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THE SIGNIFICANCE OF THE INSTRUMENTAL OUTPUT OF IGNACY FELIKS DOBRZYŃSKI FOR THE FORGING OF A NATIONAL STYLE IN NINETEENTH-CENTURY POLISH MUSIC

Irena Poniatowska offers the following conclusion to her comparative analysis of the styles of Dobrzyński and Chopin: ‘Chopin’s shadow should not eclipse the whole body of Polish piano music of that era, particularly since it conceals certain unacknowledged highlights, worthy of discovery’.¹ That apt remark should be applied to music not confined to the medium of piano, and Dobrzyński’s oeuvre abounds in works in various genres that are worthy of our closer acquaintance and of being restored to musical life. Born in 1807, Dobrzyński was a peer of Chopin, and in 1826 the two musicians became pupils of Józef Elsner at the Main School of Music on Warsaw University’s Faculty of Sciences and Fine Arts.

Among the composers who may be identified as important predecessors of Dobrzyński in the work of forging a national style in instrumental music, one must name above all Józef Elsner and Franciszek Lessel (a pupil of Joseph Haydn). The presence of Polish national elements in the output of the former is analysed by Bogumiła Mika, who followed Alina Nowak-Romanowicz in pointing, among other things, to the presence of Polish dance rhythms in three movements of Elsner’s only extant symphony, in his piano sonatas from the first years of the nineteenth century and

¹ Irena Poniatowska, ‘Dobrzyński – Chopin: Similarities and Differences in Style’, tr. John Comber, in Magdalena Chylińska, John Comber and Jerzy Michniewicz (eds), *After Chopin. The Influence of Chopin’s Music on European Composers up to the First World War* (Warsaw, 2012), p. 43.

in the minuet of his later Septet.² Franciszek Lessel, meanwhile, ends his Piano Concerto, composed in 1810, with a Polish dance. The use of Polish dance rhythms was one of the most frequently used procedures for creating music in the national style. In Mieczysław Tomaszewski's classification of the means through which the category of nationality is expressed in music, also distinguished is 'national, common song'.³ These two methods underpinned the national style in Dobrzyński's instrumental output as well. The development of the phenomenon of Polish national dances is discussed at length from an historical perspective by Tomasz Nowak: 'Under that name, we understand a complex of five dances, of a largely folk provenance, which, adopted over time by the upper social strata (gentry, bourgeoisie) in an altered musical and choreographic form, earned the status of a symbol of the national character and the quintessence of Polish dance culture. [...] Today, we know those dances under the names *polonaise*, *mazur*, *krakowiak*, *oberek* and *kujawiak*'.⁴ Three of these – the mazur, oberek and kujawiak – form the group of 'mazurka dances'. In identifying the source of inspiration for Chopin's mazurkas, Nowak points to 'three genres of functional dances: salon-style *mazurs* with strong and irregular accents, rustic *kujawiaks* with a prominent (in contrast to the later salon version of the dance) *tempo rubato*, weak accents and a somewhat slower tempo than the *mazur*, and the lively, quickest *obereks*, with strong and regular accents'.⁵

The poet, literary theorist and historian Kazimierz Brodziński, a professor of the University of Warsaw (including when Dobrzyński was a student there), wrote numerous works addressing the question of national art. He also left us a concise treatise of Polish dances, from

² Bogumiła Mika, 'Polska identyfikacja w muzyce Józefa Elsnera' [Polish identification in the music of Józef Elsner], in *Józef Elsner (1769–1854). Życie – działalność – epoka* [Józef Elsner (1769–1854). His life and work and the times in which he lived] (Opole, 2013), p. 340.

³ Mieczysław Tomaszewski, 'Kategoria narodowości i jej muzyczna ekspresja' [The category of nationality and its musical expression], in *Interpretacja integralna dzieła muzycznego. Rekonosans* [An integral interpretation of the musical work. A reconnaissance] (Cracow, 2000), p. 104.

⁴ Tomasz Nowak, 'Polskie tańce narodowe pomiędzy powstaniem kościuszkowskim a styczniowym' [Polish national dances between the Kościuszko and January uprisings], *Studia choreologica*, 11 (2010), p. 165. Nowak's detailed research into particular dances has given rise to further articles: 'Mazur w XIX-wiecznej polskiej kulturze tanecznej' [The mazur in nineteenth-century Polish dance culture], *Studia choreologica*, 12 (2001); 'Formy kujawiaka jako tańca narodowego' [Forms of the kujawiak as a national dance], *Studia choreologica*, 14 (2013).

