snu”, początek  
*Ballet music to the so called 'Dream scene', the beginning*

# Taniec Polski

z piosenki francuskiej

*ou peut-on être mieux qu'au sein de sa famille.*

Grany na Balu danym przez Miasto Warszawę  
w czasie bytności Najjasniejszego

**ALEXANDRA**

Cesarza Wszech Rosyi Króla Polskiego

Ułożony na Fortepiano  
i Ofiarowany

Jasnie Wiel.<sup>moj</sup> Teresie

**WOYDZINIE.**

Referendarzowej Stanu Prezydentowej Municypalności  
i Policji Miasta Stołecznego Warszawny.

przez  
Jozefa Elsnera.

W WARSZAWIE. Szytychował A. Płachecki. w Rynku Starego Miasta. pod N<sup>o</sup> 37.

786.2 .085: 094/099

7. Polonez G-dur na temat francuskiej piosenki *Où peut-on être mieux qu'au sein de sa famille* Polonaise in G major on the theme of the French song 'Où peut-on être mieux qu'au sein de sa famille' (Płachecki, Warszawa 1816), strona tytułowa the title page

# SONATE

à Quatre Mains

Pour le Piano Forte

Composée et Dédicée

à Madama la Princesse Anne Sapieha

Née Comtesse Zamoyska

Par

J. Erard

## JOSEPH ELSNER

Directeur de la Musique du Théâtre Polonais et Membre de la Société Littéraire de Varsovie

Œuvre 16 ————— Prix 6<sup>+</sup>

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Chouveau Script

A

V<sup>12</sup> i 841

9. Sonata B-dur na cztery ręce  
Sonate in B-flat major for piano duo (Erard, Paris ok. 1805)  
strona tytułowa the title page

2 Adagio SECONDO

SONATE  
a  
4 Mains

Allegro

*f* *p* *f* *p* *f* *ff*

V. S.

A

10. Sonata B-dur na cztery ręce  
*Sonate in B-flat major for piano duo* (Erard, Paris ok. 1805),  
Secondo, początek Secondo, the beginning

UTWORY NA DWIE RĘCE  
*SOLO WORKS*

ORYGINALNE *ORIGINAL*





# 1. Sonata B-dur

Allegretto

The musical score is written for piano and consists of six systems of two staves each. The key signature is B major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes various dynamics: *p* (piano), *f* (forte), and *p dolce* (piano dolce). It also features articulations such as accents, slurs, and a fermata. A section starting at measure 11 is marked 'ossia' and includes a trill. Measure numbers 6, 11, 16, 20, and 25 are indicated at the beginning of their respective systems. The piece concludes with a fermata in the final measure.

30

Musical score for measures 30-34. Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of eighth notes and chords.

35

Musical score for measures 35-39. Treble clef continues the melodic line. Bass clef has chords and rests. Dynamic markings include accents (>), *rf*, and *dolce*.

40

Musical score for measures 40-43. Treble clef has a fast sixteenth-note passage. Bass clef has a simple accompaniment. Dynamic marking *f* and triplet markings [3] are present.

44

Musical score for measures 44-47. Treble clef has a fast sixteenth-note passage. Bass clef has a simple accompaniment.

48

Musical score for measures 48-51. Treble clef has a melodic line with slurs. Bass clef has a simple accompaniment. Dynamic marking *f* is present.

52

Musical score for measures 52-54. Treble clef has a fast sixteenth-note passage. Bass clef has chords and rests. Dynamic marking *cresc.* is present.

55

Musical score for measures 55-59. Treble clef has a melodic line with slurs and ties. Bass clef has chords and rests. Dynamic markings include *p*, *rf*, [*p*], and *dolce*.

60 *ossia*

65

71

76

80

83

87

94

Musical score for measures 94-100. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with a triplet of eighth notes in measure 98, marked with an accent (>). The left hand provides a steady accompaniment of quarter notes.

101

Musical score for measures 101-104. The right hand continues the melodic line with a triplet of eighth notes in measure 101, marked with an accent (>). The left hand accompaniment remains consistent.

105

Musical score for measures 105-108. The right hand features a continuous eighth-note pattern. The left hand accompaniment consists of quarter notes with a slight crescendo over the measures.

109

Musical score for measures 109-112. The right hand continues the eighth-note pattern. The left hand accompaniment features a *perdendosi* (fading) effect, with notes becoming increasingly distant and softer.

113

Musical score for measures 113-118. The right hand has a melodic line with a fermata in measure 113. The left hand accompaniment is sparse, with a *f* (forte) dynamic marking in measure 118.

119

Musical score for measures 119-122. The right hand features a melodic line with a fermata in measure 119, marked *p dolce* (piano dolce). The left hand accompaniment is sparse, with a *f* (forte) dynamic marking in measure 122.

123

Musical score for measures 123-126. The right hand features a melodic line with a fermata in measure 123. The left hand accompaniment consists of quarter notes.

127

Musical score for measures 127-130. The system consists of two staves. The right staff (treble clef) features a melodic line with eighth-note patterns and trills, including a trill marked with a '2' and a triplet marked with a '3'. The left staff (bass clef) provides a steady accompaniment of eighth notes.

131

Musical score for measures 131-134. The right staff continues the melodic line with trills and triplets. The left staff features a bass line with triplets and a dynamic marking of *f* (forte) in the final two measures.

135

Musical score for measures 135-138. The right staff has a melodic line with a sextuplet marked with a '6'. The left staff has a dynamic marking of *p dolce* (piano dolce) and features a steady eighth-note accompaniment.

139

Musical score for measures 139-142. The right staff has a melodic line with eighth-note patterns. The left staff features a steady eighth-note accompaniment.

143

Musical score for measures 143-146. The right staff has a melodic line with a sextuplet marked with a '6'. The left staff features a steady eighth-note accompaniment.

147

Musical score for measures 147-151. The right staff has a melodic line with eighth-note patterns. The left staff features a steady eighth-note accompaniment.

152

Musical score for measures 152-155. The right staff has a melodic line with eighth-note patterns. The left staff features a steady eighth-note accompaniment with a dynamic marking of *f* (forte) and triplets marked with a '3'.

156

Musical score for measures 156-159. Treble clef, bass clef, key signature of two flats. Measure 156 has a sharp sign above the first note. Measure 159 has a sharp sign above the first note.

160

Musical score for measures 160-162. Treble clef, bass clef, key signature of two flats. Measure 160 has a forte (*f*) dynamic marking. Measure 162 has a fermata over the final chord.

163

Musical score for measures 163-165. Treble clef, bass clef, key signature of two flats. Measure 163 has a fermata over the first measure. Measure 165 has a fermata over the final chord.

166

Musical score for measures 166-170. Treble clef, bass clef, key signature of two flats. Measure 166 has a piano (*p*) dynamic marking. Measure 167 has a piano (*p*) dynamic marking. Measure 168 has a piano (*p*) dynamic marking. Measure 169 has a piano (*p*) dynamic marking. Measure 170 has a piano (*p*) dynamic marking.

171

Musical score for measures 171-176. Treble clef, bass clef, key signature of two flats. Measure 171 has a piano (*p*) dynamic marking. Measure 172 has a piano (*p*) dynamic marking. Measure 173 has a piano (*p*) dynamic marking. Measure 174 has a piano (*p*) dynamic marking. Measure 175 has a piano (*p*) dynamic marking. Measure 176 has a piano (*p*) dynamic marking.

177

Musical score for measures 177-181. Treble clef, bass clef, key signature of two flats. Measure 177 has a piano (*p*) dynamic marking. Measure 178 has a piano (*p*) dynamic marking. Measure 179 has a piano (*p*) dynamic marking. Measure 180 has a piano (*p*) dynamic marking. Measure 181 has a piano (*p*) dynamic marking.

Adagio

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of two flats. Measure 1 starts with a forte (*f*) dynamic. Measure 3 begins with a piano (*p*) and dolce dynamic. The right hand features a melodic line with a fermata in measure 4, and the left hand provides harmonic support with chords and moving lines.

Musical score for measures 6-8. Measure 6 begins with a piano (*p*) and dolce dynamic. The right hand has a melodic line with a fermata in measure 7, while the left hand continues with a steady accompaniment.

Musical score for measures 9-12. Measure 9 starts with a forte (*f*) dynamic. Measure 10 begins with a piano (*p*) and dolce dynamic. The right hand has a melodic line with a fermata in measure 11, and the left hand provides a rhythmic accompaniment.

Musical score for measures 13-16. Measure 13 starts with a forte (*f*) dynamic. Measure 14 includes an *ossia* marking above the right hand. Measure 15 begins with a piano (*p*) and dolce dynamic. The right hand has a melodic line with a fermata in measure 16, and the left hand provides a rhythmic accompaniment.

Musical score for measures 17-19. Measure 17 starts with a piano (*p*) and dolce dynamic. The right hand has a melodic line with a fermata in measure 18, and the left hand provides a rhythmic accompaniment.

Musical score for measures 20-23. Measure 20 starts with a piano (*p*) and dolce dynamic. The right hand has a melodic line with a fermata in measure 21, and the left hand provides a rhythmic accompaniment.

23

Musical score for measures 23-25. The piece is in a minor key. The right hand features a melodic line with slurs and accents, including two triplet markings [3]. The left hand plays a steady eighth-note accompaniment.

26

Musical score for measures 26-27. Measure 26 contains a long, complex slur in the right hand. Measure 27 continues the melodic line with an accent.

28

Musical score for measures 28-31. Measures 28-29 feature triplet markings [3]. Measures 30-31 show a change in the right hand texture with chords and a slur.

32

Musical score for measures 32-35. Measure 32 starts with a forte (*f*) dynamic. Measures 33-34 are marked with a slur and a fermata-like symbol. Measure 35 is marked *p dolce*.

36

Musical score for measures 36-39. Measure 36 has a forte (*f*) dynamic. Measure 37 has a slur and a fermata-like symbol. Measure 38 is marked *p dolce*. Measure 39 has an accent.

40

Musical score for measures 40-42. Measure 40 has an accent. Measure 41 is marked *p*. Measure 42 features a long slur in the right hand.



43

6

*f*

*p dolce*

This system contains measures 43 to 46. The right hand features a melodic line with a sixteenth-note triplet in measure 44 and a fermata in measure 45. The left hand has a steady eighth-note accompaniment. Dynamics include *f* and *p dolce*.

47

2

This system contains measures 47 to 50. The right hand has a melodic line with a fermata in measure 48 and a sixteenth-note triplet in measure 49. The left hand continues with eighth-note accompaniment. A dynamic marking of *2* is present above the right hand in measure 48.

50

6

*simile*

This system contains measures 51 to 53. The right hand has a melodic line with a fermata in measure 52. The left hand features a sixteenth-note triplet in measure 51 and continues with eighth-note accompaniment. A dynamic marking of *6* is present above the left hand in measure 51, and the instruction *simile* is written below the left hand in measure 53.

53

*p*

This system contains measures 54 to 56. The right hand has a melodic line with a fermata in measure 55. The left hand continues with eighth-note accompaniment. A dynamic marking of *p* is written above the right hand in measure 54.

56

*p*

*f*

*dolce*

This system contains measures 57 to 59. The right hand has a melodic line with a fermata in measure 58. The left hand continues with eighth-note accompaniment. Dynamic markings include *p* above the right hand in measure 57, *f* above the left hand in measure 58, and *dolce* above the right hand in measure 59.

59

*dolce*

*f*

*pp*

This system contains measures 60 to 63. The right hand has a melodic line with a fermata in measure 61. The left hand continues with eighth-note accompaniment. Dynamic markings include *dolce* above the right hand in measure 60, *f* above the left hand in measure 62, and *pp* above the right hand in measure 63.

RONDO

Allegretto

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats. The right hand features a melody with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of chords and eighth notes.

Musical notation for measures 7-12. Measure 7 is marked with a '7' above the staff. The piece includes a repeat sign with first and second endings. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

Musical notation for measures 13-18. Measure 13 is marked with a '13' above the staff. The right hand features a more complex eighth-note pattern with slurs, while the left hand continues with the accompaniment.

Musical notation for measures 19-24. Measure 19 is marked with a '19' above the staff. The right hand has a long, flowing eighth-note line with a slur, while the left hand plays chords and rests.

Musical notation for measures 25-31. Measure 25 is marked with a '25' above the staff. A piano dynamic marking 'p' is present in measure 26. The right hand features eighth-note patterns with slurs, and the left hand continues with the accompaniment.

Musical notation for measures 32-37. Measure 32 is marked with a '32' above the staff. The piece includes a repeat sign with first and second endings. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

38

Musical score for measures 38-44. Treble clef has eighth-note runs with accents and slurs. Bass clef has block chords. A repeat sign is at the end of measure 44.

45

Musical score for measures 45-50. Treble clef has eighth-note runs with slurs. Bass clef has block chords.

51

Musical score for measures 51-56. Treble clef has eighth-note runs with slurs and a flat. Bass clef has block chords and a dynamic marking *f*.

57

Musical score for measures 57-62. Treble clef has eighth-note runs with slurs and a flat. Bass clef has block chords and a dynamic marking *f*.

63

Musical score for measures 63-69. Treble clef has eighth-note runs with slurs and accents. Bass clef has block chords.

70

Musical score for measures 70-75. Treble clef has eighth-note runs with slurs and accents. Bass clef has block chords and a dynamic marking *f*.

78

Musical score for measures 78-86. The piece is in B-flat major (two flats) and 3/4 time. Measure 78 starts with a treble clef and a bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A repeat sign with first and second endings is present. The word "dolce" is written above the right hand in measure 81. The system ends with a double bar line.

87

Musical score for measures 87-93. The right hand continues the melodic line with various articulations like accents and slurs. The left hand accompaniment remains consistent. The system ends with a double bar line.

94

Musical score for measures 94-99. The right hand features more complex rhythmic patterns and slurs. The left hand accompaniment includes some rests. The system ends with a double bar line.

100

Musical score for measures 100-104. Measure 100 begins with a sixteenth-note triplet in the right hand. The right hand has a series of sixteenth-note runs. The left hand has rests in measures 100 and 101, followed by a dynamic marking of **f** (forte) in measure 102. The system ends with a double bar line.

105

Musical score for measures 105-108. The right hand features a triplet of eighth notes in measure 105. The right hand has a series of sixteenth-note runs. The left hand has rests in measures 105 and 106, followed by a triplet of eighth notes in measure 107. The system ends with a double bar line.

109

Musical score for measures 109-113. The right hand has a triplet of eighth notes in measure 109. The right hand continues with sixteenth-note runs. The left hand accompaniment consists of chords and single notes. The system ends with a double bar line.

114

Musical score for measures 114-119. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes.

120

Musical score for measures 120-124. The right hand continues with a melodic line, and the left hand maintains the accompaniment pattern.

125

Musical score for measures 125-130. The right hand has more complex melodic phrasing with slurs and accents, and the left hand continues the accompaniment.

131

Musical score for measures 131-134. The right hand includes a triplet of eighth notes and a sixteenth-note triplet. The left hand has a more active accompaniment with eighth notes.

135

Musical score for measures 135-138. The right hand features a triplet of eighth notes. The left hand continues with a steady accompaniment.

139

Musical score for measures 139-144. The right hand has a dense melodic line with slurs and accents, and the left hand provides a simple accompaniment of chords.

143

Musical score for measures 143-146. The piece is in B-flat major (two flats). Measure 143 features a rapid sixteenth-note run in the right hand. Measures 144-145 continue with similar runs, including a trill in measure 145. Measure 146 has a sixteenth-note run in the right hand and a triplet of eighth notes in the left hand. The key signature changes to B-flat minor (three flats) in measure 147.

147

Musical score for measures 147-151. The piece is in B-flat minor. Measure 147 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 148 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 149 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 150 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 151 has a half note in the right hand and a sixteenth-note run in the left hand. The dynamic *p* is marked in measure 150.

152

Musical score for measures 152-159. The piece is in B-flat minor. Measure 152 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 153 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 154 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 155 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 156 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 157 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 158 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 159 has a half note in the right hand and a sixteenth-note run in the left hand. Dynamics *pp*, *f*, and *p dolce* are marked.

160

Musical score for measures 160-165. The piece is in B-flat minor. Measure 160 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 161 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 162 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 163 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 164 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 165 has a half note in the right hand and a sixteenth-note run in the left hand.

166

Musical score for measures 166-172. The piece is in B-flat minor. Measure 166 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 167 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 168 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 169 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 170 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 171 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 172 has a half note in the right hand and a sixteenth-note run in the left hand. Dynamics *p*, *rf*, and *p* are marked.

173

Musical score for measures 173-176. The piece is in B-flat minor. Measure 173 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 174 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 175 has a half note in the right hand and a sixteenth-note run in the left hand. Measure 176 has a half note in the right hand and a sixteenth-note run in the left hand. Dynamics *rf* and *f* are marked.

## 2. Sonata D-dur

Allegro

The musical score is written for piano in D major, 2/4 time, and is marked 'Allegro'. It consists of six systems of two staves each (treble and bass clef).  
- **Measures 1-4:** The right hand features a rapid sixteenth-note arpeggiated pattern, while the left hand plays chords. Dynamics range from *f* to *pp*.  
- **Measures 5-9:** Similar to the first system, with dynamic markings *f*, *p*, *pp*, and *dolce*.  
- **Measures 10-13:** The right hand has triplet markings [3] and the instruction *[simile]*.  
- **Measures 14-17:** Continues with triplet markings [3] and *[simile]*.  
- **Measures 18-21:** The right hand plays chords with a *p* dynamic, while the left hand has a *ff* dynamic.  
- **Measures 22:** The right hand has a *ff* dynamic, and the left hand continues with chords.

