FRYDERYK CHOPIN

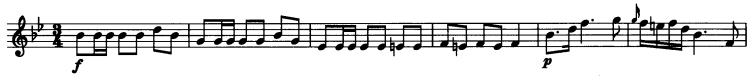
POLONEZY
WYDANE POŚMIERTNIE

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

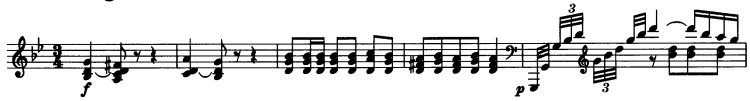
FUNDACJA WYDANIA NARODOWEGO
POLSKIE WYDAWNICTWO MUZYCZNE SA
WARSZAWA 2006

SERIA B. UTWORY WYDANE POŚMIERTNIE. TOM II

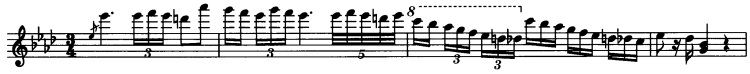
Polonez B-dur / Polonaise in B♭ major, WN 1 page / s. 12

1 

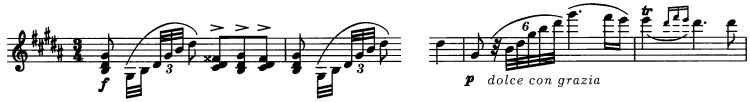
Polonez g-moll / Polonaise in G minor, WN 2 page / s. 14

2 

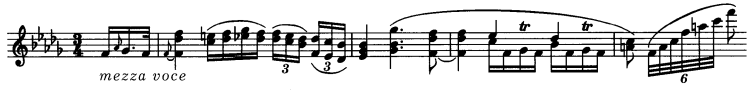
Polonez As-dur / Polonaise in A♭ major, WN 3 page / s. 16

3 

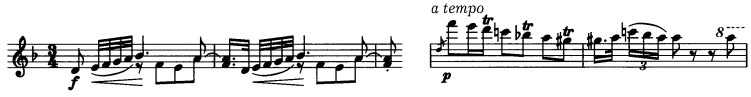
Polonez gis-moll / Polonaise in G♯ minor, WN 5 page / s. 19

4 

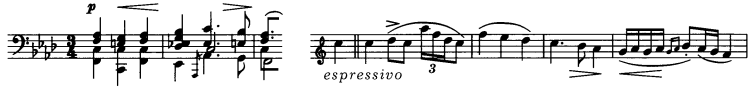
Polonez b-moll / Polonaise in B♭ minor, WN 10 page / s. 24

5 

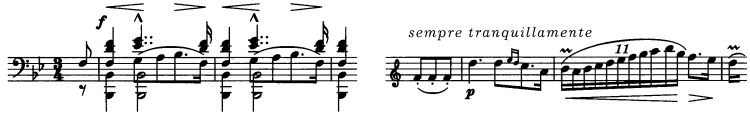
Polonez d-moll / Polonaise in D minor, WN 11 page / s. 28

6 

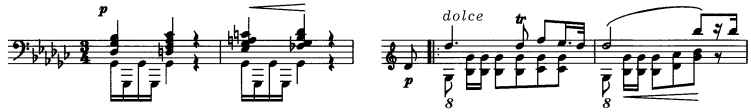
Polonez f-moll / Polonaise in F minor, WN 12 page / s. 34

7 

Polonez B-dur / Polonaise in B♭ major, WN 15 page / s. 40

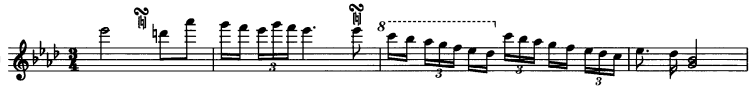
8 

Polonez Ges-dur / Polonaise in G♭ major, WN 35 page / s. 46

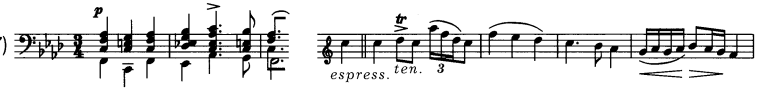
9 

DODATEK / APPENDIX
Wcześniejsze wersje / Earlier versions

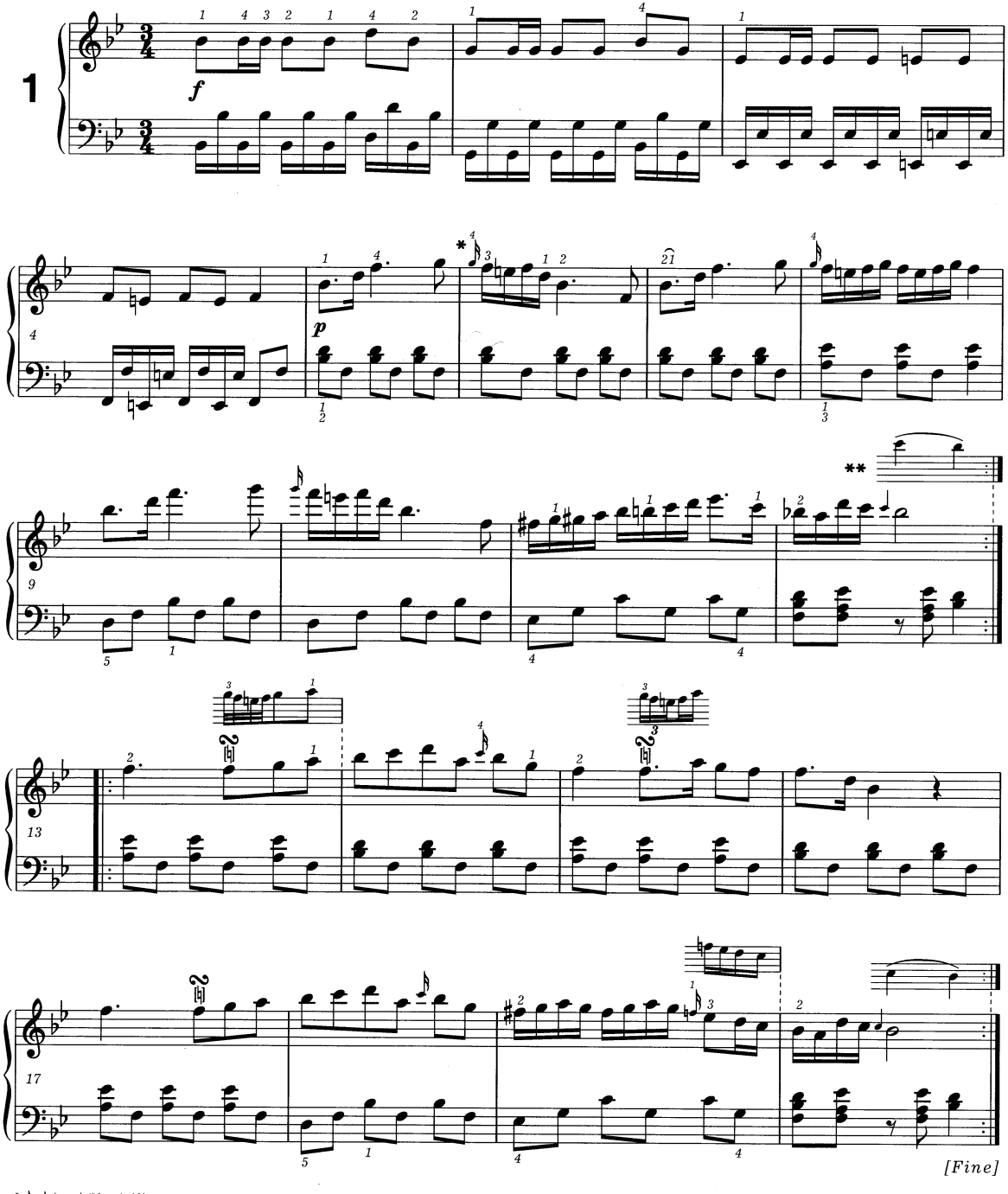
Polonez As-dur / Polonaise in A♭ major, WN 3 page / s. 55

(3) 

Polonez f-moll / Polonaise in F minor, WN 12 page / s. 58

(7) 

Polonoise

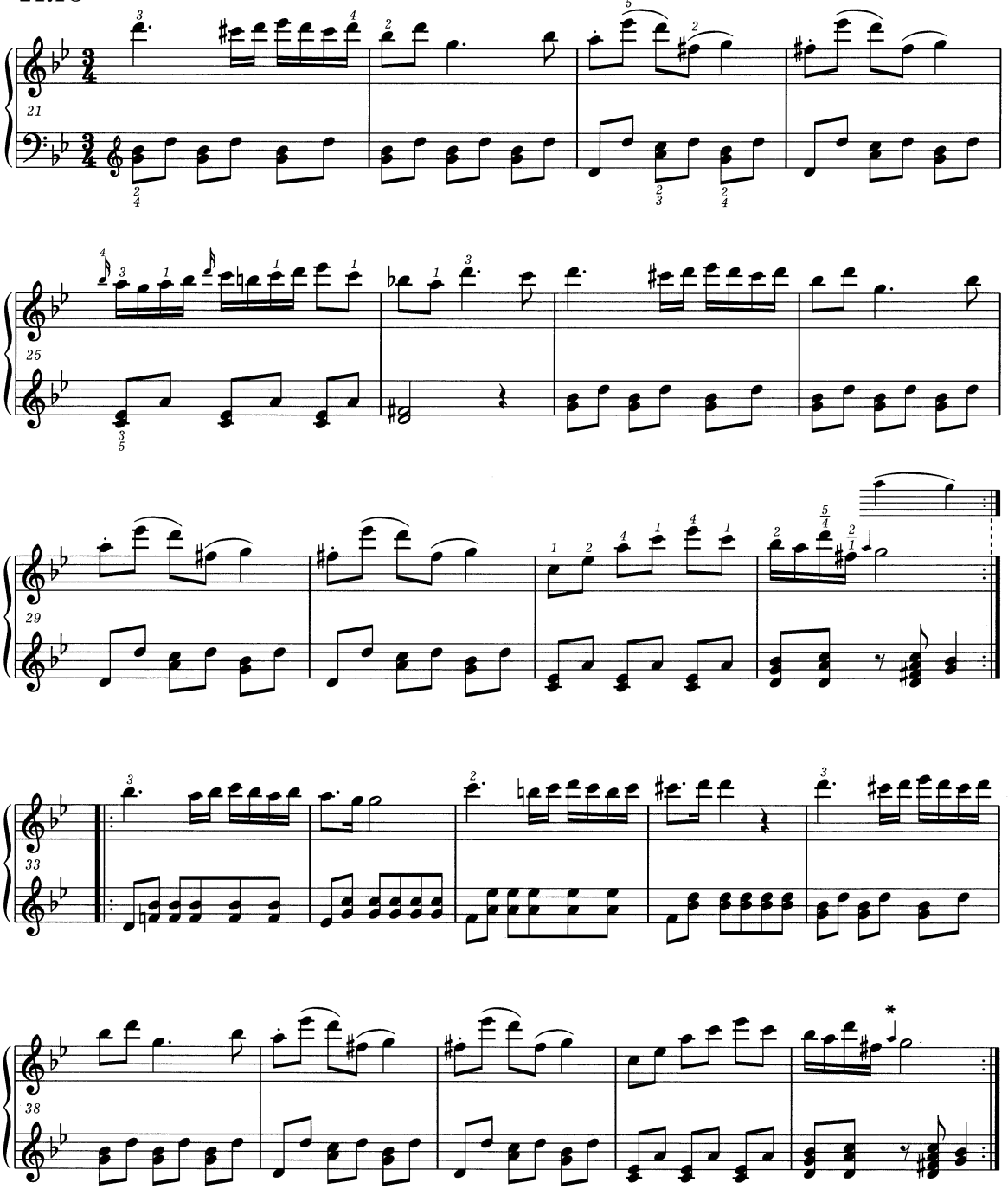


* ♪=♪ (z wyjątkiem t. 19).
(except bar 19).

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

© 2006 by Jan Ekier and Paweł Kamiński, Warszawa, Poland. All rights reserved.

TRIO

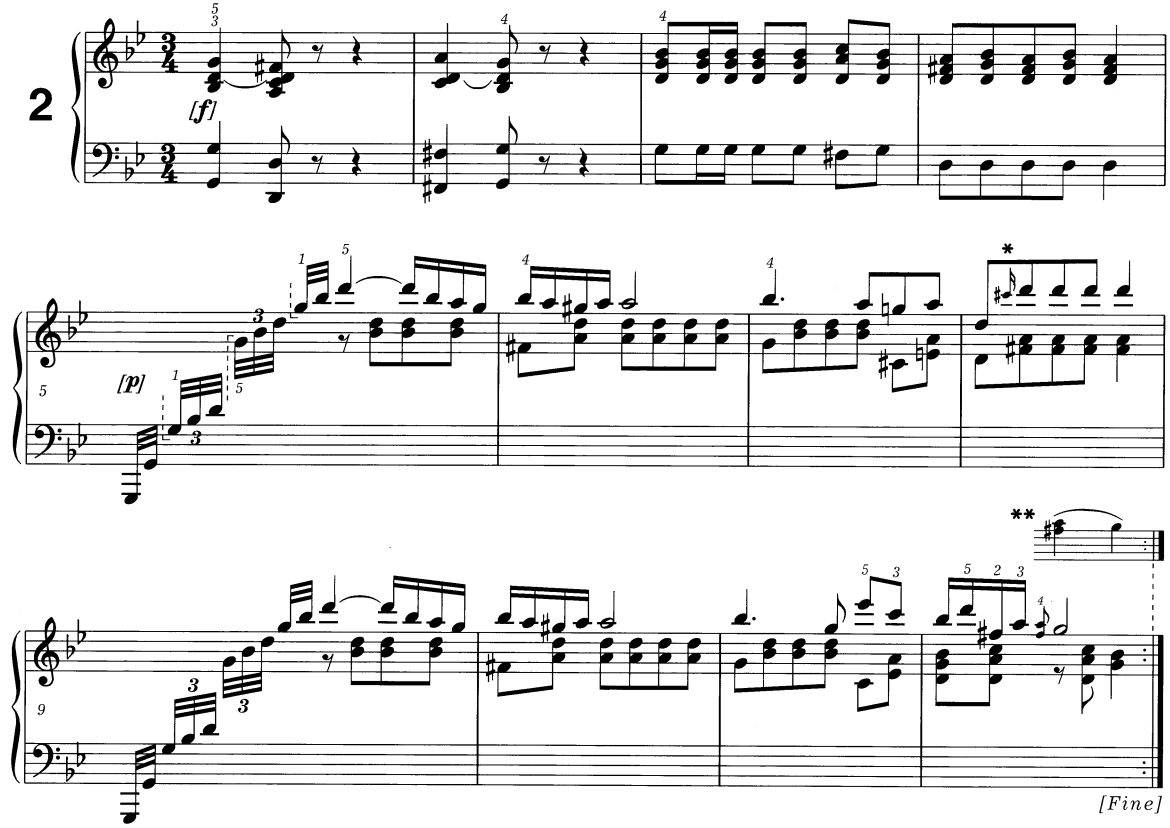


[Polonoise da Capo al Fine senza repetizioni]

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

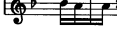
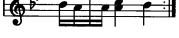
Polonoise

A Son Excellence Mademoiselle la Comtesse Victoire Skarbek

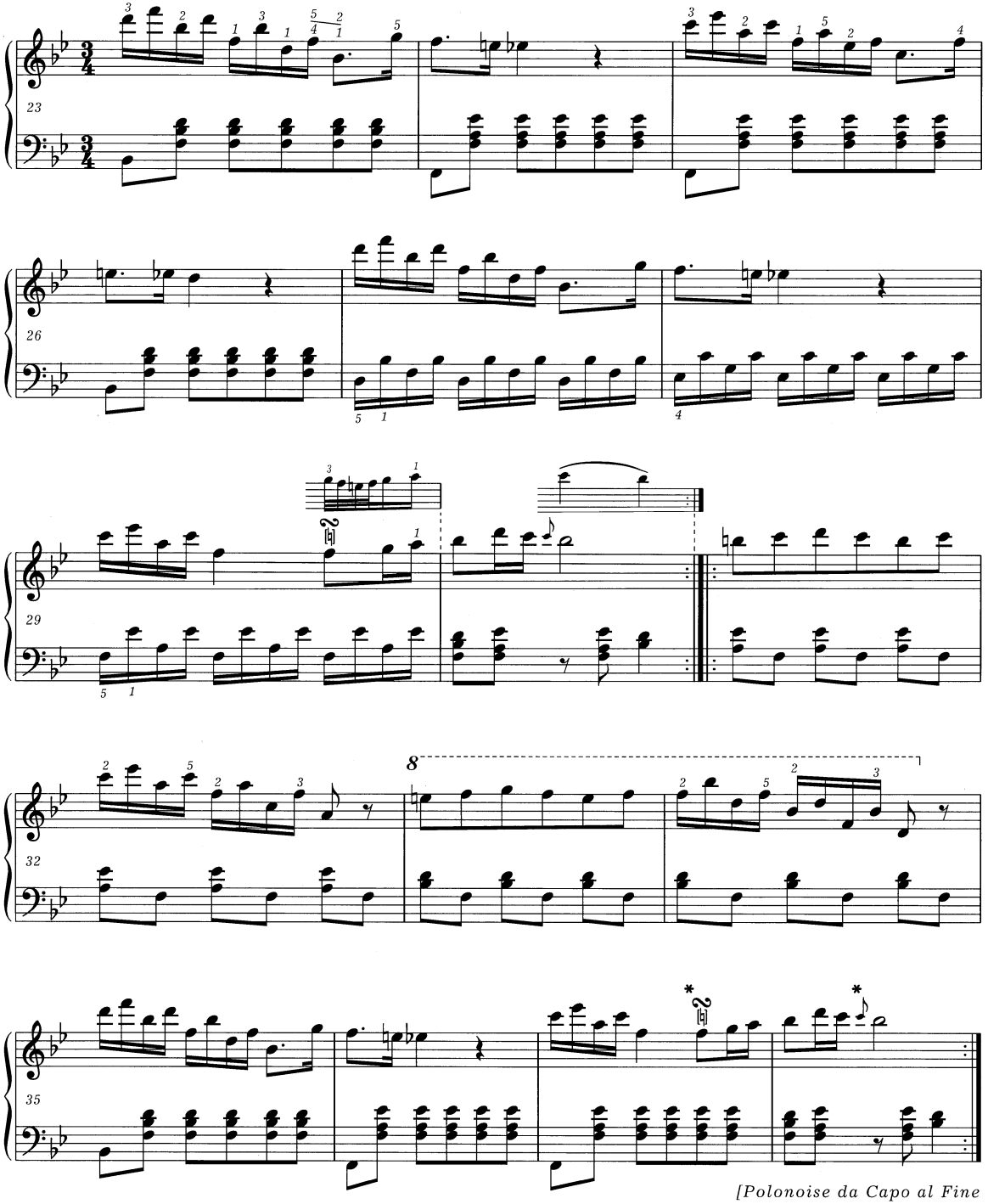


* ♪=♪

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

*** Inna wersja taktu 22:
Another version of bar 22 is 
i jej wykonanie:
, to be executed: 

TRIO

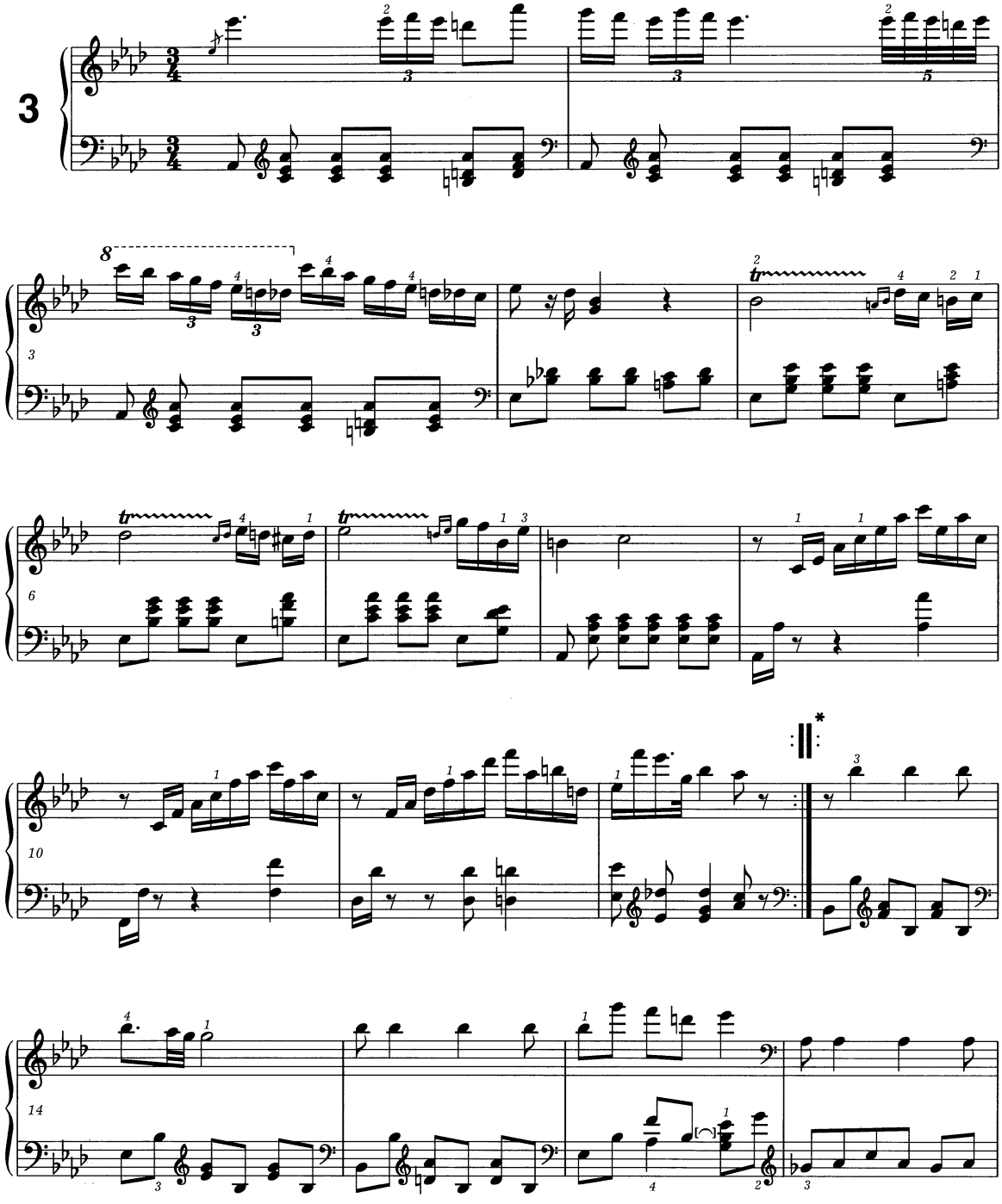


[Polonoise da Capo al Fine senza repetizione]

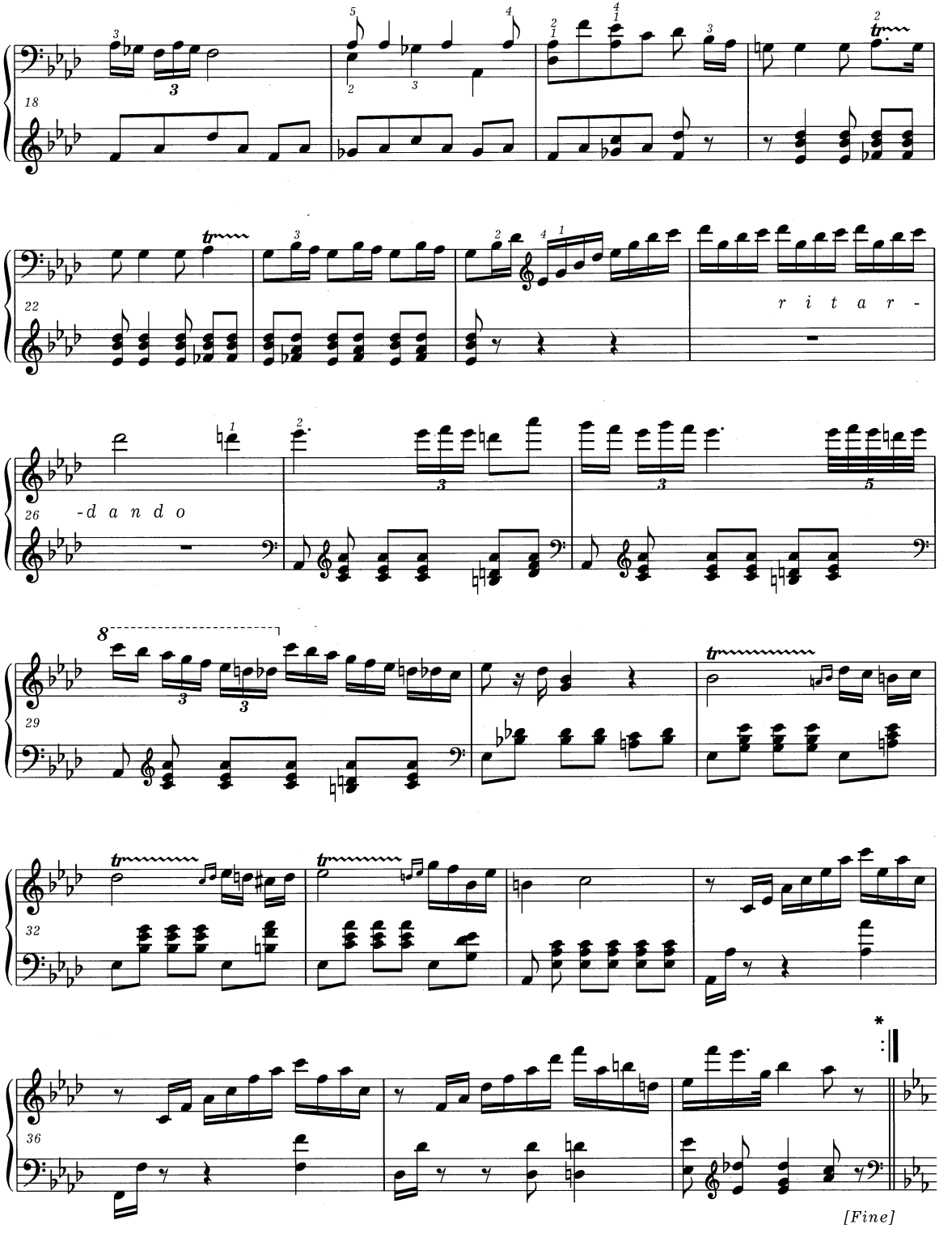
* Wykonanie jak w t. 29-30.
To be executed as in bars 29-30.

