

Polonaise-Fantaisie

A Madame A. Veyret

op. 61

Allegro maestoso

7

Musical notation for measures 7-8. The system consists of a grand staff with treble and bass clefs. Measure 7 begins with a forte (*f*) dynamic in the treble and piano (*p*) in the bass. A long slur covers measures 7 and 8. Measure 8 features an 8-measure rest in the treble. A fermata is placed over the final note of measure 8. A small asterisk is located at the bottom right of the system.

Musical notation for measures 9-10. The system consists of a grand staff. Measure 9 begins with a forte (*f*) dynamic in the treble and piano (*p*) in the bass. A long slur covers measures 9 and 10. Measure 10 features an 8-measure rest in the treble. A fermata is placed over the final note of measure 10. A small asterisk is located at the bottom right of the system.

Musical notation for measures 11-13. The system consists of a grand staff. Measure 11 begins with a piano (*p*) dynamic in the treble and piano (*pp*) in the bass. A long slur covers measures 11 and 12. Measure 12 features an 8-measure rest in the treble. A fermata is placed over the final note of measure 12. A small asterisk is located at the bottom right of the system.

Musical notation for measures 14-15. The system consists of a grand staff. Measure 14 begins with a pianissimo (*pp*) dynamic in the treble and piano (*p*) in the bass. A long slur covers measures 14 and 15. Measure 15 features an 8-measure rest in the treble. A fermata is placed over the final note of measure 15. A small asterisk is located at the bottom right of the system.

Musical notation for measures 16-18. The system consists of a grand staff. Measure 16 begins with a piano (*p*) dynamic in the treble and piano (*pp*) in the bass. A long slur covers measures 16 and 17. Measure 17 features an 8-measure rest in the treble. A fermata is placed over the final note of measure 17. A small asterisk is located at the bottom right of the system.

13

3

16

3

pp

20

rallent.

3

f

dim.

Red

24

(mezza voce)

3

**

*

Red

*

Red

*

Red

*

28

3

Red

*

Red

*

Red

*

* W jednym z autografów prawdopodobnie błędnie *f* zamiast *es*.
One of the autographs probably erroneously has *f* instead of *es*.

** Inne autentyczne frazowanie:
Different authentic phrasing:

32

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

36

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

cresc. - - - - -

39

f

* stringendo

Ped * Ped * Ped * Ped *

43

mezza voce

Ped * Ped * Ped *

47

cresc. - - - - -

Ped * Ped * Ped *

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

cresc. - - - - - dim. p

** W egzemplarzu lekcyjnym Chopin dodał niejasny znak, mogący oznaczać arpeggio oktawy d¹-d².
In a pupil's copy Chopin added an unclear sign which could indicate an arpeggio of the octave d¹-d².

51

Ped * *Ped* *

54

Ped *

56

ff

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

59

Ped * *Ped* * *Ped* * *Ped* *

62

Ped * *Ped* * *Ped* *

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

66 *p*

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. Measure 66 starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with slurs. Below the staves, there are markings: *ped* with an asterisk under measures 66, 67, and 68.

ped * *ped* * (*ped* *) * *ped* *

69

Two staves of music. Measure 69 includes a triplet of eighth notes in the right hand. The music continues with slurs and various note values. Below the staves, there are markings: (*ped* *) * *ped* *.

(*ped* *) * *ped* *

72 *p*

Two staves of music. Measure 72 starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with slurs. Below the staves, there are markings: *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *.

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

75

sempre piano

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features a mix of eighth and sixteenth notes with slurs. Below the staves, there are markings: *ped* * *ped* * *ped* *.

ped * *ped* * *ped* *

77

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features a mix of eighth and sixteenth notes with slurs. Below the staves, there are markings: *ped* * *ped* *.

ped * *ped* *

79 *p*

Ped *

81 *cresc.*

Ped * Ped * Ped * Ped * Ped *

84

Ped * Ped * Ped * Ped * Ped *

87 *fz p cresc.*

3 *fz p cresc.* 2 1 1 2 1

Ped * Ped *

8 *poco ritenuto dim.*

90

(*) Ped (*) Ped * Ped *

in tempo

(p)

92

fzp

Ped 3

8

7

p

* *Ped* * *Ped* *

95

* 3

Ped * *Ped* * *Ped* *

98

(p) 3

Ped * *Ped* * *Ped* * *Ped* *

102

5

cresc.

Ped * *Ped* * *Ped* *

105

4 5

Ped * *Ped* *

* Notacja autografów dopuszcza również możliwość uderzenia g' 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' being struck together with the 3rd note of the L.H. triplet (as). This version can be treated as a variant.

agitato

108 *f*

Ped * Ped * Ped * Ped * Ped * Ped *

111

Ped * Ped * Ped * Ped *

114 *dolce*

* Ped * Ped * Ped * Ped *

118

Ped * Ped * Ped * Ped * Ped *

122 *dim.*

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

126

3 3 3 3 8 (5) (4)

Ped *

129

cresc. *cresc.*

Ped *

132

f 1 1 (1 1) 3 3

Ped *

135

cresc. *ff* *dim.* 3 3 3

Ped *

138

p

Ped *

141 *dim. - - e - - rallent. - -*

Poco più lento

144 *pp* 112 *tr*

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

152 *sempre piano e legato*
sostenuto

Ped *

156 13

Ped *

160

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

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

164

5 - 3 4
3 - 1

Ped * Ped * (Ped) * Ped *

168

sempre p

Ped * Ped * Ped *

173

Ped (**) * (Ped) * Ped * Ped *

178

dim. *pp* *ten.* *p*

Ped *

183

cresc.

Ped * Ped * Ped * Ped *

187

187 188 189 190

dim.

45.

Ped *

Ped * Ped * Ped * Ped *

191

191 192 193 194

Ped * Ped * Ped * Ped *

195

195 196 197 198

Ped *

199

199 200 201 202

pp

6

poco tr

a poco 6

Ped *

203

203 204 205 206

tr cresc.

6

fz

p

simile

* Ped

* Ped *

* 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'. Patrz Komentarz źródłowy.
b' at this point in all authentic sources. Vide Source Commentary.

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

207

dim.

Ped *

Ped *

212

pp

Ped *

Ped *

215

f

dim.

pp

Ped *

Ped *

217

rallent.

3

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

221

poco a poco

Ped *

Ped *

a tempo primo

226 *cresc.* 6

228 *cresc.* 4 6

Red *

231 (1 2 1)

Red

233 *cresc.* 6 *sempre - - - più*

*

235 *animato*

Red * *Red* * *Red* *

237

f *cresc.* 1 2 1

Ped * Ped * Ped *

239

242

forte assai

3

Ped * [Ped *] Ped *

245

Ped * (Ped *)

248

tr

più forte

Ped * Ped *

250 *ff* 8 6 (*tr*) (*)

252 *sempre ff* 1

255 1

259 1

262 ****

* 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.

266 *acceler.*

Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

270 *fz*

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

274 *fz* *dim.*

Ped * Ped * Ped *

278

* Ped * Ped * Ped * Ped * Ped * Ped *

282 *ritenuto* *pp* *ff*

Ped * Ped * Ped * Ped * Ped * Ped *

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

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