⁵ Nowak, 'Polskie tańce', pp. 184–185.

1829, in which he focusses mainly on a general description of the character of particular dances (polonaise, krakowiak, mazurka and kozak), without giving any information about their musical characteristics. In the section devoted to the polonaise, whilst comparing the German waltz, French minuet and Polish dance, Brodziński formulates a general remark concerning the relations between the national character and the style of a national dance. ‘Beneficial, in my opinion, is the prevalence of art through which a more exuberant nation acquires certain limits to its raptures and which enables a more dignified nation to reveal its emotions more freely’.⁶ Also worth noting is another assertion regarding the significance of Polish dances in the patriotic tradition: ‘There are in Poland mazurkas, like polonaises, entirely historical to which are attached memories and feelings inspired by the vicissitudes of the nation’s fate’.⁷ Aspects of Polish dance rhythms overlooked by Brodziński are taken up by Józef Elsner in his treatise of metre and rhythm in Polish language and music, in which he enumerates ‘a trochaic [rhythm] in the Mazurka, spondaic in the Krakowiak and molossic in the Polish Dance’.⁸ Brodziński’s ideas connected not just with Polish literature but also in the most general sense with the forging of the national spirit are formulated more amply in many other texts, of which at least three should be singled out: ‘O klasycyzacji i romantyzacji tudzież o duchu poezji polskiej’ [On the classical and the romantic, or on the spirit of Polish poetry] and the two lectures ‘O powołaniu i obowiązkach młodzieży akademickiej’ [On the calling and duties of young academics], given in 1826, and ‘O narodowości Polaków’ [On the nationality of the Poles], from 1831.⁹ All of these texts could have provided powerful inspiration for the young Dobrzyński, since both the profile of his oeuvre and his work as a teacher



⁶ Kazimierz Brodziński, ‘O tańcach polskich’ [On Polish dances], in *Dziela* [Works], vol. viii (Vilnius, 1844), p. 226.

⁷ *Ibid.*, p. 237.

⁸ Józef Elsner, *Rozprawa o metryczności i rytmiczności języka polskiego: szczególniej o wierszach polskich we względzie muzycznym. Cz. I przez Józefa Elsnera z przykładami rzecz objaśniającemi przez Kazimierza Brodzińskiego* [Treatise of the metres and rhythms of the Polish language: more specifically of Polish verse with regard to music. Pt. I by Józef Elsner with illustrative examples by Kazimierz Brodziński] (Warsaw, 1818) [unnumbered pages].

⁹ An excellent complement to these texts is ‘Jak dalece zakłady naukowe mogą mieć wpływ na ukształcenie ducha narodowego? Przekład z Vogta’ [To what extent can academic institutions influence the forging of the national spirit? A translation from Vogt], translated by Brodziński, in Brodziński, *Dziela* [Works], vol. viii (Vilnius, 1844), pp. 211–225.

and indefatigable organiser of musical life attest his sense of a patriotic mission, which, despite many difficulties, he strove to fulfil. At the beginning of the last of these three texts, we find an explanation of one key notion: 'The nation is an innate idea, which its members, merged into one, endeavour to realise. It is one family, with its domestic affairs and its calling. It considers itself to be one person in its aspirations, notions and feelings. The fortunes it experiences determine its character'.¹⁰ In his earlier treatise from the field of literary studies, one of the more important issues is the significance of Polish song for the development of national art. Brodziński also emphasises the connection between poetry and music and the importance of music as an art form that stirs people's emotions.¹¹ The following postulate, formulated at the beginning of that extensive treatise, may be taken as a concise summary of the reflections presented within it: 'Let us not eradicate the native flora on our soil simply because foreign flowers spread easily thereon'.¹²

Proceeding to a brief discussion of the instrumental works of my paper's protagonist, I would like to concentrate on signalling the presence of Polish elements in the most important part of his output, and so that part of it connected with the sonata cycle. In Dobrzyński's oeuvre, that form is highly significant and relatively abundant (particularly for a Polish composer). Dobrzyński turned to the sonata cycle at least 11 times, writing 2 symphonies, a piano concerto and 8 chamber works: 6 for strings (3 quartets, 2 quintets and a sextet) and 2 with piano (a trio and a duo) – see Table 1. As many as 10 works have come down to us, as is worth emphasising, particularly given the losses suffered by Polish culture during the Second World War. The manuscript destroyed during the war was that of the last string quartet.