Polonaise

A Monsieur A. Żywny

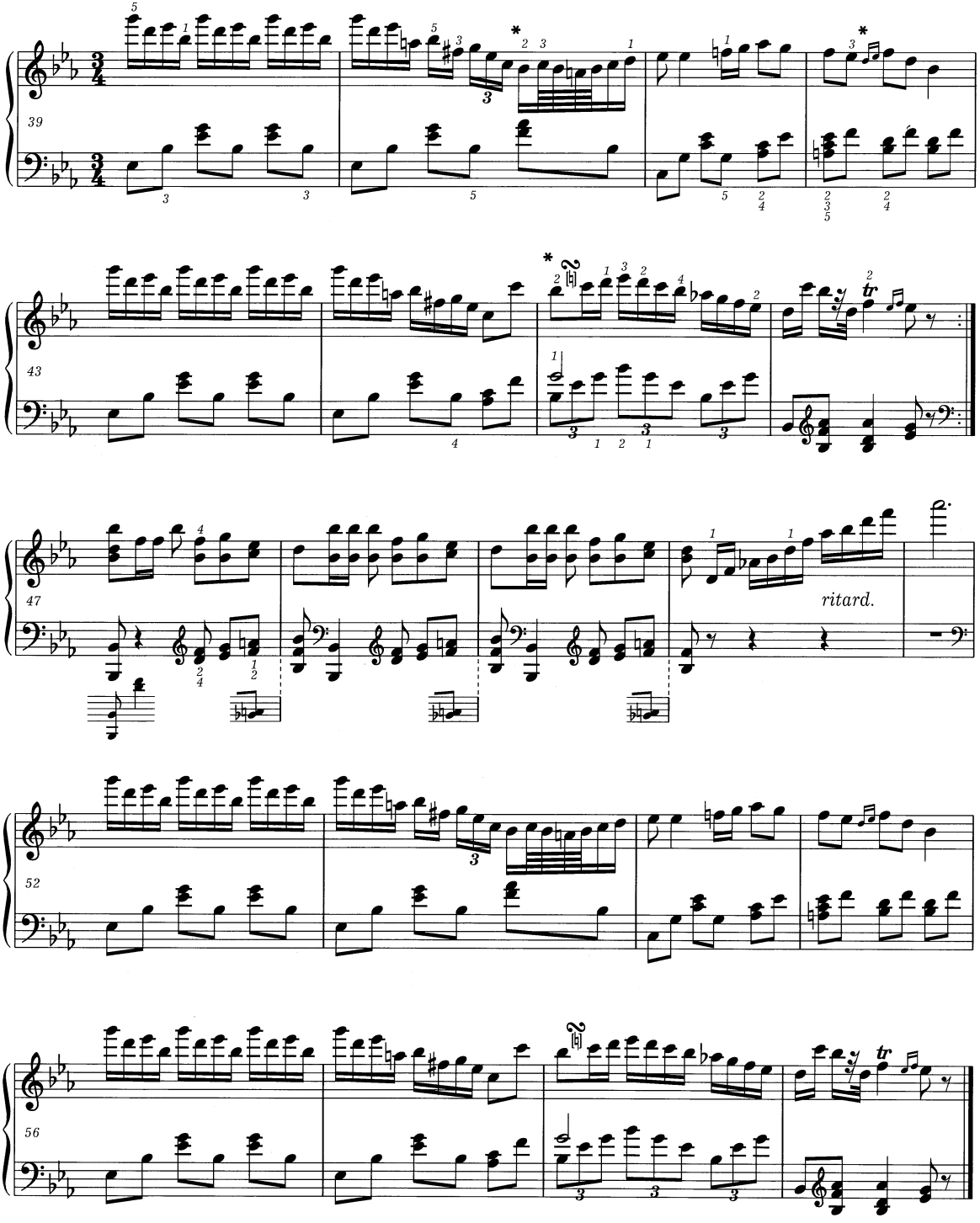


* Patrz uwaga na następnej stronie.
Vide note on the next page.



* 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

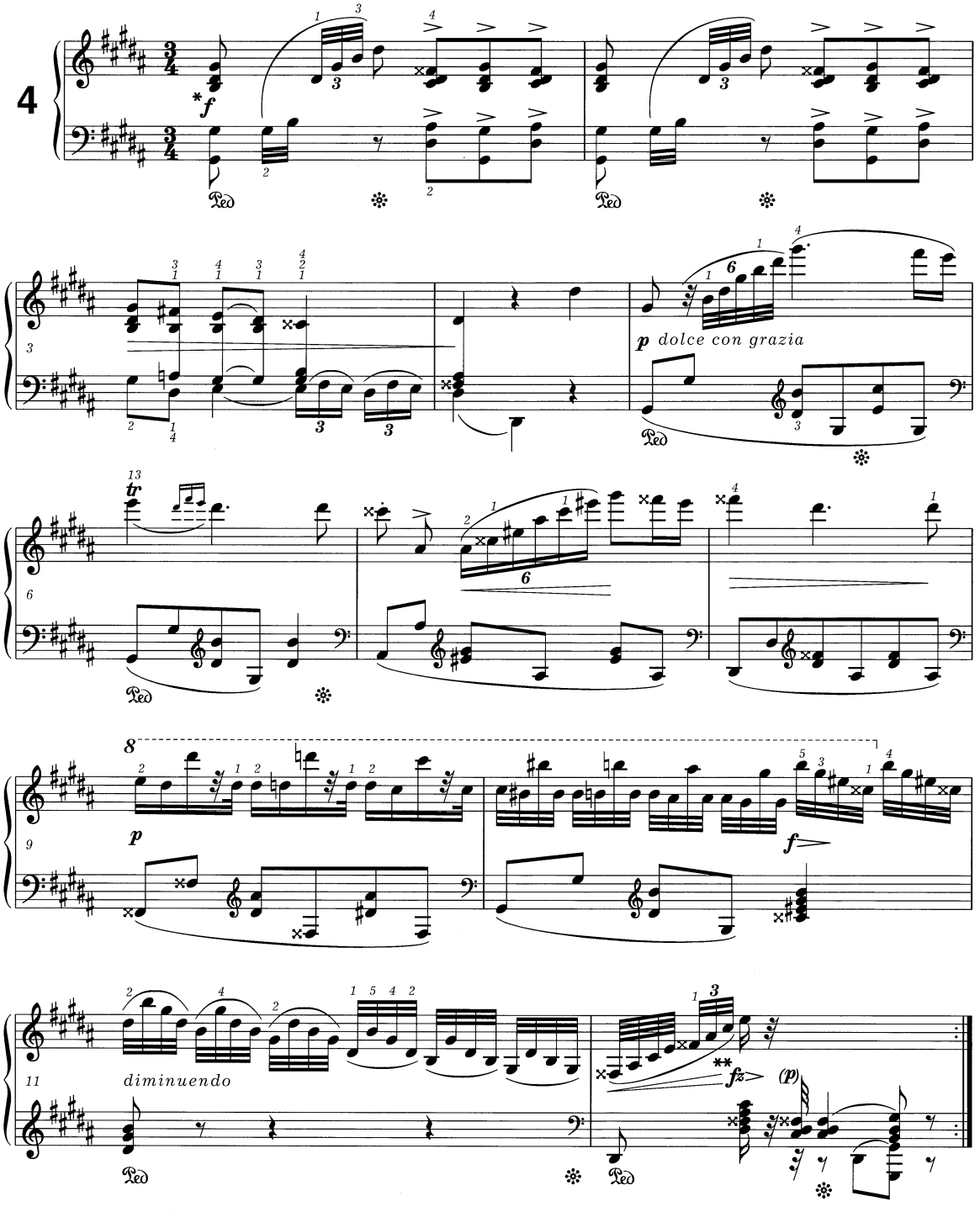


[Polonaise da Capo al Fine senza repetizioni]

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

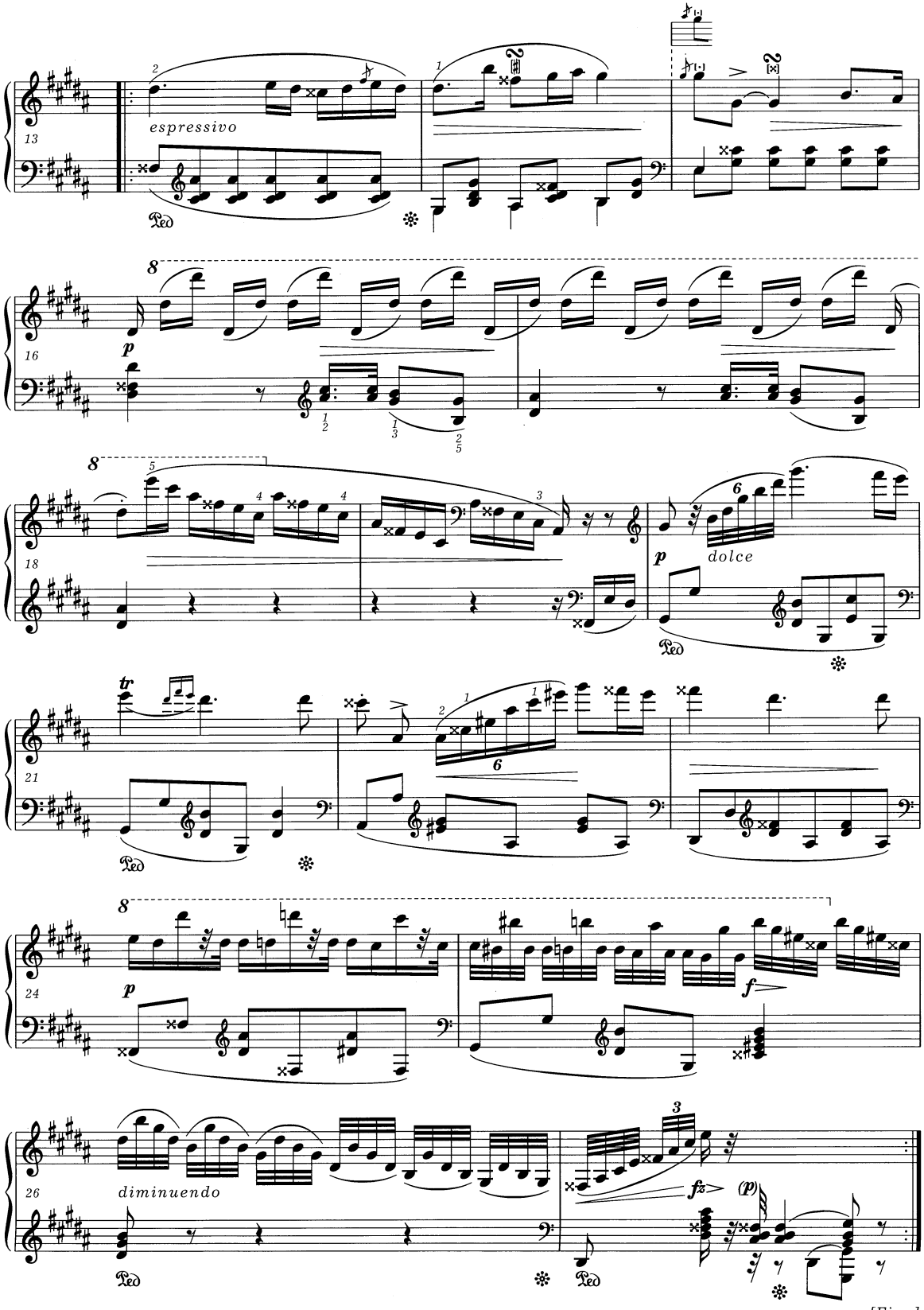
Polonaise *A Madame Du-Pont*

POLONEZ

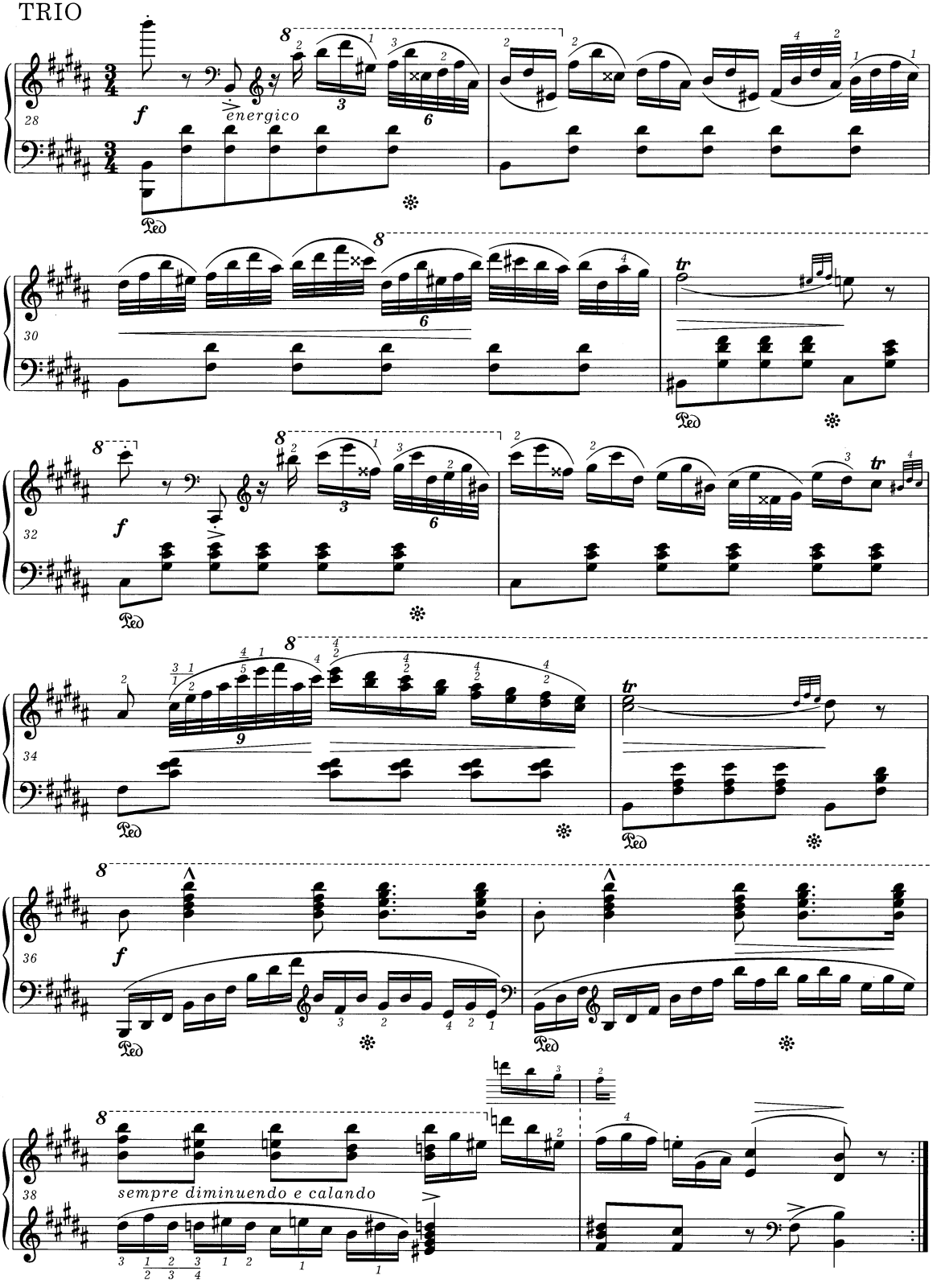


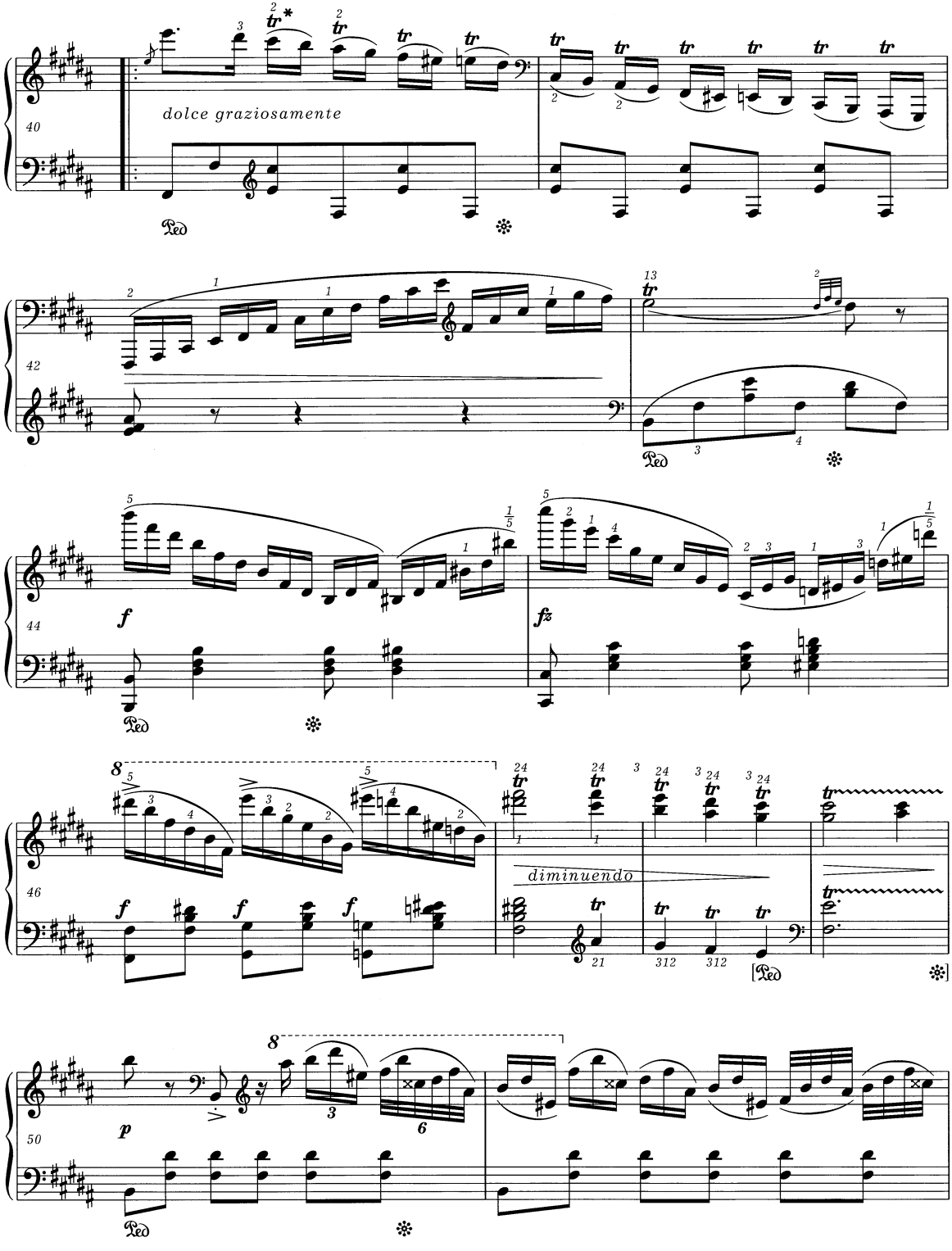
* Autentyczność wszelkich oznaczeń wykonawczych nie jest pewna. Patrz *Komentarz wykonawczy.*
There is uncertainty as to the authenticity of all performance markings. Vide *Performance Commentary.*

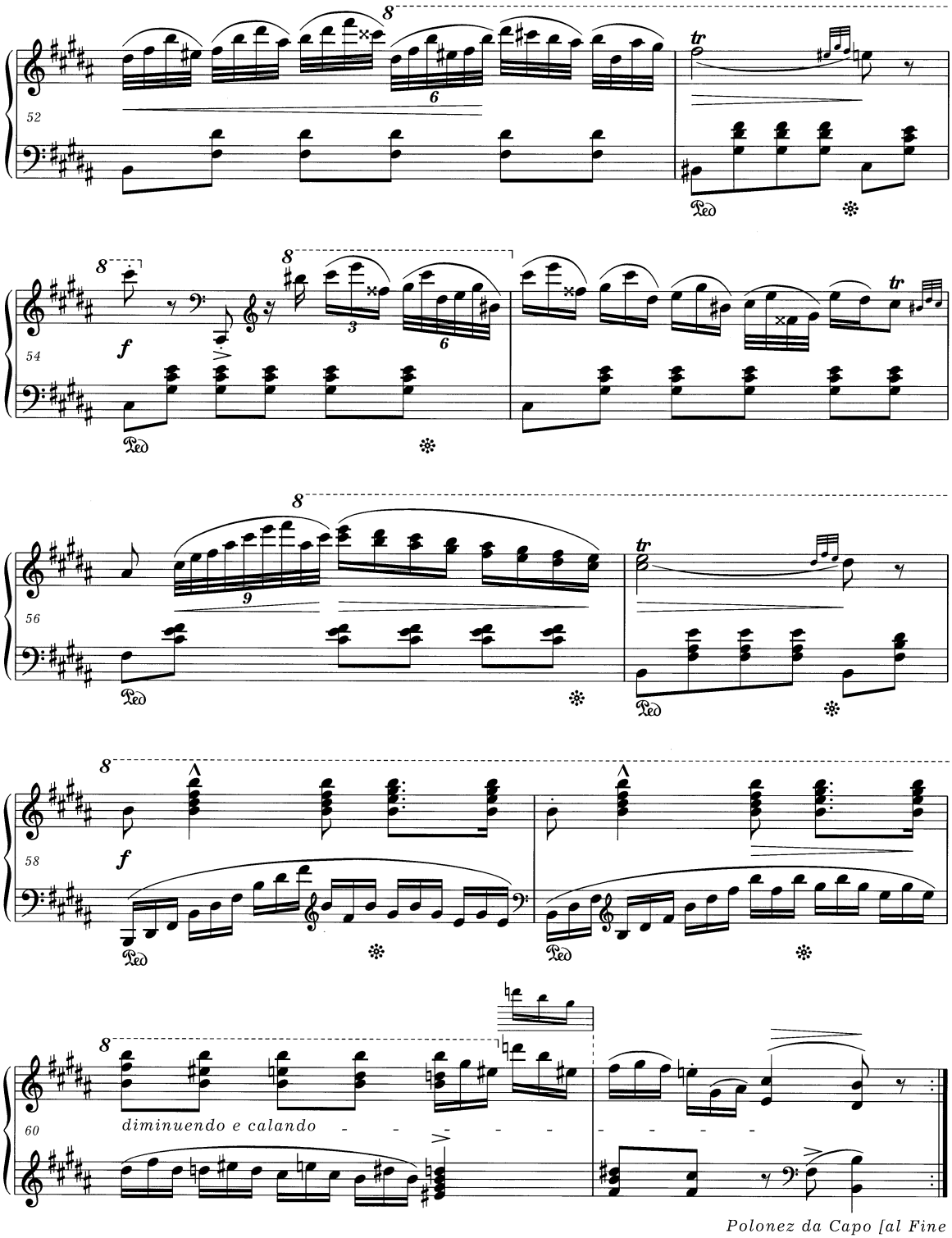
** Patrz *Komentarz źródłowy.*
Vide *Source Commentary.*


espressivo
dolce
diminuendo
[Fine]

