FRYDERYK CHOPIN

POLONEZY
Op. 26, 40, 44, 53, 61

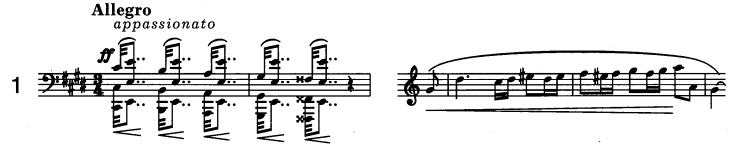
WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

POLSKIE WYDAWNICTWO MUZYCZNE
KRAKÓW 1995

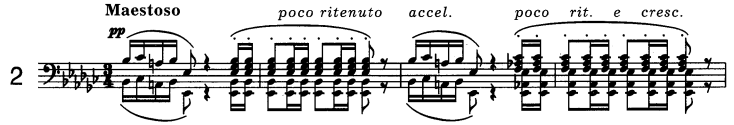
SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM VI

2 Polonezy op. 26 / 2 Polonaises Op. 26

Nr 1 cis-moll / No. 1 C♯ minor — page / s. 13



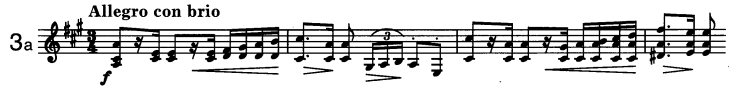
Nr 2 es-moll / No. 2 E♭ minor — page / s. 18



2 Polonezy op. 40 / 2 Polonaises Op. 40

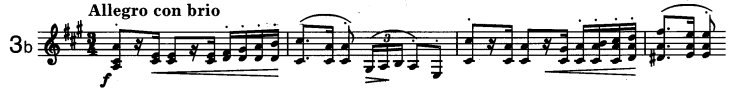
Nr 1 A-dur / No. 1 A major — page / s. 28

Pierwsza wersja / First version

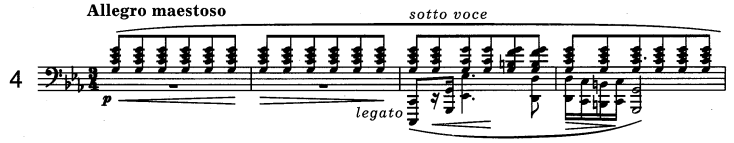


Nr 1 A-dur / No. 1 A major — page / s. 34

Druga wersja / Second version

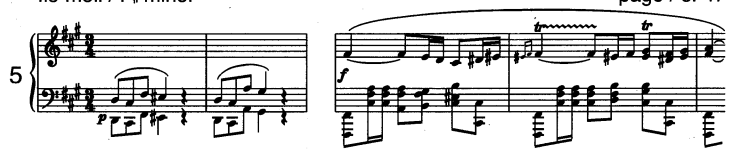


Nr 2 c-moll / No. 2 C minor — page / s. 40



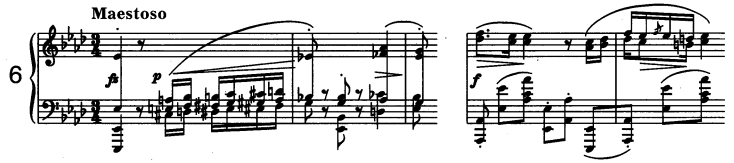
Polonez op. 44 / Polonaise Op. 44

fis-moll / F♯ minor — page / s. 47



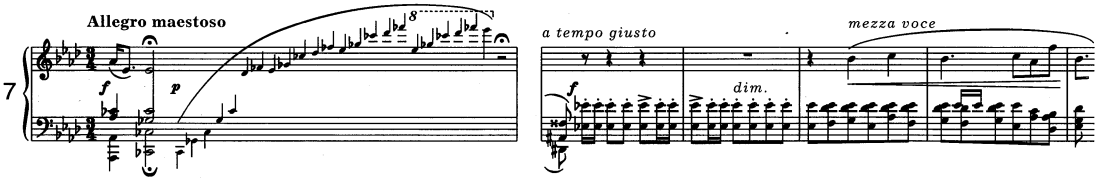
Polonez op. 53 / Polonaise Op. 53

As-dur / A♭ major — page / s. 64



Polonez-Fantazja op. 61 / Polonaise-Fantaisie Op. 61

As-dur / A♭ major — page / s. 76



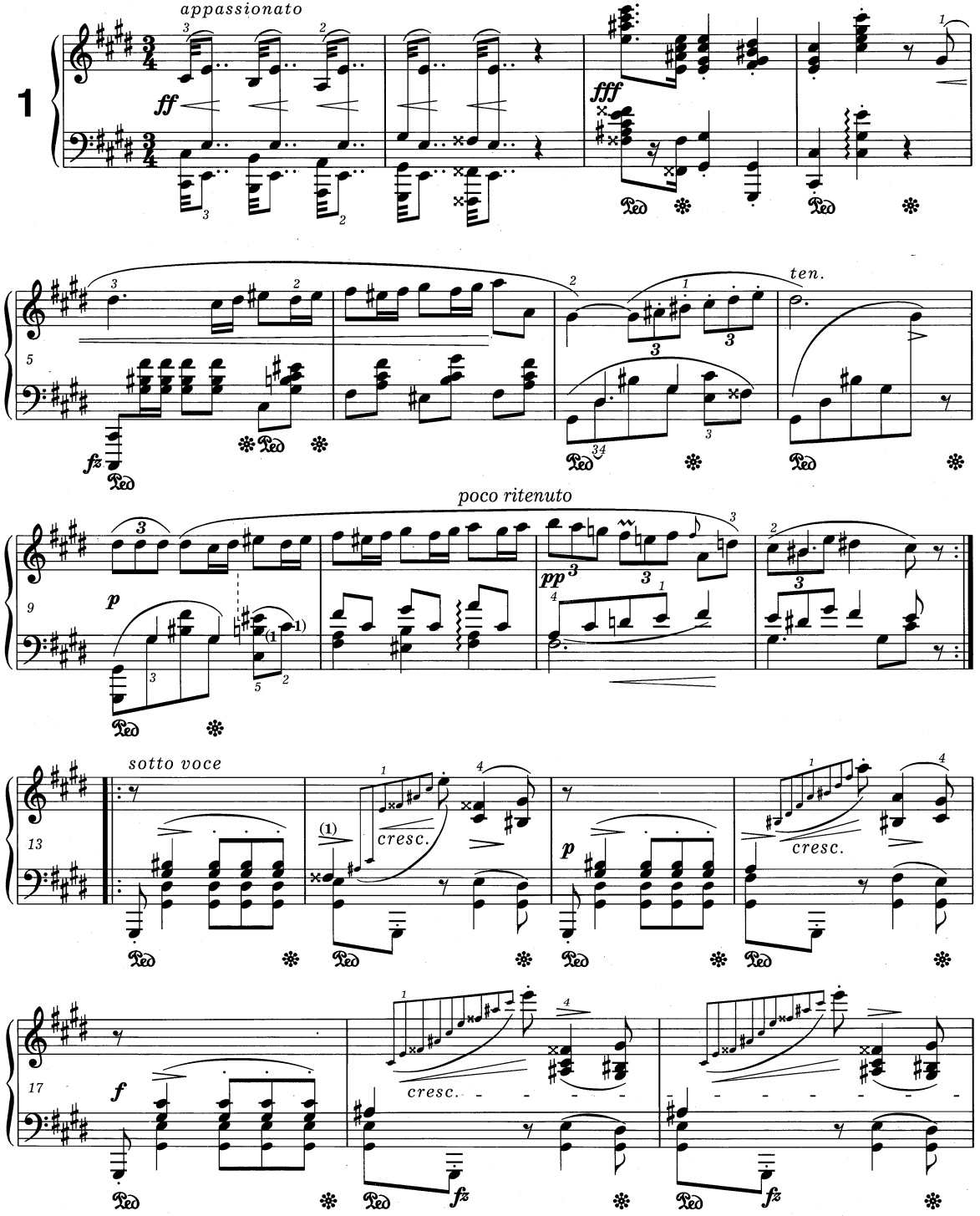
Deux polonaises

A son ami J. Dessauer

op. 26 nr 1

Allegro

appassionato



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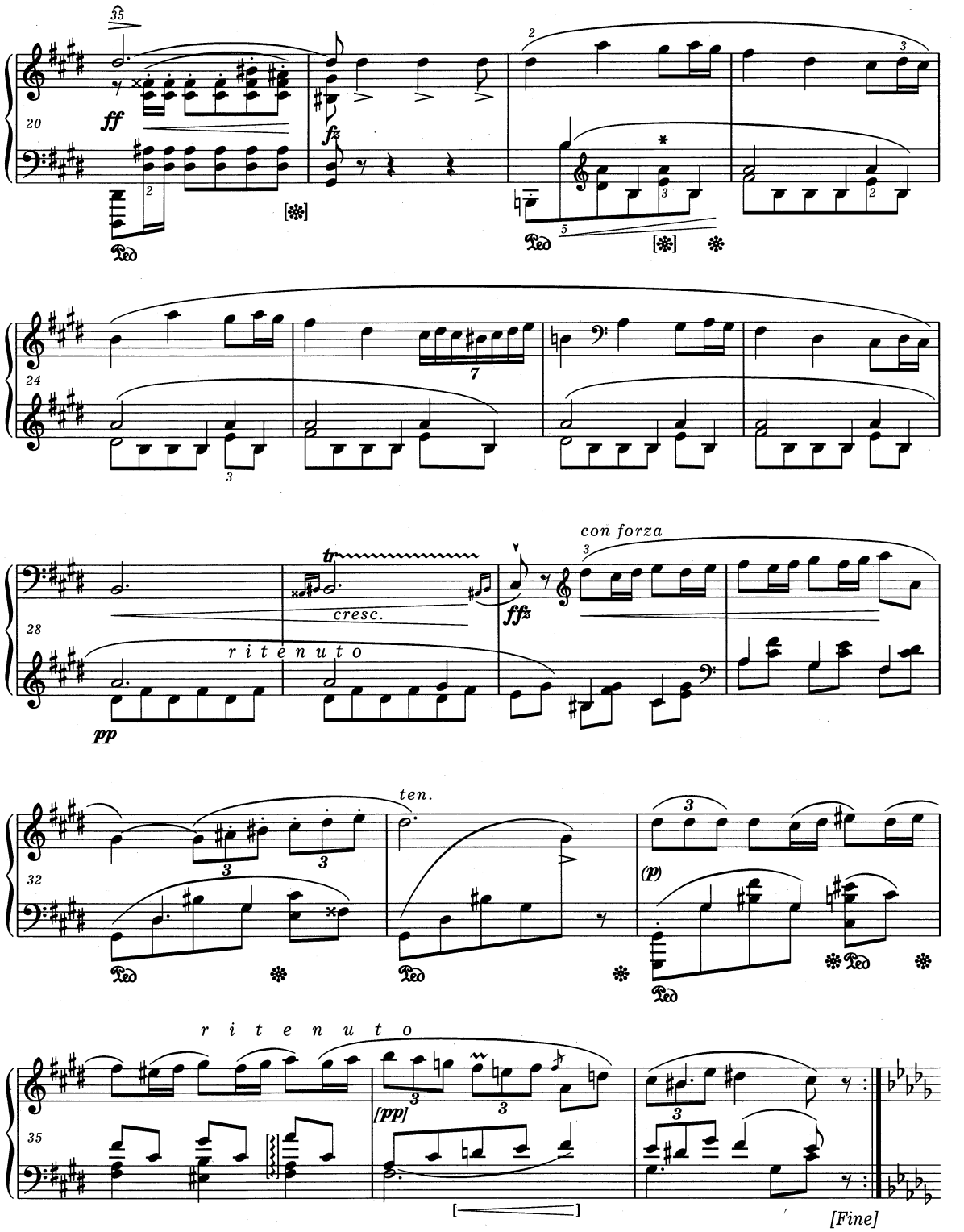
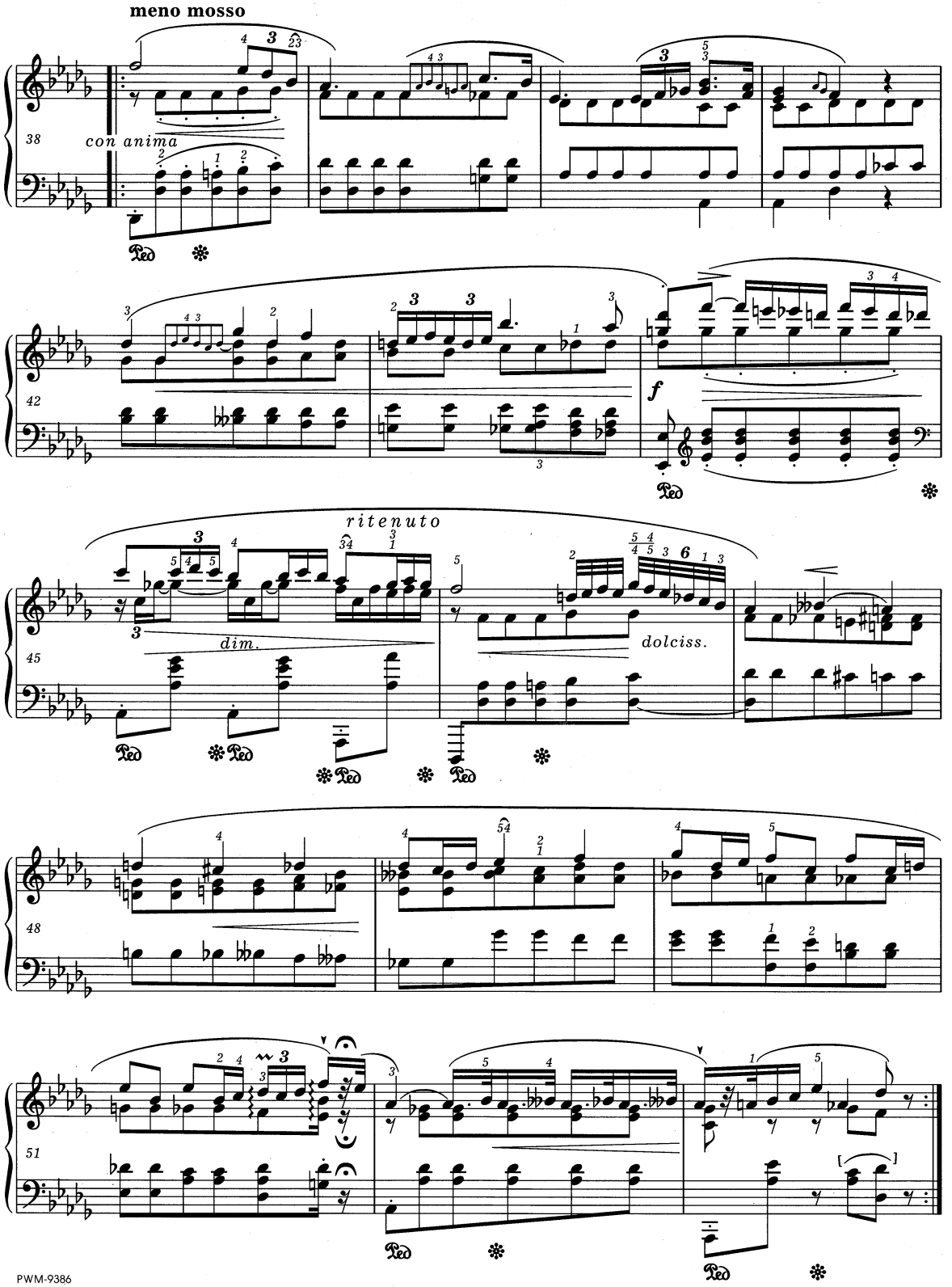
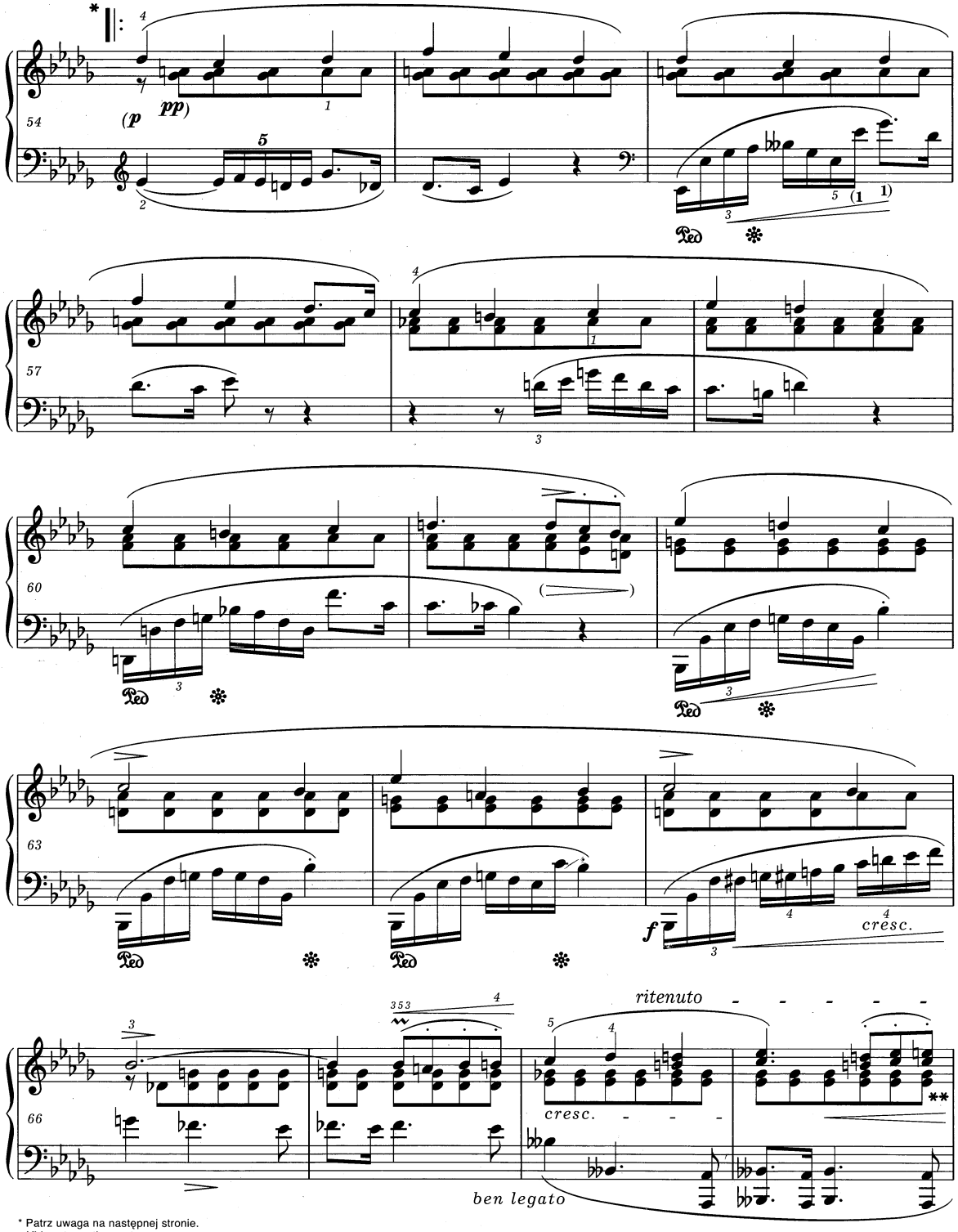


* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.


meno mosso
38
con anima
42
f
ritenuto
dim.
45
dolciss.
48
51



* Patrz uwaga na następnej stronie.
Vide note on the next page.

** Prawdopodobniejsze odczytanie akordu: , mniej prawdopodobne: . Nieautentyczny, dopuszczalny wariant: . Patrz *Komentarz źródłowy*.
The more likely reading of the chord: , the less likely reading: . Unauthentic, admissible variant: . *Vide Source Commentary*.

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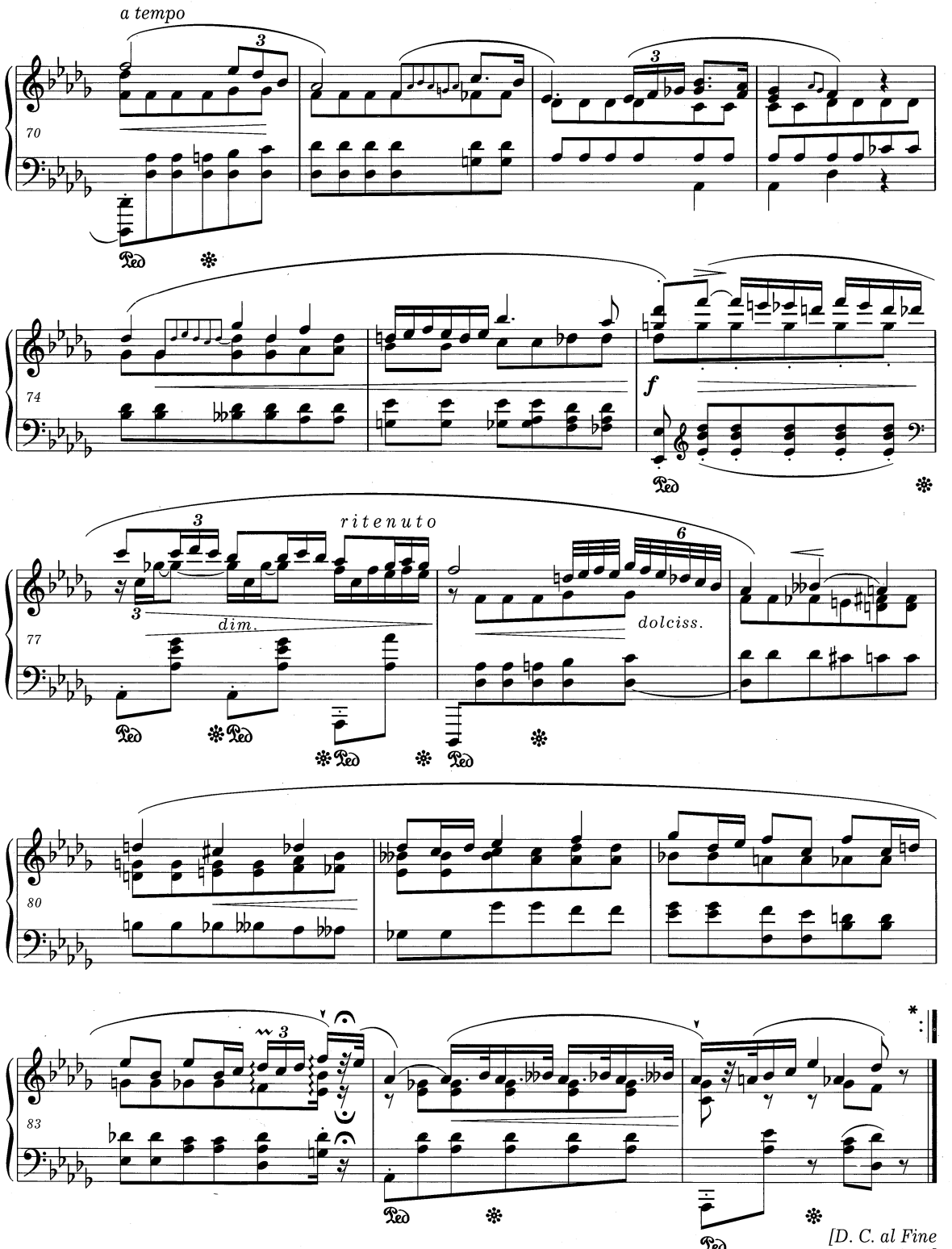
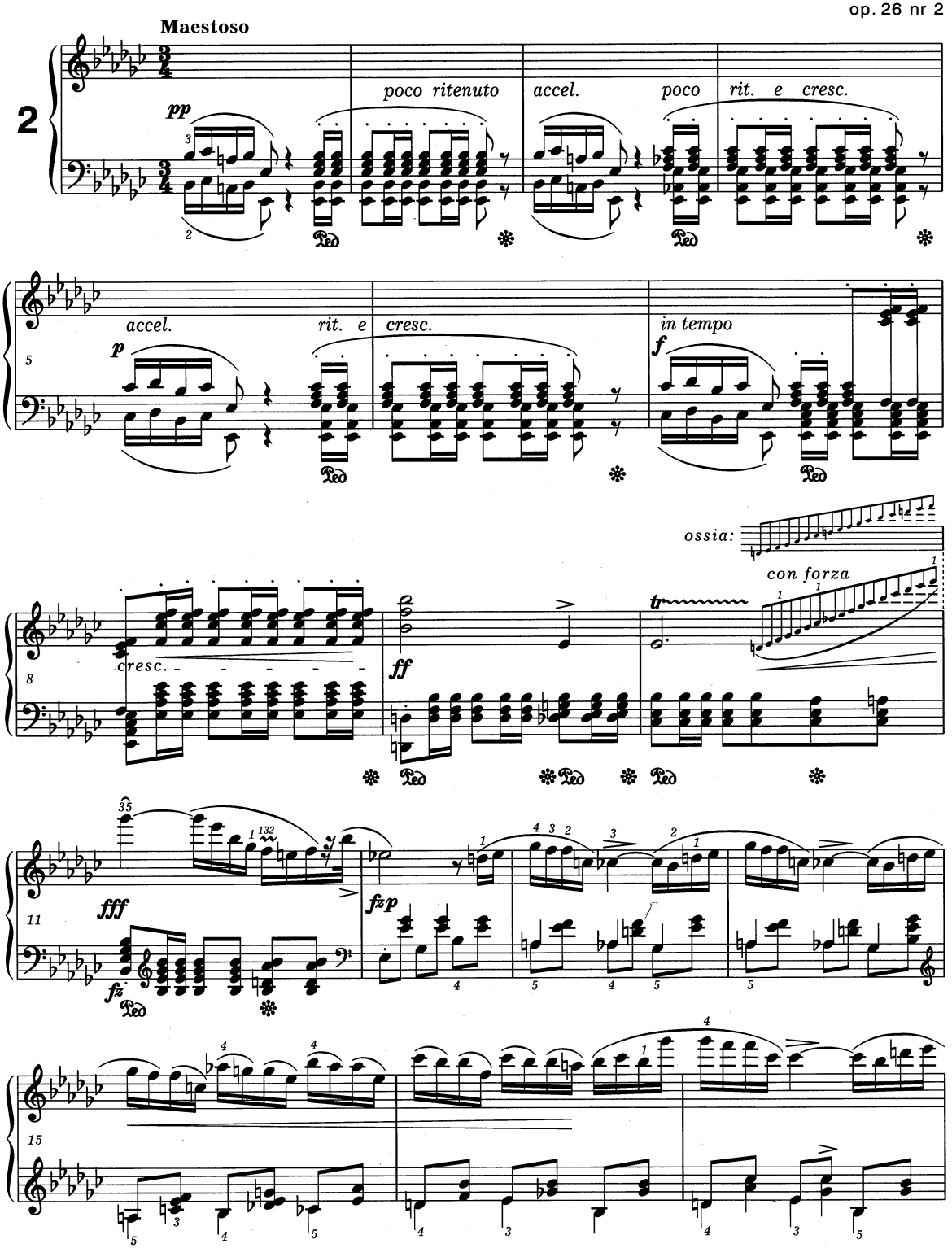
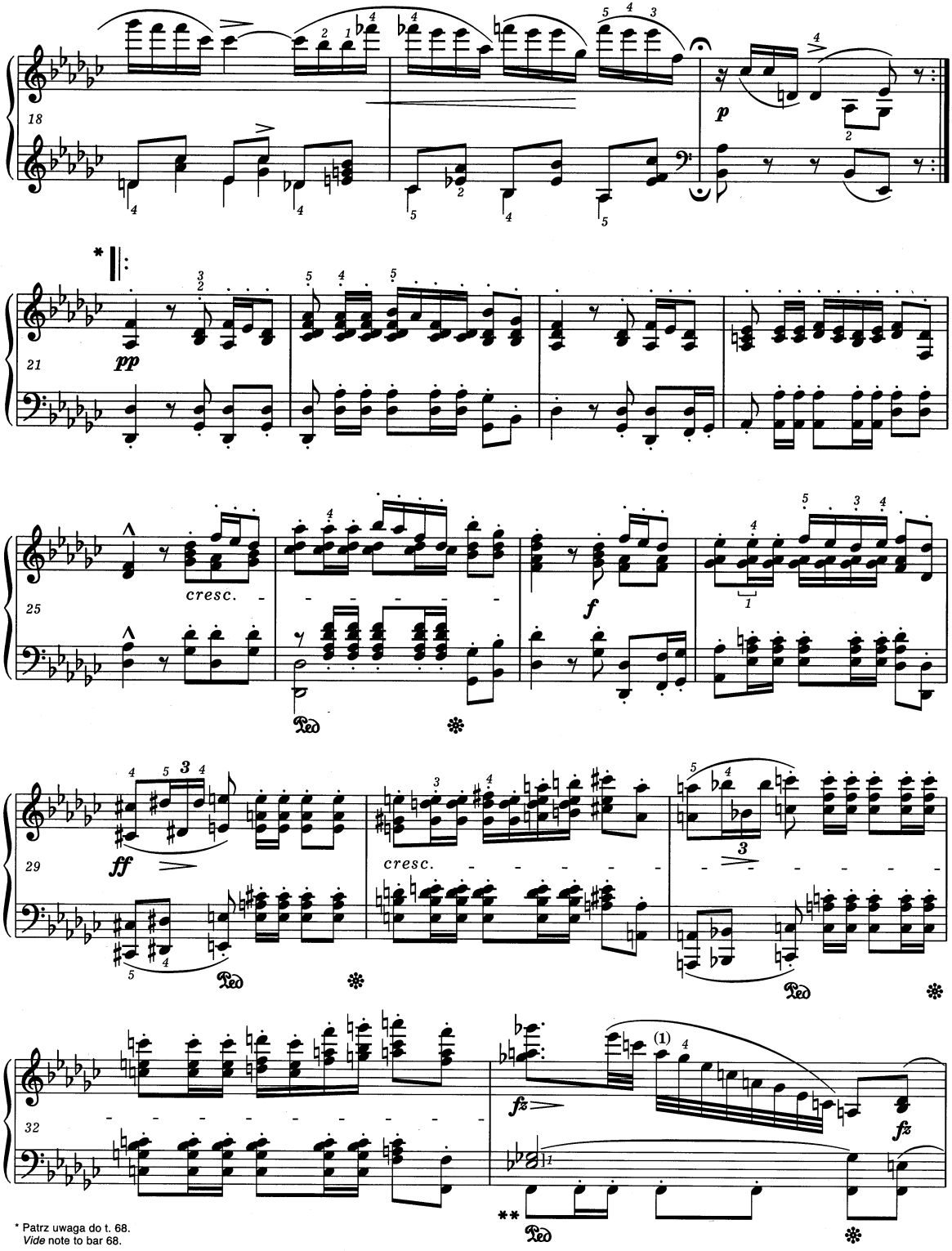


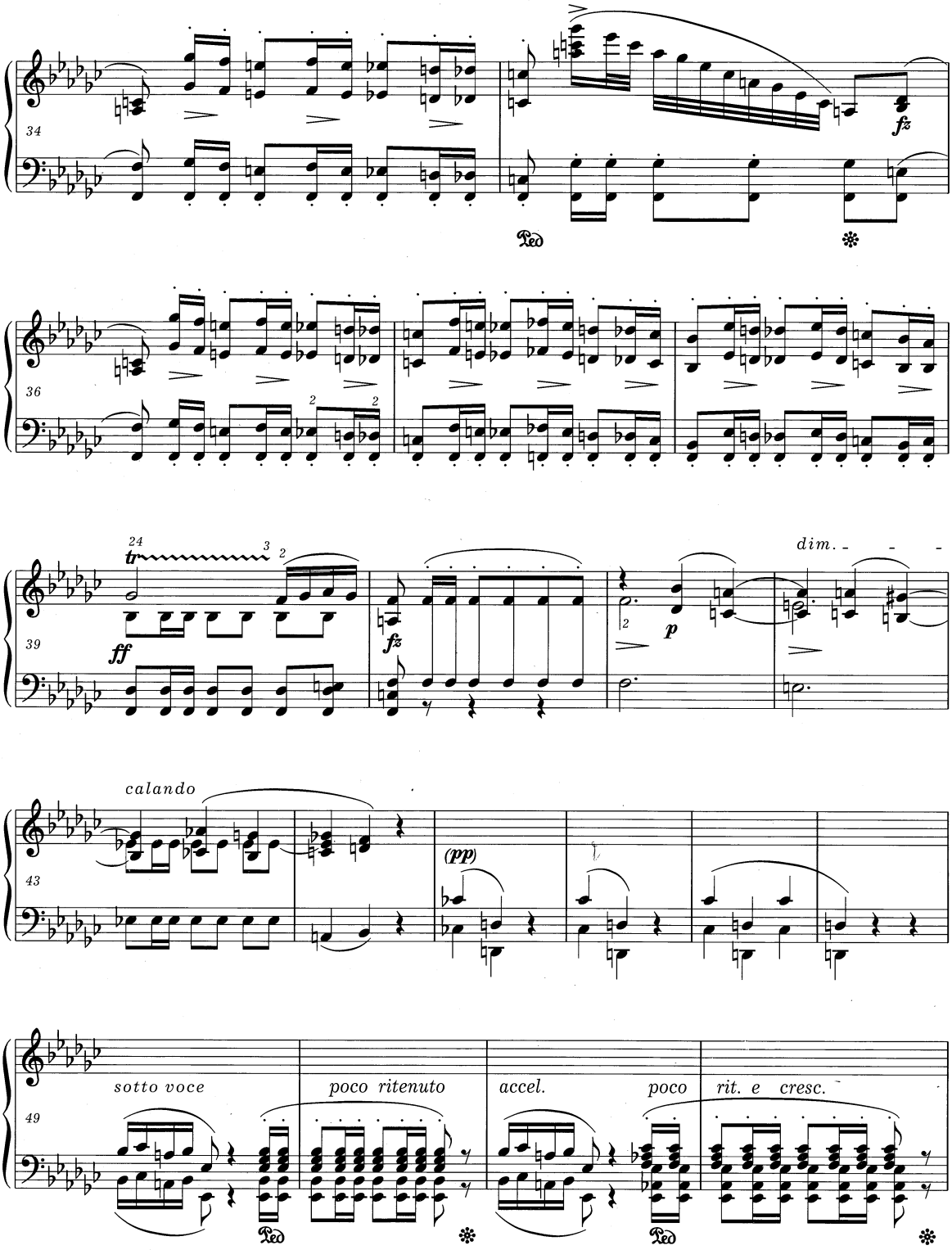
* Ze źródeł nie wynika jasno, czy Chopin chciał powtórzenia t. 54-85. Repetycję można traktować jako wariant.
It is not clear from the sources whether Chopin wanted bars 54-85 to be repeated. The repetition can be treated as a variant.

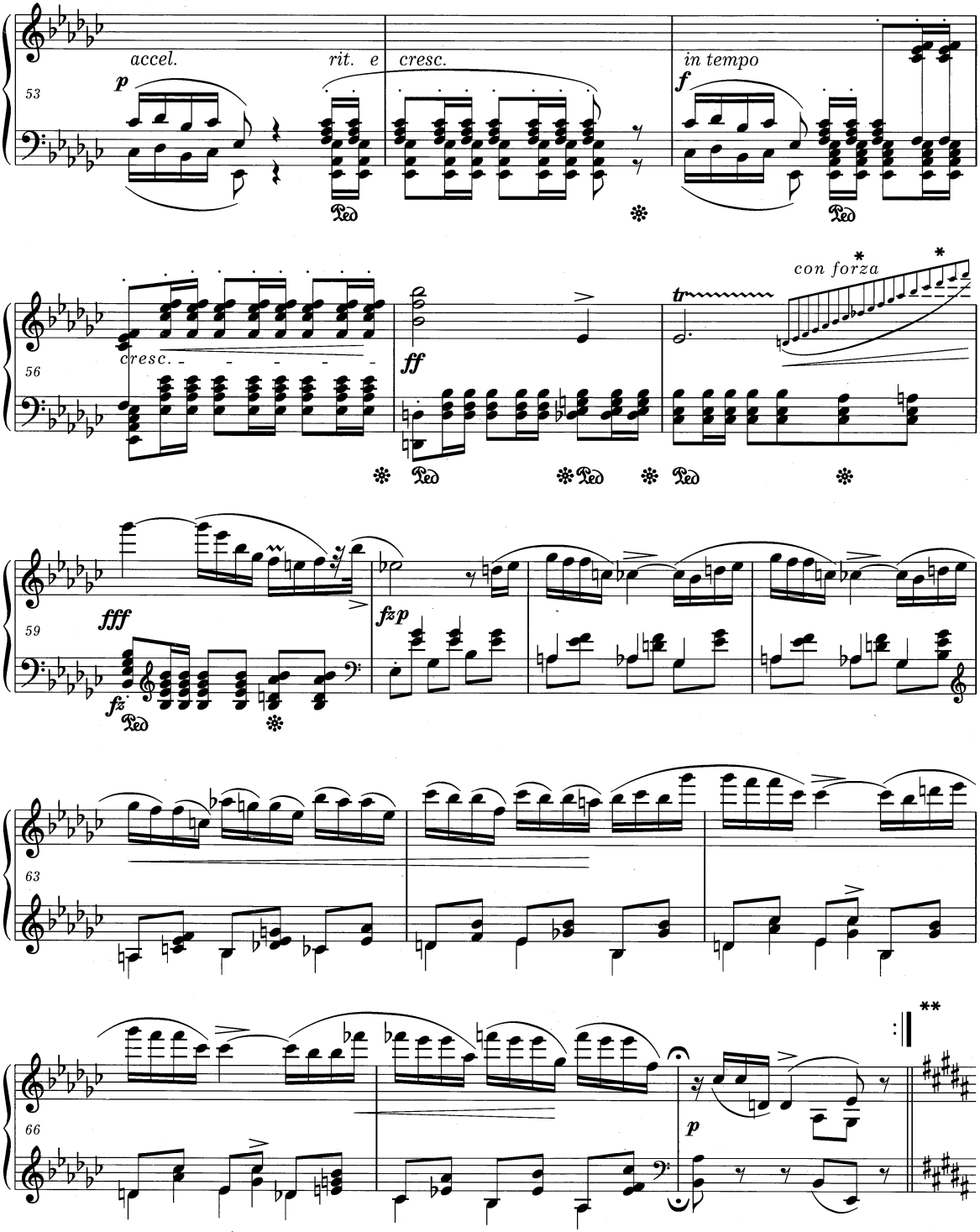

Maestoso
2
pp
poco ritenuto
accel.
poco
rit. e cresc.
5
accel.
rit. e
cresc.
p
in tempo
f
ossia:
con forza
8
cresc.
ff
tr
11
fff
fz
fzp
15



* Patrz uwaga do t. 68.
Vide note to bar 68.