A work of fundamental significance for the issue of interest to us here is the Piano Concerto in A flat major, Op. 2 from 1824. The seventeen-year-old composer wrote it before arriving in Warsaw, and so before taking up composition studies with Elsner. Its final movement contains the rhythmic material of a kujawiak and thereby initiates the

¹⁰ Brodziński, 'O narodowości Polaków' [On the nationality of the Poles], in *Wybór pism* [Selected writings], ed. Alina Witkowska (Wrocław, 1966), p. 436.

¹¹ Brodziński, 'O klasycyzmie i romantyzmie, o duchu poezji polskiej' [On the classical and the romantic, or on the spirit of Polish poetry], in *ibid.*, pp. 261–266.

¹² *Ibid.*, p. 213.

presence of national motifs in the principal strand (with regard to value) of Dobrzyński's instrumental output.

The Dobrzyński sonata cycle that most strongly inscribes itself in the current of national music is clearly the Symphony No. 2 in C minor 'Charakterystyczna w duchu muzyki polskiej' [Characteristic in the spirit of Polish music], Op. 15 from 1831, and so written after the outbreak of the November Rising. Zofia Chechlińska stresses the great extent to which this work is suffused with national motifs and its consequent significance in the history of Polish music: 'in the C minor Symphony, nearly all the themes possess the rhythms and characteristic melodic devices of Polish dances, and they also draw on popular melodies, as expressed in the work's subtitle, "in the spirit of Polish music". This was the first symphony in European music to be based entirely on national themes, composed several years before Niels Gade's Symphony in C minor, regarded in the literature as the earliest symphony of this type'.¹³ In the Warsaw weekly *Tygodnik Ilustrowany* of 28 January 1865, the composer and eminent ethnographer Oskar Kolberg placed an extensive article on Dobrzyński in connection with the publication of the Symphony in a version for piano for four hands. He describes its musical contents as follows: 'it consists of a brisk Allegro vivace, a dolorous Andante, as an elegy on the death of a hero, a humoristic Mazovian Scherzo and an exuberant, frolicsome Cracovian Finale "Alboż my to jacy tacy" [For such are we]'.¹⁴ At this point, it is worth quoting a passage from a brief description of this work by Zdzisław Jachimecki: 'A quite lengthy composition in four movements, this is a work devoid of characteristic features, and in the first and second movements also of genuine hallmarks of Polishness, the highlighting of which Dobrzyński was essentially most concerned with. The themes of the first movement touch on the character of a polonaise, in the andante Dobrzyński introduced the "Kościuszko Polonaise", and he formed the minuet *à la Masovienne*. Only the scherzo falls into an authentic kujawiak rhythm, yet the character of the music is otherwise closer to the symphonic models of the Viennese Classics than to the true sources of Polish folk music. The finale is a lengthy,

¹³ Zofia Chechlińska, *Historia muzyki polskiej* [The history of Polish music], vol. v, part 1: *Romantyzm 1795–1830* [Romanticism 1795–1830], ebook [<http://www.nck.pl/historia-muzyki-polskiej-2/277134-historia-muzyki-polskiej-tom-v-cz-1-romantyzm-1795-1850-e-book/>], p. 580.

¹⁴ <http://www.bilp.uw.edu.pl/ti/1865/foto/nn29.htm> (accessed 16 March 2016).

but rather monotonous reworking of the krakowiak “Albośmy to jacy tacy”.¹⁵ On at least one point, Jachimecki’s critique is entirely ill conceived. The introduction in the elegy of a legible motif from the refrain of the ‘Kościuszko Polonaise’ (to the words ‘Oto jest wolności śpiew, my za nią przelejem krew!’ [Here’s a song of freedom, for which we’ll shed our blood!]) imparts to this movement and to the whole cycle a highly distinctive stamp of Polishness, since that song was one of the more important in the Polish patriotic songbook from the late eighteenth century onwards. A precise description of this symphony can be found in two articles by Maciej Negrey, in which he points to the presence of rhythmic patterns from Polish dances in all the movements of the cycle: a kujawiak in the first two, an oberek in the third and a krakowiak in the finale.¹⁶

Written in the same year was the String Quintet No. 1 in F major, Op. 20, in which Dobrzyński introduces a solution analogous to that employed in the symphony, albeit in a less spectacular way. The slow movement contains a quotation from the incipit of the ‘Dąbrowski Mazurka’ (given in minor mode), whilst in the minuet and the finale one can discern traces of mazurka and krakowiak rhythms.