TRIO


28
f
energico
Ped
30
tr
32
f
34
9
tr
36
f
38
sempre diminuendo e calando

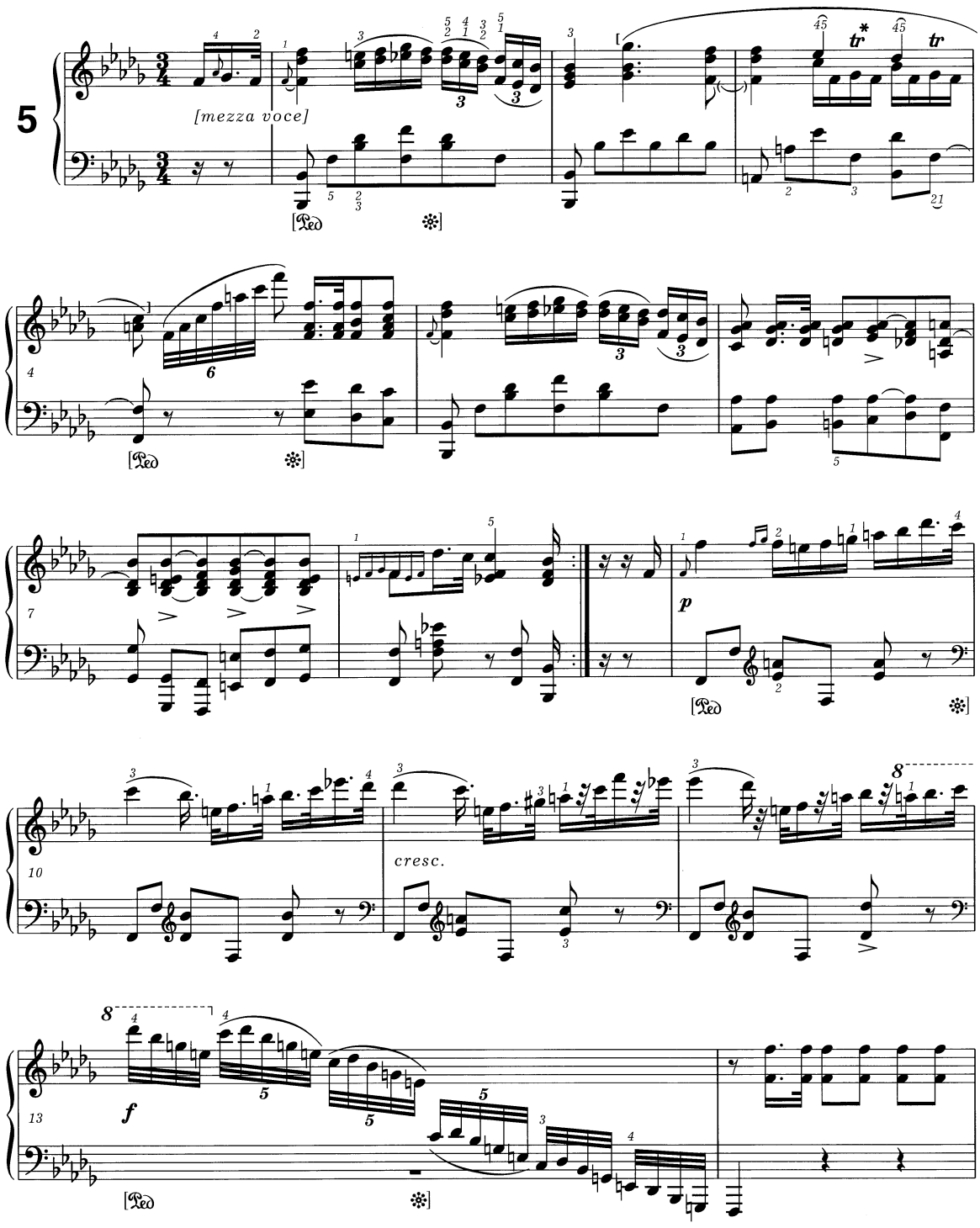

40
dolce graziosamente
Ped
42
13
Ped
44
f
fz
Ped
46
f
f
f
diminuendo
Ped
50
p
Ped
* tr = ∿∿

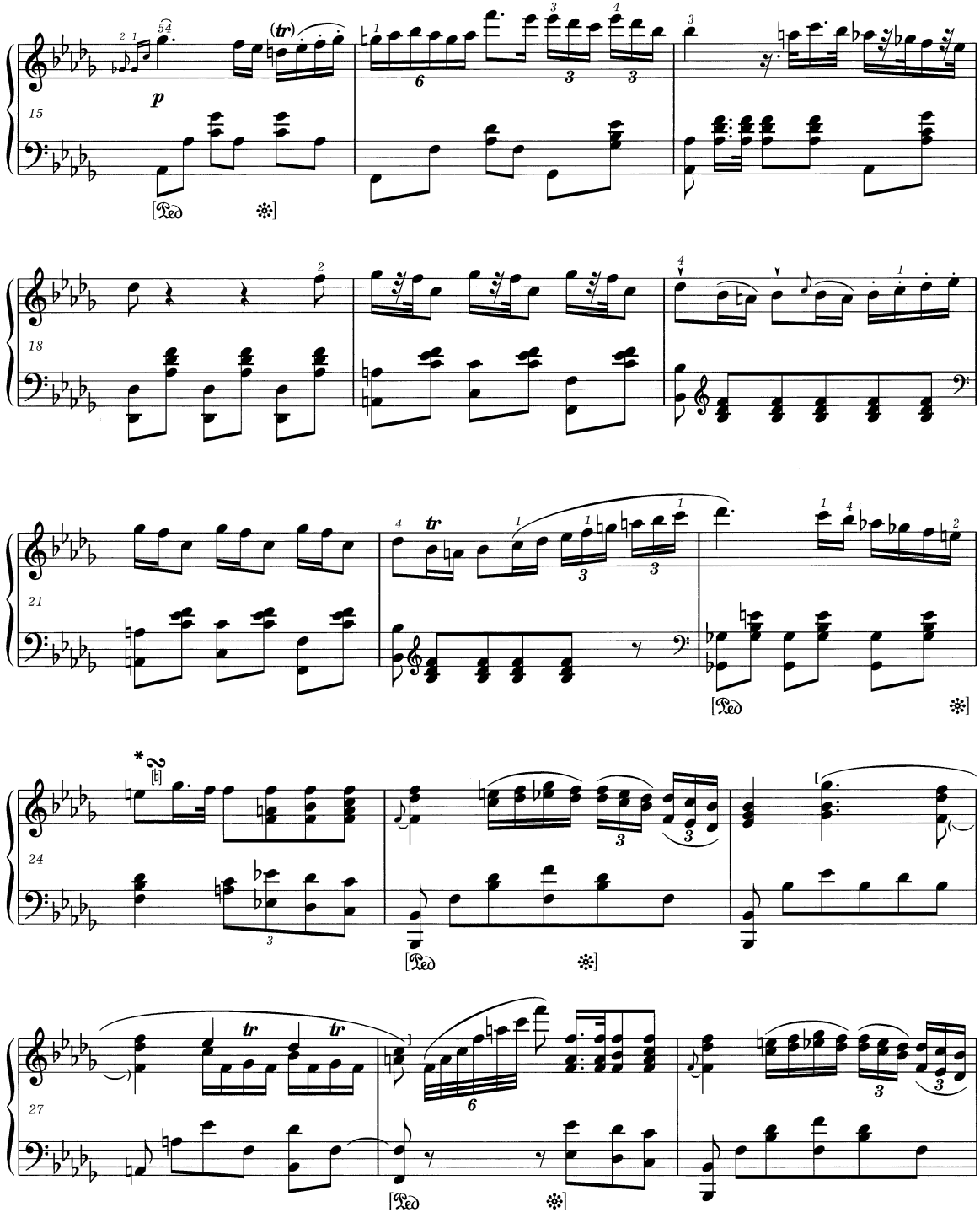


Polonez da Capo [al Fine senza repetizioni]

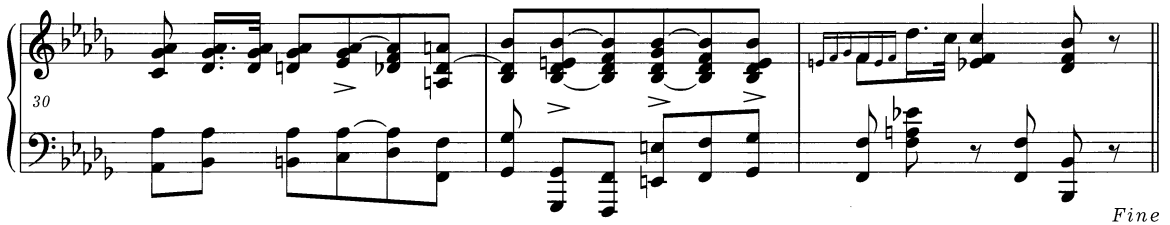
Polonaise

Adieu à Guillaume Kolberg (en partant pour Reinerz)



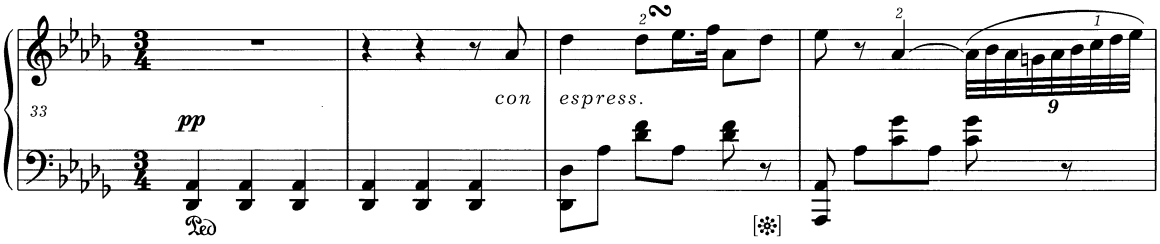


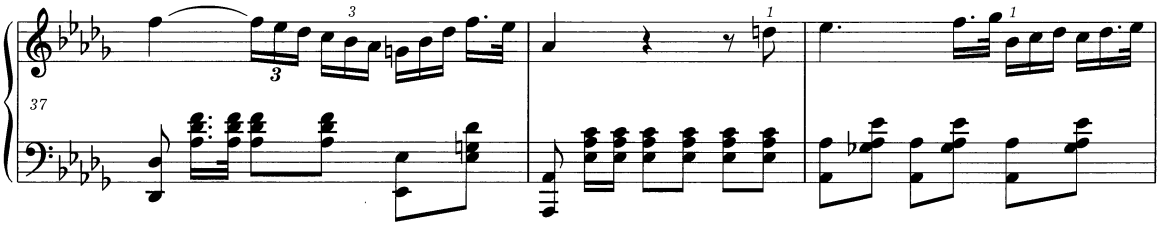
* lub
or [♯]

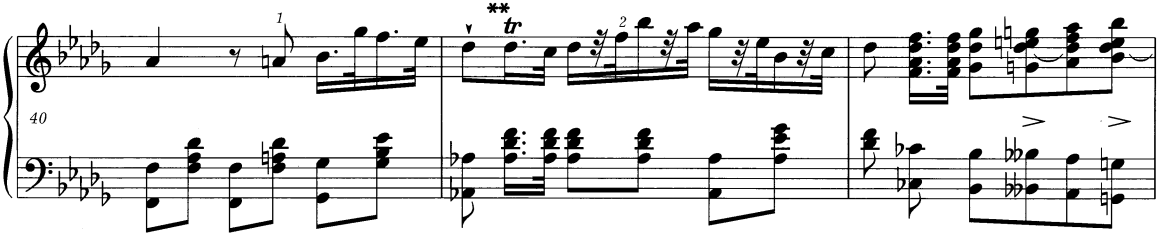


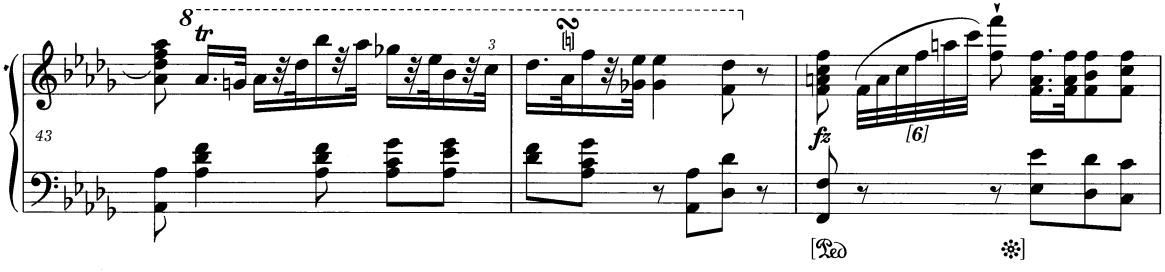
*Au revoir!

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



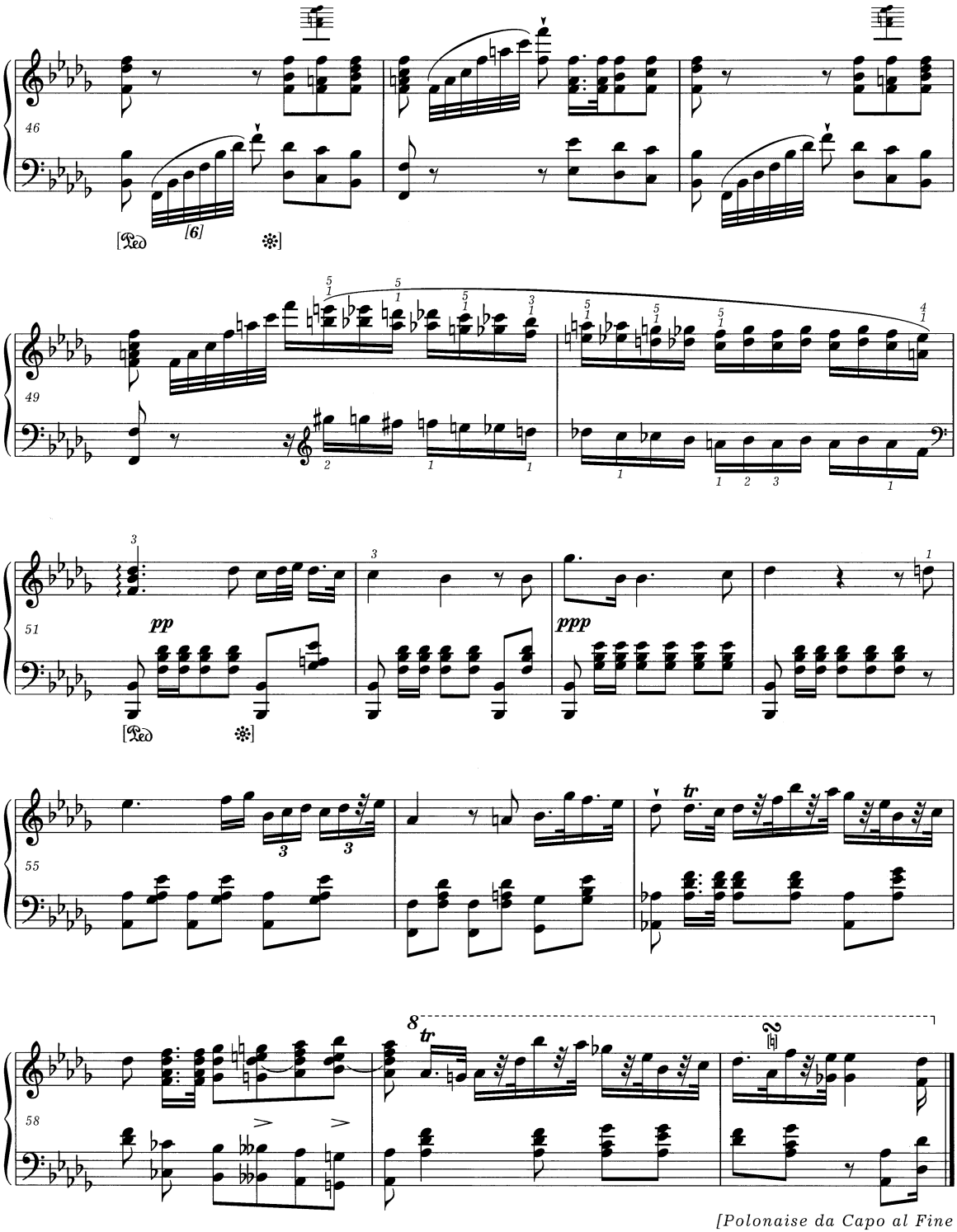






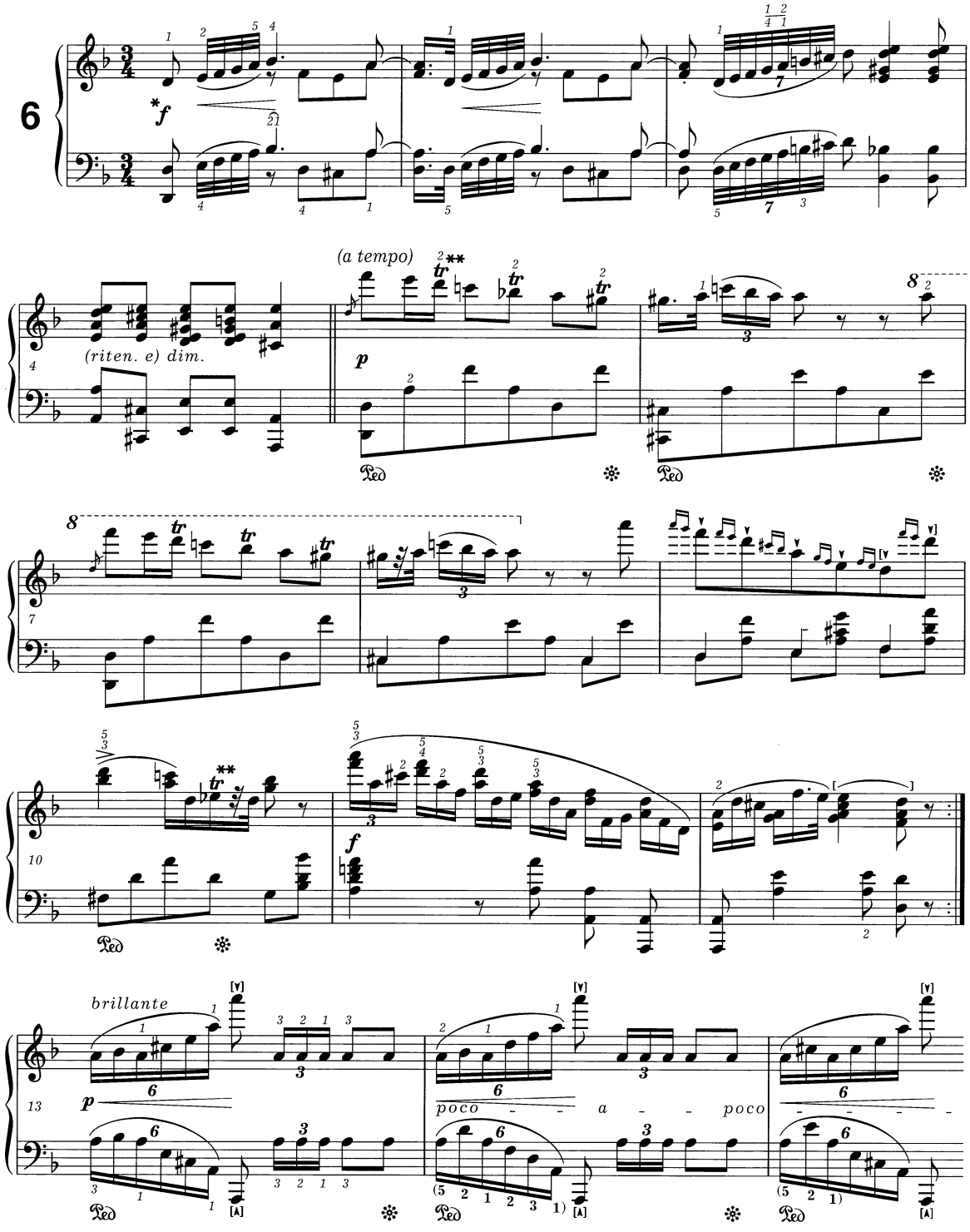
* Do widzenia! Trio według arii ze *Sroki złodziejki* Rossiniego.
Au revoir! A trio drawn from an aria from Rossini's *La gazza ladra*.

** tr = ~



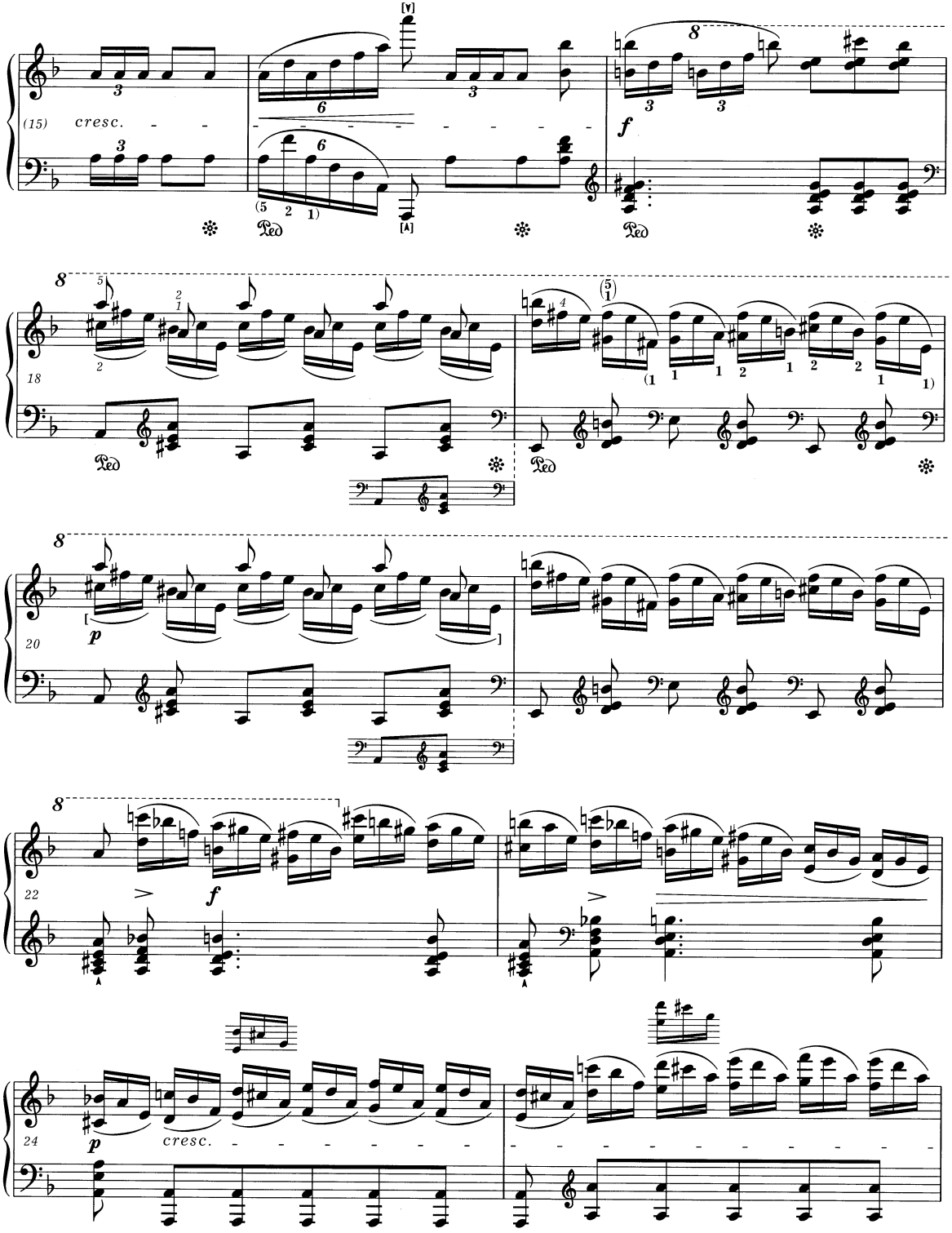
[Polonaise da Capo al Fine senza repetizione]