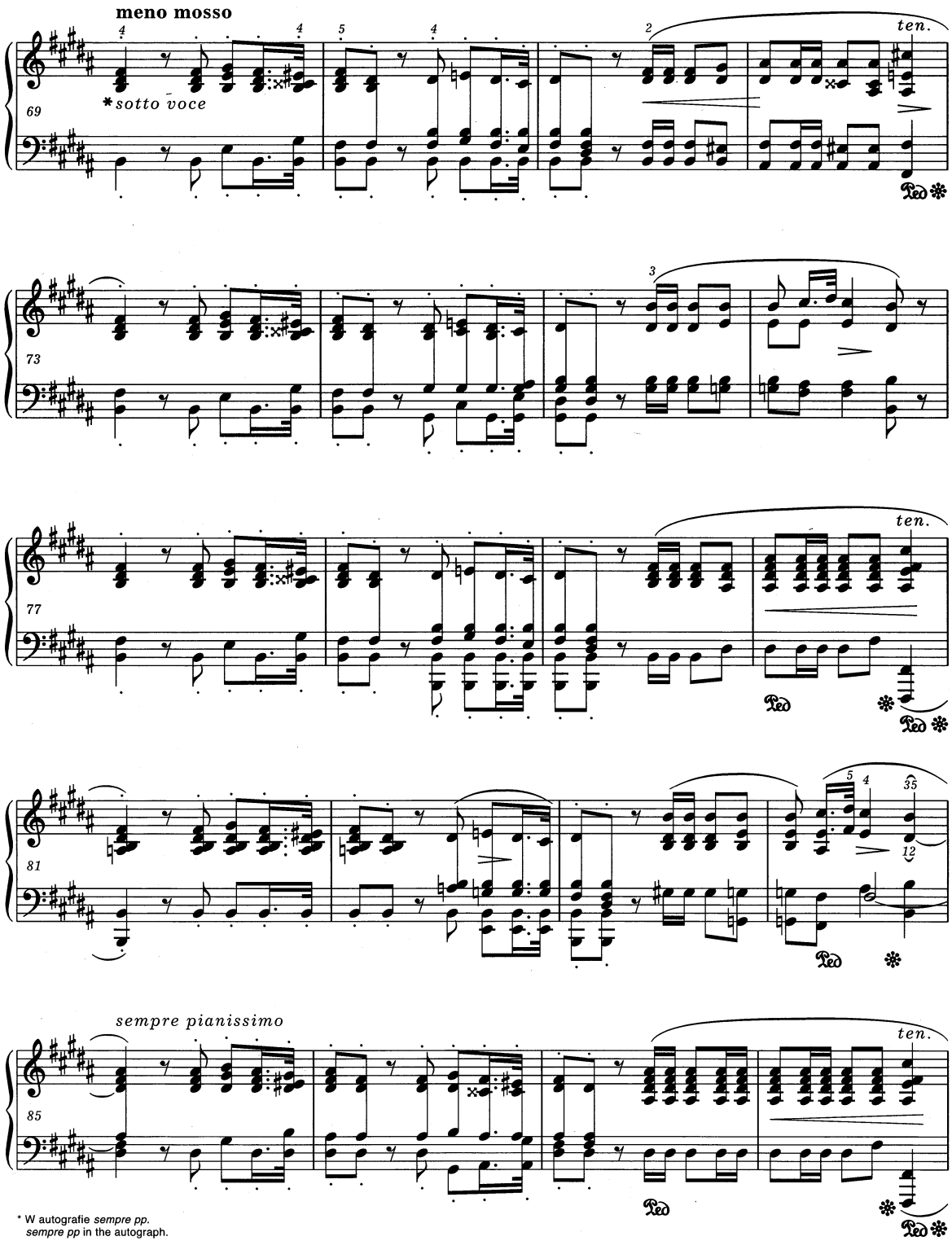
** Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.


34
fz
Ped
36
39
24
tr
3
2
ff
fz
dim.
p
43
calando
(pp)
49
sotto voce
poco ritenuto
accel.
poco
rit. e cresc.
Ped
Ped

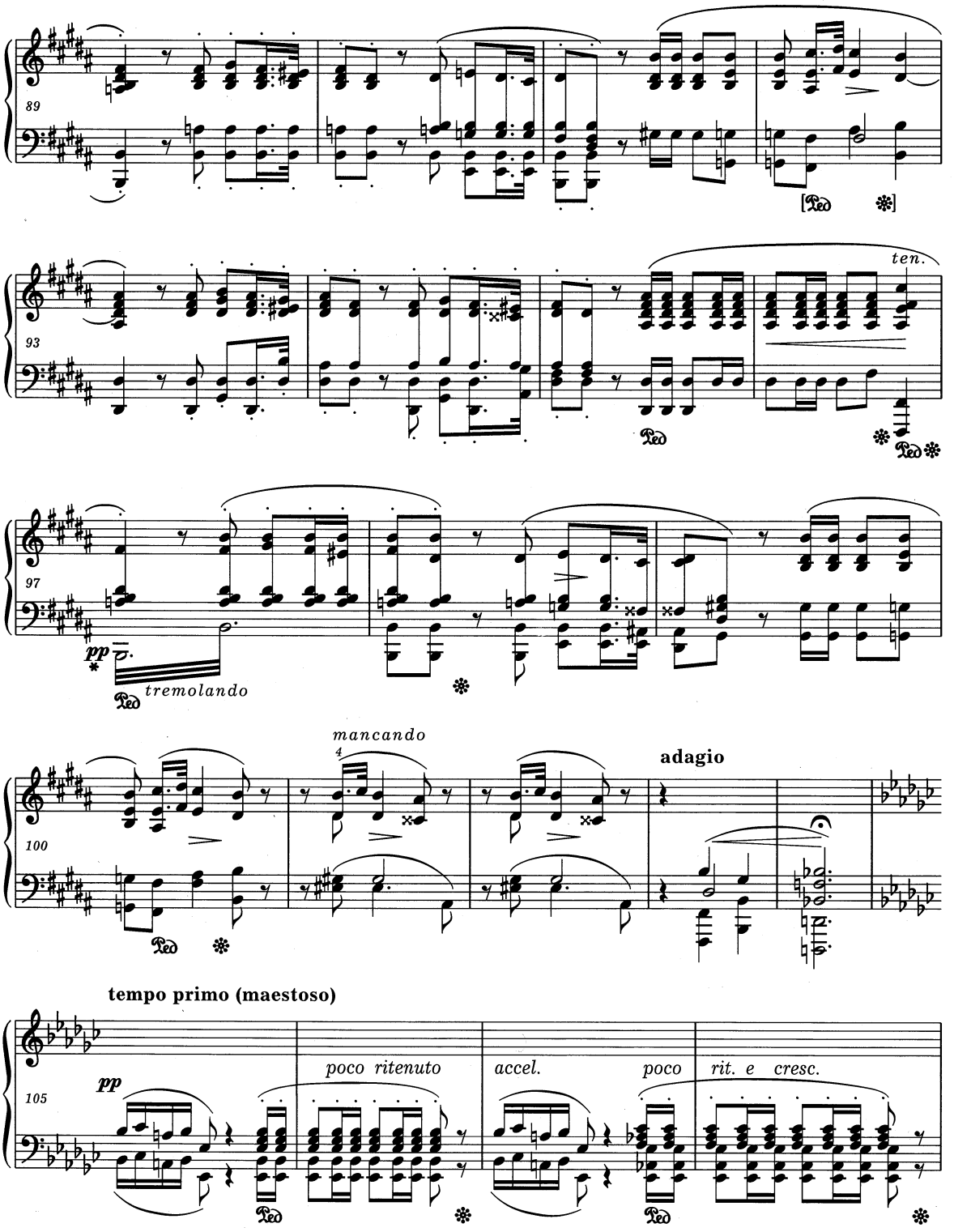


* Wariant jak w t. 10.
Variant as in bar 10.

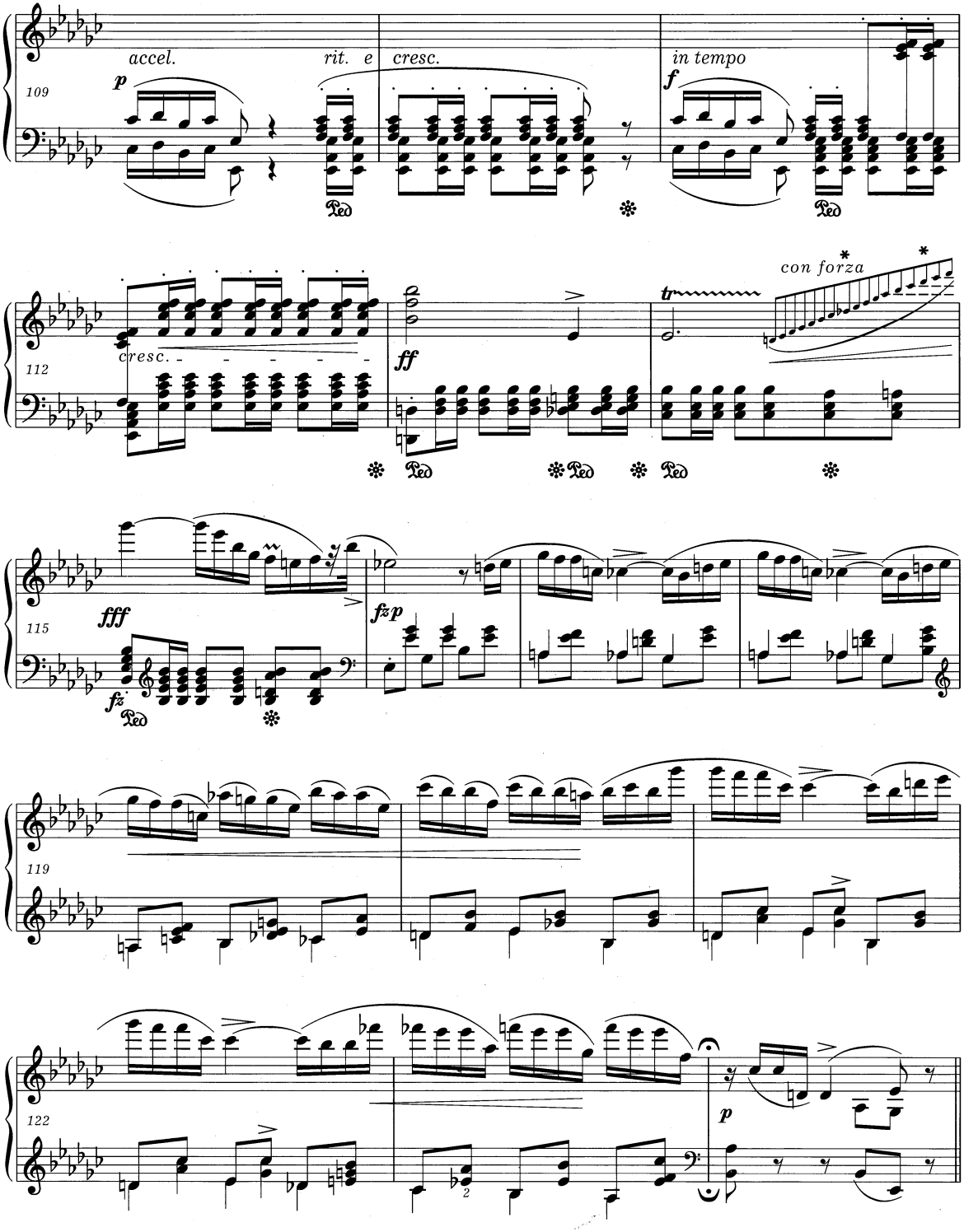
** Ze źródeł nie wynika jasno, czy Chopin chciał powtórzenia t. 21-68. Repetycję można traktować jako wariant.
It is not clear from the sources whether Chopin wanted bars 21-68 to be repeated. The repetition can be treated as a variant.



* W autografie *sempre pp.*
sempre pp in the autograph.



* W jednym z egzemplarzy lekcyjnych w miejsce *pp* Chopin wpisał *ff*.
Chopin wrote *ff* in place of *pp* in a pupil's copy.



* Wariant jak w t.10. * Variant as in bar 10.

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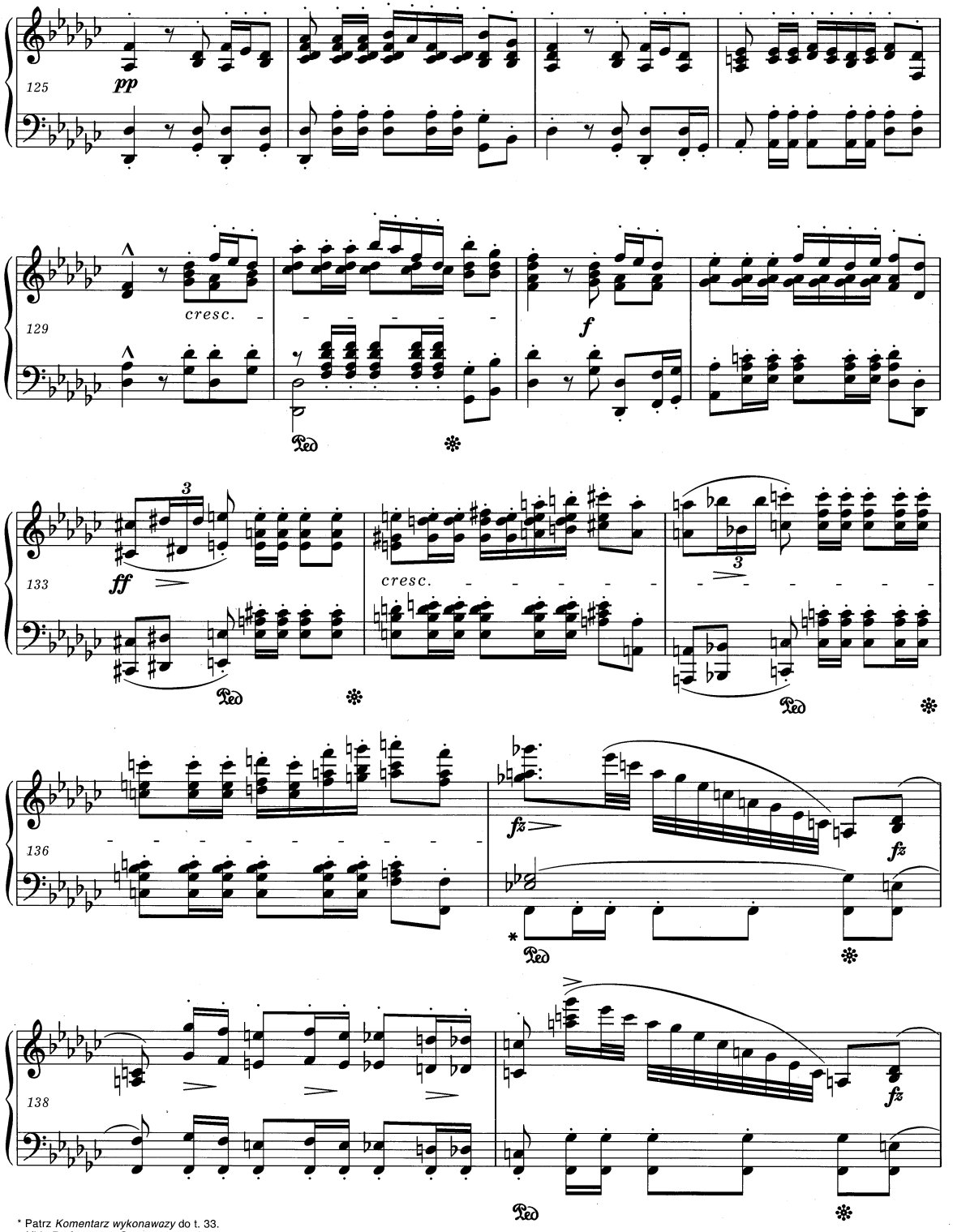
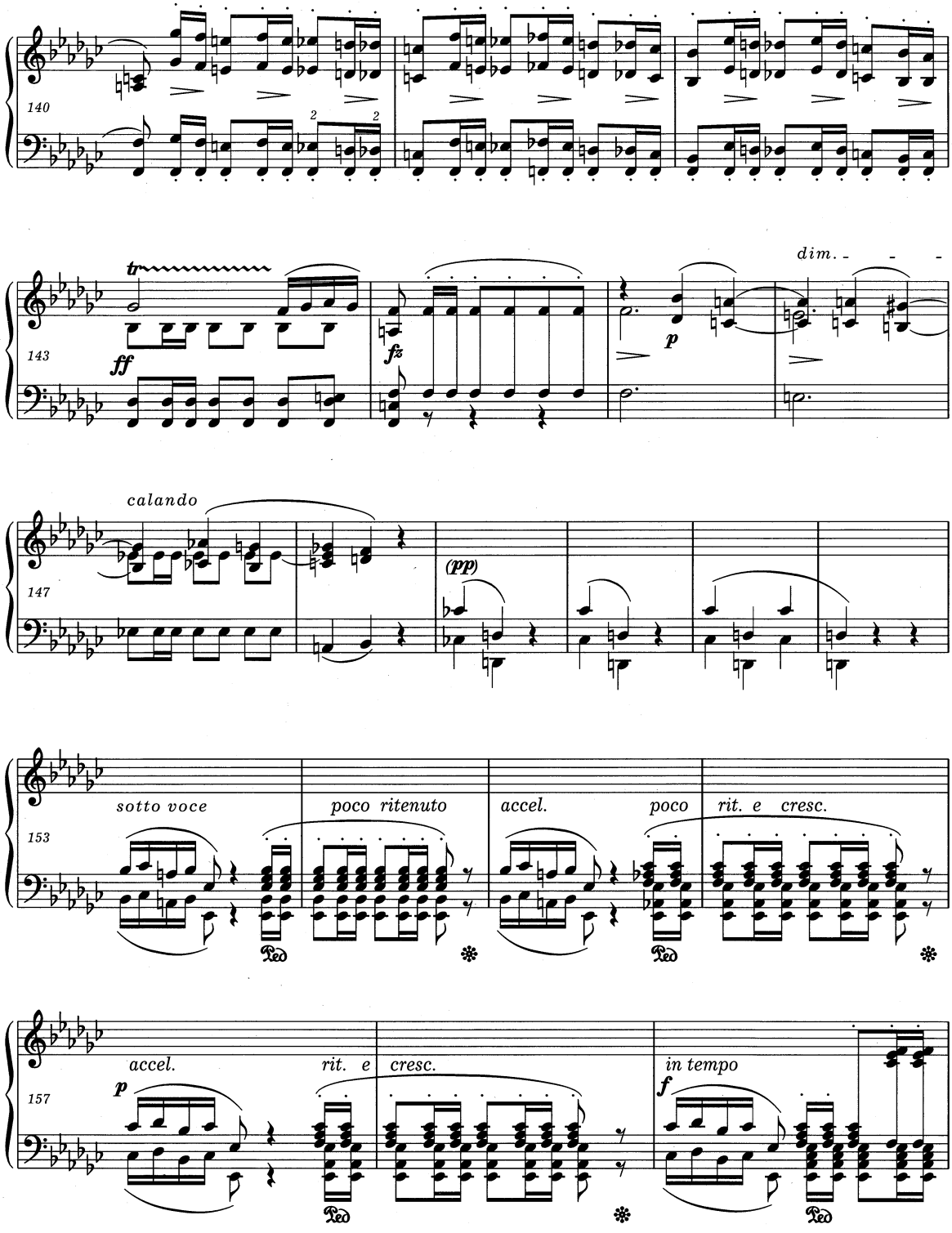
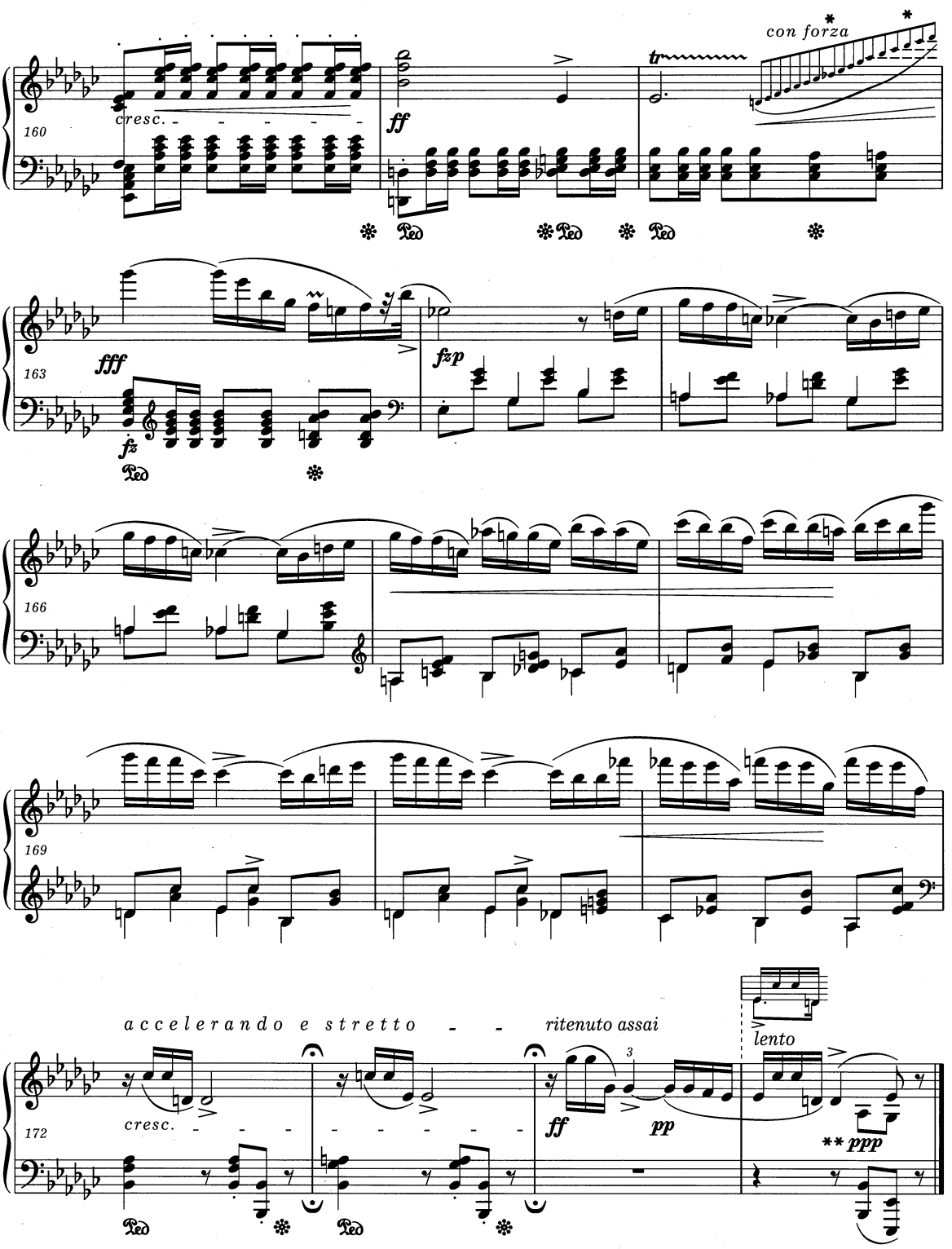


* Patrz *Komentarz wykonawczy* do t. 33.
Vide Performance Commentary to bar 33.


140
143
tr
ff
fz
p
dim.
147
calando
(pp)
153
sotto voce
poco ritenuto
accel.
poco
rit. e cresc.
Ped
157
accel.
p
rit. e
cresc.
in tempo
f



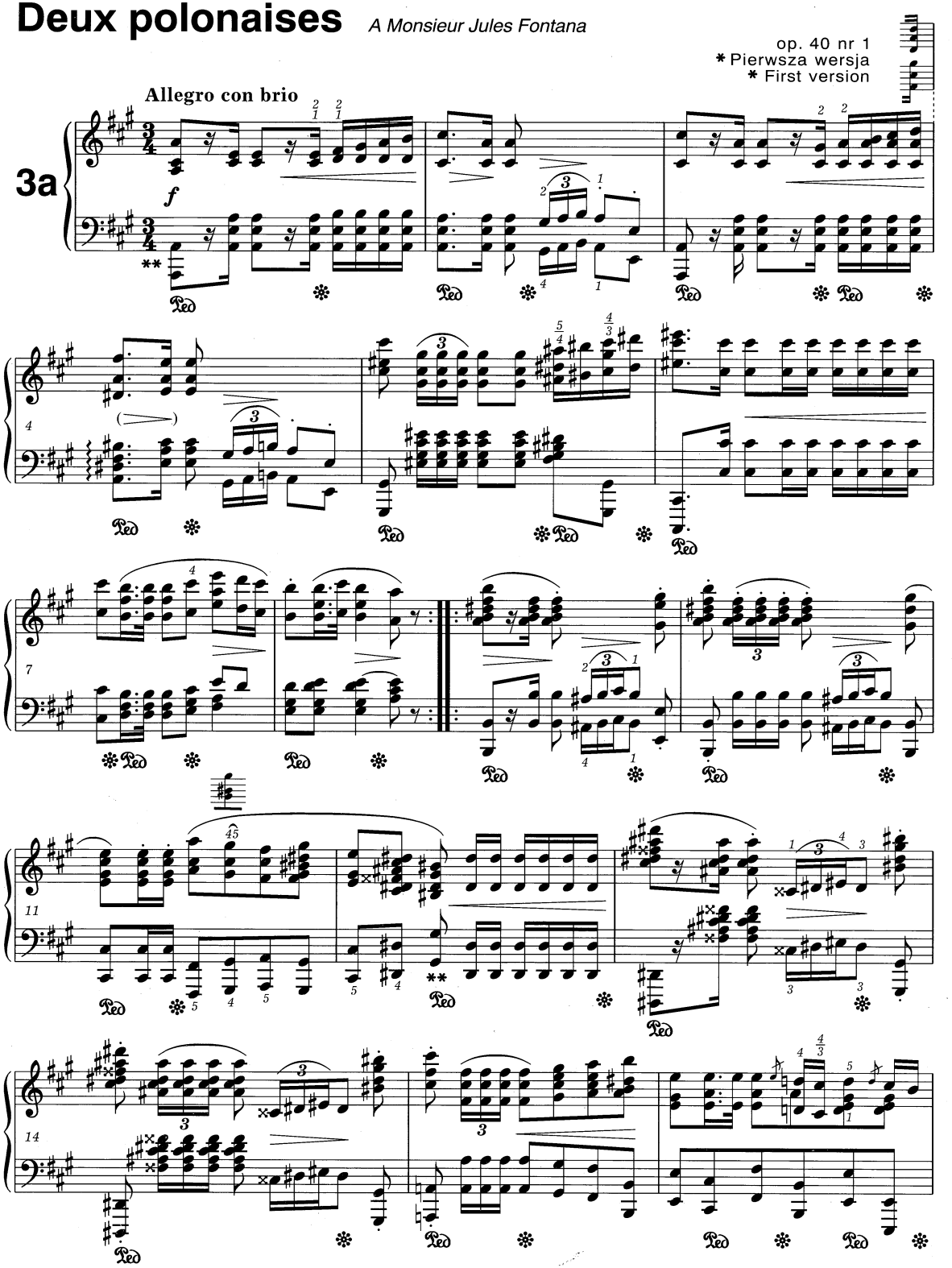
* Wariant jak w t. 10.
Variant as in bar 10.

** W jednym z egzemplarzy lekcyjnych w miejsce *ppp* Chopin wpisał *ff*, w innym - *fff*.
Chopin wrote *ff* in place of *ppp* in a pupil's copy, and *fff* in another.

Deux polonaises

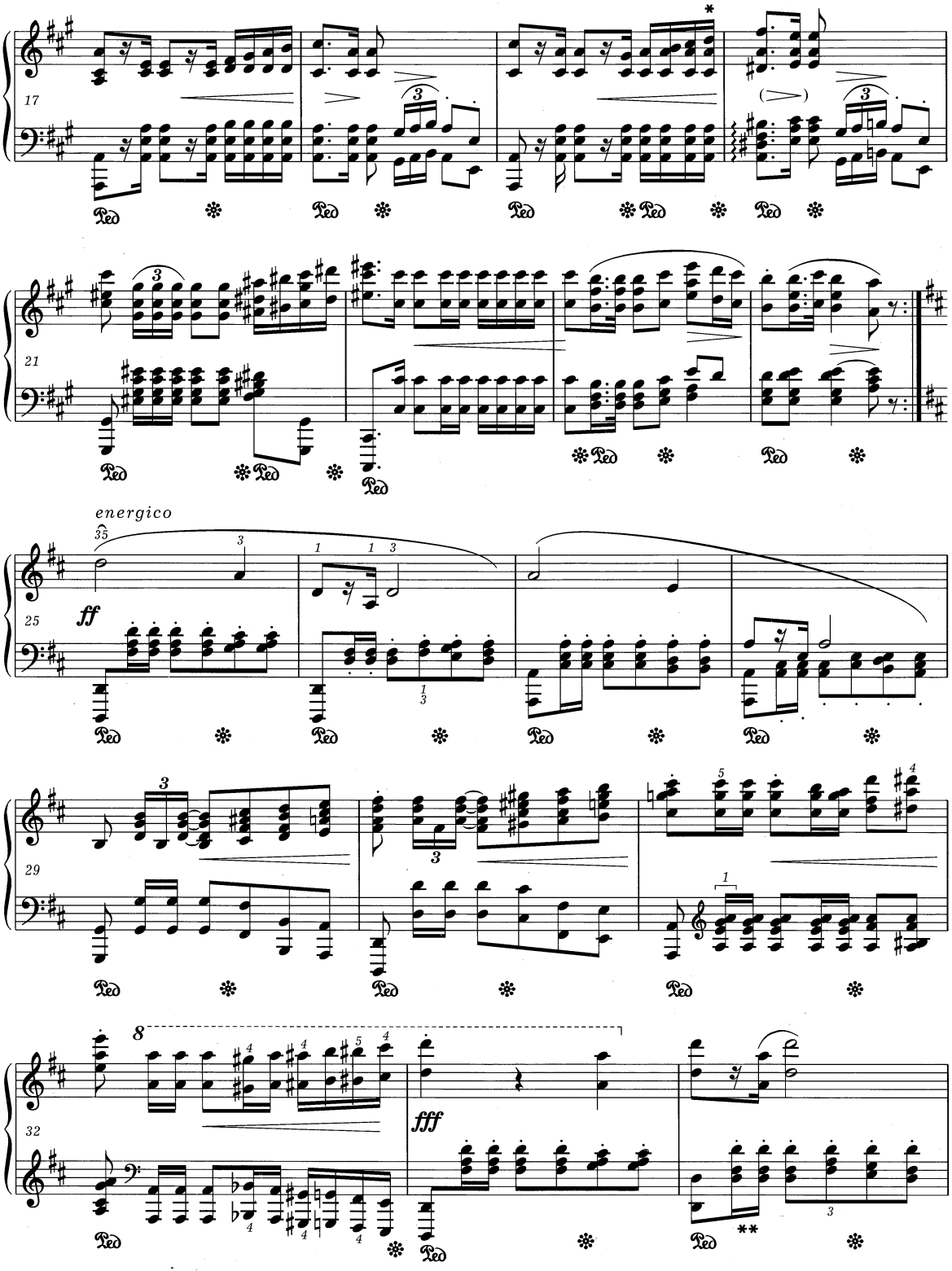
A Monsieur Jules Fontana

op. 40 nr 1
* Pierwsza wersja
* First version



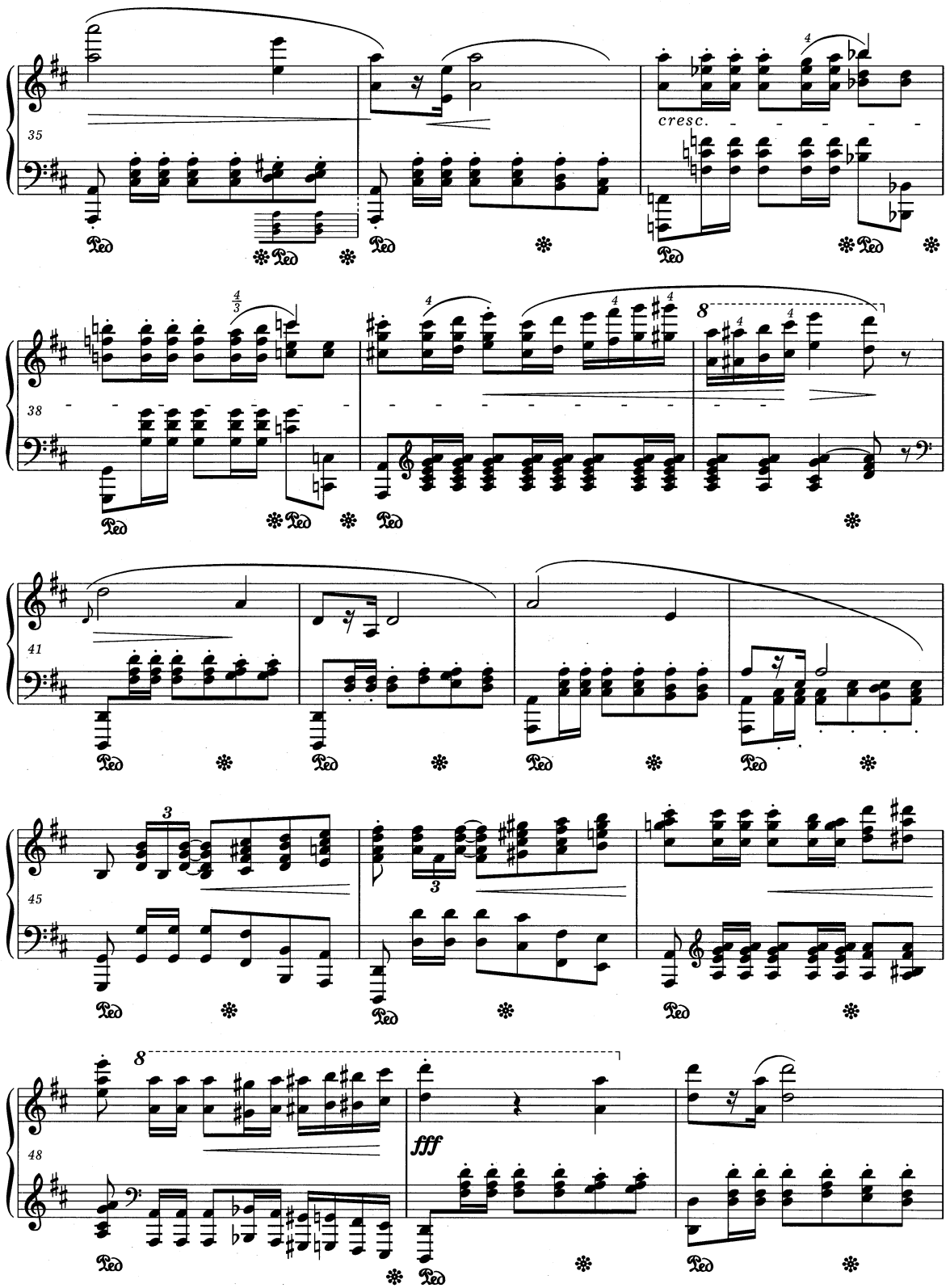
* *Polonez* ten ma 2 równorzędne wersje. Patrz *Komentarz źródłowy* i *wykonawczy*.
This *Polonaise* has 2 equivalent versions. *Vide Source* and *Performance Commentaries*.

