FRYDERYK CHOPIN

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

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

FUNDACJA WYDANIA NARODOWEGO
POLSKIE WYDAWNICTWO MUZYCZNE
KRAKÓW 2020

SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM VI

Redakcja tomu: Jan Ekier, Paweł Kamiński

Do każdego tomu dołączone są w formie luźnej wkładki *Komentarz wykonawczy* i *Komentarz źródłowy (skrócony).*

Pełne *Komentarze źródłowe* do poszczególnych tomów będą publikowane oddzielnie.

Wydany w oddzielnym tomie *Wstęp do Wydania Narodowego Dzieł Fryderyka Chopina* 1. *Zagadnienia edytorskie* obejmuje całokształt ogólnych problemów wydawniczych, zaś *Wstęp…* 2. *Zagadnienia wykonawcze* – całokształt ogólnych problemów interpretacyjnych.

Polonezy wydane pośmiertnie zawarte są w osobnym tomie (26 B II).

Editors of this Volume: Jan Ekier, Paweł Kamiński

A *Performance Commentary* and a *Source Commentary (abridged)* are included in each volume in the form of a loose insert.

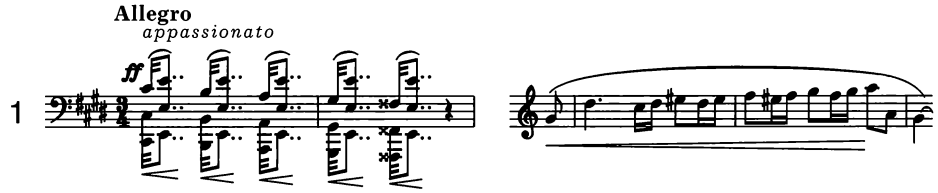
Full *Source Commentaries* on each volume will be published separately.

The *Introduction to the National Edition of the Works of Fryderyk Chopin* 1. *Editorial Issues*, published as a separate volume, covers general matters concerning the publication. The *Introduction…* 2. *Performance Issues* covers all general questions of interpretation.

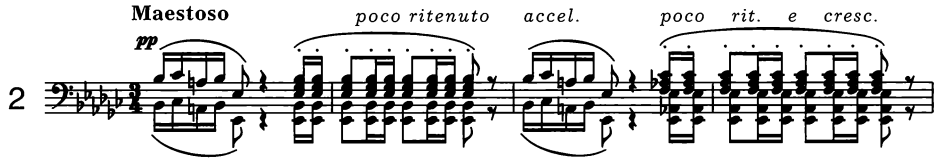
Polonaises published posthumously are contained in a seperate volume (26 B II).

2 Polonezy op. 26 / 2 Polonaises Op. 26

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



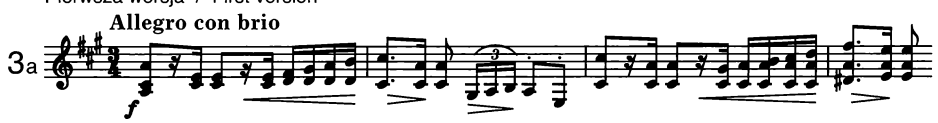
Nr 2 es-moll / No. 2 E♭ minor — page / s. 18



2 Polonezy op. 40 / 2 Polonaises Op. 40

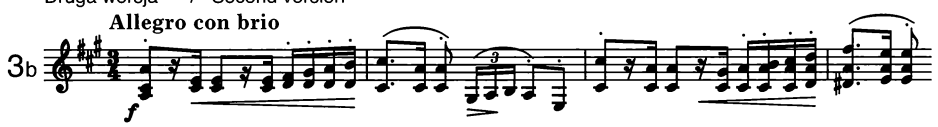
Nr 1 A-dur / No. 1 A major — page / s. 28