25

Musical score for measures 25-27. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand provides a harmonic accompaniment with chords and single notes.

28

28 *p* *dolce*

Musical score for measures 28-33. Measure 28 starts with a piano (*p*) dynamic. The right hand includes a triplet of eighth notes and several eighth-note patterns. The left hand has a simple bass line. The word *dolce* is written above the right hand.

34

34 *ossia*

Musical score for measures 34-38. The right hand continues with eighth-note patterns and triplets. The left hand has a simple bass line. The word *ossia* is written above the right hand.

39

Musical score for measures 39-41. The right hand features a long melodic line with a slur and a crescendo hairpin. The left hand has a simple bass line.

42

42 *f*

Musical score for measures 42-44. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand has a simple bass line. The dynamic *f* (forte) is written below the right hand.

45

Musical score for measures 45-47. The right hand continues with eighth-note patterns and slurs. The left hand has a simple bass line.



48 *ff* [simile]

51 *rf*

54 *p dolce*

58

62 *ossia*

66 1.

2.

*dolce* [3] [3]

73

[simile] [3] [3]

77

81

85

*ff* [simile] [3]

88

91

Musical score for measures 91-93. The right hand plays a continuous eighth-note pattern. The left hand has a melodic line in the first measure, rests in the second, and a bass line in the third.

94

Musical score for measures 94-96. The right hand continues the eighth-note pattern. The left hand has a bass line in the first measure, rests in the second, and a melodic line in the third.

97

Musical score for measures 97-99. The right hand continues the eighth-note pattern. The left hand has a bass line in the first measure, rests in the second, and a melodic line in the third.

100

Musical score for measures 100-102. The right hand continues the eighth-note pattern. The left hand has a long bass line in the first measure, rests in the second, and a bass line in the third. A forte (*ff*) dynamic marking is present in the second measure.

103

Musical score for measures 103-105. The right hand has a melodic line with some chromaticism. The left hand has a bass line in the first measure, rests in the second, and a bass line in the third.

106

Musical score for measures 106-108. The right hand has a melodic line with a trill in the first measure. The left hand has rests in the first two measures and a bass line in the third. A forte (*ff*) dynamic marking is present in the third measure.

110

[p] dolce  
pp  
f

115

pp  
dolce  
[simile]  
[3]

120

[3]

124

[3]

128

[3]

131

[3]

134

*p* [3] [3] [3] [3] [3] [3]

140

[3] [3] *ossia*

145

*f*

148

151

154

*ff* [simile] *f*

157

Musical score for measures 157-159. The right hand features a rapid sixteenth-note pattern, while the left hand provides a sustained bass line with some rhythmic movement.

160

Musical score for measures 160-163. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A *p dolce* marking is present.

164

Musical score for measures 164-167. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A '6' marking is present.

168 *ossia*

Musical score for measures 168-170. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The marking *ossia* is present.

171

Musical score for measures 171-174. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

175

Musical score for measures 175-178. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A *ff* marking is present.

179

Musical score for measures 179-182. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

Andantino

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andantino'. The music features a melody in the right hand with slurs and a bass line in the left hand. A 'dolce' marking is present in the first measure.

Musical score for measures 9-14. The right hand continues with a melodic line, and the left hand provides harmonic support. A 'ossia' marking is present in measure 12, indicating an alternative bass line.

Musical score for measures 15-19. The right hand features a more active melodic line with slurs. The left hand has a steady accompaniment. A '[simile]' marking is present in measure 17, and a 'diminuendo' marking is present in measure 19.

Musical score for measures 20-24. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A 'mf' (mezzo-forte) marking is present in measure 21.

Musical score for measures 25-30. The tempo changes to 'Allegro'. The right hand has a melodic line with slurs and a triplet in measure 29. The left hand has a rhythmic accompaniment. A 'p' (piano) marking is present in measure 29.

Musical score for measures 31-36. The right hand features a melodic line with slurs and triplets. The left hand has a rhythmic accompaniment.

39

Musical score for measures 39-45. The piece is in D major (two sharps). The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and triplets. A dynamic marking of *f* (forte) is present in measure 45.

46

Musical score for measures 46-51. The right hand continues with a melodic line, including a triplet in measure 50. The left hand has a more active bass line with eighth notes and chords.

52

Musical score for measures 52-56. The right hand features a complex melodic pattern with many slurs and triplets. The left hand has a steady accompaniment with chords and eighth notes.

57

Musical score for measures 57-64. The right hand has a melodic line with slurs and triplets. The left hand features a section marked *p dolce* (piano dolce) with chords and triplets, indicating a softer and more lyrical texture.

65

Musical score for measures 65-72. The right hand continues with a melodic line, including a triplet in measure 71. The left hand has a steady accompaniment with chords and triplets.

73

Musical score for measures 73-79. The right hand features a melodic line with slurs and triplets. The left hand has a steady accompaniment with chords and triplets. A dynamic marking of *f* (forte) is present in measure 74.



79

Musical score for measures 79-84. Treble clef has chords with grace notes. Bass clef has a rhythmic accompaniment of eighth notes.

85

Musical score for measures 85-88. Treble clef has a melodic line with a slur and *diminuendo* marking. Bass clef has a rhythmic accompaniment.

89

Andantino

Musical score for measures 89-95. Treble clef has a melodic line with a slur and *[dolce]* marking. Bass clef has a harmonic accompaniment.

96

Musical score for measures 96-101. Treble clef has a melodic line with a slur. Bass clef has a harmonic accompaniment. An *ossia* alternative is shown below.

102

Musical score for measures 102-106. Treble clef has a melodic line with a slur and *[simile]* marking. Bass clef has a harmonic accompaniment.

107

Musical score for measures 107-112. Treble clef has a melodic line with a slur and *diminuendo* marking. Bass clef has a rhythmic accompaniment.

112

Musical score for measures 112-117. The right hand features a melodic line with a trill and a grace note, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat and the time signature is 3/8.

118 *Allegro*

Musical score for measures 118-124. The right hand has a triplet of eighth notes, and the left hand has a triplet of chords. The tempo is marked "Allegro".

125

Musical score for measures 125-131. The right hand continues with triplet eighth notes, and the left hand continues with triplet chords. The key signature changes to two flats.

132

Musical score for measures 132-137. The right hand has a triplet of eighth notes, and the left hand has a triplet of chords. The key signature has two flats.

138

Musical score for measures 138-146. The right hand has a triplet of eighth notes, and the left hand has a triplet of chords. The dynamic is marked "p".

147

Musical score for measures 147-152. The right hand has a triplet of eighth notes, and the left hand has a triplet of chords. The dynamics are marked "pp" and "ff".

154 *[simile]*

158

162

166 *p dolce*

173

180

185

*ff*

3

189

*ff*

3

193

3

196

3

[3]

199

*pp*

3

[3]

206

[3]

*perendosi*

*ff*

### 3. Sonata F-dur

Allegro

First system of musical notation (measures 1-5). The piece is in F major (one flat) and common time (C). The tempo is marked 'Allegro'. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The system concludes with a fortissimo (*fz*) dynamic.

Second system of musical notation (measures 6-11). The right hand continues with a melodic line, and the left hand maintains its accompaniment. The dynamics remain consistent with the first system.

Third system of musical notation (measures 12-17). The right hand has a more active melodic line. The left hand features a series of chords. The system ends with a fortissimo (*fp*) dynamic and a *pp dolce* marking for the final measure.

Fourth system of musical notation (measures 18-23). The right hand continues with a melodic line, and the left hand features a series of chords. The system ends with a fortissimo (*fz*) dynamic.

Fifth system of musical notation (measures 24-29). The right hand has a more active melodic line. The left hand features a series of chords. The system ends with a fortissimo (*ff*) dynamic and a *dolce* marking for the final measure.

28

*simile*

32

36

40

*tr*

44

*tr*

48

*pp*

51 *dolce* *f*

54 *tr*

57 *dolce* 3 [31]

61 *simile* 3 [31]

66 *f* *ff*

70 *p dolce*

74

Musical score for measures 74-78. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, some beamed together, and rests. The key signature has one flat (B-flat).

79

Musical score for measures 79-83. The system consists of two staves. The upper staff continues the melodic line from the previous system. The lower staff continues the rhythmic accompaniment. A dynamic marking *f* (forte) appears in the lower staff at measure 82. A breath mark (>) is placed above the first note of measure 83 in the upper staff. The key signature has one flat (B-flat).

84

*[simile]*

Musical score for measures 84-86. The system consists of two staves. The upper staff features a continuous sixteenth-note pattern. The lower staff has a sparse accompaniment of eighth notes. A dynamic marking *ff* (fortissimo) is present in the lower staff at measure 84. The key signature has one flat (B-flat).

87

Musical score for measures 87-89. The system consists of two staves. The upper staff continues the sixteenth-note pattern. The lower staff continues the sparse accompaniment. The key signature has one flat (B-flat).

90

Musical score for measures 90-92. The system consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment. A dynamic marking *f* (forte) is present in the lower staff at measure 91. The key signature has one flat (B-flat).

93

Musical score for measures 93-95. The system consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment. A dynamic marking *f* (forte) is present in the lower staff at measure 94. The key signature has one flat (B-flat).



96 *[simile]*

*fz*  
*p dolce*

100

106

111

*fp*  
*pp dolce*

117

122

126

Musical score for measures 126-128. The right hand features a complex melodic line with many slurs and ties. The left hand provides a simple accompaniment of chords and single notes.

129

Musical score for measures 129-132. The right hand continues with a melodic line. The left hand has rests for the first two measures, then a simple accompaniment. A *dolce* marking is present in measure 132.

133

Musical score for measures 133-137. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A *[simile]* marking is present in measure 135.

138

Musical score for measures 138-142. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

143

Musical score for measures 143-147. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

148

Musical score for measures 148-152. The right hand has a melodic line with slurs and a *tr* marking. The left hand has a steady accompaniment with *fz* markings in measures 151 and 152.

153

*pp* *dolce*

157

*f* *tr*

160

*fz* *dolce* *[simile]*

163

*fz* *dolce* *[simile]*

168

*fz* *fz* *fz*

174

*p* *fz* *p* *f* *ff*

Larghetto

Musical score for piano, measures 1-17. The score is in 6/8 time and B-flat major. It features a variety of textures and dynamics.

Measures 1-4: The right hand plays chords and arpeggiated figures, marked *[p]* and *[dolce]*. The left hand plays a simple bass line.

Measures 5-8: The right hand has a more active line with triplets and slurs. The left hand continues with a steady bass line.

Measures 9-11: The right hand features a complex, rapid passage with many slurs and ties. The left hand has a rhythmic accompaniment.

Measures 12-14: The right hand continues with a similar complex texture. The left hand has a steady bass line with some accents.

Measures 15-16: The right hand has a dense, rapid texture. The left hand is mostly silent.

Measures 17: The piece concludes with a final chord in the right hand and a few notes in the left hand, marked *p*.

22

*pp dolce*

This system contains measures 22 through 26. It features a treble and bass clef with a key signature of two flats. The music is characterized by a delicate texture with many chords and some melodic lines. A dynamic marking of *pp dolce* is present in measure 24.

27

This system contains measures 27 through 30. The music continues with a similar delicate texture. A triplet of eighth notes is marked with a '3' in measure 28. A crescendo hairpin is visible in measure 29.

31

*mf*

This system contains measures 31 through 33. The music becomes more rhythmic and active. A dynamic marking of *mf* is present in measure 31. The bass line features a steady eighth-note accompaniment.

34

This system contains measures 34 through 36. The music is highly rhythmic, with dense sixteenth-note passages in both hands. A triplet of eighth notes is marked with a '3' in measure 35.

37

*dolce*

This system contains measures 37 through 40. The music returns to a more melodic and chordal style. A dynamic marking of *dolce* is present in measure 39. A crescendo hairpin is visible in measure 38.

41

*p* *pp*

This system contains measures 41 through 44. The music concludes with a series of chords and some melodic fragments. Dynamic markings of *p* and *pp* are present in measures 41 and 42 respectively.

RONDO

Allegretto

*p* [*simile*]

8

*simile*

15

*f*

21

*p*

27

*mf*

[*simile*]

34

*p dolce*

*ossia*

*ossia*

42

Musical score for measures 42-48. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment of chords and single notes. A repeat sign is present at the beginning of the system.

49

Musical score for measures 49-55. The right hand continues with a melodic line, while the left hand features a more active accompaniment with eighth notes. A dynamic marking of *ff* (fortissimo) is placed at the start of measure 49.

56

Musical score for measures 56-61. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment of eighth notes.

62

Musical score for measures 62-66. The right hand features a melodic line with slurs. The left hand has a rhythmic accompaniment with some rests.

67

Musical score for measures 67-71. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with some rests.

72

Musical score for measures 72-77. The key signature changes to D major (two sharps). The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic markings include *p* (piano) and *dolce* (softly), and a performance instruction *[simile]*.

78

Musical score for measures 78-83. The piece is in D major. The right hand features a melodic line with slurs and a triplet of eighth notes in measures 78 and 79. The left hand plays a steady eighth-note accompaniment.

84

Musical score for measures 84-89. The key signature changes to D minor. The right hand has a melodic line with a triplet in measure 85 and a *mancando* section in measure 88. The left hand continues with eighth-note accompaniment. Dynamics include *pp* in measure 88.

90

Musical score for measures 90-96. The right hand has a melodic line with slurs. The left hand plays a steady eighth-note accompaniment. The dynamic *p* is marked in measure 90.

97

Musical score for measures 97-103. The right hand has a melodic line with slurs. The left hand plays a steady eighth-note accompaniment. A dynamic of *f* is marked in measure 97.

104

Musical score for measures 104-110. The right hand has a melodic line with slurs. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* in measure 104 and *[simile]* in measure 106.

111

Musical score for measures 111-116. The right hand has a melodic line with slurs. The left hand plays a steady eighth-note accompaniment.



118

Musical score for measures 118-123. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a bass line with chords and eighth-note accompaniment. The key signature has two flats.

124

Musical score for measures 124-130. The system consists of two staves. The upper staff is in treble clef and features a melodic line with a slur and an accent (>) over a note. The lower staff is in bass clef and contains a bass line with chords and eighth-note accompaniment. The key signature has two flats.

131

Musical score for measures 131-137. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a bass line with chords and eighth-note accompaniment. The key signature has two flats.

138

Musical score for measures 138-144. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a bass line with chords and eighth-note accompaniment. A dynamic marking of *p* (piano) is present in measure 141. The key signature has two flats.

145

Musical score for measures 145-151. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a bass line with chords and eighth-note accompaniment. A dynamic marking of *[simile]* is present in measure 150. The key signature has two flats.

152

Musical score for measures 152-157. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a bass line with chords and eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 155. The key signature has two flats.

158

*v*

163

*pp* [simile]

169

*f* *ff*

175

*f* *ff* [*p*]

182

[*pp*] [simile]

188

*morendo* *p* *pp* *ppp*

Wariacje B-dur  
na temat marsza z opery *Przerwana ofiara* Petera Wintera

[Maestoso]

Musical notation for measures 1-6. The piece is in B-flat major and common time. The first system shows the beginning of the piece with a piano (*p*) dynamic. The right hand features chords and melodic lines, while the left hand provides a steady bass line. Trills are indicated with [3] in the right hand.

Musical notation for measures 7-12. The piece continues with a steady bass line in the left hand and chords and melodic lines in the right hand.

Musical notation for measures 13-18. The piece continues with a steady bass line in the left hand and chords and melodic lines in the right hand. Dynamics include *f* and *pp*. Trills are indicated with [3] in the right hand.

VAR. I

Musical notation for measures 19-23 of the first variation. The right hand features a complex, fast-moving melodic line with many accidentals, while the left hand provides a steady bass line. The dynamic is *f*.

Musical notation for measures 24-28 of the first variation. The right hand continues with a complex, fast-moving melodic line, while the left hand provides a steady bass line.

Musical notation for measures 29-33 of the first variation. The right hand continues with a complex, fast-moving melodic line, while the left hand provides a steady bass line.

10

13

16

VAR. II

4

7

10 *rf*

*rf*

This system contains measures 10, 11, and 12. The music is in a minor key and features a rhythmic pattern of eighth notes with slurs. The dynamic marking *rf* (rassonnato forte) is present at the beginning and end of the system.

13 *rf* *rf*

This system contains measures 13, 14, and 15. The music continues with the eighth-note rhythmic pattern. The dynamic marking *rf* is repeated at the start of measure 13 and again at the start of measure 14.

16 *pp* *rf*

This system contains measures 16, 17, and 18. The music concludes with a final chord. The dynamic marking *pp* (pianissimo) is used in measure 17, and *rf* is used in measure 18.

VAR. III

*dolce*

This system contains measures 1, 2, and 3 of Variation III. The music is marked *dolce* (dolce) and features a more melodic and flowing eighth-note pattern.

4

This system contains measures 4, 5, and 6 of Variation III. The music continues with the melodic eighth-note pattern.

7

This system contains measures 7, 8, and 9 of Variation III. The music concludes with a final chord.

10

Musical score for measures 10-12. Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a steady eighth-note accompaniment.

13

Musical score for measures 13-15. Treble clef has chords and sixteenth-note runs. Bass clef has a steady eighth-note accompaniment. The word *dolce* is written above the bass staff in measure 15.

16

Musical score for measures 16-18. Treble clef has chords and sixteenth-note runs. Bass clef has a steady eighth-note accompaniment. The word *f* is written below the bass staff in measure 16, and *p dolce* is written above the bass staff in measure 17.