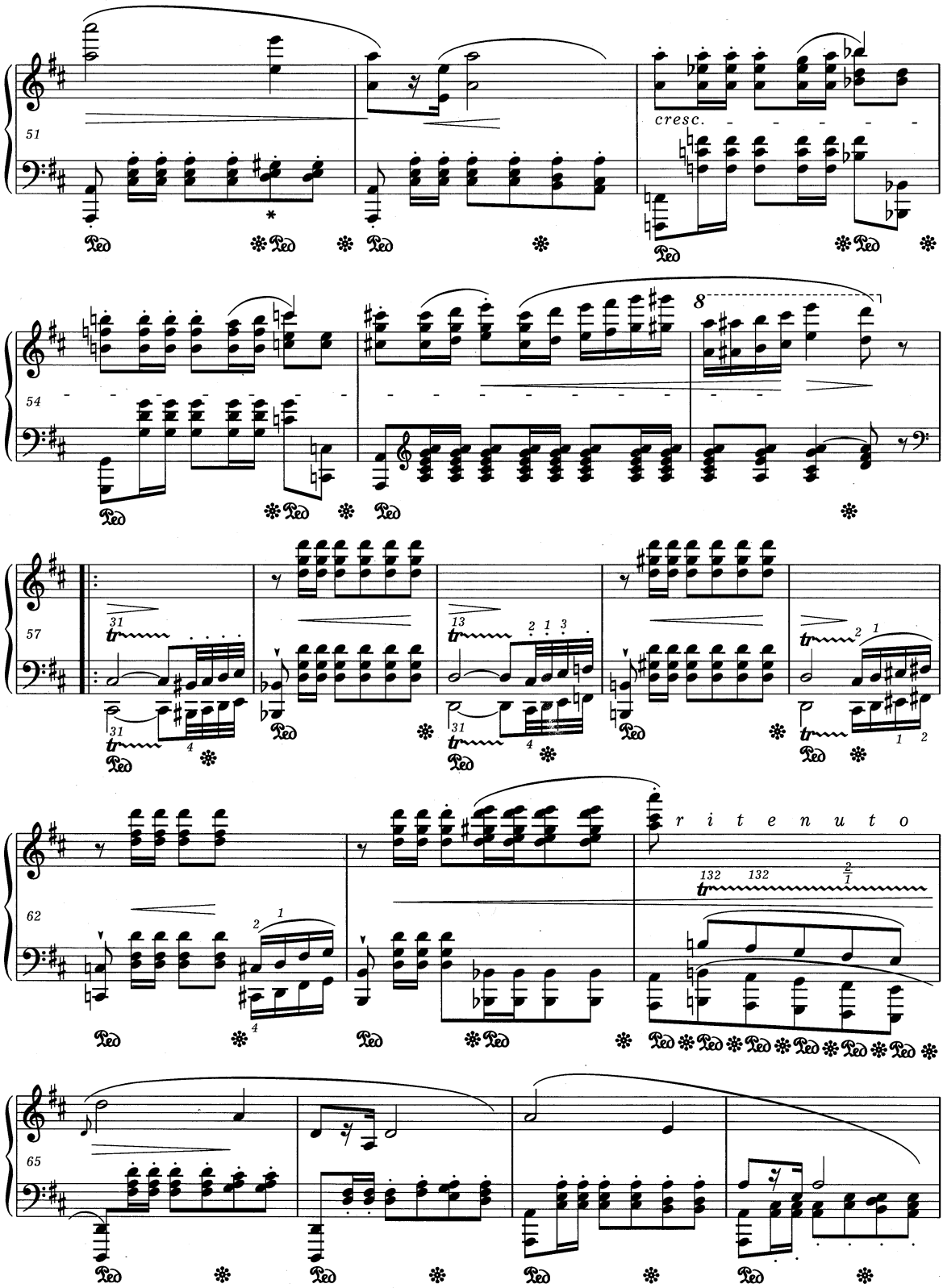
** Wcześniejsza wersja tej ósemki - patrz *Komentarz źródłowy*.
For an earlier version of this quaver *vide Source Commentary*.



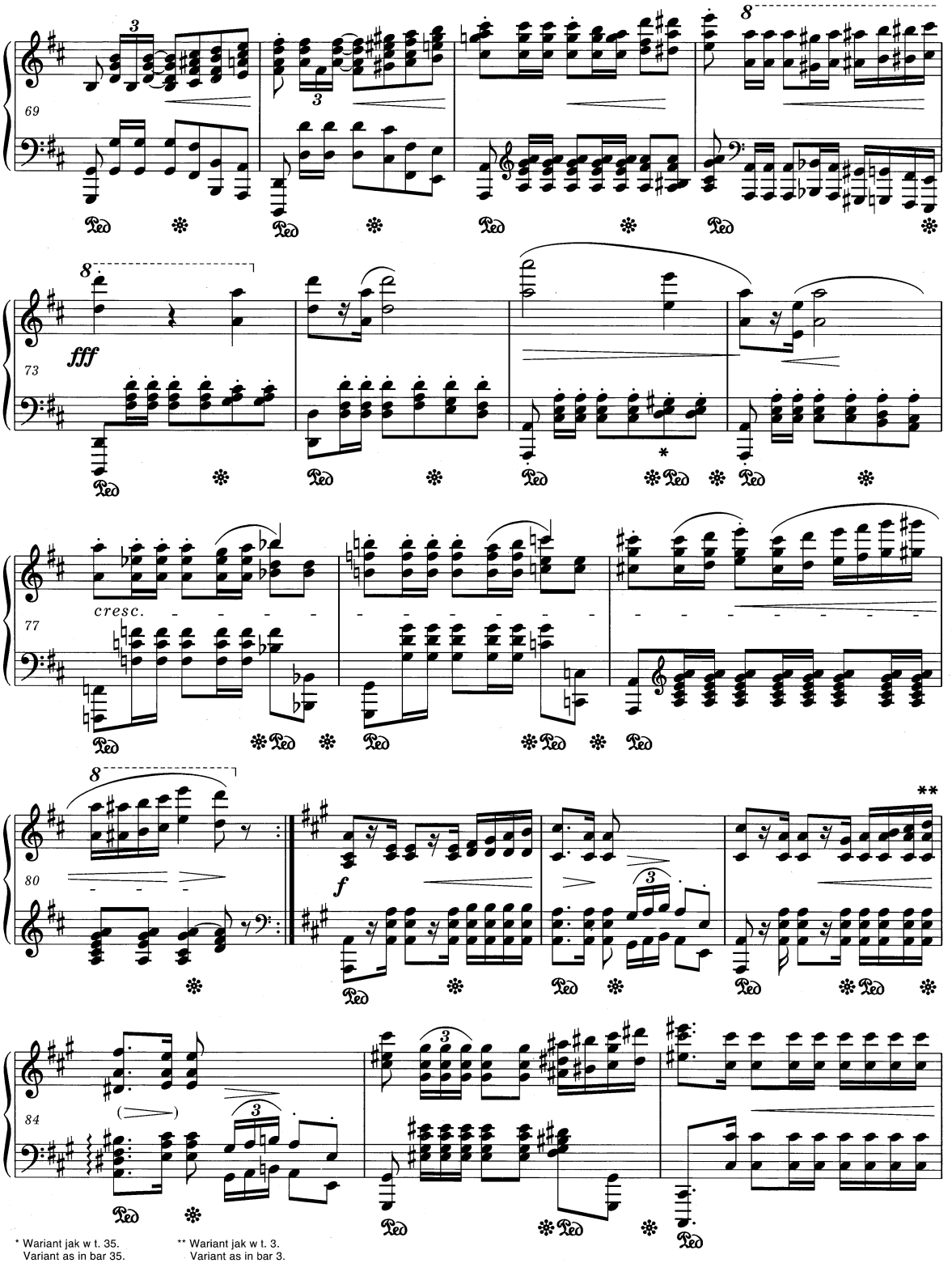
* Wariant jak w t. 3.
Variant as in bar 3.

** Wcześniejsza wersja tych akordów - patrz *Komentarz źródłowy*.
For an earlier version of these chords *vide Source Commentary*.


35
cresc.
38
41
45
48
fff

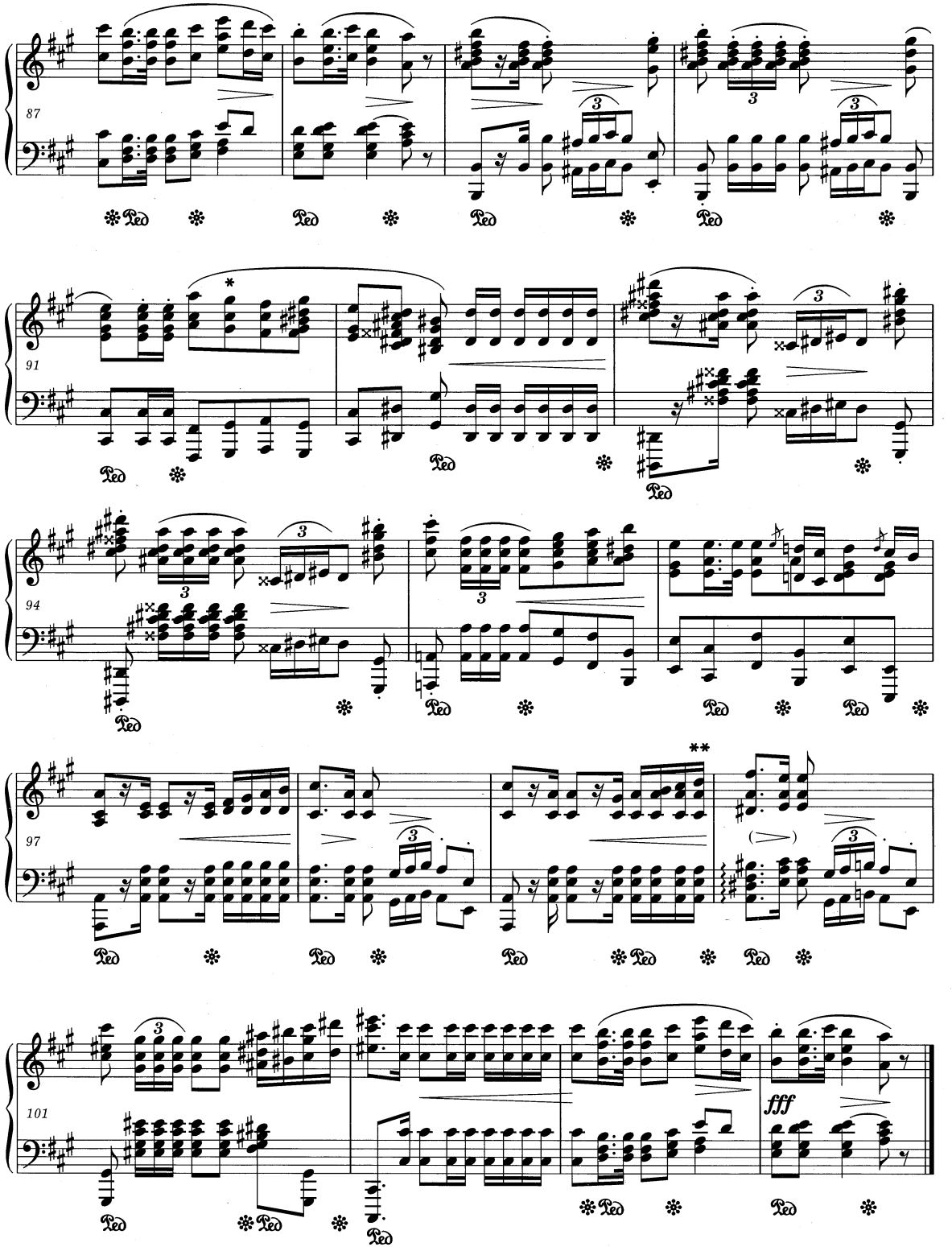


* Wariant jak w t. 35.
Variant as in bar 35.



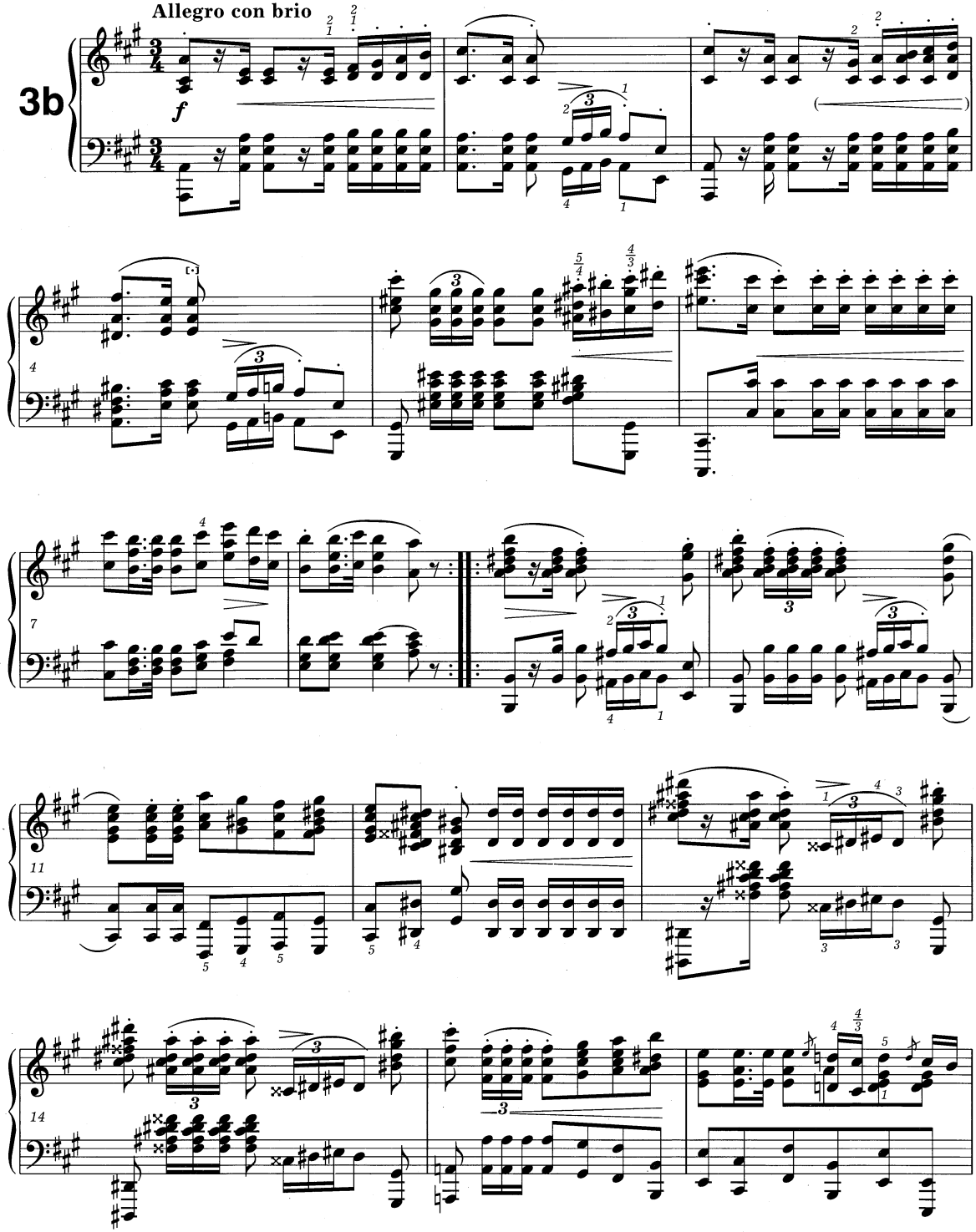
* Wariant jak w t. 35.
Variant as in bar 35.

** Wariant jak w t. 3.
Variant as in bar 3.



* Wariant jak w t. 11.
Variant as in bar 11.

** Wariant jak w t. 3.
Variant as in bar 3.



* Patrz uwaga na s. 28. * *Vide* note on page 28.

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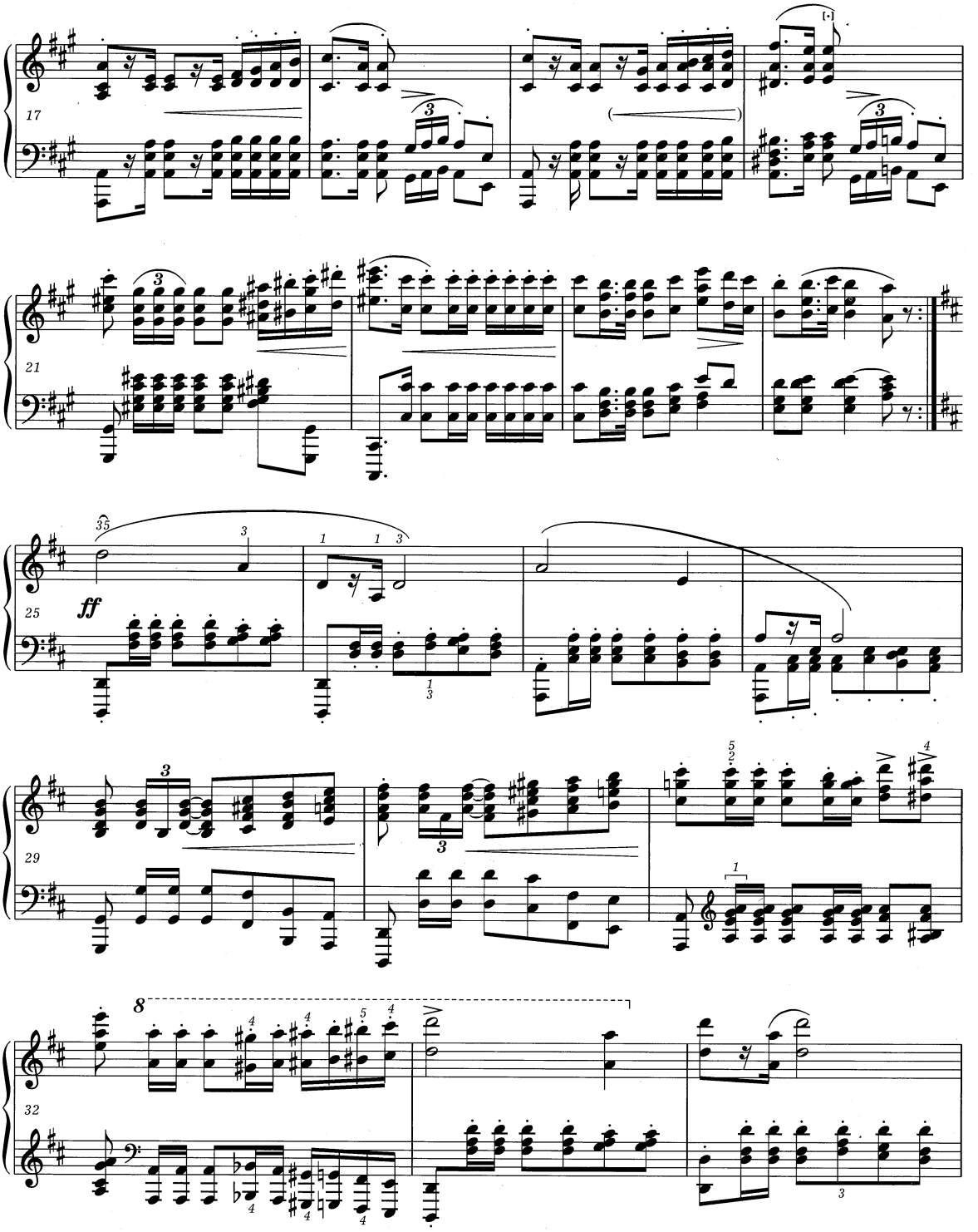
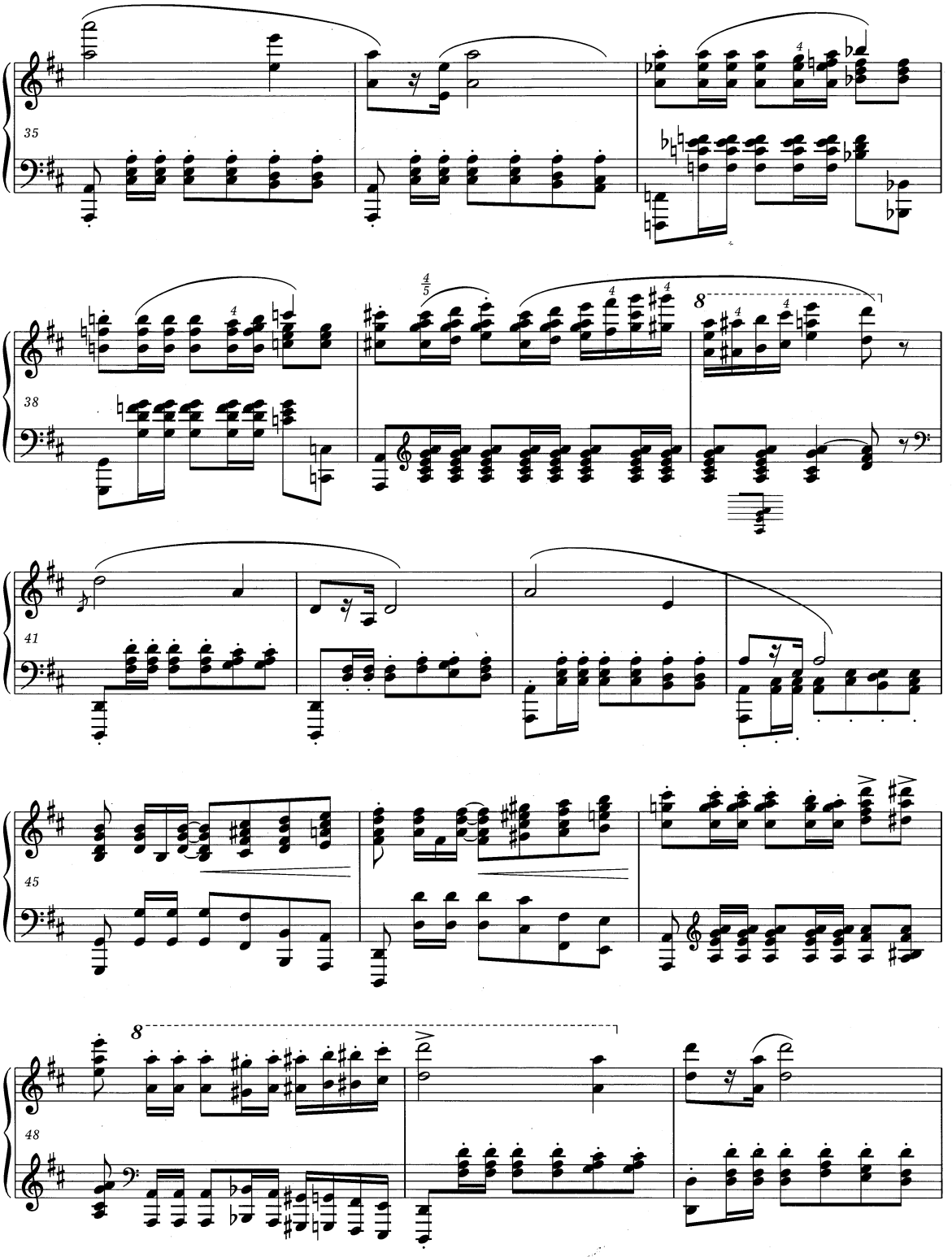
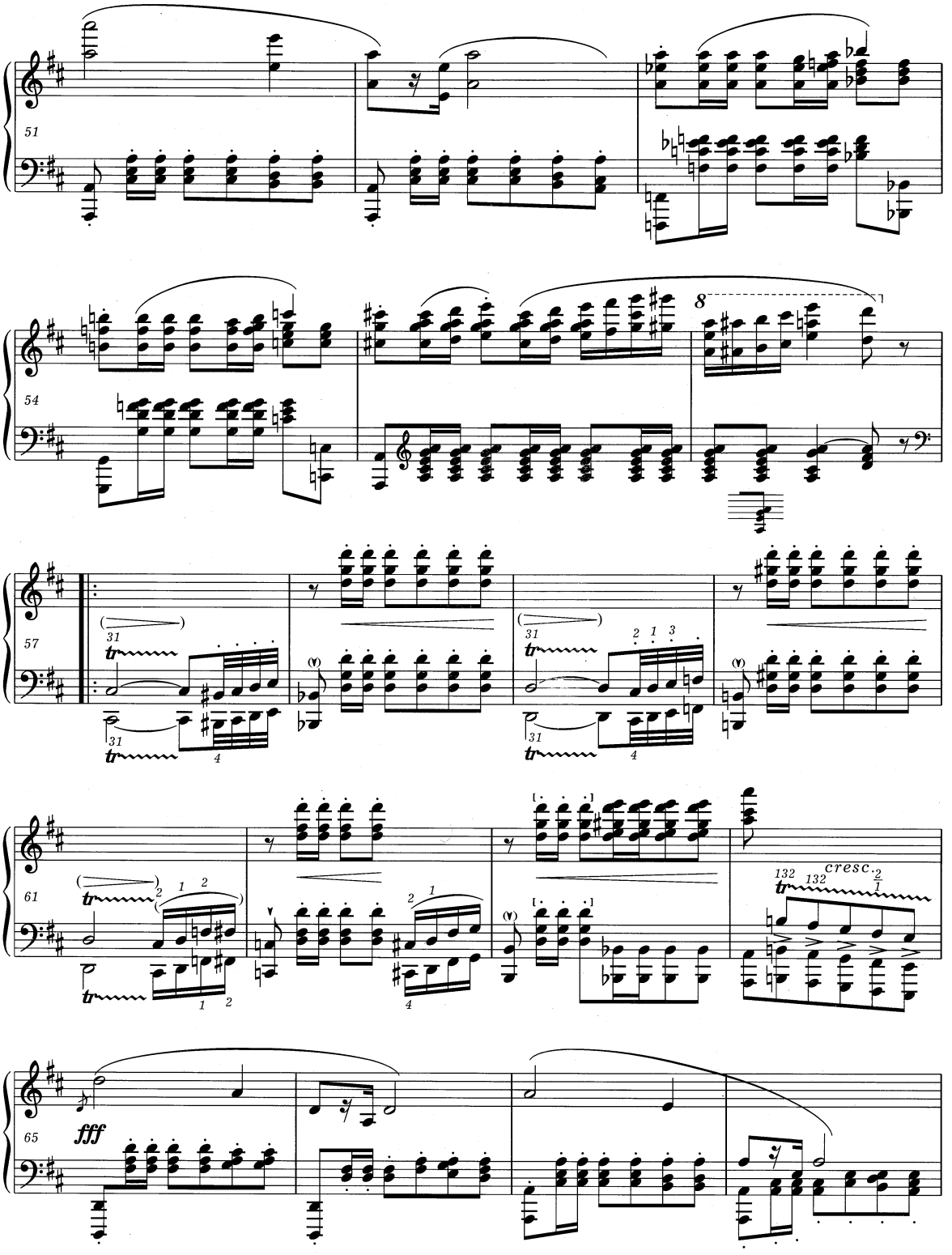
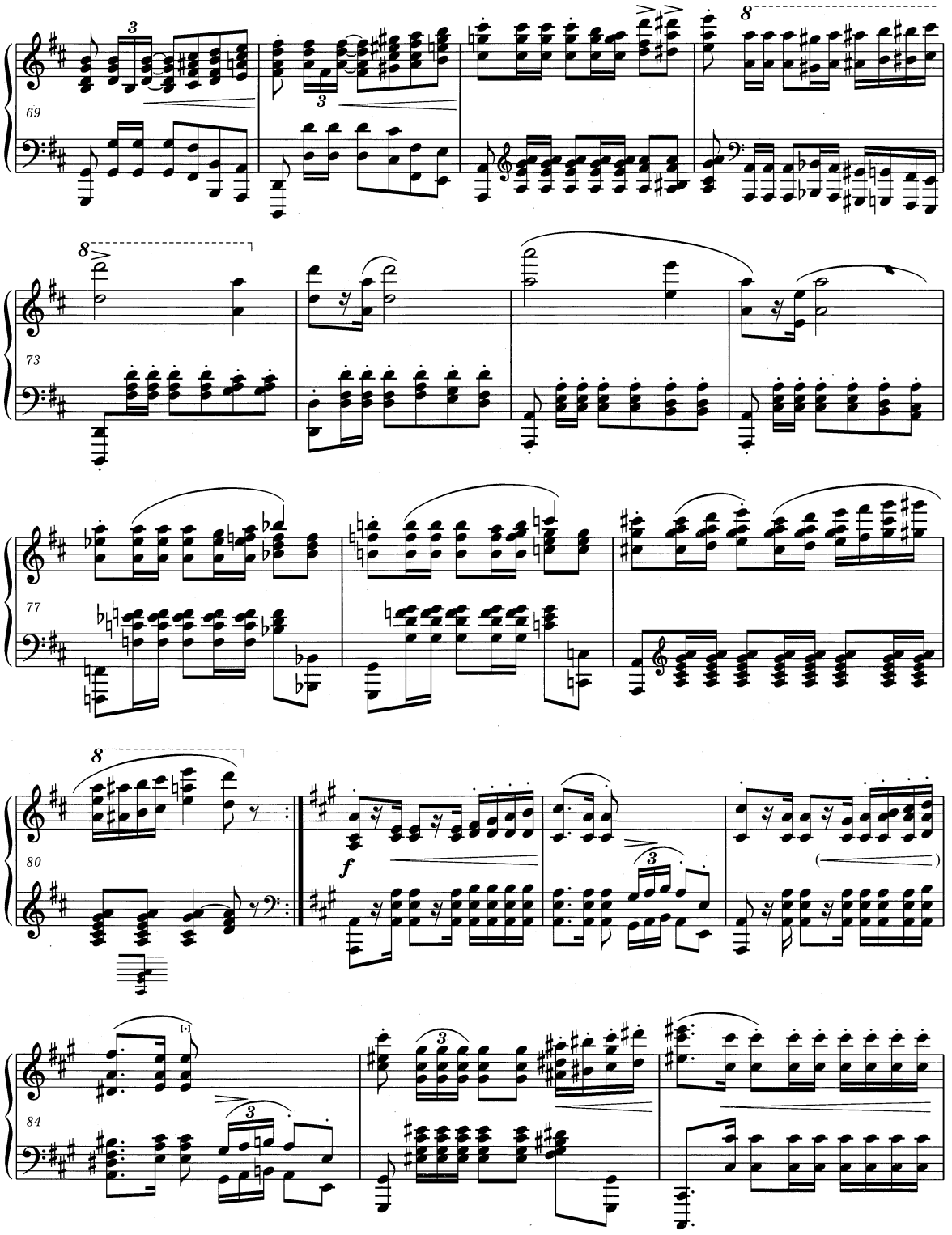
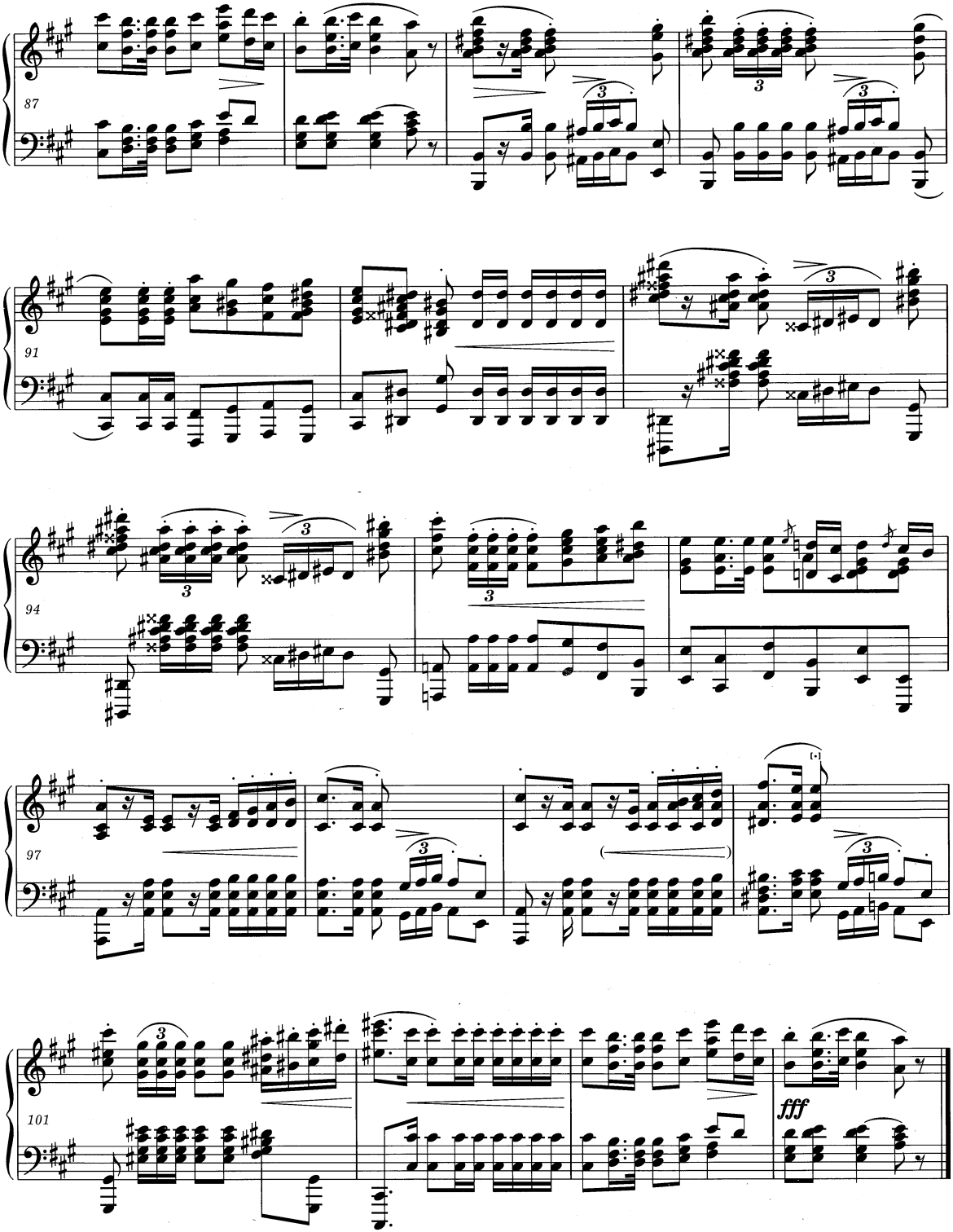

