

FRYDERYK CHOPIN

POLONEZY
WYDANE POŚMIERTNIE

WYDANIE NARODOWE
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SERIA B. UTWORY WYDANE POŚMIERTNIE. TOM II

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Polonoise

WN 1

1

f

p

Fine

* (z wyjątkiem t. 19).
(except bar 19).

** Na dodanych pięcioliniach podane są rozwiązania ozdobników.
Given on additional staves is the execution of ornaments.

TRIO

Measures 21-24 of the Trio section. The music is in 3/4 time and B-flat major. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment of eighth notes. Measure numbers 21, 22, 23, and 24 are indicated at the start of each measure.

Measures 25-28 of the Trio section. The right hand continues with a melodic line, including a triplet in measure 25. The left hand accompaniment remains consistent. Measure numbers 25, 26, 27, and 28 are indicated.

Measures 29-32 of the Trio section. The right hand features a melodic line with a triplet in measure 32. The left hand accompaniment continues. Measure numbers 29, 30, 31, and 32 are indicated.

Measures 33-36 of the Trio section. The right hand features a melodic line with a triplet in measure 33. The left hand accompaniment continues. Measure numbers 33, 34, 35, and 36 are indicated.

Measures 37-40 of the Trio section. The right hand features a melodic line with a triplet in measure 37. The left hand accompaniment continues. Measure numbers 37, 38, 39, and 40 are indicated.

[Polonoise da Capo al Fine
senza ripetizioni]

* Wykonanie jak w t. 32.
To be executed as in bar 32.

Polonoise

A Son Excellence Mademoiselle la Comtesse Victoire Skarbek

WN 2

2

5

[f]

1 5 3 4

5

[p]

1 3 5

1 5 3 4

5 3 2 3

13

[f]

[p]

1 2

18

3 1 3

2 4

1 3

1 3

** Na dodanych pięcioliniach podane są rozwiązania ozdobników.
Given on additional staves is the execution of ornaments.

*** Inna wersja taktu 22:
Another version of bar 22 is

TRIO

23

26

29

32

35

[Polonoise da Capo al Fine
senza repetizione]

* Wykonanie jak w t. 29-30.
To be executed as in bars 29-30.

Polonaise

A Monsieur A. Żywny

WN 3

3

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

[Fine]

* Z autografu nie wynika jasno, czy Chopin chciał powtórzenia t. 13-38. Repetycję można traktować jako wariant.
It is not clear from the autograph whether Chopin wanted bars 13-38 to be repeated. The repetition can be treated as a variant.

TRIO

43

4

1 2 1 3

2 1 3 2 4 2

tr

47

ritard.

52

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The melody is in the Treble clef, and the bass line is in the Bass clef. The score includes a triplet of eighth notes in the Treble clef and a triplet of eighth notes in the Bass clef. The piece ends with a double bar line.

56

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 56 measures. The melody features a series of eighth notes in the first two measures, followed by a quarter note and an eighth note in the third measure, and a quarter note in the fourth measure. The accompaniment consists of a simple bass line with eighth notes and quarter notes. The piece ends with a double bar line.

[Polonaise da Capo al Fine
senza ripetizioni]

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

Polonaise

A Madame Du-Pont

POLONEZ

WN 5

4

f

p dolce con grazia

p

f

diminuendo

fz *(p)*

* Autentyczność wszelkich oznaczeń wykonawczych nie jest pewna. Patrz *Komentarz wykonawczy*.
There is uncertainty as to the authenticity of all performance markings. Vide *Performance Commentary*.

^{**} Patrz *Komentarz źródłowy*.
Vide *Source Commentary*.