Pierwsza wersja / First version

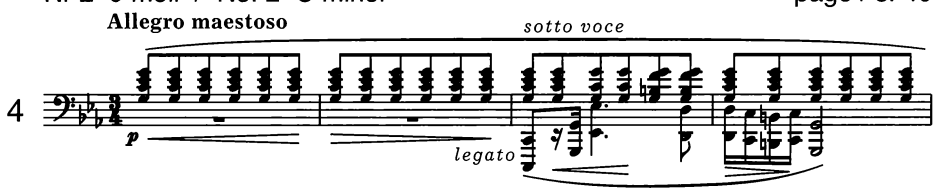


Nr 1 A-dur / No. 1 A major — page / s. 34

Druga wersja / Second version

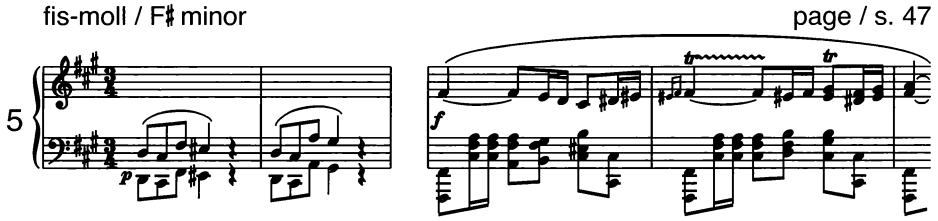


Nr 2 c-moll / No. 2 C minor — page / s. 40



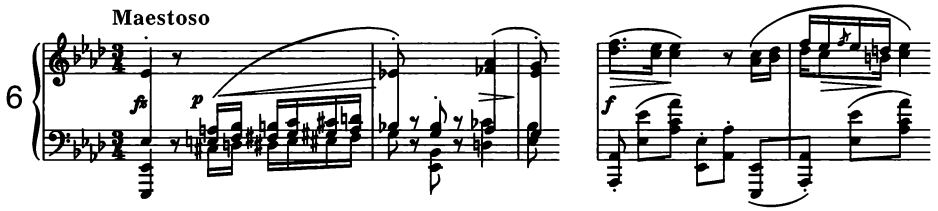
Polonez op. 44 / Polonaise Op. 44

fis-moll / F♯ minor — page / s. 47



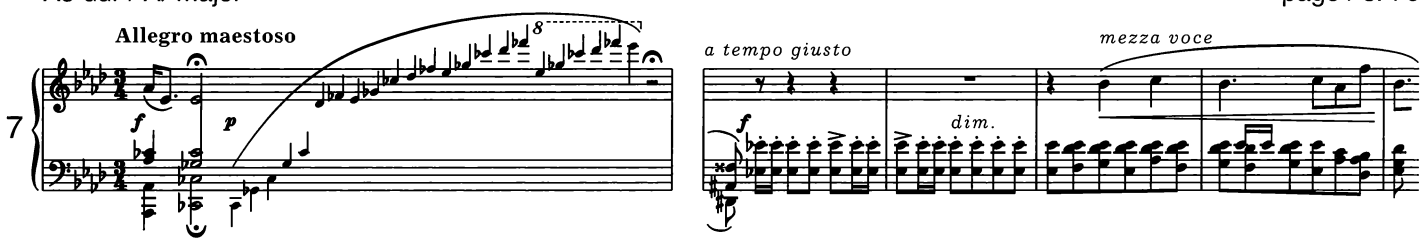
Polonez op. 53 / Polonaise Op. 53