17
21
25
ff
29
32

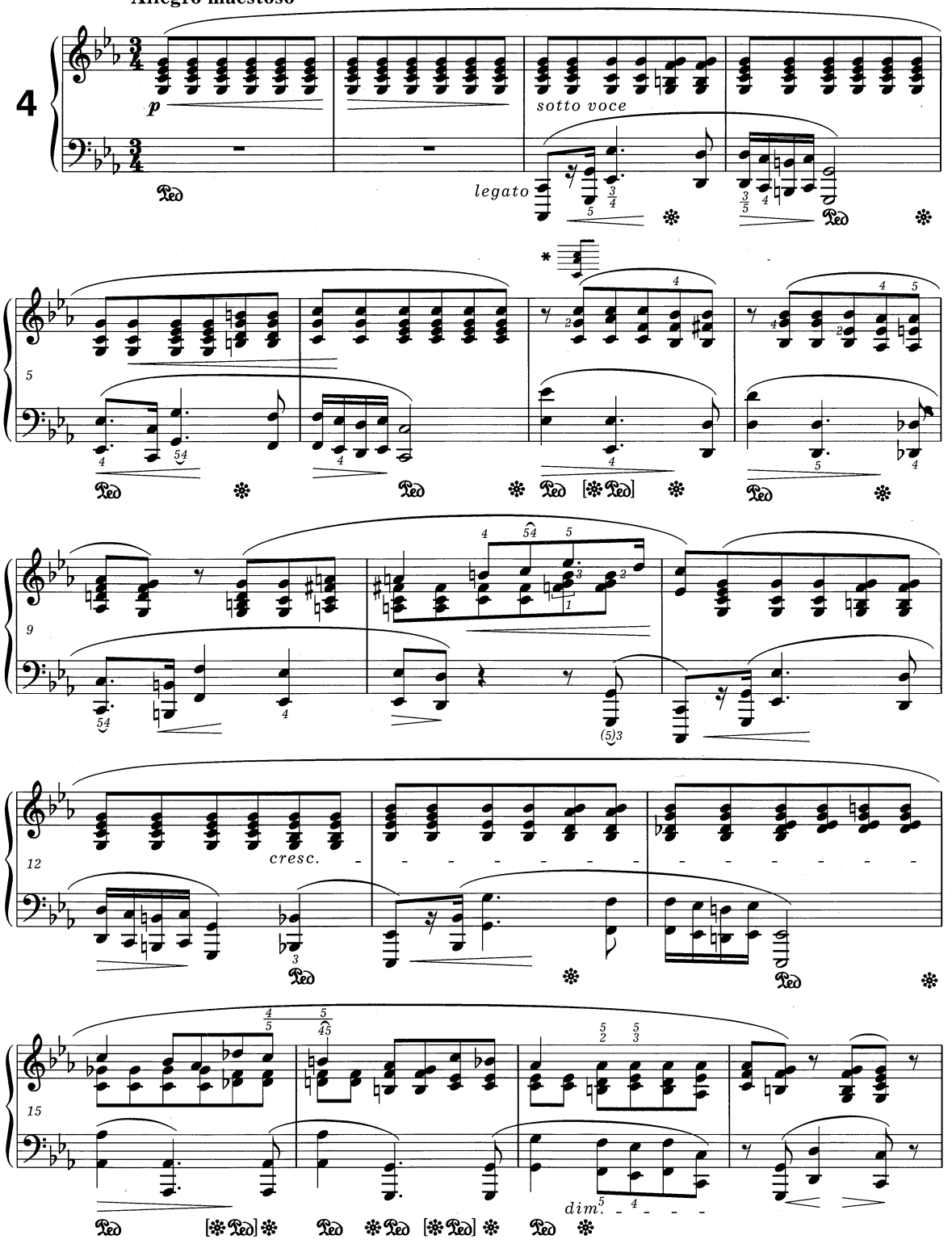

35
38
41
45
48


51
54
8
57
61
cresc.
65
fff

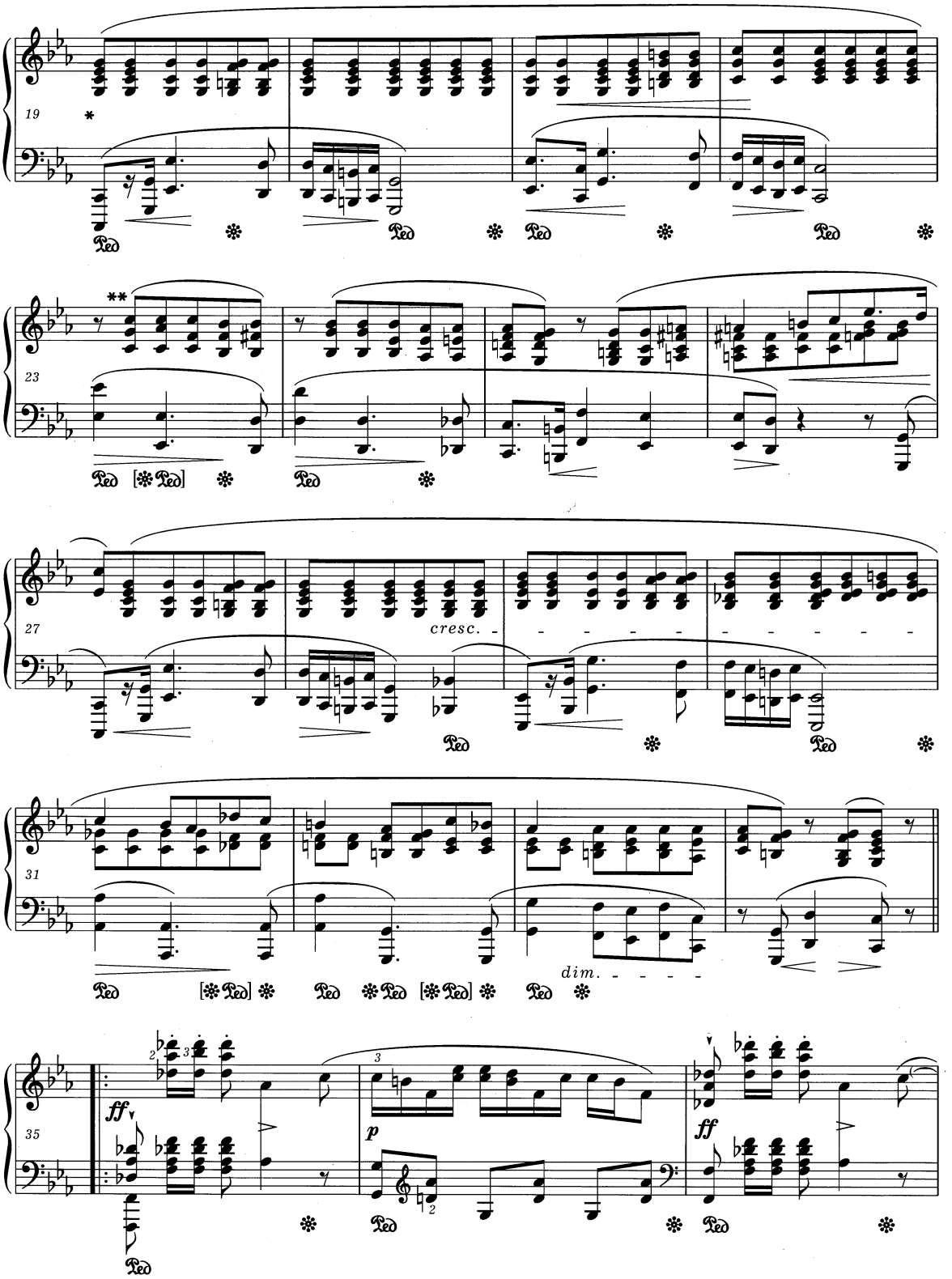

69
73
77
80
84
f


87
91
94
97
101
fff

Allegro maestoso

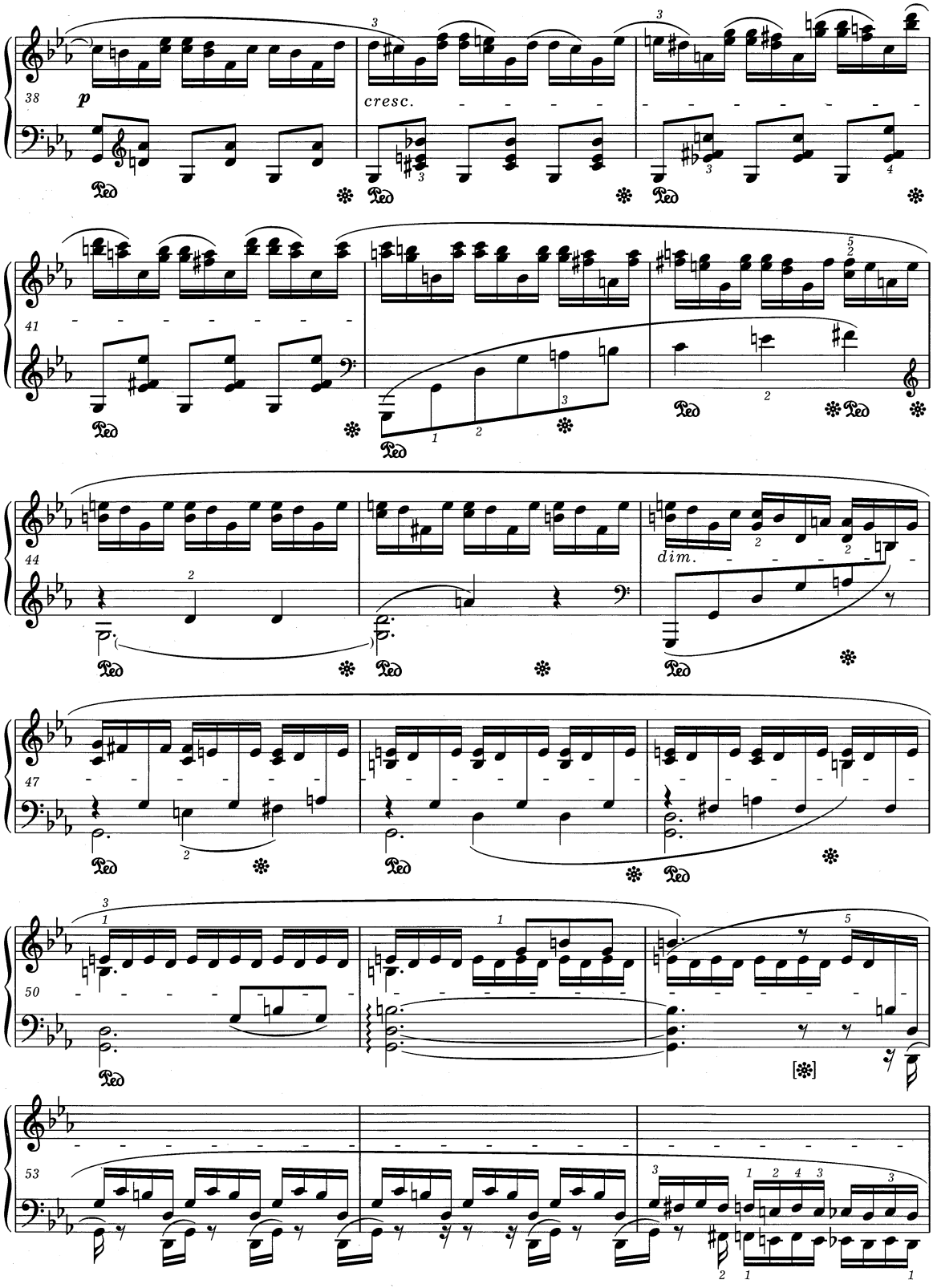


* Wybraną wersję - z g^1 lub as^1 - należy zastosować także w t. 23 i 60. NB. W t. 121 ten akord zawsze z g^1.
The chosen version - with g^1 or $a\flat^1$ - must also be used in bars 23 and 60. NB. This chord always with g^1 in bar 121.



* We wcześniejszych źródłach w tym miejscu określenie *f*. Patrz *Komentarz wykonawczy.*
In earlier sources *f* is indicated at this point. *Vide Performance Commentary.*

** Wariant jak w t. 7.
Variant as in bar 7.


38
p
cresc.
41
44
dim.
47
50
53

56

60

64

cresc.

68

dim.

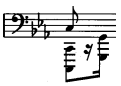
72

*** *sostenuto*

p

pp

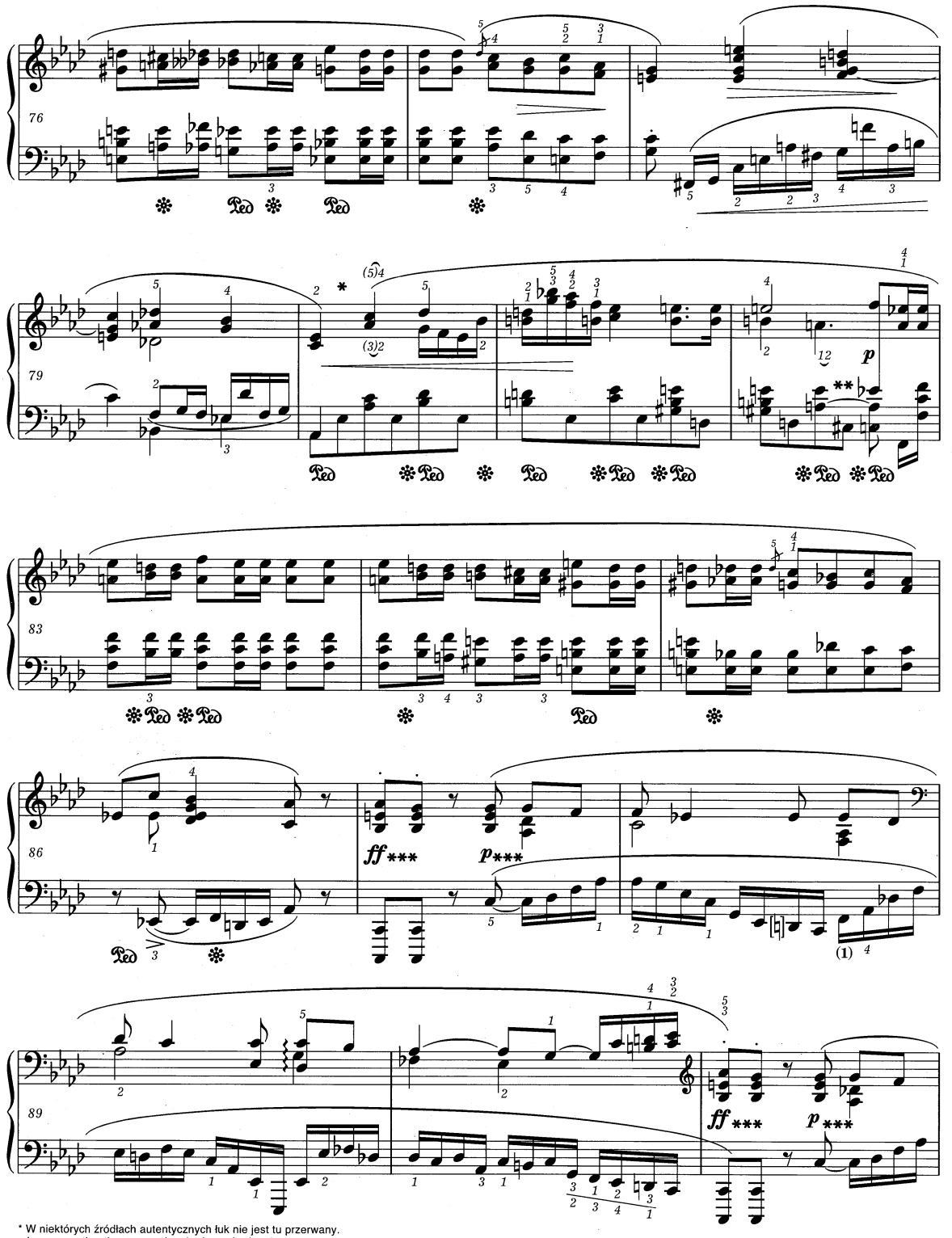
* Wcześniejsza wersja:
An earlier version:



poprzedzone przez *cresc.* w t. 55. Patrz *Komentarz wykonawczy.*
preceded by *cresc.* in bar 55. *Vide Performance Commentary.*

** Wariant jak w t. 7.
Variant as in bar 7.

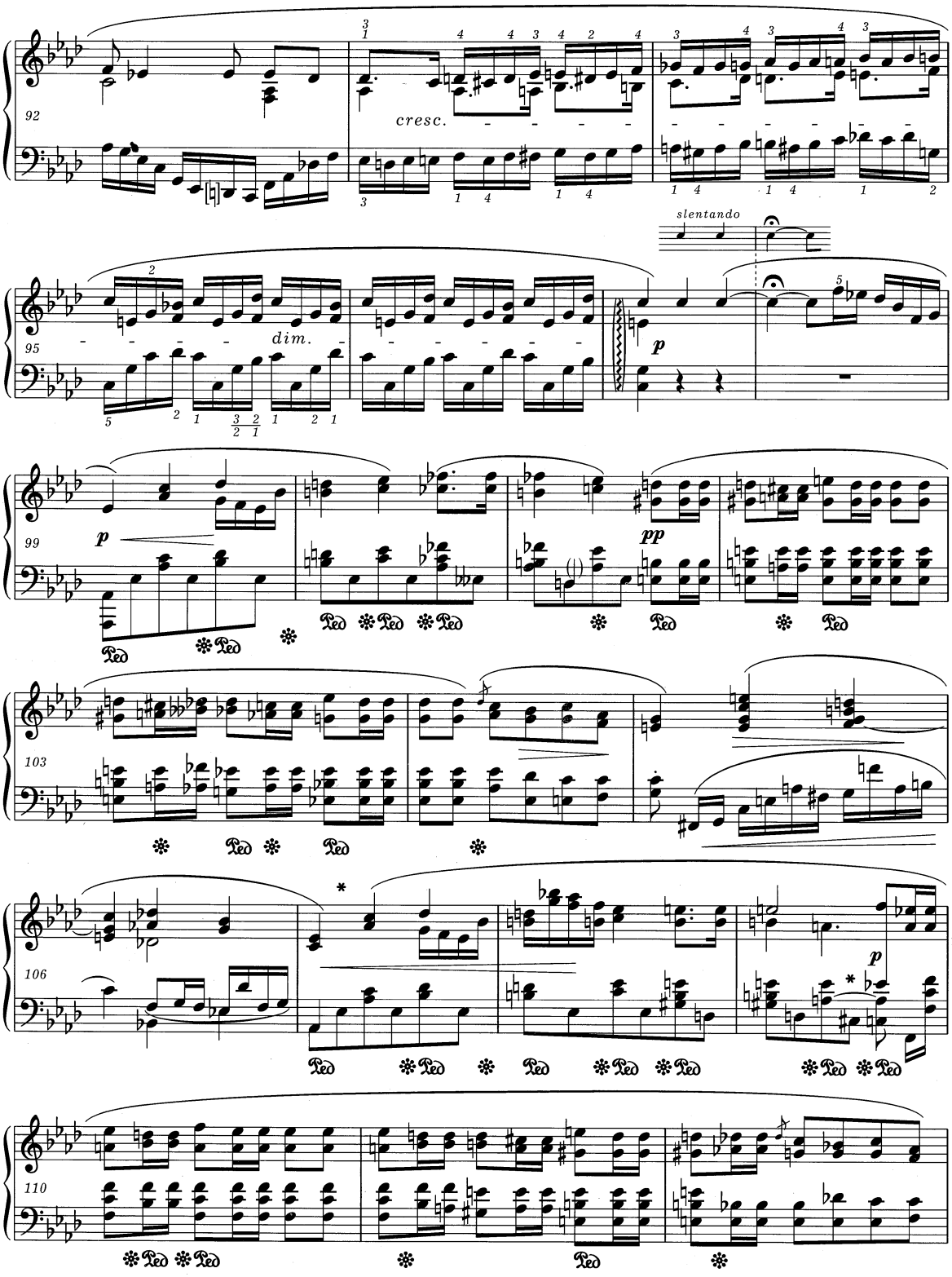
*** We wcześniejszej wersji *espressivo.*
espressivo in an earlier version.



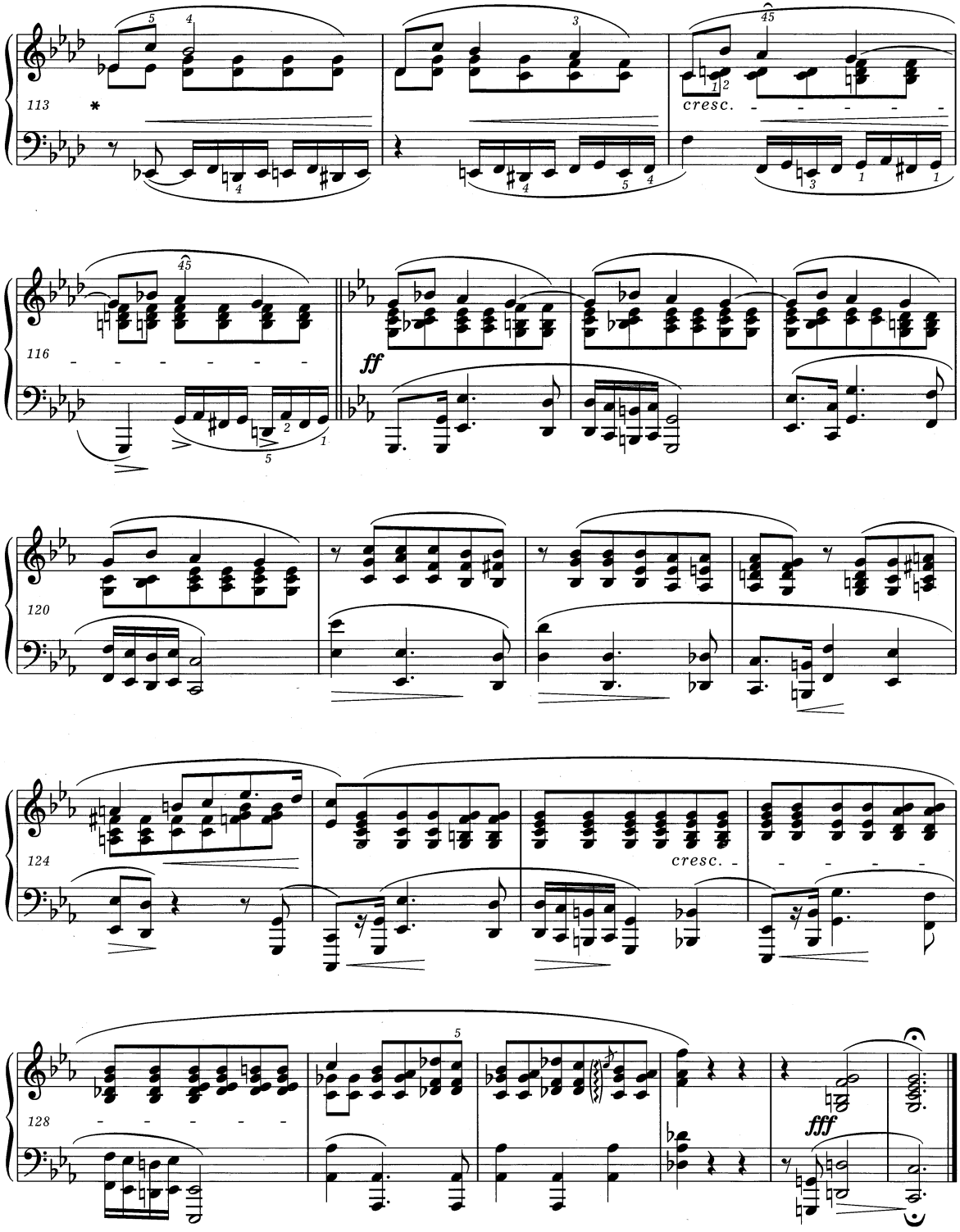
* W niektórych źródłach autentycznych łuk nie jest tu przerwany.
In some authentic sources the slur is not broken here.

** = Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

*** Inna autentyczna koncepcja dynamiczna - patrz *Komentarz wykonawczy* i *źródłowy.*
For a different authentic dynamic concept *vide Performance* and *Source Commentaries.*



* Patrz uwagi na poprzedniej stronie.
Vide notes on the previous page.

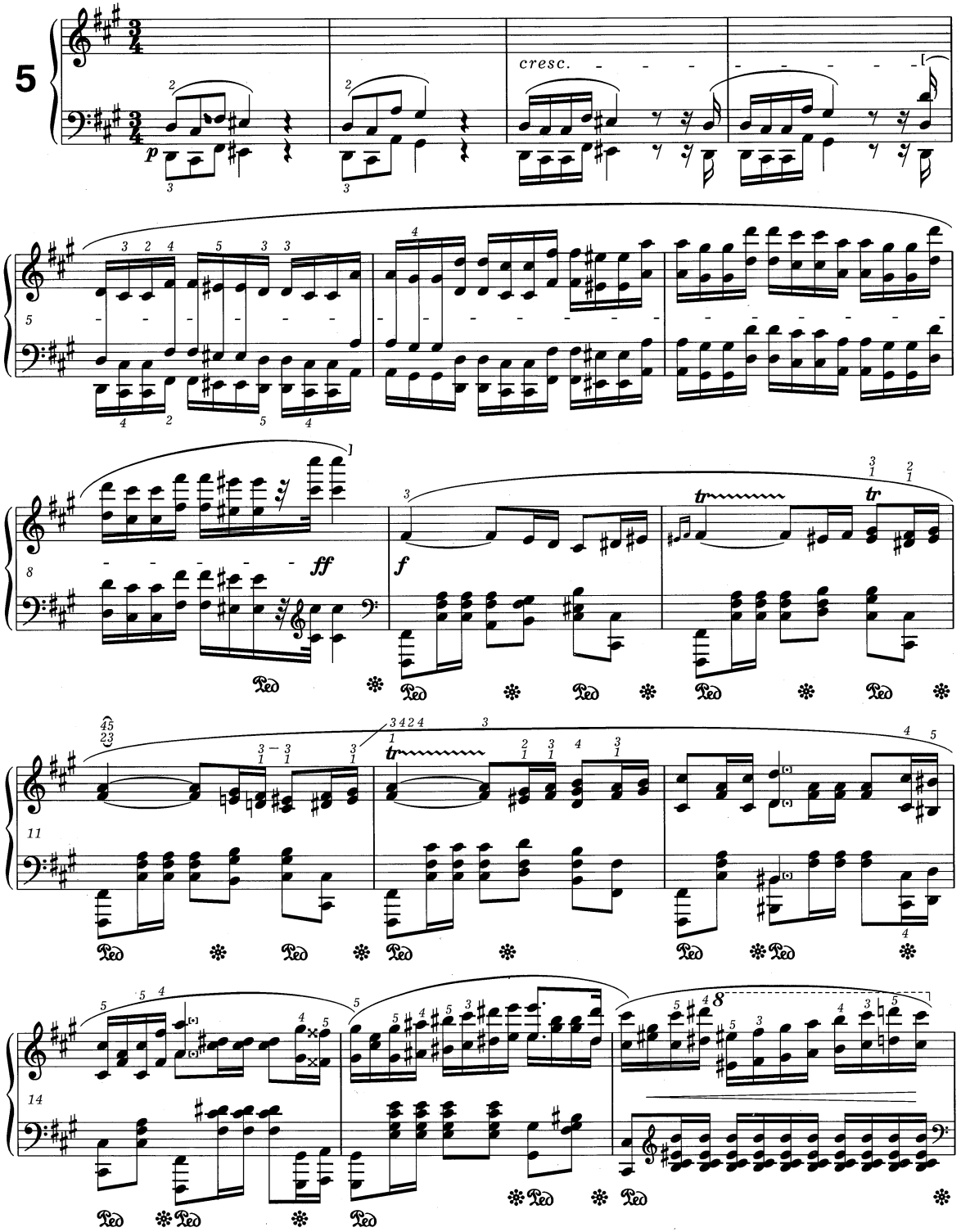


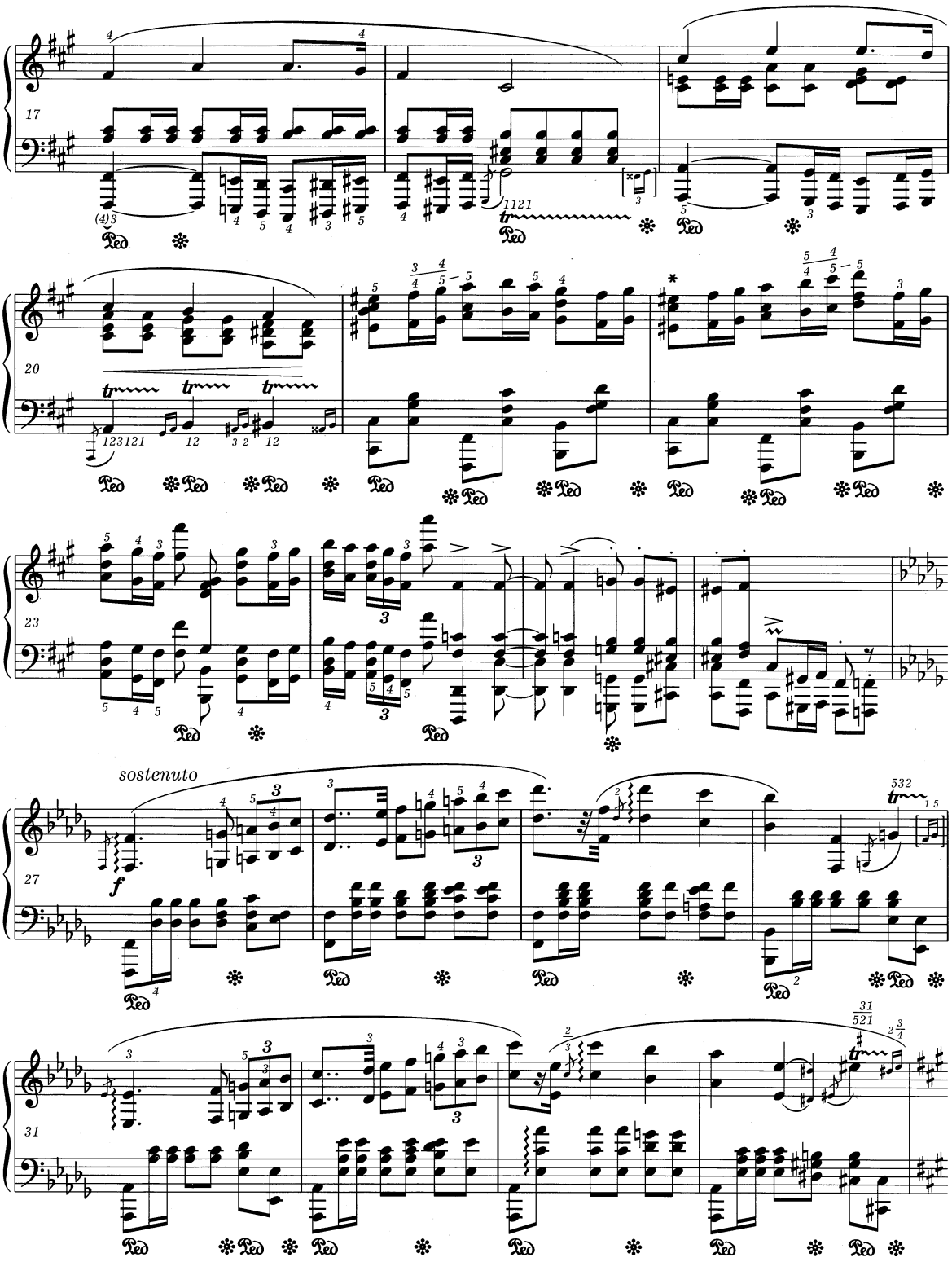
* We wcześniejszych źródłach *cresc.* znajduje się już na początku t. 113.
In earlier sources *cresc.* is at the beginning of bar 113.