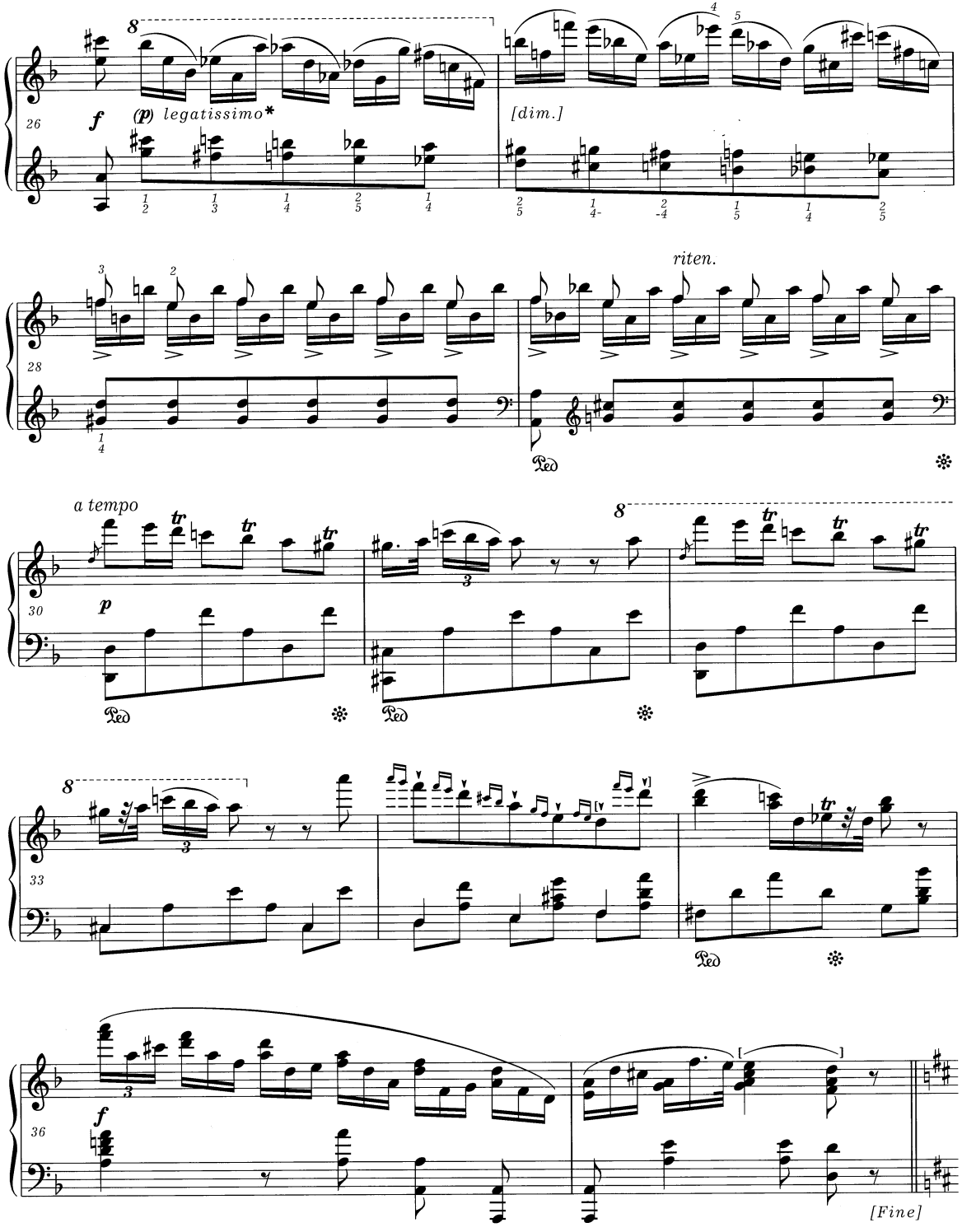
Polonaise



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

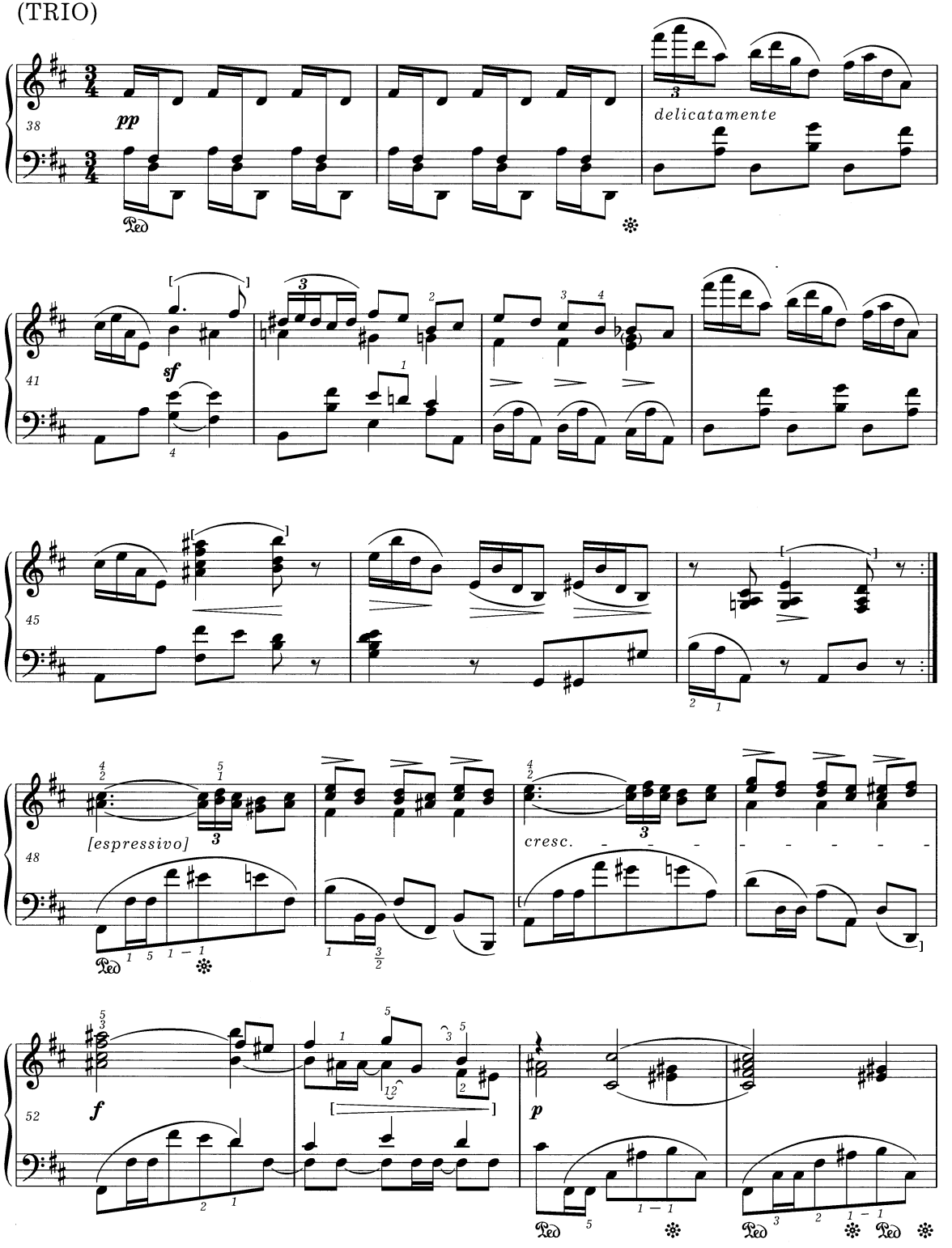
** ***tr*** nad szesnastką = 𝆖.
tr above a semiquaver = 𝆖.

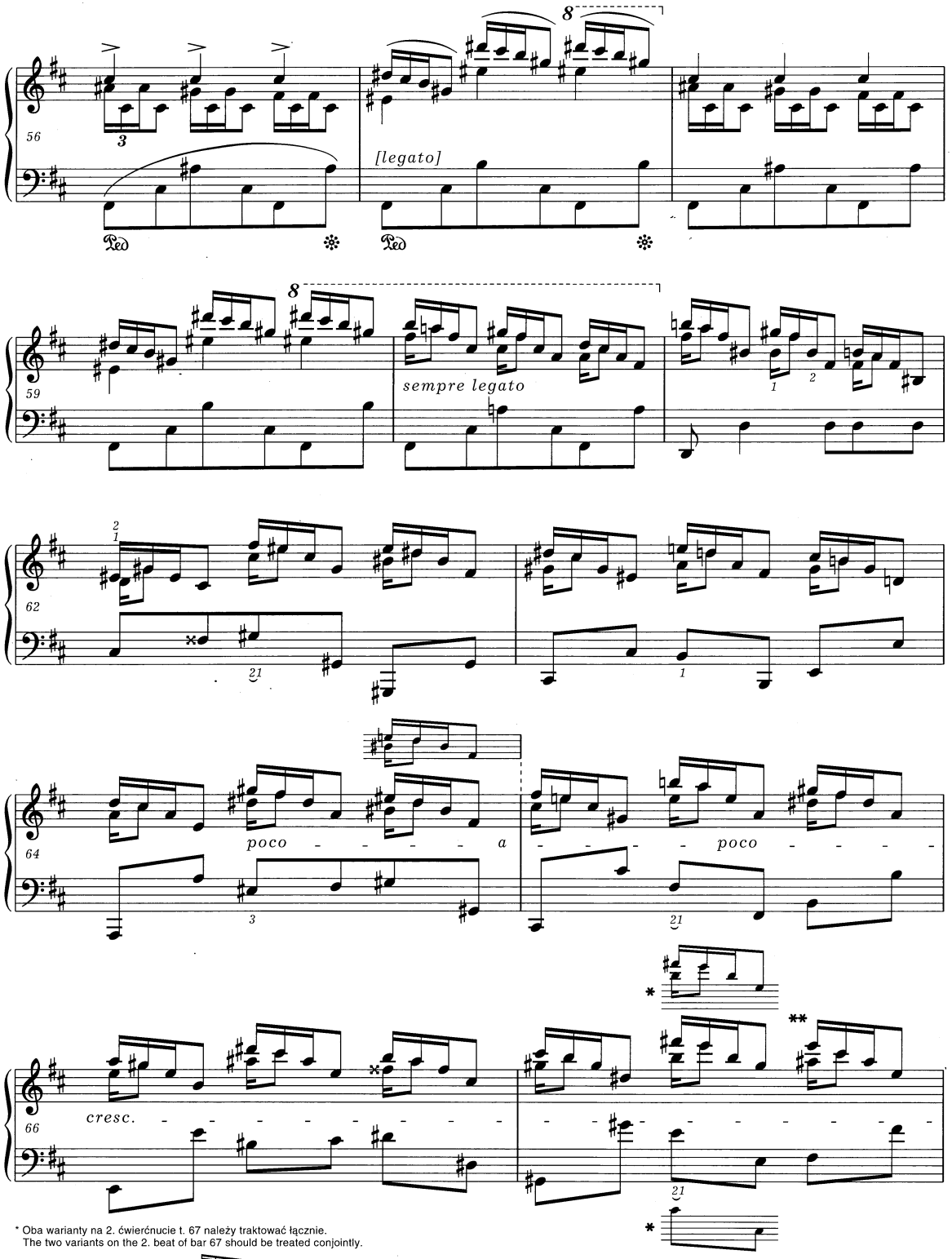

(15) cresc.
[Y]
[A]
f
18
20
p
22
f
24
p
cresc.



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

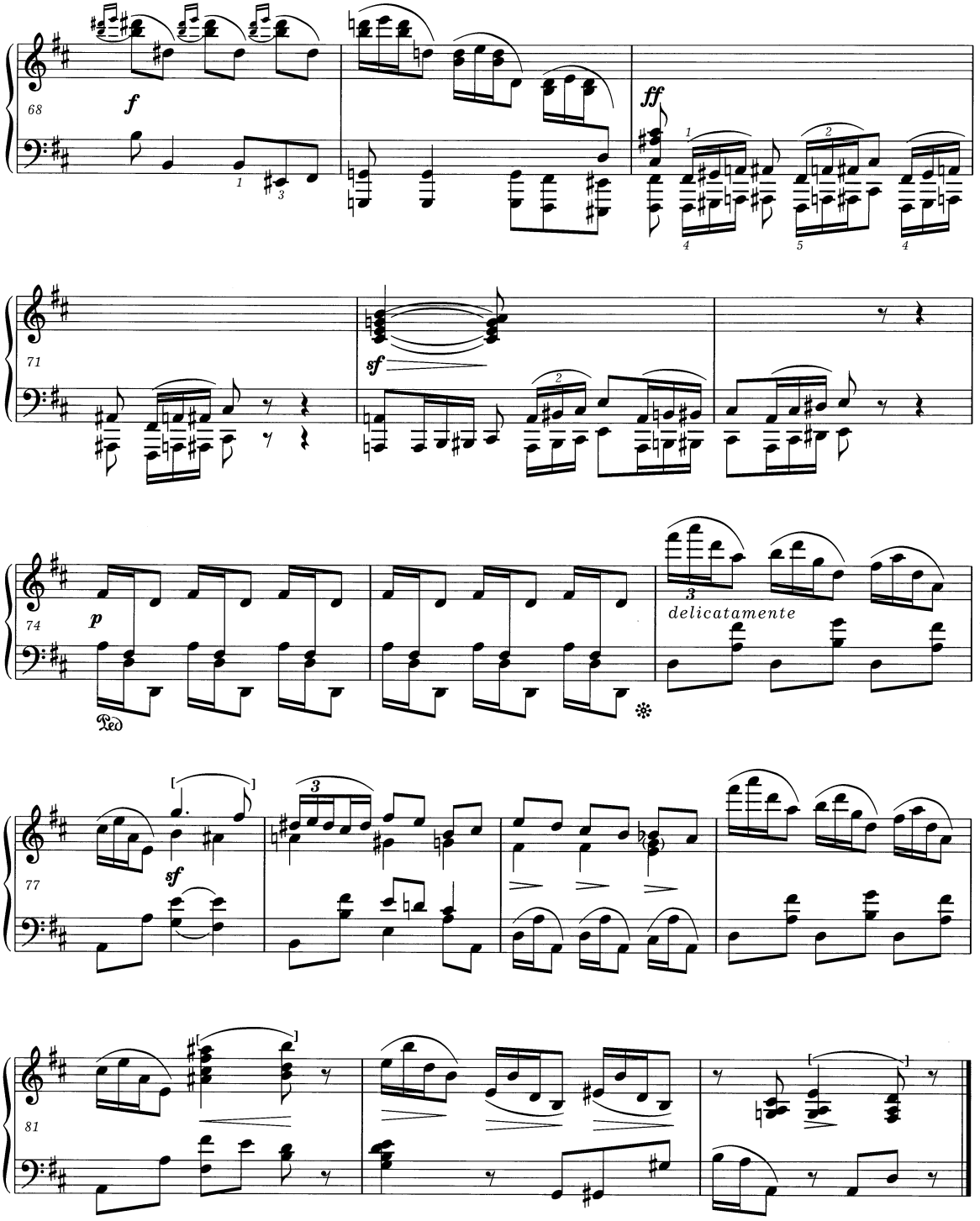
(TRIO)





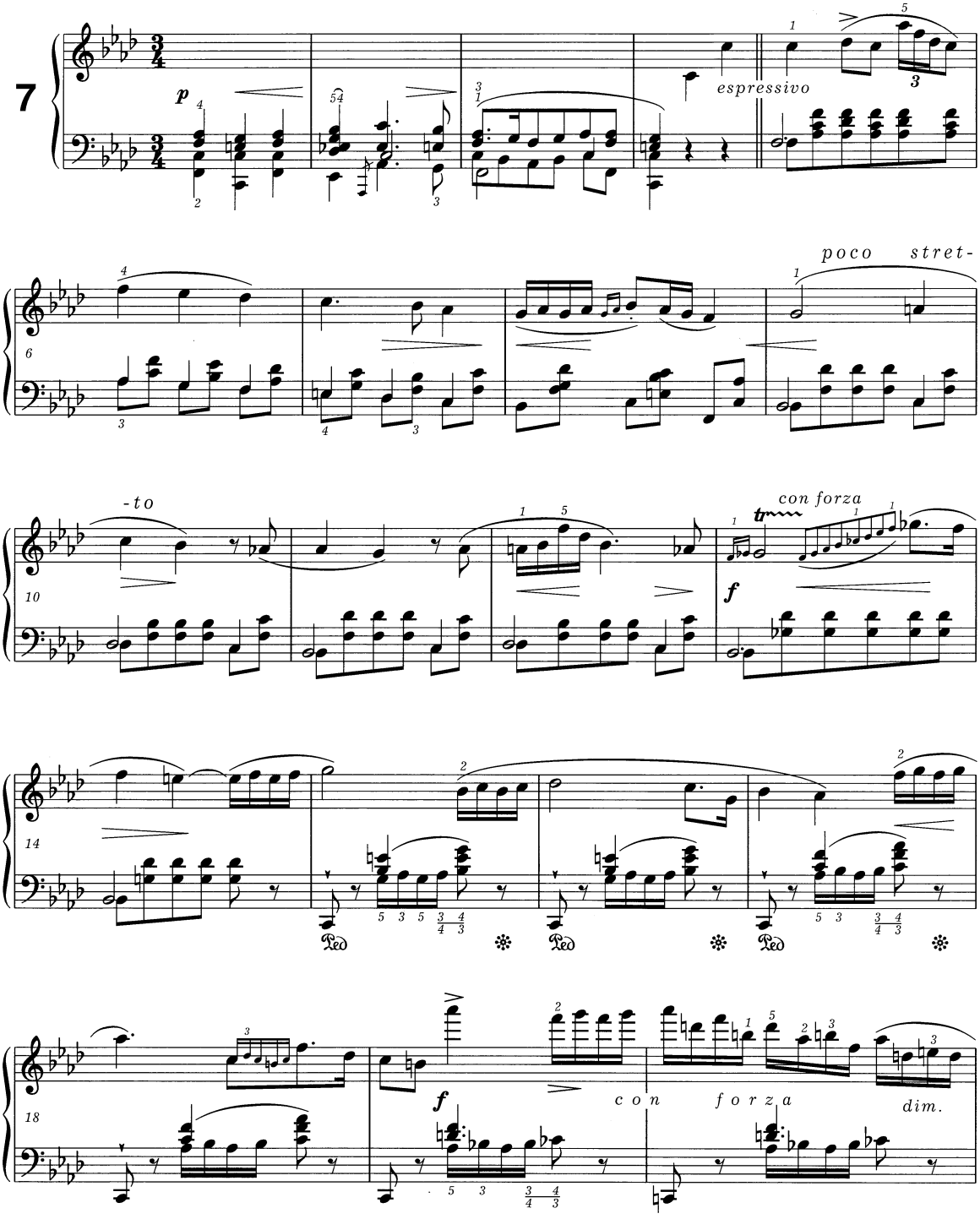
* Oba warianty na 2. ćwierćnucie t. 67 należy traktować łącznie.
The two variants on the 2. beat of bar 67 should be treated conjointly.

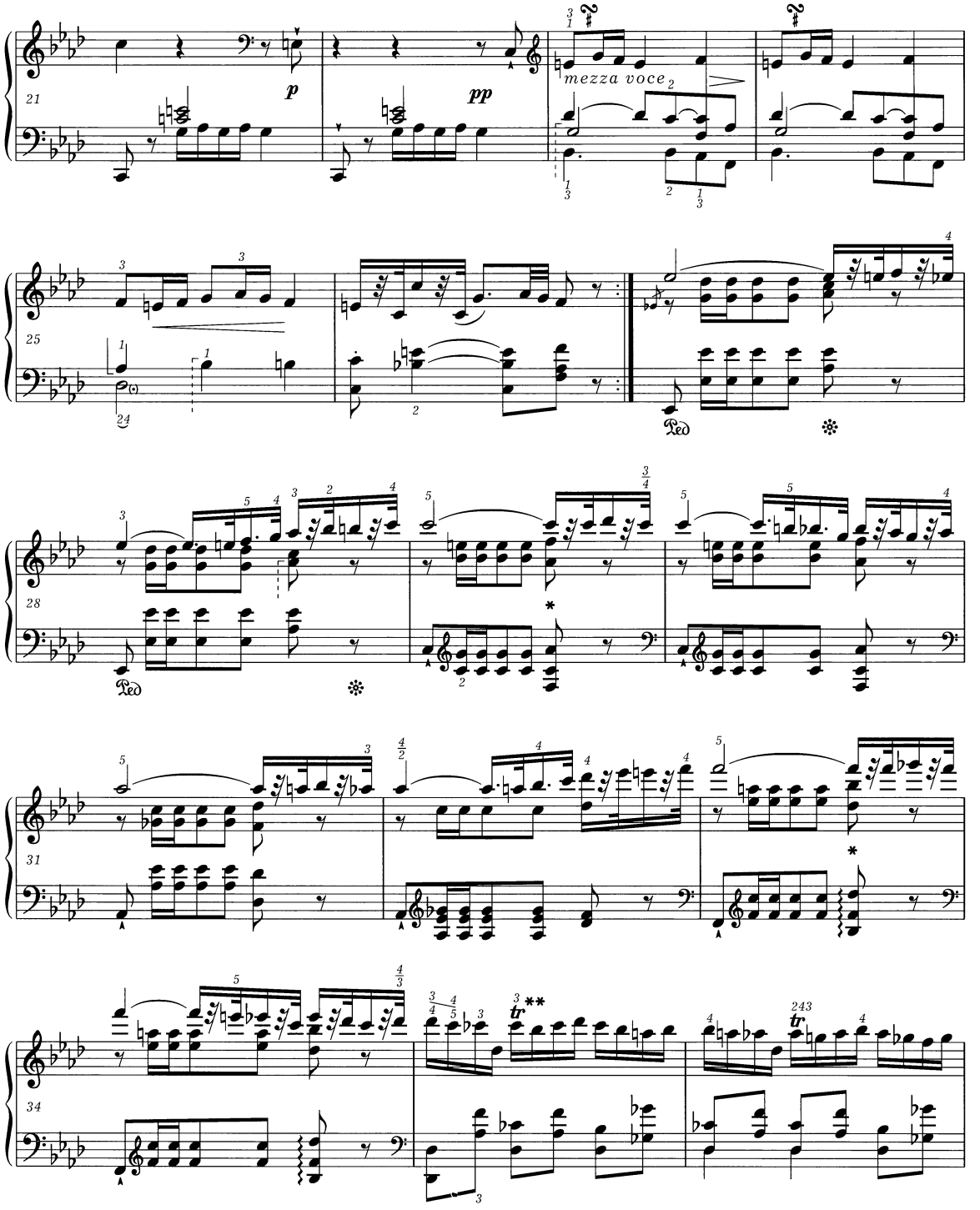
** Dopuszczalny wariant: . Patrz *Komentarz źródłowy*.
Permissible variant: . Vide *Source Commentary*.



[Polonaise da Capo al Fine
senza repetizione]

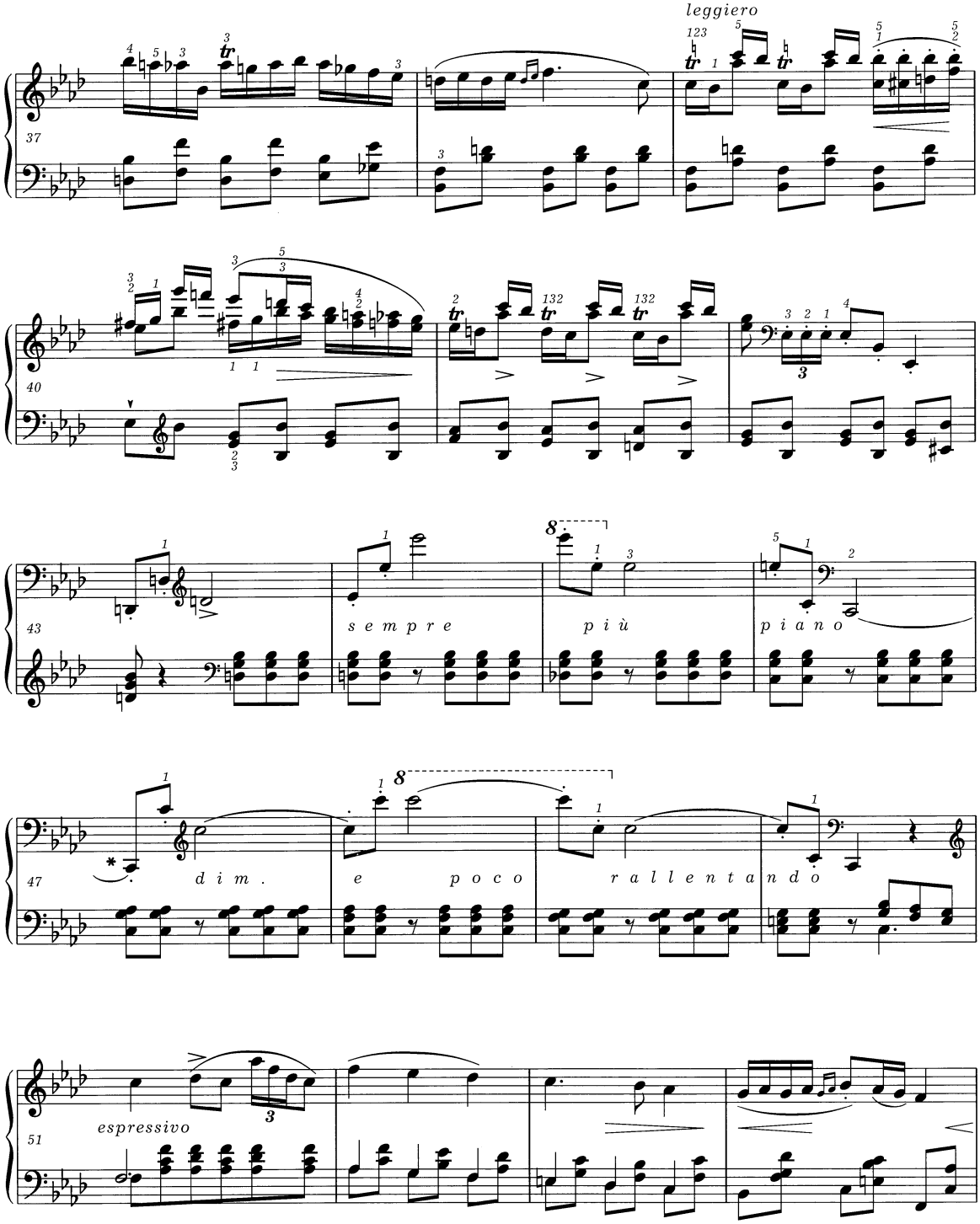
Polonaise


7
p
espressivo
6
poco stret-
-to
10
con forza
f
14
Ped
18
f
con forza
dim.

