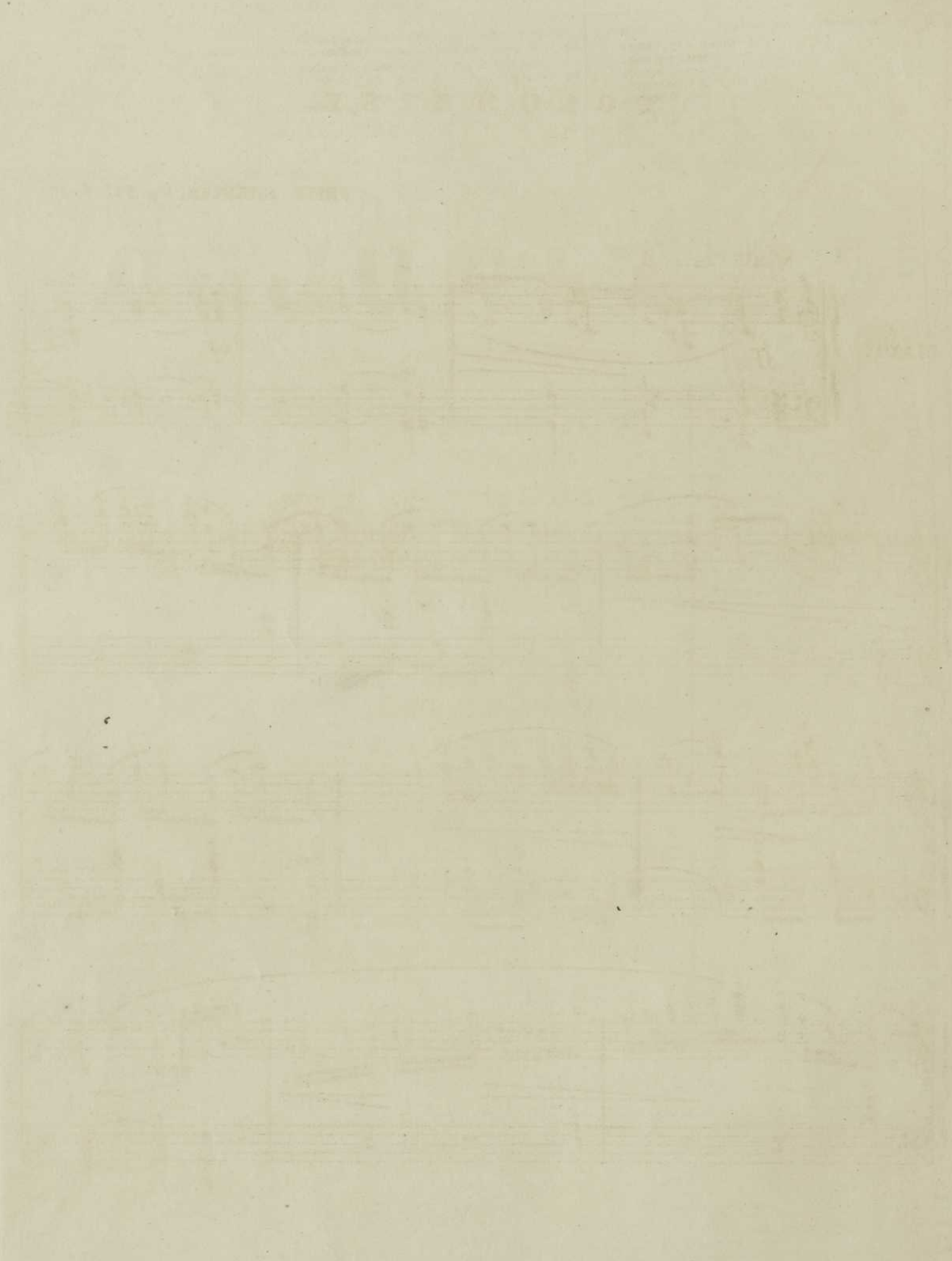


# SPINDLER.



ALPINE ROSES.....	5.
BROOKLET.....	5.
BUTTERFLY.....	5.
CHARGE OF THE HUZZARS.....	5.
CHIME OF THE BELLS.....	4.
CONVENT BELLS.....	5.
FRESH LIFE.....	5.
GAY POSIES.....	3½
MERMAID'S SONG.....	5.
RIPPLING WAVES.....	6.
STACCATO ETUDE.....	3.
SWEET VIOLET.....	3.
SPINNING WHEEL.....	6.
AMAZONENVITT. <i>Hide of the Amazons</i> .....	6.
SHOWER OF BLOSSOMS.....	4.
GOOD-BYE, LITTLE SHIP.....	3½
WANDERER'S REST.....	2½
BLOOMING FLOWERS.....	3½
YE MERRY BIRDS.....	4.
ON WINGS OF MUSIC.....	4.
JOYFULNESS.....	3½
NOCTURNE. <i>Op. 169, N<sup>o</sup> 2</i> .....	3.
THE CHIMES. <i>Op. 110</i> .....	3½
<u>POLONAISE. <i>Op. 237, N<sup>o</sup> 1</i></u> .....	3.





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# POLONAISE.

FRITZ SPINDLER, Op. 237. No. 1.

PIANO.

Mod<sup>to</sup> (♩=112.)

*ff* *mf* *p* *Ped.* \*

218409

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with eighth notes and a half note. The left hand plays a steady eighth-note accompaniment. A first pedaling mark (*Ped.*) with an asterisk (\*) is placed below the first measure. A first dynamic marking of piano (*p*) appears in the second measure. A slur covers the right hand from the second measure to the end of the system.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand continues the melodic line with eighth notes and quarter notes. The left hand accompaniment remains consistent. A mezzo-forte (*mf*) dynamic marking is present at the beginning of the system.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand features a more active melodic line with sixteenth-note runs. The left hand accompaniment continues. A piano (*p*) dynamic marking is at the start. A second pedaling mark (*Ped.*) with an asterisk (\*) is located below the first measure of this system.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand continues with sixteenth-note patterns. The left hand accompaniment changes to a more rhythmic pattern. A piano (*p*) dynamic marking is at the start. A third pedaling mark (*Ped.*) with an asterisk (\*) is located below the first measure of this system.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand continues with sixteenth-note patterns. The left hand accompaniment continues. A piano (*p*) dynamic marking is at the start. A fourth pedaling mark (*Ped.*) with an asterisk (\*) is located below the first measure of this system. The system concludes with a final chord.

*Ped.*  
Polonaise.

\* *Ped.* \* *Ped.* \*

*f*  
*Ped.* \* *Ped.* \*

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

*ff* *mf*  
*Ped.* \*

*p*  
*Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

Polonaise.

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BY W. F. SUDDS.

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1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much clearer and easier way of overcoming first difficulties, than other works of the kind contain.

2. The exercises are more carefully graded, introducing the pupil to but one *new* feature at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.

3. The art of fingering, touch, accent, etc., is more fully treated than in average works.

4. It contains *full and complete* instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.

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INCOMPARABLY THE BEST.



Endorsed by Press and Profession.

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