

Chopin.

Polonaise-fantaisie. op. 61.

Polonaise. oeuvre posthume.



The Rose K. Platzman
Memorial Collection



POLONAISE FANTAISIE

par

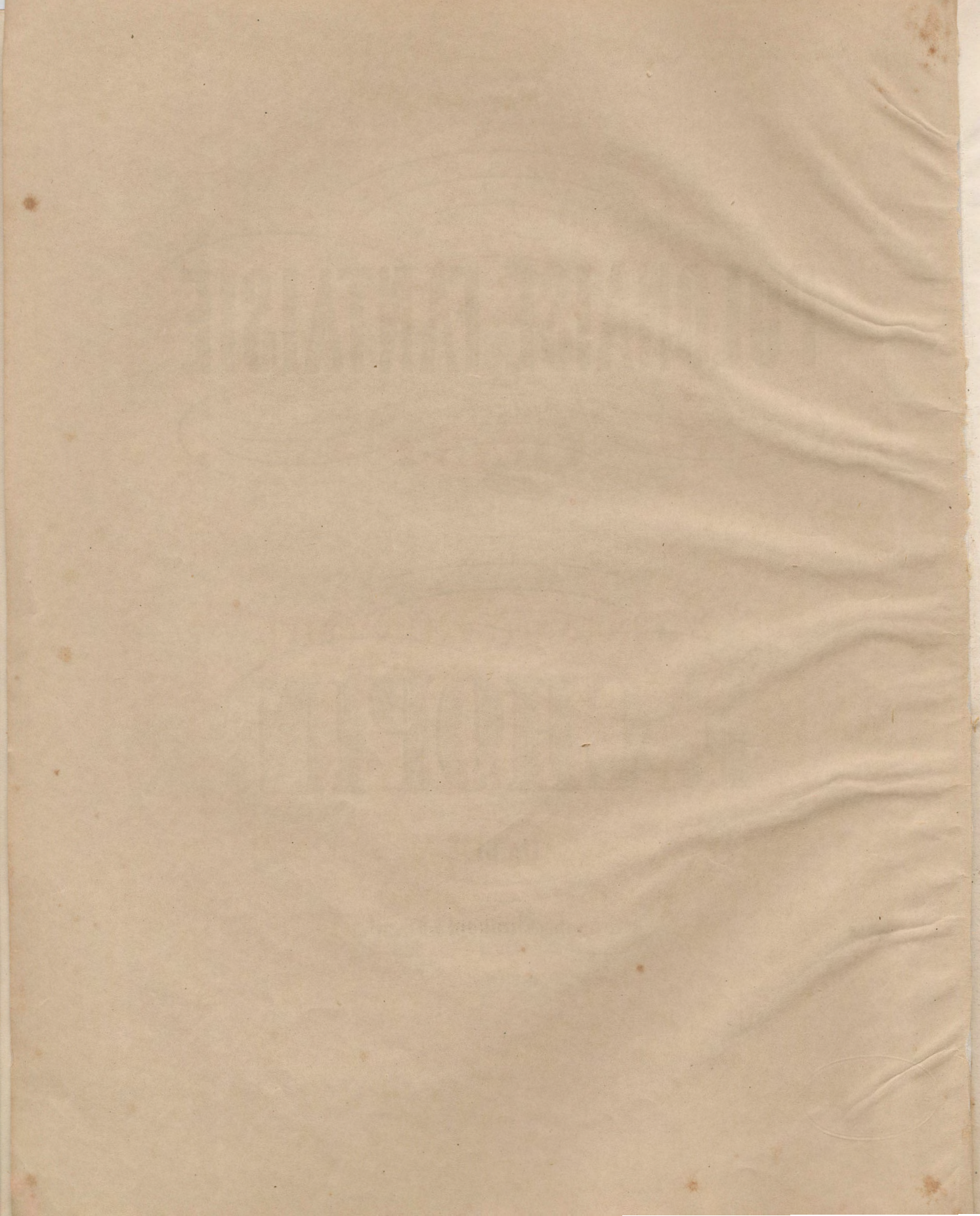


F. CHOPIN.

Op. 61.