Polonaise

A Madame la Princesse Charles de Beauvau née de Komar

op. 44

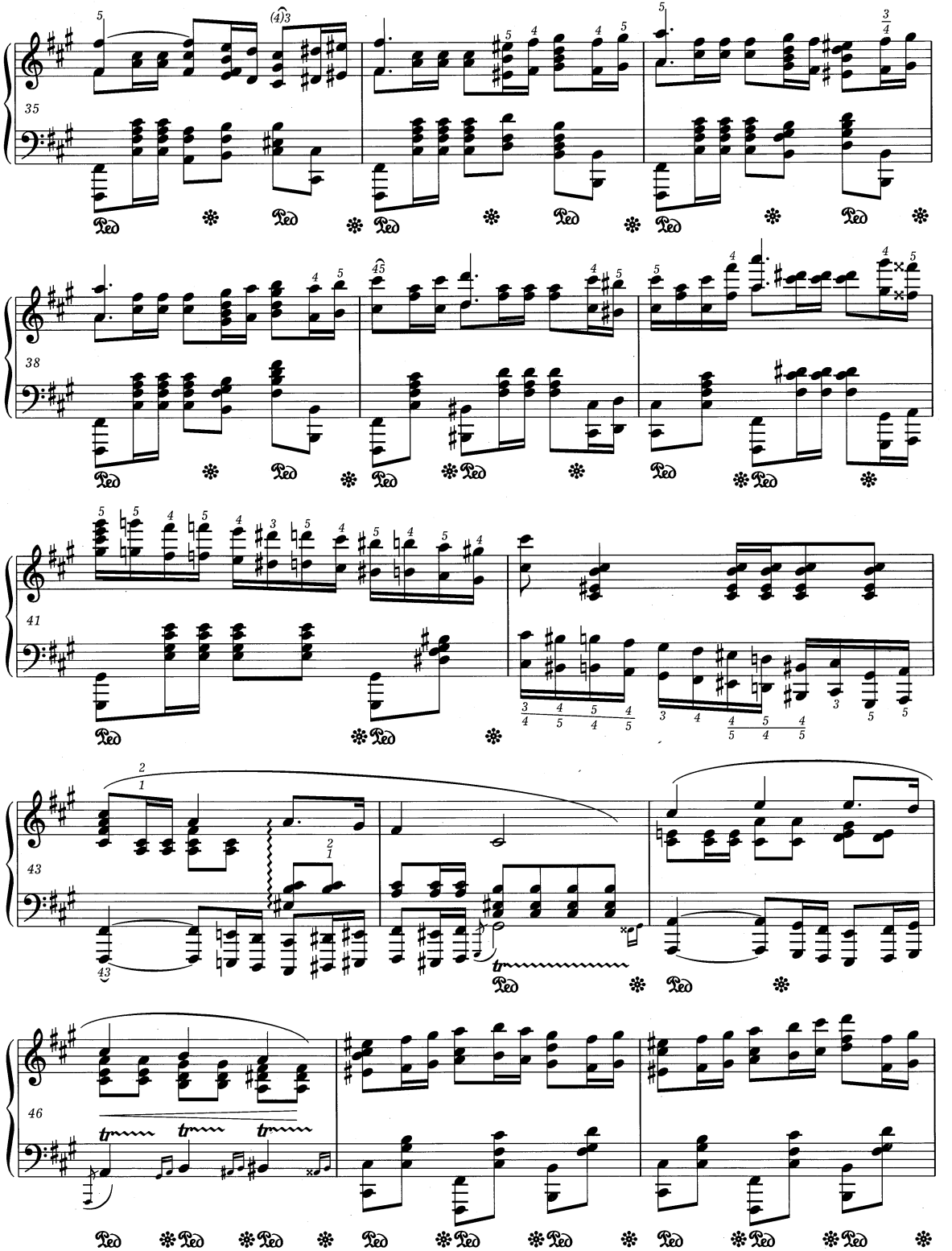


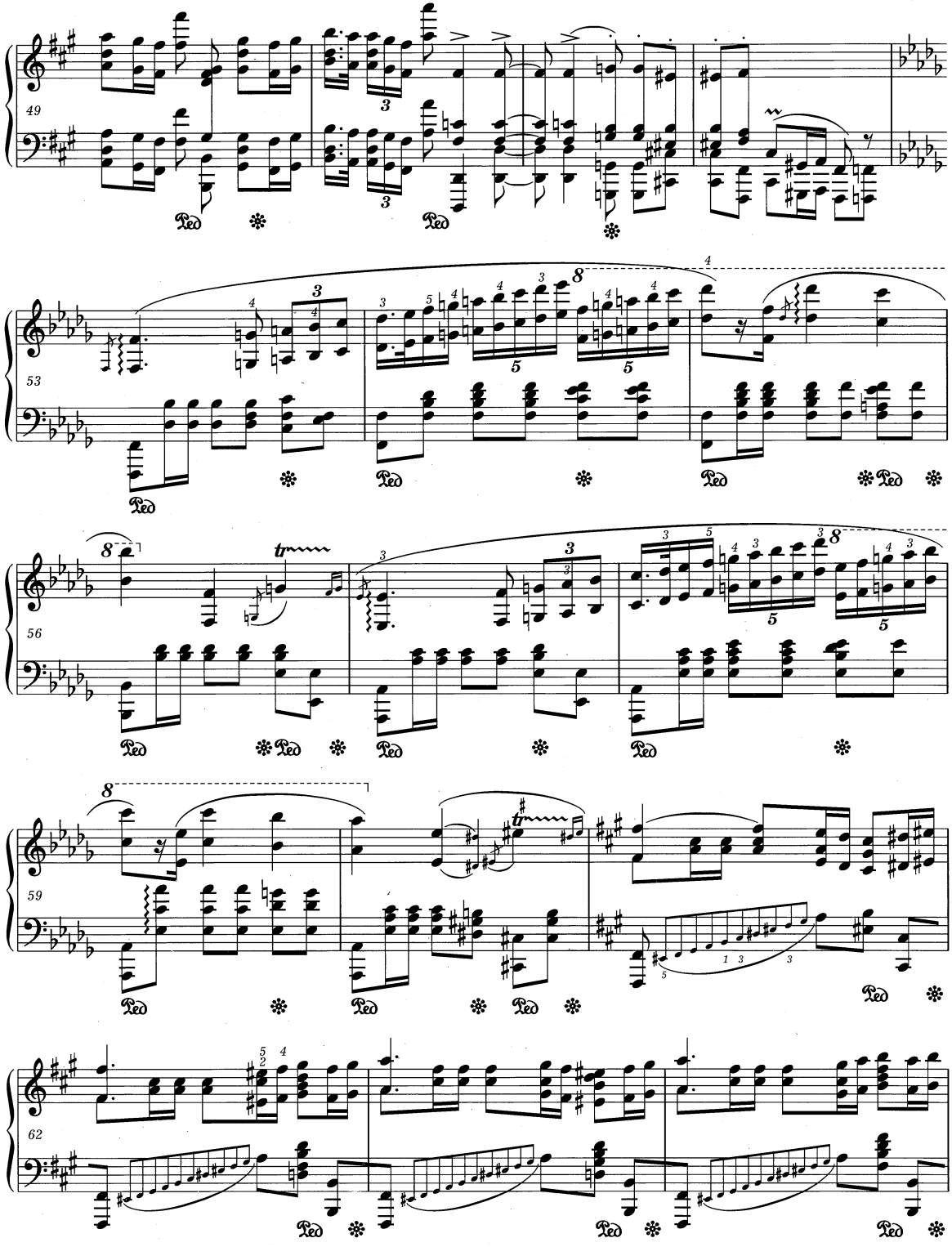


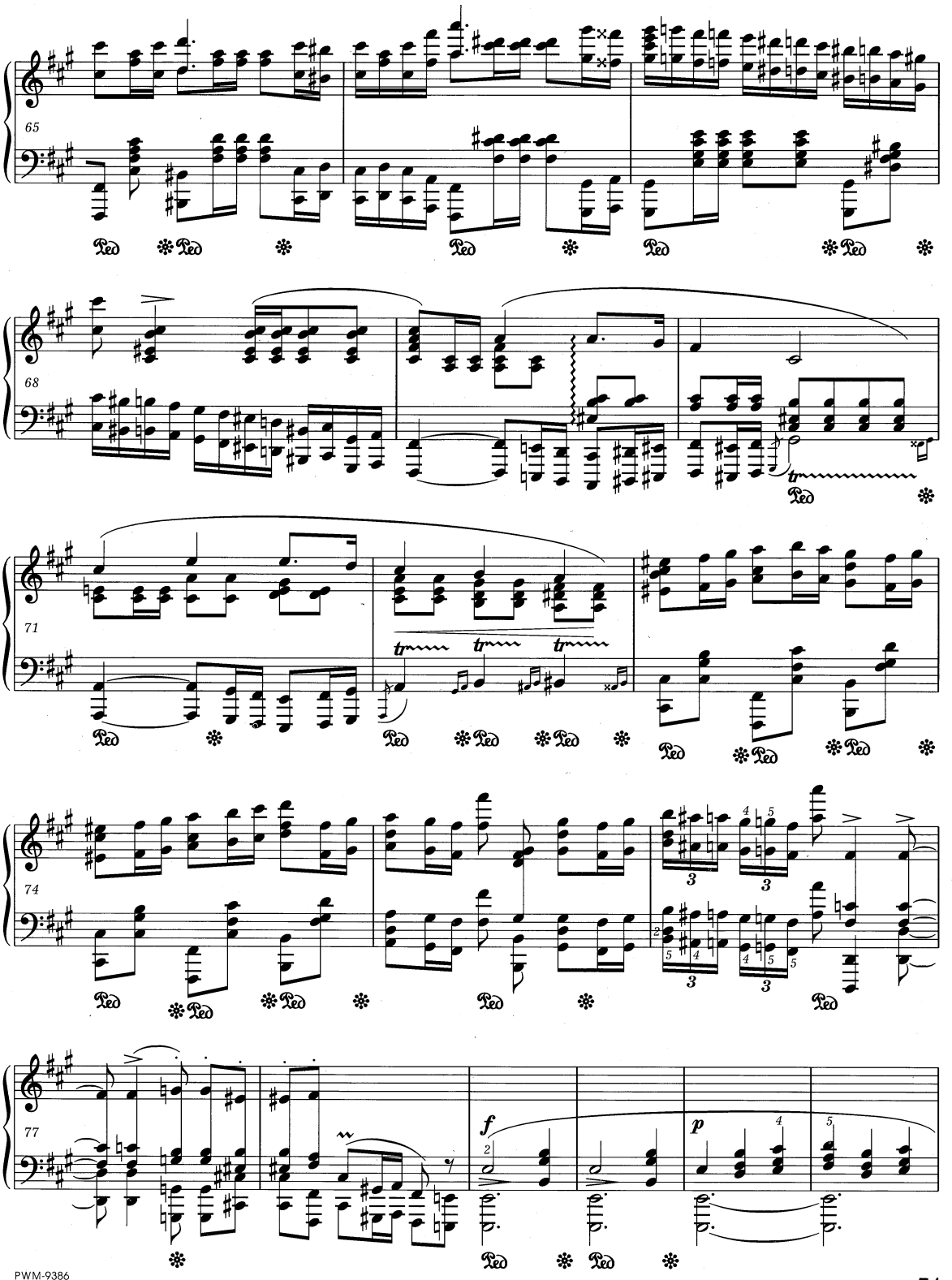
* Patrz *Komentarz źródłowy.*

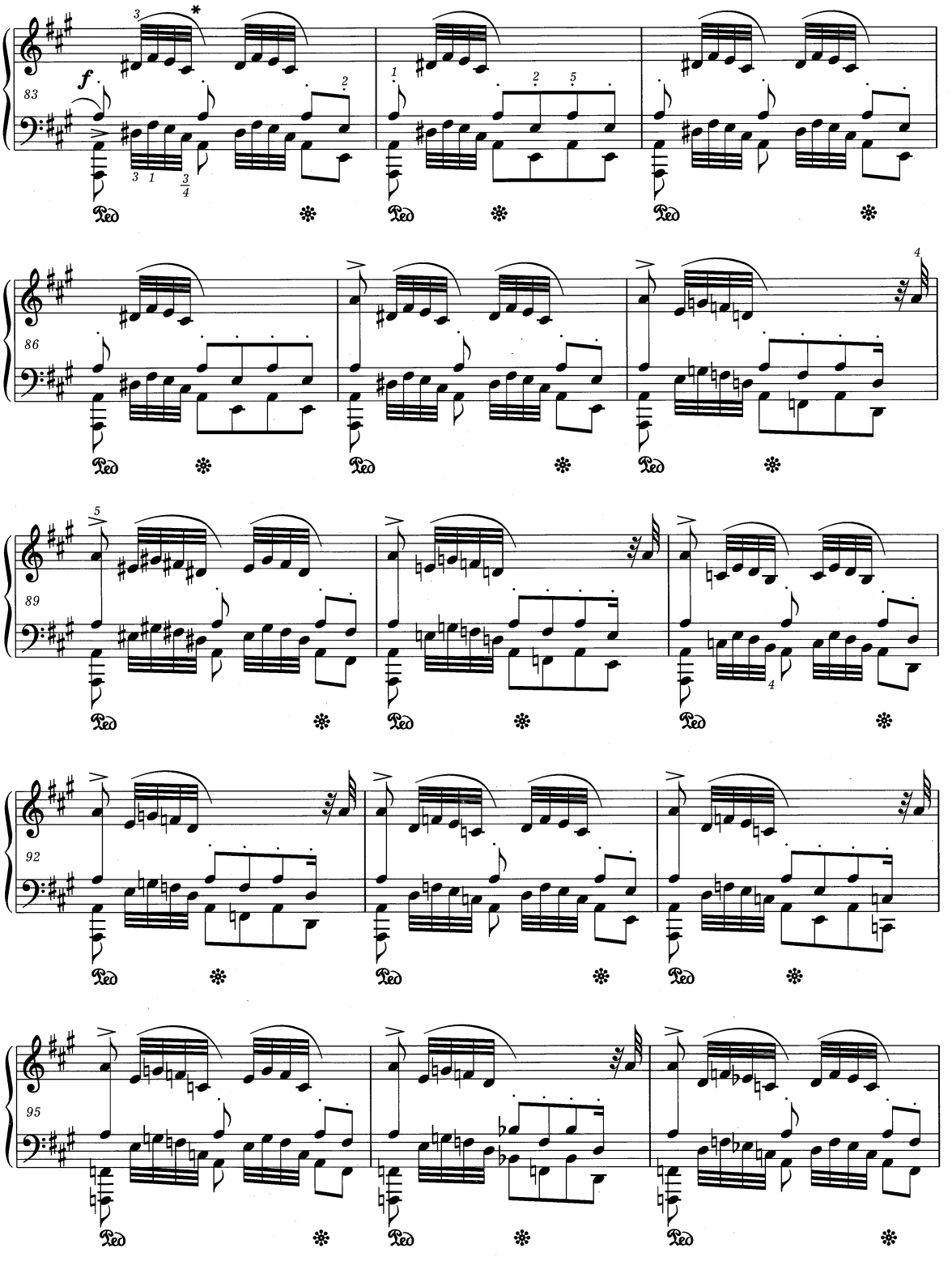
* *Vide Source Commentary.*

PWM-9386

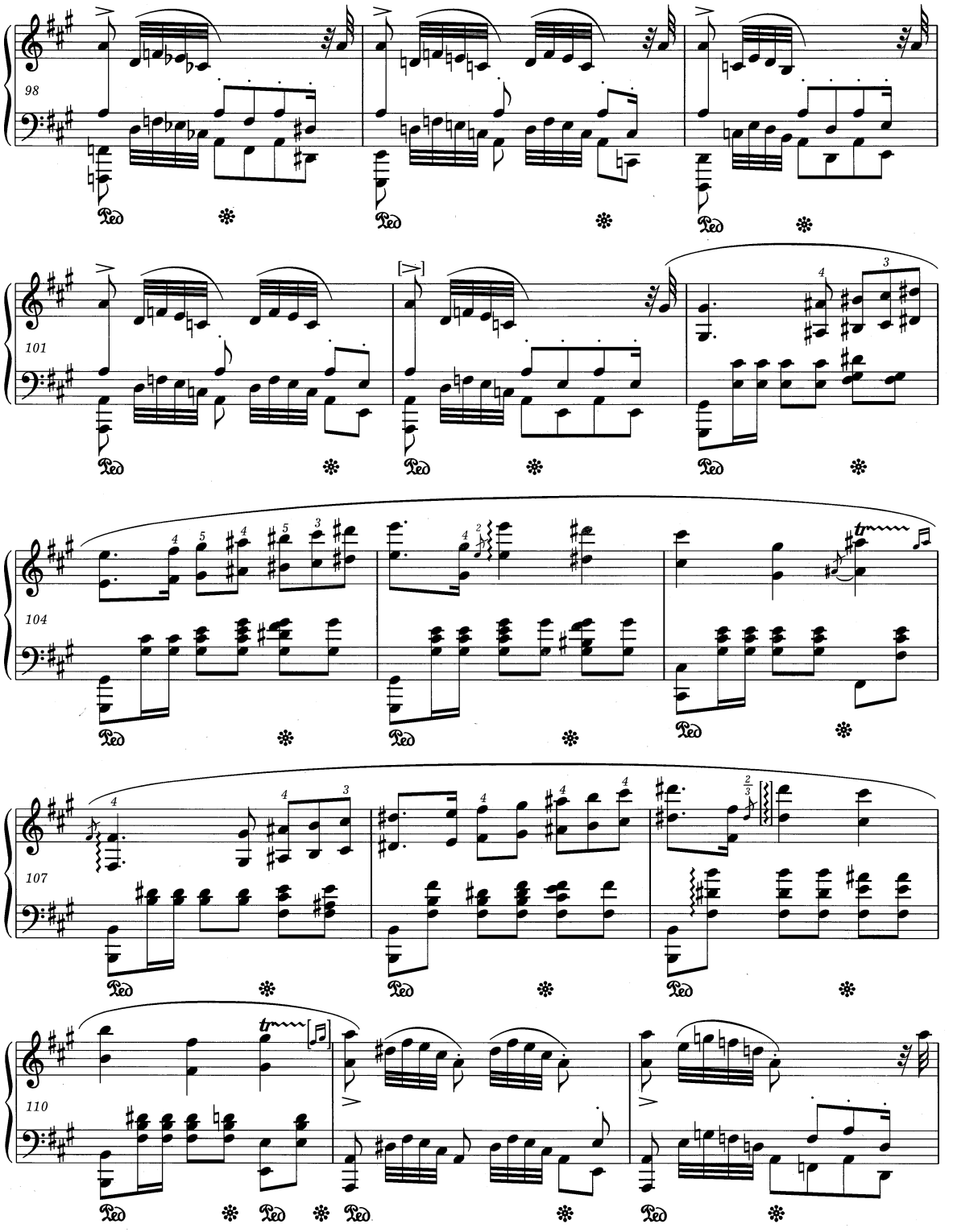

35
38
41
43
46

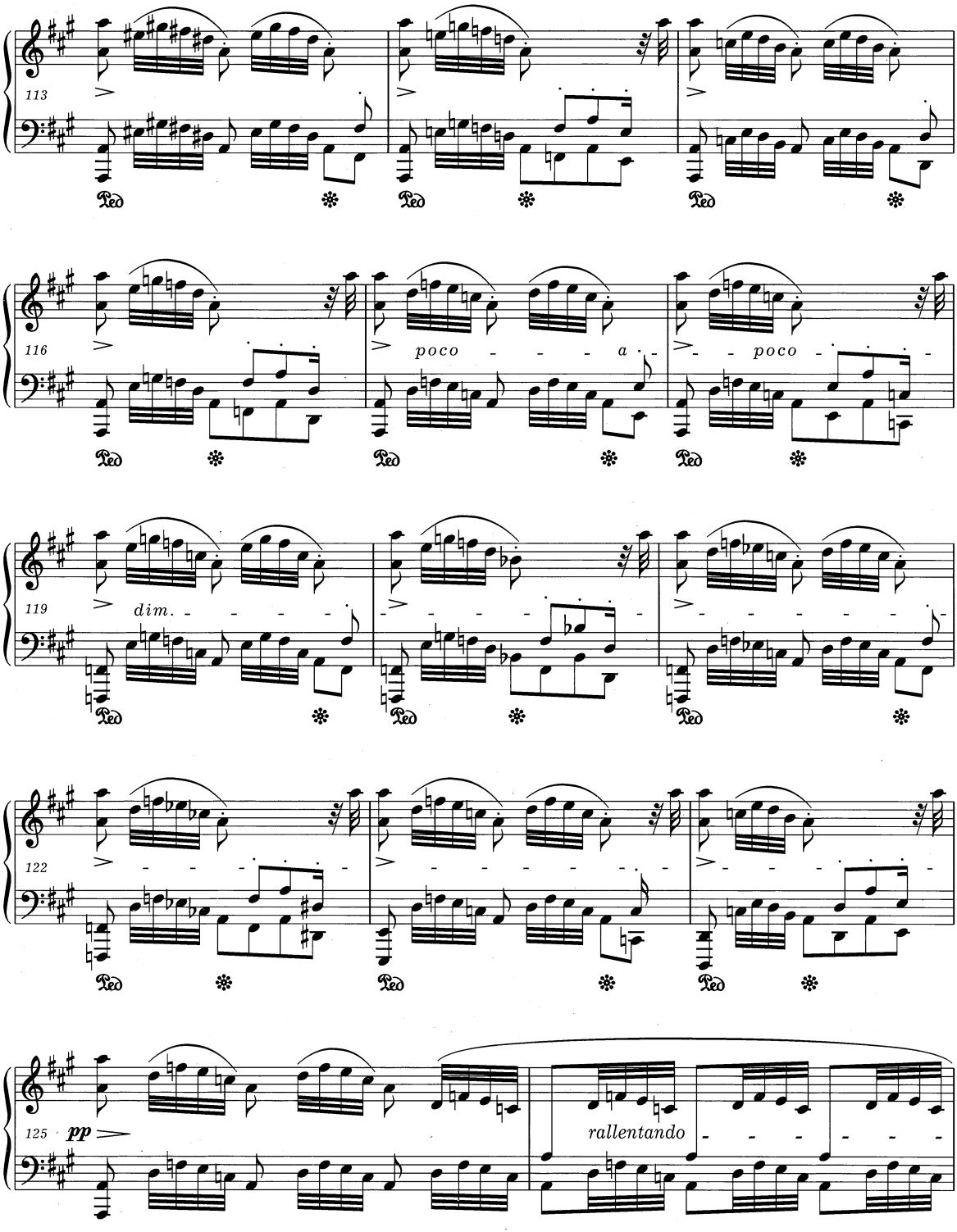

49
53
56
59
62


65
68
71
74
77
f
p

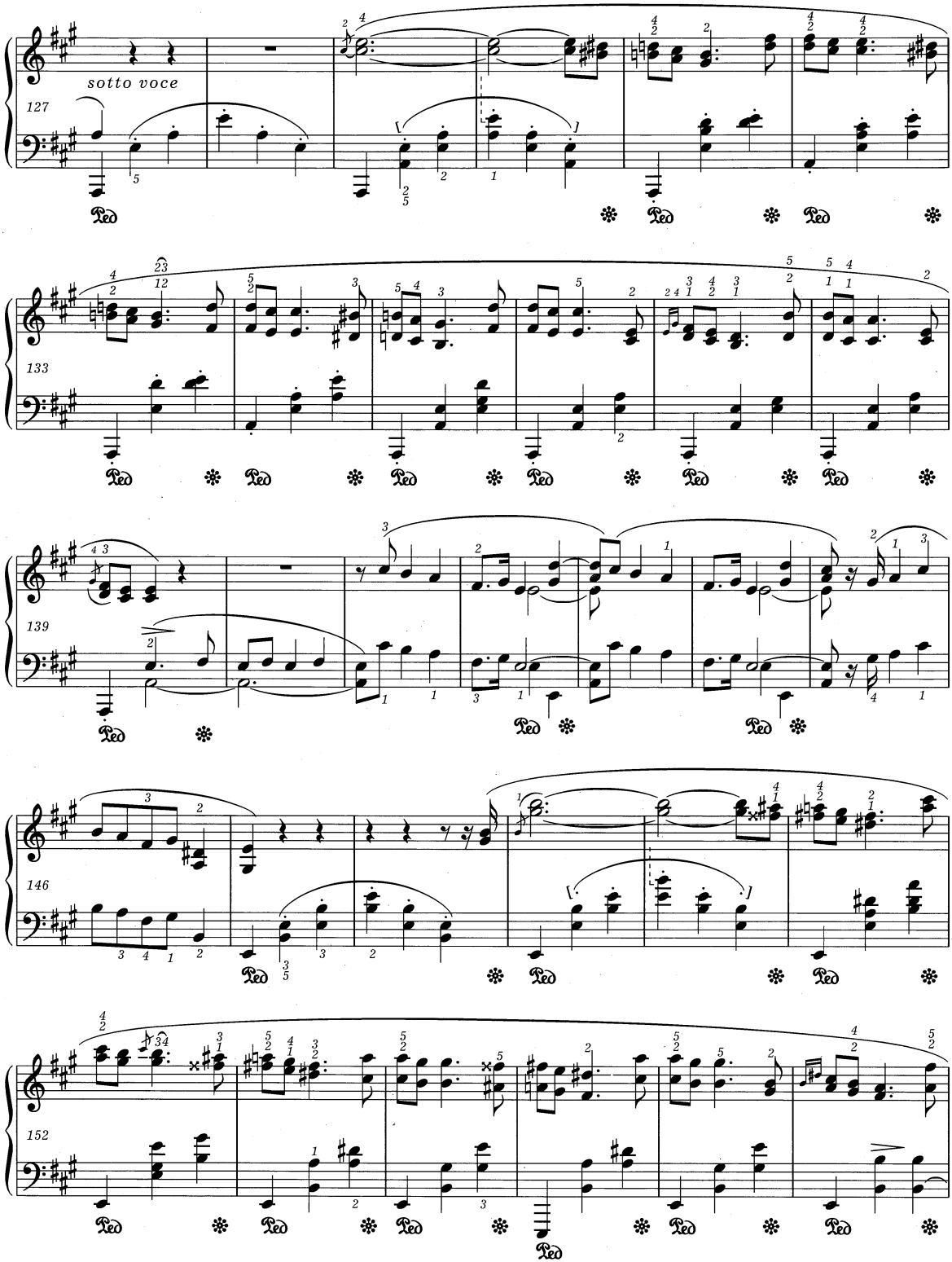


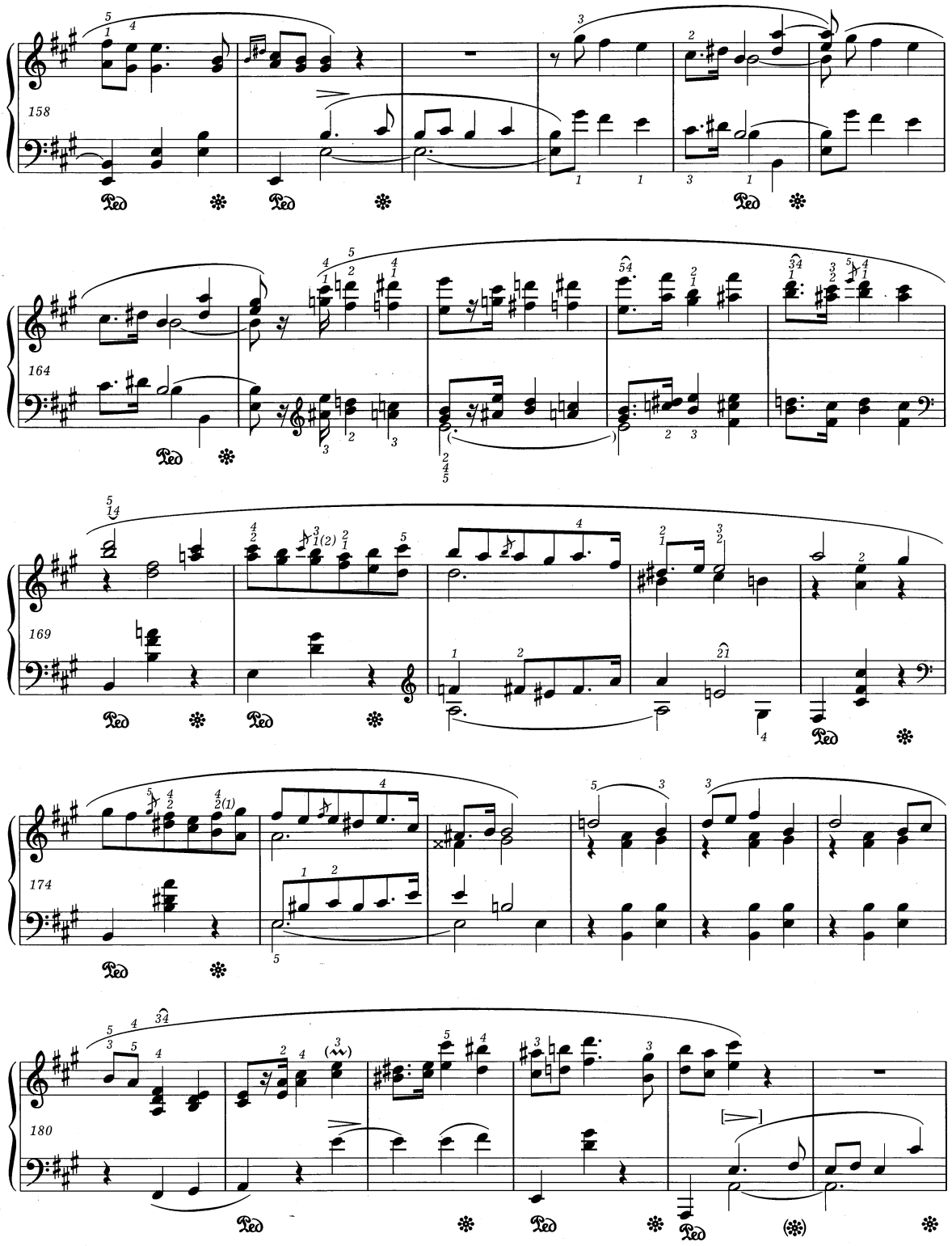
* Jedno ze źródeł ma w całej tej części następujące łukowanie:
One of the sources has the following slurring throughout this section: . Patrz *Komentarz wykonawczy*.
Vide Performance Commentary.