VAR. IV

Musical score for measures 1-2 of Variation IV. Treble clef has chords. Bass clef has a steady eighth-note accompaniment. The word *f* is written below the bass staff in measure 1.

3

Musical score for measures 3-5 of Variation IV. Treble clef has chords. Bass clef has a steady eighth-note accompaniment.

6

Musical score for measures 6-8 of Variation IV. Treble clef has chords. Bass clef has a steady eighth-note accompaniment. The word *p* is written above the bass staff in measure 8.

9

Musical score for measures 9-11 of Variation IV. Treble clef has chords. Bass clef has a steady eighth-note accompaniment. The word *f* is written below the bass staff in measure 9.

12

Musical score for measures 12-13. Treble clef has chords and a melodic line. Bass clef has a rhythmic accompaniment of eighth notes.

14

Musical score for measures 14-15. Treble clef has chords and a melodic line. Bass clef has a rhythmic accompaniment of eighth notes.

16

Musical score for measures 16-19. Treble clef has chords and a melodic line. Bass clef has a rhythmic accompaniment of eighth notes. A *p* dynamic marking is present in measure 18.

VAR. V  
Minore

Musical score for measures 1-5 of Variation V. Treble clef has chords. Bass clef has a rhythmic accompaniment of eighth notes. Dynamics include *f sempre staccato* and *rf*.

4

Musical score for measures 6-10 of Variation V. Treble clef has chords. Bass clef has a rhythmic accompaniment of eighth notes. Dynamics include *rf*.

8

Musical score for measures 11-15 of Variation V. Treble clef has a melodic line. Bass clef has chords. Dynamics include *rf* and *dolce*.

12

*rf*

*rf* *rf* *rf* *rf*

This system contains measures 12, 13, and 14. The right hand starts with a melodic line in measure 12, followed by chords in 13 and 14. The left hand features a rhythmic accompaniment of chords in measure 12 and eighth-note patterns in 13 and 14. Dynamic markings include *rf* in the right hand of measure 12 and *rf* in the left hand of measures 13 and 14.

15

*rf* *rf* *rf*

This system contains measures 15, 16, and 17. The right hand has a melodic line in measure 15, followed by chords in 16 and 17. The left hand has chords in measure 15 and eighth-note patterns in 16 and 17. Dynamic markings include *rf* in the right hand of measure 15 and *rf* in the left hand of measures 16 and 17.

VAR. VI  
Maiore

*ff*

This system contains measures 1 and 2 of the variation. The right hand has a melodic line in measure 1, followed by chords in measure 2. The left hand has chords in measure 1 and eighth-note patterns in measure 2. The dynamic marking is *ff* in the right hand of measure 1.

3

This system contains measures 3 and 4. The right hand has a melodic line in measure 3, followed by chords in measure 4. The left hand has eighth-note patterns in measure 3 and chords in measure 4.

5

*fp* *fp* *fp* *fp*

This system contains measures 5, 6, and 7. The right hand has a melodic line in measure 5, followed by chords in 6 and 7. The left hand has eighth-note patterns in measure 5 and chords in 6 and 7. Dynamic markings include *fp* in the right hand of measure 5 and *fp* in the left hand of measures 6 and 7.

8

*fp*

This system contains measures 8, 9, and 10. The right hand has a melodic line in measure 8, followed by chords in 9 and 10. The left hand has eighth-note patterns in measure 8 and chords in 9 and 10. The dynamic marking is *fp* in the right hand of measure 8.



11

Musical score for measures 11-13. Treble clef has a melodic line with slurs and ties. Bass clef has a steady eighth-note accompaniment.

14

Musical score for measures 14-15. Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment with *fp* markings.

16

Musical score for measures 16-18. Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment with *fp* markings.

VAR. VII

Scherzando

Musical score for measures 1-4 of the Scherzando section. Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment with a *p* marking.

5

Musical score for measures 5-8 of the Scherzando section. Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment.

9

Musical score for measures 9-11 of the Scherzando section. Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment with an *rf* marking.

12

15

VAR. VIII

Adagio con espressione

4

7

10

12

15

5 *rf* *rf* *mancando* *pp*

VAR. IX

Presto

5

9

13

17

20

23

Tempo primo

6

10

14

# 1. Rondo à la mazurek g-moll

Measures 1-6 of the Rondo à la mazurek in G minor. The piece is in 3/8 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment of chords. The tempo/mood is marked *dolce*.

Measures 7-12. Measure 7 begins with a repeat sign. The right hand continues with melodic patterns, including a triplet in measure 10. The left hand maintains the chordal accompaniment. The tempo/mood is marked *[simile]*.

Measures 13-18. The right hand features more complex melodic figures with slurs and triplets. The left hand continues with the accompaniment. The tempo/mood is marked *[simile]*.

Measures 19-24. The right hand has a melodic line with slurs and triplets. The left hand continues with the accompaniment. The tempo/mood is marked *f*.

Measures 25-29. The right hand features a melodic line with slurs and triplets. The left hand continues with the accompaniment. The tempo/mood is marked *decrescendo*.

Measures 30-34. The right hand has a melodic line with slurs and triplets. The left hand continues with the accompaniment. The piece concludes with a double bar line and repeat sign.

35

*rf* *rf* *rf*

42

[*rf*]

48

54

59

63

68

Musical score for measures 68-72. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

73

Musical score for measures 73-77. The right hand continues with melodic patterns, including a triplet in measure 73. The left hand maintains the accompaniment. A *[simile]* marking appears at the end of the system.

78

Musical score for measures 78-82. The right hand has a melodic line with a triplet in measure 79. The left hand accompaniment continues with chords and moving lines.

83

Musical score for measures 83-88. The right hand has a melodic line with a triplet in measure 83. The left hand accompaniment includes a *f* dynamic marking in measure 85 and a *dolce* marking in measure 87.

90

Musical score for measures 90-94. The right hand has a melodic line with a triplet in measure 90. The left hand accompaniment includes a *ff* dynamic marking in measure 92.

95

Musical score for measures 95-100. The right hand has a melodic line with a triplet in measure 95. The left hand accompaniment includes a *[simile]* marking in measure 96 and a *perdendo* marking in measure 98. The piece concludes with *m.d.* markings in the left hand.

## 2. Rondo à la krakowiak B-dur

The musical score is written in B major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass clef staff. The piece begins with a piano (*p*) dynamic and a *[simile]* marking. The first system ends with a *mf* dynamic. The second system starts at measure 7 and includes a repeat sign and a forte (*f*) dynamic. The third system starts at measure 13 and features *rf* (ritardando forte) dynamics and *[simile]* markings. The fourth system starts at measure 20 and includes a *dolce rf* marking. The fifth system starts at measure 26 and features *rf* and *mf* dynamics, ending with a *[simile]* marking. The sixth system starts at measure 33 and concludes the piece with a repeat sign.



39

*ff* *p* [simile]

This system contains measures 39 through 45. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a double bar line and a repeat sign. The first measure is marked *ff*. The piece concludes with a *p* dynamic and a [simile] instruction.

46

*ossia* *rf* [simile]

This system contains measures 46 through 52. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a double bar line and a repeat sign. An *ossia* marking with a bracketed alternative melodic line is shown above measure 47. The system concludes with a *rf* dynamic and a [simile] instruction.

53

*ff*

This system contains measures 53 through 60. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a double bar line and a repeat sign. The system concludes with a *ff* dynamic.

61

[simile]

This system contains measures 61 through 65. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a double bar line and a repeat sign. The system concludes with a [simile] instruction.

66

This system contains measures 66 through 70. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a double bar line and a repeat sign. The system concludes with a fermata over the final chord.

71

*mf* [simile]

This system contains measures 71 through 76. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a double bar line and a repeat sign. The system concludes with a *mf* dynamic and a [simile] instruction.

78

*rf*

85

*f rf*

91

*p*

97

*f rf rf*

102

*p rf*

108

*mf*  
[simile]

115

Musical score for measures 115-120. The piece is in a minor key. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. Dynamics include *f* and *rf*.

121

Musical score for measures 121-127. The right hand continues with melodic lines, including slurs and accents. The left hand accompaniment features chords and eighth-note patterns. Dynamics include *rf* and *[simile]*.

128

Musical score for measures 128-134. The right hand has a melodic line with a slur and a dynamic marking of *[rf]* *dolce*. The left hand accompaniment consists of chords and eighth-note patterns.

135

Musical score for measures 135-142. The right hand features a complex melodic line with many slurs and accents. The left hand accompaniment includes chords and eighth-note patterns. Dynamics include *rf*, *mf*, and *[simile]*.

143

Musical score for measures 143-147. The right hand has a melodic line with many slurs and accents. The left hand accompaniment features chords and eighth-note patterns. Dynamics include *ff*.

148

Musical score for measures 148-151. The right hand features a melodic line with many slurs and accents. The left hand accompaniment includes chords and eighth-note patterns. Dynamics include *p* and *ff*.

152 *ff* [simile] *ossia*

155

158 [simile]

161 *p*

164

167 *ff*

### 3. Rondo à la mazurek C-dur

Musical notation for measures 1-7. The piece is in 3/8 time and C major. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *[mf]* is present at the beginning.

Musical notation for measures 8-13. This section includes a repeat sign. The right hand continues with melodic patterns, including triplets. The left hand accompaniment features chords and a key signature change to C# major. Dynamic markings include *rf* and *[3]*.

Musical notation for measures 14-21. The right hand has a melodic line with slurs and a triplet. The left hand accompaniment includes a fermata and rests. A dynamic marking of *mf* is present at the end of the section.

Musical notation for measures 22-28. The right hand features a melodic line with slurs and a triplet. The left hand accompaniment consists of chords. A dynamic marking of *mf* is present.

Musical notation for measures 29-34. The right hand has a melodic line with slurs and a fermata. The left hand accompaniment features chords. Dynamic markings include *rf*, *rf*, and *f*.

Musical notation for measures 35-40. This section includes a repeat sign. The right hand has a melodic line with slurs and triplets. The left hand accompaniment features chords. Dynamic markings include *p*, *rf*, and *rf*.

40

*f* *f* [3] [3]

[simile]

46

[simile]

52

*fp* *p* *pp* [3] [3]

[simile]

59

*ff* [3] [3]

66

[3] [3]

72

*rf* *rf* [3] [3]

79

*p dolce*

85

*rf*

91

*rf*

97

tempo primo

*a piacere*

*pp dolce*

103

*ff*

109

*ossia*

114

*f* *rf* *rf*

120

*rf* *rf*

126

*rf dolce*

132

*dolce* *p*

138

*ff* *p* *ff* *p* *pp*



# 1. Polonez D-dur

Measures 1-5 of the Polonez in D major. The piece is in 3/4 time. The first system shows the beginning of the piece with a forte (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Measures 6-10 of the Polonez in D major. Measure 6 begins with a *p dolce* dynamic. The right hand has a melodic line with slurs and accents. The left hand features a triplet of eighth notes in measures 7, 8, and 9, marked with a *p dolce* dynamic and a *[simile]* instruction. Measure 10 ends with a fermata.

Measures 11-14 of the Polonez in D major. Measure 11 starts with a *ff* dynamic. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment of eighth notes. Measure 14 ends with a fermata.

Measures 15-18 of the Polonez in D major. Measure 15 starts with a *p* dynamic. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment of eighth notes. Measure 16 has a *rf* dynamic, and measure 17 has a *f* dynamic. Measure 18 ends with a fermata.

Measures 19-22 of the Polonez in D major. Measure 19 starts with a *p* dynamic. The right hand has a melodic line with slurs and accents. The left hand features a rhythmic accompaniment of eighth notes. Measure 20 has a *rf* dynamic. Measure 22 ends with a fermata.

23

*ff*

27

*p dolce*

*[simile]*

31

*ff*

TRIO

*p dolce*

*f*

*con espressione*

6

*pp*

10

*p*

Polonez da capo

## 2. Polonez C-dur

Measures 1-4 of the Polonez C-dur. The music is in 3/4 time and C major. The first measure starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Measures 5-8 of the Polonez C-dur. The music continues with a piano (*p*) dynamic and a *dolce* (sweet) character. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady eighth-note accompaniment. A *[simile]* instruction is placed below the bass line.

Measures 9-12 of the Polonez C-dur. The music continues with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady eighth-note accompaniment. A fortissimo (*ff*) dynamic is indicated in the bass line starting in measure 11.

Measures 13-17 of the Polonez C-dur. The music continues with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady eighth-note accompaniment. A *[simile]* instruction is placed below the bass line.

Measures 18-22 of the Polonez C-dur. The music continues with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady eighth-note accompaniment.

Measures 23-26 of the Polonez C-dur. The music continues with a piano (*p*) dynamic and a *dolce* (sweet) character. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a steady eighth-note accompaniment. A *[simile]* instruction is placed below the bass line.

27

31

TRIO

6

9

12

15

Polonez Da Capo

### 3. Polonez C-dur

Measures 1-5 of the piece. The music is in 3/4 time and C major. The right hand features a melody with chords and a trill in measure 5. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *dolce* (softly).

Measures 6-9. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A dynamic of *ff* (fortissimo) is indicated in measure 9.

Measures 10-13. The right hand has a more active melodic line with slurs. The left hand continues with the eighth-note accompaniment.

Measures 14-17. Measure 14 begins with a repeat sign. The right hand has a melodic line with slurs. The left hand continues with the eighth-note accompaniment. A dynamic of *p* (piano) is indicated in measure 15.

Measures 18-21. The right hand has a melodic line with slurs. The left hand continues with the eighth-note accompaniment. A dynamic of *pp* (pianissimo) is indicated in measure 19.

22

*ff*

26

*p* *pp* *dolce*

30

*ff*

34

TRIO

*dolce*

5

Musical score for measures 5-8. Treble clef has a melodic line with slurs and accidentals. Bass clef has a harmonic accompaniment. Measure 7 has a '2' above the staff.

9

Musical score for measures 9-12. Treble clef has a melodic line with slurs and accidentals. Bass clef has a harmonic accompaniment. Measure 9 starts with *ff*.

13

Musical score for measures 13-16. Treble clef has a melodic line with slurs and accidentals. Bass clef has a harmonic accompaniment. Measure 15 starts with *p*.

17

Musical score for measures 17-20. Treble clef has a melodic line with slurs and triplets. Bass clef has a harmonic accompaniment. Measure 17 starts with *dolce*.

21

Musical score for measures 21-24. Treble clef has a melodic line with slurs and accidentals. Bass clef has a harmonic accompaniment. Measure 21 starts with a sharp sign.

Polonez da Capo

# 4. Polonez Es-dur

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat major). The piece is divided into six systems of music, each with a measure number at the beginning. The first system starts at measure 1 and includes a dynamic marking of *f* (forte) in the right hand and *p* (piano) in the left hand. The second system starts at measure 6 and includes dynamic markings of *pp* (pianissimo) and *ff* (fortissimo). The third system starts at measure 11. The fourth system starts at measure 15 and includes a dynamic marking of *p*. The fifth system starts at measure 20. The sixth system starts at measure 24 and includes a dynamic marking of *p*. The score includes various musical notations such as slurs, ties, and articulation marks.



29

*pp* *ff*

33

TRIO

[*p*] [3] [3] [*simile*]

6

[*f*] [5]

10

*p* [3] [*simile*]

15

Polonez da Capo

# 5. Polonez B-dur

The musical score is written in B major (one sharp) and 3/4 time. It consists of six systems of two staves each (treble and bass clef). The piece begins with a forte (*f*) dynamic. The first system includes a *p dolce* marking. The second system features *mf* and *ff* dynamics. The third system includes a *p dolce* marking. The fourth system includes a *pp* marking. The fifth system includes a *p dolce* marking. The score includes various musical notations such as slurs, ties, and repeat signs.

26

*mf* *ff*

29

TRIO

3

*p*<sup>3</sup>

5

9

*ff*

13

*p*<sup>3</sup>

17

Polonez da Capo

# 6. Polonez d-moll

The musical score is written for piano in 3/4 time, D minor. It consists of five systems of two staves each. The first system (measures 1-4) begins with a forte (*ff*) dynamic in both hands, transitioning to piano (*p*) and then piano dolce (*p dolce*) by measure 4. The second system (measures 5-8) features a forte (*ff*) dynamic in the bass line. The third system (measures 9-12) starts with a piano (*p*) dynamic. The fourth system (measures 13-16) returns to a forte (*f*) dynamic. The fifth system (measures 17-20) returns to piano (*p*) and piano dolce (*p dolce*). The score includes various musical notations such as slurs, ties, and dynamic markings.

25

*ff*

TRIO

*[p] dolce*

5

*ff*

8

12

*[p] dolce*

Polonez da Capo

# 7. Polonez Es-dur

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat major). The piece is divided into systems of two staves each (treble and bass clef). The dynamics range from piano (*p*) to piano-piano (*pp*). The score includes various musical notations such as slurs, ties, and articulation marks. The piece concludes with a double bar line and repeat dots.

5

10

14

18

22

27

TRIO

*Scherzando*

[simile]

5

*dolce*

9

[simile]

*fz*

13

*fz*

*fz*

*fz*

17

*fz*

[simile]

22

*fz*

Polonez da Capo

# 8. Polonez B-dur

The musical score is written for piano in B-flat major (B-dur) and 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. The piece begins with a piano (*p*) dynamic and features a steady bass accompaniment of chords. The melody in the treble clef includes a triplet of eighth notes and a fermata over a half note. The first system ends with a mezzo-forte (*mf*) dynamic. The second system starts at measure 6 and includes a triplet of eighth notes and a forte (*ff*) dynamic. The third system starts at measure 11 and features a complex melodic line with many accidentals. The fourth system starts at measure 15 and includes a piano (*p*) dynamic. The fifth system starts at measure 19 and includes a mezzo-forte (*mf*) dynamic. The sixth system starts at measure 24 and includes a forte (*ff*) dynamic. The piece concludes with a final chord in the bass clef.