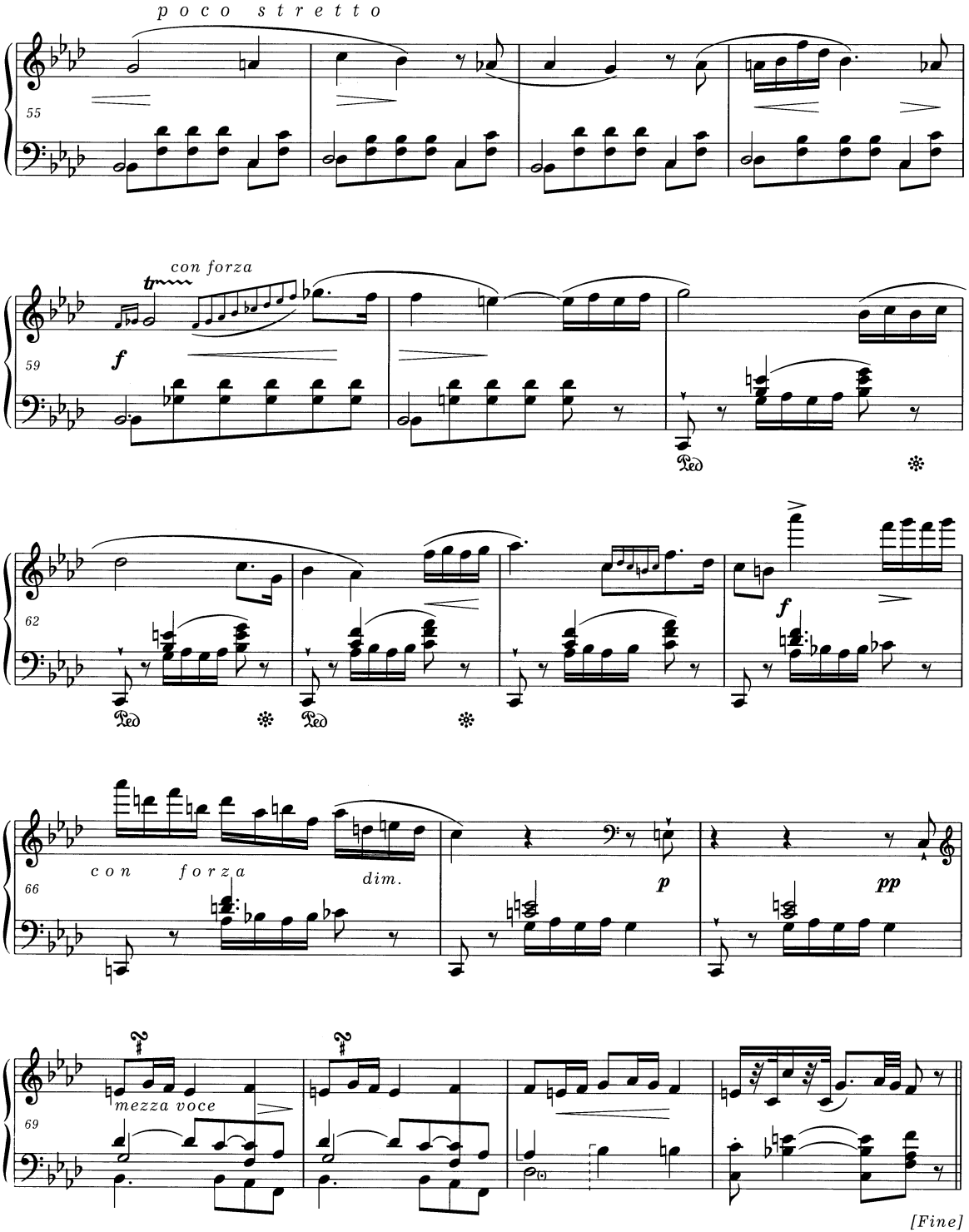


* Dźwięki *as*^{1} w t. 29-30 i *des*^{2} w t. 33-34, notowane w partiach obu rąk, wygodniej wykonać tylko l.r.
The notes *a♭*^{1} in bars 29-30 and *d♭*^{2} in bars 33-34, notated in the parts of both hands, are more comfortably played with the L.H. only.

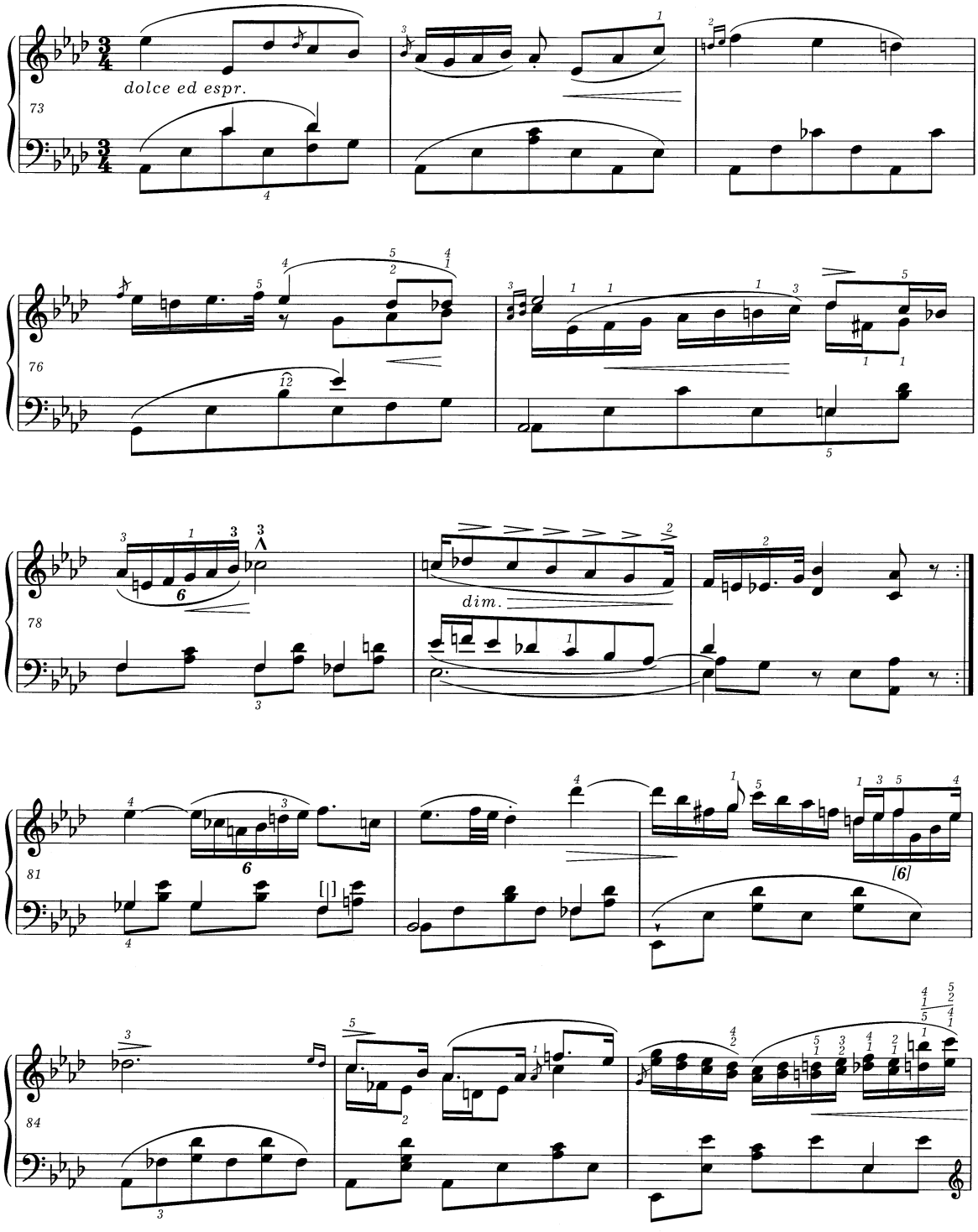
** ***tr*** nad szesnastką = ***tr*** (t. 35-41).
tr above a semiquaver = ***tr*** (bars 35-41).

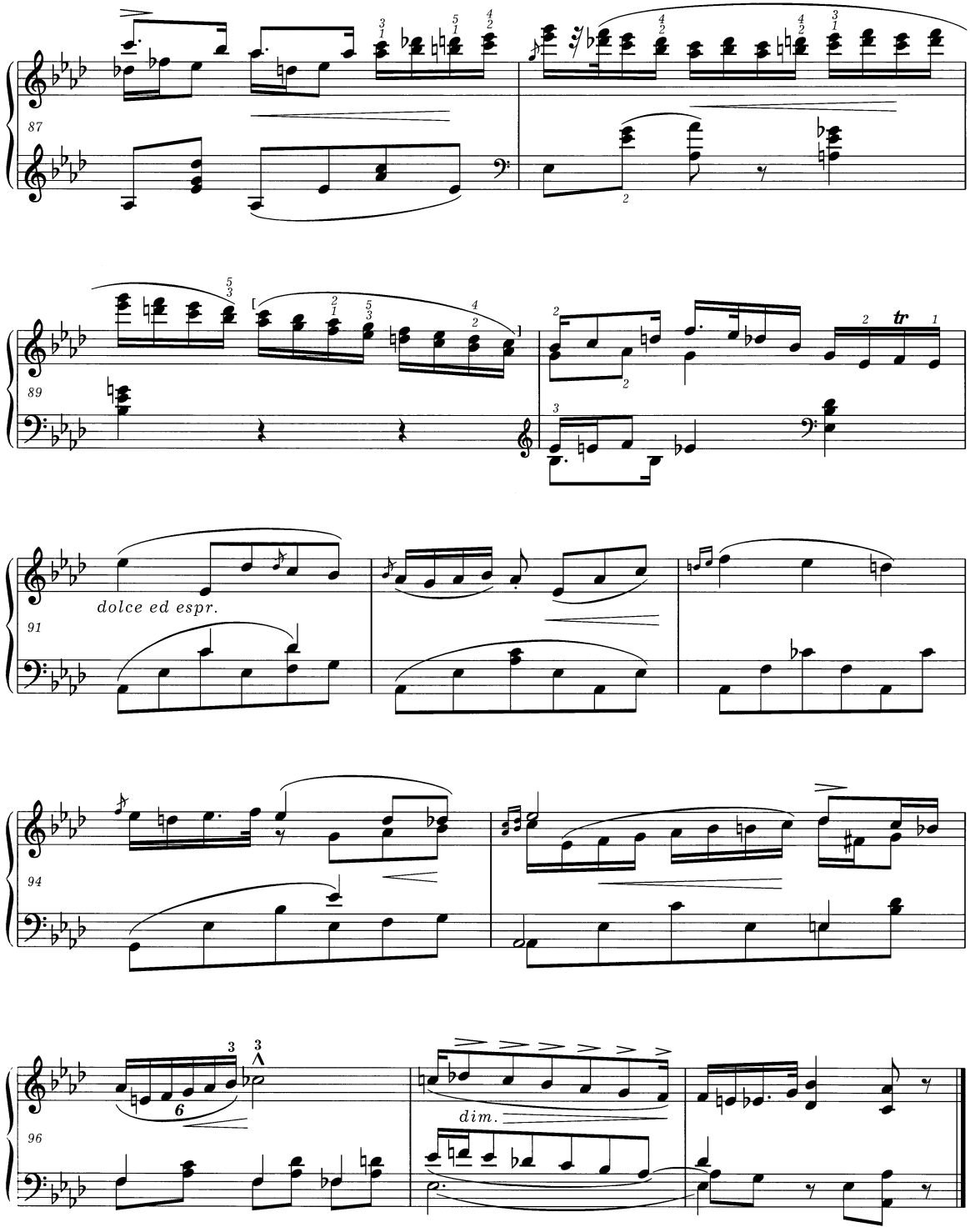


* Kropki *staccato* w t. 47-50 sugerują uderzanie pierwszych ósemek. Patrz *Komentarz źródłowy*.
The *staccato* dots in bars 47-50 suggest the striking of the first quavers. Vide *Source Commentary*.


poco stretto
55
con forza
59
f
62
f
con forza
dim.
66
p
pp
mezza voce
69
[Fine]

TRIO

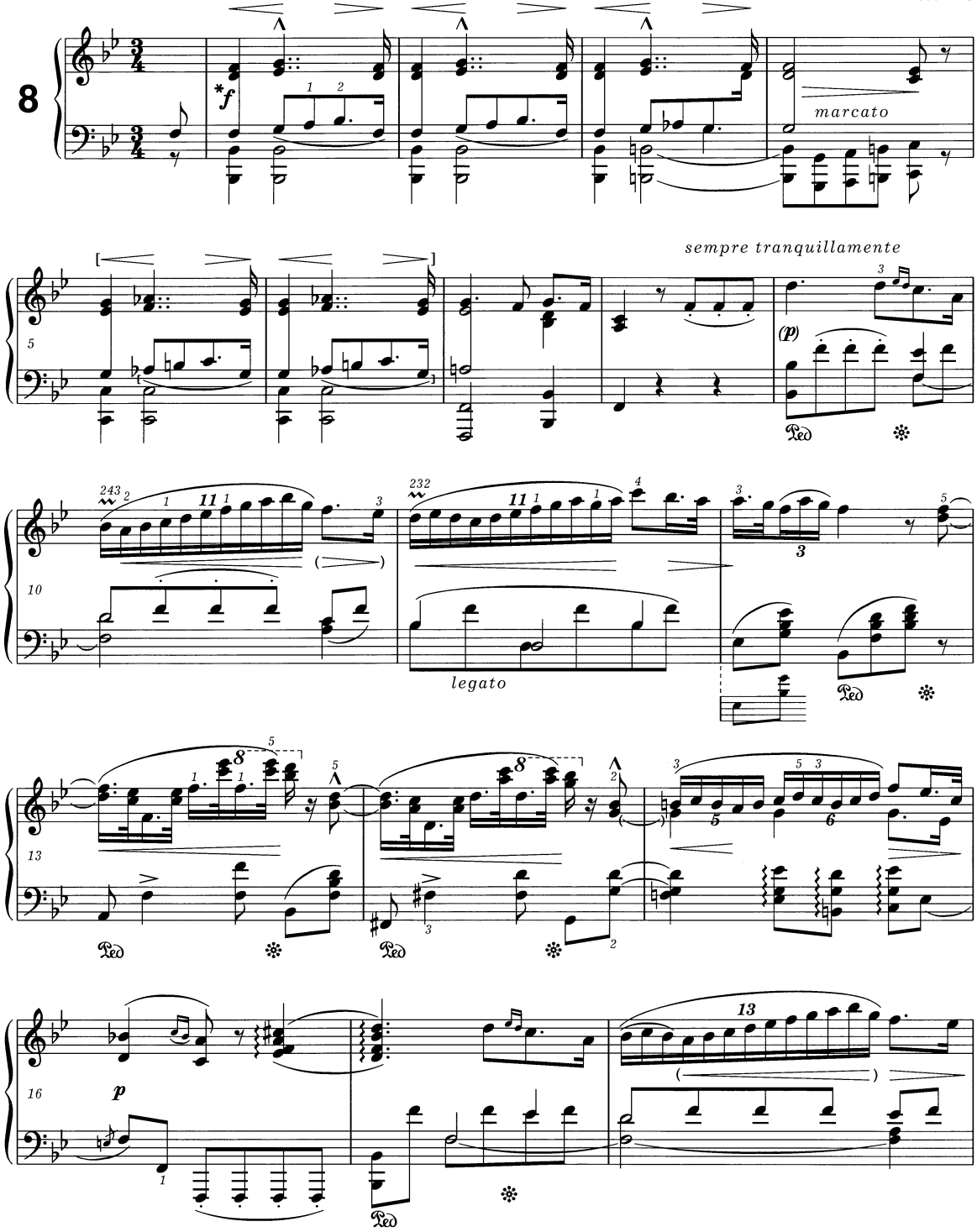




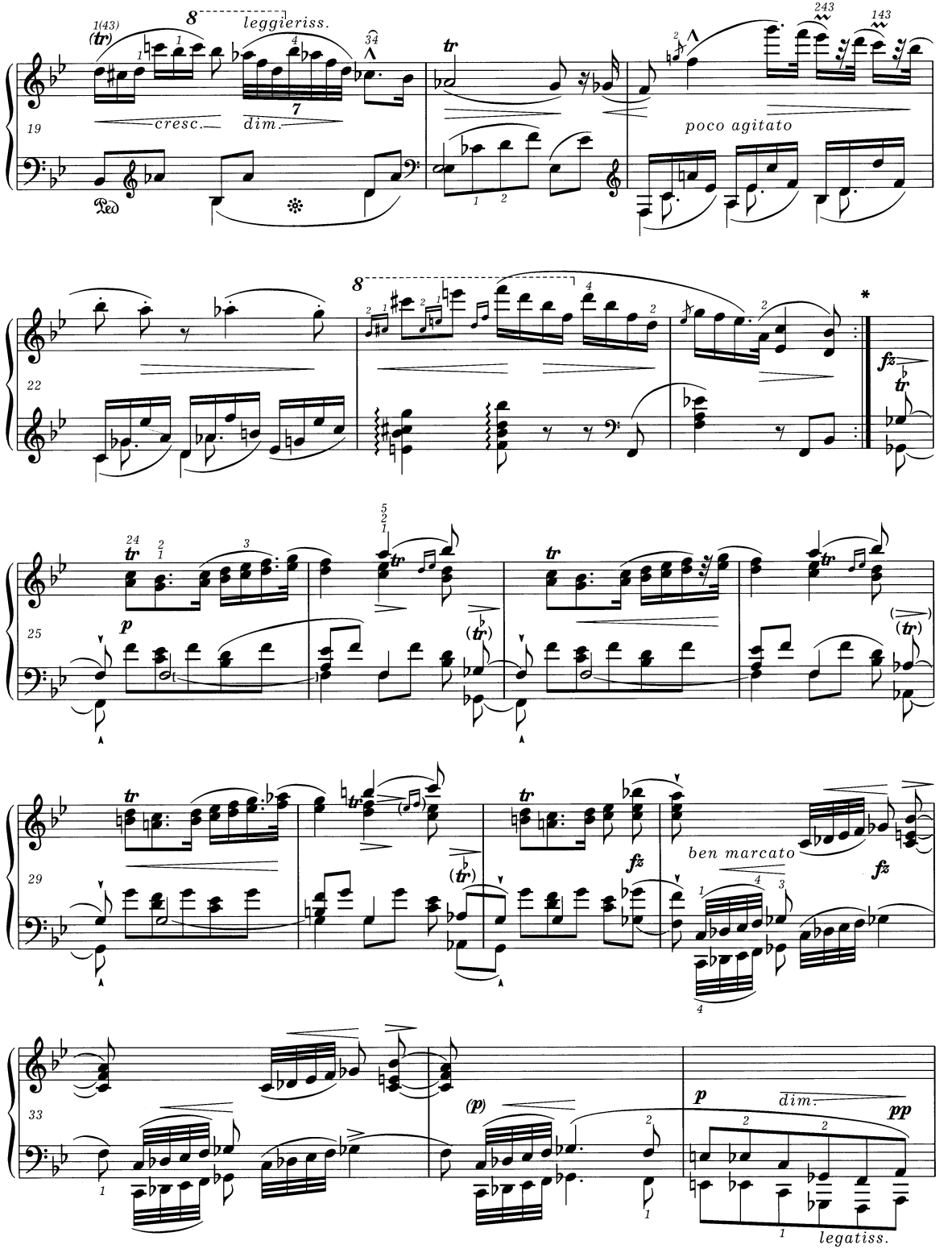
Da Capo al Fine
[senza repetizione]

Polonaise

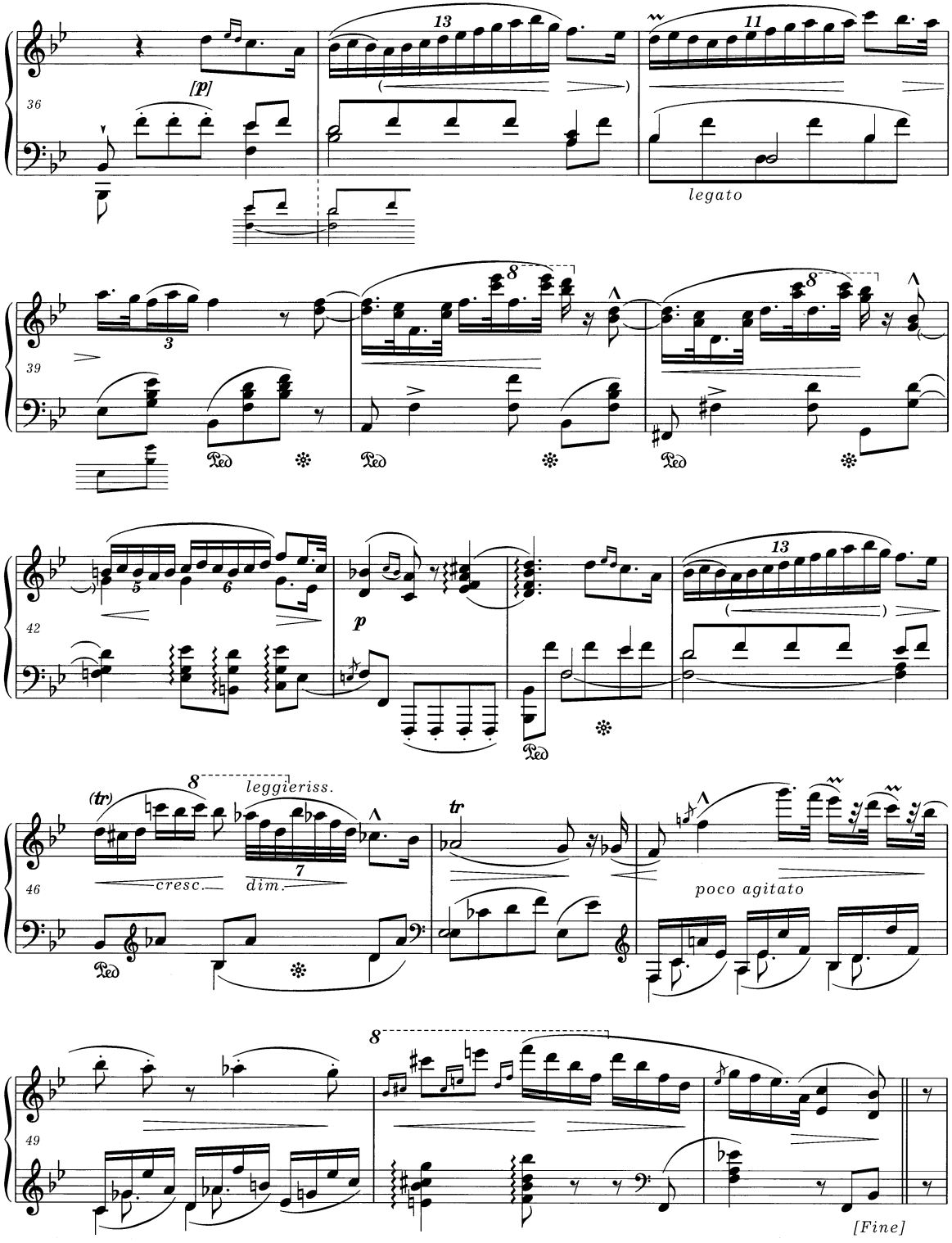
A M.ˡ A. Ritterich [?]