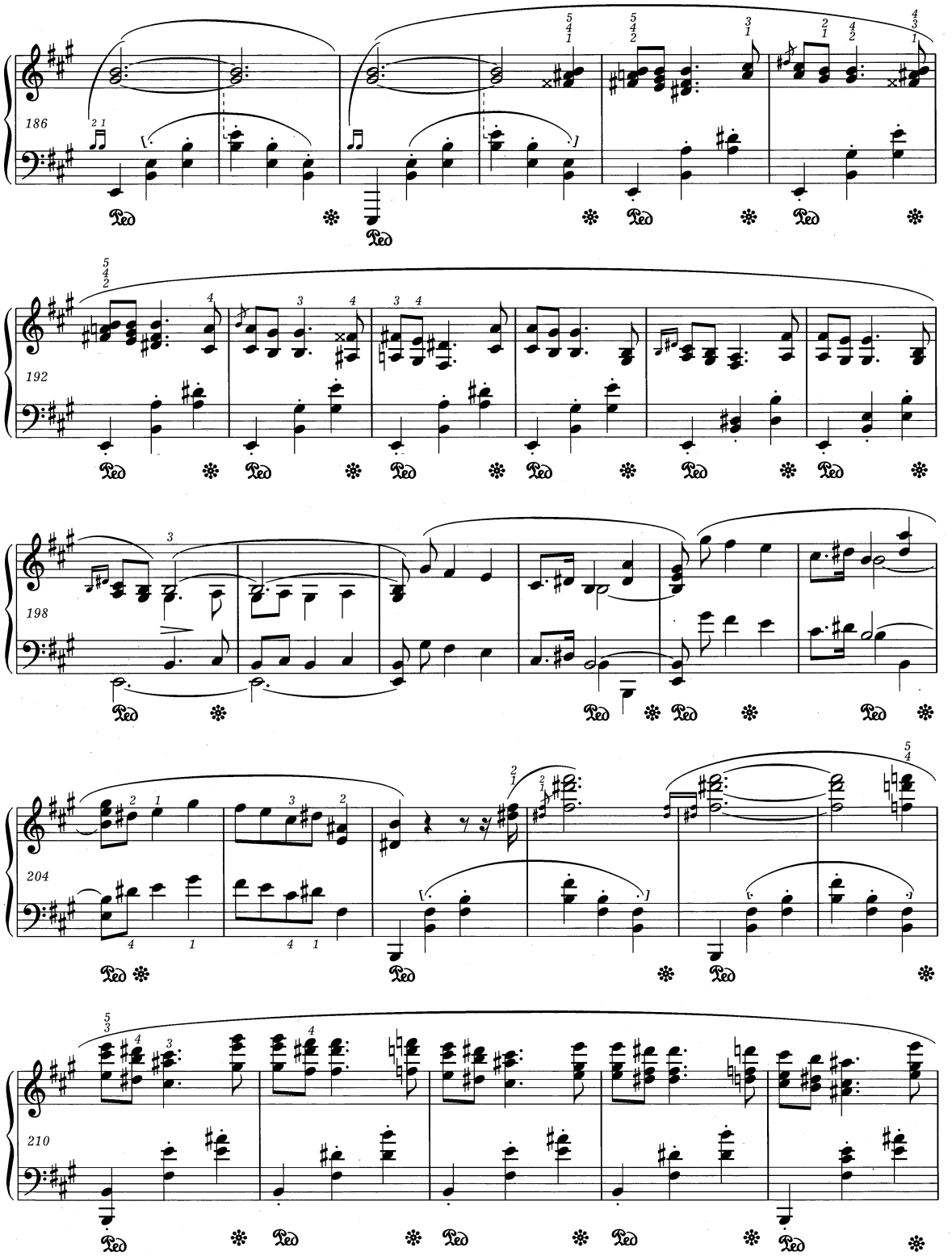

98
101
104
107
110

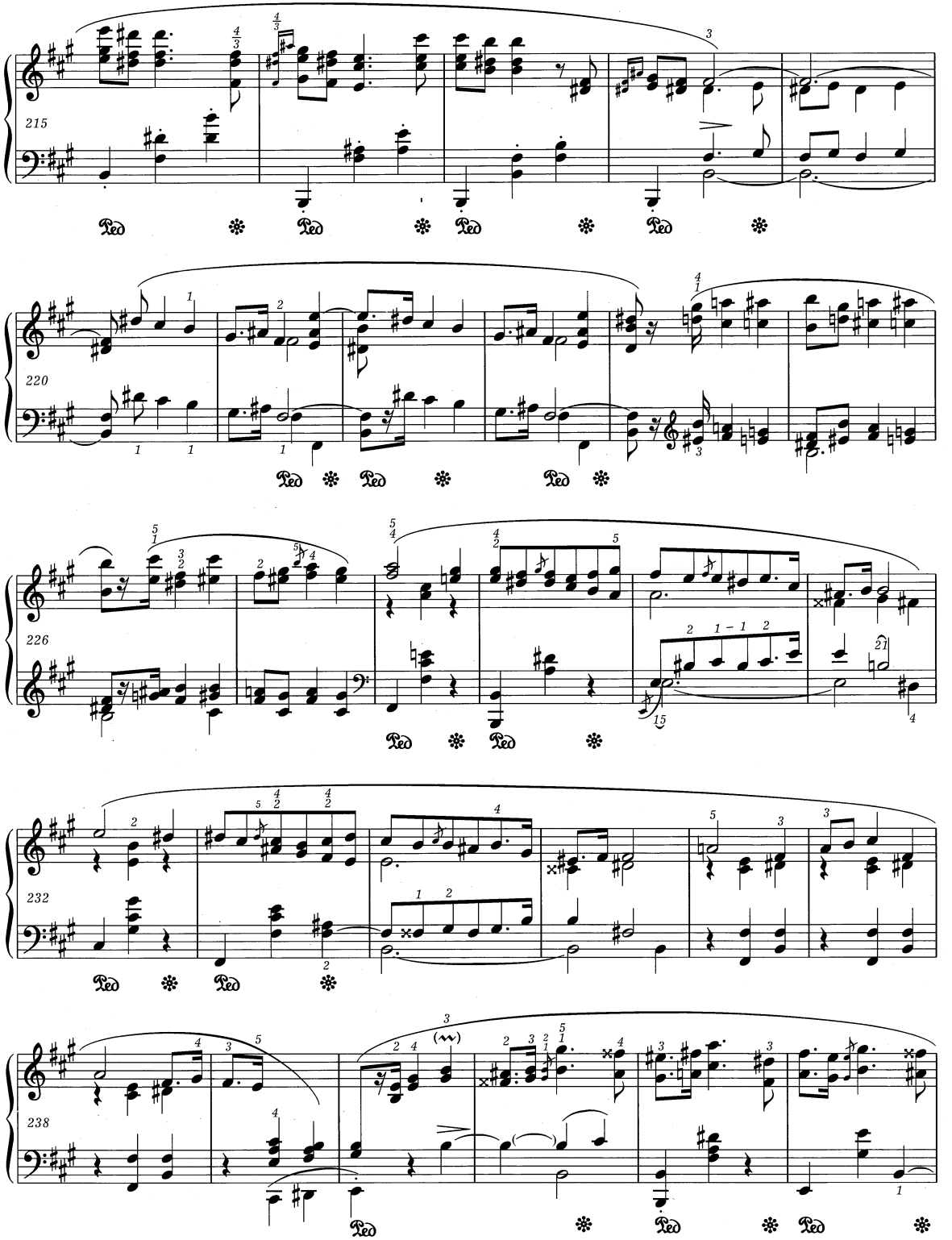

113
Ped
116
poco a poco
119
dim.
122
125
pp
rallentando

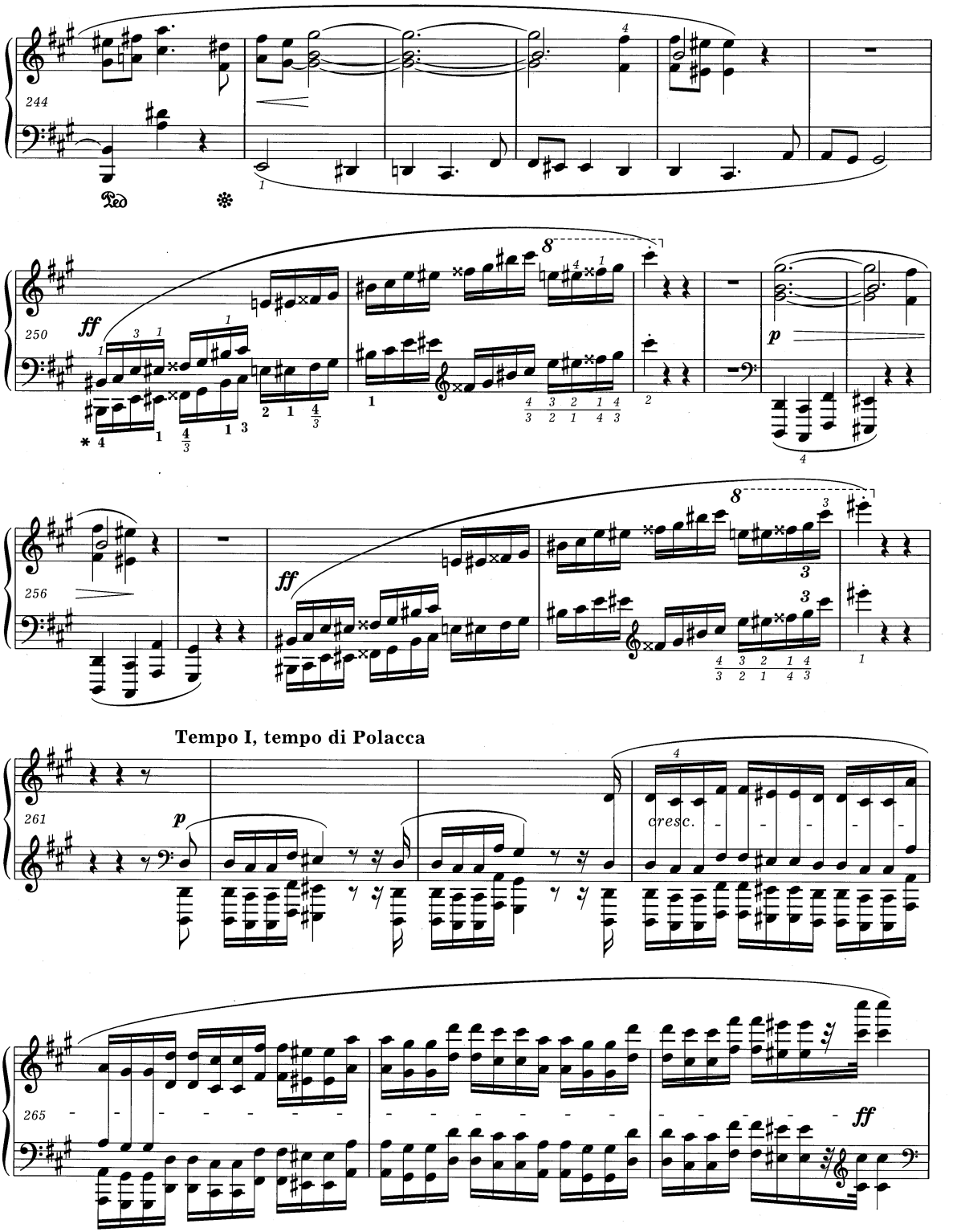
Doppio movimento, tempo di Mazourka



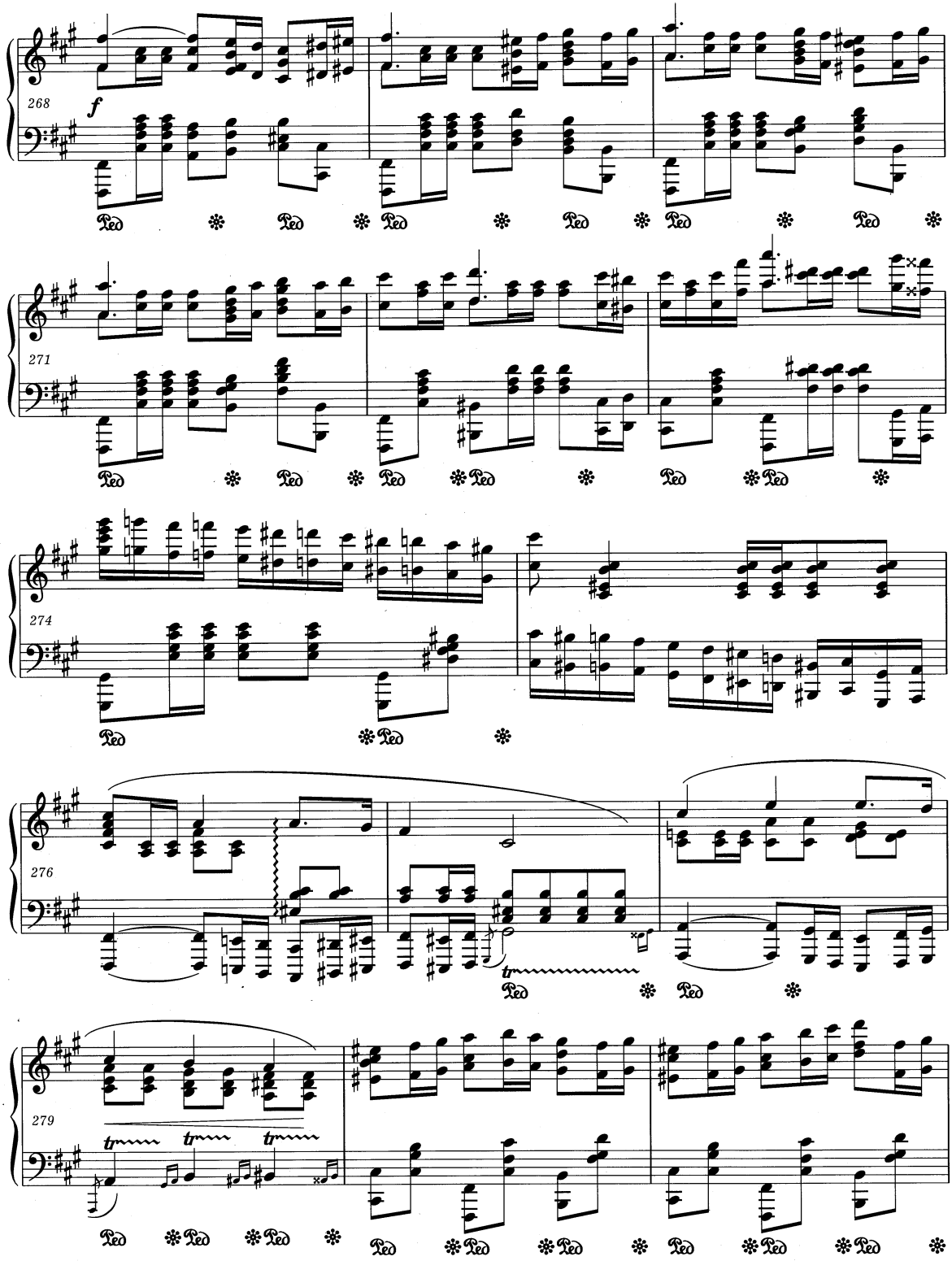

158
164
169
174
180

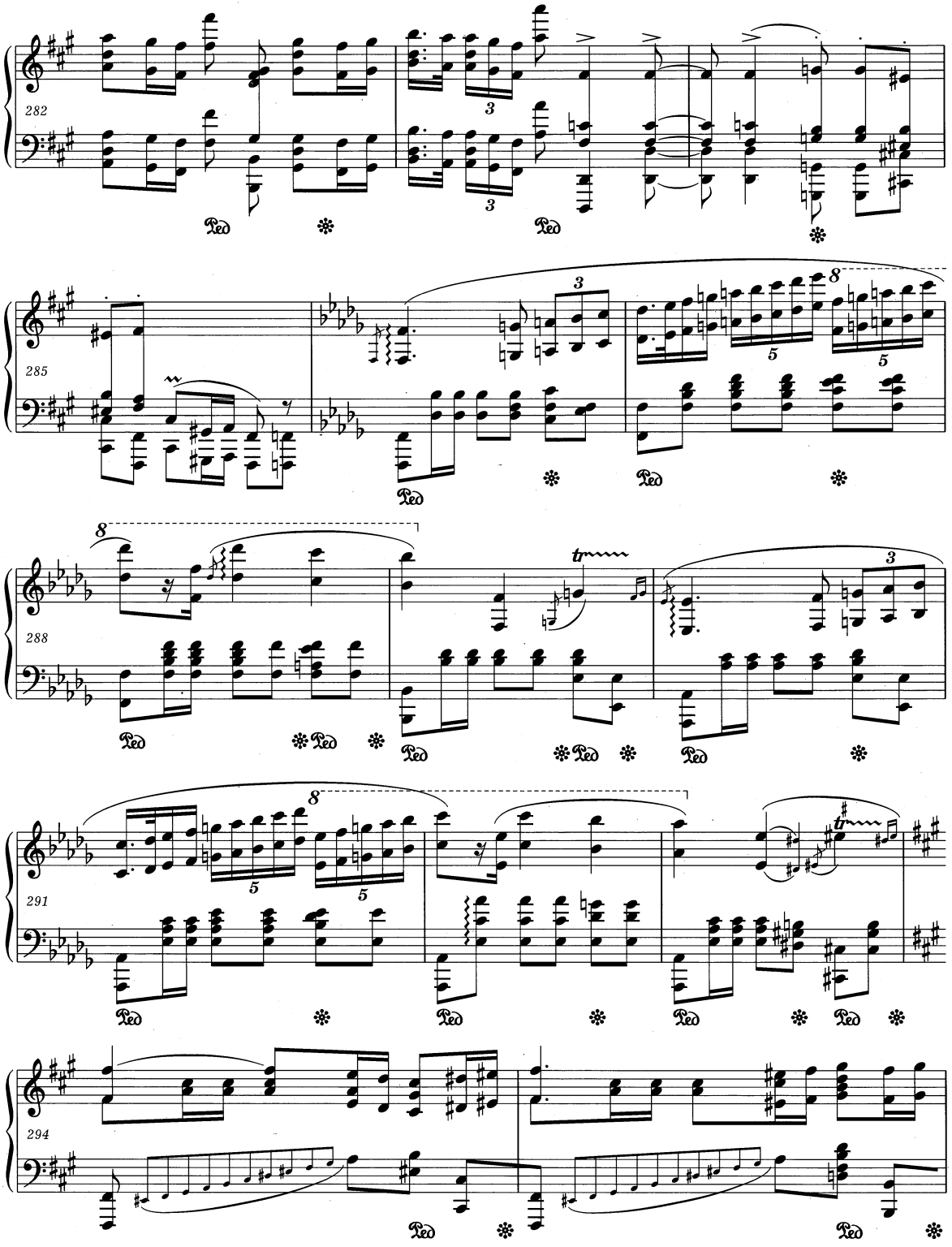

186
192
198
204
210

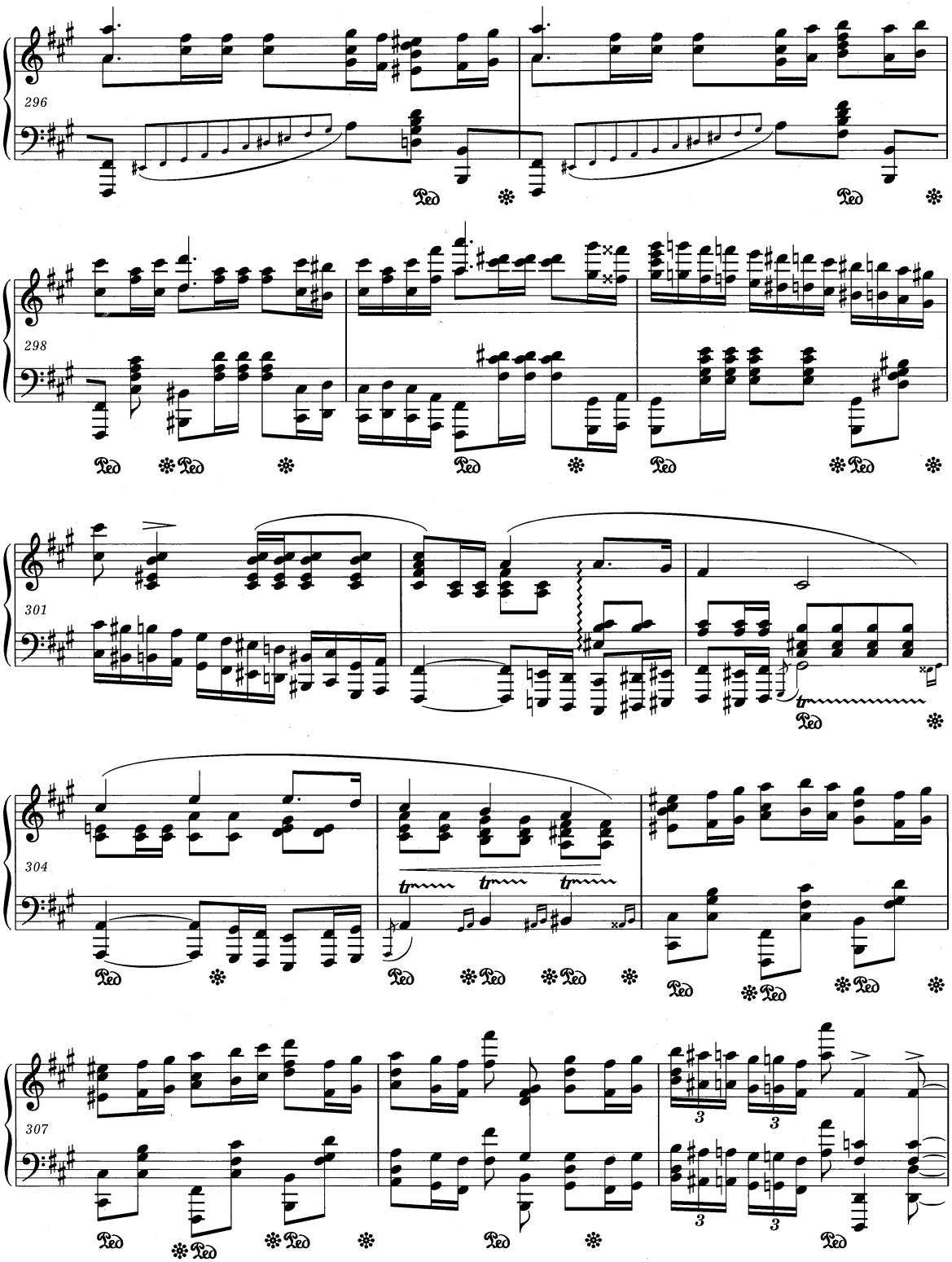

215
220
226
232
238

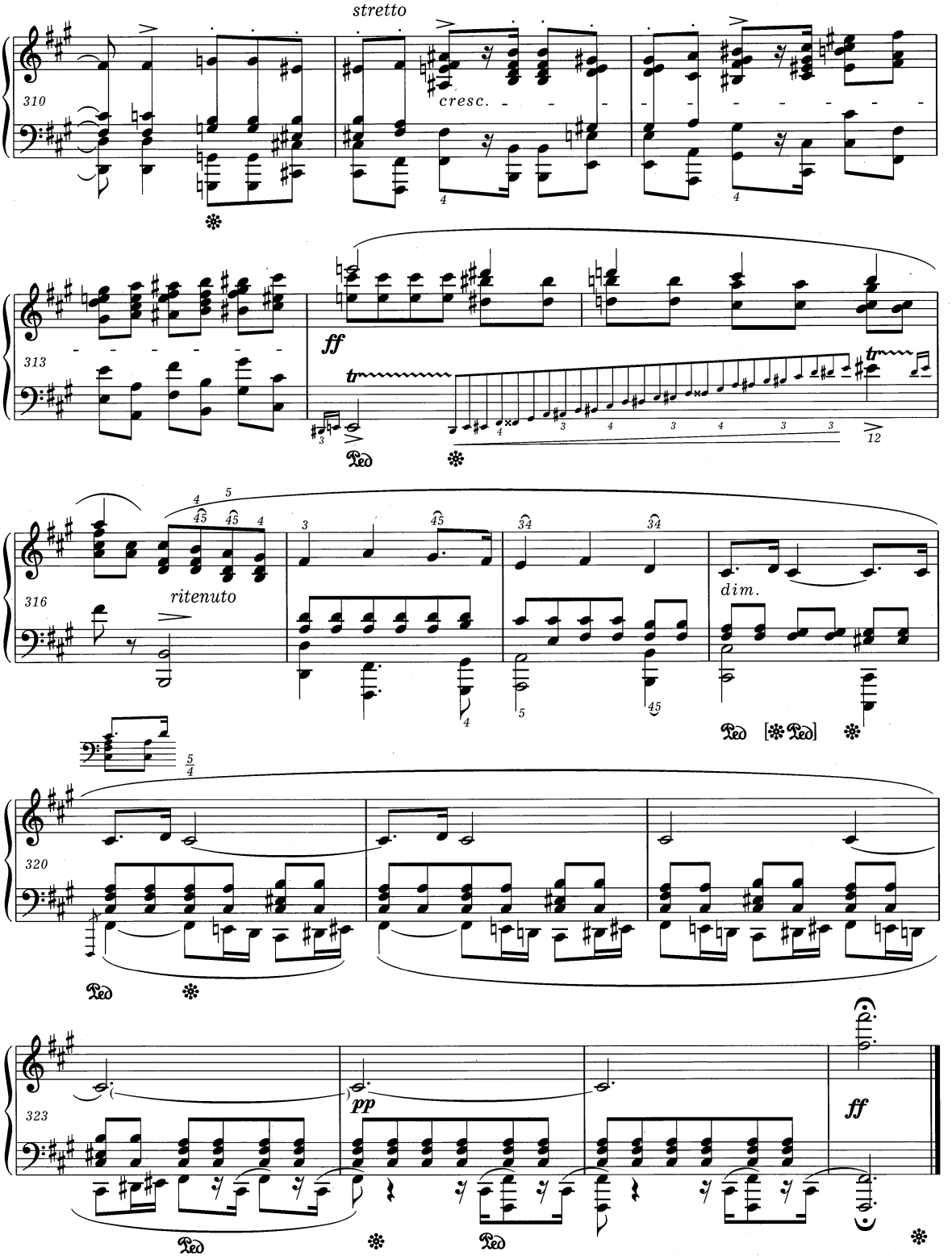


* Inne palcowania - patrz *Komentarz wykonawczy.*
For different fingering *vide Performance Commentary.*


268
f
Ped
271
274
276
tr
279
tr
tr
tr


282
285
288
291
294

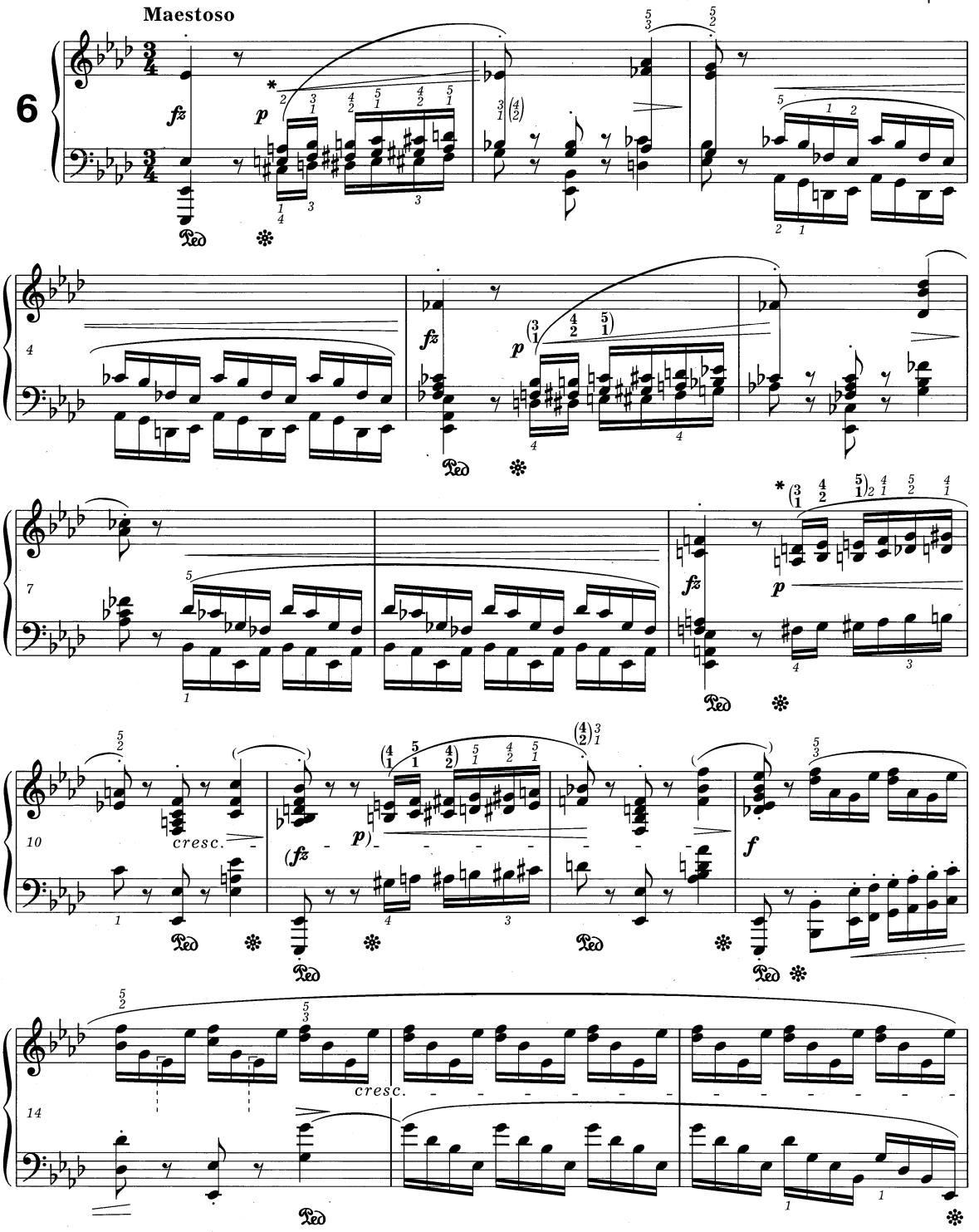

296
298
301
304
307


stretto
310
cresc.
313
ff
tr
316
ritenuto
dim.
320
323
pp
ff

Polonaise

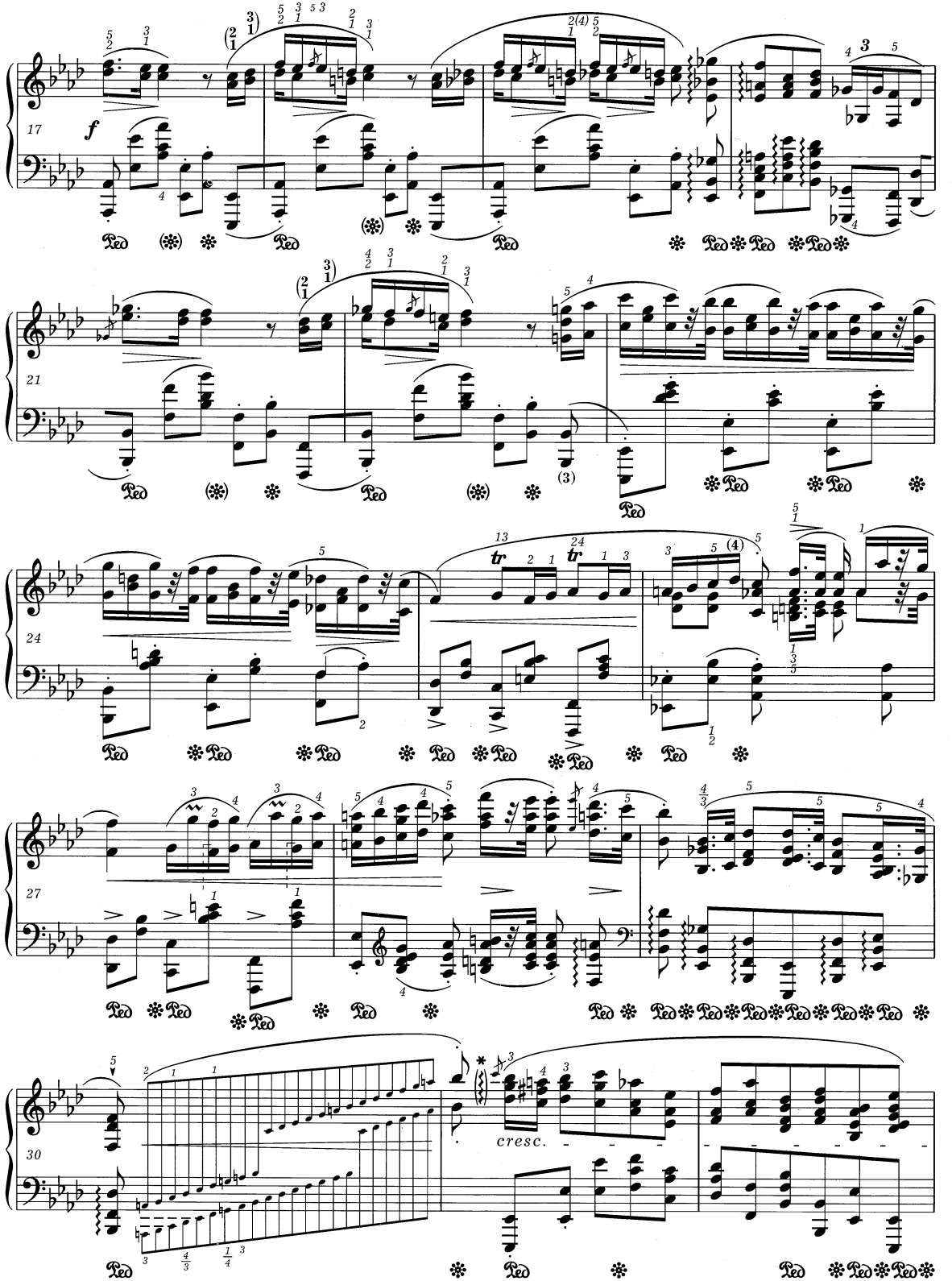
A Monsieur Auguste Léo

op. 53

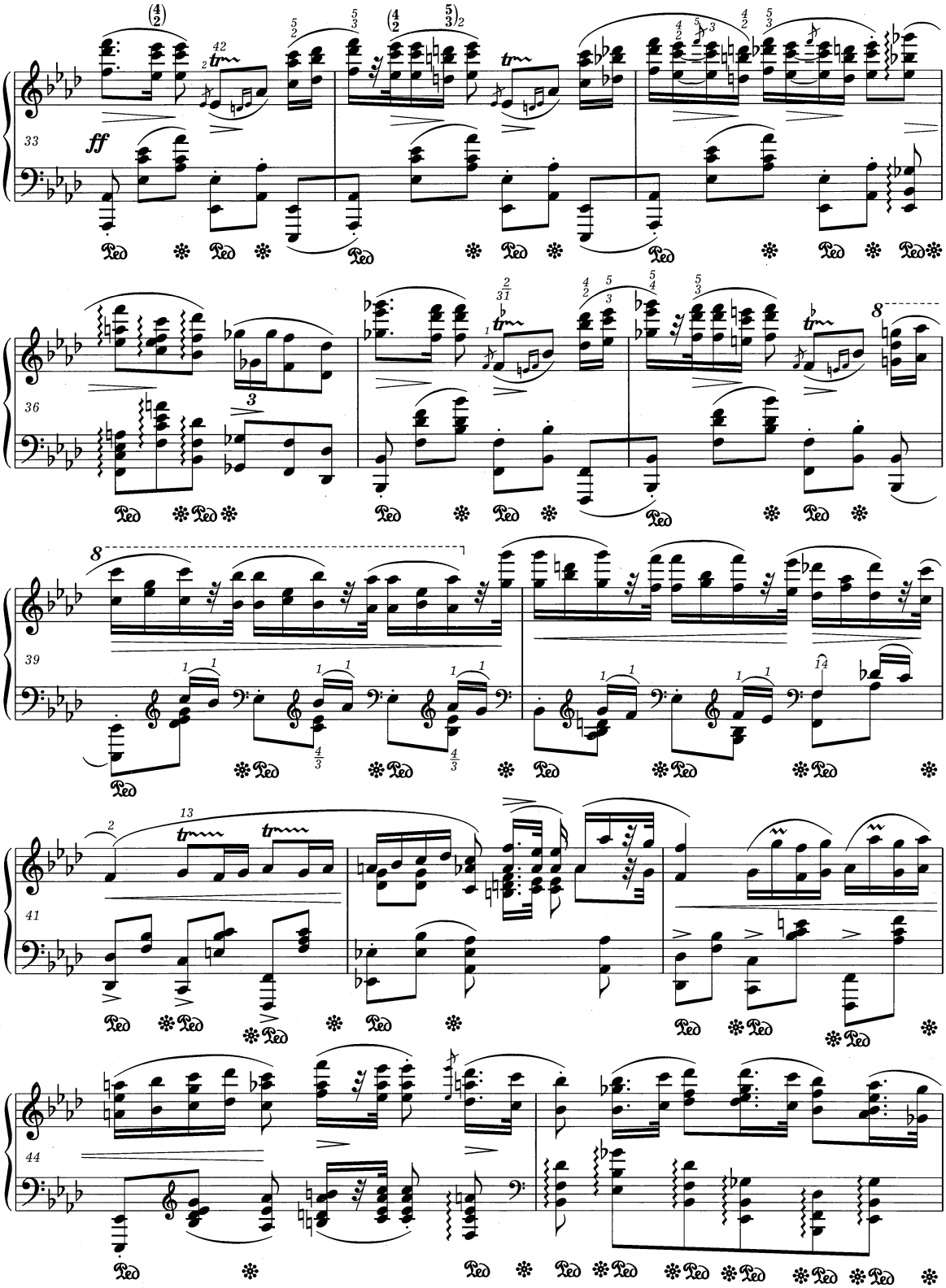


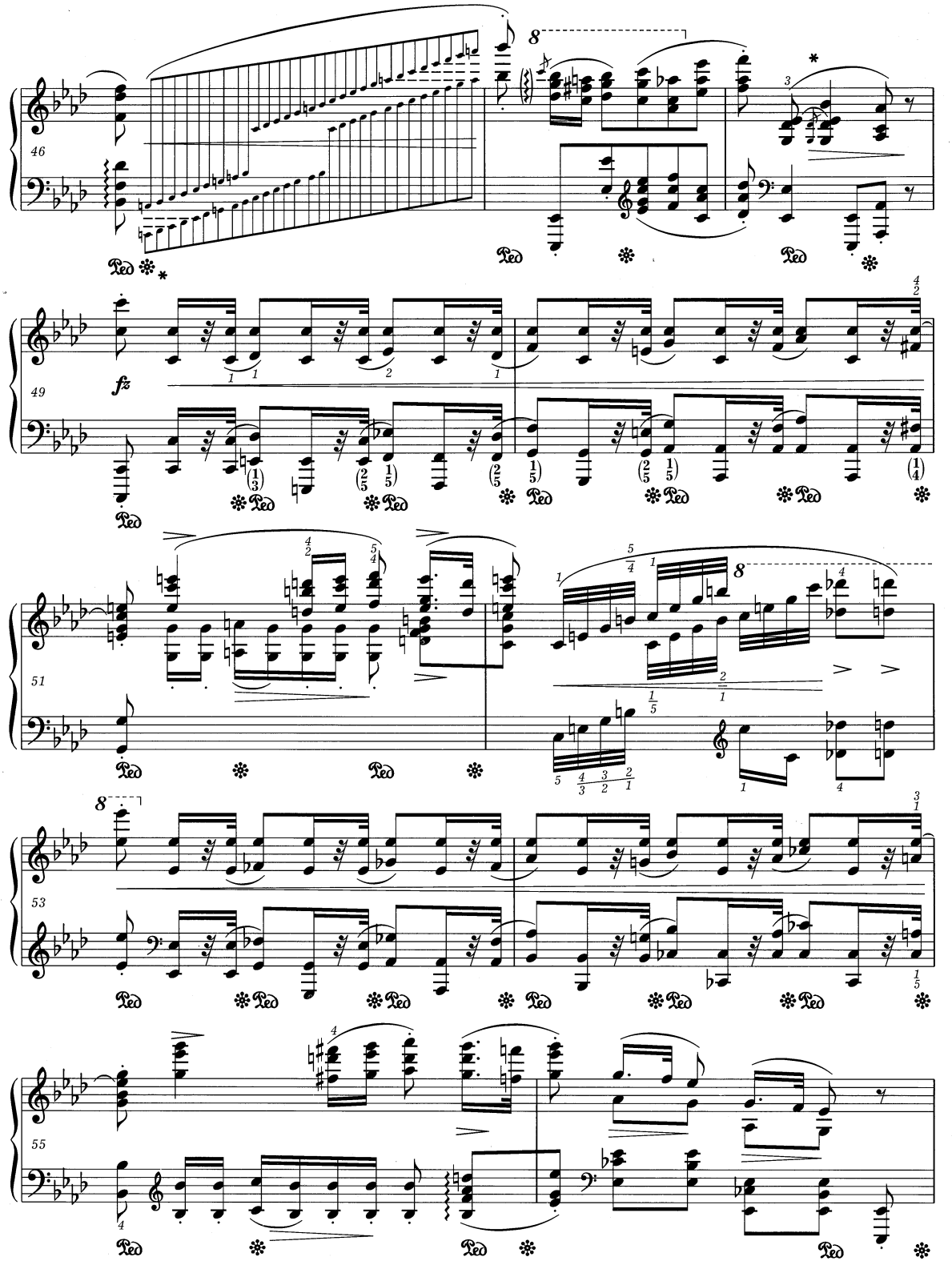
* Inne palcowania - patrz *Komentarz wykonawczy.*
For different fingerings *vide Performance Commentary.*

PWM-9386

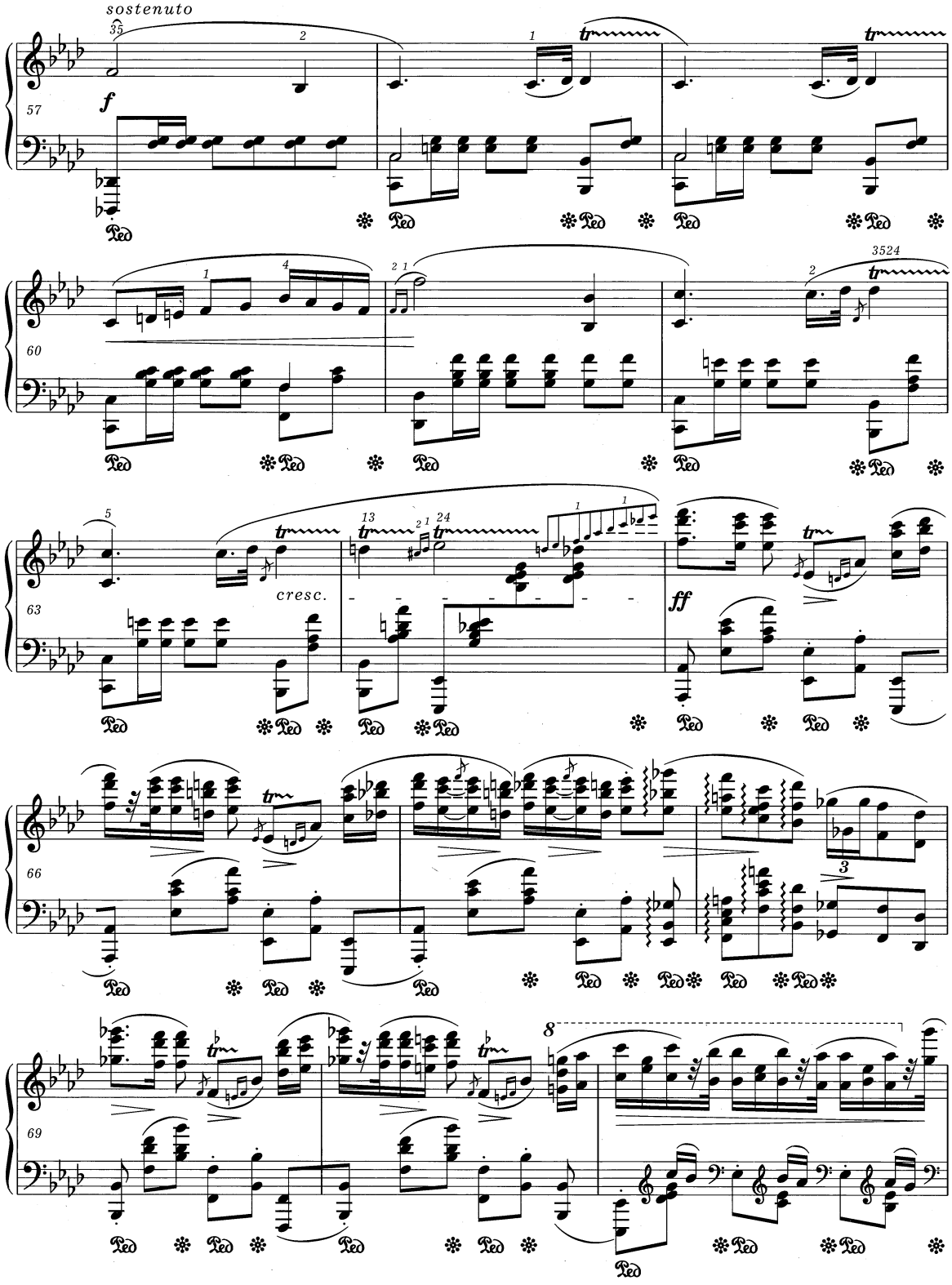


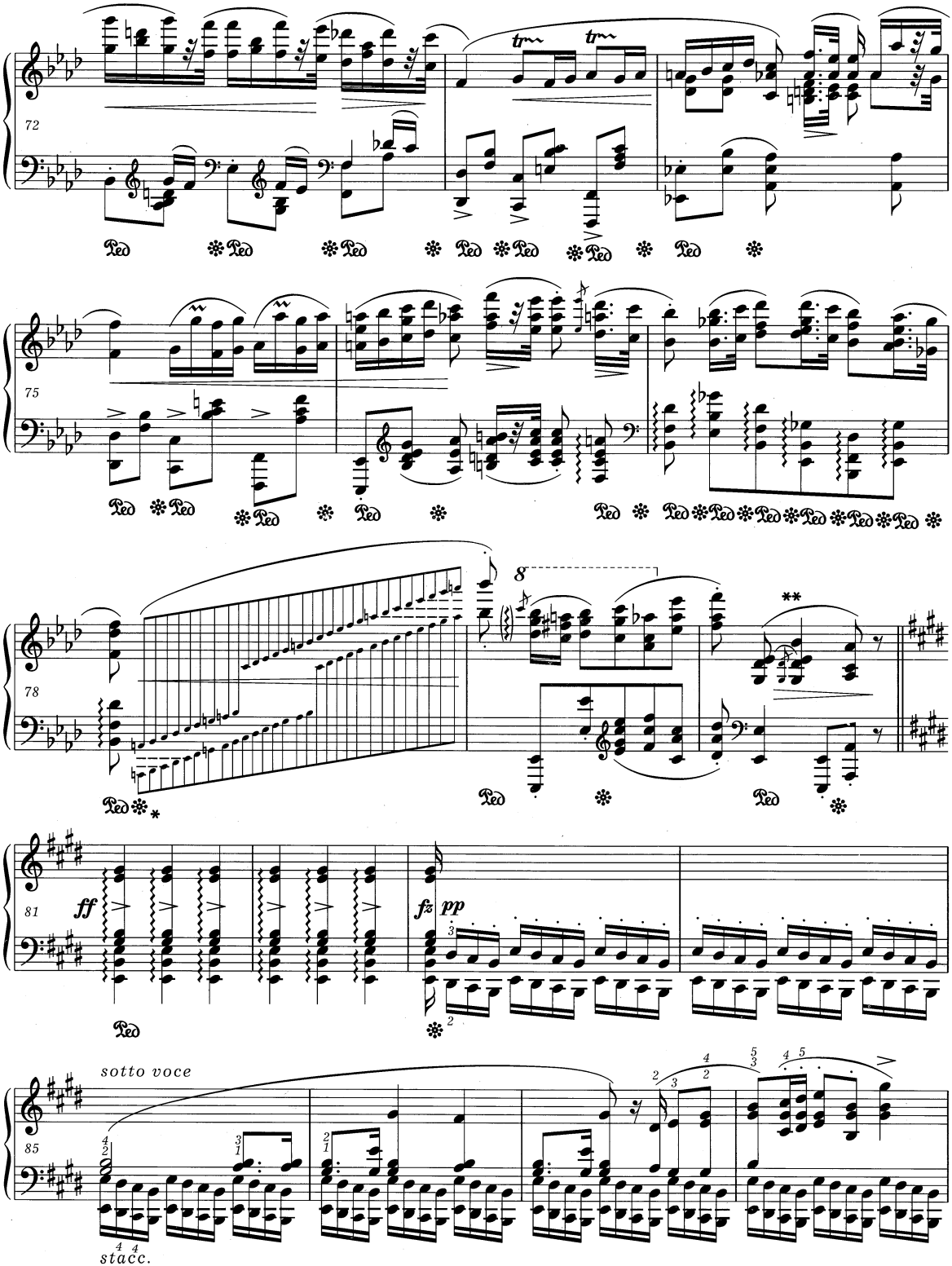
* Tu i w t. 47, 79 i 169 arpeggia można - zdaniem redakcji - opuścić. Patrz *Komentarz źródłowy*.
Here and in bars 47, 79 and 169 the arpeggios can, in the editors' opinion, be omitted. *Vide Source Commentary.*


33
ff
36
39
41
44



* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.


sostenuto
f
cresc.
ff



* Patrz *Komentarz wykonawczy* do t. 46.
Vide Performance Commentary to bar 46.

** Patrz *Komentarz wykonawczy* do t. 48.
Vide Performance Commentary to bar 48.

89

92

poco a poco

cresc.

95

f

cresc.

98

ff

Ped

101

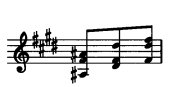
fz pp

Ped

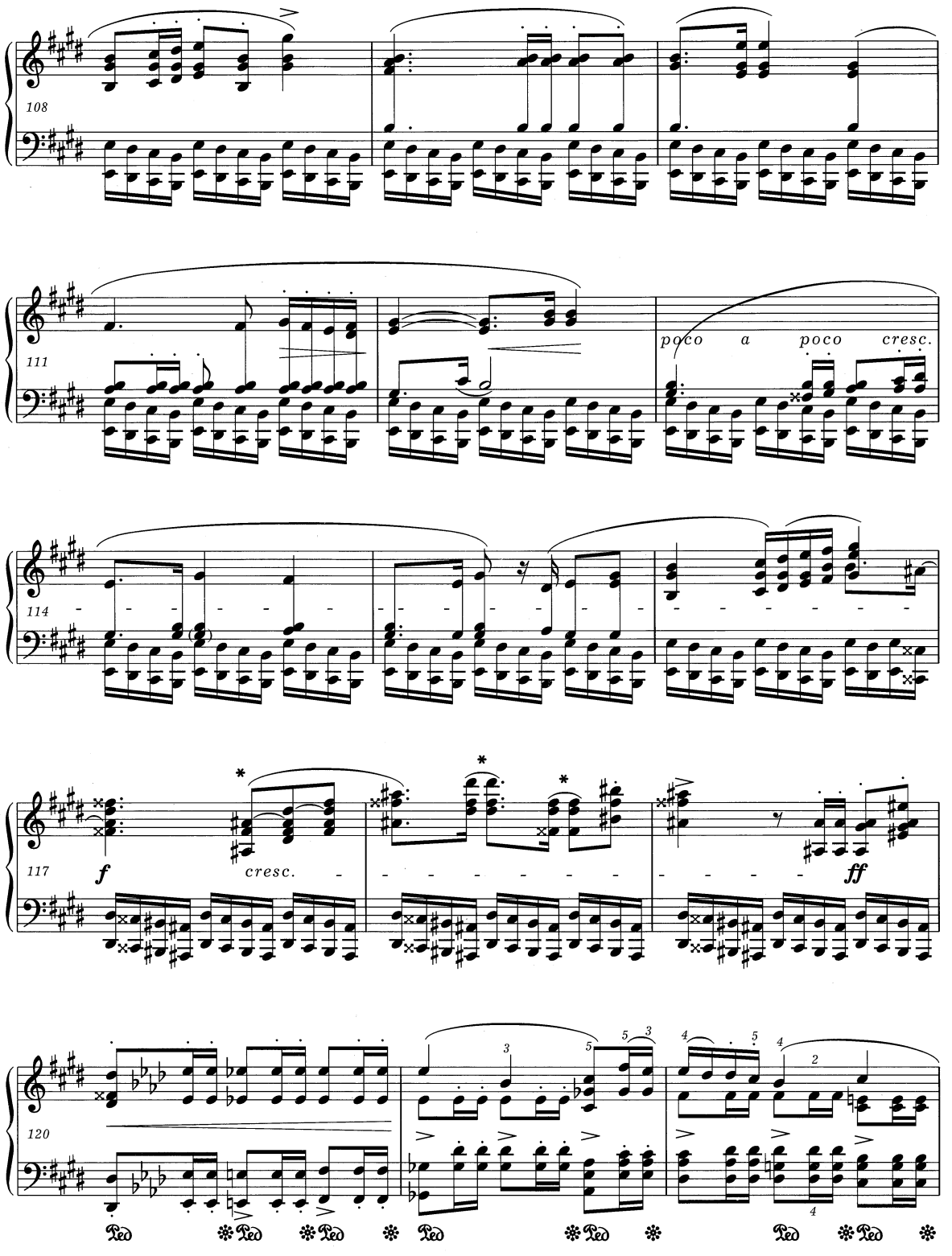
105

stacc.

* Wcześniejsza, wygodniejsza pianistycznie wersja:
An earlier, pianistically more comfortable version:



** Górne dźwięki akordów należy również powtarzać.
The upper notes of the chords must also be repeated.



* Patrz uwagi na poprzedniej stronie.
Vide notes on the previous page.