29

TRIO

5

9

14

19

Polonez da Capo

9. Polonez B-dur  
na temat opery *Axur, król Ormus* Antonia Salieriego

*Dédiée à Madame Angelique Schröder née Tauber*

The musical score is presented in six systems, each with a right-hand (RH) and left-hand (LH) staff. The key signature is B major (two sharps) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system (measures 1-3) features a steady eighth-note accompaniment in the LH and a melodic line in the RH. The second system (measures 4-7) introduces a forte (*f*) dynamic in the RH. The third system (measures 8-11) contains a repeat sign. The fourth system (measures 12-15) continues with a steady accompaniment. The fifth system (measures 16-19) features a piano (*p*) dynamic. The sixth system (measures 20-23) concludes with a forte (*f*) dynamic and a repeat sign.

25

TRIO

5

9

12

16

Polonaise da Capo

# 10. Polonez Es-dur

*Dédiée à Madame Angelique Schröder née Tauber*

1. *f* *p* *f* *p* *f*

5 *dolce*

9 *ff*

13

17

21

*dolce*

25

*ff*

TRIO

*Scherzando*

*Scherzando*

5

9

14

[Polonez da Capo]

# 11. Polonez C-dur

*Dédiée à Madame Angelique Schröder née Tauber*

ff

dolce

dolce

27

TRIO

8<sup>va</sup>

5 (8<sup>va</sup>)

9

*loco*

*f*

*dolce*

13

*ff*

17

8<sup>va</sup>

*pp*

21

(8<sup>va</sup>)

Polonaise da Capo

## 12. Polonez f-moll

Ofiarowany Jaśnie Wielmożnej Konstancji z Łąckich Tymowskiej

Measures 1-4 of the Polonez in F minor. The piece is in 3/4 time. The right hand features a melodic line with a trill in measure 1 and a grace note in measure 2. The left hand provides a bass line with a 7th fret marking in measure 1 and a 6th fret marking in measure 2.

Measures 5-8 of the Polonez in F minor. The right hand continues with a melodic line, and the left hand plays a steady bass line. The word *dolce* is written above the bass line in measure 6.

Measures 9-13 of the Polonez in F minor. The right hand has a melodic line with a trill in measure 9. The left hand plays a steady bass line. The dynamic *ff* is written in measure 10, and *dolce* is written in measure 13.

Measures 14-18 of the Polonez in F minor. The right hand has a melodic line with a trill in measure 14. The left hand plays a steady bass line. The dynamic *f* is written in measure 15.

Measures 19-22 of the Polonez in F minor. The right hand has a melodic line with a trill in measure 19. The left hand plays a steady bass line. The word *dolce* is written above the bass line in measure 20. Triplet markings (3) are present in measures 21 and 22.

Measures 23-26 of the Polonez in F minor. The right hand has a melodic line with a trill in measure 23. The left hand plays a steady bass line. Triplet markings (3) are present in measures 23 and 24.



27

*ff*

31

*dolce*

TRIO

*8<sup>va</sup>*

3

5 *(8<sup>va</sup>)*

8 *(8<sup>va</sup>)*

12 *(8<sup>va</sup>)*

16 *(8<sup>va</sup>)*

Polonez da Capo

# 13. Polonez B-dur

*Ofiarowany Jaśnie Wielmożnej Konstancji z Łąckich Tymowskiej*

Measures 1-4 of the Polonez B-dur. The score is in B-flat major, 3/4 time, and starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Measures 5-8 of the Polonez B-dur. The score continues with a piano (*p*) and dolce dynamic. The right hand has a more flowing melodic line, and the left hand continues with a steady eighth-note accompaniment.

Measures 9-12 of the Polonez B-dur. The right hand features a complex melodic pattern with many sixteenth notes. The left hand has a bass line with some rests and chords.

Measures 13-16 of the Polonez B-dur. The score includes a repeat sign and a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a bass line with chords.

Measures 17-20 of the Polonez B-dur. The score includes a forte (*f*) and piano (*p*) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a bass line with chords.

21

Musical score for measures 21-24. The piece is in a minor key (one flat). The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment with chords and eighth notes. A fingering '5' is indicated in the right hand at measure 23.

25

Musical score for measures 25-27. The right hand continues with intricate melodic patterns, including some chromaticism. The left hand accompaniment remains consistent with the previous section.

28

Musical score for measures 28-31. The right hand has a more active melodic line. The left hand accompaniment includes some chordal textures. The instruction *p dolce* is written above the right hand in measure 30.

32

Musical score for measures 32-36. The right hand features a series of slurs and ties, creating a sense of continuous motion. The left hand accompaniment consists of chords and eighth notes.

37

Musical score for measures 37-40. The right hand has a very active, rapid melodic line. The left hand accompaniment features chords and eighth notes. The piece concludes with a double bar line and repeat signs in both staves.

TRIO

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *p dolce*.

Musical score for measures 6-9. The right hand has a trill (tr) in the first measure, followed by a melodic line with slurs. The left hand continues with eighth-note accompaniment. The dynamic marking is *p dolce*.

Musical score for measures 10-13. The right hand features a more active melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. The dynamic marking is *f*.

Musical score for measures 14-17. The right hand has a sixteenth-note passage marked *8va* (octave) and *loco* (loco). The left hand continues with eighth-note accompaniment. The dynamic marking is *f*.

Musical score for measures 18-22. The right hand has a melodic line with slurs and accents, including a second ending bracket (2). The left hand continues with eighth-note accompaniment. The dynamic marking is *[p dolce]*.

Musical score for measures 23-26. The right hand has a trill (tr) in the first measure, followed by a melodic line with slurs. The left hand continues with eighth-note accompaniment. The dynamic marking is *p dolce*.

Polonez da Capo

UTWORY NA DWIE RĘCE  
*SOLO WORKS*

OPRACOWANIA *ARRANGEMENTS*



1. Polonez E-dur  
na temat uwertury do opery *Lodoiska* Rudolpha Kreutzera

Measures 1-4 of the Polonez. The music is in E major (three sharps) and 3/4 time. The first system shows the beginning of the piece with a piano (*pp*) dynamic. The right hand features a series of chords and a melodic line, while the left hand has a steady bass line.

Measures 5-8 of the Polonez. The right hand continues with a melodic line and chords, while the left hand maintains a consistent bass line.

Measures 9-12 of the Polonez. The music becomes more dynamic, marked with a forte (*ff*) dynamic. The right hand features a more active melodic line with some grace notes.

Measures 13-16 of the Polonez. The right hand continues with a melodic line and chords, while the left hand maintains a consistent bass line.

Measures 17-19 of the Polonez. The right hand features a melodic line with some grace notes, while the left hand maintains a consistent bass line.

Measures 20-23 of the Polonez. The right hand features a melodic line with some grace notes, while the left hand maintains a consistent bass line.

24

Musical score for measures 24-27. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes, followed by a series of chords.

28

Musical score for measures 28-31. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes, followed by a series of chords.

32

Musical score for measures 32-35. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes, followed by a series of chords. A *staccato* marking is present in measure 34.

36

Musical score for measures 36-39. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes, followed by a series of chords.

40

Musical score for measures 40-43. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes, followed by a series of chords. A first ending (1.) and second ending (2.) are marked.

[*simile*]

Musical score for measures 44-47. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes, followed by a series of chords.

44

Musical score for measures 48-51. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes, followed by a series of chords.



46

Musical score for measures 46-47. The right hand features a dense texture of sixteenth-note chords, while the left hand plays a simple eighth-note accompaniment.

48

Musical score for measures 48-49. The right hand continues with sixteenth-note chords, and the left hand has a more active eighth-note line.

50

Musical score for measures 50-53. The right hand has a melodic line with slurs, and the left hand plays a steady eighth-note accompaniment.

54

Musical score for measures 54-57. The right hand has a melodic line with slurs and a fermata. The left hand has a steady accompaniment. The instruction *p dolce* is present.

58

Musical score for measures 58-62. The right hand features triplets and slurs. The left hand has a steady accompaniment. The instruction *p dolce* is present.

63

Musical score for measures 63-65. The right hand has a melodic line with slurs and a fermata. The left hand has a steady accompaniment. The instruction *f* is present.

67

*p*

71

[2]

74

*staccato*

78

82

1. 2.

*ff*

85

TRIO

8<sup>va</sup>  
Solo

3

5 (8<sup>va</sup>)

6 6 2

8 (8<sup>va</sup>)

[3] 3

12 (8<sup>va</sup>)

6 6

15 (8<sup>va</sup>)

loco  
f

18

p

22 *8va*

Musical score for measures 22-24. Treble clef has a melodic line with eighth notes and a trill. Bass clef has a rhythmic accompaniment of chords and eighth notes. A dashed line above the staff indicates an octave shift.

25 *(8va)* *loco*

Musical score for measures 25-27. Treble clef has a melodic line with eighth notes and a trill. Bass clef has a rhythmic accompaniment of chords and eighth notes. A dashed line above the staff indicates an octave shift.

28 *f*

Musical score for measures 28-30. Treble clef has a melodic line with eighth notes and a trill. Bass clef has a rhythmic accompaniment of chords and eighth notes. A dynamic marking *f* is present.

31 *dolce* *8va*

Musical score for measures 31-34. Treble clef has a melodic line with eighth notes and a trill. Bass clef has a rhythmic accompaniment of chords and eighth notes. A dynamic marking *dolce* and an octave shift *8va* are present.

35 *(8va)* [3]

Musical score for measures 35-38. Treble clef has a melodic line with eighth notes and a trill. Bass clef has a rhythmic accompaniment of chords and eighth notes. A dynamic marking *(8va)* and a triplet *3* are present.

39 *(8va)*

Musical score for measures 39-41. Treble clef has a melodic line with eighth notes and a trill. Bass clef has a rhythmic accompaniment of chords and eighth notes. A dynamic marking *(8va)* is present.

Polonez da capo

## 2. Polonez E-dur

na temat marsza z opery *Les deux journées* (Woziwoda) Luigi Cherubiniego

Ofiarowany W. J. P. Woyciechowi Bogusławskiemu

pp

staccato

tr

tr

6

11

ff

15

tr

19

23

pp

staccato

28

*ff* *fp dolce*

32

36

*ff*

40

43

*pp*

48

*staccato* *tr*

55 *[tr]*

Musical score for measures 55-59. Treble clef has a trill on the first measure. Bass clef has a steady eighth-note accompaniment.

60 *ff*

Musical score for measures 60-64. Bass clef has a forte (*ff*) eighth-note accompaniment starting in measure 63.

65 *tr*

Musical score for measures 65-68. Treble clef has a trill on the first measure. Both staves have dense sixteenth-note passages.

69

Musical score for measures 69-73. Treble clef has dense sixteenth-note passages. Bass clef has chords with accents.

TRIO

*p*

Musical score for measures 74-78. Treble clef has chords with slurs. Bass clef has chords with slurs and a piano (*p*) dynamic.

6

Musical score for measures 79-82. Treble clef has sixteenth-note passages with slurs. Bass clef has sixteenth-note accompaniment.

10

Musical score for measures 10-12. Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of eighth notes with slurs.

13

Musical score for measures 13-16. Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of eighth notes with slurs. Measure 15 has a '6' fingering in the bass.

17

Musical score for measures 17-20. Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of eighth notes with slurs. Measure 17 has a 'p dolce' marking.

21

Musical score for measures 21-24. Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of eighth notes with slurs. Measure 21 has a '[simile]' marking.

25

Musical score for measures 25-28. Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of eighth notes with slurs. Measure 25 has an '8va' marking.

29

Musical score for measures 29-32. Treble clef has a melodic line with slurs and ties. Bass clef has a rhythmic accompaniment of eighth notes with slurs. Measure 29 has an '8va' marking, measure 30 has a '2' marking, and measure 32 has a 'loco' marking.



34

3

39

3

*p*

44

48

52

55

6

6

Polonez da Capo. Senza replica

### 3. Uwertura do opery *Siedem razy jeden*

Allegro

The musical score is written for piano in G major and 2/4 time. It consists of six systems of two staves each. The first system starts with a treble clef and a bass clef. The tempo is marked 'Allegro'. The first measure has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. A trill (*tr*) is indicated above the first note of the second measure. The second system starts at measure 8 and includes a forte (*f*) dynamic. The third system starts at measure 16 and includes a piano (*p*) and dolce marking. The fourth system starts at measure 23. The fifth system starts at measure 30 and includes a fortissimo (*ff*) dynamic. The sixth system starts at measure 37.

8

16

23

30

37

*f* *p* *f* *p*

*f* *p*

*p dolce*

*ff*

44

Musical score for measures 44-49. The piece is in D major (two sharps). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *fr* (forzando) is present in measure 47.

50

Musical score for measures 50-55. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *pp* (pianissimo) is present in measure 52.

56

Musical score for measures 56-62. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment of eighth notes.

63

Musical score for measures 63-69. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment of eighth notes. Dynamic markings include *f*, *p*, *f*, *p*, *ff*, and *p*.

70

Musical score for measures 70-76. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment of eighth notes.

77

Musical score for measures 77-82. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in measure 77.

83

Musical score for measures 83-87. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line with some rhythmic variation.

88

Musical score for measures 88-93. The right hand continues with intricate chordal patterns, and the left hand has a more active role with some melodic fragments. A piano (*p*) dynamic marking is present at the end of the system.

94

Musical score for measures 94-99. The right hand has a melodic line with some rests, and the left hand features a prominent bass line. Dynamics include fortissimo (*ff*) and piano (*p*).

100

Musical score for measures 100-104. The right hand has a melodic line with some rests, and the left hand features a prominent bass line. Dynamics include fortissimo (*ff*) and piano (*p*).

105

Musical score for measures 105-110. The right hand has a melodic line with some rests, and the left hand features a prominent bass line. Dynamics include piano (*p*) and fortissimo (*ff*).

111

Musical score for measures 111-115. The right hand has a melodic line with some rests, and the left hand features a prominent bass line. Dynamics include piano (*p*) and fortissimo (*ff*).

116

*p* *dolce*

Musical score for measures 116-121. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords and moving lines. Dynamic markings include *p* and *dolce*.

122

Musical score for measures 122-127. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has two sharps (F# and C#). The music continues with complex textures and chords.

128

*rf* *p* *p* *rf*

Musical score for measures 128-133. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords and moving lines. Dynamic markings include *rf*, *p*, and *rf*.

134

*p*

Musical score for measures 134-139. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords and moving lines. Dynamic markings include *p*.

140

*ff*

Musical score for measures 140-144. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords and moving lines. Dynamic markings include *ff*.

145

Musical score for measures 145-149. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords and moving lines.

150

*p dolce*

Musical score for measures 150-155. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords and moving lines. Dynamic markings include *p dolce*.

157

165

171

178

184

189

195

pp

This system covers measures 195 to 201. The right hand features a melodic line with eighth-note runs and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. A piano (*pp*) dynamic marking is present at the beginning of the system.

202

This system covers measures 202 to 207. The right hand continues with melodic phrases, including a half-note rest in measure 205. The left hand maintains a steady accompaniment with chords and eighth notes.

208

ff

This system covers measures 208 to 213. The right hand has melodic lines with slurs. The left hand features a more active accompaniment with eighth-note runs. A fortissimo (*ff*) dynamic marking is introduced in measure 210.

214

This system covers measures 214 to 218. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with eighth-note runs and slurs.

219

This system covers measures 219 to 225. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with eighth-note runs and slurs.

226

This system covers measures 226 to 231. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with eighth-note runs and slurs.

#### 4. Muzyka baletowa z melodramatu *Nurzhad*

[Andantino]

Andantino

5

10

15

20

#### Taniec z tamburynem

Allegro

Allegro



9

*p*

17

*fz*

25

*fz*

33

*fz*

Solo i tercet

Adagio

Andante

*p dolce*

4

[simile]

9

Musical score for measures 9-13. The piece is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. Measure 9 features a half note chord in the right hand and a quarter note chord in the left hand. Measures 10-11 show a melodic line in the right hand with eighth notes and a steady eighth-note accompaniment in the left hand. A repeat sign is present at the end of measure 11.

14

Musical score for measures 14-18. The right hand continues with a melodic line of eighth notes, while the left hand maintains a consistent eighth-note accompaniment. Measure 18 ends with a half note chord in the right hand.

19

Musical score for measures 19-23. The right hand features a melodic line with eighth notes and some rests. The left hand continues with the eighth-note accompaniment. Measure 23 ends with a half note chord in the right hand and a quarter note in the left hand, marked with the instruction *[simile]*.

24

Musical score for measures 24-28. The right hand has a melodic line with eighth notes and rests. The left hand continues with the eighth-note accompaniment. Measure 28 ends with a half note chord in the right hand.

29

Musical score for measures 29-33. The right hand has a melodic line with eighth notes and rests. The left hand continues with the eighth-note accompaniment. Measure 29 starts with a *p* (piano) dynamic marking. Measure 33 ends with a half note chord in the right hand.

34

Musical score for measures 34-38. The right hand features a melodic line with eighth notes and rests, including a large slur over measures 35-37. The left hand continues with the eighth-note accompaniment. Measure 38 ends with a half note chord in the right hand.