In an article on contemporary Polish composers published in the Poznań *Tygodnik Literacki* in April 1838, the course of this cycle is described in the following way: ‘After a lovely, pleasantly flowing “allegro”, there follows a “minuet” that, although imitated from Onslow, is no less excellent for it. This leads us deftly into the despairing “andante” – every listener will easily grasp what it is intended to express. The quintet’s finale resembles the first movement: lively and gay, but then the sky clouds over, sadness again, like a recollection of what was uttered in the andante, but soon a ray of hope disperses the gloom, and our cheerful theme heartens us all the more pleasantly and vigorously after the woes.’¹⁷

¹⁵ Zdzisław Jachimecki, *Muzyka polska w rozwoju historycznym od czasów najdawniejszych do doby obecnej* [The historical development of Polish music from the earliest times to the present day], vol. i, part 2: *Wiek XVIII do połowy wieku XIX* [The eighteenth century up to the mid nineteenth century] (Cracow, 1951), p. 247.

¹⁶ Maciej Negrey, ‘The Polish Symphony after Beethoven’ and ‘Dobrzyński and Lachner: Two Laureates of the Viennese Composition Competition in 1835’, in *Beethoven 4. Studien und Interpretationen* (Cracow, 2009), pp. 85–94 and 445–451.

¹⁷ Quoted in Bronisław Dobrzyński, *Ignacy Dobrzyński w zakresie działalności dążącej do postępu w muzyce we współczesnej jemu epoce* [Ignacy Dobrzyński in his work geared towards progress in music during his times] (Warsaw, 2007), pp. 46–47.

Example 1. Ignacy Feliks Dobrzyński, String Quintet No. 1 in F major, Op. 20

a) movt III, Andante. Doloroso ma non troppo lento, bars 21–38, incipit of ‘Dąbrowski Mazurka’ (bars 24–37)

The image displays a musical score for a string quintet, consisting of five staves: Violino I, Violino II, Viola, Violoncello I, and Violoncello II. The score is divided into three systems, each starting with a bar number (21, 27, and 33). The key signature is one flat (F major), and the time signature is 3/4. The first system (bars 21-26) features dynamics of *pp* and *pp e d'un accento di melanconia*. The second system (bars 27-32) includes dynamics of *p* and *p con dolore*. The third system (bars 33-38) features dynamics of *f*, *fz*, *p*, and *poco cresc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

b) movt IV, Finale. Vivace assai, bars 1–11, krakowiak

The image displays a musical score for five string instruments: Violino I, Violino II, Viola, Violoncello I, and Violoncello II. The score is in 2/4 time and features a key signature of one flat (B-flat). The first system (bars 1-6) shows the Violino I part with a melodic line starting in bar 3, marked *p e gajoso*. The Violino II, Viola, and Violoncello I parts are mostly silent, while the Violoncello II part provides a rhythmic accompaniment of eighth notes. The second system (bars 7-11) continues the Violino I melody, which includes a trill in bar 8. The Violino II part has a melodic line starting in bar 7. The Viola and Violoncello I parts have a melodic line starting in bar 7. The Violoncello II part continues its rhythmic accompaniment. The score concludes with a *p* dynamic marking in the final bars.

This passage shows the huge significance borne for listeners by even small traces of the ‘national question’ contained in musical themes.

Not in all the sonata cycle works do national motifs play an equally crucial role. One may distinguish a group of compositions forming a kind of background to the three discussed above. Towards the end of the 20s, Dobrzyński composed two string quartets: in E minor, Op. 7 and in D minor, Op. 8. In the first two movements of the E minor Quartet, we find traces of mazurka rhythms, while the third movement of the D minor carries the title *Minuetto alla Masovienne*, as in the later *Second Symphony*.¹⁸

¹⁸ After Włodzimierz Poźniak, ‘Muzyka kameralna i skrzypcowa’ [Chamber and violin music], in *Z dziejów polskiej kultury muzycznej* [The history of Polish musical culture], vol. ii: *Od Oświecenia do Młodej Polski* [From the Enlightenment to the Young Poland movement] (Cracow, 1966), p. 472.

