



2

THE CELEBRATED

# POLONAISE

FROM THE

GRAND OPERA

# OSTROLENKA

COMPOSED BY

## J. H. BONAWITZ.

ALSO PUBLISHED FROM SAME OPERA,

LODOISKA, LOVELY BEING,	(English and German Words.)
SOON SHALL I BE FREE! Prayer,	( " " " )
OVERTURE,	(For Four Hands.)
WALTZ,	(From Masked Ball Scene.)
ALLEGRETTO AND ADAGIO,	( " " " )
MAZOURKA AND FINALE,	( " " " )



PHILADELPHIA: LEE & WALKER, 922 CHESTNUT ST.

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2

# POLONAISE.

FROM THE GRAND OPERA

## OSTROLENKA.

Act Third.

J. H. BONAWITZ.

*Piano.* *ff*

The musical score is written for piano in 3/4 time. It consists of four systems of two staves each. The first system begins with a forte (*ff*) dynamic. The music is characterized by a steady, rhythmic accompaniment with dotted rhythms and triplets. The fourth system concludes with a piano (*p*) dynamic marking.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff features a melodic line with trills (tr) and triplets (3). The lower staff provides a harmonic accompaniment with chords and eighth notes. Dynamics markings include *f* and *p*.

The third system of musical notation consists of two staves. The upper staff is characterized by a continuous triplet pattern in the right hand. The lower staff continues the accompaniment. Trills (tr) are present in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff continues the triplet pattern with trills (tr). The lower staff features a more active accompaniment with eighth notes and chords.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some rests. The lower staff features a rhythmic accompaniment with chords and eighth notes. Dynamics markings include *f* and *p*.

Polonaise.

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and three trills (*tr*) in the upper register of the treble clef.

Second system of musical notation, continuing the piece with trills (*tr*) in the treble clef.

Third system of musical notation, featuring a crescendo (*cres.*) marking and dense chordal textures in both staves.

Fourth system of musical notation, featuring a fortissimo (*ff*) dynamic marking and complex rhythmic patterns in both staves.

Fifth system of musical notation, concluding the piece with sustained chords and rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece with similar chordal and rhythmic patterns.

Third system of musical notation, showing a continuation of the musical themes.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) and more complex rhythmic figures.

Fifth system of musical notation, concluding the piece with a *rall.* (rallentando) marking and a final cadence.

Polonaise.

1 4 5 5 4 - 5

J. M. ARMSTRONG, Music Teacher, room, 128 E. Eighth St., Philadelphia.

Choice Selection of Music

PUBLISHED BY

LEE & WALKER,

No. 922 Chestnut Street, PHILADELPHIA.

VOCAL.

The letter signifies the Key; figure 1 indicates the piece is very easy; figure 2, easy; figure 3, moderately difficult; figure 4, difficult. Pieces marked thus \* have a handsome lithographic title.