# Pantomina

The musical score for "Pantomina" is written in 6/8 time and consists of six systems of music. The first system begins with a tempo marking of **Allegro** and a **ritardando** instruction. The tempo then changes to **Adagio**. The second system continues the piece. The third system returns to the tempo of **Allegro**. The fourth system features a **fz** (forzando) dynamic marking. The fifth system includes a **p dolce** (piano dolce) marking and a **[simile]** instruction. The sixth system concludes the piece.

36

41

47

53

58

### Taniec turecki

Allegro

9

Musical score for measures 9-15. The treble clef contains eighth-note runs with slurs and accents. The bass clef contains chords and triplets. Dynamics include *pp* and *[simile]*.

16

Musical score for measures 16-22. The treble clef features dotted eighth notes with slurs. The bass clef contains chords. Dynamics include *fz*.

23

Musical score for measures 23-30. The treble clef has eighth-note runs with slurs. The bass clef contains chords. Dynamics include *p* and *ff*.

31

Musical score for measures 31-36. The treble clef has eighth-note runs with slurs. The bass clef contains chords. Dynamics include *pp* and *[simile]*.

37

Musical score for measures 37-42. The treble clef features sixteenth-note runs with slurs. The bass clef contains chords.

43

Musical score for measures 43-48. The treble clef has sixteenth-note runs with slurs. The bass clef contains chords. Dynamics include *[simile]*.

49

Musical score for measures 49-55. The treble clef features dotted eighth notes with slurs. The bass clef contains chords. Dynamics include *f* and *p*.

57

[pp] [simile] 3 [3] [3] [3] [3]

65

fz

71

p ff

79

fz [simile]

86

92

98

pp

# 5. Marsz triumfalny

Composée et Dédinée à Son Altesse le Prince Joseph Poniatowski

The first system of the musical score is in G major (one flat) and 2/4 time. It begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

## Marche de Jean III

The second system, starting at measure 5, is marked *p dolce*. It features a more lyrical melody in the right hand and a consistent eighth-note accompaniment in the left hand. The dynamic shifts to *ff* in the middle of the system and returns to *p* towards the end.

The third system, starting at measure 10, includes a triplet of eighth notes in the right hand. The dynamics are *f* and *ff*. The piece concludes with a final flourish in the right hand.

## Polo[naise] de G[eneral] Kosciusko

The fourth system, starting at measure 15, is marked *f* and *p*. It features a more rhythmic and dance-like melody in the right hand with frequent chords, and a steady eighth-note accompaniment in the left hand.

The fifth system, starting at measure 20, continues the dance-like character with complex chordal textures in the right hand and a consistent eighth-note accompaniment in the left hand.

The sixth system, starting at measure 24, features a series of dynamic markings: *f p f p f p f p*, followed by *f decrescendo* and *p*. The right hand has a complex, chordal texture, while the left hand continues with eighth notes.

Mazur de G[eneral] Dombrowski

29

Musical notation for measures 29-33. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with chords and single notes.

34

Musical notation for measures 34-37. The right hand continues with a melodic line, including a key signature change to B-flat major. The left hand accompaniment remains consistent.

38

*f*

Musical notation for measures 38-40. The right hand has a dense texture of chords with a forte (*f*) dynamic. The left hand continues with a steady accompaniment.

41

*ff*

Musical notation for measures 41-44. The right hand features a melodic line with slurs and a fortissimo (*ff*) dynamic. The left hand accompaniment is consistent.

Marche de Jean III

45

*p dolce*

*f*

Musical notation for measures 45-49. The right hand has a melodic line with slurs and a piano dolce (*p dolce*) dynamic. The left hand has a rhythmic accompaniment. A forte (*f*) dynamic appears in measure 49.

Danse Cracovienne

50

1. 2.

*fp* *dolce*

Musical notation for measures 50-54. The piece starts with a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include fortissimo piano (*fp*) and dolce.



53

*ff*

This system contains measures 53, 54, and 55. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. A fortissimo (*ff*) dynamic marking is present in measure 55.

56

This system contains measures 56, 57, and 58. The right hand continues with eighth-note patterns and slurs. The left hand features a prominent bass line with slurs and ties across measures.

59

*fp* *p* *dolce*

This system contains measures 59, 60, 61, and 62. The right hand has a melodic line with slurs. The left hand features a series of chords in measures 59-60, followed by a more active bass line. Dynamic markings include *fp*, *p*, and *dolce*.

63

*ff*

This system contains measures 63, 64, and 65. The right hand features eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. A fortissimo (*ff*) dynamic marking is present in measure 65.

66

This system contains measures 66, 67, and 68. The right hand continues with eighth-note patterns and slurs. The left hand features a prominent bass line with slurs and ties across measures.

69

This system contains measures 69, 70, 71, and 72. The right hand has a melodic line with slurs. The left hand features a series of chords in measures 69-70, followed by a more active bass line. The system concludes with a double bar line.

6. Polonez G-dur  
na temat francuskiej piosenki *Où peut-on être mieux  
qu'au sein de sa famille* André Grétry'ego

Ofiarowany Jaśnie Wielmożnej Teresie Woydzinie

The musical score is written for piano in G major and 3/4 time. It consists of five systems of two staves each (treble and bass clef).  
- **System 1 (Measures 1-4):** Features a rhythmic accompaniment in the bass clef and chords in the treble clef. A dynamic marking of *p* is present.  
- **System 2 (Measures 5-8):** The melody in the treble clef begins with a *p dolce* marking, followed by a crescendo leading to a *ff* marking.  
- **System 3 (Measures 9-12):** The melody continues with a *[mf]* marking and a crescendo.  
- **System 4 (Measures 13-16):** The melody features a *[mf]* marking and a crescendo.  
- **System 5 (Measures 17-22):** The melody concludes with a *ff* marking and a final cadence.



TRIO

Musical score for measures 1-5. The piece is in 3/4 time. The right hand features a melodic line with slurs and ties, starting with a *p* dynamic and a *dolce* marking. The left hand plays a rhythmic accompaniment of eighth notes, marked *p* and *tamborino*.

Musical score for measures 6-10. The right hand continues the melodic line, marked *ff*. The left hand accompaniment is marked *f*.

Musical score for measures 11-14. The right hand part is marked *8va* and *p*, featuring a rapid sixteenth-note pattern. The left hand accompaniment is marked *p* and *piccolo*.

Musical score for measures 15-18. The right hand part is marked *(8va)* and features a rapid sixteenth-note pattern. The left hand accompaniment consists of chords and eighth notes.

Musical score for measures 19-23. The right hand features a melodic line with slurs and ties, marked *p* and *dolce*. The left hand accompaniment is marked *p* and *tamborino*.

Musical score for measures 24-28. The right hand continues the melodic line, marked *ff*. The left hand accompaniment is marked *f*.

# 7. Fragmenty opery *Król Łokietek czyli Wiśliczanki*

## Uwertura

Adagio

Musical score for measures 1-7. The piece is in 3/4 time and B-flat major. The right hand starts with a piano (*p*) chord, followed by a half note G4, a dotted half note chord (F#4, A4, C5), and a half note chord (G4, Bb4, D5). The left hand has a whole rest, followed by a half note chord (F#3, A3, C4), a dotted half note chord (F#3, A3, C4), and a half note chord (F#3, A3, C4). Dynamics include *p*, *fz*, *f*, and *p*.

Musical score for measures 8-12. The right hand has a half note chord (F#4, A4, C5), a dotted half note chord (F#4, A4, C5), a half note chord (G4, Bb4, D5), a half note chord (G4, Bb4, D5), and a half note chord (F#4, A4, C5). The left hand has a dotted half note chord (F#3, A3, C4), a half note chord (F#3, A3, C4), a dotted half note chord (F#3, A3, C4), a half note chord (F#3, A3, C4), and a half note chord (F#3, A3, C4). Dynamics include *fz*, *f*, *p*, and *[fp]*.

Musical score for measures 13-17. The right hand has a dotted half note chord (F#4, A4, C5), a half note chord (F#4, A4, C5), a dotted half note chord (F#4, A4, C5), a half note chord (F#4, A4, C5), and a half note chord (F#4, A4, C5). The left hand has a dotted half note chord (F#3, A3, C4), a half note chord (F#3, A3, C4), a dotted half note chord (F#3, A3, C4), a half note chord (F#3, A3, C4), and a half note chord (F#3, A3, C4). Dynamics include *f*.

Musical score for measures 18-23. The right hand has a dotted half note chord (F#4, A4, C5), a half note chord (F#4, A4, C5), a dotted half note chord (F#4, A4, C5), a half note chord (F#4, A4, C5), and a half note chord (F#4, A4, C5). The left hand has a dotted half note chord (F#3, A3, C4), a half note chord (F#3, A3, C4), a dotted half note chord (F#3, A3, C4), a half note chord (F#3, A3, C4), and a half note chord (F#3, A3, C4). Dynamics include *p*.

Musical score for measures 24-27. The right hand has a dotted half note chord (F#4, A4, C5), a half note chord (F#4, A4, C5), a dotted half note chord (F#4, A4, C5), and a half note chord (F#4, A4, C5). The left hand has a dotted half note chord (F#3, A3, C4), a half note chord (F#3, A3, C4), a dotted half note chord (F#3, A3, C4), and a half note chord (F#3, A3, C4). Dynamics include *f*, *p*, and *pp*.

[Allegro] Alla Krakowiak

28

28

*p*

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2 5

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59

Measures 59-65. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

66

Measures 66-74. Treble clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic and a *dolce* (sweet) articulation. The right hand has a more lyrical, flowing line with slurs, while the left hand maintains a steady accompaniment.

75

Measures 75-82. Treble clef, key signature of two sharps. The right hand features a more active, rhythmic melody with slurs and accents. The left hand continues with a consistent accompaniment pattern.

83

Measures 83-88. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs and accents. The left hand features a more complex accompaniment with chords and eighth notes.

89

Measures 89-95. Treble clef, key signature of two sharps. The piece begins with a piano (*p*) dynamic, indicated by a bracket. It then transitions to a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a complex accompaniment with chords and eighth notes. The piece concludes with a *rit.* (ritardando) marking and a *8va* (octave) marking.

94 *(8va)*

98 *(8va)* *loco*

103

112

[p]

123

131 *Solo Cornus*

[p]



137

Vno

Musical score for measures 137-142. The system shows a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment of chords. A 'Vno' marking is above the treble staff.

143

Musical score for measures 143-147. The system shows a treble and bass clef. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment of chords.

148

ossia

Musical score for measures 148-154. The system shows a treble and bass clef. Measure 148 has a triplet in the treble clef. An 'ossia' marking is above the treble staff. The system ends with a double bar line.

155

Musical score for measures 155-159. The system shows a treble and bass clef. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment of chords. A 'p' marking is at the end of the system.

160

Musical score for measures 160-167. The system shows a treble and bass clef. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment of chords. Dynamic markings 'f' and 'p' are present.

168

Musical score for measures 168-174. The system shows a treble and bass clef. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment of chords. A '[p]' marking is in the bass staff.

176

Musical score for measures 176-182. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment of chords, primarily triads and dyads.

183

Musical score for measures 183-189. The right hand continues with a melodic line, incorporating some grace notes and slurs. The left hand maintains the chordal accompaniment.

190

Musical score for measures 190-194. The right hand has a more active melodic line with frequent slurs. The left hand features a rhythmic accompaniment of chords, with a dynamic marking of *f* (forte) starting at measure 191.

195

Musical score for measures 195-198. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment of chords, with triplets appearing in measures 197 and 198.

199

Musical score for measures 199-201. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment of chords.

202

Musical score for measures 202-208. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment of chords, with a dynamic marking of *p* (piano) starting at measure 203.

210

Musical score for measures 210-217. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Measure 210 starts with a half note chord in the treble and a half note chord in the bass. The piece concludes with a final whole note chord in both staves.

218

Musical score for measures 218-225. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Measure 218 starts with a half note chord in the treble and a half note chord in the bass. The piece concludes with a final whole note chord in both staves.

226

Musical score for measures 226-231. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Measure 226 starts with a half note chord in the treble and a half note chord in the bass. The piece concludes with a final whole note chord in both staves.

232

Musical score for measures 232-236. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Measure 232 starts with a half note chord in the treble and a half note chord in the bass. The piece concludes with a final whole note chord in both staves.

237

Musical score for measures 237-240. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Measure 237 starts with a half note chord in the treble and a half note chord in the bass. The piece concludes with a final whole note chord in both staves.

241

Musical score for measures 241-244. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a mix of chords and melodic lines. Measure 241 starts with a half note chord in the treble and a half note chord in the bass. The piece concludes with a final whole note chord in both staves.

245

[f]

250

Corno

Vno

[f]

256

[accelerando]

[accelerando]

262

8va

loco

[f]

[f]

266

[3]

[f]

270

[f]

# Śpiew weselny

*ossia*

Andante  
*dolce*

6

Allegretto

13

[1.] Zo - siu lu - ba, ta nie - dzie - la, lu - be dla cię go - dy,

21

mas w tym Jon - ku przy - ja - cie - la, co wart twej u - ro - dy.

29

38

Minore

[Minor]

Fin

47

Ce - ka - ją cie dzie - wo mi - ła roz - kos - ne pie - sco - ty, A - leś na nie za - stu - zy - ła przez sta - tek i  
 Uj - rzym po świę - tym o - brzę - dzie w ju - trzej - sym po - ran - ku Cy ci w cep - cu pię - kniej bę - dzie niz - li dzi - siał

56

cno - ty.  
 w wian - ku.

f

65

*f*

[Minore Da Capo e poi dal Segno al Fine]

### Marsz Czechów (I)

*pp* *f*

9

16

[...] *f* et poi decrescendo

25

33

*pp*

(II)

First system of music, measures 1-8. The piece is in common time (C). The right hand starts with a piano (*p*) chordal texture, then moves to a melody with dynamics *mf*, *p*, and *mf*. The left hand provides a steady accompaniment of chords.

Second system of music, measures 9-15. The right hand features a melody starting with a pianissimo (*pp*) dynamic. The left hand continues with a chordal accompaniment.

Third system of music, measures 16-22. The right hand has a melodic line with dynamics *p*, *mf*, and *p*. The left hand accompaniment includes some chromatic movement.

Fourth system of music, measures 23-30. The right hand consists of a series of chords and dyads. The left hand accompaniment is primarily chordal.

Fifth system of music, measures 31-38. The right hand features chords with accents (>) and dynamics *p*. The left hand has a more active accompaniment with some eighth-note patterns.

Sixth system of music, measures 39-46. The right hand continues with a chordal texture. The left hand accompaniment is consistent with the previous systems.



# Mazur

ossia

Measures 1-8. The vocal line begins with a whole note chord in measure 1, followed by quarter notes in measures 2-4, and eighth notes in measures 5-8. The piano accompaniment consists of chords in the bass and treble staves. A triplet of eighth notes is marked in measure 7.

9

Measures 9-14. The vocal line continues with eighth notes and quarter notes. The piano accompaniment features a steady bass line and treble accompaniment. A triplet of eighth notes is marked in measure 11.

15

Measures 15-21. The vocal line continues with eighth notes and quarter notes. The piano accompaniment features a steady bass line and treble accompaniment. A triplet of eighth notes is marked in measure 16, and a forte (*f*) dynamic marking is present in measure 17.

22

Measures 22-27. The vocal line continues with eighth notes and quarter notes. The piano accompaniment features a steady bass line and treble accompaniment. A triplet of eighth notes is marked in measure 22, and a repeat sign is present in measure 23.

Pa - rob - ca - ki od Po - lań - ca a wiś - lic - kie dziew - ki Nie ma rów - nych im do tań - ca: [ich naj - mil - se spie - wki]

Pa-rob-ca-ki od Po-łań-ca A wiś-lic-kie dziew-ki Nie ma rów-nych im do tań-ca: Ich naj-mil-se spiew-ki

„Scena snu”. Muzyka baletowa

Andante

Musical score for measures 1-6, marked Andante. The piece is in C major and common time (C). The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

7

Adagio

Musical score for measures 7-12, marked Adagio. The key signature changes to B-flat major. The tempo is slower. The right hand has a melodic line with a slur, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *p* is present.

13

Musical score for measures 13-18. The right hand has a melodic line with a slur and a dynamic marking of *p*. The left hand continues with a steady eighth-note accompaniment.

19

Musical score for measures 19-23. The right hand has a melodic line with a slur and a dynamic marking of *p*. The left hand continues with a steady eighth-note accompaniment.

24

Musical score for measures 24-28. The right hand has a melodic line with a slur and a dynamic marking of *ff*. The left hand continues with a steady eighth-note accompaniment.

29

Musical score for measures 29-34. The right hand has a melodic line with a slur and a dynamic marking of *pp*. The left hand continues with a steady eighth-note accompaniment.

35

Musical score for measures 35-38. The piece is in B-flat major (two flats). Measure 35 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 36 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 37 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 38 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Dynamics include 'p' in measure 37.

39

Musical score for measures 39-44. The piece is in B-flat major (two flats). Measure 39 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 40 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 41 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 42 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 43 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 44 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Dynamics include 'ff', 'mf', and 'p'.

45 Allegro moderato

Musical score for measures 45-48. The piece is in B-flat major (two flats). Measure 45 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 46 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 47 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 48 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Dynamics include 'p'.

49

Musical score for measures 49-52. The piece is in B-flat major (two flats). Measure 49 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 50 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 51 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 52 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern.