As-dur / A♭ major — page / s. 64



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

As-dur / A♭ major — page / s. 76



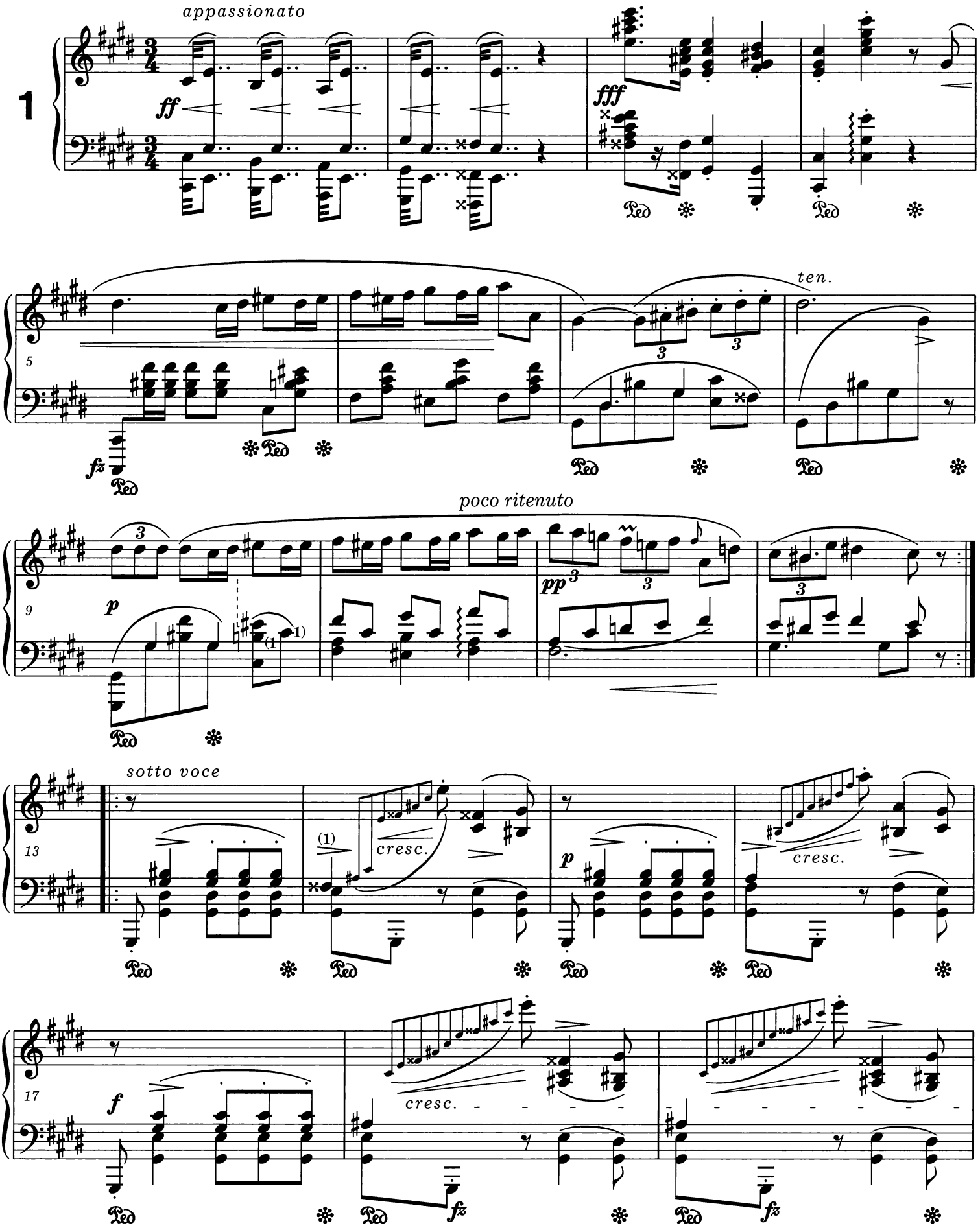
Deux polonaises

A son ami J. Dessauer

op. 26 nr 1

Allegro

appassionato



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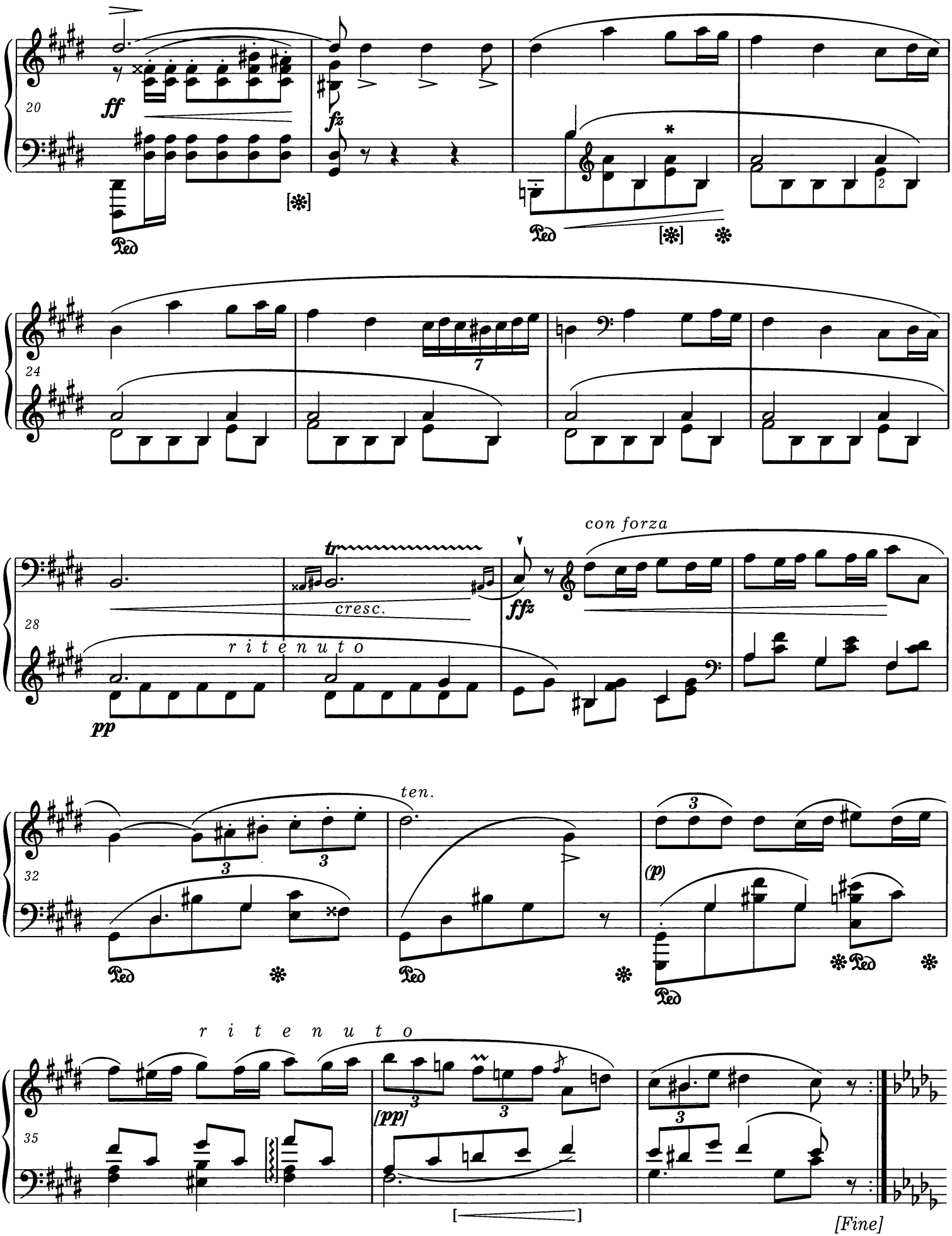
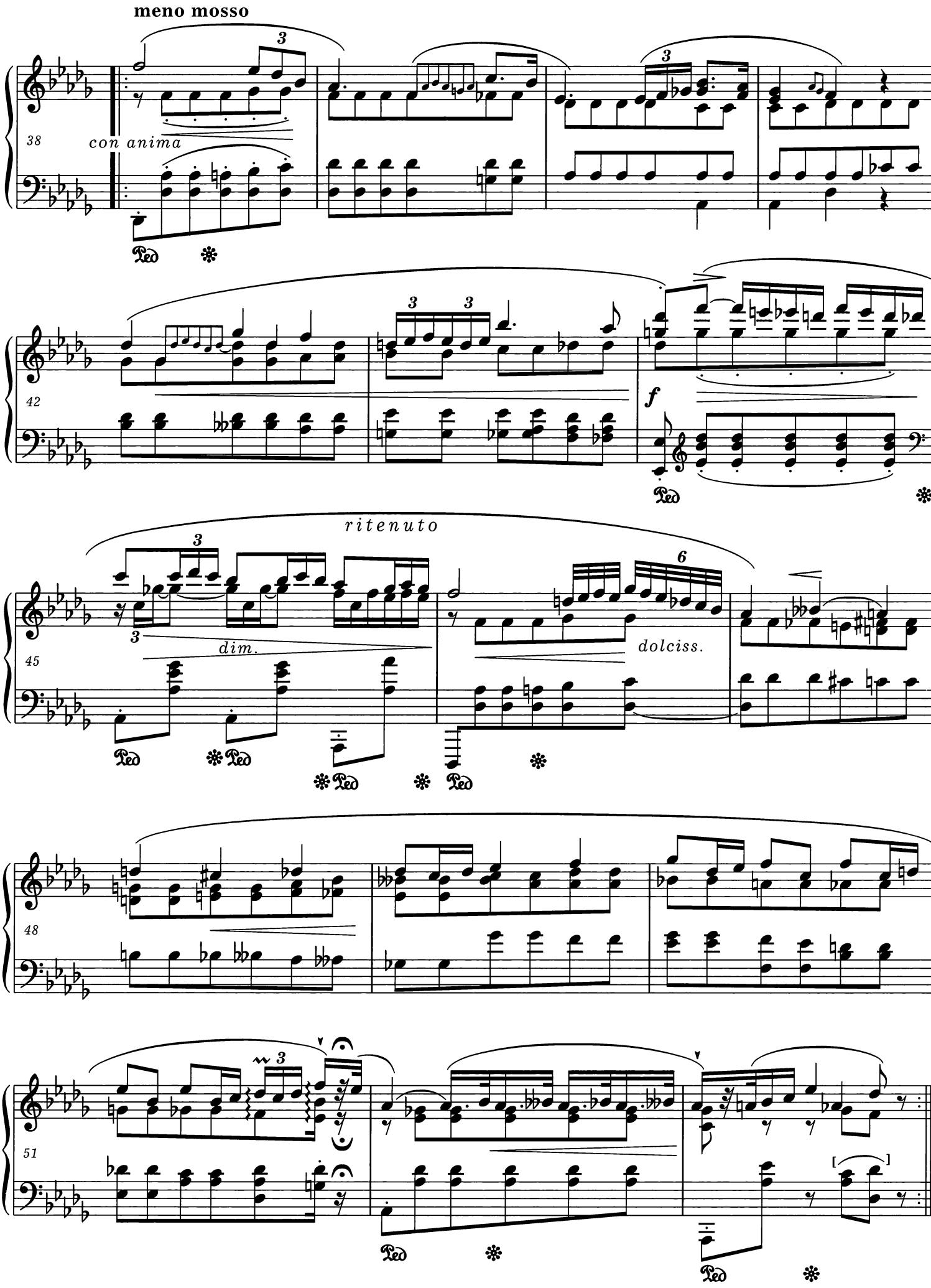
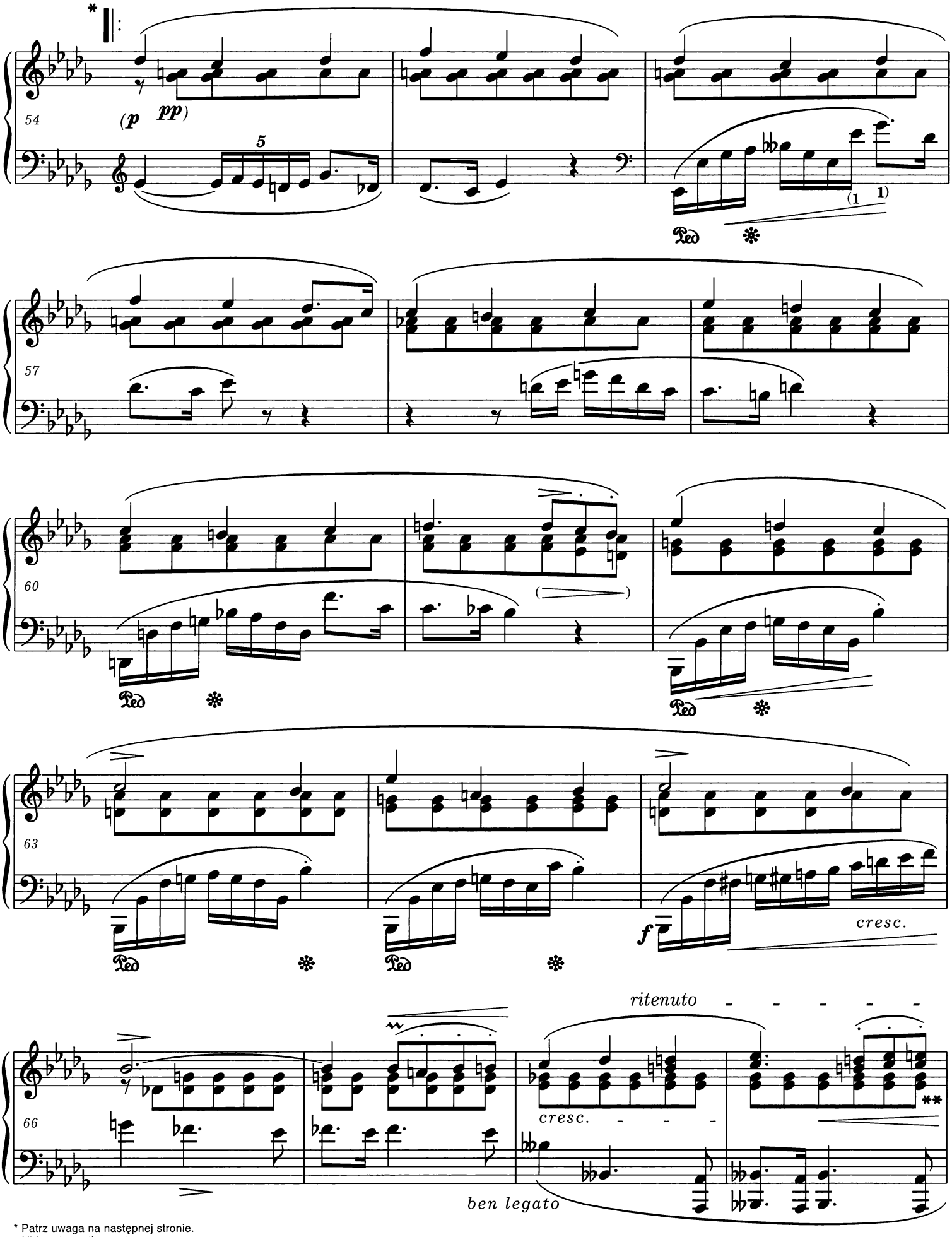


* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.

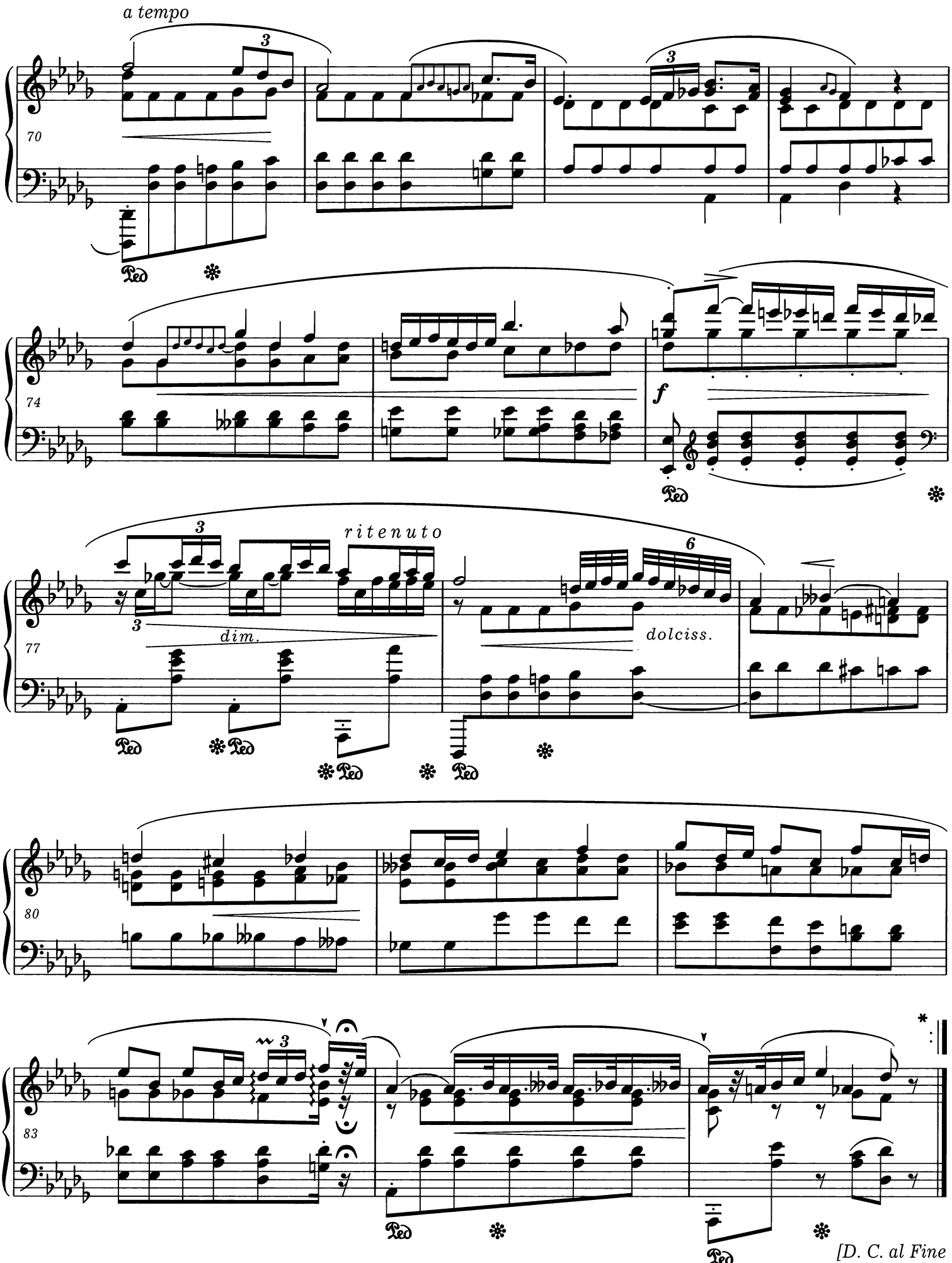
PWM-9386


meno mosso
con anima
ritenuto
dim.
dolciss.
f

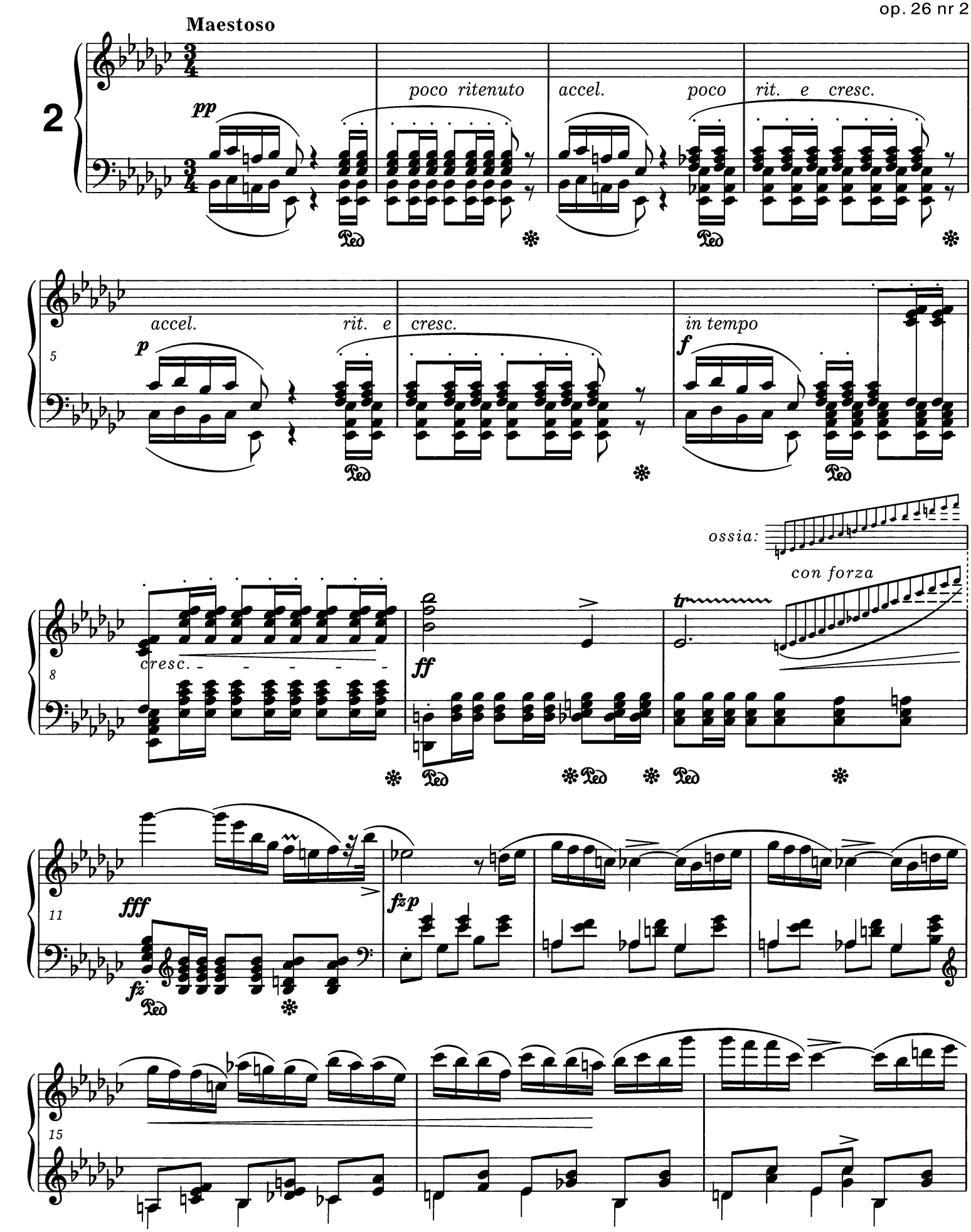


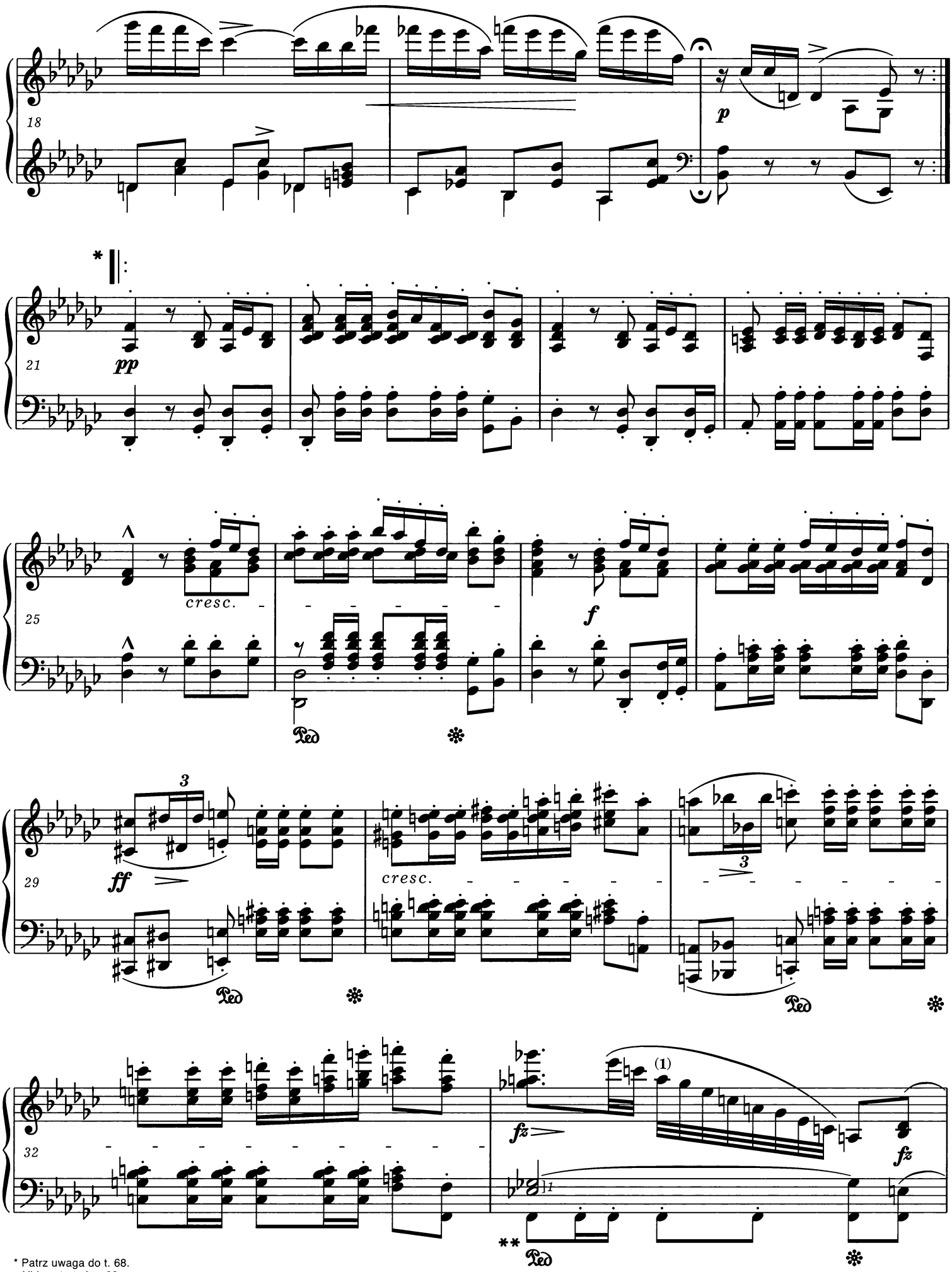
* Patrz uwaga na następnej stronie.
Vide note on the next page.

** 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.*



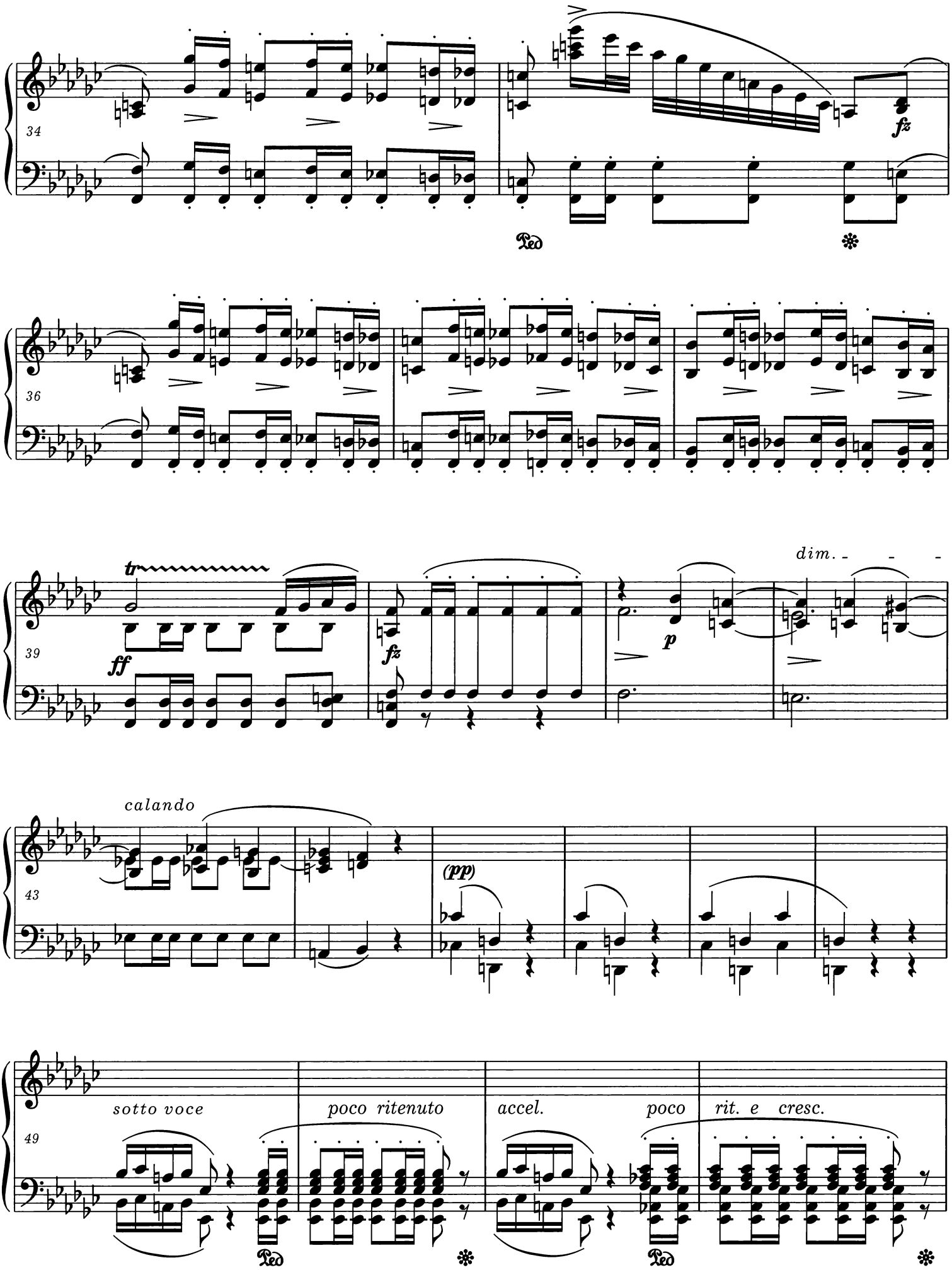
* Ze źródeł nie wynika jasno, czy Chopin chciał powtórzenia t. 54-85. Repetycję można traktować jako wariant.
It is not clear from the sources whether Chopin wanted bars 54-85 to be repeated. The repetition can be treated as a variant.