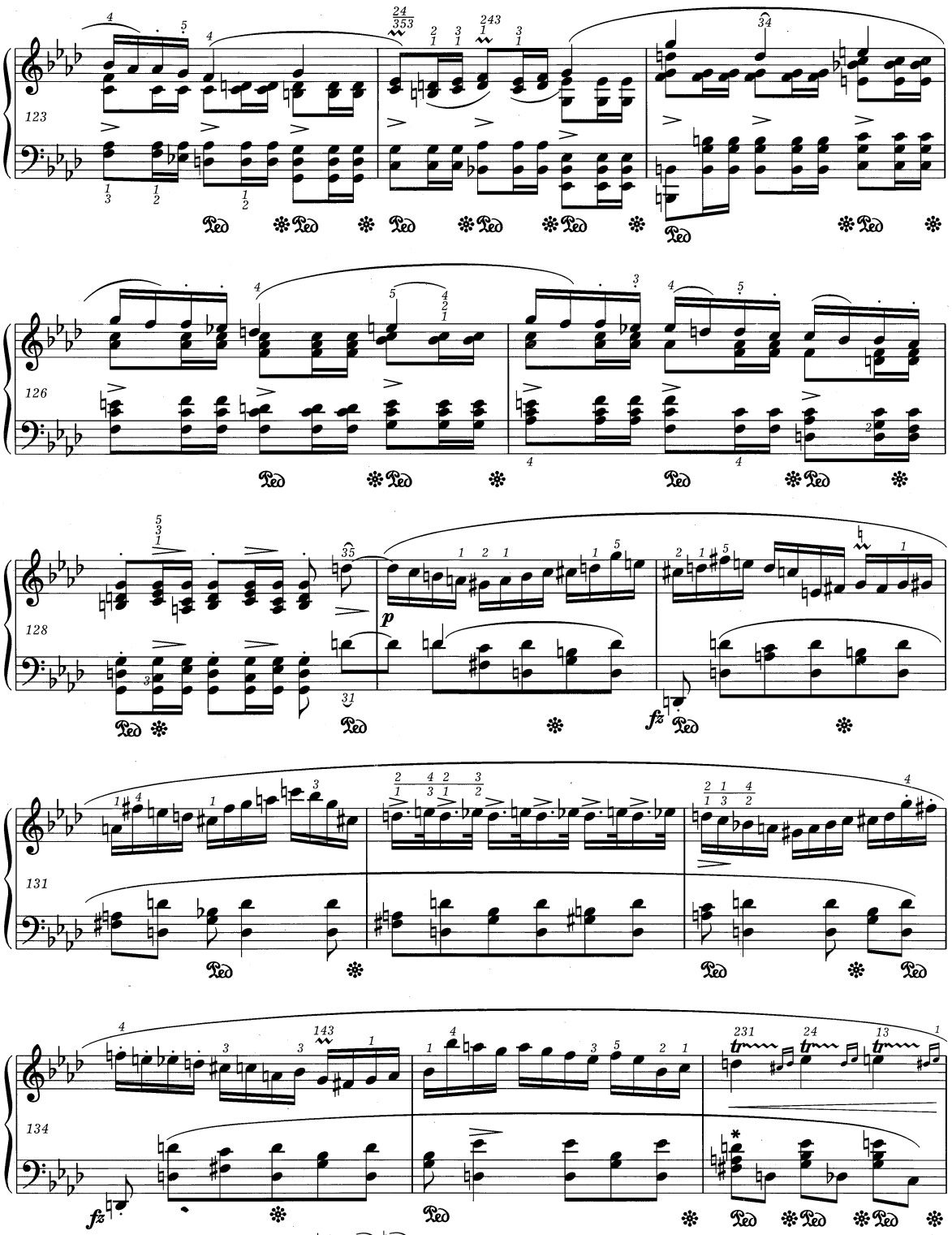
123

126

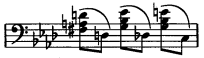
128

131

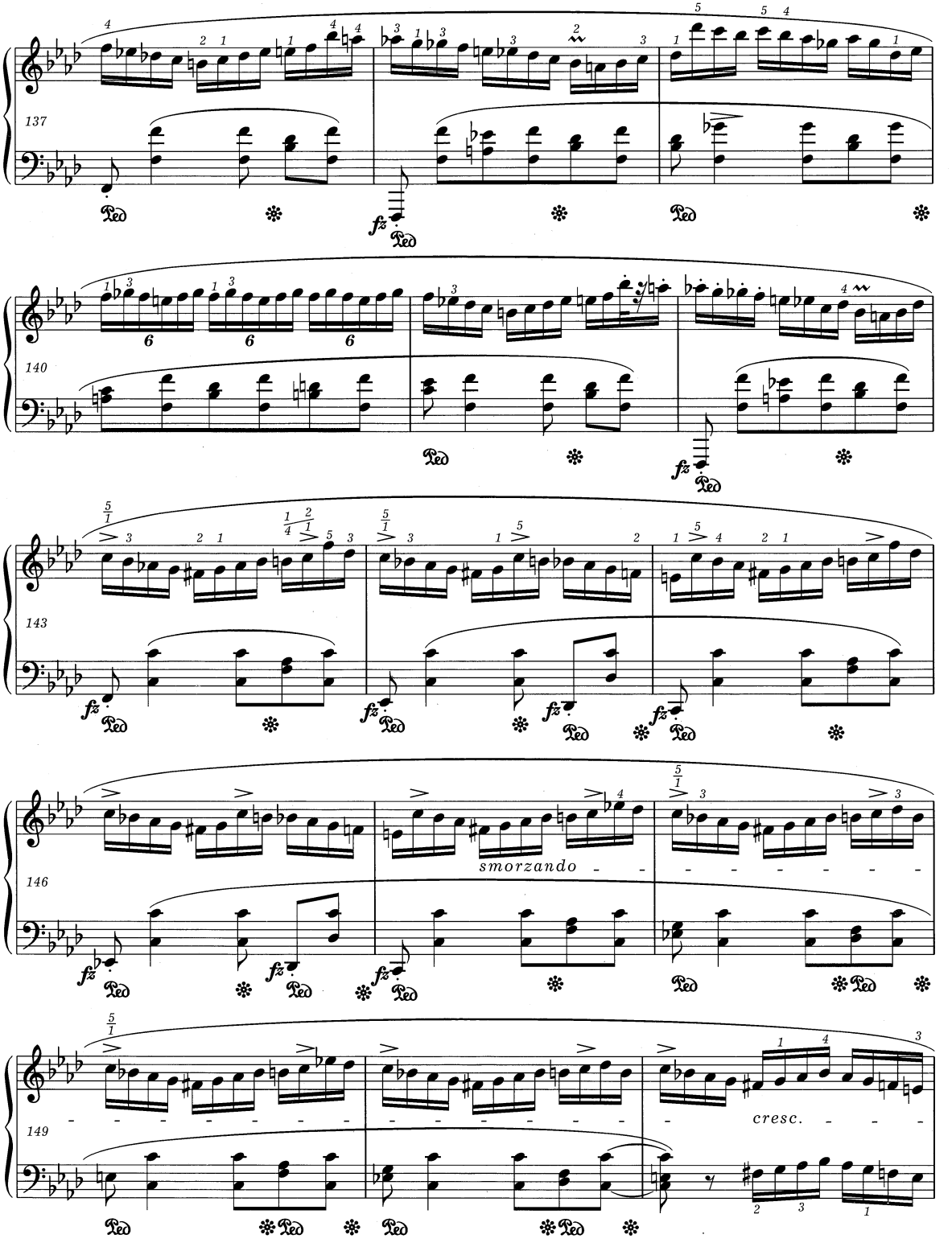
134

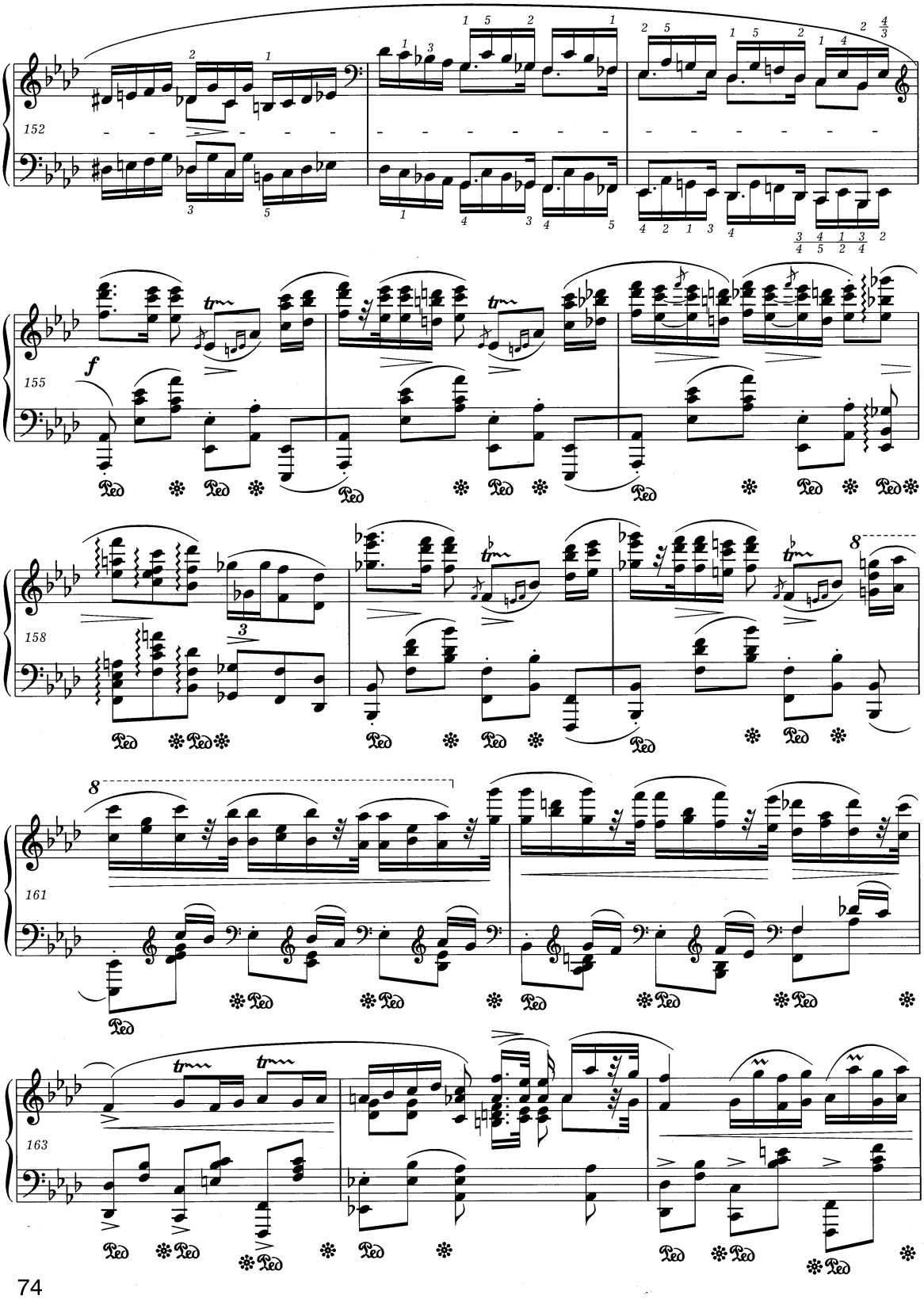


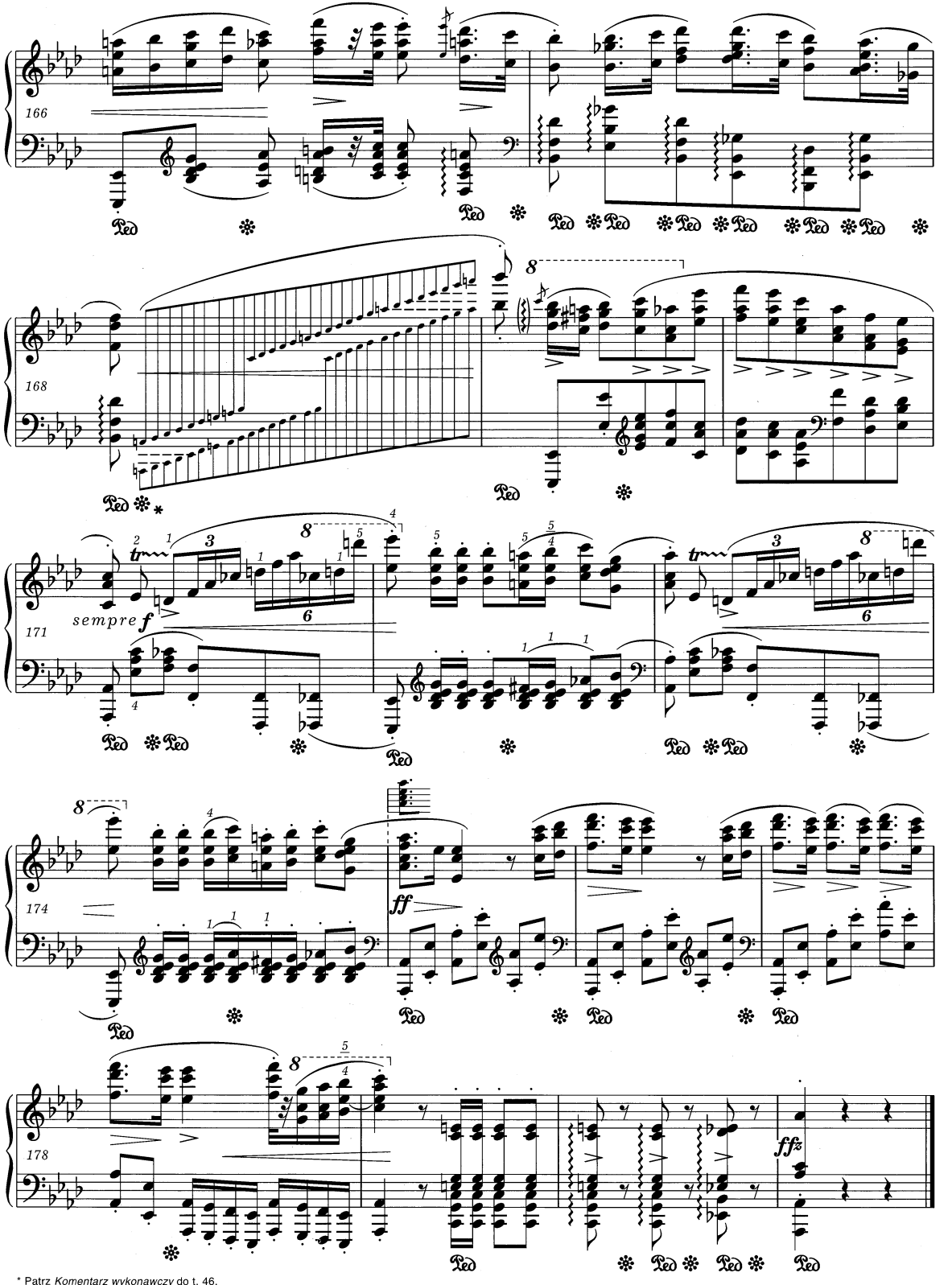
* Łukowanie l.r. we wcześniejszych źródłach:
Slurring in the left hand in earlier sources:



PWM-9386


137
140
143
146
smorzando
149
cresc.


152
155
f
158
161
163

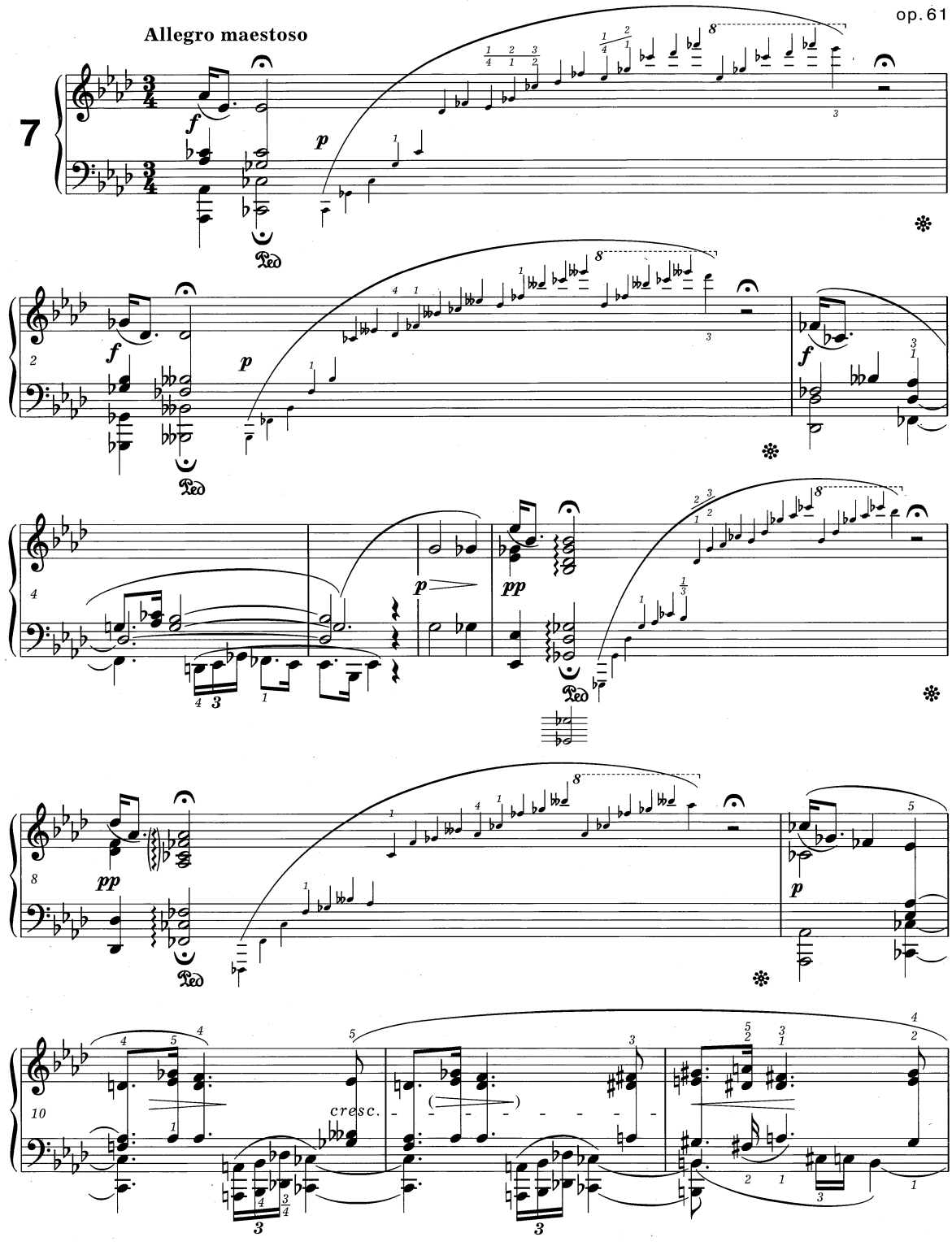


* Patrz *Komentarz wykonawczy* do t. 46.
Vide Performance Commentary to bar 46.

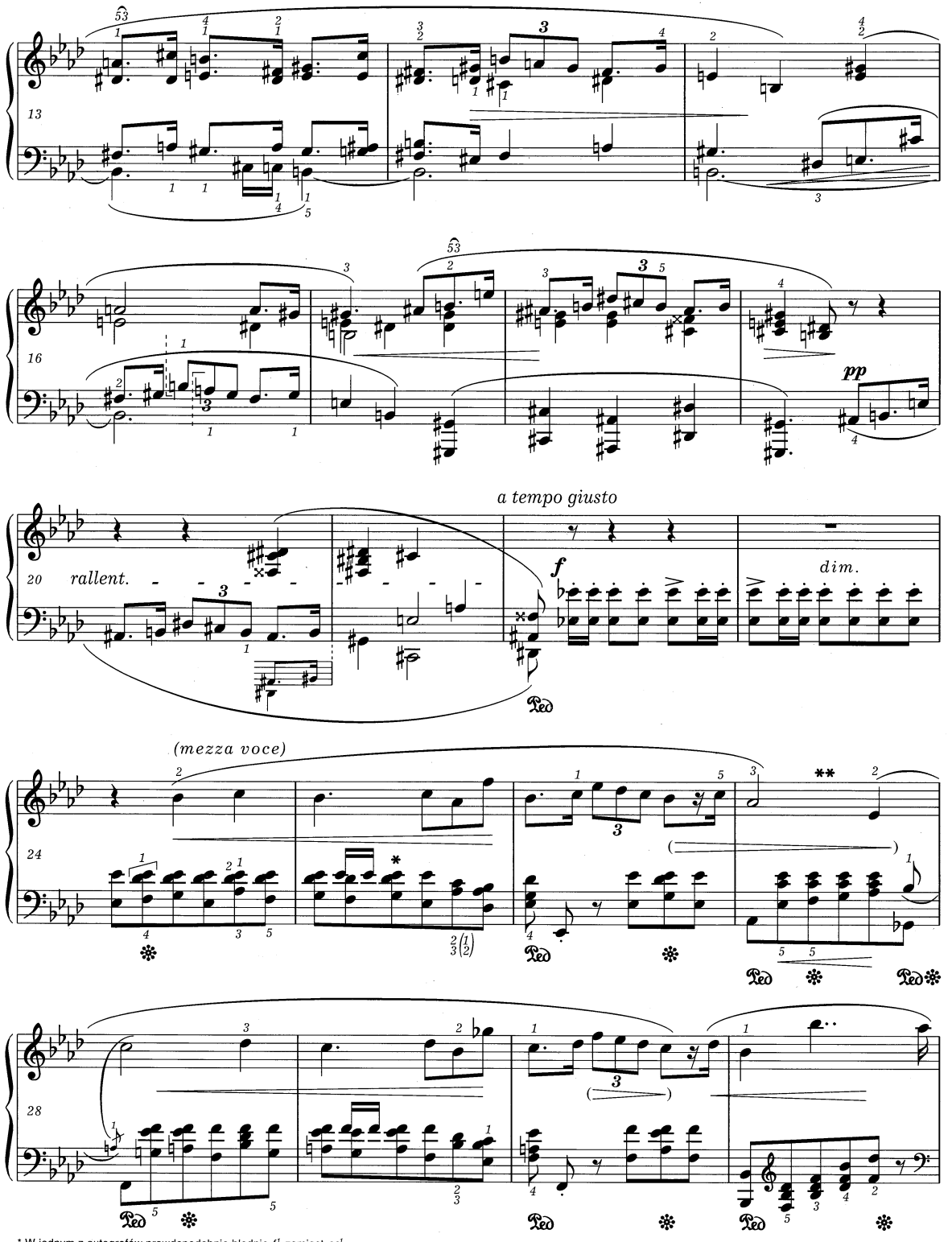
Polonaise-Fantaisie

A Madame A. Veyret

op. 61



PWM-9386



* W jednym z autografów prawdopodobnie błędnie f^1 zamiast es^1.
One of the autographs probably erroneously has f^1 instead of $e\flat^1$.

** Inne autentyczne frazowanie:
Different authentic phrasing:

32

36

cresc.

39

f

* stringendo

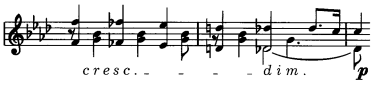
43

mezza voce

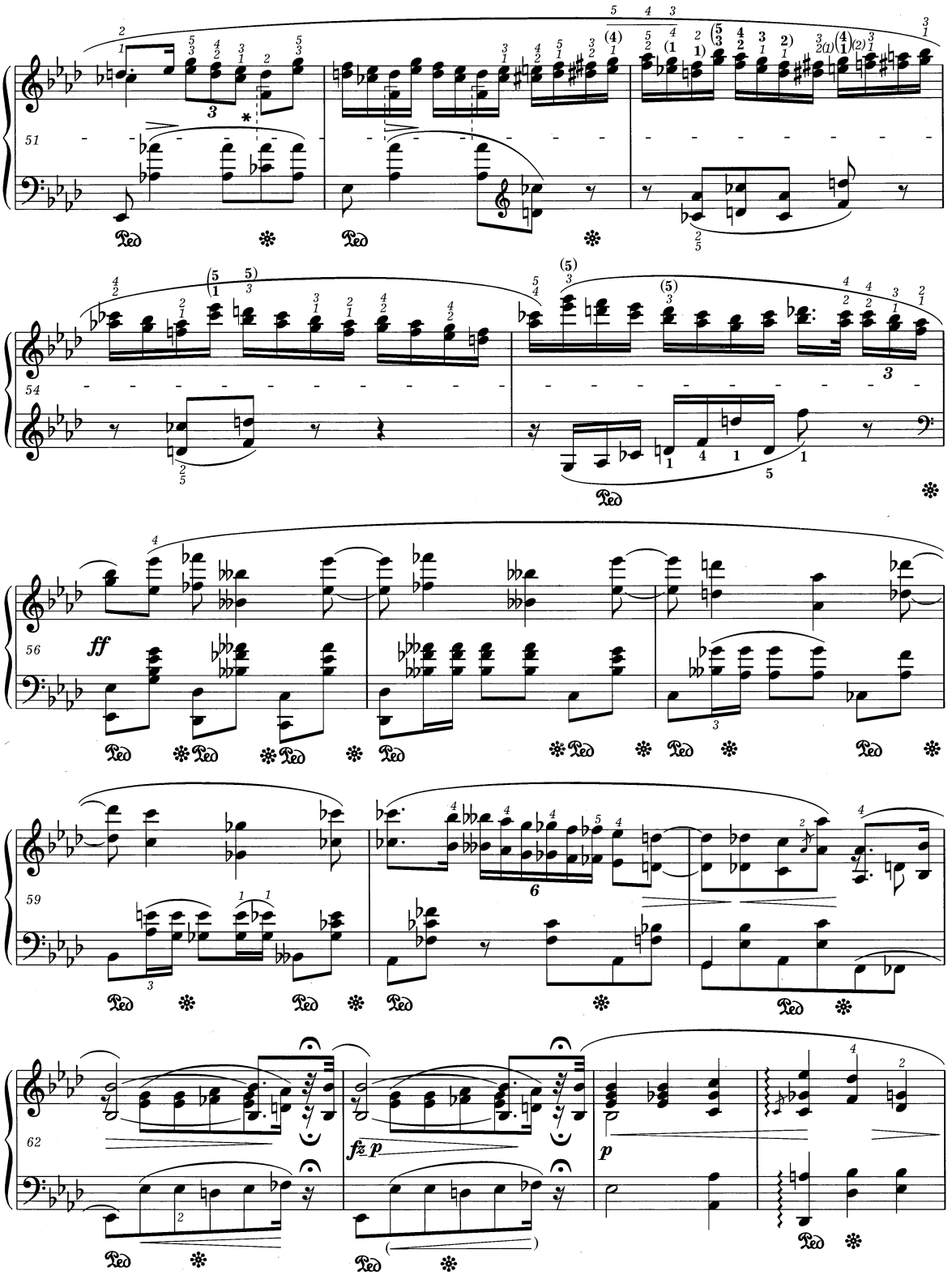
47

cresc.

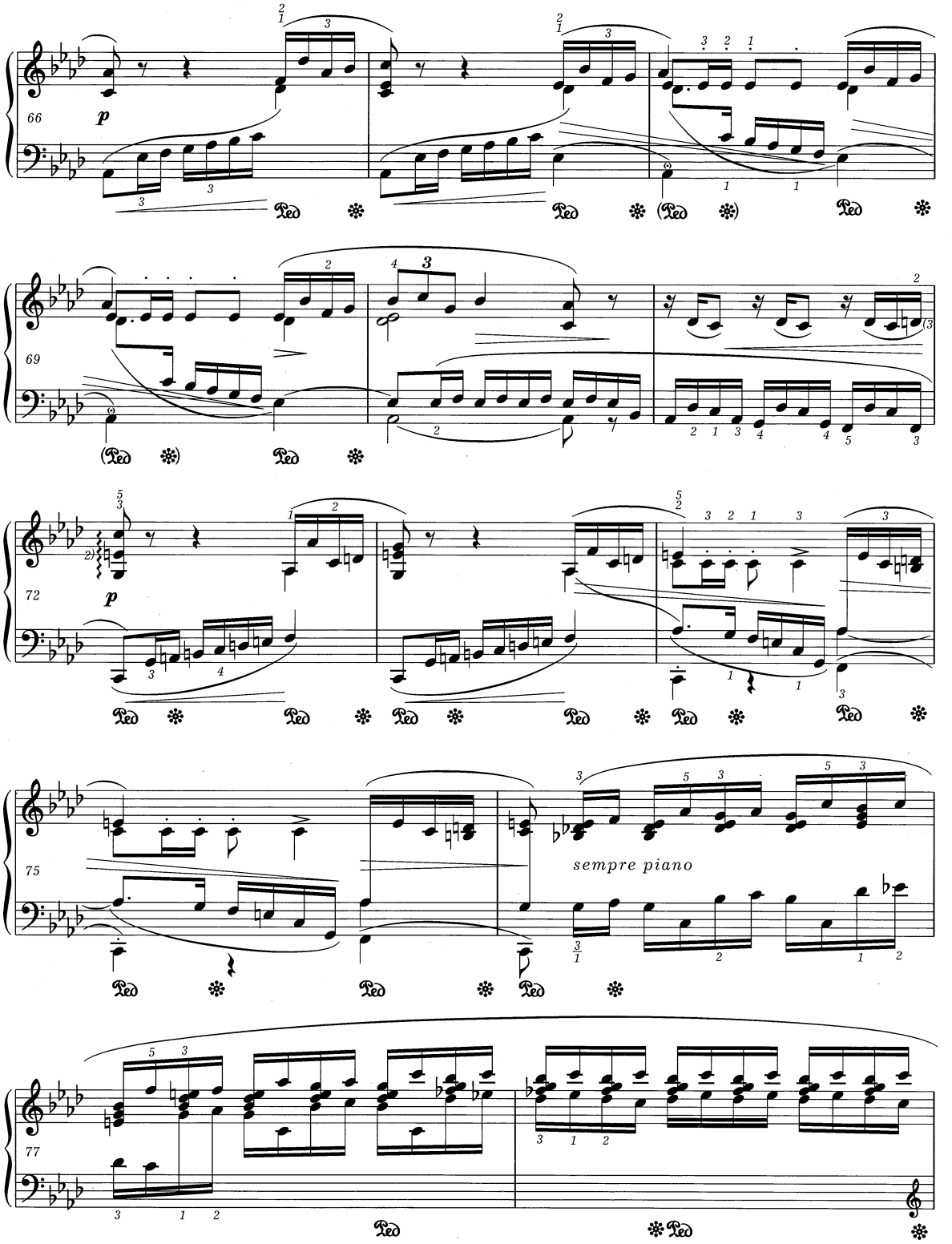
* W niektórych źródłach t. 42-44 mają inne oznaczenia:
In some sources bars 42-44 have different markings:



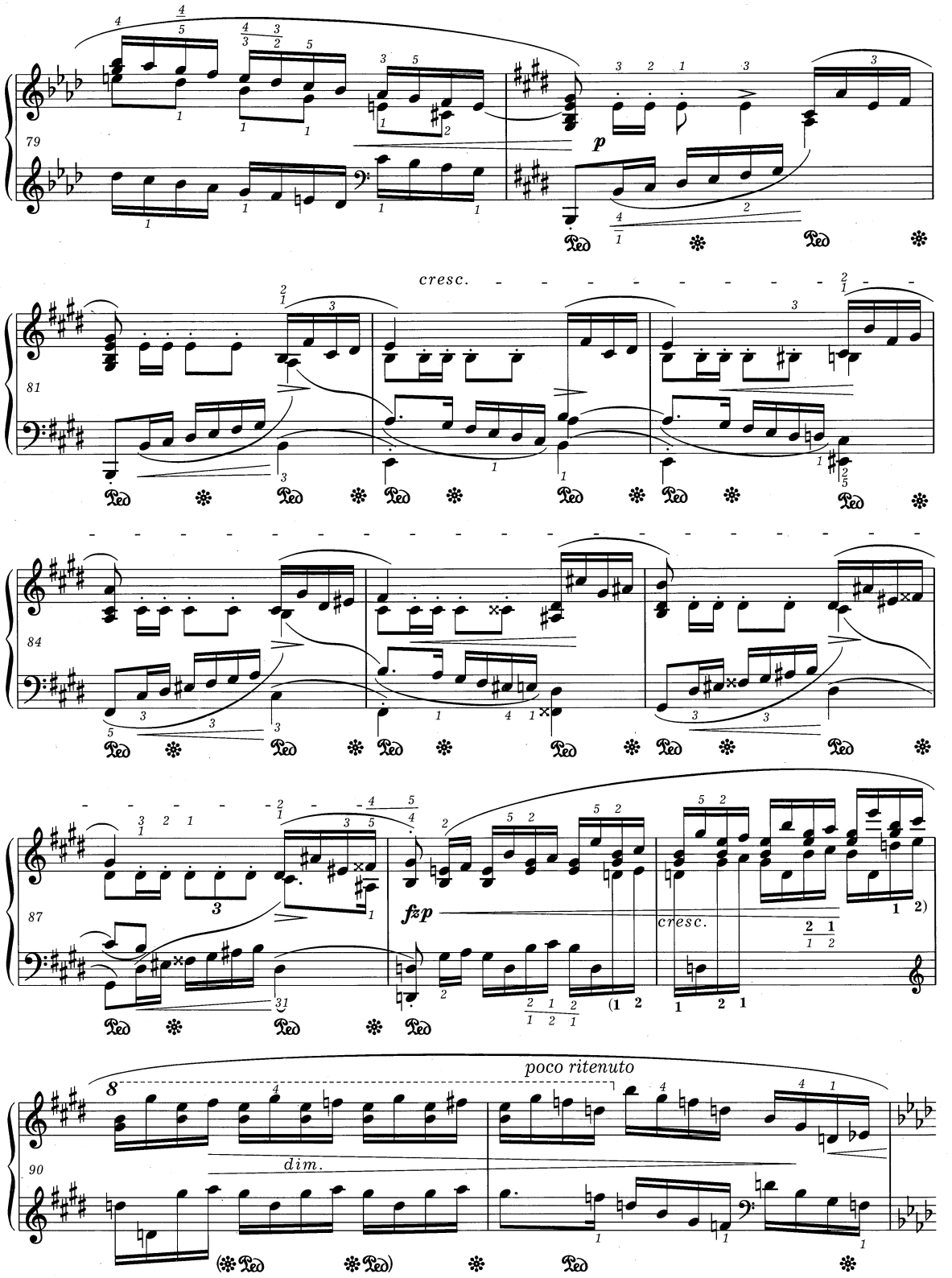
** W egzemplarzu lekcyjnym Chopin dodał niejasny znak, mogący oznaczać arpeggio oktawy d^1-d^2.
In a pupil's copy Chopin added an unclear sign which could indicate an arpeggio of the octave d^1-d^2.