Leipzig, chez Breitkopf & Härtel.

Pr. 27½ Ngr.



POLONAISE FANTAISIE
POUR LE
PIANO
dédiée
à Madame St. Senret
par
FRÉD. CHOPIN.

Op. 61.

Propriété des Éditeurs.

Pr. 274 Ngr.

Leipzig, chez Breitkopf & Härtel.

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Memorial Collection

POLONAISE FANTAISIE.

F. Chopin. Op. 61.

PIANO.

All^o Maestoso.

8..... loco

8..... loco

8..... loco

8..... loco

Red.

Red.

Red.

4

First system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes a piano (*p*) dynamic marking and a *crise.* instruction. The bass line contains a triplet of eighth notes.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of two flats. The music includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

a tempo giusto.

Third system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes a *pp rallent.* dynamic marking and a *f* dynamic marking. The bass line contains a triplet of eighth notes. The word "Red." is written below the bass line.

m.v.

Fourth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes a *m.v.* marking. The bass line contains a triplet of eighth notes. The word "Red." is written below the bass line, along with asterisks.

Fifth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes a triplet of eighth notes in the treble. The word "Red." is written below the bass line, along with asterisks.

Musical notation system 1. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Includes a *cresc.* marking in the treble staff and several *Ped.* markings with asterisks below the bass staff.

Musical notation system 2. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Includes an *f* marking in the bass staff and a *cresc.* marking in the treble staff. *Ped.* markings with asterisks are present below both staves.

Musical notation system 3. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Includes a *dim.* marking in the treble staff and a *p* marking in the bass staff. *Ped.* markings with asterisks are present below both staves.

Musical notation system 4. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Includes a *cresc.* marking in the treble staff and several *Ped.* markings with asterisks below the bass staff.

Musical notation system 5. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Includes *Ped.* markings with asterisks below both staves.

1

ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

f *p* *p*
Ped. * Ped. * Ped. *

Ped. * Ped. *

p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sempre piano

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

crese.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

fz p *crese.*

Ped. * Ped. * Ped. * Ped. * Ped. *

poco ritenuto *loco* *in tempo* *sp* *loco*

* Ped. * Ped. * Ped. * Ped. *

2

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

ritosc.
agitato
f
Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

dolce
Red. * Red. * Red. *

dim.
Red * Red * Red * Red * Red * Red * Red * Red * Red * Red * Red *

Red. * Red. * Red. *

Red. * Red. * Red. *

1cm
2
3
4
5
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32
33
3

First system of musical notation, featuring a treble and bass clef. The music consists of a melodic line in the treble and a bass line in the bass. The bass line includes several measures with a 'Ped.' (pedal) marking and a star symbol. The notation includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The bass line has multiple 'Ped.' markings with star symbols. The treble line has a 'loco' marking above it. The system concludes with a double bar line.

Third system of musical notation, featuring a treble and bass clef. The treble line starts with a 'dim.' (diminuendo) marking. The bass line has 'Ped.' markings with star symbols. The system ends with a double bar line.

Fourth system of musical notation, featuring a treble and bass clef. The treble line has a 'dim.' marking and an 'e rallent.' (ritardando) marking. The bass line has 'Ped.' markings with star symbols. The system ends with a double bar line.

Fifth system of musical notation, featuring a treble and bass clef. The treble line has a 'più lento' (much slower) marking and a 'pp' (pianissimo) dynamic marking. The bass line has 'Ped.' markings with star symbols. The system concludes with a double bar line.

piano *e legato*

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sempre p

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

dim. *pp* *ten.*

Ped. * Ped. *

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef and features a series of chords, some marked with an 'x' and others with a '*' symbol. Pedal markings 'Ped.' and '*' are placed below the bass staff. A *cresc.* marking is present above the final measure of the lower staff.

The second system continues the piece. The upper staff has a *dim.* (diminuendo) marking. The lower staff contains chords and a triplet of eighth notes. Pedal markings 'Ped.' and '*' are used throughout the system.