13 *espressivo*

16 *p*

18 *p dolce*

21

24 *p* *f*

26 *diminuendo* *fz* *(p)*

TRIO

28 *f* *energico*

30

32 *f*

34

36 *f*

38 *sempre diminuendo e calando*

40 *dolce graziosamente*

Rdo *

42

Rdo *

44 *f*

Rdo *

46 *f*

diminuendo *Rdo* *

50 *p*

Rdo *

• *tr* = w

52

54

f

56

58

f

60

diminuendo e calando

*Polonez da Capo [al Fine
senza ripetizioni]*

Polonaise

Adieu à Guillaume Kolberg (en partant pour Reinerz)

WN 10

5

· tr = vv

15 *p*

2 1 5 4 (tr)

6 3 3

[Ped] ✱

18

2 4 1

21

4 tr 1 1 1 1 1 4 2

3 3

[Ped] ✱

24

3 3

[Ped] ✱

27

tr tr 6 3 3

[Ped] ✱

* lub
or [♯]

30

Fine

* Au revoir!

TRIO tiré d'un air de la *Gazza ladra* par Rossini.

33

pp

con espress.

2

2

9

1

9

37

3

3

1

1

40

1

2

2

1

2

43

8

3

6

6

* Do widzenia! Trio według arii ze *Sroki złodziejki* Rossiniego.
Au revoir! A trio drawn from an aria from Rossini's *La gazza ladra*.

** *tr* = ~~~

46

[6] ✱

49

5 1 5 5 3 1 5 5 5 1 2 3 1

51

3 3 1

pp *ppp*

[6] ✱

55

3 3

tr

58

8 2

tr

[Polonaise da Capo al Fine
senza ripetizione]

Polonaise

WN 11

6 *f*

(a tempo) *p*

(riten. e) *dim.*

brillante *p*

poco a poco

* Autentyczność wszelkich oznaczeń wykonawczych nie jest pewna. Patrz *Komentarz wykonawczy*.
There is uncertainty as to the authenticity of all performance markings. Vide *Performance Commentary*.

** *tr* nad szesnastką = *w*.
tr above a semiquaver = *w*.

(15) *cresc.* *f*

8

8

20 *p*

8

22 *f*

24 *p* *cresc.*

26 *f* (*p*) *legatissimo** [dim.]

28 *riten.*

30 *a tempo* *p* *tr*

33

36 *f*

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

(TRIO)

This musical score is for a Trio section, spanning measures 38 to 52. It is written for piano in 3/4 time with a key signature of two sharps (F# and C#). The score is divided into five systems, each with a treble and bass staff. Measure numbers 38, 41, 45, 48, and 52 are indicated at the start of their respective systems. The dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *delicatamente* (delicately) and *[espressivo]* (expressive). The score features various musical notations such as triplets, slurs, and fingerings. There are also specific markings for the left hand, including a 'Ped' (pedal) symbol and a flower-like symbol. The piece concludes with a double bar line at the end of measure 52.

38 *pp* *delicatamente*

41 *f*

45

48 *[espressivo]* *cresc.*

52 *f* *p*

56 *[legato]*

59 *sempre legato*

62

64 *poco - - - a - - - poco*

66 *cresc.*

* Oba warianty na 2. ćwierćnucie t. 67 należy traktować łącznie.
The two variants on the 2. beat of bar 67 should be treated conjointly.

** Dopuszczalny wariant:  . Patrz Komentarz źródłowy.
Permissible variant:  . Vide Source Commentary.

68 *f* *ff*

71 *sf*

74 *p* *delicatamente*

77 *sf*

81

[Polonaise da Capo al Fine
senza ripetizione]

Polonaise

WN 12

7

p 4 5 3 1 3 1 5 3

espressivo

6 3 4 3

poco stret-

10 *-to* 1 5 1 5 *con forza* *f* *tr* 1 1

14 2 2 5 3 5 3 4 3 5 3 3 4 3

Re * *Re* * *Re* *

18 3 2 1 5 2 3 3 *con forza* *dim.*

5 3 3 4 3

21 *p* *pp* *mezza voce*

25

28

31

34

* Dźwięki *as'* w t. 29-30 i *des*² w t. 33-34, notowane w partiach obu rąk, wygodniej wykonać tylko l.r.
The notes *as'* in bars 29-30 and *des*² in bars 33-34, notated in the parts of both hands, are more comfortably played with the L.H. only.