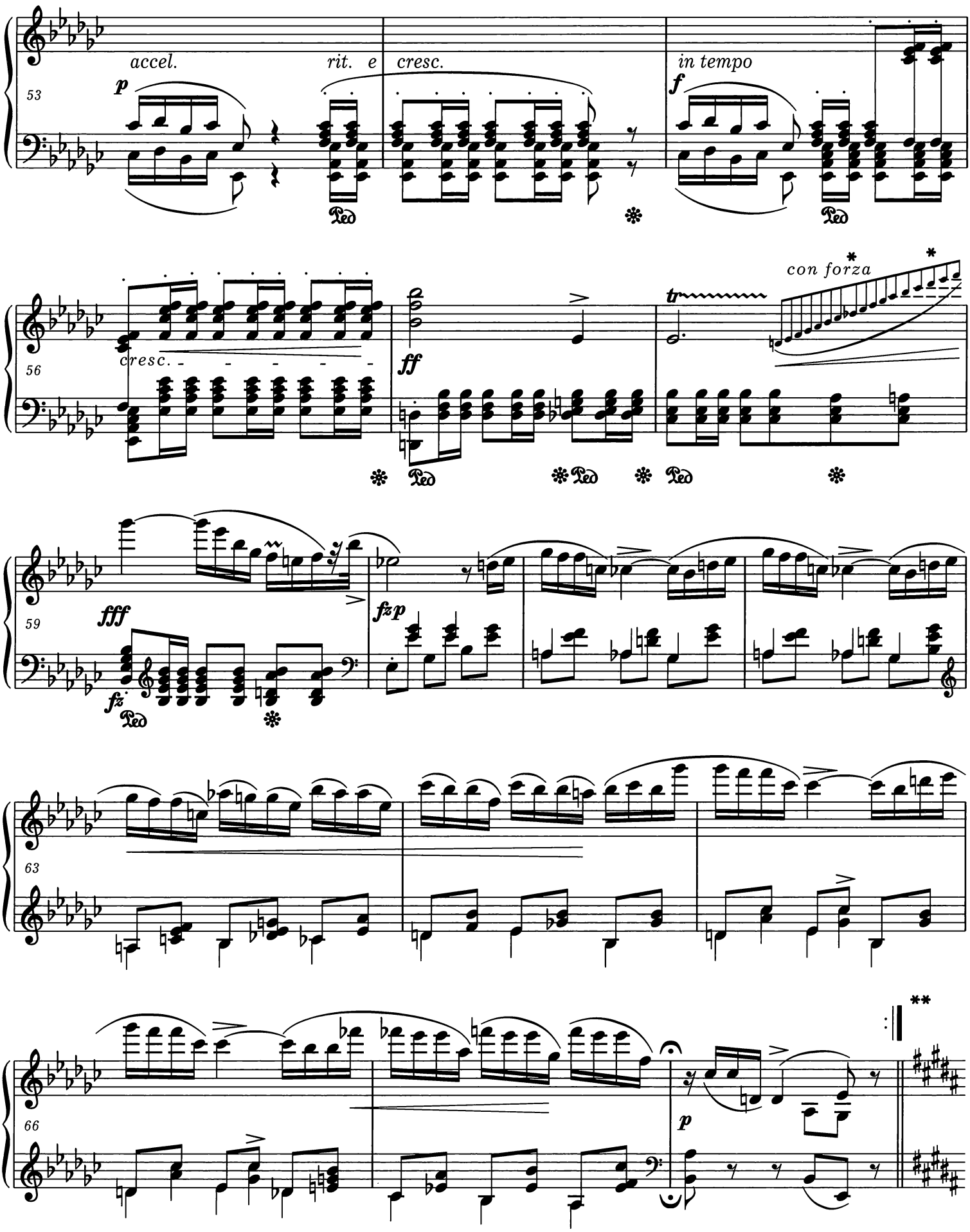

Maestoso
2
pp
poco ritenuto
accel.
poco
rit. e cresc.
Ped
accel.
rit. e
cresc.
in tempo
p
f
5
ossia:
con forza
cresc.
ff
tr
8
fff
fz
fzp
11
15



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

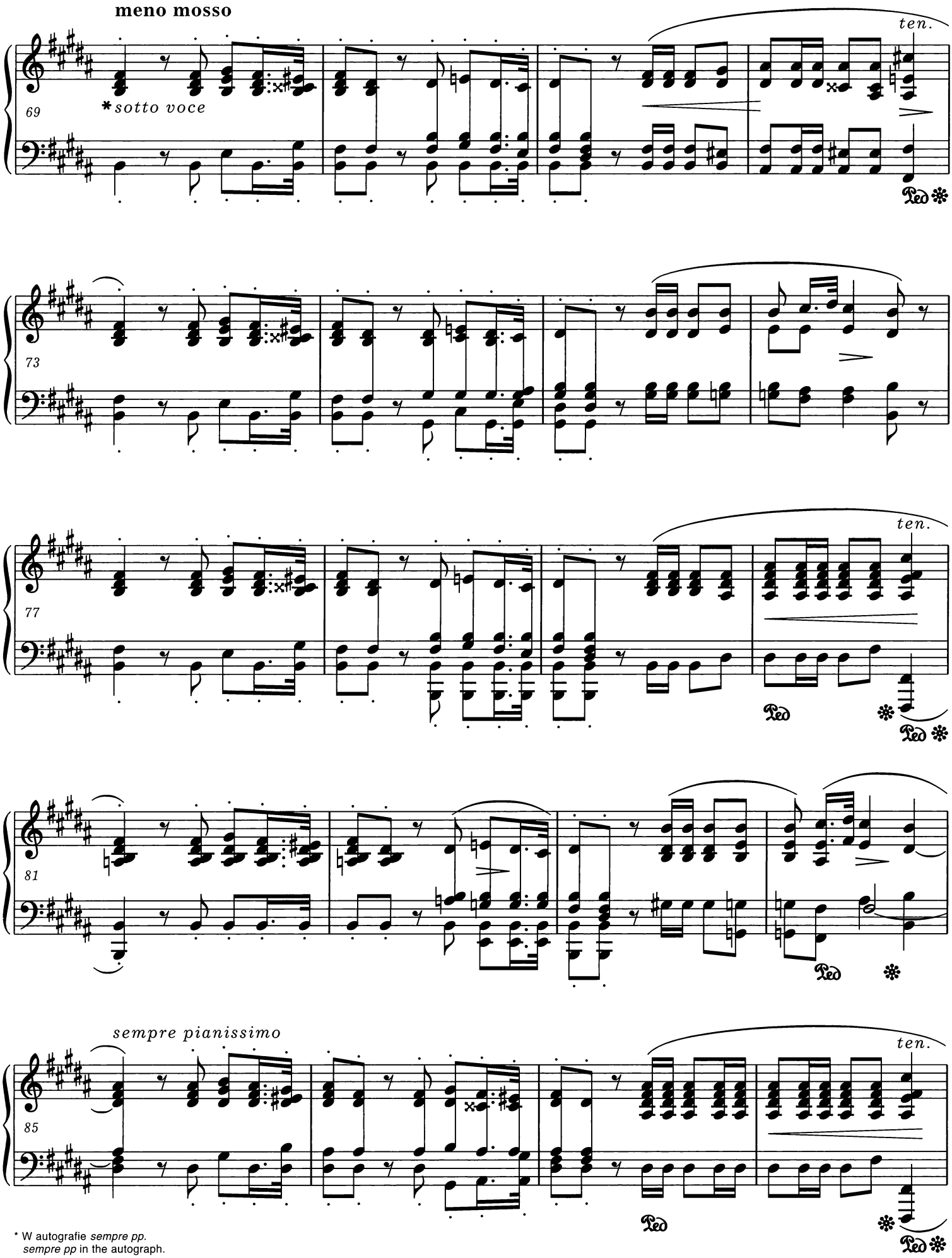
** Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.


