

Throughout the seventeenth and eighteenth centuries the polonaise enjoyed great popularity. Many composers including Couperin, J. S. Bach, W. F. Bach, Beethoven, and even Franz Xavier's father, wrote works based on this dance. Chopin, who ultimately developed the polonaise to its highest artistic level, had already written two polonaises by 1820. Source: the original first edition published by C. F. Peters. Only certain archaic pedaling and *da capo* indications have been modernized, to conform to present-day customs of music notation.

# Melancholy Polonaise

Polonaise Melancolique  
opus 22 number 2

Franz Xavier Mozart

Andantino con moto [M. M. ♩ = 80-84]

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andantino con moto' with a metronome marking of quarter note = 80-84. The score is divided into four systems, with measure numbers 4, 8, and 12 indicated at the beginning of their respective systems. Dynamics include *mf*, *fz*, *fp*, *fpp*, *p*, and *f*. Articulations include trills (*tr*) and pedaling (*Ped.*). Fingerings (1-5) and slurs are used to guide the performer. The piece ends with a *[Fine]* marking.