Example 2. Ignacy Feliks Dobrzyński, Piano Trio in A minor, Op. 17, movt IV, Rondo.
Allegretto, bars 1–17, krakowiak in the refrain

Allegretto $\text{♩} = 100$

The musical score consists of three staves: Violino (Violin), Violoncello (Cello), and Pianoforte (Piano). The time signature is 2/4. The tempo is Allegretto, with a quarter note equal to 100 beats per minute. The key signature is one flat (A minor). The score shows the first 17 bars of the piece, which is a Rondo in the form of a Krakowiak. The piano part features a prominent bass line with chords and a melodic line in the right hand. The violin and cello parts are mostly rests in the first system, indicating they enter later in the piece.

Written at the same time as the Second Quartet was the First Symphony in B flat major, Op. 11. In his brief discussion of this work, Stefan Śledziński writes of mazur rhythms in the minuet and the theme of variations possessing ‘a dumka character’.¹⁹ Written around 1831 was the

¹⁹ Stefan Śledziński, ‘Zarys dziejów symfonii polskiej w XIX wieku’ [An outline history of the Polish symphony during the nineteenth century], in *ibid.*, p. 423.

Piano Trio in A minor, Op. 17, which ends with a rondo that has a krakowiak in the refrain.

In the scherzo, one notes references to mazurka rhythms. Only around a decade later does Dobrzyński produce another sonata cycle, with the String Sextet in E flat major, Op. 39, the slow movement of which consists of the elegy with the ‘Kościuszko Polonaise’ familiar from the Second Symphony.²⁰

Example 3. Ignacy Feliks Dobrzyński, String Sextet in E flat major, Op. 39, movt III, Elegia, Andante espressivo e sostenuto, bars 1–52, violoncello I, ‘Kościuszko Polonaise’ (bars 29–51)

Andante espressivo e sostenuto

In the minuet, we again find characteristic elements of mazurka rhythms. The Sextet is last sonata cycle in which the ‘national element’ is traced in a legible way. The last two works depart considerably in this respect from the models established by the post-uprising works and even the early piano concerto. The String Quintet No. 2 in A minor, Op. 40, written *c.*1842, does not contain any easily discernible motifs; the Duo in A flat major for clarinet and piano, Op. 47, composed before 1853, only has mazurka rhythms in one of the episodes of the rondo finale, whilst the head motif of the refrain may be interpreted as a kind of allusion to a krakowiak rhythm.²¹

²⁰ The history of the complicated relations between the material of the Sextet and the Second Symphony is convincingly explained by Maciej Negrey in the above-mentioned articles.

²¹ This composition is essentially a sonata for duo forces. The opus number 47 is shared by the work *Souvenir de Dresde* for oboe, cello and piano.

Example 4. Ignacy Feliks Dobrzyński, Duo in A flat major for clarinet and piano, Op. 47, movt III, Allegretto mosso e animato, bars 66–79, mazurka rhythms in one of the episodes of the rondo finale

The image displays a musical score for a duo in A-flat major, Op. 47, movement III, bars 66–79. It consists of two systems of music. The first system (bars 66–72) features a clarinet line (top staff) and a piano accompaniment (bottom staff). The clarinet part begins with a 'poco rit.' marking and transitions to 'in tempo'. The piano part is marked 'p' and features a steady accompaniment of chords. The second system (bars 73–79) continues the clarinet line and piano accompaniment, maintaining the 'p' dynamic. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

Among the compositions for duo referring to national themes, we should also point to one more work, namely the *Introduction et Variations non difficiles sur une Masure favorite*, Op. 18 for flute and piano, from 1831, the theme of which is the mazur ‘Witaj, majowa jutrzeńko’ [Hail, May dawn].

A full presentation of the national facets of Dobrzyński’s instrumental output still requires mention of the three remaining strands to that output: non-symphony orchestral works, concerto-type compositions for various instruments and solo piano music (the last category is particularly crucial, especially in quantitative terms). The first of these groups comprises nine national dances, among which the most interesting case is the *Polonez na dzień dojścia do pełnoletności carewicza Mikołaja Aleksandrowicza* [Polonaise for the day when Tsarevich Nikolay Alexandrovich attains manhood].²² Of the concertato works, at least three are based on Polish motifs. The largest set of at least forty-two compositions belonging to the national current can be found in the domain of solo piano output,

²² This group is complemented by three marches from the years 1830–1831 dedicated to Prince Józef Poniatowski, the National Guard and General Jan Skrzynecki (respectively *Marsz ulubiony kś. Józefa Poniatowskiego*, *Marsz Gwardii Narodowej* and *Marche triomphale*).



including national dances: polonaises, mazurkas, mazurs and kujawiaks. Some of the solutions employed by the composer in his piano miniatures received an equally critical opinion from Zdzisław Jachimecki as the Second Symphony. 'In seeking to be original, Dobrzyński at times veers into naïve eccentricity, as in the use of characteristic mazurka features, in an utterly crude form, in a nocturne'.²³ Regardless of the actual value of this work, it should be noted how strongly the composer aspired to lending his works national traits, given that he did so even in genres not essentially associated with that current.