- After Sundown. (Bb-2). Song and chorus. *Hawthorne*..... 35  
"After sundown with its twilight dying in the dim west, After nightfall with its darkness, Comes the quiet hour of rest: When the weary footsteps homeward, After daily toil is o'er, Turn with anxious pace to welcome Those who "wait us at the door."  
This beautiful little song is in Hawthorne's purest vein, and cannot fail to secure an immense popularity.
- A Kiss at the Door. (D-2). Song and chorus. *Meyer*..... 30  
This ballad is selling very rapidly.
- Because thou art so far away. (F-1). *Hawthorne*..... 35  
"The passing moments hither by, The dismal hours are long to pass, And lonely days seem slow to die, And old the months seem years, alas! The lovely flowers have lost their charm, And I am sad from day to day, The world itself is not the same, Because thou art so far away."  
Another elegant song by the ever elegant Hawthorne. The author's name will be sufficient guarantee of this song's artistic merit.
- Blow the Horn for Supper, Kate. (Bb-2). Song and Chorus. *Wagner*..... 35  
Homestead Song, with Cornet call.
- Cling not to Earth. (Bb-2). Sacred Song and Chorus. *Bachmann*..... 30  
Arranged for Piano or Organ.
- Day we went boating. (Ab-2). *Lullaby*..... 35  
"You remember when last we went boating, On the beautiful river below?"
- Dolly Varden. (Eb-2). With Chorus. *Lee*..... 50
- Dolly Varden. (Bb-2). Without Chorus. *Hunt*..... 50
- Dressed in a Dolly Varden. (C-2). Song and Chorus. *Moore*..... 50  
These songs are the most popular of any of the "Dolly Varden" issues.
- Gone where the Woodbine twineth. (Eb-2). Song and Chorus. *Street*..... 30  
"Gone where the Woodbine twineth, When spring is bright and fair, And to the Soldier's resting place Some little tribute bear?"  
Exquisite melody, appropriate words. Dedicated to the soldiers' Orphans.
- Little Plender. (Eb-2). Song and Chorus. *Street*..... 40  
"Then stay, oh stay, drink not to-night, Nor leave us weeping here, For home is lonely, lonely now, When papa is not near."  
Truly beautiful.
- Love once lost is gone forever. (Bb-3). *Hawthorne*..... 35  
Charming Ballad made popular by Mrs. Susan Dalton Kelleher.
- No one to weep when I am gone. (F-2). Song and Chorus. *Hawthorne*..... 35  
"No one to weep when I am gone, No one to care for such as me, No one to weep and no one to mourn, No one to sigh my fate to see."  
A gem.

- Pretty as a Picture. (A-2). Song and Dance. *Hawthrop*..... 35  
As performed by the Minstrel Troupes.
- Queer People there be. (G-2). Song and Chorus. *Mason*..... 35  
Admirers of a genuine comic song, should add this sparkling little melody to their repertoire.
- Reorganism. (Eb-3). Bass or Contralto solo. *Wagner*..... 60  
As sung by Mr. A. K. Taylor, celebrated Bass of Philadelphia. A production of the highest artistic value. Professional singers here in "Reorganism" a composition unequalled in this country.
- Shadows of Angela Wigs. (Bb-2). Song and Chorus. *Schubert*..... 35  
"Oh what is that radiant glory That lingers the distant west, With crimson and gold and purple, While slinketh the sun to rest."
- Squeeze me Joe. (C-2). *Meyer*..... 30  
Another excellent comic song.
- Under the Rose. (Eb-2). Solo and Duo. *Schubert*..... 35  
An effective Ballad and pretty waltz.
- Waiting till the Reaper comes. (Bb-2). Song and Chorus. *Wagner*..... 25  
"Go ye forth into the harvest, In thy mission iron on high; Gather in God's richest treasures, Let not a single sheaf pass by."  
This charming little song appeals to the heart of the choir, and must win its way to popularity.
- We met no more. (G-2). Song and Chorus. *Hawthorne*..... 35  
Another of Hawthorne's inimitable jewels. This author's compositions have been received with such general favor we feel safe in recommending them at all times.

INSTRUMENTAL.

- New and valuable issues for the Piano Forte.
- Aberdeen Scottische. (F-1). *Wagner*..... 30  
Choice little piece for beginners.
- Alvin Polka. (Bb-2). *Beiser*..... 30  
Decidedly excellent.
- Bachmann's First Lesson. For Piano or Organ..... 1.00  
Comprises a brief and explicit explanation of the rudiments, together with a number of fingered exercises for the acquiring of a correct position of the hands and for strengthening the fingers.
- Bird Note Galop. (C-2). *Wagner*..... 30  
Imitating the various songs of birds. A most agreeable and desirable composition in every sense.
- Champion Waltz. (C-1). *Reign*..... 30  
Two beginners. Worthy of its name.
- Chicago Fire Bells. (Ab-3). *Schubert*..... 40  
The Author's very best composition. It is impossible to overrate the merits of this masterly effort.
- Congress Schottische. (G-1). *Wagner*..... 30  
Beginners must certainly be in clover with this elegant piece.
- Dolly Varden Galop. (G-2). *Mack*..... 50
- Dolly Varden March. (Eb-2). *Mack*..... 50
- Dolly Varden Polka. (D-2). *Mack*..... 50
- Dolly Varden Quid. (D-2). *Harrod*..... 1.00  
Piano..... 75
- Dolly Varden Schott. (C-2). *Mack*..... 50
- Dolly Varden Waltz. (Eb-2). *Mack*..... 50  
These pieces are all highly characteristic of the charming little "Dolly." We number them among our best publications for the year.
- Elegant Polka Waltz. (C-2). *Mack*..... 30  
Its name covers everything.
- Entre Nous. (Bb-2). La Coterie—Trois Temps. *Saylor*..... 30