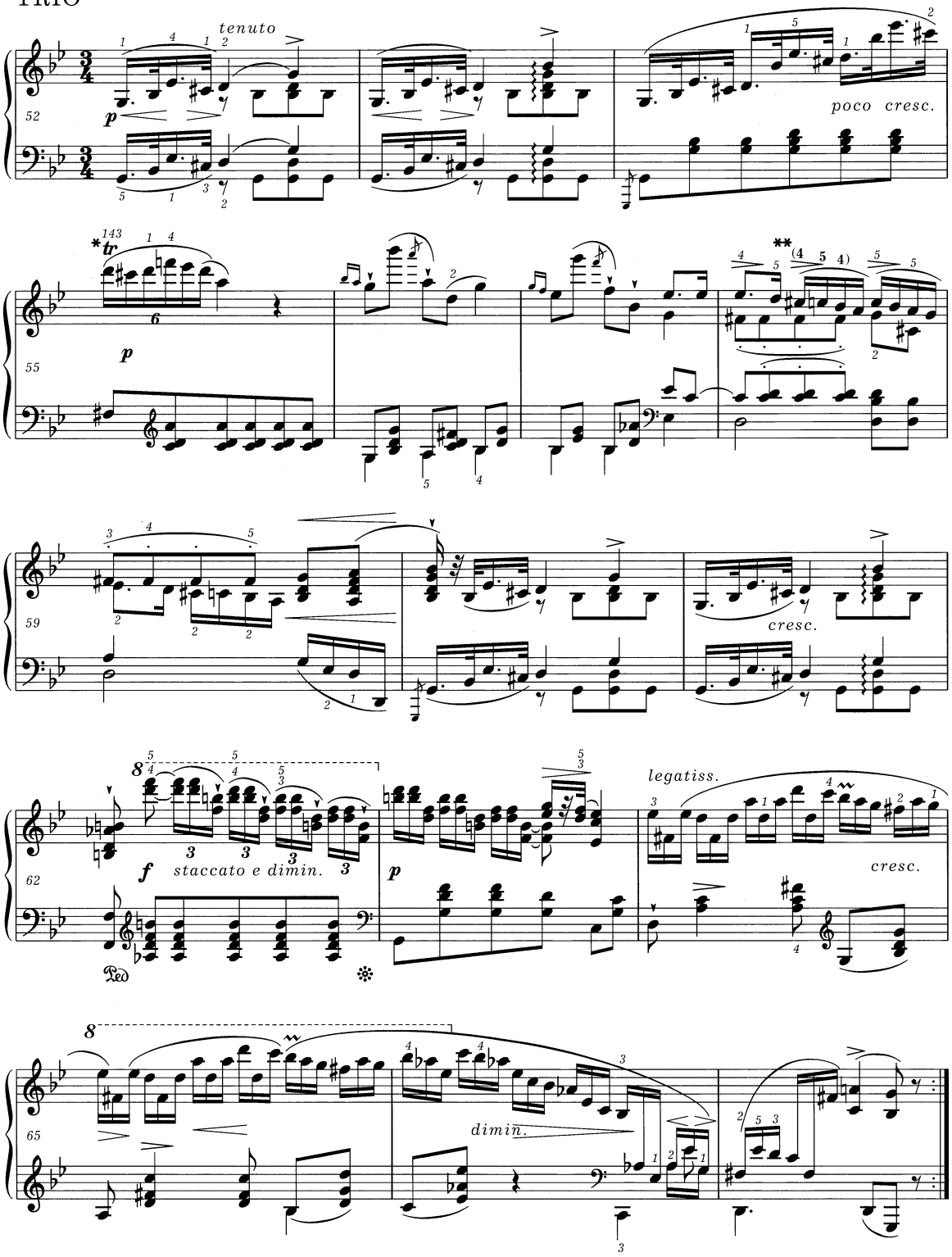
* W jednym ze źródeł ***p***. Patrz *Komentarz źródłowy*.
In one of the sources ***p***. Vide *Source Commentary*.



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

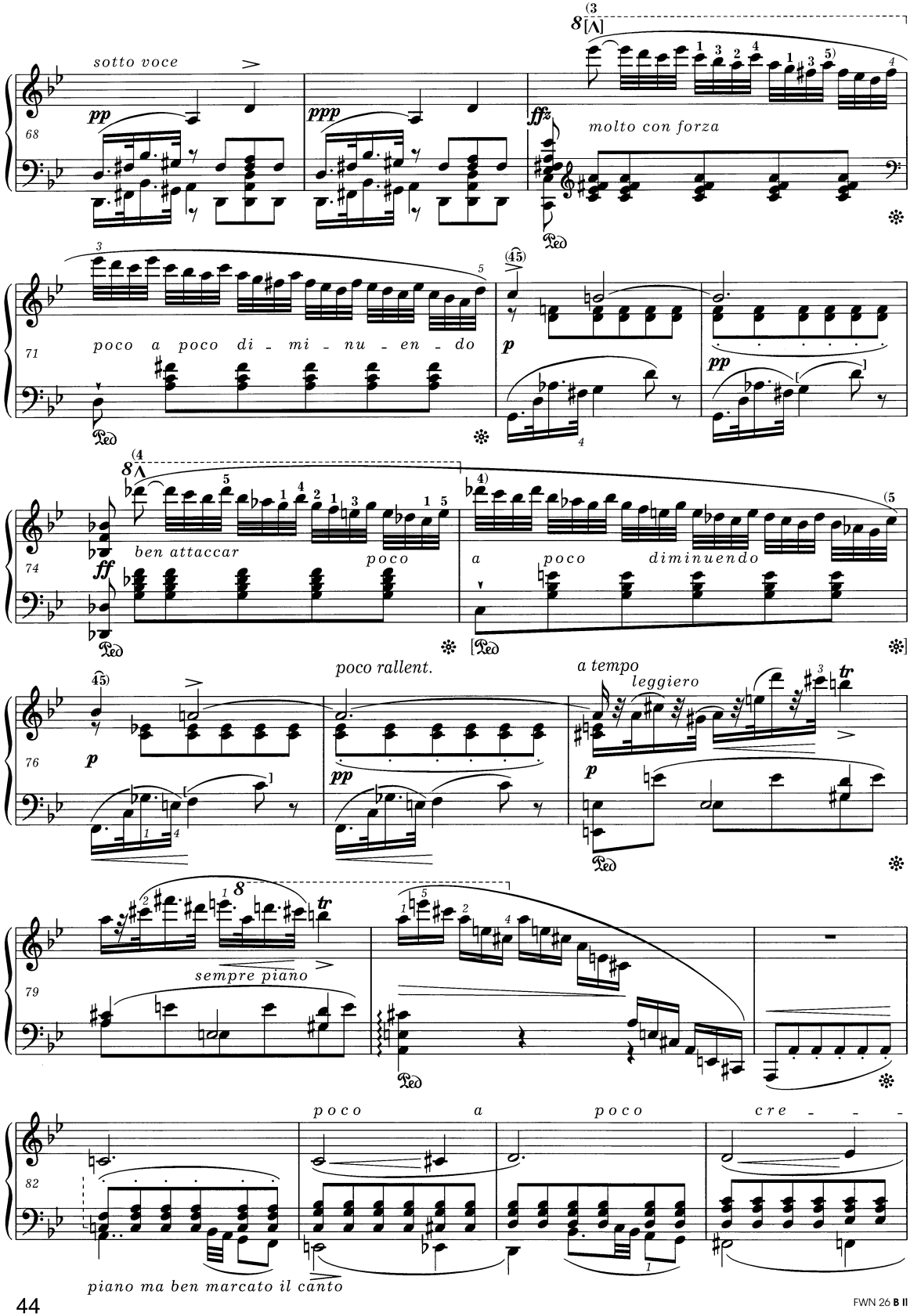

36
[p]
13
11
legato
39
3
8
8
Ped
Ped
Ped
42
5
6
p
13
Ped
46
(tr)
8
leggieriss.
cresc.
dim.
7
tr
poco agitato
Ped
49
8
[Fine]

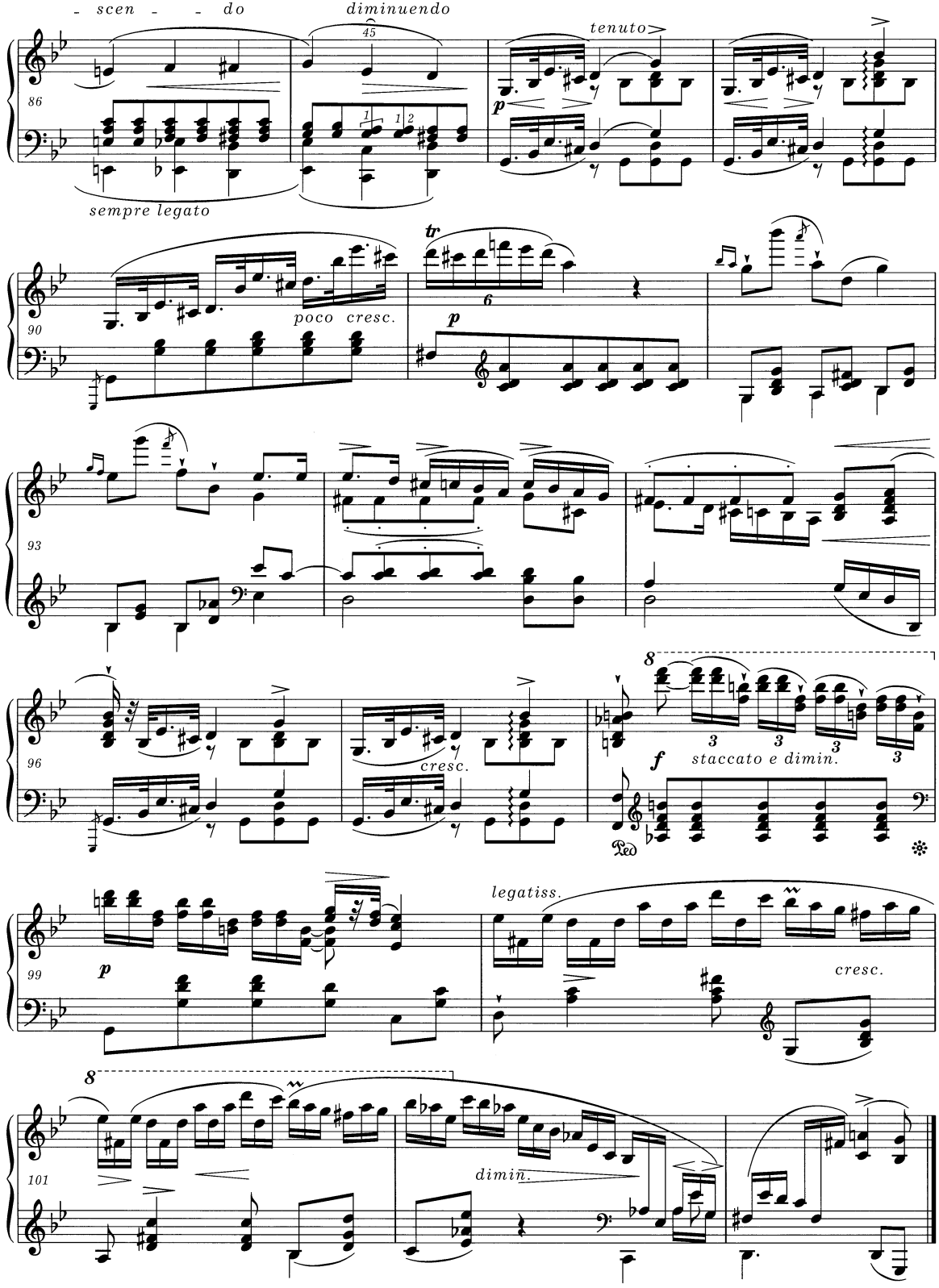
TRIO



* tr = 𝆔

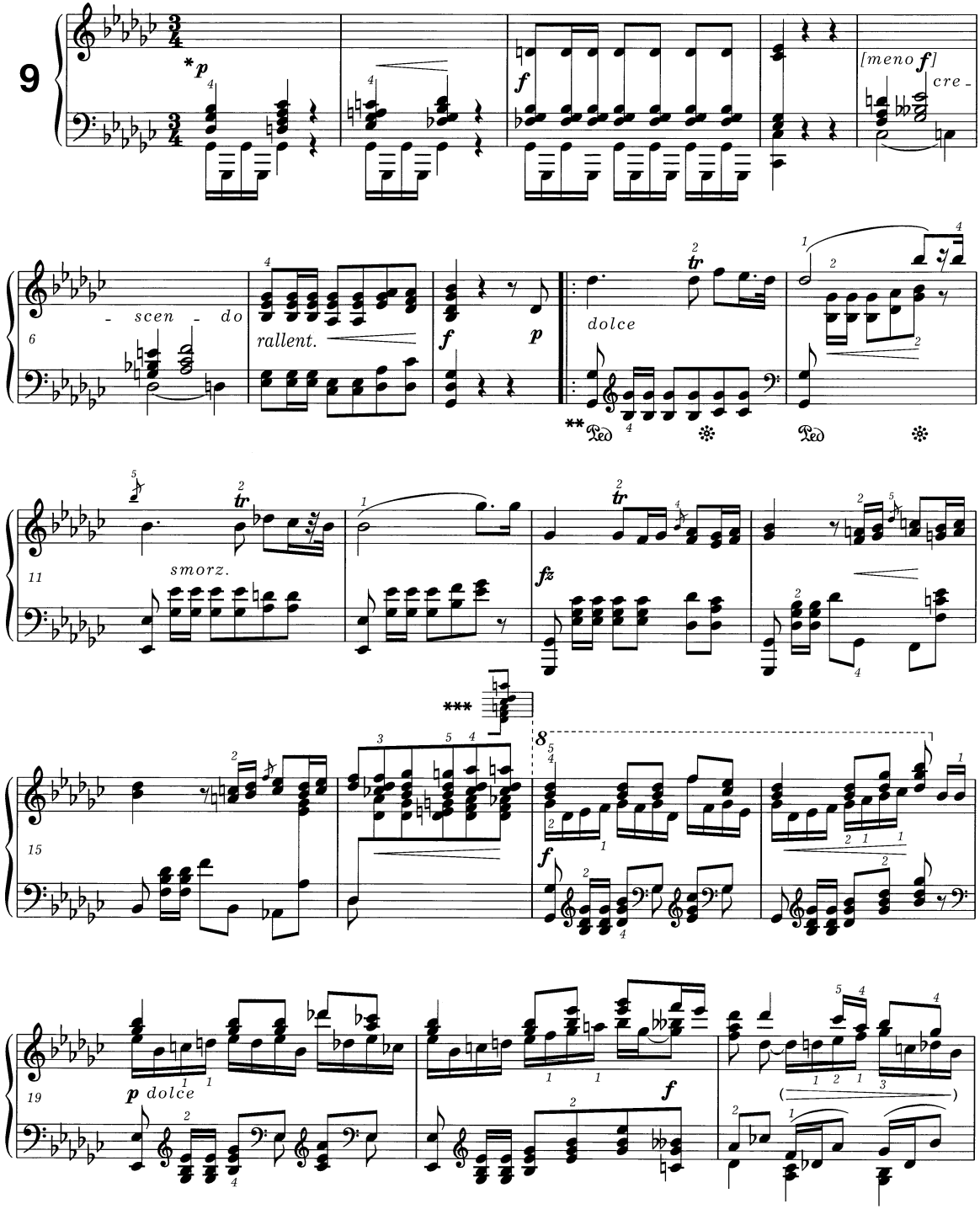
** Autentyczność palcowania Chopinowskiego w tym *Polonezie* nie jest pewna. Patrz *Komentarz źródłowy*.
The authenticity of Chopin's fingering in this *Polonaise* is not certain. Vide *Source Commentary*.


sotto voce
pp
ppp
ffz
molto con forza
poco a poco di - mi - nu - en - do
ben attaccar
poco
a poco diminuendo
ff
poco rallent.
a tempo
leggiero
sempre piano
poco a poco cre - - -
piano ma ben marcato il canto



[Da Capo al Fine senza repetizione]

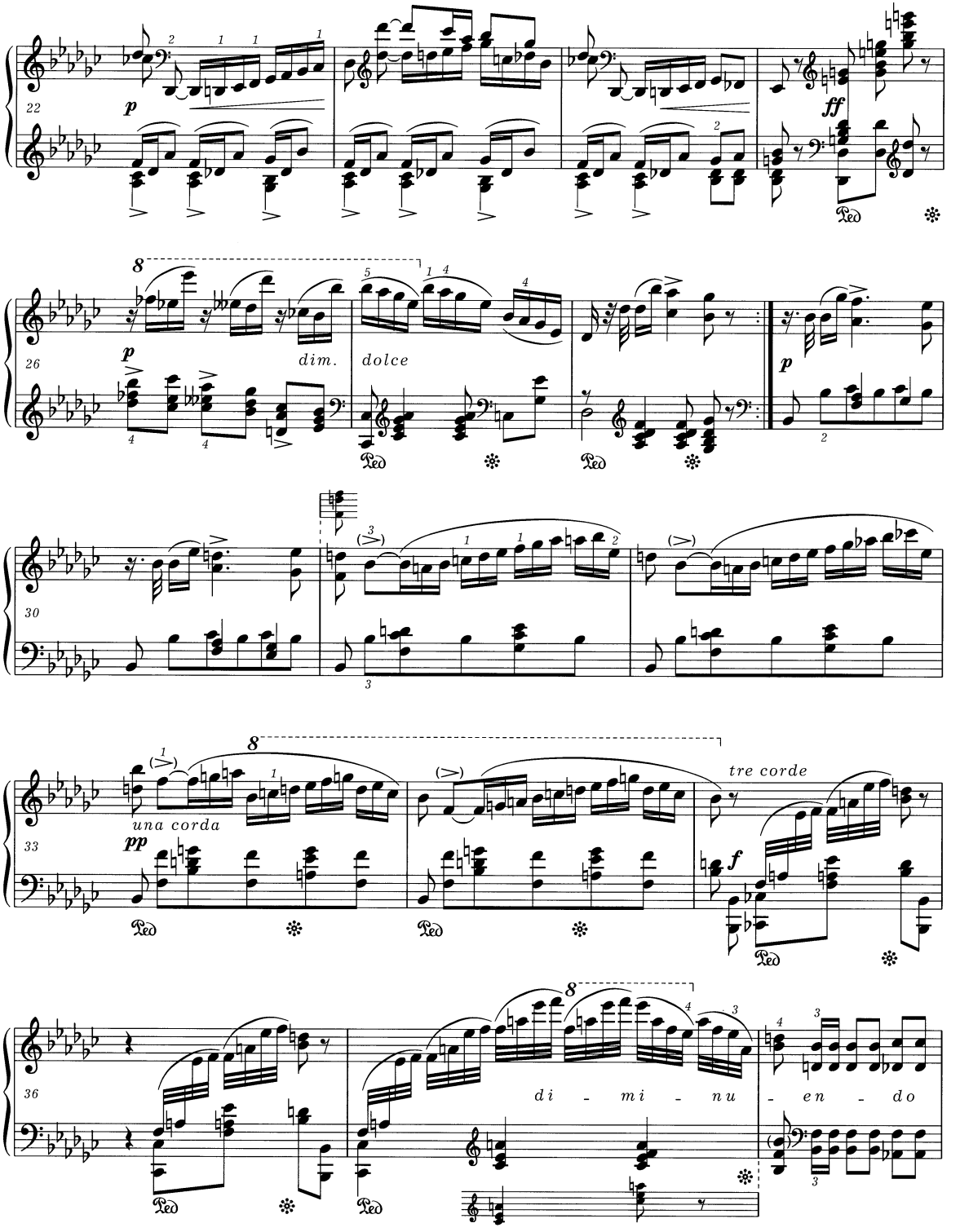
Polonez

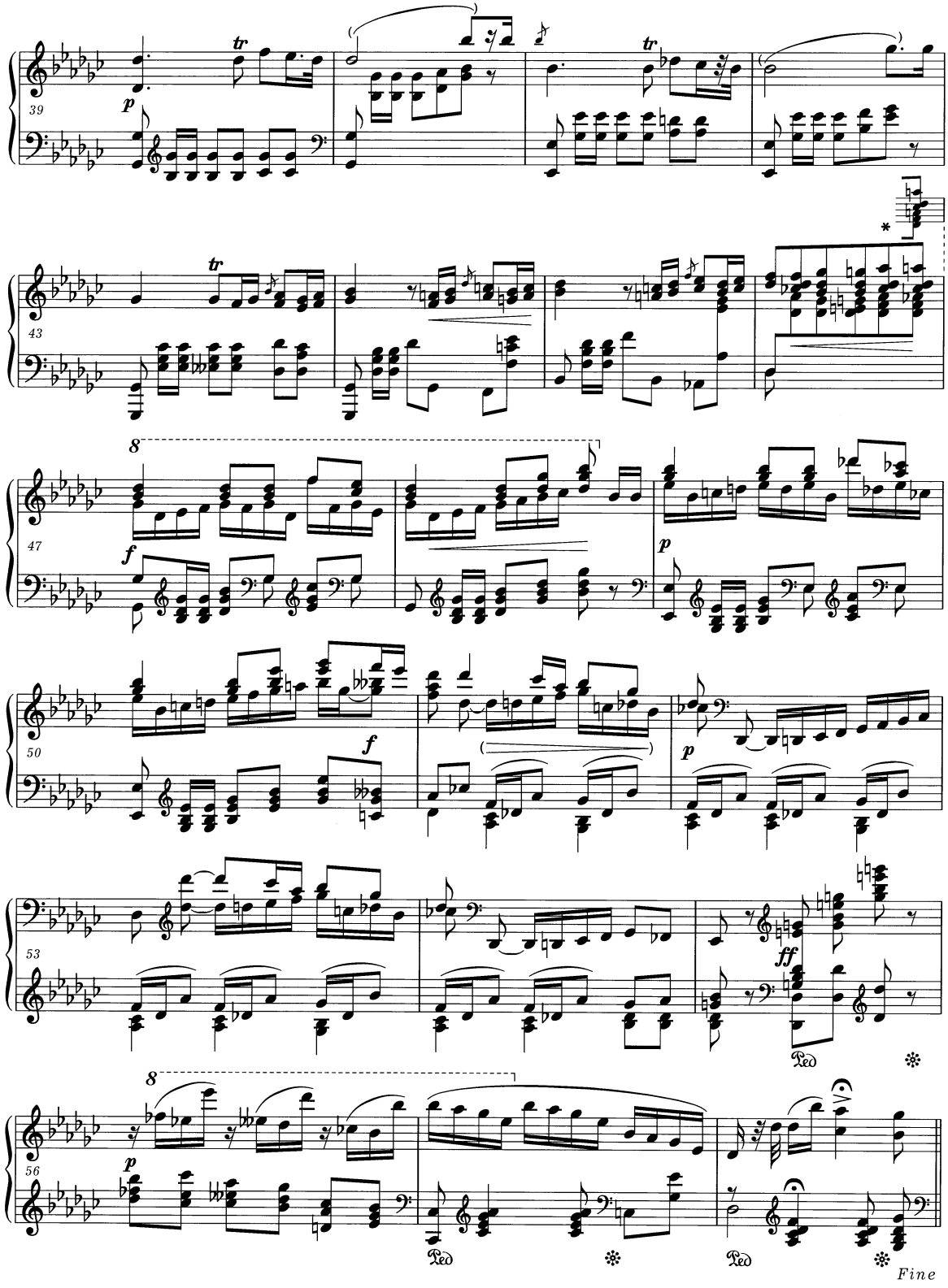


* Autentyczność wszelkich oznaczeń wykonawczych nie jest pewna. Patrz *Komentarz wykonawczy.*
There is uncertainty as to the authenticity of all performance markings. Vide *Performance Commentary.*

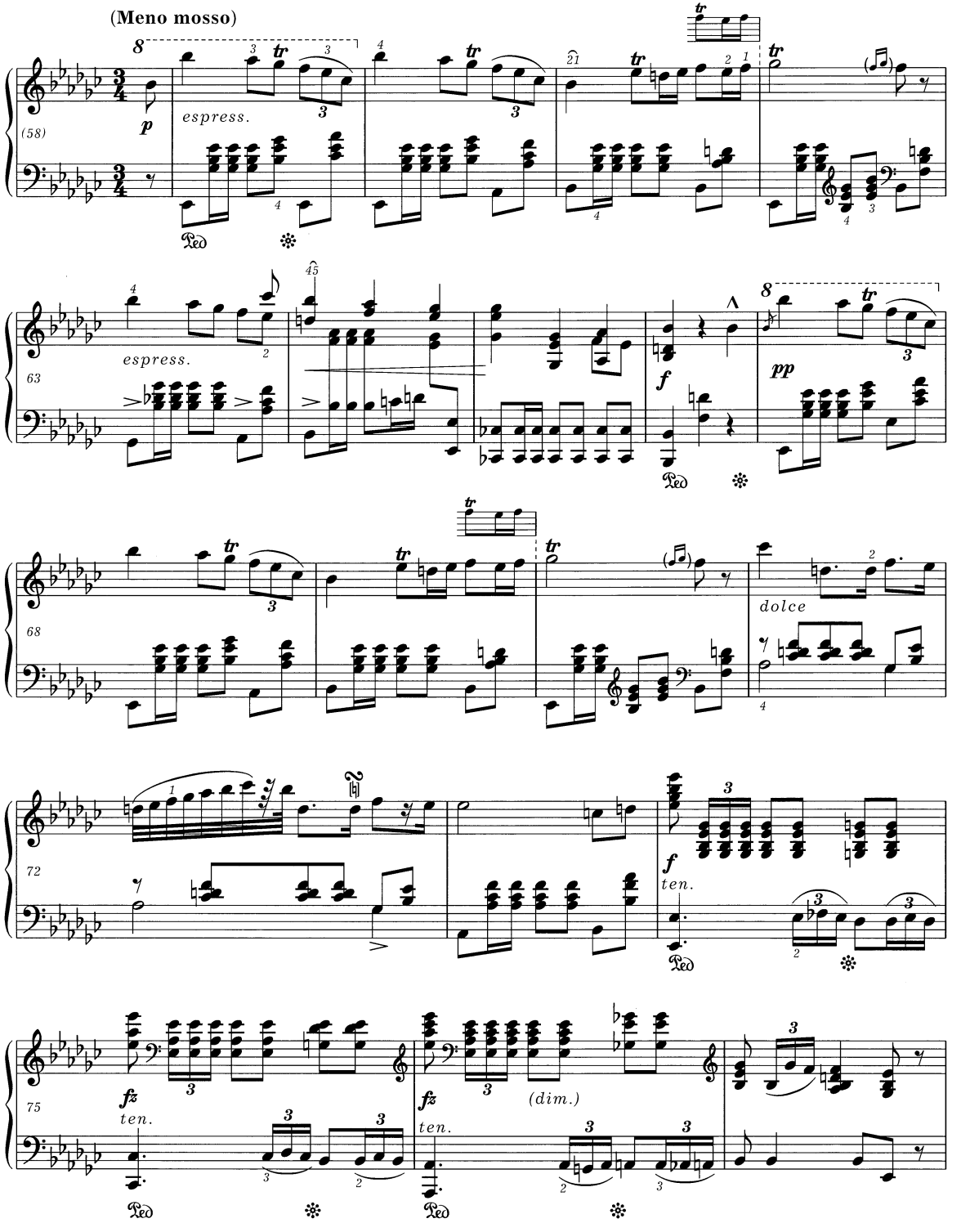
** Pedalizacja pochodzi w całości od redakcji.
The pedalling is given entirely by the editors.