53

Musical score for measures 53-56. The piece is in B-flat major (two flats). Measure 53 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 54 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 55 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 56 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern.

57

Musical score for measures 57-60. The piece is in B-flat major (two flats). Measure 57 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 58 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 59 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern. Measure 60 has a treble clef with a whole note chord of B-flat, D-flat, and F. The bass clef has a sixteenth-note pattern.

62

67

72 *Adagio*

77

80 *Andantino*

85

89

Musical score for measures 89-92. Treble clef, bass clef, key signature of one flat. Measure 89 has a repeat sign. Measures 90-92 contain triplets in the treble and chords in the bass.

93

Musical score for measures 93-96. Treble clef, bass clef, key signature of one flat. Measures 93-95 have a continuous eighth-note melody in the treble and chords in the bass. Measure 96 has a whole note in the treble and a half note in the bass.

97

Musical score for measures 97-100. Treble clef, bass clef, key signature of one flat. Measures 97-99 have a continuous eighth-note melody in the treble and chords in the bass. Measure 100 has a triplet in the treble and chords in the bass.

101

Musical score for measures 101-104. Treble clef, bass clef, key signature of one flat. Measures 101-103 have a continuous eighth-note melody in the treble and chords in the bass. Measure 104 has a triplet in the treble and chords in the bass.

105

Musical score for measures 105-106. Treble clef, bass clef, key signature of one flat. Measures 105-106 have a continuous eighth-note melody in the treble and chords in the bass.

107

Musical score for measures 107-110. Treble clef, bass clef, key signature of one flat. Measures 107-108 have a continuous eighth-note melody in the treble and chords in the bass. Measures 109-110 are first and second endings.

110

*pp* *f*

113

*pp* *f* *mf*

116

*sf* *p* *f* *p*

121 Polonez

Polonez

126

131

136

Musical score for measures 136-140. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

141

Musical score for measures 141-144. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The piece concludes with a final chord in G major.

145 Krakowiak

Musical score for measures 145-150. The piece is in G major (one sharp) and 2/4 time. The right hand has a melodic line with eighth notes, and the left hand plays a simple accompaniment of chords.

151

Musical score for measures 151-155. The right hand features a melodic line with eighth notes, and the left hand provides a simple accompaniment of chords.

156

Musical score for measures 156-160. The right hand has a melodic line with eighth notes, and the left hand provides a simple accompaniment of chords.

161 Alla polacca

Musical score for measures 161-165. The piece is in G major (one sharp) and 3/4 time. The right hand has a melodic line with eighth notes, and the left hand provides a simple accompaniment of chords.



166

171

176

[Marsz] z opery Leszek [Biały]

181

186

190

195

Musical score for measures 195-198. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and eighth-note figures.

199

Musical score for measures 199-203. The right hand continues with melodic lines, including a section marked *p* (piano) and another marked *f* (forte). The left hand features a steady eighth-note accompaniment.

204

Musical score for measures 204-208. The right hand has a section marked *dolce* (dolce) with a slur. The left hand has a section marked [*p*] (piano) with a slur. The piece maintains its 3/4 time signature.

209

Musical score for measures 209-213. The right hand features a section marked *f* (forte) with a slur, followed by a triplet of eighth notes. The left hand continues with a steady accompaniment.

214

Musical score for measures 214-218. The right hand has a section marked *f* (forte) with a slur. The left hand continues with a steady accompaniment.

219

Musical score for measures 219-223. The piece changes to common time (C). The right hand features a section marked *ff* (fortissimo) with a slur. The left hand continues with a steady accompaniment.

225

Musical score for measures 225-229. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

230

Musical score for measures 230-233. The right hand consists of sustained chords, some with tremolos, while the left hand continues with a rhythmic eighth-note pattern.

234

Harfa

Musical score for measures 234-237. The right hand has a melodic line with a slur over measures 234 and 235, and a triplet of eighth notes in measure 236. The left hand has a steady eighth-note accompaniment.

238

Musical score for measures 238-241. The right hand features a melodic line with a triplet of eighth notes in measure 238 and a slur over measures 240 and 241. The left hand continues with eighth-note accompaniment.

242

Musical score for measures 242-245. The right hand has a melodic line with a slur over measures 243 and 244. The left hand continues with eighth-note accompaniment.

246

Musical score for measures 246-249. The right hand features a melodic line with a slur over measures 246 and 247, and a key signature change to two flats (B-flat major or D-flat minor) at the end of measure 249. The left hand continues with eighth-note accompaniment.

251

Musical score for measures 251-255. Treble clef has a complex chordal texture with many accidentals. Bass clef has a steady eighth-note accompaniment.

256

Musical score for measures 256-260. Treble clef has a more open texture with fewer notes. Bass clef continues with eighth-note accompaniment.

261

Musical score for measures 261-267. Treble clef has a mix of chords and single notes. Bass clef continues with eighth-note accompaniment. Dynamics *p* and *pp* are indicated.

268 [Polonez]

Musical score for measures 268-272. Treble clef has a rhythmic melody with chords. Bass clef has a steady eighth-note accompaniment. Dynamics *f* and *p* are indicated.

273

Musical score for measures 273-277. Treble clef has a rhythmic melody with chords. Bass clef has a steady eighth-note accompaniment.

278

Musical score for measures 278-282. Treble clef has a rhythmic melody with chords. Bass clef has a steady eighth-note accompaniment.

284

Musical score for measures 284-290. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

290 Mazur

Musical score for measures 290-298, titled "Mazur". The piece is in 3/4 time with a key signature of one sharp (F#). The right hand has a rhythmic melody of eighth notes, and the left hand plays a consistent pattern of chords.

298

Musical score for measures 298-306. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand continues the melodic line, and the left hand maintains the chordal accompaniment.

306 Marsz 1809

Musical score for measures 306-310, titled "Marsz 1809". The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand has a melody with dotted rhythms, and the left hand plays a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.

310

Musical score for measures 310-314. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand has a melody with dotted rhythms, and the left hand plays a rhythmic accompaniment. A dynamic marking of *dolce* (dolce) is present.

314

Musical score for measures 314-318. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand has a melody with dotted rhythms, and the left hand plays a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.

318

Musical score for measures 318-321. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 318 features a treble clef with a triplet of eighth notes and a bass clef with a steady eighth-note accompaniment. Measures 319-321 continue with similar rhythmic patterns and melodic lines.

322

Musical score for measures 322-324. The treble clef part shows a melodic line with slurs and ties, while the bass clef part provides a harmonic accompaniment with chords and eighth notes.

Allegro

325

tympano

Musical score for measures 325-328. Measure 325 begins with a whole rest in the treble clef. The bass clef part features a rhythmic pattern of eighth notes, with the word "tympano" written above it. Measures 326-328 show more complex melodic and harmonic development.

329

Musical score for measures 329-331. The treble clef part has a melodic line with slurs, and the bass clef part has a steady accompaniment.

332

fanfara

Musical score for measures 332-334. Measure 332 has a treble clef with a melodic line and a bass clef with a steady accompaniment. Measure 333 is marked "fanfara" and features a more rhythmic and dynamic texture. Measure 334 continues the fanfare-like texture.

335

Musical score for measures 335-337. The treble clef part has a melodic line with slurs, and the bass clef part has a steady accompaniment.

Andante maestoso 1815

338

*p*

Musical score for measures 338-346. The piece is in G major and 3/4 time. The tempo is Andante maestoso. The score consists of two staves: a treble staff and a bass staff. The music features a steady bass line and a treble line with chords and moving lines. A dynamic marking of *p* (piano) is present.

347

Musical score for measures 347-356. The piece continues in G major and 3/4 time. The score consists of two staves: a treble staff and a bass staff. The music features a steady bass line and a treble line with chords and moving lines.

357

*pp*

Musical score for measures 357-363. The piece continues in G major and 3/4 time. The score consists of two staves: a treble staff and a bass staff. The music features a steady bass line and a treble line with chords and moving lines. A dynamic marking of *pp* (pianissimo) is present.

364

*ppp*

Musical score for measures 364-369. The piece continues in G major and 3/4 time. The score consists of two staves: a treble staff and a bass staff. The music features a steady bass line and a treble line with chords and moving lines. A dynamic marking of *ppp* (pianississimo) is present.

Krakowiak

*ossia*

Musical score for the Krakowiak. The piece is in G major and 2/4 time. The score consists of two staves: a treble staff and a bass staff. The music features a steady bass line and a treble line with chords and moving lines. The tempo is Andante maestoso. The score includes a dynamic marking of *ossia* and a vocal line with lyrics.

Od da-wna by - wał je - dy - ny zwy - czaj u Po - la - - ków Ko - cha - ly na -

8

- se dzie-wcy - ny naj - bar - dziej wo - ja - ków

15

21

27



# 8. Polonez F-dur

Musical notation for measures 1-4. The piece is in F major (one flat) and 3/4 time. Measure 1 starts with a forte (*f*) dynamic in the bass clef. Measure 2 has a piano (*p*) dynamic. Measure 3 has a forte (*f*) dynamic. Measure 4 has a piano (*p*) dynamic and a *dolce* marking.

Musical notation for measures 5-8. The piece continues with piano (*p*) dynamics and a *dolce* marking throughout this section.

Musical notation for measures 9-12. Measure 9 starts with a mezzo-forte (*mf*) dynamic. Measure 10 has a fortissimo (*ff*) dynamic. Measure 11 has a piano (*p*) dynamic and a *dolce* marking. Measure 12 has a piano (*p*) dynamic and a *dolce* marking.

Musical notation for measures 13-16. Measure 13 has a fortissimo (*ff*) dynamic. Measure 14 has a fortissimo (*ff*) dynamic. Measure 15 has a fortissimo (*ff*) dynamic. Measure 16 has a fortissimo (*ff*) dynamic.

Musical notation for measures 17-20. Measure 17 has a piano (*p*) dynamic and a *dolce* marking. Measure 18 has a piano (*p*) dynamic and a *dolce* marking. Measure 19 has a piano (*p*) dynamic and a *dolce* marking. Measure 20 has a piano (*p*) dynamic and a *dolce* marking.

22

[mf]

TRIO

*dolce*

3

5

8<sup>va</sup>

3

10

(8<sup>va</sup>)

*loco*

*f*

3

14

V. C.

Polonaise da Capo

# 9. Polonez D-dur

Measures 1-3 of the Polonez D-dur. The music is in 3/4 time with a key signature of two sharps (D major). The first system shows the beginning of the piece with a forte (*ff*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment of eighth notes. The system concludes with a piano (*p*) dynamic and a *dolce* marking, showing a change in the bass line to a more sustained, chordal texture.

Measures 4-7 of the Polonez D-dur. The right hand continues with a melodic line of eighth notes, often beamed in pairs. The left hand maintains a steady accompaniment of eighth notes, with some chords in the bass line. The overall texture is light and rhythmic.

Measures 8-11 of the Polonez D-dur. The right hand features a more complex melodic line with sixteenth-note runs. The left hand continues with eighth-note accompaniment. A forte (*f*) dynamic is introduced in measure 10, and the bass line becomes more active with chords.

Measures 12-14 of the Polonez D-dur. The right hand has a melodic line with many accidentals and sixteenth-note patterns. The left hand continues with a bass line of chords and eighth notes. The piece concludes with a repeat sign and a final cadence.

Measures 15-18 of the Polonez D-dur. This system shows a repeat of the first system, with the right hand playing a melodic line of eighth notes and the left hand providing a rhythmic accompaniment of eighth notes. The piece ends with a final cadence.

19

Musical score for measures 19-22. The right hand features a rapid sixteenth-note arpeggiated pattern with slurs. The left hand provides a steady accompaniment of eighth notes.

23

Musical score for measures 23-26. The right hand continues with arpeggiated patterns, including a long slur across measures 24 and 25. The left hand accompaniment remains consistent.

27

*[p] dolce*

Musical score for measures 27-29. The right hand has a more melodic line with slurs. The left hand accompaniment consists of chords with a grace note in the first measure of each system.

30

Musical score for measures 30-32. The right hand continues with melodic lines and slurs. The left hand accompaniment is similar to the previous system.

33

*f*

Musical score for measures 33-36. The right hand features arpeggiated patterns. The left hand accompaniment includes a dynamic change to forte (*f*) in measure 34.

36

TRIO  
God save the King

5

7

11

Polonez da Capo

10. Fragmenty muzyki do sceny lirycznej  
*Powstanie Narodu* Franciszka Salezega Dmochowskiego

Marsz Przedniej Straży Wojska Polskiego

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is G minor (two flats) and the time signature is 2/4. The first system (measures 1-4) features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system (measures 5-8) begins with a forte (*ff*) dynamic and includes a melodic line in the treble. The third system (measures 9-11) continues the rhythmic accompaniment. The fourth system (measures 12-15) contains a repeat sign and a change in the bass line. The fifth system (measures 16-19) concludes the fragment with sustained chords in the bass and a melodic line in the treble.

21

Musical score for measures 21-25. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a steady accompaniment of eighth notes.

26

Musical score for measures 26-30. The right hand continues with eighth-note patterns and some chords, while the left hand maintains the eighth-note accompaniment.

31

Musical score for measures 31-34. The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a steady accompaniment of eighth notes.

35

Musical score for measures 35-37. The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a steady accompaniment of eighth notes.

38

Musical score for measures 38-40. The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a steady accompaniment of eighth notes.

41

Musical score for measures 41-44. The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a steady accompaniment of eighth notes.

45

TRIO

6

10

14

19

24



Marsz Dyktatora J. Chłopickiego

The musical score is presented in grand staff notation (treble and bass clefs) with a key signature of one flat (B-flat) and a common time signature (C). The piece is marked with a forte (*f*) dynamic at the beginning. The score includes various musical notations such as slurs, accents, and dynamic markings like *p dolce*, *f*, and *ff*. Measure numbers 6, 11, 16, 21, and 25 are indicated at the start of their respective systems. A triplet of eighth notes is marked with a '3' and a bracket in measures 4, 17, and 24. A repeat sign with first and second endings is present in measures 11-12. The score concludes with a final triplet of eighth notes in measure 24, marked with a '3' and a bracket.

30

*p dolce*

35

[*f*]

*ff* <sup>3</sup>

39

TRIO

*dolce*

6

10

14

11. Marsz żałobny z oratorium  
*Passio Domini Nostri Jesu Christi*

Tempo di Marcia

The musical score is written for piano and strings. It begins with a piano (*p*) dynamic and a tempo marking of "Tempo di Marcia". The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The string part (Vni) enters with a melodic line. The score includes several dynamic markings: *p*, *sf* (sforzando), *f*, *ff* (fortissimo), and *pp* (pianissimo). There are also articulation marks such as accents and slurs. The score is divided into systems, with measures 5, 9, 14, and 18 marked at the beginning of their respective systems. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Cl

Vni

Tmp

Fg

5

*sf*

*sf*

Tutti

*f*

*p*

9

14

*ff*

*ff*

*pp*

18

Cl

*f*

*ff*

*pp*

23

23

Fg

26

This system contains measures 23 through 26. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The music consists of chords and melodic lines. A label 'Fg' is placed above the first measure of the lower staff. Measure numbers 23 and 26 are indicated at the beginning and end of the system respectively.

27

27

*p* *pp* Trbn solo *ff*

Cor

32

This system contains measures 27 through 32. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The music includes dynamic markings *p*, *pp*, and *ff*. A section labeled 'Trbn solo' is indicated by a bracket over measures 30-31. A label 'Cor' is placed below the first measure of the lower staff. Measure numbers 27 and 32 are indicated at the beginning and end of the system respectively.

33

33

Cl

36

This system contains measures 33 through 36. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The music consists of chords and melodic lines. A label 'Cl' is placed below the first measure of the lower staff. Measure numbers 33 and 36 are indicated at the beginning and end of the system respectively.

37

37

Cl

40

This system contains measures 37 through 40. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The music consists of chords and melodic lines. A label 'Cl' is placed below the first measure of the lower staff. Measure numbers 37 and 40 are indicated at the beginning and end of the system respectively.

41

41

*p*

44

This system contains measures 41 through 44. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The music consists of chords and melodic lines. A dynamic marking *p* is placed above the first measure of the lower staff. Measure numbers 41 and 44 are indicated at the beginning and end of the system respectively.

45

45

48

This system contains measures 45 through 48. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The music consists of chords and melodic lines. Measure numbers 45 and 48 are indicated at the beginning and end of the system respectively.

## 12. Krakowiak z baletu *Wesele w Ojcowie*

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 1-6) features a rhythmic accompaniment in the bass clef and chords in the treble clef. The second system (measures 7-12) includes a melodic line in the treble clef and a bass line with a dynamic marking of *f* (forte) starting at measure 9. The third system (measures 13-18) continues the melodic and harmonic development. The fourth system (measures 19-20) concludes the piece with a final cadence in both staves.



UTWORY NA CZTERY RĘCE  
*PIANO DUO WORKS*





# Sonata B-dur op. 16

Composée et Dédinée à Son Altesse le Prince Joseph Poniatowski

Adagio

Primo

Adagio

Secondo

Allegro

5

*p dolce*

Allegro

10

*p*

15

Musical score for measures 15-18. The system consists of four staves: two treble clefs and two bass clefs. Measure 15 features a first ending bracket over the first two measures. Dynamics include *f* in measures 16 and 17. The music is in a minor key with a 3/4 time signature.

19

Musical score for measures 19-21. The system consists of four staves: two treble clefs and two bass clefs. The music continues with complex textures and dynamics. The key signature and time signature remain consistent with the previous system.