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

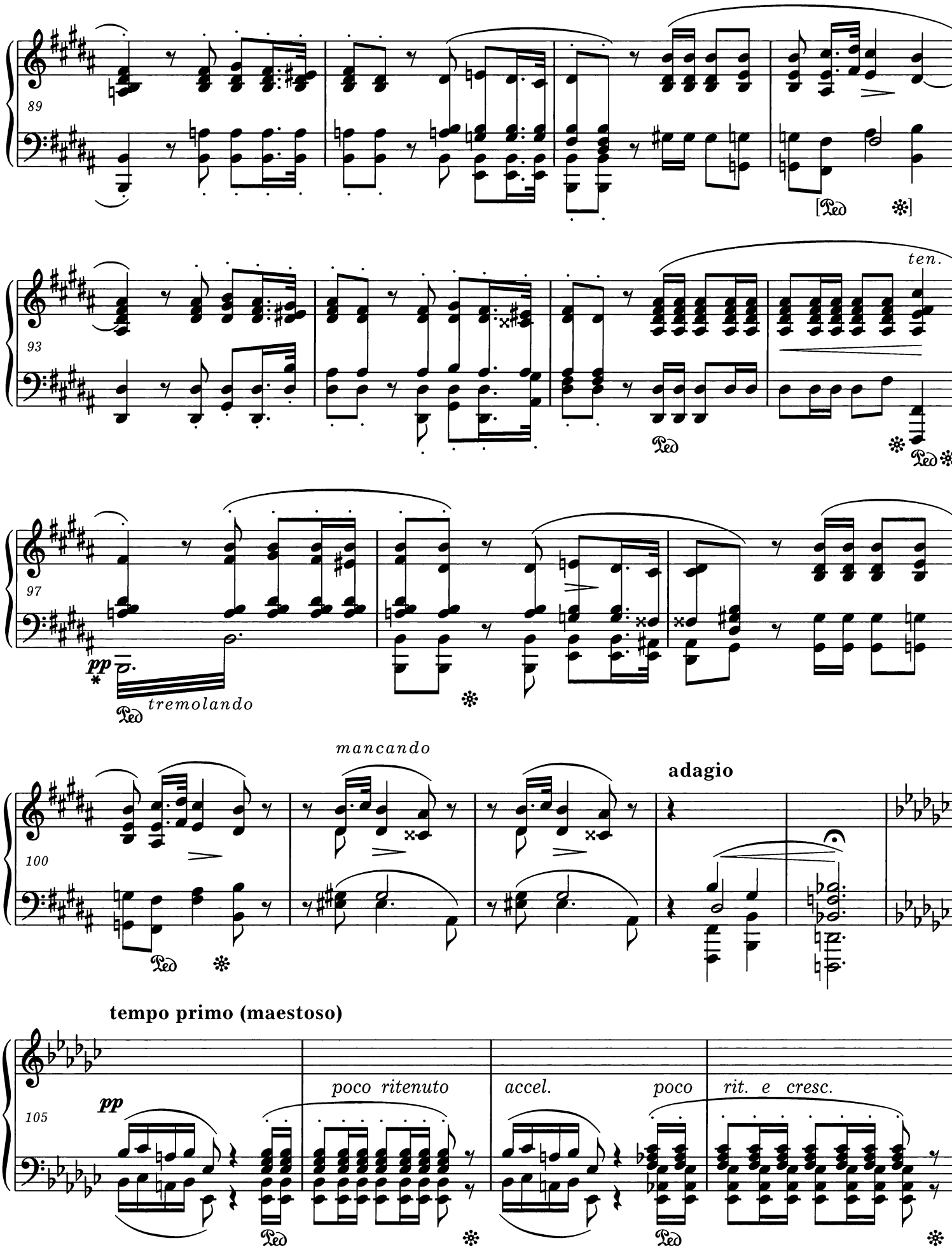


* Wariant jak w t. 10.
Variant as in bar 10.

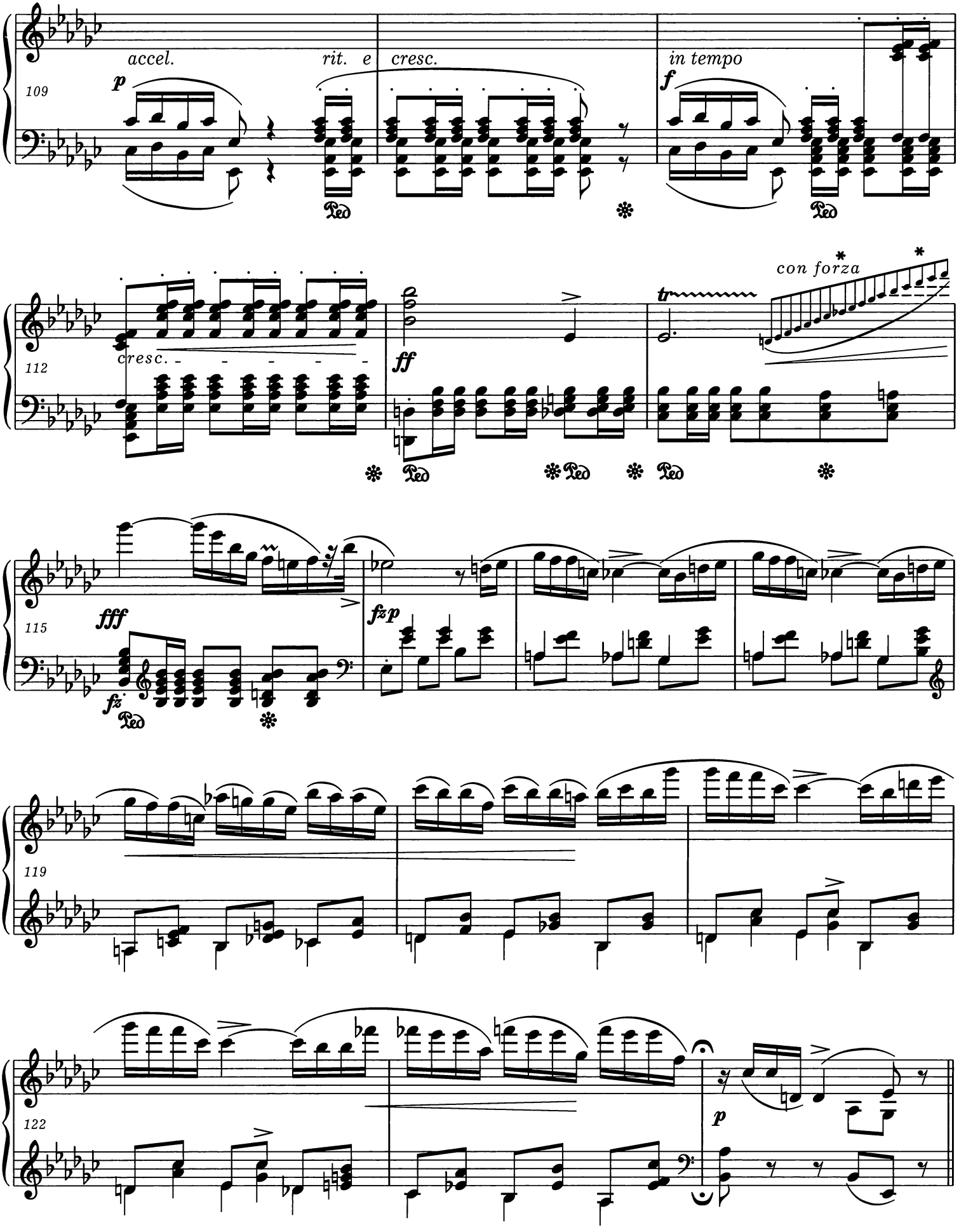
** Ze źródeł nie wynika jasno, czy Chopin chciał powtórzenia t. 21-68. Repetycję można traktować jako wariant.
It is not clear from the sources whether Chopin wanted bars 21-68 to be repeated. The repetition can be treated as a variant.



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

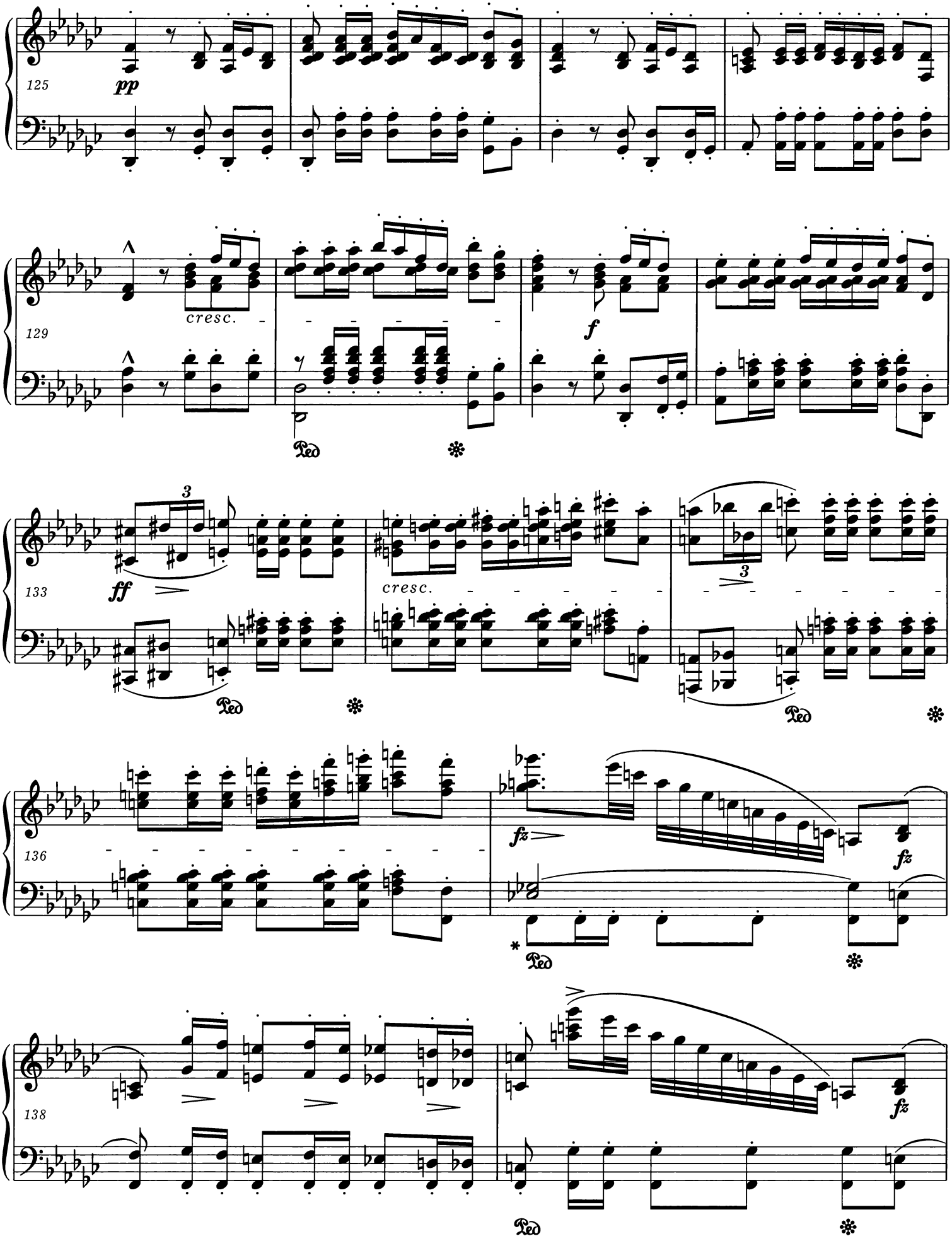


* W jednym z egzemplarzy lekcyjnych w miejsce *pp* Chopin wpisał *ff*.
Chopin wrote *ff* in place of *pp* in a pupil's copy.