The third system shows further musical development. The upper staff has a triplet of eighth notes. The lower staff contains chords and a triplet of eighth notes. Pedal markings 'Ped.' and '*' are used throughout the system.

The fourth system concludes the piece. The upper staff has a triplet of eighth notes. The lower staff contains chords and a triplet of eighth notes. A 'Ped.' marking and an asterisk are present below the bass staff.

pp
Ped
tr
poco a poco

tr
cresc.
tr
6
tr
tr
f
f
p
simile
Ped
Ped

pp
dim.
Ped.
Ped.

pp
f
dim.
Ped * Ped
Ped * Ped
Ped.

pp
Ped. * Ped. * Ped. * Ped. *
rallent.

The first system of music consists of four measures. The treble clef part begins with a piano (*pp*) dynamic and features a melodic line with a triplet in the fourth measure. The bass clef part provides a rhythmic accompaniment with chords and moving lines. Pedal points are indicated by 'Ped.' and asterisks. The tempo marking 'rallent.' is placed above the final measure.

Ped. *
poco a poco

The second system contains four measures. The treble clef part continues the melodic development. The bass clef part features a steady accompaniment. Pedal points are marked with 'Ped.' and asterisks. The tempo marking 'poco a poco' is written above the final two measures.

a tempo primo
cresc.
Ped.

The third system spans four measures. The tempo marking 'a tempo primo' is written above the first measure. The treble clef part shows a clear crescendo, marked with 'cresc.'. The bass clef part continues with a consistent accompaniment. A pedal point is marked at the end of the system.

cresc.

The fourth system consists of four measures. The treble clef part continues the ascending melodic line with a 'cresc.' marking. The bass clef part maintains the accompaniment. An asterisk is placed below the first measure.

Ped. *
cresc.

The fifth system contains four measures. The treble clef part reaches a peak in its melodic ascent, marked with 'cresc.'. The bass clef part concludes the accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Musical notation system 1, featuring a treble and bass staff. The top staff is slurred. The bass staff contains several measures with 'Ped.' markings and asterisks below them.

Musical notation system 2, featuring a treble and bass staff. Both staves are slurred. The treble staff has a 'cresc.' marking above it. The bass staff contains several measures with 'Ped.' markings and asterisks below them.

Musical notation system 3, featuring a treble and bass staff. The treble staff has a '2 3' marking above it. The bass staff has an 'f' dynamic marking. The bass staff contains several measures with 'Ped.' markings and asterisks below them.

Musical notation system 4, featuring a treble and bass staff. The bass staff contains several measures with 'Ped.' markings and asterisks below them.

Musical notation system 5, featuring a treble and bass staff. The treble staff has 'tr' and 'loco' markings above it. The bass staff has an 'ff' dynamic marking. The bass staff contains several measures with 'Ped.' markings and asterisks below them.

8.....loco

tr

Red. *

3

sempre ff

Red. *

Red. *

Red. *

Red. *

Musical notation system 1, including treble and bass staves with 'Red.' markings and the instruction 'accelerando'. An '8' with a dotted line above it is positioned at the start of the system.