22

Musical score for measures 22-25. The system consists of four staves: two treble clefs and two bass clefs. This system is characterized by dense chordal textures. Dynamics include *f p*, *[f]*, and *f*. The music is in a minor key with a 3/4 time signature.

26

Musical score for measures 26-29. The system consists of four staves: two treble clefs and two bass clefs. Dynamics include *p*, *f*, and *ff*. The music is in a minor key with a 3/4 time signature.

Musical score for measures 30-35. The score is in 3/4 time with a key signature of two flats. The right hand (RH) has rests in measures 30-35. The left hand (LH) plays a continuous eighth-note accompaniment. Measure 30 starts with a *p dolce* marking. Measure 35 features a triplet of eighth notes.

Musical score for measures 36-41. The RH has rests in measures 36-37. In measure 38, the RH begins with a *[p] dolce* marking. The LH continues with eighth-note accompaniment. Measure 41 features a triplet of eighth notes.

Musical score for measures 42-46. The RH continues with eighth-note accompaniment. The LH has rests in measures 42-43. In measure 44, the LH begins with a *pp* marking. Measure 46 features a triplet of eighth notes.

Musical score for measures 47-51. The RH continues with eighth-note accompaniment. The LH has rests in measures 47-48. In measure 49, the LH begins with a *pp* marking. Measure 51 features a triplet of eighth notes.

51

Musical score for measures 51-53. The system consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature has two flats. The top grand staff has a treble clef with a complex melodic line. The middle grand staff has a treble clef with a simpler accompaniment. The bottom two staves are mostly empty with some rests.

54

Musical score for measures 54-56. The system consists of four staves. The top grand staff has a treble clef with a melodic line featuring a slur and a fermata. The middle grand staff has a treble clef with a melodic line. The bottom two staves are mostly empty with some rests.

57

Musical score for measures 57-60. The system consists of four staves. The top grand staff has a treble clef with a melodic line featuring a slur and a fermata. The middle grand staff has a treble clef with a melodic line. The bottom two staves are mostly empty with some rests.

61

Musical score for measures 61-63. The system consists of four staves. The top grand staff has a treble clef with a melodic line. The middle grand staff has a treble clef with a melodic line. The bottom two staves are mostly empty with some rests.

64

Musical score for measures 64-66. The system consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has two flats. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, and some triplets. The vocal line is mostly silent in these measures.

67

Musical score for measures 67-70. The system consists of four staves. The vocal line begins in measure 69 with the word *dolce* written below it. The piano accompaniment continues with its intricate rhythmic texture, including a tremolo effect in measure 69.

71

Musical score for measures 71-76. The system consists of four staves. The vocal line has a melodic line with some grace notes. The piano accompaniment features a steady eighth-note pattern in the bass line. A dynamic marking of *p* (piano) is present in measure 74.

77

Musical score for measures 77-80. The system consists of four staves. The piano accompaniment features a dense texture with many chords and sixteenth-note runs. Dynamic markings of *ff* (fortissimo) are present in measures 78 and 79. The piece concludes with a double bar line and repeat dots in measure 80.

83

*ff* *p dolce* *ossia*

88

93

97

100

*ff*

103

*dolce*

107

*dolce*

*ossia*

111

*ossia*

115

Musical score for measures 115-119. The score is in G minor (one flat) and 3/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The melody in the right hand has some grace notes and slurs. Dynamics include accents and a *p* marking at the end of the system.

120

Musical score for measures 120-125. The piano accompaniment continues with eighth-note patterns. The right hand melody includes a triplet and ends with a *p* dynamic. The left hand has some rests and a triplet in the final measure.

126

Musical score for measures 126-130. This system is dominated by dense chordal textures. The right hand has chords with a *f* dynamic, while the left hand has a *ff* dynamic. Dynamics shift to *p* and *f* in the right hand and *p* and *ff* in the left hand.

131

Musical score for measures 131-135. The texture remains dense with chords. The right hand has *pp* and *ppp* dynamics, while the left hand has *pp* and *ppp* dynamics. A *morendo* marking is present in both hands.



136 *Tempo I*

*p dolce*

*Tempo I*

140

*p*

145

*f*

149

*Tempo I*

152

[p] dolce

157

3

162

[p] dolce

167

pp

172

Musical score for measures 172-175. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 172 features a complex treble staff with triplets and slurs, and a bass staff with chords and slurs. Measures 173-175 continue the melodic and harmonic development.

176

Musical score for measures 176-178. The system consists of four staves. The treble staff has a continuous melodic line with slurs and accents. The bass staff is mostly empty, with some rests and a few notes in measure 178.

179

Musical score for measures 179-181. The system consists of four staves. The treble staff has a complex melodic line with slurs and accents. The bass staff has chords and slurs, providing harmonic support.

182

Musical score for measures 182-185. The system consists of four staves. The treble staff has a melodic line with slurs and accents. The bass staff has chords and slurs, providing harmonic support. The system concludes with a double bar line.

186

Musical score for measures 186-189. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a dense texture of chords and a melodic line in the bass staff. The right hand has sparse notes with rests. Dynamics include *fp* and accents.

190

Musical score for measures 190-192. The score is in 3/4 time with a key signature of two flats. The right hand has a steady eighth-note accompaniment. The left hand has a melodic line with some rests. Dynamics include accents.

193

Musical score for measures 193-195. The score is in 3/4 time with a key signature of two flats. The right hand has a steady eighth-note accompaniment. The left hand has a melodic line with some rests. Dynamics include accents.

196

Musical score for measures 196-199. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a dense texture of chords and a melodic line in the bass staff. The right hand has sparse notes with rests. Dynamics include *fp* and accents.

200

*fp*

*[f]* *[p]*

Musical score for measures 200-205. The score is in 3/4 time and B-flat major. It features a piano introduction with a forte-piano (*fp*) dynamic. The right hand plays a melodic line with slurs and a fermata over a dotted quarter note in measure 205. The left hand provides harmonic support with chords and moving lines, including a forte (*f*) dynamic in measure 201 and a piano (*p*) dynamic in measure 202. A fermata is also present over the left hand in measure 203.

206

*f*

Musical score for measures 206-211. The score continues in 3/4 time and B-flat major. The right hand features a melodic line with a forte (*f*) dynamic starting in measure 207. The left hand continues with a rhythmic accompaniment, also marked with a forte (*f*) dynamic in measure 207. The piece concludes with a fermata in measure 211.

212

*ff*

Musical score for measures 212-217. The score continues in 3/4 time and B-flat major. Both the right and left hands are marked with fortissimo (*ff*) dynamics. The right hand plays a melodic line with a fermata in measure 217. The left hand provides a strong harmonic accompaniment with a fermata in measure 217. The piece ends with a final fermata in measure 217.

Andante

*p dolce* *[f]* *[p]*

8

*f*

14

*p*

19

Musical score for measures 19-23. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The score is written for piano with four staves: two for the right hand and two for the left hand. Measure 19 features a triplet of eighth notes in the right hand. Measures 20-23 show a continuation of the melodic and harmonic material with various articulations and dynamics.

24

Musical score for measures 24-28. The score continues with complex rhythmic patterns and dynamic markings. Measure 24 includes a dynamic marking of *pp*. Measures 25-28 feature a variety of articulations, including accents and slurs, and dynamic markings such as *p* and *pp*.

29

Musical score for measures 29-33. This section includes dynamic markings of *pp* and *p*. Measure 29 has a dynamic marking of *pp*. Measures 30-33 show a continuation of the melodic and harmonic material with various articulations and dynamics.

36

*f* *p* *p*

41

*fp* *f* *p*

45

*p*

48

*morendo* *p* [*pp*]

*morendo* *p* [*pp*]



Rondo alla Polacca

The first system of the musical score for 'Rondo alla Polacca' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves. The upper staff is in treble clef and begins with a piano (*p*) dynamic. The lower staff is in bass clef and features a steady accompaniment of eighth notes. The music is characterized by frequent slurs and ties, creating a flowing, rhythmic texture.

Rondo alla Polacca

The second system of the musical score continues the piece. It begins with a measure number '6' at the start of the upper staff. The upper staff continues with melodic lines, while the lower staff provides accompaniment. A fortissimo (*ff*) dynamic marking is introduced in the middle of the system, indicating a significant increase in volume. The rhythmic patterns remain consistent with the first system.

The third system of the musical score starts with a measure number '11'. It continues the melodic and accompanimental themes established in the previous systems. The piece concludes with a final flourish in the upper staff, marked with a '2' above a slur, and a final cadence in the lower staff.

15

Musical score for measures 15-19. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 15 features a complex melodic line in the upper treble staff with many slurs and a triplet. The lower treble staff has a piano (*p*) dynamic marking. The bass clef staves have a *[p]* dynamic marking and a *dolce* marking in measure 19.

20

Musical score for measures 20-24. The system consists of four staves. Measure 20 features a triplet in the upper treble staff. The lower treble staff has a *[p]* dynamic marking. The bass clef staves have a *[p]* dynamic marking.

25

Musical score for measures 25-28. The system consists of four staves. Measure 25 features a complex melodic line in the upper treble staff with many slurs. The lower treble staff has a *[p]* dynamic marking. The bass clef staves have a *[p]* dynamic marking.

29

Musical score for measures 29-33. The system consists of four staves. Measure 29 features a complex melodic line in the upper treble staff with many slurs. The lower treble staff has a *p* dynamic marking. The bass clef staves have a *[p]* dynamic marking. Measure 31 features a *pp* dynamic marking and a triplet in the upper treble staff.

35

Measures 35-38: This system contains four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key. The first staff has a dynamic marking of *f*. The piece features a complex texture with many sixteenth-note passages and slurs.

39

Measures 39-42: This system contains four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic patterns. A fermata is placed over the final note of measure 42. The key signature changes to two flats (B-flat and E-flat) at the end of the system.

43

Measures 43-47: This system contains four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key. The first staff has a dynamic marking of *ff*, and the second staff has a dynamic marking of *p*. The piece features a complex texture with many sixteenth-note passages and slurs.

48

Measures 48-51: This system contains four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key. The first staff has a dynamic marking of *f*, and the second staff has a dynamic marking of *p*. The piece features a complex texture with many sixteenth-note passages and slurs.

53

Musical score for measures 53-57. The score is in 3/4 time and B-flat major. It features a complex texture with multiple voices in both hands. The right hand has a melodic line with many slurs and ties, while the left hand provides harmonic support with chords and moving lines. Measure 53 starts with a whole rest in the right hand and a quarter note in the left. Measure 54 has a quarter rest in the right hand and a quarter note in the left. Measure 55 has a quarter rest in the right hand and a quarter note in the left. Measure 56 has a quarter rest in the right hand and a quarter note in the left. Measure 57 has a quarter rest in the right hand and a quarter note in the left.

58

Musical score for measures 58-62. The score is in 3/4 time and B-flat major. It features a complex texture with multiple voices in both hands. The right hand has a melodic line with many slurs and ties, while the left hand provides harmonic support with chords and moving lines. Measure 58 starts with a quarter note in the right hand and a quarter note in the left. Measure 59 has a quarter note in the right hand and a quarter note in the left. Measure 60 has a quarter note in the right hand and a quarter note in the left. Measure 61 has a quarter note in the right hand and a quarter note in the left. Measure 62 has a quarter note in the right hand and a quarter note in the left.

63

Musical score for measures 63-67. The score is in 3/4 time and B-flat major. It features a complex texture with multiple voices in both hands. The right hand has a melodic line with many slurs and ties, while the left hand provides harmonic support with chords and moving lines. Measure 63 starts with a quarter note in the right hand and a quarter note in the left. Measure 64 has a quarter note in the right hand and a quarter note in the left. Measure 65 has a quarter note in the right hand and a quarter note in the left. Measure 66 has a quarter note in the right hand and a quarter note in the left. Measure 67 has a quarter note in the right hand and a quarter note in the left.

68

Musical score for measures 68-72. The score is in 3/4 time and B-flat major. It features a complex texture with multiple voices in both hands. The right hand has a melodic line with many slurs and ties, while the left hand provides harmonic support with chords and moving lines. Measure 68 starts with a quarter note in the right hand and a quarter note in the left. Measure 69 has a quarter note in the right hand and a quarter note in the left. Measure 70 has a quarter note in the right hand and a quarter note in the left. Measure 71 has a quarter note in the right hand and a quarter note in the left. Measure 72 has a quarter note in the right hand and a quarter note in the left.

72

Musical score for measures 72-75. The system consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The key signature has one flat (B-flat). The right hand features a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of this system.

76

Musical score for measures 76-78. The system consists of four staves. The right hand continues with its intricate melodic line. The left hand accompaniment remains consistent. A fermata is placed over the final measure of this system.

79

Musical score for measures 79-83. The system consists of four staves. The right hand has a melodic line with some rests. The left hand accompaniment is more active, featuring a steady eighth-note pattern. The instruction *p scherzando* is written above the right hand staff. A fermata is placed over the final measure of this system.

84

Musical score for measures 84-87. The system consists of four staves. The right hand has a melodic line with some rests. The left hand accompaniment is more active, featuring a steady eighth-note pattern. The instruction *[p]* is written below the left hand staff. A fermata is placed over the final measure of this system.

88

Musical score for measures 88-92. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key. The grand staff features a melodic line with slurs and accents, and a chordal accompaniment. The separate bass staff has a steady eighth-note bass line. Measure 92 includes a fermata over a chord.

93

Musical score for measures 93-97. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff has a melodic line with slurs and a triplet in measure 95. The separate bass staff has a steady eighth-note bass line. Measure 97 includes a fermata over a chord.

98

Musical score for measures 98-102. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff has a melodic line with slurs and a piano (*p*) dynamic marking. The separate bass staff has a steady eighth-note bass line. Measure 102 includes a fermata over a chord.

103

Musical score for measures 103-107. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff has a melodic line with slurs and a forte (*ff*) dynamic marking. The separate bass staff has a steady eighth-note bass line. Measure 107 includes a fermata over a chord.

107

Musical score for measures 107-110. The score is in 3/4 time with a key signature of two flats. It features a complex texture with multiple voices in both hands, including sixteenth-note runs and arpeggiated figures. The right hand has a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with slurs and ties.

111

Musical score for measures 111-114. The texture continues with intricate sixteenth-note patterns. A piano dynamic marking *p* is present in the right hand at measure 113. The left hand features a steady accompaniment with slurs and ties.

115

Musical score for measures 115-118. This section includes triplet markings in both hands. A *dolce* dynamic marking is present in the left hand at measure 116. The right hand has a melodic line with slurs and ties, while the left hand has a more active accompaniment.

119

Musical score for measures 119-122. The right hand features a melodic line with slurs and ties, and a fermata at the end of measure 122. The left hand has a complex accompaniment with slurs and ties.

123

Musical score for measures 123-126. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 123-124 feature a complex melodic line in the upper treble staff with many accidentals and slurs. The lower staves provide harmonic support with chords and some melodic fragments.

127

Musical score for measures 127-132. The system consists of four staves. Measures 127-130 show a melodic line in the upper treble staff with dynamic markings *pp*, *ppp*, and *ff*. There are also slurs and a triplet of eighth notes in measure 130. The lower staves continue the harmonic accompaniment.

133

Musical score for measures 133-136. The system consists of four staves. Measures 133-134 feature a melodic line in the upper treble staff with a slur and a fermata. The lower staves provide harmonic support with chords and a steady bass line.

137

Musical score for measures 137-140. The system consists of four staves. Measures 137-140 feature a melodic line in the upper treble staff with a slur and a fermata. The lower staves provide harmonic support with chords and a steady bass line.



141

Musical score for measures 141-145. The system consists of four staves: two for the right hand and two for the left hand. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has two flats, and the time signature is 4/4.

146

Musical score for measures 146-150. The system consists of four staves. Measures 146-147 feature a long, sustained chord in the right hand. From measure 148, the right hand plays a series of chords, with a dynamic marking of *fp*. The left hand continues with a rhythmic pattern, with a dynamic marking of *[fp]* in measure 148.

151

Musical score for measures 151-154. The system consists of four staves. The right hand plays chords, with a dynamic marking of *p* in measure 154. The left hand plays a rhythmic accompaniment, with a dynamic marking of *p* in measure 154.

155

Musical score for measures 155-158. The system consists of four staves. The right hand plays a melodic line with slurs, with a dynamic marking of *f* in measure 155. The left hand plays a rhythmic accompaniment, with a dynamic marking of *f* in measure 155. The system concludes with a dynamic marking of *p* in measure 158.

159

Musical score for measures 159-163. 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 two flats. Measure 159 features a treble staff with a melodic line of eighth notes and a grand staff with a piano accompaniment of chords and eighth notes. Dynamic markings include *fp* in the upper right and *p* in the lower left. A hairpin crescendo is present in the grand staff.

164

Musical score for measures 164-168. 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 two flats. Measure 164 features a treble staff with a melodic line of eighth notes and a grand staff with a piano accompaniment of chords and eighth notes. Dynamic markings include *dolce* in the middle of the grand staff and *v* in the lower right. A hairpin crescendo is present in the grand staff.

169

Musical score for measures 169-173. 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 two flats. Measure 169 features a treble staff with a melodic line of eighth notes and a grand staff with a piano accompaniment of chords and eighth notes. Dynamic markings include *pp* in the middle of the grand staff and *p* in the lower right. A hairpin crescendo is present in the grand staff.

174

Musical score for measures 174-178. 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 two flats. Measure 174 features a treble staff with a melodic line of eighth notes and a grand staff with a piano accompaniment of chords and eighth notes. Dynamic markings include *ff* in the upper left and *ff* in the lower right. A hairpin crescendo is present in the grand staff.