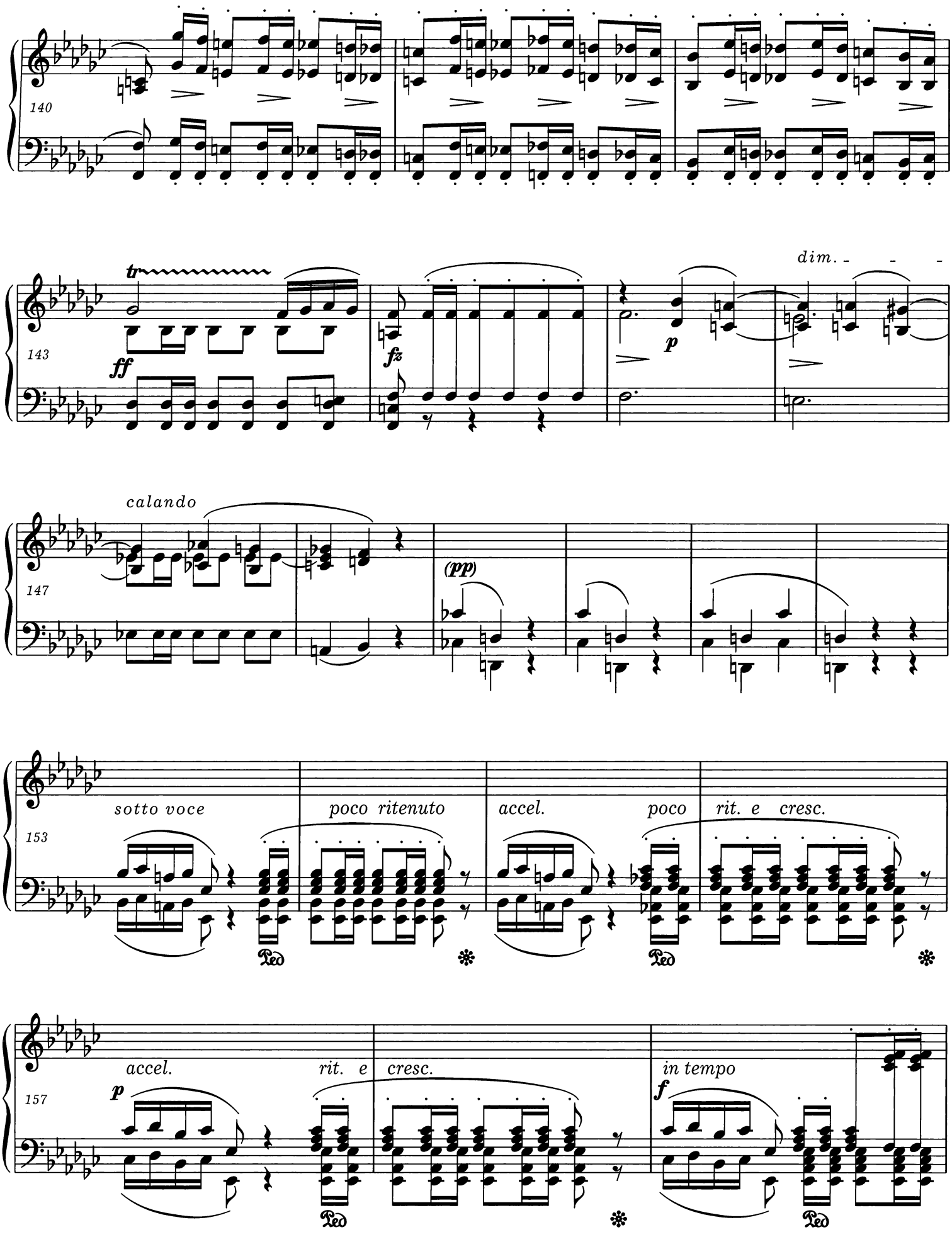


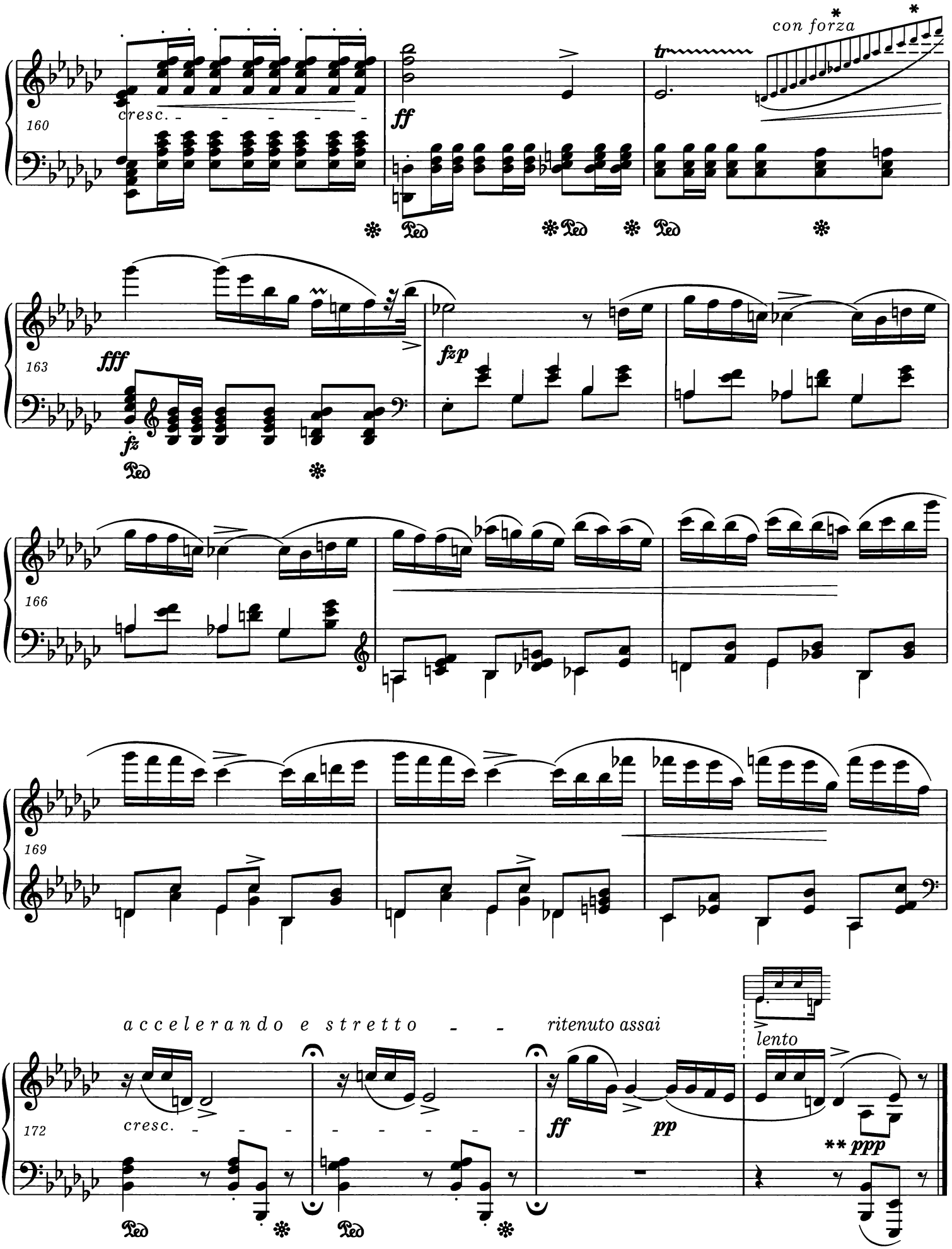
* Wariant jak w t.10.

* Variant as in bar 10.



* 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
p
accel.
rit. e
cresc.
f
in tempo



* 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.