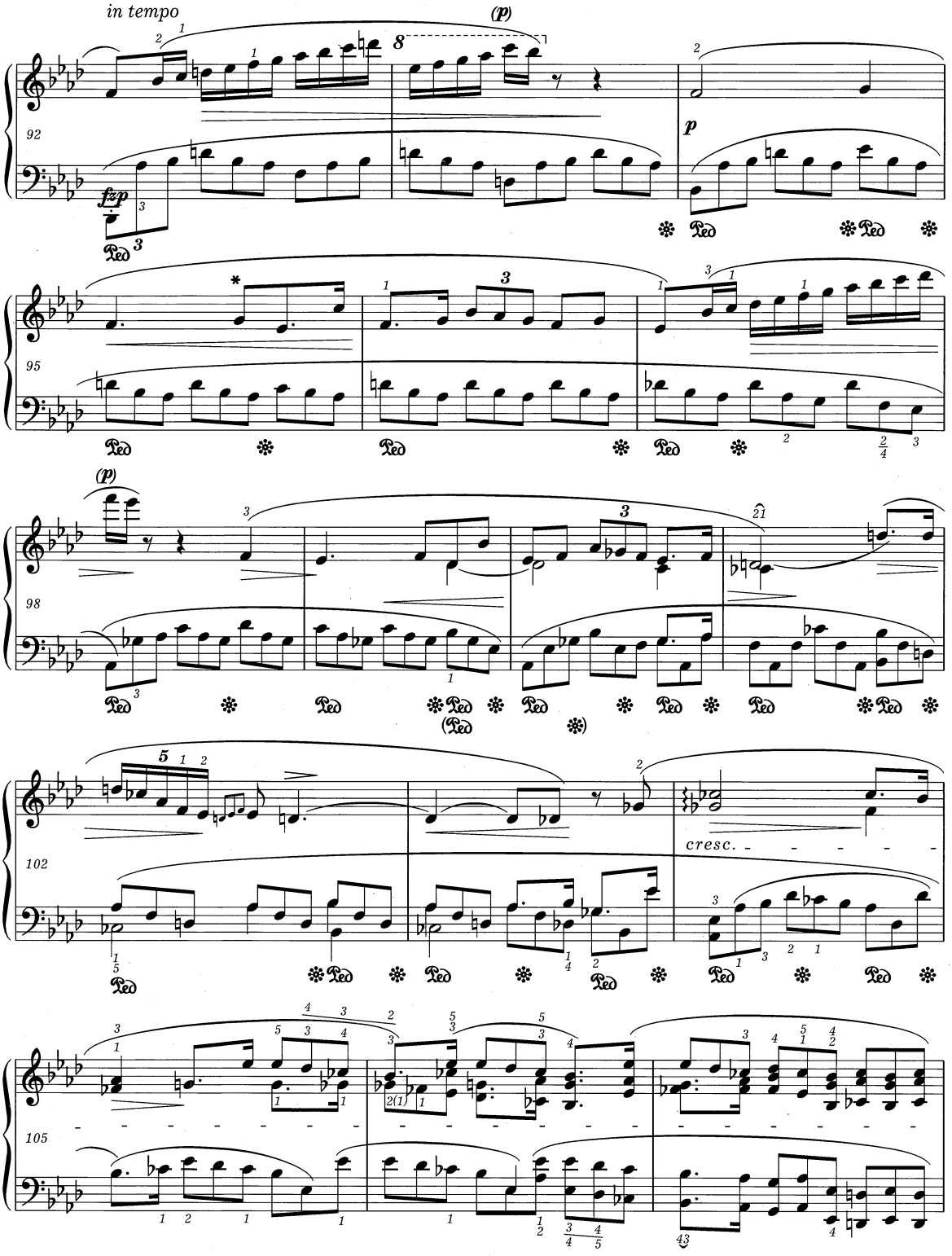


* Palcowanie - patrz *Komentarz wykonawczy.*
For fingering *vide Performance Commentary.*



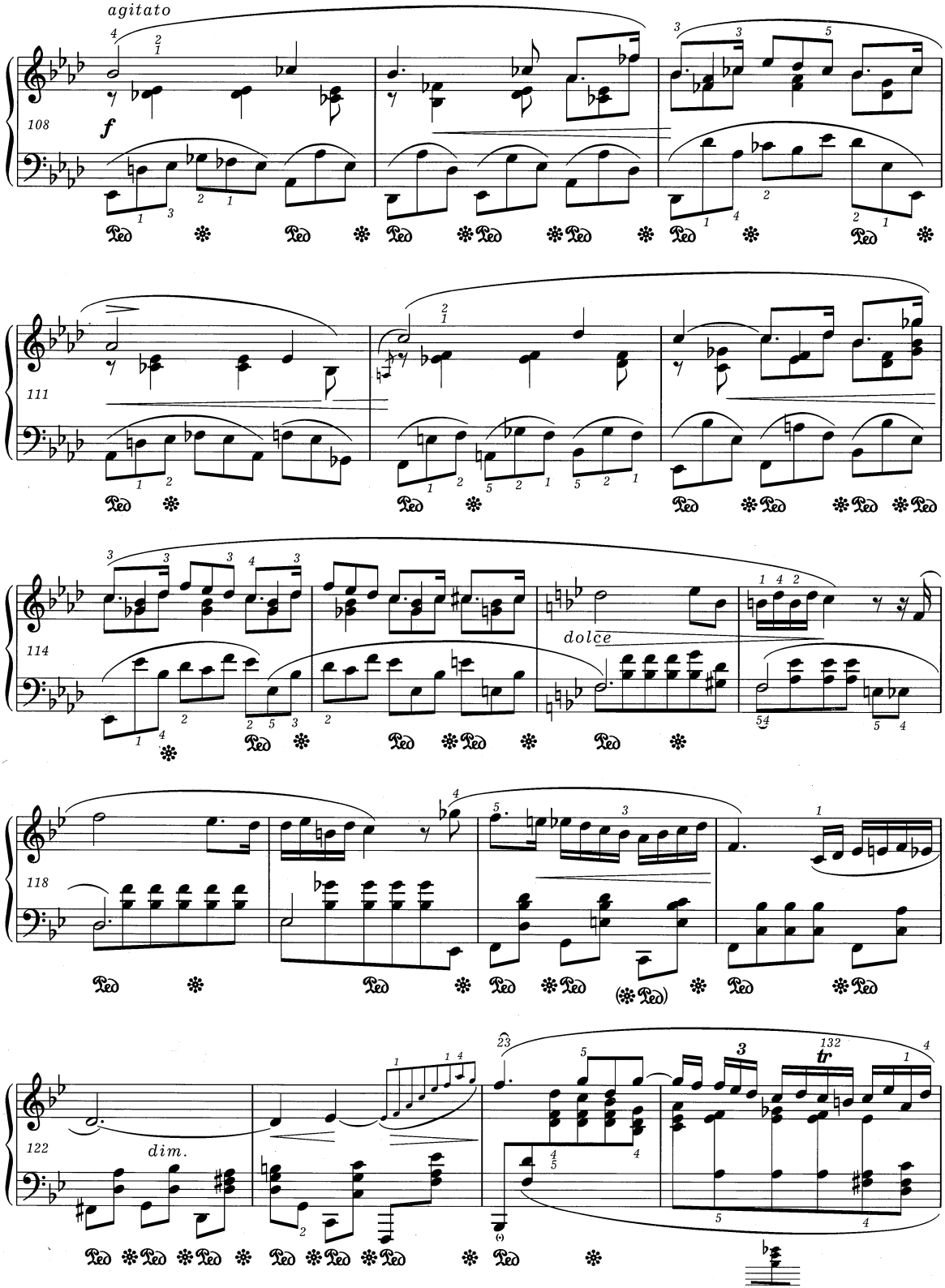
PWM-9386

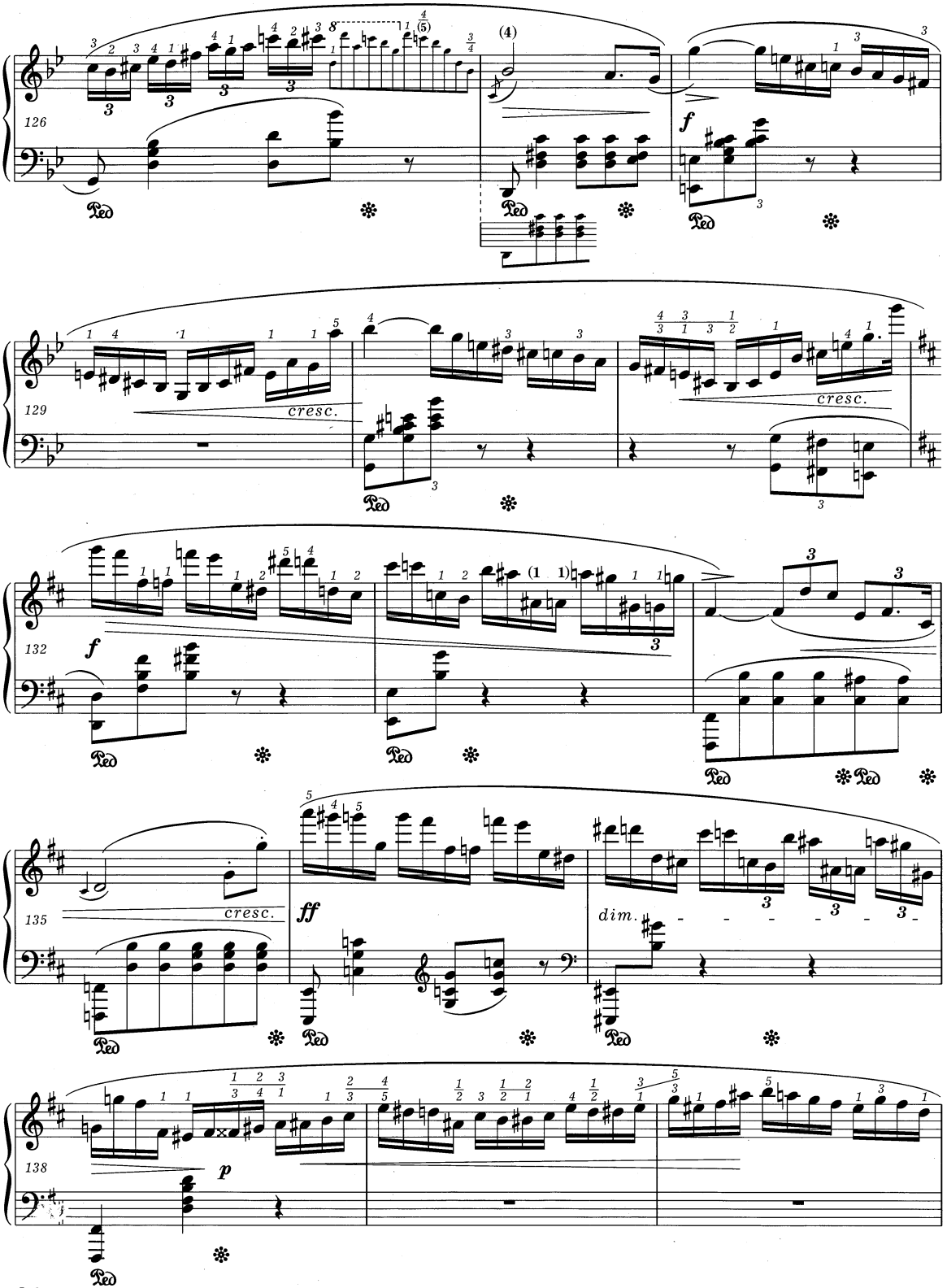

79
p
81
cresc.
84
87
fzp
cresc.
90
poco ritenuto
dim.

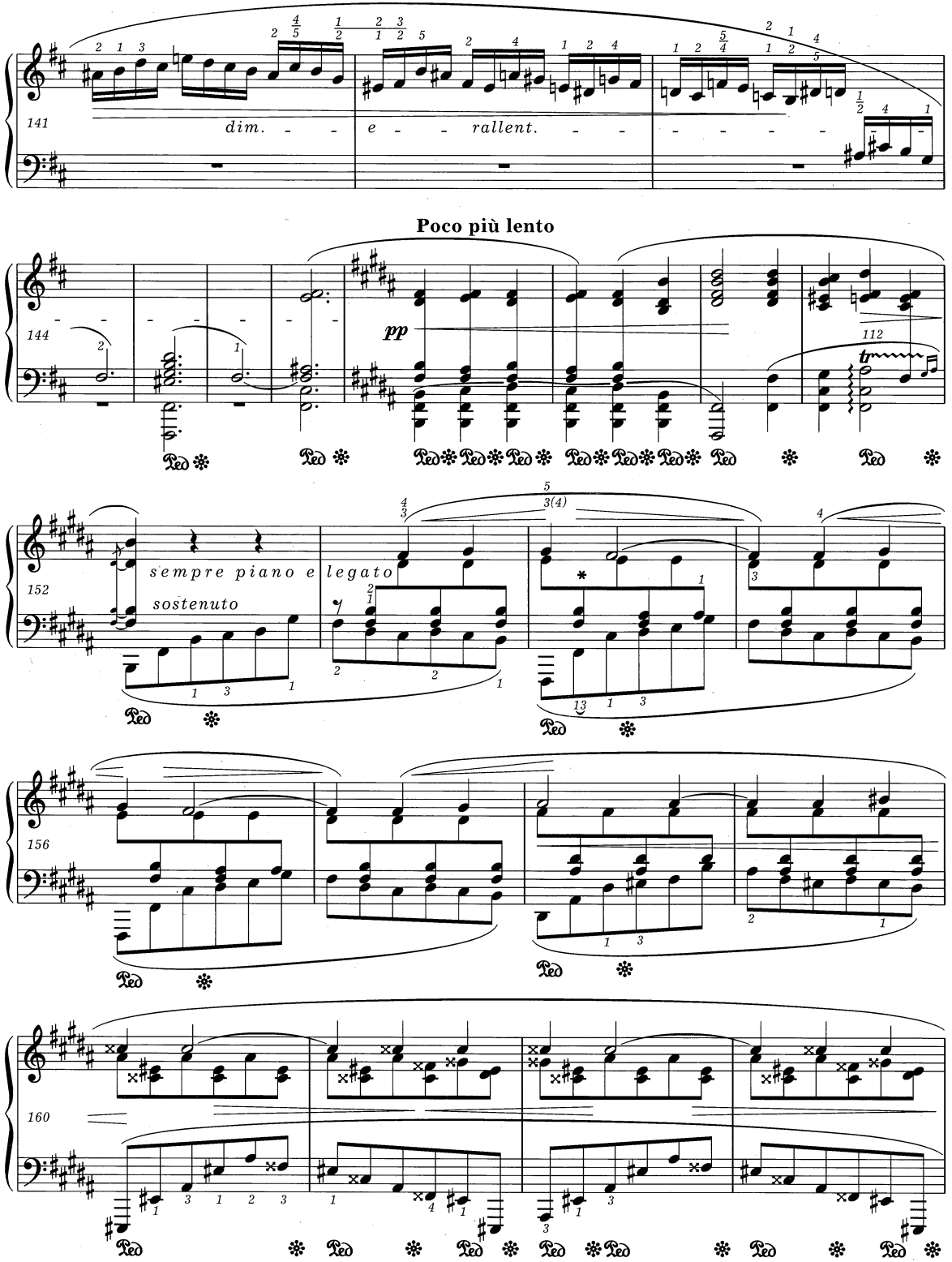


* Notacja autografów dopuszcza również możliwość uderzenia g^1 razem z 3. nutą trioli l.r. *(as)*. Wersję tę można traktować jako wariant.
The notation of the autographs also admits the possibility of g^1 being struck together with the 3rd note of the L.H. triplet *(as)*. This version can be treated as a variant.

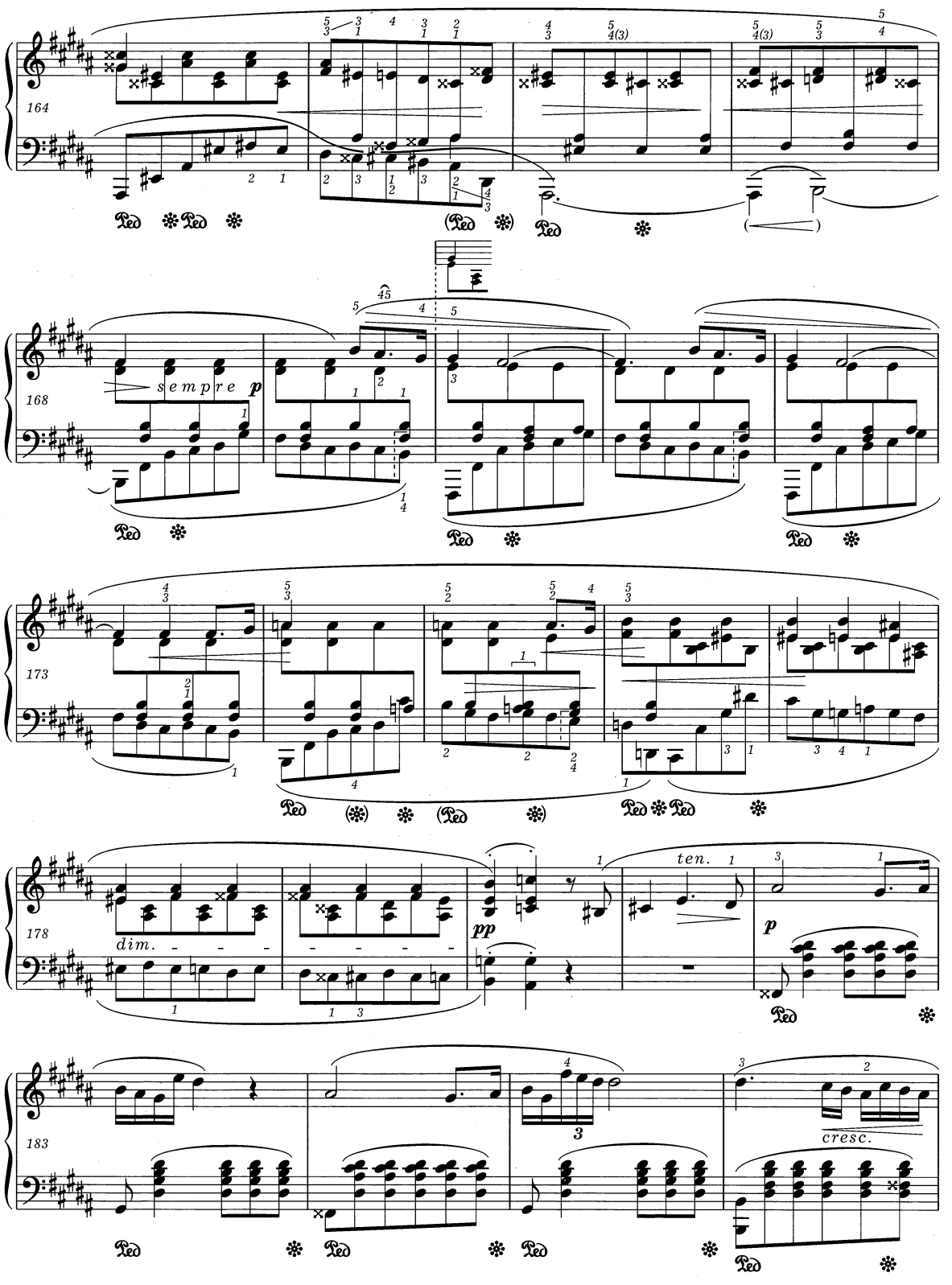
PWM-9386

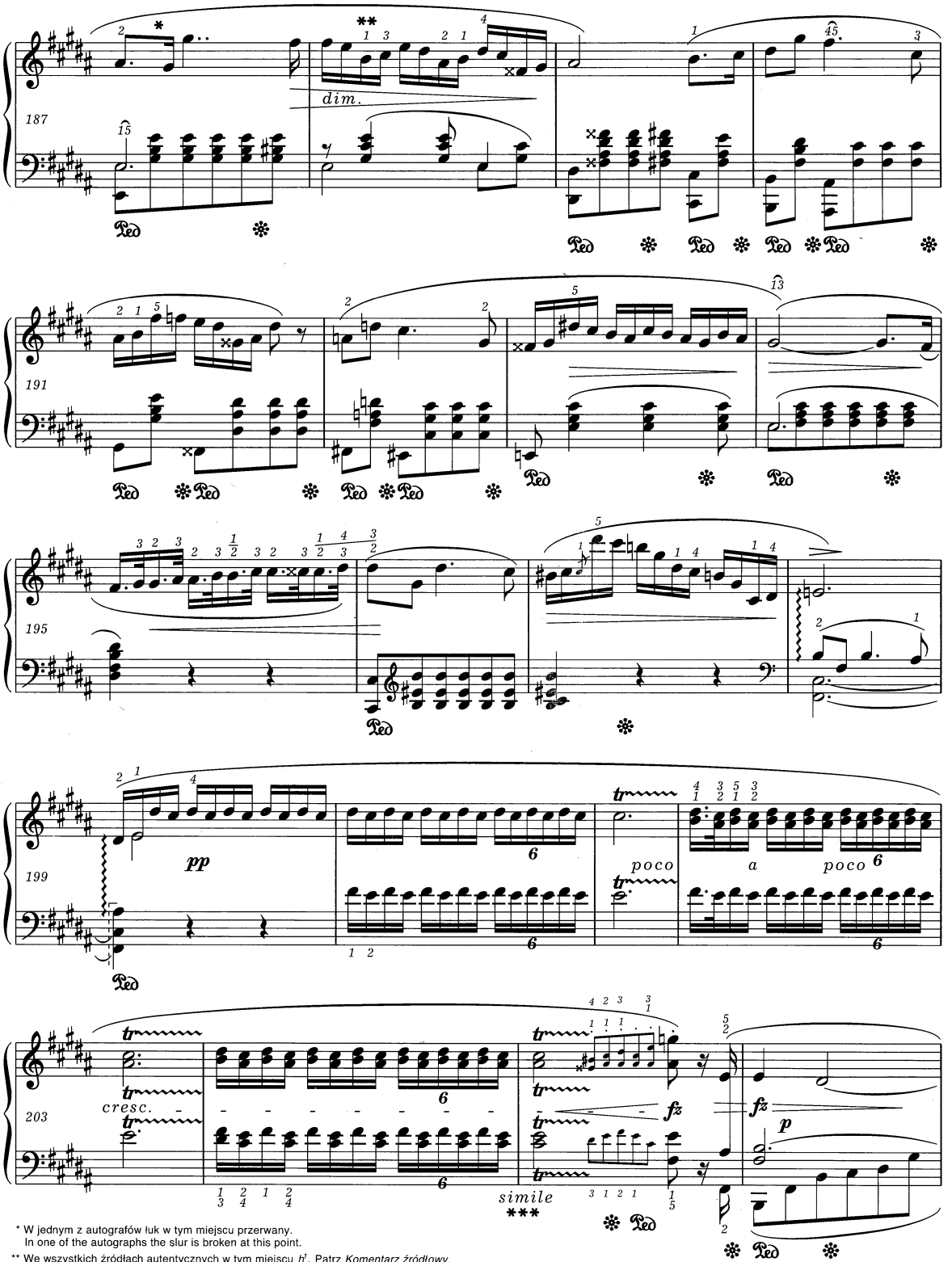

agitato
108
f
111
114
dolce
118
122
dim.
tr


126
129
cresc.
cresc.
132
f
135
cresc.
ff
dim.
138
p



* W jednym ze źródeł zamiast kwarty *fis-h* tercja *fis-ais*. Patrz *Komentarz wykonawczy* do t. 154 i 170.
The third *f♯-a♯* instead of the fourth *f♯-b* in one of the sources. *Vide Performance Commentary* to bars 154 and 170.

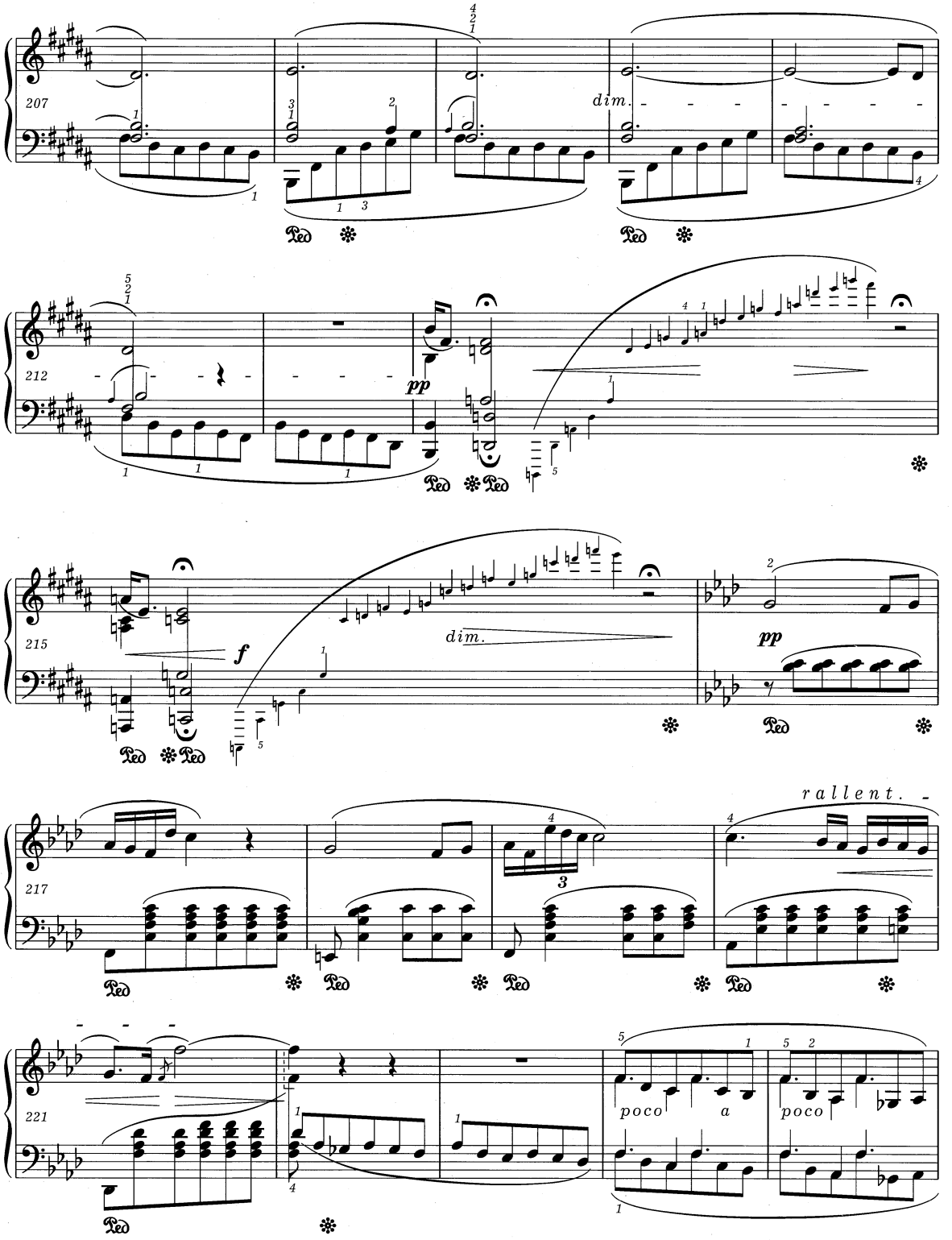

164
168
sempre p
173
178
dim.
pp
ten.
p
183
cresc.



* W jednym z autografów łuk w tym miejscu przerwany.
In one of the autographs the slur is broken at this point.

** We wszystkich źródłach autentycznych w tym miejscu *h*^{1}. Patrz *Komentarz źródłowy*.
b^{1} at this point in all authentic sources. *Vide Source Commentary*.

*** Patrz *Komentarz wykonawczy* do t. 201-205.
Vide Performance Commentary to bars 201-205.



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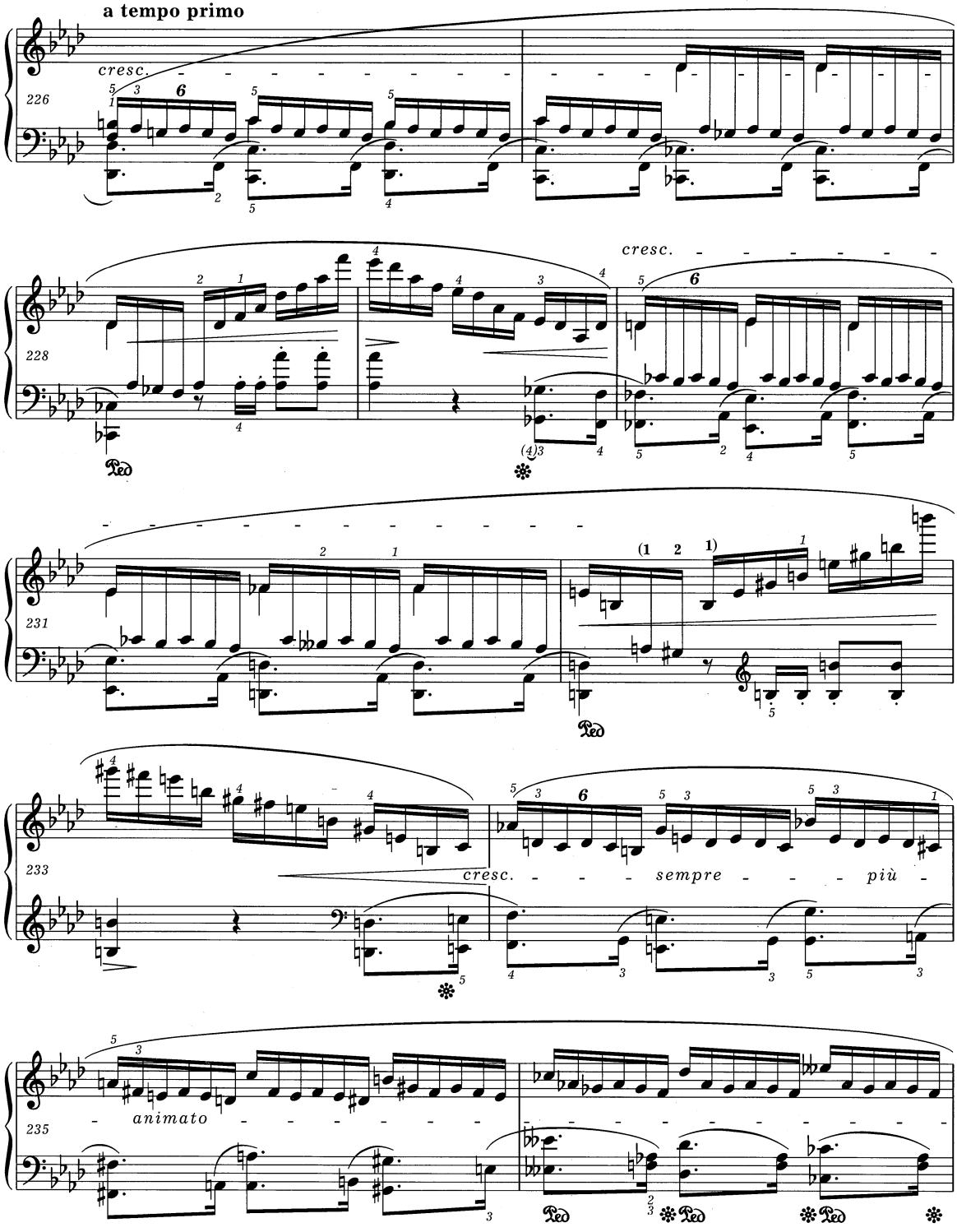

a tempo primo
cresc.
226
228
cresc.
231
233
cresc.
sempre più
235
animato

237

f *cresc.*

239

242

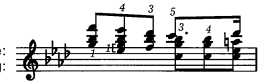
forte assai

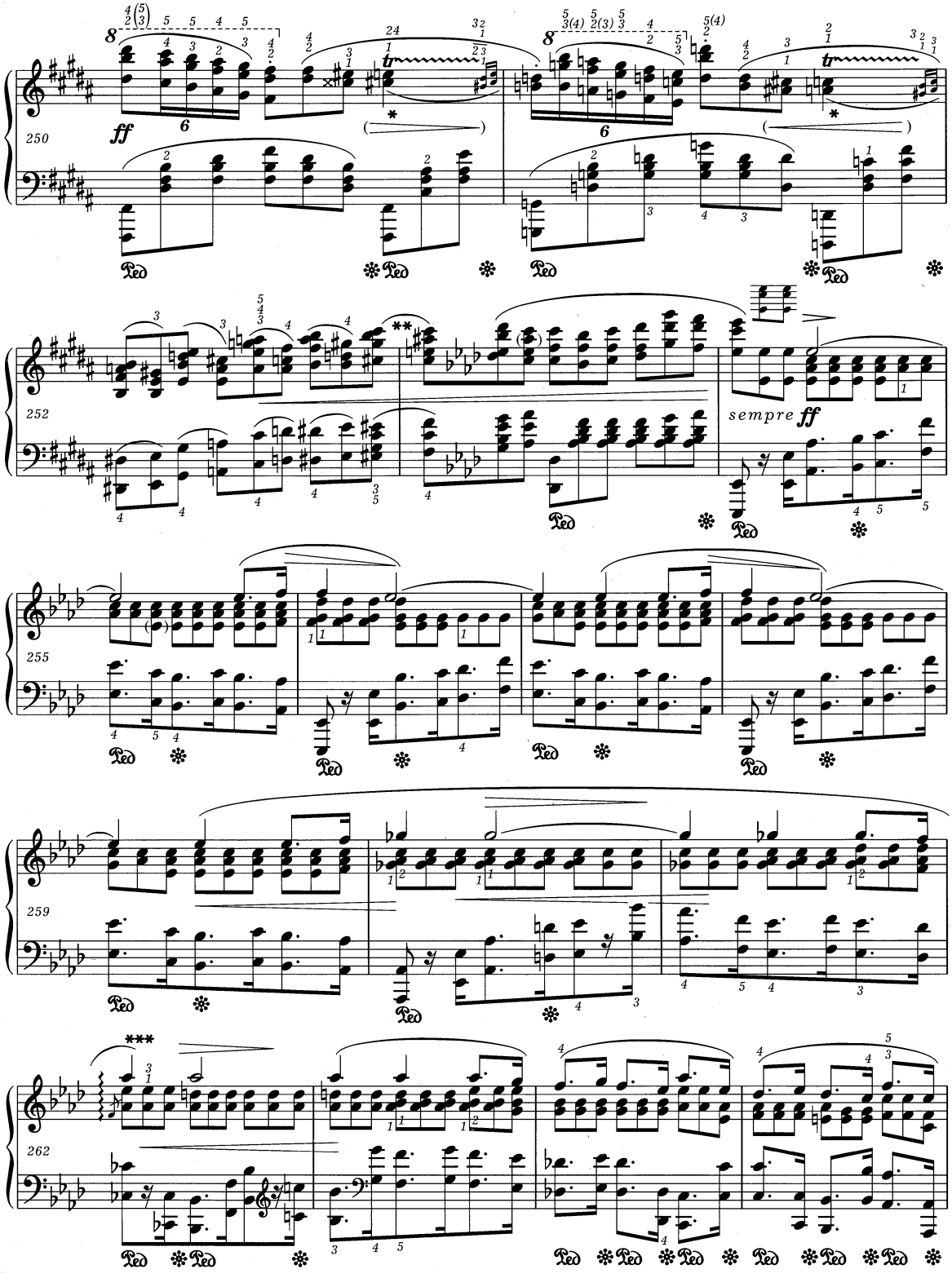
245

248

più forte

* Inne palcowanie:
Another fingering:

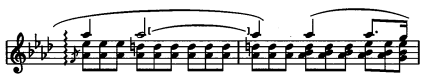




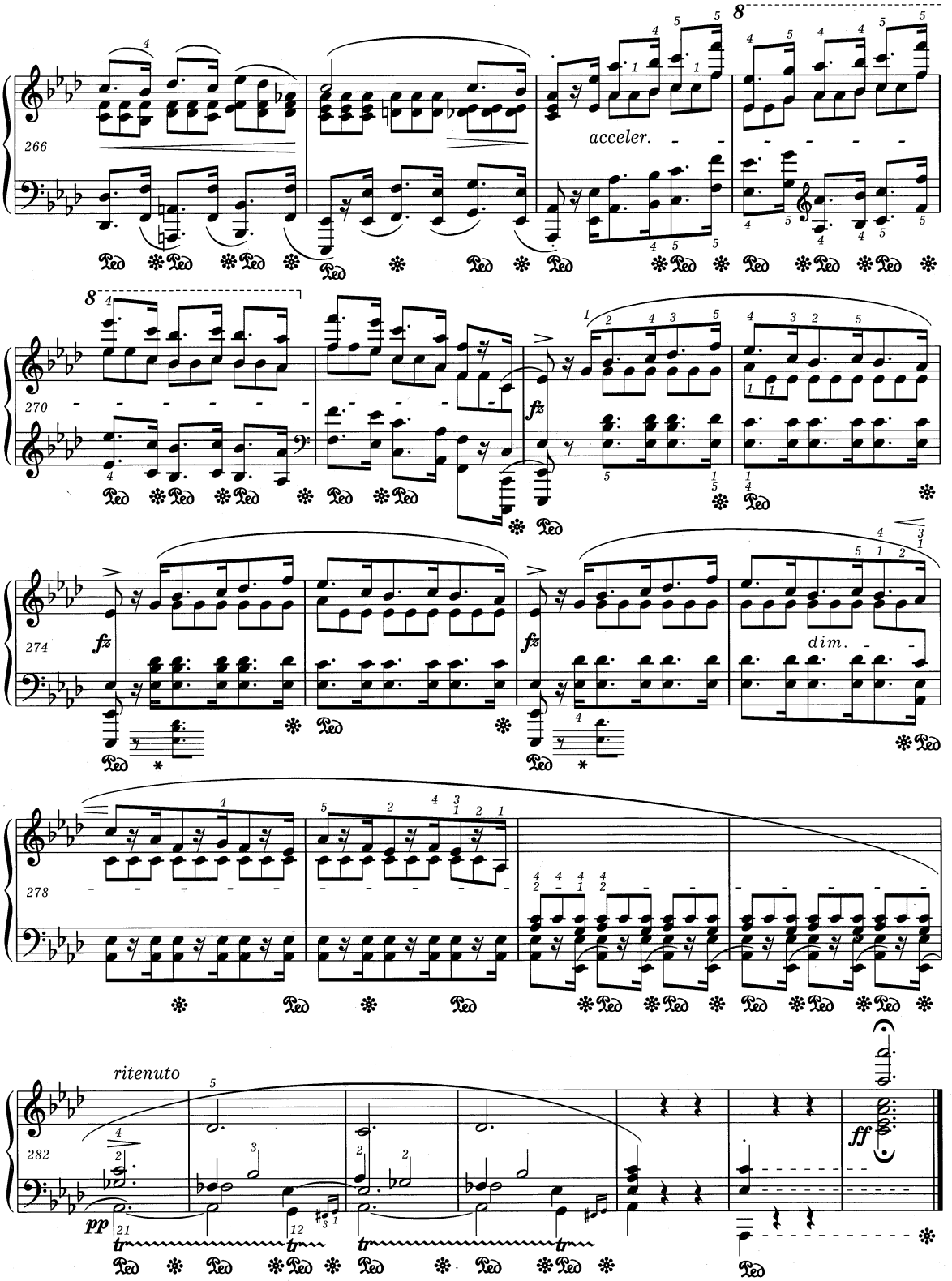
* Patrz *Komentarz źródłowy* i *wykonawczy*.
Vide Source and *Performance Commentaries*.

** Patrz *Komentarz wykonawczy*.
Vide Performance Commentary.

*** Inne autentyczne łukowanie:
A different authentic slurring:



Patrz *Komentarz źródłowy*.
Vide Source Commentary.



* Warianty w t. 274 i 276 należy traktować łącznie.

* Variants in bars 274 and 276 should be treated together.

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