# 1. Polonez C-dur

Primo

Secondo

*f* *ff* *f*

5

*p dolce*

*p dolce* *p dolce*

9

2

13

*f* *ff* *f*

This system contains measures 13 through 16. It features a grand staff with treble and bass clefs. The music is characterized by dense, rapid sixteenth-note passages in the upper voices, often with slurs. The lower voices provide harmonic support with chords and slower-moving lines. Dynamic markings include *f* (forte) and *ff* (fortissimo). A key signature change to one flat is indicated in measure 14.

17

[crescendo] 6 6 5 *f*

*ossia*

This system contains measures 17 through 19. Measures 17 and 18 feature a prominent sixteenth-note pattern in the upper voice, with a crescendo hairpin and fingerings 6, 6, and 5. Measure 19 shows a change in dynamics to *f*. An *ossia* (alternative) line is provided for the bass clef in measure 18. The system concludes with repeat signs.

20

*fp dolce* *rf*

*fp* *dolce*

This system contains measures 20 through 22. Measure 20 begins with a repeat sign and a dynamic marking of *fp dolce*. The upper voice has a melodic line with slurs, while the lower voice has a more rhythmic accompaniment. Measure 22 features a dynamic shift to *rf* (ritardando forte). The system ends with repeat signs.

24

*fp dolce* *rf*

28

*fp*

32

*rf* *ff*

36

*p dolce*

*p dolce*

40

*f*

*ff*

*f*

*f*

*ff*

*f*

44

*f*

[crescendo]

6 6 5

*f*

*ossia*

*f*

TRIO

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The score is written for piano with three staves: Treble, Middle, and Bass. Measure 1 features a piano (*p*) and dolce dynamic. Measures 2-5 show a dynamic shift to *rf* (ritardando forte). The Treble staff contains a melodic line with slurs and trills. The Middle staff has a steady accompaniment of eighth notes. The Bass staff provides a simple harmonic accompaniment with some rests.

Musical score for measures 6-9. Measure 6 begins with a piano (*p*) and dolce dynamic. Measures 7-9 show a dynamic shift to *ff* (fortissimo). The Treble staff features a melodic line with slurs and trills. The Middle staff has a steady accompaniment of eighth notes. The Bass staff provides a simple harmonic accompaniment with some rests. A repeat sign is present at the end of measure 9.

Musical score for measures 10-13. The piece continues in 3/4 time with a key signature of one flat. The score is written for piano with three staves: Treble, Middle, and Bass. Measure 10 features a piano (*p*) and dolce dynamic. Measures 11-13 show a dynamic shift to *ff* (fortissimo). The Treble staff contains a melodic line with slurs and trills. The Middle staff has a steady accompaniment of eighth notes. The Bass staff provides a simple harmonic accompaniment with some rests.

14

*p* *mancando* *pp*

18

*ppp* *a tempo* [*p*] *dolce* *rf*

*ppp* *a tempo* [*p*] *dolce* *tr* *rf*

23

*rf*

*rf*

[Polonoise da Capo]



## 2. Polonez G-dur

The musical score is for a piece in G major, 3/4 time, consisting of 12 measures. It is arranged for two violins (Primo and Secondo) and piano.

**Primo Violin:** Measures 1-4 feature a melodic line with slurs and accents. Measure 5 begins with a new melodic phrase. Measures 9-12 continue the melodic development with slurs and accents.

**Secondo Violin:** Measures 1-4 provide harmonic support with chords and some melodic movement. Measures 5-8 continue this support. Measures 9-12 feature a more active melodic line with slurs and accents.

**Piano:** Measures 1-4 feature a steady accompaniment. Measure 5 begins with a new accompaniment pattern. Measures 9-12 feature a more active accompaniment pattern.

**Dynamic Markings:** *p* (piano) at the start of the Primo Violin part; *pp* (pianissimo) at the start of the Secondo Violin part; *f* (forte) at the start of measure 5 in both violin parts; *p dolce* (piano dolce) at the start of measure 7 in both violin parts; *[p] dolce* (piano dolce) at the start of measure 7 in the piano part; *ff* (fortissimo) at the start of measure 9 in both violin parts.

**Other Markings:** *tr* (trill) markings are present in measures 5, 7, 9, and 10 across the different parts.

13

*f*  
*ossia*

17

*p*  
*dolce*  
*dolce*  
*p*

22

26

*f*  
*f*

30

*p dolce*

*[p] dolce*

*tr.*

34

*ff*

*tr.*

*ff*

37

*f*

*ossia*

*f*

TRIO

First system of the Trio, measures 1-3. The score is in 3/4 time with a key signature of one sharp (F#). The upper staff (treble clef) begins with a piano (*p*) *scherzando* marking and contains a melodic line with eighth-note patterns. The lower staff (bass clef) contains a rhythmic accompaniment of chords. The word *[simile]* appears in the second measure of both the upper and lower staves.

Second system of the Trio, measures 4-6. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the rhythmic accompaniment with chords. Measure 4 is marked with a '4' at the beginning of the staff.

Third system of the Trio, measures 7-9. The upper staff features a melodic line with a repeat sign and a *ff* (fortissimo) dynamic marking. An *ossia* (alternative) version of the melodic line is provided below the main staff. The lower staff continues the rhythmic accompaniment with a *f* (forte) dynamic marking.

11

15

*p scherzando*

[simile]

[simile]

*p scherzando*

[simile]

19

*ossia*

[Polonoise da Capo]

### 3. Polonez f-moll

Primo

*ff* *dolce*

Secondo

*ff* *dolce*

6

*f*

10

*f* *dolce* *p*

*ossia*

14

Musical score for measures 14-17. The score is in 3/4 time with a key signature of three flats. It features a complex piano part with sixteenth-note runs and triplets, and a bass line with eighth-note patterns. Dynamics include forte (*f*) and dolce.

18

Musical score for measures 18-22. The piano part is mostly silent, while the bass line continues with eighth-note patterns. Dynamics include dolce.

23

Musical score for measures 23-26. The piano part has a melodic line with a forte (*ff*) dynamic. The bass line has a rhythmic pattern. An *ossia* marking indicates an alternative bass line for the first measure of the system.

28

*dolce*

*dolce*

33

*f*

*p*

*dolce*

37

*f*

*f*

*f*



TRIO

Musical score for the first system (measures 1-4) of the Trio section. The score is in 3/4 time and B-flat major. It features a piano (p) dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The bass line consists of a simple eighth-note accompaniment.

Musical score for the second system (measures 5-8) of the Trio section. The score continues in 3/4 time and B-flat major. It features a forte (f) dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The bass line consists of a simple eighth-note accompaniment. An *ossia* marking is present above the right hand in measure 7, indicating an alternative fingering.

Musical score for the third system (measures 9-12) of the Trio section. The score continues in 3/4 time and B-flat major. It features a piano (p) dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The bass line consists of a simple eighth-note accompaniment. The system concludes with a repeat sign.

11

*p* *f* *p*

6 6 6

14

*f* *p*

*ossia*

18

*f*

*ossia*

Polonoise da Capo

4. Polonez E-dur  
na temat uwertury do opery *Lodoiska* Rudolpha Kreutzera

Moderato

Primo

*pp*

Moderato

Secondo

*pp*

6

*ff*

11

16

20

25

30

*fz* *[ten.]* *[ten.]* *p*

34

*staccato* *staccato*

38

1. 1.

41b

2.

*ff*

2.

*ff*

This system covers measures 41b and 42. It features a grand staff with two treble clefs and two bass clefs. The key signature has three sharps (F#, C#, G#). The first two staves (treble clefs) play a dense, repetitive chordal texture. The third and fourth staves (bass clefs) play a more melodic line with some rests. A first ending bracket labeled '2.' spans the first two measures. The dynamic marking *ff* is present in both the first and third staves.

43

This system covers measures 43 and 44. The notation continues with the same grand staff and key signature. The texture remains consistent with the previous system, featuring dense chordal patterns in the upper staves and a more active bass line.

45

This system covers measures 45 and 46. The musical notation continues, showing the progression of the piece. The upper staves maintain their dense chordal texture, while the lower staves continue their melodic and rhythmic patterns.

47

This system covers measures 47 and 48. The notation concludes the section shown on this page, with the same grand staff and key signature. The overall texture and dynamics remain consistent with the preceding measures.

49

*fz* *fz* *fz*

53

*fz* *fz* *p* *p dolce*

58

*p* *dolce* *p*

64

*fz fz fz fz*

69

*f p > fp ten. ten. p ten. fz fz fz*

74

*ten. p staccato staccato fz*



78

Musical score for measures 78-81. The score is written for piano in F# major (three sharps) and 3/4 time. It consists of three systems of staves. The first system has a grand staff (treble and bass clefs) and a separate bass clef staff. The second system has a grand staff and a separate bass clef staff. The third system has a grand staff and a separate bass clef staff. The music features a complex melodic line in the right hand of the grand staff, often with sixteenth-note runs, and a steady accompaniment in the left hand of the grand staff and the separate bass clef staff.

82

Musical score for measures 82-84. This system includes first and second endings. The first ending (marked '1.') leads to a double bar line. The second ending (marked '2.') is marked with *ff fz* in the right hand of the grand staff and *ff* in the left hand of the grand staff. The score continues with a grand staff and a separate bass clef staff.

85

Musical score for measures 85-88. The score continues with a grand staff and a separate bass clef staff. The right hand of the grand staff is marked with *fz* at the beginning. The music concludes with a double bar line at the end of the fourth measure.

TRIO

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The score is written for four staves: two treble clefs and two bass clefs. The first treble staff contains a melodic line with slurs and a triplet of eighth notes in measure 2. The second treble staff is marked *p dolce* and contains a steady eighth-note accompaniment. The first bass staff contains a bass line with slurs and a triplet of eighth notes in measure 2. The second bass staff contains a simple bass line with quarter notes.

Musical score for measures 6-10. The piece continues in 3/4 time with a key signature of three sharps. The first treble staff features a complex melodic line with slurs and a sextuplet of eighth notes in measure 6. The second treble staff continues the eighth-note accompaniment. The first bass staff contains a bass line with slurs. The second bass staff continues the simple bass line with quarter notes.

Musical score for measures 11-15. The piece continues in 3/4 time with a key signature of three sharps. The first treble staff features a melodic line with slurs and a triplet of eighth notes in measure 11. The second treble staff continues the eighth-note accompaniment, including sextuplets in measures 14 and 15. The first bass staff contains a bass line with slurs. The second bass staff continues the simple bass line with quarter notes.

15

Musical score for measures 15-18. The piece is in G major (one sharp) and 3/4 time. Measure 15 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. A repeat sign is present at the end of measure 15. Measure 16 continues the melodic line with a dynamic marking of *f* (forte). Measure 17 shows a dynamic shift to *p* (piano) with a more complex melodic line. Measure 18 concludes with a final melodic flourish. The bass line in measures 17 and 18 consists of sustained chords.

19

Musical score for measures 19-23. The treble clef part features a continuous, flowing melodic line with many slurs and ties. The bass clef part provides a rhythmic accompaniment with chords and eighth notes. Measure 19 starts with a treble clef line of eighth notes and a bass clef line of chords. Measure 20 continues the melodic line. Measure 21 shows a change in the bass line with more active eighth notes. Measure 22 features a treble clef line with a slur and a bass clef line with chords. Measure 23 ends with a treble clef line of eighth notes and a bass clef line with chords.

24

Musical score for measures 24-27. The treble clef part has a melodic line with slurs and ties. The bass clef part has a rhythmic accompaniment with chords and eighth notes. Measure 24 starts with a treble clef line of eighth notes and a bass clef line of chords. Measure 25 continues the melodic line. Measure 26 shows a change in the bass line with more active eighth notes. Measure 27 ends with a treble clef line of eighth notes and a bass clef line with chords.

28

*f* *dolce*

33

*p* *p* *p* *p* *p*

38

*6* *6*

Polonaise D.C.

5. Polonez E-dur  
na temat marsza z opery *Les deux journées*  
(Woziwoda) Luigi Cherubiniego

Moderato

Primo

*p*

*tr*

Secondo

Moderato

*p*

[*simile*]

[*simile*]

6

12

*ff*

*tr*

*ff*

16

*rf* *rf*

20

*pp* *pp*

24

29

*crescendo* *ff* *rf* *fp*

*crescendo* *fp*

33

*crescendo* *fp*

37

*ff* *ff*

40

*ff*

42

46

54



60

*ff*

*ff*

65

[tr]

*rf*

*rf*

69

*rf*

> > >

*rf*

TRIO

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The score is written for piano and features a complex texture with multiple voices in both hands. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

Musical score for measures 6-10. The texture continues with intricate patterns in the right hand and a more active bass line. The right hand features rapid sixteenth-note passages and slurs. The left hand has a steady eighth-note accompaniment. Dynamics are consistent with the previous section.

Musical score for measures 11-15. The right hand has a very active, rapid sixteenth-note passage. The left hand continues with a rhythmic accompaniment. The score concludes with a final cadence in the right hand.

15

6 [6] dolce

20

24

29

*crescendo*

*crescendo*

34

*p*

40

*p*

46

*pp*

50

54

6 161

[Polonoise da Capo]

6. Polonez G-dur  
na temat francuskiej piosenki *Où peut-on être mieux  
qu'au sein de sa famille* André Grétry'ego

Ofiarowany Jaśnie Wielmożnej Teresie Woydzinie

The musical score is written for two systems of piano accompaniment, labeled Primo and Secondo. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into three systems of music.

**System 1:** Both Primo and Secondo parts begin with a fortissimo (*ff*) dynamic. The Primo part features a melody with a trill-like figure in the right hand and a rhythmic accompaniment in the left hand. The Secondo part has a similar rhythmic accompaniment. The system concludes with a measure marked with an accent (>).

**System 2:** This system starts at measure 4. The Primo part begins with a melody marked *p dolce* (piano, dolce). The Secondo part continues with its accompaniment. The system ends with a measure marked with an accent (>).

**System 3:** This system starts at measure 9. Both parts are marked *mf* (mezzo-forte). The Primo part has a more active melody with some trills. The Secondo part provides a steady accompaniment. The system ends with a measure marked with an accent (>).

14

Musical score for measures 14-17. The score is written for piano in G major (one sharp) and 4/4 time. It consists of four staves: two for the right hand and two for the left hand. Measure 14 starts with a treble clef and a key signature of one sharp. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. The piece concludes with a double bar line and repeat dots.

18

Musical score for measures 18-22. The score continues from the previous system. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. The system ends with a double bar line and repeat dots.

23

Musical score for measures 23-26. The score continues from the previous system. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. The system ends with a double bar line and repeat dots. The dynamic marking *ff* (fortissimo) is present in the first and second measures of this system.

26

Musical score for measures 26-28. The score is in G major (one sharp) and 2/4 time. It consists of two systems of grand staff notation. The first system (measures 26-27) features a piano (*p*) introduction in the right hand with chords and a forte (*ff*) accompaniment in the left hand. The second system (measures 27-28) continues with piano (*p*) textures in both hands, including a melodic line in the right hand and a rhythmic accompaniment in the left hand.

29

Musical score for measures 29-32. The score is in G major (one sharp) and 2/4 time. It consists of two systems of grand staff notation. The first system (measures 29-30) features a forte (*f*) texture with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system (measures 30-32) continues with a forte (*f*) texture, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand, with some notes held across measures.

33

Musical score for measures 33-36. The score is in G major (one sharp) and 2/4 time. It consists of two systems of grand staff notation. The first system (measures 33-34) features a piano (*p*) and dolce texture in the right hand with chords and a piano (*p*) accompaniment in the left hand. The second system (measures 34-36) continues with a piano (*p*) texture, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.



39

*mf*

Musical score for measures 39-43. The score is written for piano in G major. It consists of three systems of staves. The first system has a treble clef staff with a melody and a grand staff (treble and bass clefs) with accompaniment. The second system continues the melody and accompaniment. The third system concludes the passage with a repeat sign. Dynamics include *mf* and accents (>).

44

Musical score for measures 44-48. The score is written for piano in G major. It consists of three systems of staves. The first system has a treble clef staff with a melody and a grand staff with accompaniment. The second system continues the melody and accompaniment. The third system concludes the passage with a repeat sign. The accompaniment features a rhythmic pattern of eighth notes in the bass clef.

49

*ff*

Musical score for measures 49-53. The score is written for piano in G major. It consists of three systems of staves. The first system has a treble clef staff with a melody and a grand staff with accompaniment. The second system continues the melody and accompaniment. The third system concludes the passage with a repeat sign. Dynamics include *ff*.

TRIO

Musical score for the first system of the Trio section, measures 1-5. The score is in 3/4 time. It features three staves: two treble clefs and one bass clef. The first two staves are for the piano, with the second staff marked *p dolce*. The third staff is for the tamborino, marked *p tamborino*, and consists of a steady eighth-note accompaniment.

Musical score for the second system of the Trio section, measures 6-10. The score continues with three staves. The piano part in the first two staves becomes more active, with the second staff marked *ff*. The tamborino part in the third staff continues with a steady eighth-note accompaniment, also marked *ff*.

Musical score for the third system of the Trio section, measures 11-15. The score continues with three staves. The piano part in the first two staves is marked *p* and includes an *8va* (octave) marking. The tamborino part in the third staff is marked *p* and continues with a steady eighth-note accompaniment.

15

(8<sup>va</sup>)

*loco*

19

*p dolce*

*p [tamborino]*

24

*ff*

[Polonez da Capo]