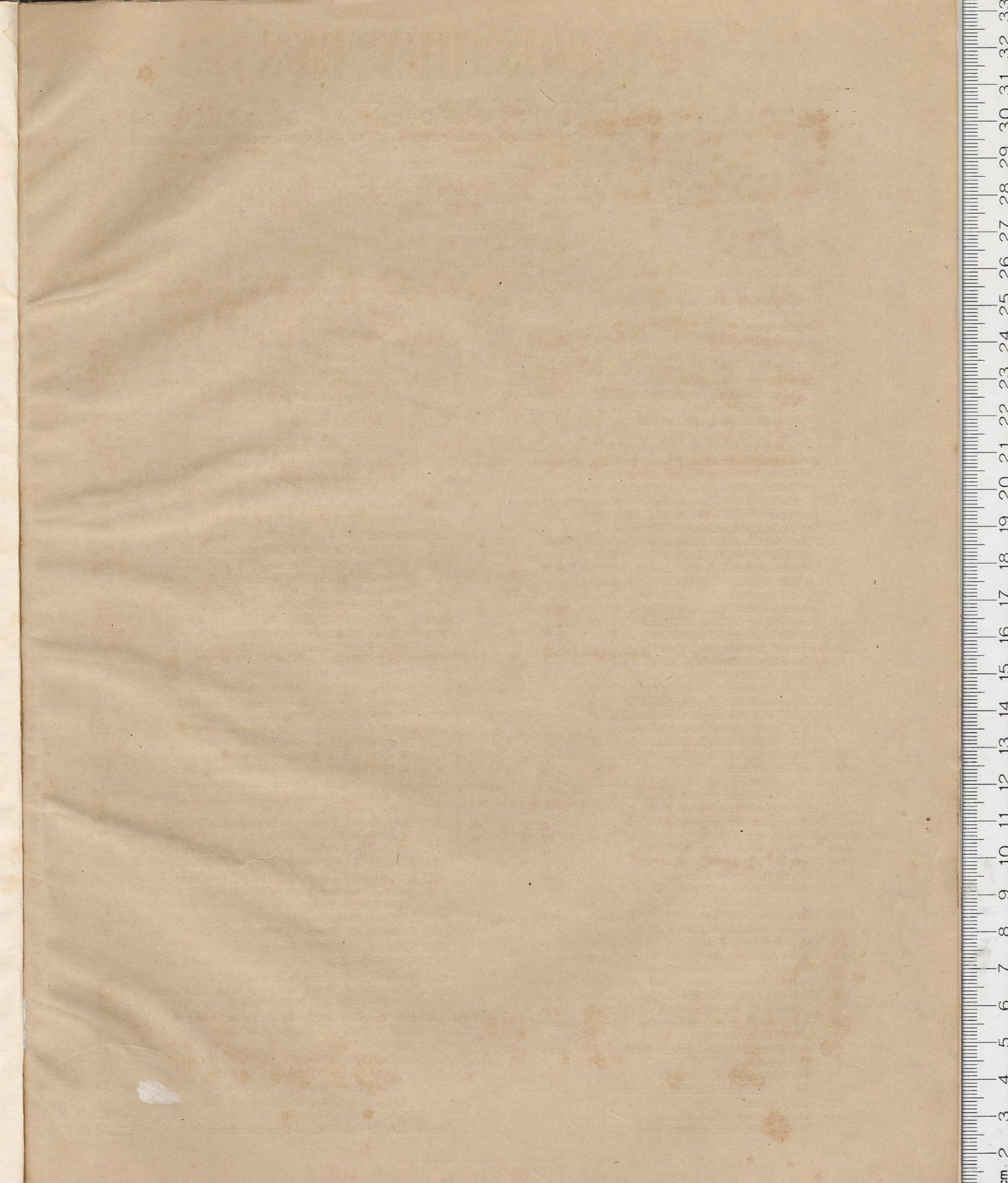
Musical notation system 2, including treble and bass staves with 'Red.' markings and the instruction 'largo'. A 'f' dynamic marking is present.

Musical notation system 3, including treble and bass staves with 'Red.' markings and the instruction 'dim.'. Dynamic markings 'f' and 'ff' are included.

Musical notation system 4, including treble and bass staves with 'Red.' markings.

Musical notation system 5, including treble and bass staves with 'Red.' markings and the instruction 'ritenuto'. It concludes with 'Fine.' and 'pp' markings.





FRANÇOIS HÜNTEN'S PIANOFORTE-WERKE

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BREITKOPF & HÄRTEL IN LEIPZIG

erschienen sind.