** *tr* nad szesnastką = *tr* (t. 35-41).

tr above a semiquaver = *tr* (bars 35-41).

leggiere

37

40

43

sempre

più

piano

47

dim.

e poco

rallentando

51

espressivo

* Kropki staccato w t. 47-50 sugerują uderzenie pierwszych ósemek. Patrz *Komentarz źródłowy*.
The staccato dots in bars 47-50 suggest the striking of the first quavers. Vide *Source Commentary*.

poco stretto

con forza
trill
f

con forza *dim.* *p* *pp*

mezza voce

[Fine]

TRIO

dolce ed espr.

73

76

78

dim.

81

84

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

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31

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75

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77

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79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

87

89

91

dolce ed espr.

94

96

dim.

*Da Capo al Fine
[senza ripetizione]*

A M. A. Ritterich [?]

8

* W jednym ze źródeł *p.* Patrz *Komentarz źródłowy*.
In one of the sources *p.* Vide *Source Commentary*.

22

8

2 1 2 1 4 2

2 2 *

tr

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 24 and 25. Measure 24 features a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It includes a triplet of eighth notes, a trill (tr) on a quarter note, and a triplet of eighth notes. Measure 25 continues with a bass clef, a piano (p) dynamic marking, and a trill (tr) on a quarter note. The second system contains measures 26 and 27. Measure 26 features a treble clef with a key signature of one flat and a 2/4 time signature, including a trill (tr) on a quarter note. Measure 27 continues with a bass clef, a trill (tr) on a quarter note, and a final measure with a trill (tr) on a quarter note. The score is written for a single melodic line, likely for a voice or a single instrument.

29

tr

tr

ben marcato

fz

fz

1 4 3

4

33

(p)

p *dim.* *pp*

legatiss.

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

36 *[P]* 13 11 *legato*

39 3 8 8

42 5 6 13 *p*

46 8 *leggeriss.* 7 *cresc. dim.* *tr* *poco agitato*

49 8 *[Fine]*

TRIO

52 *p* *tenuto* *poco cresc.*

55 *p*

59 *cresc.*

62 *f* *staccato e dimin.* *p* *legatiss.* *cresc.*

65 *dimin.*

* *tr* = *~*

** Autentyczność palcowania Chopinowskiego w tym *Polonezie* nie jest pewna. Patrz Komentarz źródłowy.
The authenticity of Chopin's fingering in this *Polonaise* is not certain. Vide Source Commentary.

sotto voce **pp** **ppp** **ff** *molto con forza*

68

71 *poco a poco di - mi - nu - en - do* **p** **pp**

74 *ben attaccar* **ff** *poco* *a poco diminuendo*

76 *poco rallent.* *a tempo leggiero* **p** **pp** *tr*

79 *sempre piano* **tr**

82 *poco a poco cre - - -*

piano ma ben marcato il canto

- scen - - do *diminuendo* *tenuto*

86 *sempre legato*

90 *poco cresc.* *p* *tr* 6

93

96 *cresc.* *f* *staccato e dimin.* 8 3 3 3 3

99 *p* *legatiss.* *cresc.*

101 *dimin.* 8

Polonez

WN 35

9

**p*

f

[meno *f*]

cre -

- scen - do

rallent.

f

p

dolce

smorz.

f


p dolce

f

* Autentyczność wszelkich oznaczeń wykonawczych nie jest pewna. Patrz *Komentarz wykonawczy*.
There is uncertainty as to the authenticity of all performance markings. Vide *Performance Commentary*.

** Pedalizacja pochodzi w całości od redakcji.
The pedalling is given entirely by the editors.

** Tekst zakończenia t. 16 i 46 jest niepewny. Wariant l.r. zalecany przez redakcję:

*** Tekst zakończenia t. 16 i 46 jest niepewny. Wariant l.r. zalecany przez redakcję: . Patrz Komentarz źródłowy.
The text at the end of bars 16 & 46 is uncertain. Variant of the L.H. recommended by the editors: . Vide Source Commentary.