To complete the picture of this output observed in respect to the question of national style, it should be added that Dobrzyński wrote vocal-instrumental works almost exclusively to Polish texts, and nine of those works carry the names of dances in their title, including one oberek.

In summarising one of his treatises of literature from 1830, Kazimierz Brodziński wrote: 'Poles at various times have followed a variety of models, but they have never attained a high standard, doubtless because they have adhered too slavishly to those models and have never ventured to write on their own account, as did those whom they imitated'.²⁴ The legacy of Ignacy Feliks Dobrzyński testifies his unstinting desire to write 'on his own account', understood as the need to strongly root his artistic output in the local musical tradition, the result of which was to have been the creation of music with distinctive national features. Of course, it is worth posing the question of the strength with which that oeuvre (and especially its most valuable part) influenced Polish musical culture. It certainly cannot be overestimated, bearing in mind two essential facts that have conspired to weaken reception: the small number of performances of his most important works and the very belated publication of his works – and not all of them at that. There is no question, however, that the existence of this large body of works, representing the consistent realisation of the composer's distinct intentions, obliges us to assess Dobrzyński's contribution to the forging of the national style as among the most valuable in Polish music of the nineteenth century.

²³ Jachimecki, *Muzyka polska*, p. 248.

²⁴ Brodziński, 'O stanie i duchu literatury za Stanisława Augusta, za Księstwa Warszawskiego i w terażniejszych czasach' [On the state and spirit of literature under Stanislaus Augustus, under the Duchy of Warsaw and in present times], in *Pisma estetyczno-krytyczne* [Aesthetic-critical writings], vol. i, ed. and introd. Zbigniew Jerzy Nowak (Wrocław, 1964), p. 135.

The significance of the instrumental output of Ignacy Feliks Dobrzyński for the forging of a national style

Table 1. Ignacy Feliks Dobrzyński – sonata cycles

Work	Movement			
Piano Concerto, Op. 2 (1824)	Allegro moderato	Andante <u>espressivo</u> *	Rondo. Vivace ma non troppo **	
String Quartet No. 1, Op. 7 (c.1828)	Allegro espressivo e moderato	Scherzo: Allegro vivace ma non troppo presto	Adagio <u>molto espressivo</u>	Finale. Presto
String Quartet No. 2, Op. 8 (1829)	Allegro	Andante con variazioni	<u>Minuetto alla Masoviense. Allegro moderato</u>	Vivace
Symphony No. 1, Op. 11 (1829)	Adagio molto – Allegro	Menuet. Allegro	Andante con variazioni	Finale. Allegro con spirito
String Quartet No. 3, Op. 13 (1830)	?			
Symphony No. 2, Op. 15 (1831)	Andante sostenuto – Allegro vivace	<u>Elegia. Andante doloroso</u> ma non troppo lento	<u>Minuetto alla Mazovienna. Allegro mam non troppo</u> – Trio	Finale <u>alla Cracovienna. Vivace assai</u> – Presto – Prestissimo
String Quintet No. 1, Op. 20 (1831)	Allegro moderato	Menuetto. Allegro moderato	Andante. <u>Doloroso</u> ma non troppo lento	Finale. Vivace assai
Piano Trio, Op. 17 (c.1831)	Allegro moderato	Scherzo. Allegro moderato	Adagio fantastico	Rondo. Allegretto
String Sextet, Op. 39 (c.1841)	Allegro moderato ed <u>espressivo</u>	Menuetto. Allegro	<u>Elegia. Andante espressivo e sostenuto</u>	Finale. Allegro
String Quintet No. 2, Op. 40 (c.1842)	Andante	Tempo di menuetto	Presto	Allegro moderato
Duo, Op. 47 (before 1853)	Agitato	Adagio <u>doloroso e molto espressivo</u>	Allegretto mosso e animato	

* Underlined are references in movement titles to the names of Polish dances and terms suggesting heightened expression (*espressivo*, *doloroso*).

** In bold type are those movements in which Polish rhythms or quotations from national songs appear.