- Four-in-Hand Schottische. (C-1). *Wagner*..... 20  
For beginners. Figured.
- Freeburg Grand March. (Eb-2). Rivals the "Gen. Grant Grand March."  
*Meyer*..... 30
- Idalia Polka. (Bb-2). Expressive and taking. *Wagner*..... 30
- Lullaby. (C-2). *Wagner*..... 30  
An enchanting melody, well worked out. Will bear comparison with any we know of.
- Maggie May Rondo. (G-1). *Wagner*..... 30  
The beautiful melody simply arranged for beginners.
- Merry Elves. (Ab-3). *Wagner*..... 30  
Unquestionably one of the most original productions of the day.
- Mocking Bird. (G-4). *Wagner*..... 1.00  
Transcription by the eminent Jas. H. Webb, Pianist. With an introduction of the air "On in the Eddy Night" A piece of the highest excellence.
- Mocking Bird, Q. S. (G-2). *Reiser*..... 50  
Also destined to become an established favorite.
- Mot and Chandon Waltz. (C-2). *Wagner*..... 30  
Popular.
- New Departure March. (F-2). *Wagner*..... 30  
Animated and pleasing.
- Nightfall Polka Reverie. (Eb-3). *Dore*..... 50  
One of the most lovely reveries in print. Cannot be too highly recommended.
- Number One March. (C-1). *Wagner*..... 20  
For beginners.
- Prussian Army March. (G-2). *Wagner*..... 30  
May be numbered among the best.
- Pure Gold Valse Pathetic. (F-3). *Dore*..... 50  
Dore's reputation will fully warrant the assumption "Pure Gold."
- Qui Vive Galop. (F-2). *Wagner*..... 30  
A live sparkling composition.
- Reindeer Schottische. (C-2). *Ardenbush*..... 30  
Good.
- Silver Wedding March. (C-1). *Wagner*..... 30  
For beginners.
- Social Medley Quadrille. (F-2). *Mack*..... 50  
Among the very finest Quadrilles out.
- Such is Life. Caprice. (Eb-4). *Reiner*..... 50  
Equal to anything of Wyman's.
- Sweet Rest. (Ab-2). *Reiner*..... 40  
Reverie: "Suse Ruhe." Decidedly handsome.
- Sylphide Polka Waltz. (D-2). *De Fluse*..... 30  
Quite popular.
- Three Part Waltz. (G-2). *Wagner*..... 20  
For the beginner.
- Two-Forty Galop. (C-1). *Wagner*..... 20  
For the Beginner.
- Wacht am Rhein. (C-1). *Wagner*..... 20  
For the beginner.
- Wavelets Waltz Sentimental. (G-2). *Alzasser*..... 50  
Delightful melody handsomely expressed.
- Whirlwind Waltz. (C-2). *Alzasser*..... 30  
In her popular vein.
- Wide Awake Cotillions. (C-2). *Wagner*..... 40  
With the figures, new and desirable.

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- Cecilian Grand March. (G-1) *Wagner*..... 50  
For beginners.
- Good Luck March. (G-1). *Wagner*..... 50  
For beginners.

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Containing many of the most popular melodies of the day, such as: "Maggie May," "Tassels on the boots," "Puffing hard against the steam," "Twenty-Four Galop," "Wacht am Rhein," etc.

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