22 *p* *ff*

26 *p* *dim.* *dolce* *p*

30

33 *una corda* *pp* *tre corde* *f*

36 *di - mi - nu - en - do*

39 *p* *tr*

43 *tr*

47 *f* *p*

50 *f* *p*

53 *ff*

56 *p*

* Patrz uwaga do t. 16 na s. 46.
Vide note to bar 16 on page 46.

TRIO

(Meno mosso)

58 *p* *espress.* *tr* *3* *4* *tr* *21* *tr* *2* *1* *tr*

63 *espress.* *f* *pp* *tr* *3*

68 *dolce* *f* *ten.* *3* *2*

72 *f* *ten.* *3* *2* *3* *3*

75 *f* *ten.* *(dim.)* *3* *3* *3* *3*

Reo * Reo *

78 *p dolce*

81 *pp*

84 *f* *ff* *con fuoco*

87

90

The sheet music is for a piano piece in B-flat major. It consists of five systems of staves. The first system (measures 78-80) begins with a *p dolce* marking and features a trill in the right hand. The second system (measures 81-83) starts with a *pp* marking and includes a trill in the right hand. The third system (measures 84-86) features a *f* marking and a *ff* marking, with the instruction *con fuoco*. The fourth system (measures 87-89) continues the *ff* section. The fifth system (measures 90-92) begins with a *p* marking and includes a trill in the right hand. The music is characterized by complex fingerings, slurs, and various musical notations.

8

93

8

95

p dolce

8

98

p

Reo

102

cresc.

106

f

ff

(dim. e rallent.)

114

f

pp

8

tr

3

60

✿

119

tr

tr

tr

dolce

123

f
ten.

3

2

3

3

126

fz
ten.

fz (*dim.*)
ten.

Da Capo al Fine
[senza ripetizione]

* Warianty jak w t. 61 i 69.
Variants as in bars 61 & 69.

Polonaise

A Monsieur A. Żywny

Wcześniejsza wersja / Earlier version

POLONAISE WN 3

(3)

4

8

11

14

* Patrz uwaga na s. 17.
Vide note on page 17.

18

22

25

r i t a r d.

29

32

36

[Fine]

* Patrz uwaga na s. 17.
Vide note on page 17.

TRIO

39

43

47

52

56

[Polonaise da Capo al Fine
senza ripetizione]

Polonaise

Wcześniejsza wersja / Earlier version

WN 12

(7) *p* *(espress.)* *ten.* *tr.* *3*

6

10 *cresc.* *tr.*

14 *sf* *p* *

18 *f* *

* Wcześniejsza wersja t. 20 i 66:  Patrz Komentarz źródłowy.
Earlier version of bars 20 & 66:  Vide Source Commentary.

21

mezza voce

25

28

31

34

f

* Autentyczność palcowania Chopinowskiego w tej wersji *Poloneza* nie jest pewna.

The authenticity of Chopin's fingering in this version of the *Polonaise* is not certain.

** W jednym ze źródeł akordy *g-des-e* w t. 23-24 i 69-70 poprzedzone są znakami arpeggia.

In one of the sources the chords *g-d^b-e* in bars 23-24 & 69-70 are preceded by arpeggio signs.

37

tr

The musical score for 'The Little Boat' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second system consists of two staves. The top staff continues the melody from the first system, starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bottom staff begins with a bass clef and a key signature of three flats. It starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The score includes various musical notations such as notes, rests, and bar lines. The tempo is marked 'Allegretto' and the mood is 'marcato'.

43

8

Reo * Reo * Reo * Reo *

51 *(espress.) ten.* *tr* 3

55

59

cresc.

tr

f

p

62

f

66

69

mezza voce

(Fine)

* Wcześniejsza wersja t. 66 – patrz uwaga na s. 58.
For an earlier version of bar 66 vide note on p. 58.

** Patrz uwaga na s. 59.
Vide note on p. 59.

TRIO

73 *p* *espress.*

76

79

81 *f*

84 *dim.* *p*

* Wcześniejsza wersja t. 83:

Earlier version of bars 83:



87

Ped *

89

Ped *

91 *espress.*

Ped *

94

96

Ped *

Da Capo al Fine
senza repetizione