	<i>Fl.</i>	<i>Ngr.</i>		<i>Fl.</i>	<i>Ngr.</i>
Op. 66. Les Débuts de la Jeunesse. 4 Airs variés.			Op. 130. Les Délices des jeunes Pianistes. 4 Rondeaux.		
Livr. 1. Air venitien et Air suisse	—	20	No. 1. La Chasse, thème de Kreutzer.		
Livr. 2. Air italien et Air allemand.	—	20	- 2. Valse originale.		
Les mêmes arr. à 4 mains. Livr. 1. 2.	à	20	- 3. La Polonoise, thème de Rossini.		
- 67. Air montagnard varié	—	20	- 4. La Marche, thème de Mercadante. en 2 Livr. à	—	20
Le même arrangé à 4 mains	—	25	- 131. Rose et Bleuet. 2 Airs variés.		
- 68. 6 Valses.	—	15	No. 1. Air suisse.	—	20
- 70. Le Charme des jeunes Pianistes, contenant: trois			- 2. Air allemand.	—	20
morceaux sur des thèmes favoris.			- 132. Les Chants d'Italie. 6 petites Fantaisies sur de thè-		
No. 1. Variations sur un thème de Bellini.	—	10	mes de Donizetti, Mercadante, Herold et Bellini.		
- 2. Air suisse varié.	—	10	Liv. 1—3	à	20
- 3. Rondeaux sur un thème de Bellini.	—	10	- 133. Les 3 Bijoux. 3 Fantaisies.		
- 70. in 1 Hefte	1	—	No. 1. Le Diadème sur l'Élisire d'amore.	—	20
Les mêmes arr. à 4 mains. No. 1—3.	à	10	- 2. L'Étincelle, sur il Furioso.	—	20
- 71. Divertissement sur un motif favori du Chalet d'Adam	—	20	- 3. La Féronnière, sur I Montecchi ed I Capuleti.	—	20
- 72. Variations brillantes sur un air suisse du Chalet			- 134. 3 Morceaux favoris sur l'opéra: La Sirène d'Auber.		
d'Adam	1	—	No. 1. 2. 3.	à	20
- 73. La petite Soirée. 3 Quadrilles de Contredanse avec ac-			- 136. Fantaisie Arabe sur l'air: Kradoudja.	—	20
compagn. de Flûte ou Violon ad libitum No. 1. 2. 3. à	—	15	- 138. Fantaisie sur l'opéra: Romeo et Juliette de Bellini	—	20
- 74. Rondeau sur une marche de Mercadante	—	25	- 139. 2 Rondos. No. 1. Hélène. Melodie grecque. No. 2.		
- 90. 2 Rondeaux faciles et brillantes sur des thèmes favoris			Angiolina. Canzonetto Milanese. No. 1. 2.	à	20
de l'Éclair de Fr. Halévy. No. 1. 2.	à	15	- 140. Souvenir de Bellini. Fantaisie	—	20
Les mêmes arr. à 4 mains Livr. 1. 2.	à	10	- 150. Bolero sur l'opéra: Ne touchez pas à la reine de		
- 91. 2 Rondeaux faciles et brillantes sur des thèmes favoris			Boisselot.	—	15
des Huguenots de G. Meyerbeer. No. 1. 2. à	—	15	- 151. Fantaisie sur Sultana. Opéra: de M. Bourges.	—	25
Les mêmes arr. à 4 mains. Livr. 1. 2.	à	10	- 160. Fantaisie sur l'Hymne à Pie IX	—	20
- 92. Variations sur la Valse d'Alexandra de Jean Straus.	—	25	- 161. La Boucle blonde. Grande Valse.	—	20
Les mêmes arrangées à 4 mains.	—	25	- 162. Fantaisie sur Masaniello de Carafa.	1	—
- 100. Virelay et Rondeau martial sur l'opéra: Le Guise ou			- 163. Fantaisie sur Belisario de Donizetti.	—	25
les Etats de Blois de G. Onslow.			- 166. 3 Fantaisies sur des motifs fav. de l'Opéra: Martha		
Livr. 1. Virelay	—	20	de Flotow, pour Piano à 4 mains à 20 Ngr.	2	—
- 2. Rondeau	—	20	- 166. Les mêmes arrangées pour Piano à 2 mains à 10 Ngr.	1	—