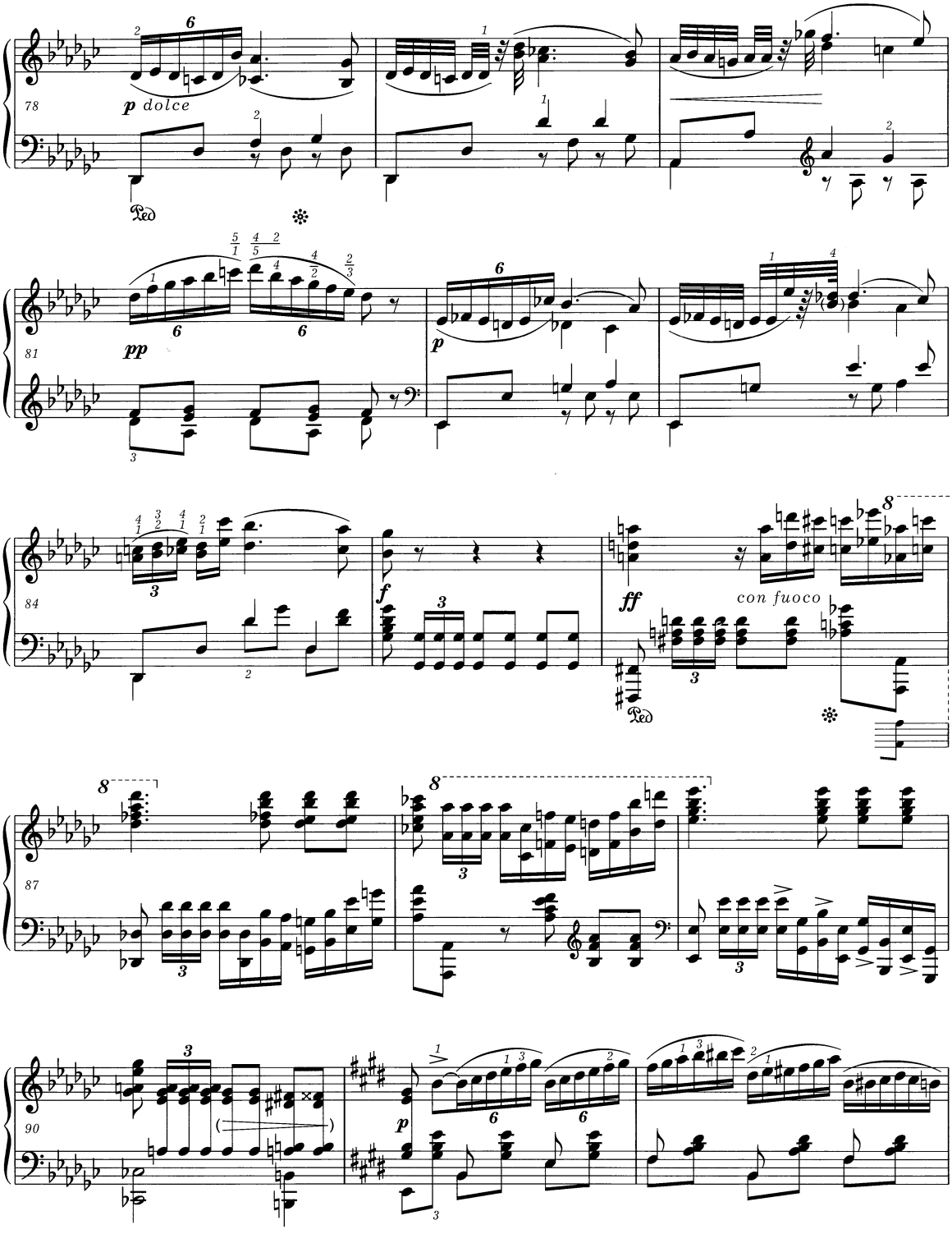
*** Tekst zakończenia t. 16 i 46 jest niepewny. Wariant l.r. zalecany przez redakcję:
The text at the end of bars 16 & 46 is uncertain. Variant of the L.H. recommended by the editors: . Patrz *Komentarz źródłowy.* Vide *Source Commentary.*

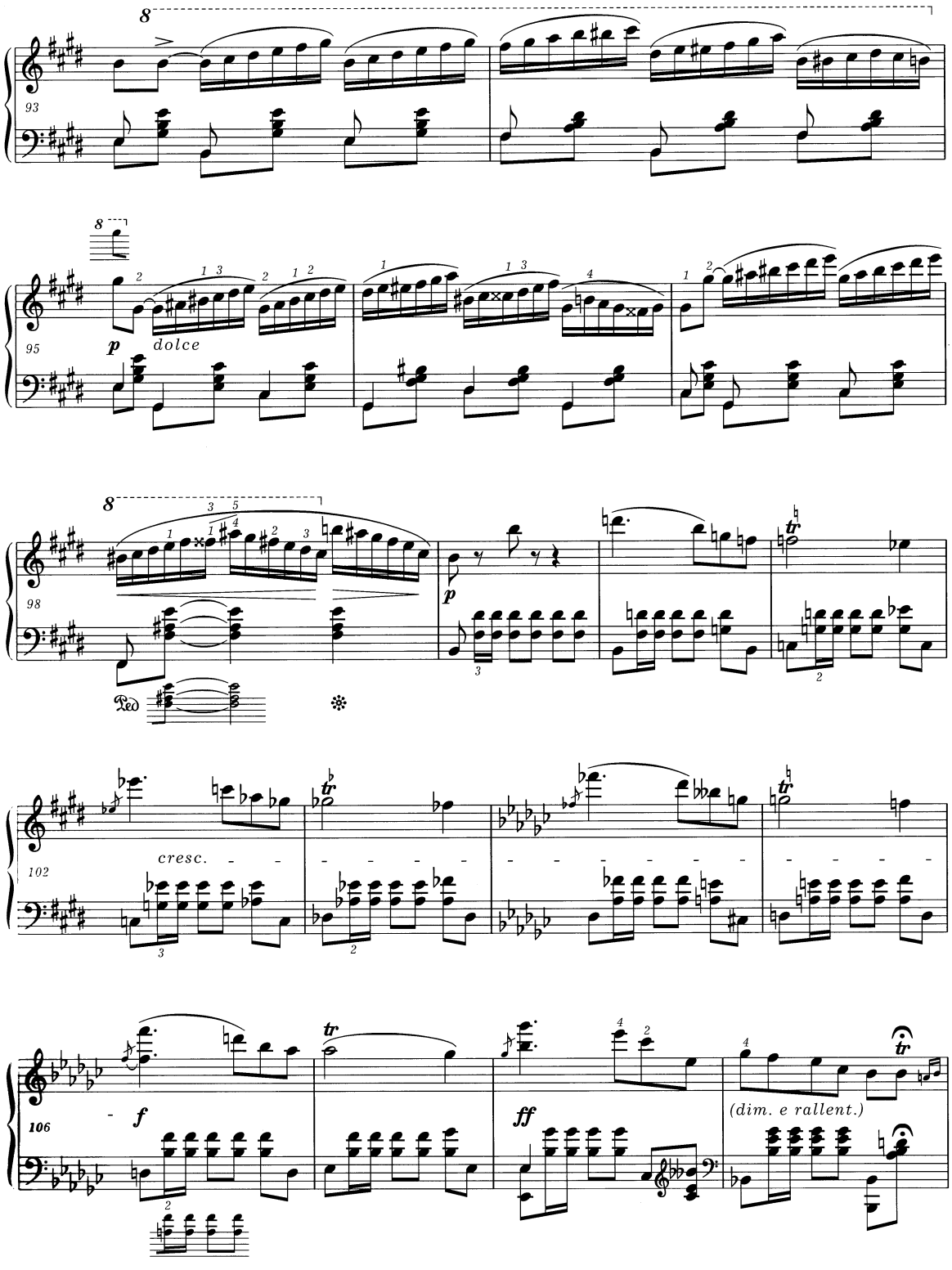

22
p
ff
26
p
dim.
dolce
p
30
(>)
(>)
33
una corda
pp
(>)
tre corde
f
36
di - mi - nu - en - do

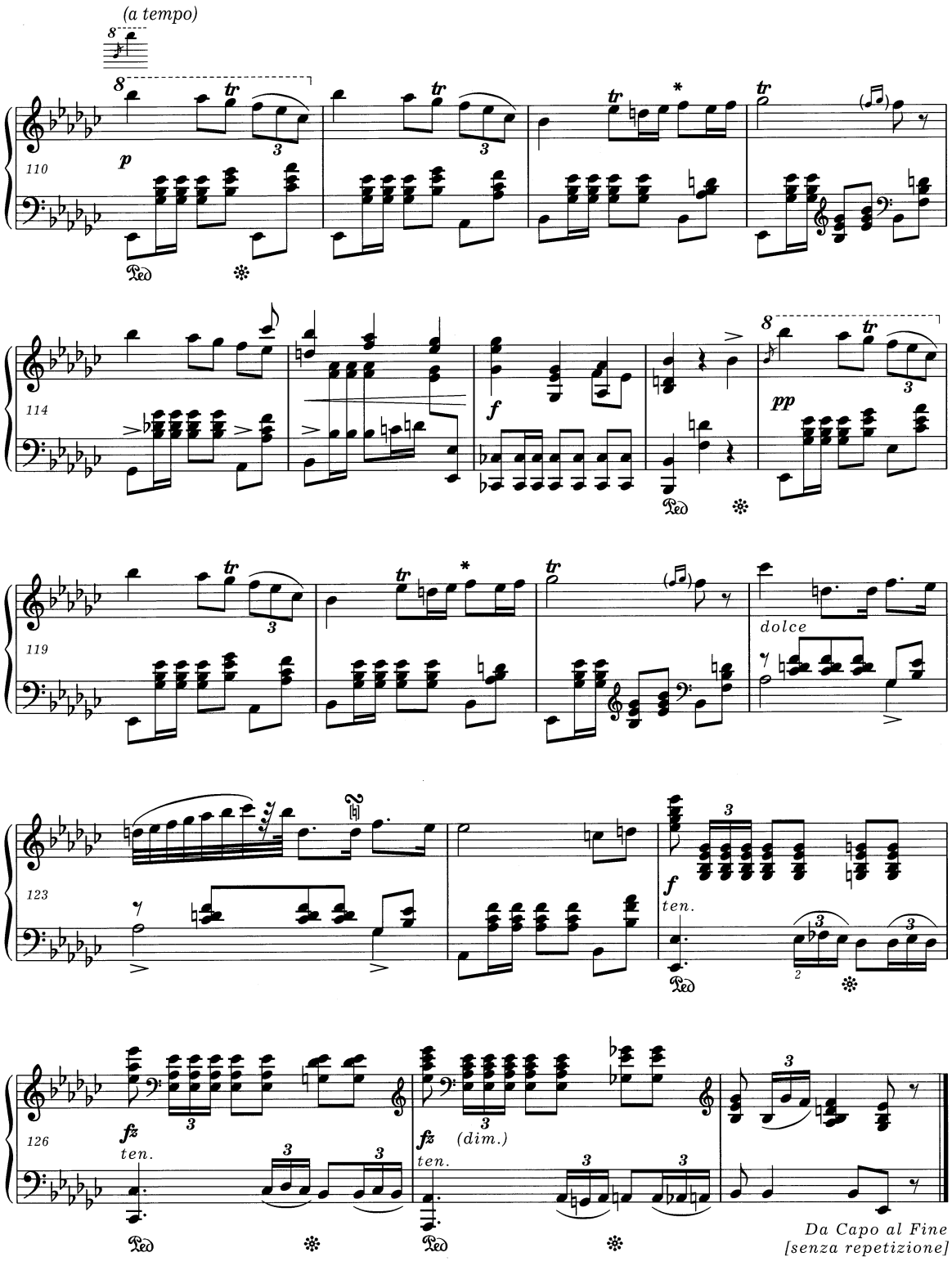


* Patrz uwaga do t. 16 na s. 46.
Vide note to bar 16 on page 46.


(Meno mosso)
espress.
(58)
espress.
63
f
pp
dolce
68
72
f
ten.
75
fz
ten.
(dim.)


78
p dolce
81
pp
p
84
f
ff
con fuoco
87
90
p

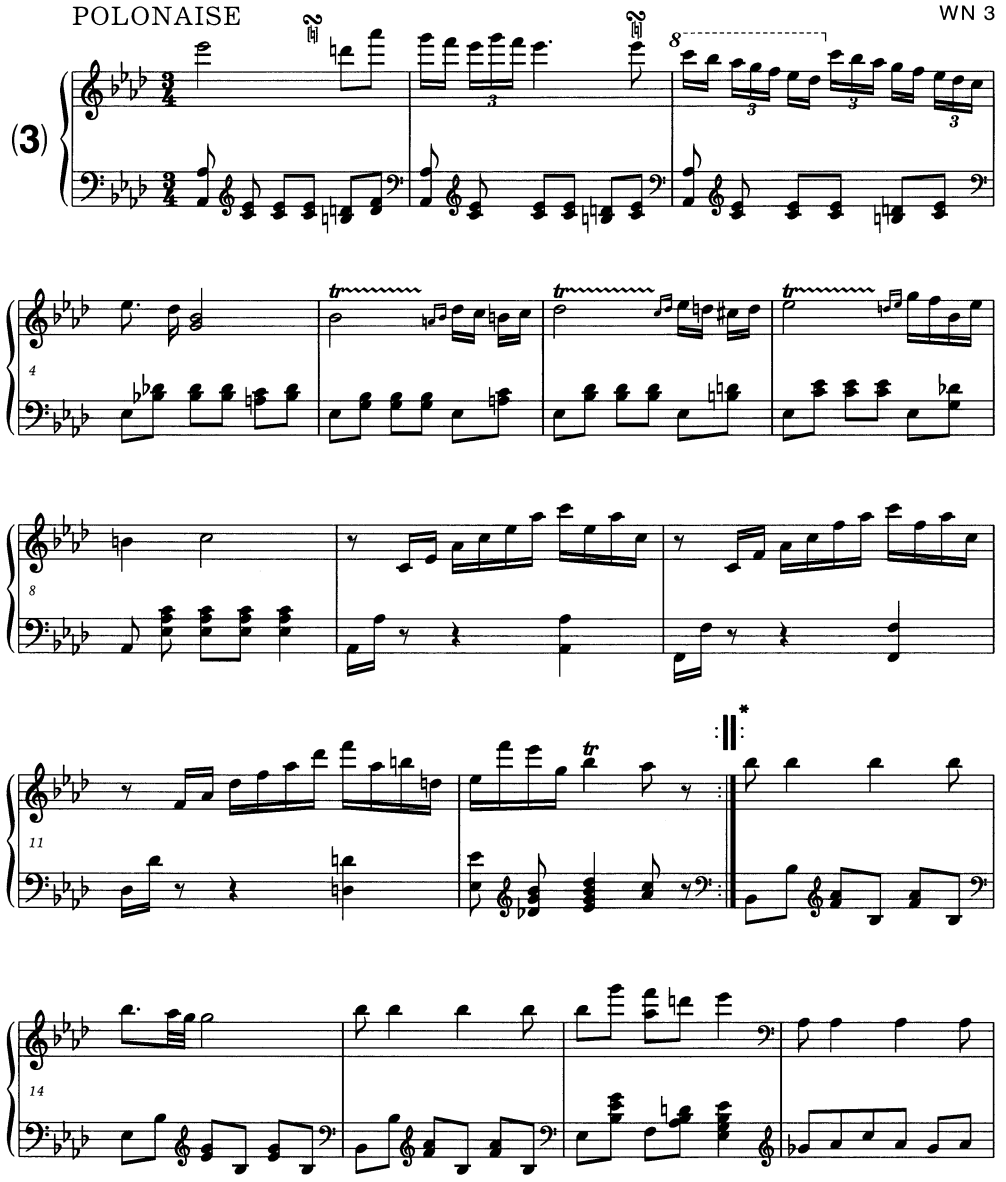

93
95
p
dolce
98
p
Ped
102
cresc.
106
f
ff
tr
(dim. e rallent.)



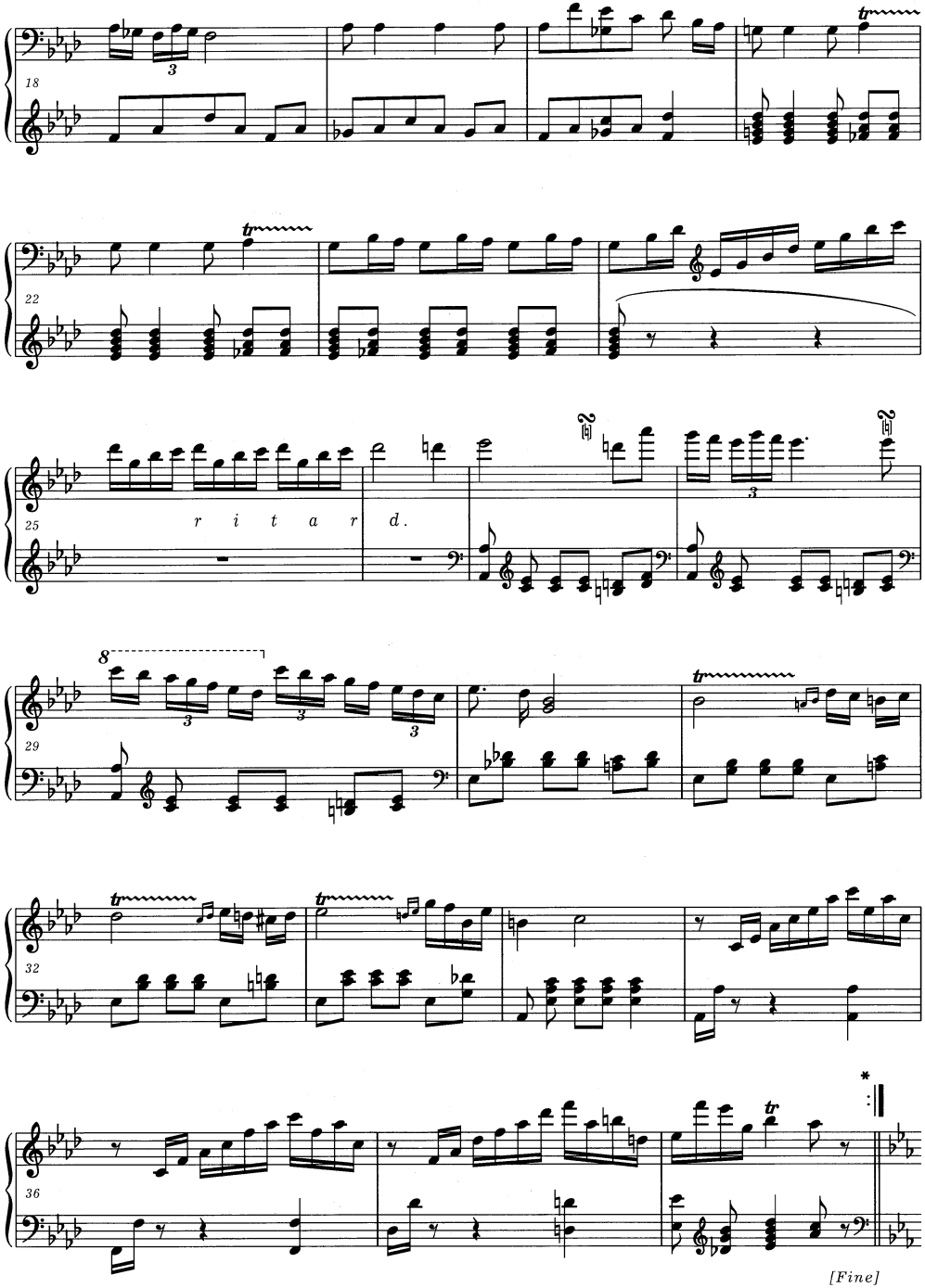
* Warianty jak w t. 61 i 69.
Variants as in bars 61 & 69.

Polonaise *A Monsieur A. Żywny*

Wcześniejsza wersja / Earlier version

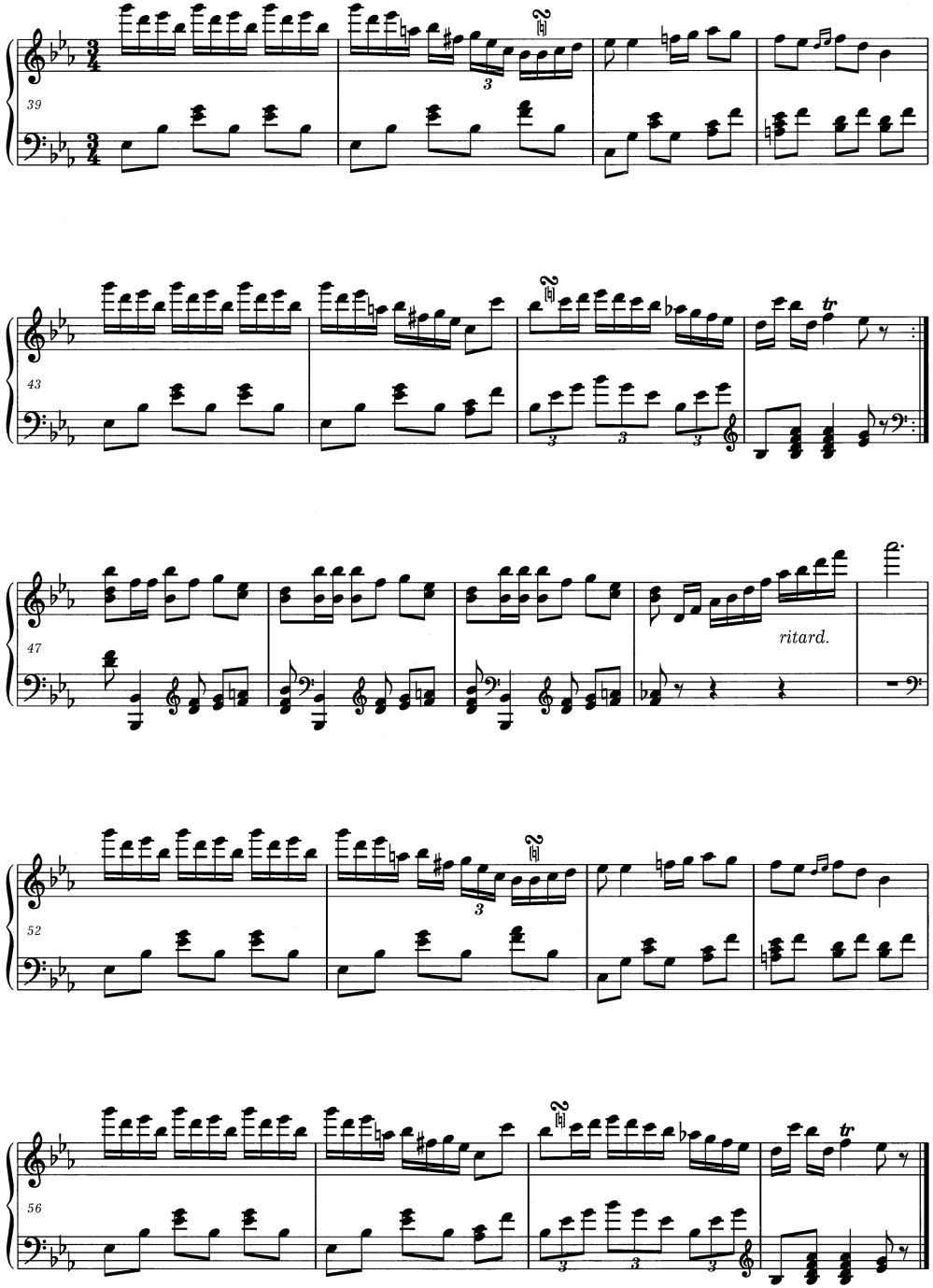


* Patrz uwaga na s. 17.
Vide note on page 17.