- 101. L'Alliance. 3 Airs favoris in 1 Hefte	1	—	- 167. Fantaisie sur des thèmes favoris de l'Opéra: Les		
No. 1. Variations sur un air allemand.			Monténégrins	—	20
- 2. Variations sur un air italien.			- 168. Trois Rondeaux sur des thèmes favoris:		
- 3. Rondeaux sur la Cachucha.	—	20	No. 1. Thème de l'Opéra: Stradella.	—	15
- 102. 3 petits Rondeaux sur le Ballet: Le Diable boiteux.	—	20	- 2. Thème de l'Opéra: Les Monténégrins.	—	15
- 103. Les Concurrentes.			- 3. Thème de l'Opéra: Martha	—	15
Livr. 1. Rondeau sur un thème favori du Ballet: la			- 169. Les Fileuses. Rondo élégant sur l'Opéra: Martha		
Chatte métamorphosée en femme.	—	20	de Flotow	—	20
Livr. 2. Variations sur un thème italien.	—	20	- 170. Fantaisie brillante sur des thèmes choisis de l'Opéra:		
- 107. Fantaisie italienne sur des motifs de Bellini.	—	25	Martha de Flotow.	—	25
- 108. Air russe varié.	—	25	- 171. Fantaisie sur l'Opéra: Le Prophète de G. Meyerbeer.	—	25
- 109. La Romana. Canzone variée.	—	22½	- 172. Troisième Trio p. Piano, Violon et Violoncelle in B.	1	15
- 110. Rondeau alla polacca	—	10	- 181. L'Utile et l'Agréable à l'usage des jeunes Pia-		
- 110. Bouquet aux jeunes Pianistes. 2 Rondeaux sur des			nistes, contenant deux petites Etudes et six pe-		
motifs favoris de l'opéra: Czaar u. Zimmermann			tites Morceaux	—	20
de G. A. Lortzing. No. 1. 2.	à	20	- 182. La Croix de Marie. Fantaisie. Des dur	—	20
- 123. 2 Rondeaux s. des thèmes favoris de l'opéra: Le Roi			- 183. Heimwehlied. Rondo-Valse (Indra de Flotow) G dur.	—	20
d'Yvetot d'Adam. No. 1. 2.	à	15	- 184. Souvenir de l'Opéra: Indra de Flotow. D dur.	—	20
- 124. Tyrolienne de la Vestale de Mercadante variée.	—	20	- 187. Fantaisie brill. (Sophia Catharina de Flotow) à 4 ms.	—	25
- 125. Fantaisie brillante sur deux motifs de l'opéra: Le			- 204. Fantaisie (Le Pardon de Ploërmel de Meyerbeer)	—	20
Roi d'Yvetot d'Adam à 4 mains.	1	—	- 205. Ombre légère. Rondeau sur le Pardon de Ploërmel		
La même arrangée pour le Piano seul	—	20	de Meyerbeer	—	15
- 126. Fantaisie sur deux thèmes de l'opéra: Linda di Cha-			Stabat mater de Pergolèse transcrit p. le Piano ou l'Orgue	1	10
mounix de Donizetti	—	20	Voyage musical de Bocha en 8 mélodies nationales.		
- 127. No. 1. Variations sur une Cavatine favorite de Maria			No. 1. Suisse et France.	—	15
Padilla de Donizetti	—	20	- 2. Tyrol et Pologne.	—	15
No. 2. Fantaisie brillante sur Nabucodonosor de Verdi.	—	20	- 3. Espagne et Turquie.	—	15
- 128. Les Emeraudes.			- 4. Chine et Italie	—	15
No. 1. Grande Valse brillante	—	15	Quatre Airs de Ballet de Guido et Ginévrà de F. Halévy, arran-		
No. 2. Mélodie de Mercadante variée.	—	15	gés. Livr. 1—4.	à	17½
- 129. Les Topazes.			La Cerrito. Grande Valse ital. de Donizetti arrangée	—	10
No. 1. Grande Valse brillante	—	15			
No. 2. 3 Rêveries mélancoliques	—	15			