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

TRIO

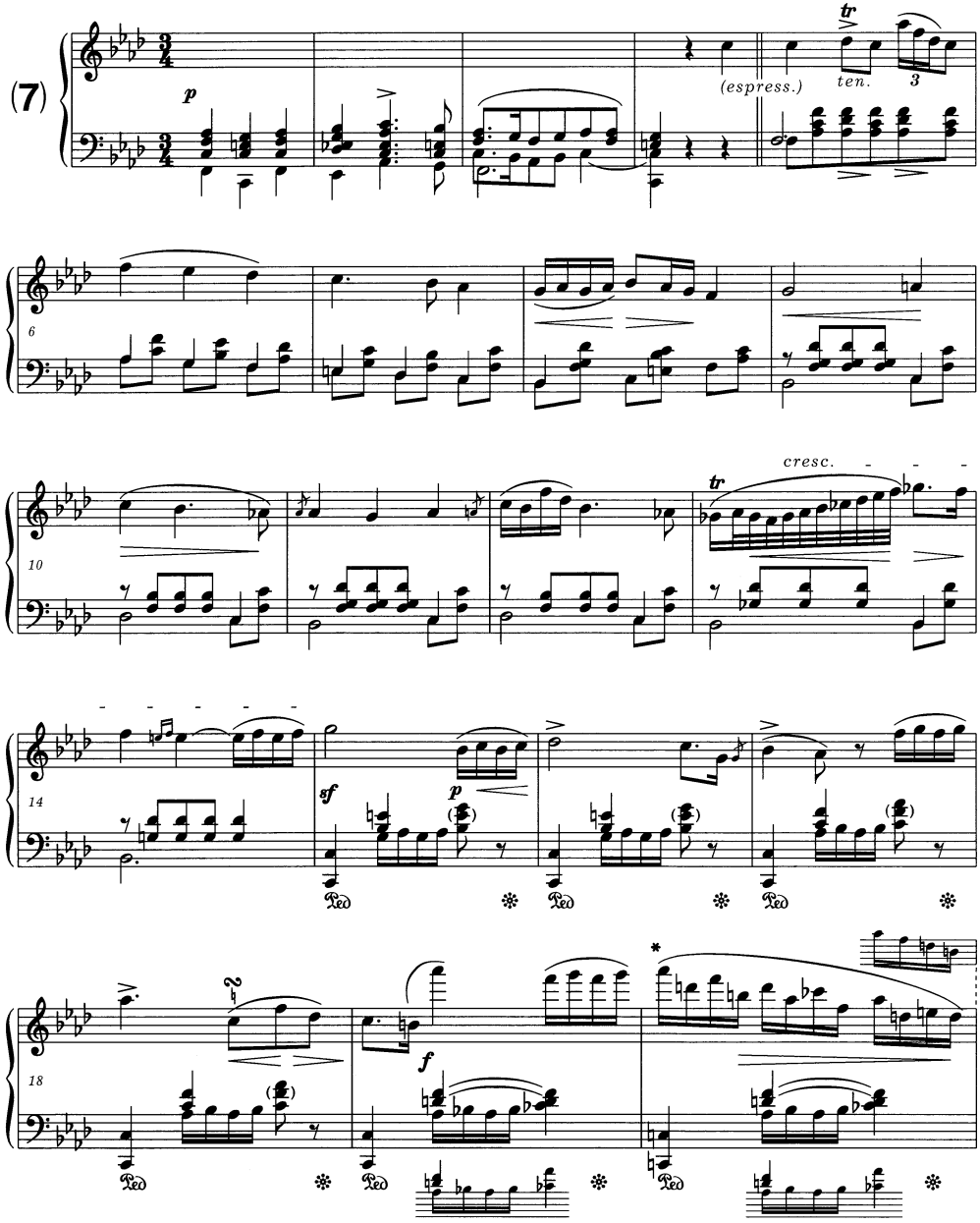


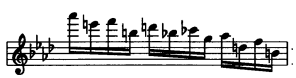
[Polonaise da Capo al Fine senza repetizione]

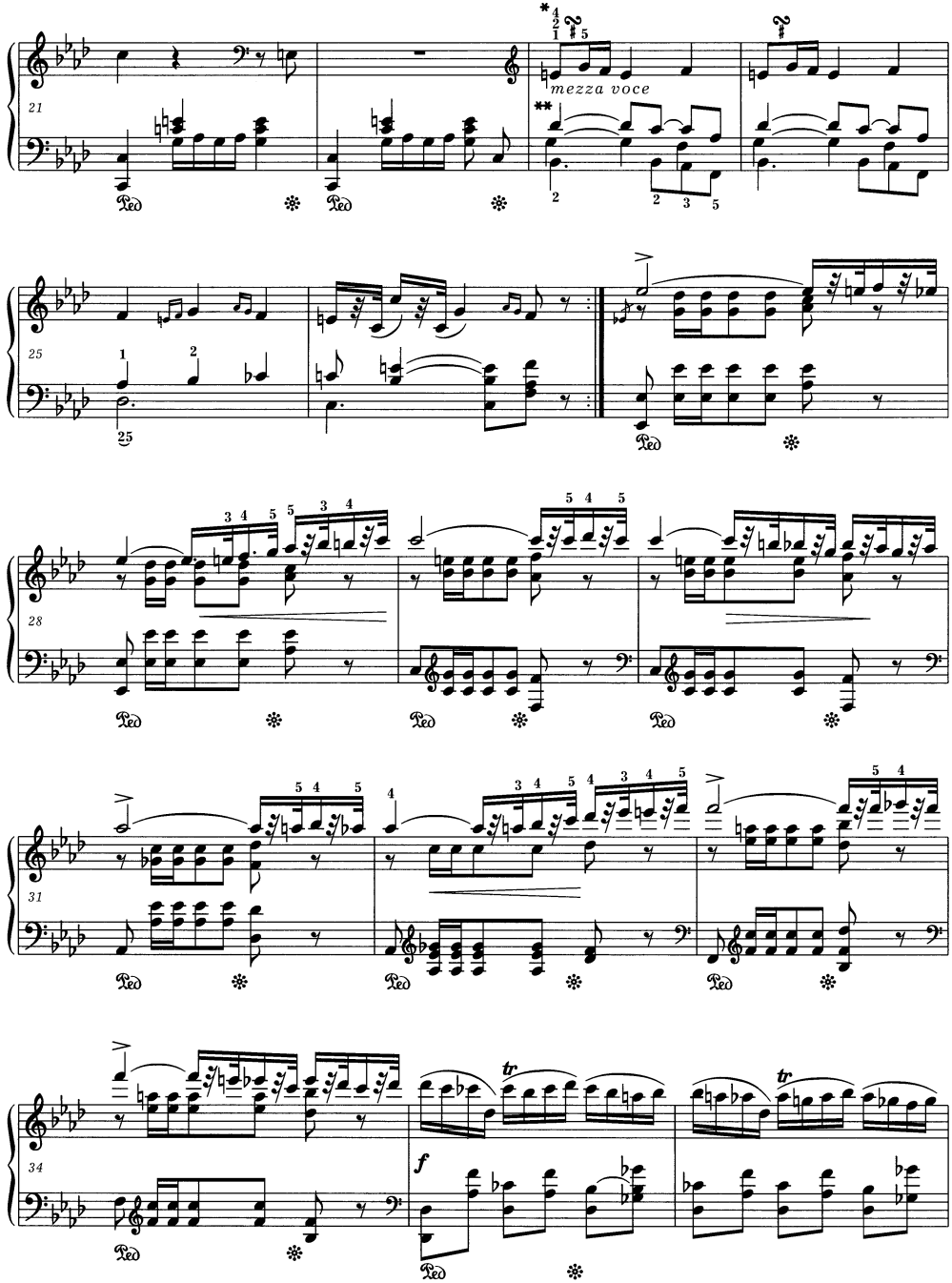
Polonaise

Wcześniejsza wersja / Earlier version

WN 12

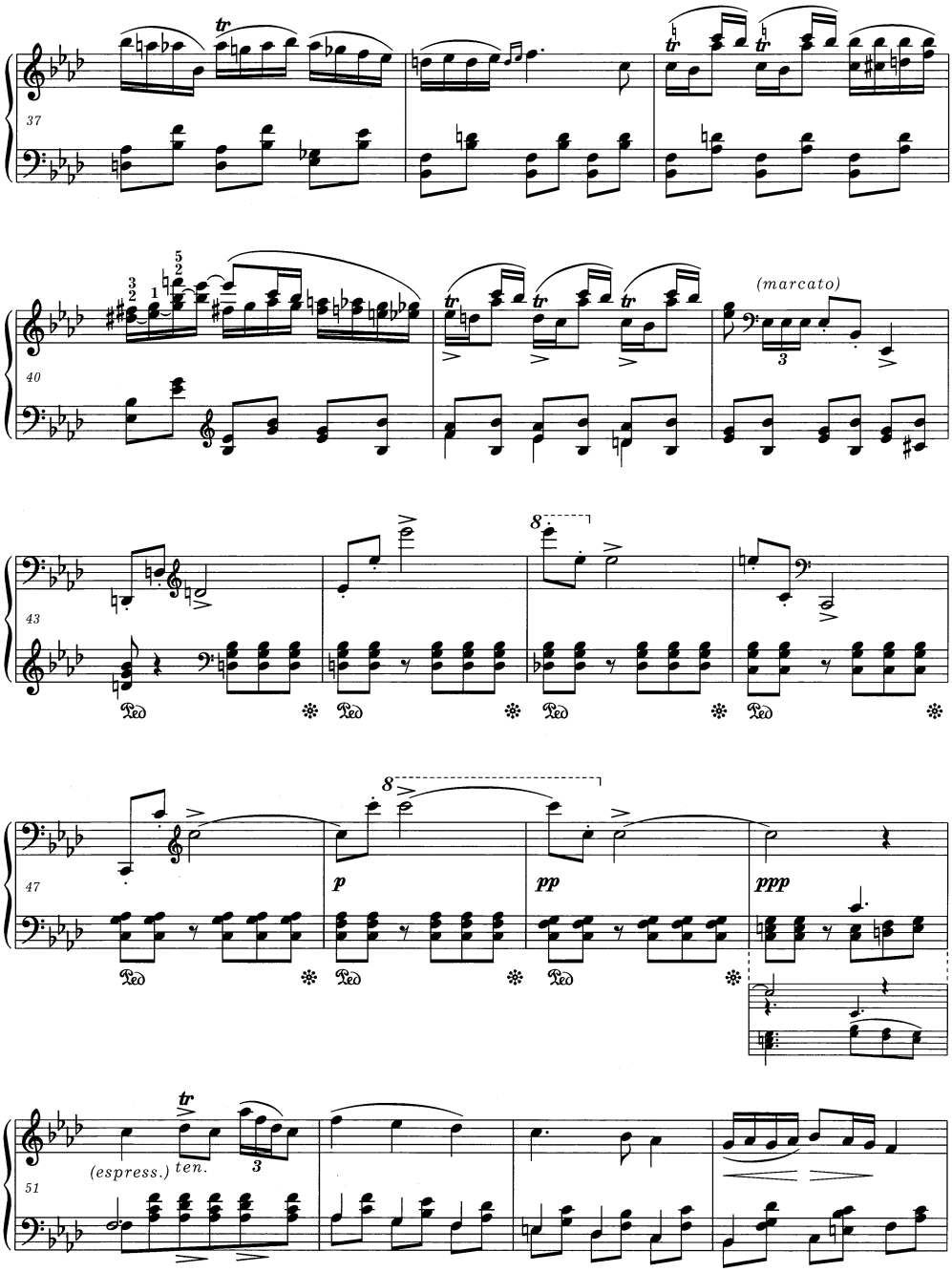


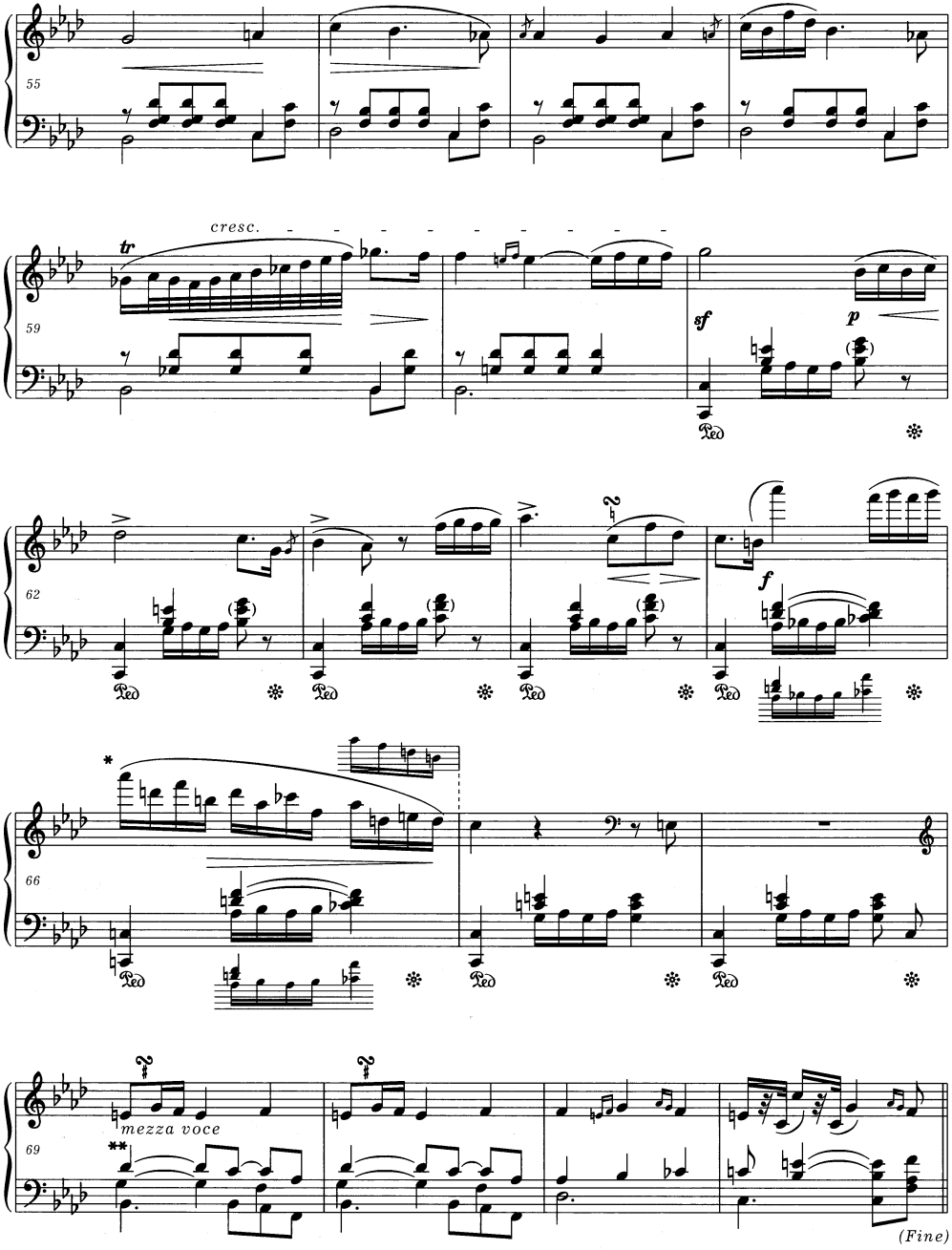
* Wcześniejsza wersja t. 20 i 66:  . Patrz *Komentarz źródłowy.*
Earlier version of bars 20 & 66: . Vide *Source Commentary.*



* 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*^{1}*-e*^{1} w t. 23-24 i 69-70 poprzedzone są znakami arpeggia.
In one of the sources the chords *g-d*♭^{1}*-e*^{1} in bars 23-24 & 69-70 are preceded by arpeggio signs.

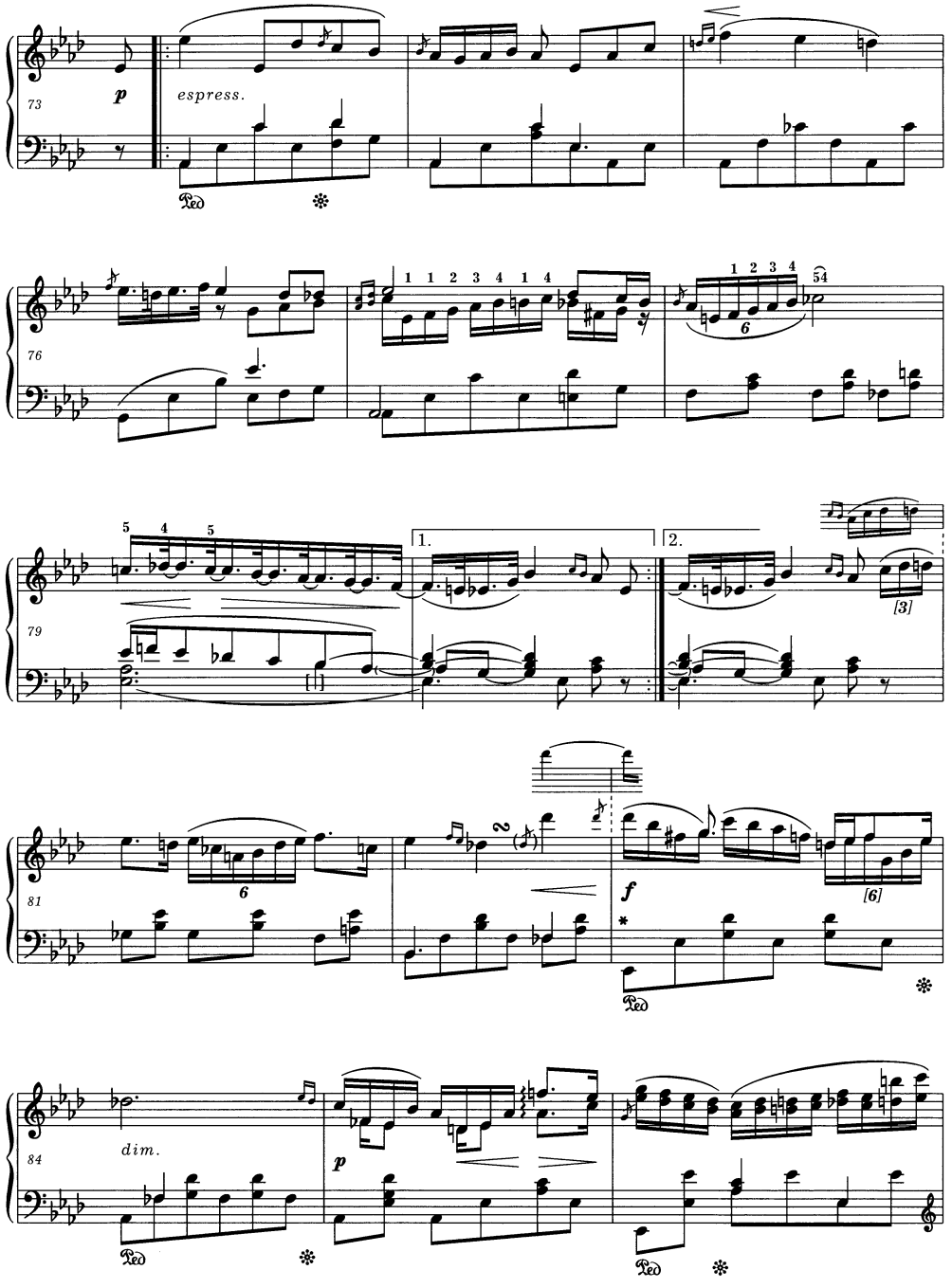

37
40
(marcato)
43
47
p
pp
ppp
51
(espress.)
ten.



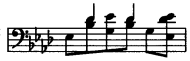
* Wcześniejsza wersja t. 66 – patrz uwaga na s. 58.
For an earlier version of bar 66 vide note on p. 58.

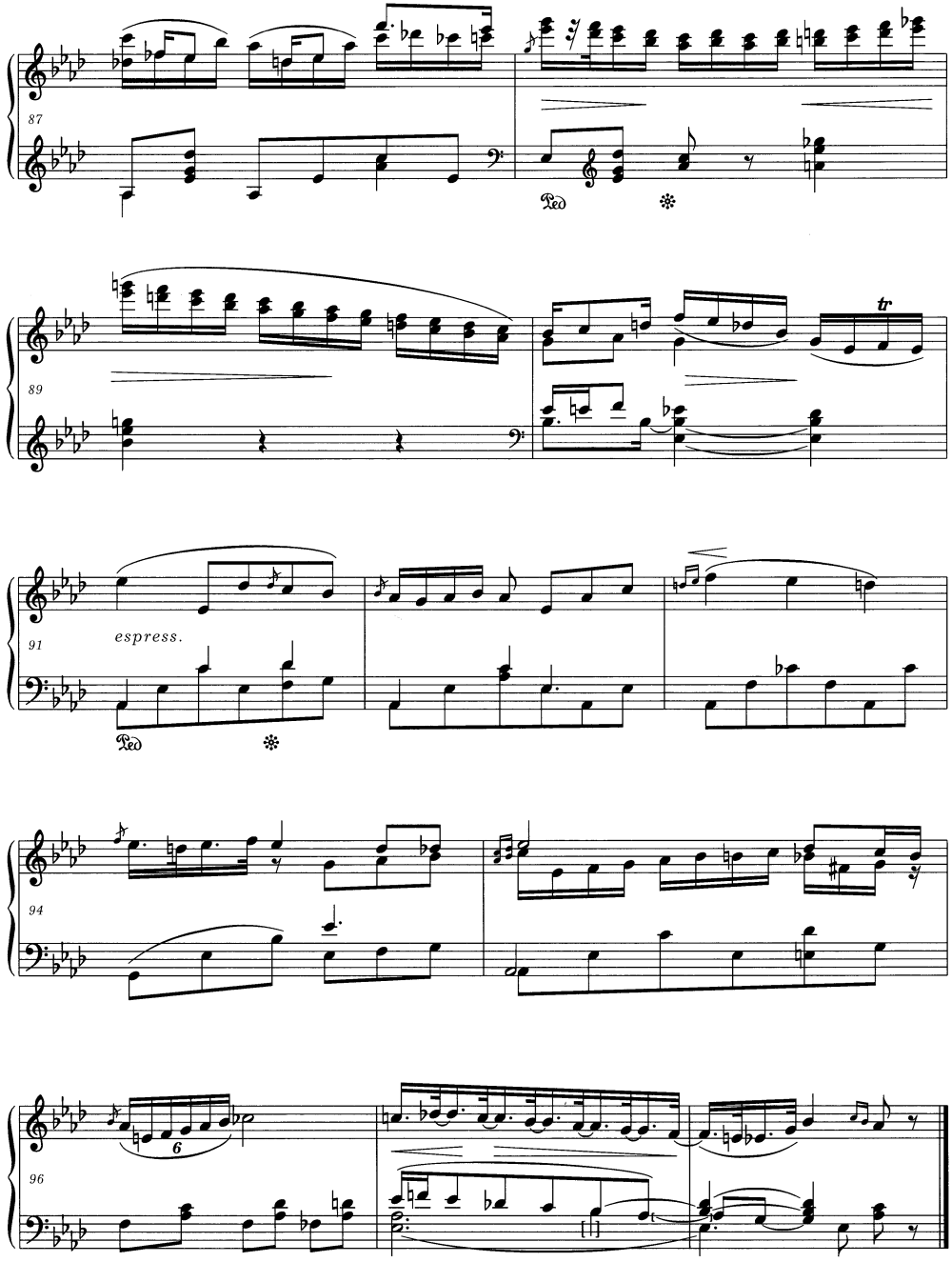
** Patrz uwaga na s. 59.
Vide note on p. 59.

TRIO



* Wcześniejsza wersja t. 83:
Earlier version of bars 83:





Da Capo al Fine
senza repetizione