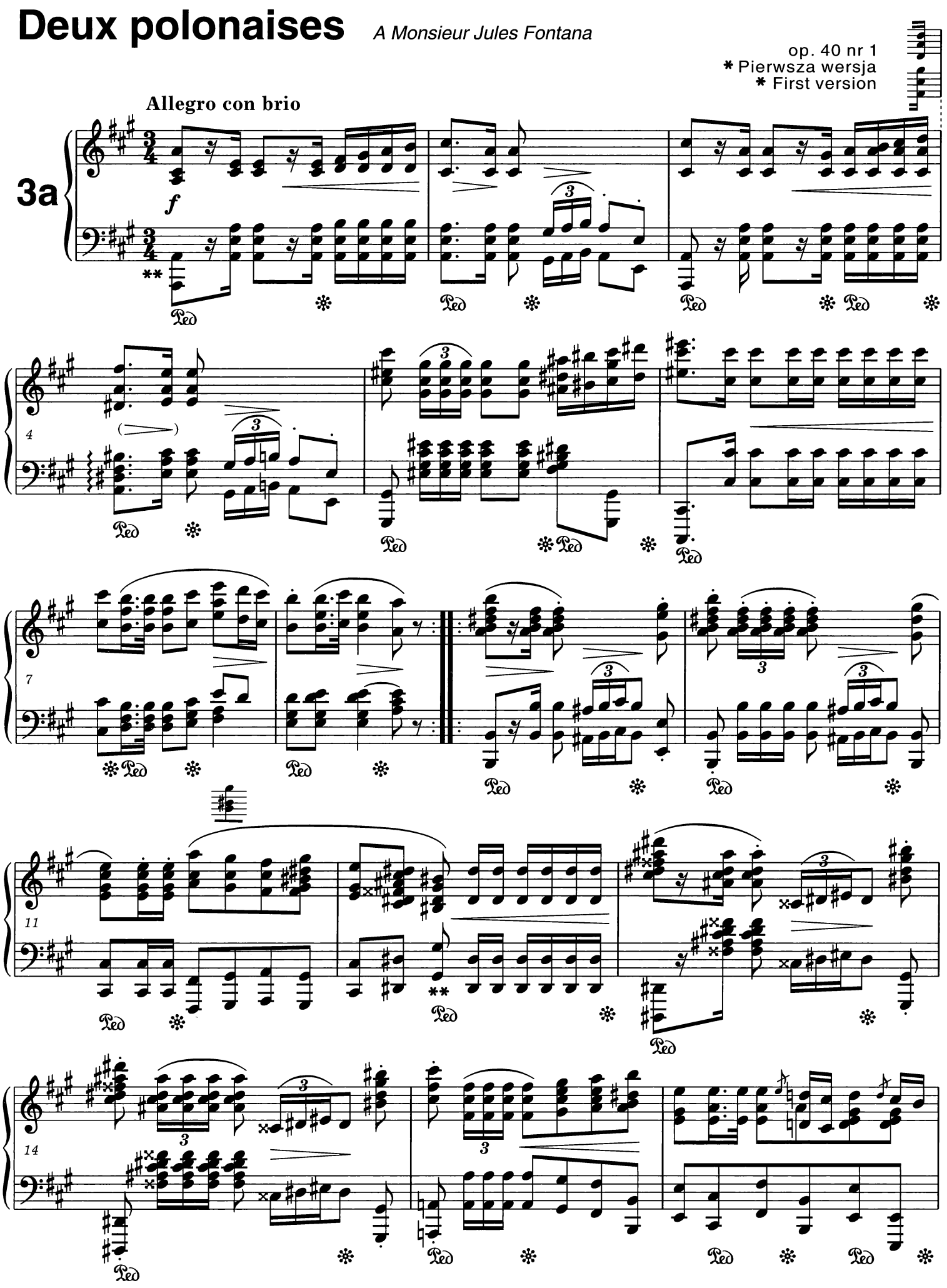
Deux polonaises

A Monsieur Jules Fontana

op. 40 nr 1
* Pierwsza wersja
* First version

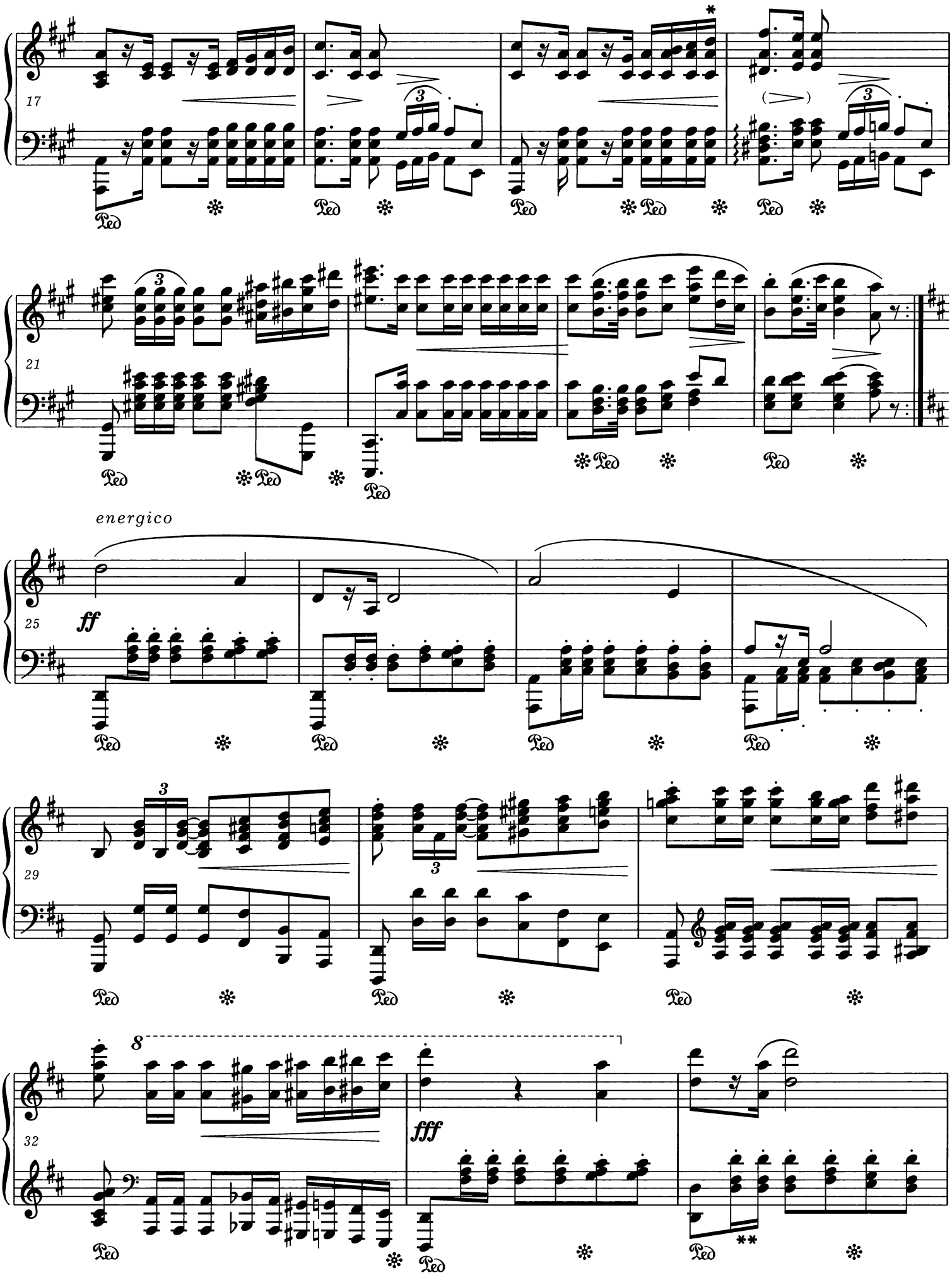
Allegro con brio

3a



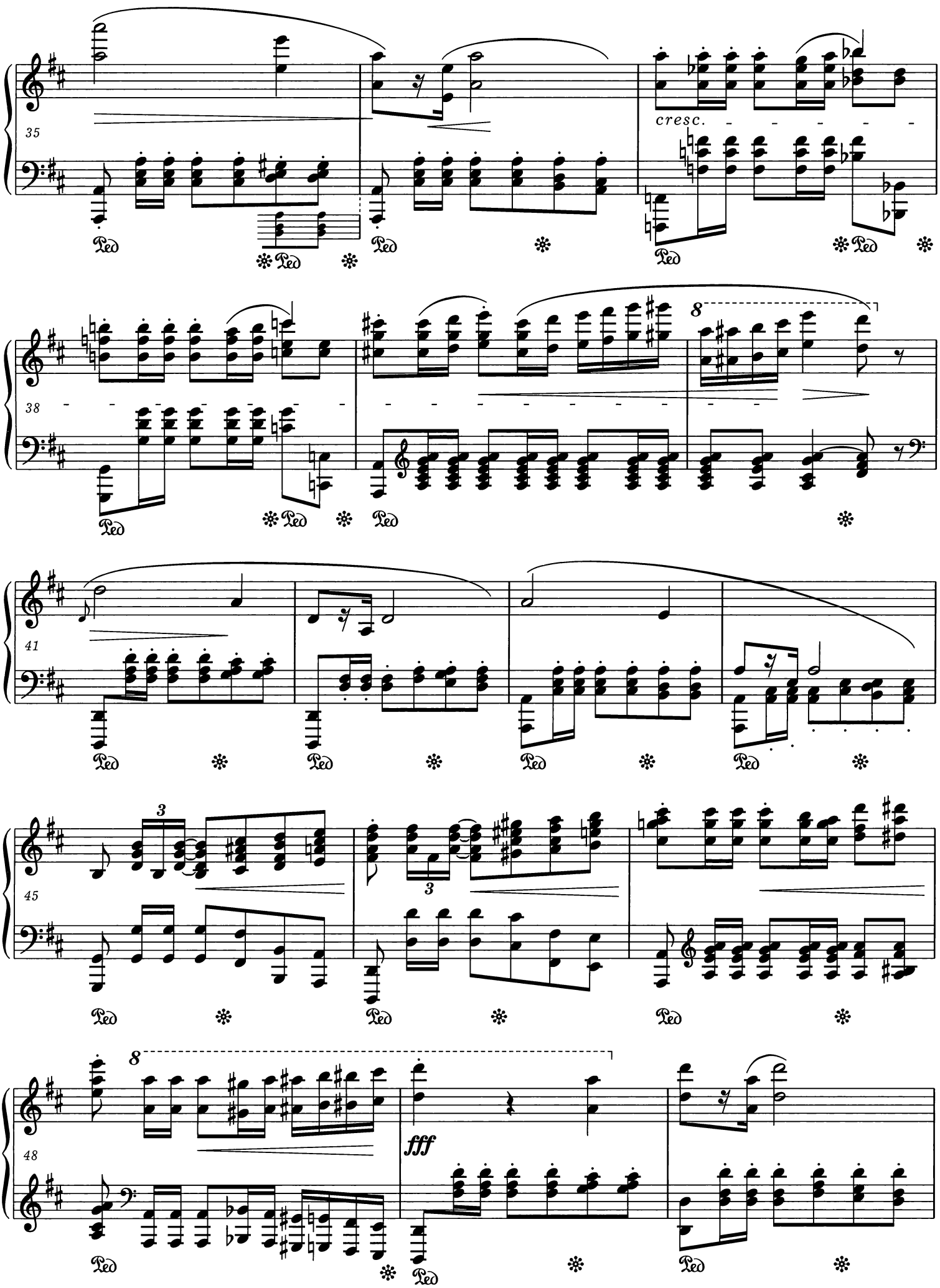
* *Polonez* ten ma 2 równorzędne wersje. Patrz *Komentarz źródłowy* i *wykonawczy*.
This *Polonaise* has 2 equivalent versions. Vide *Source* and *Performance Commentaries*.

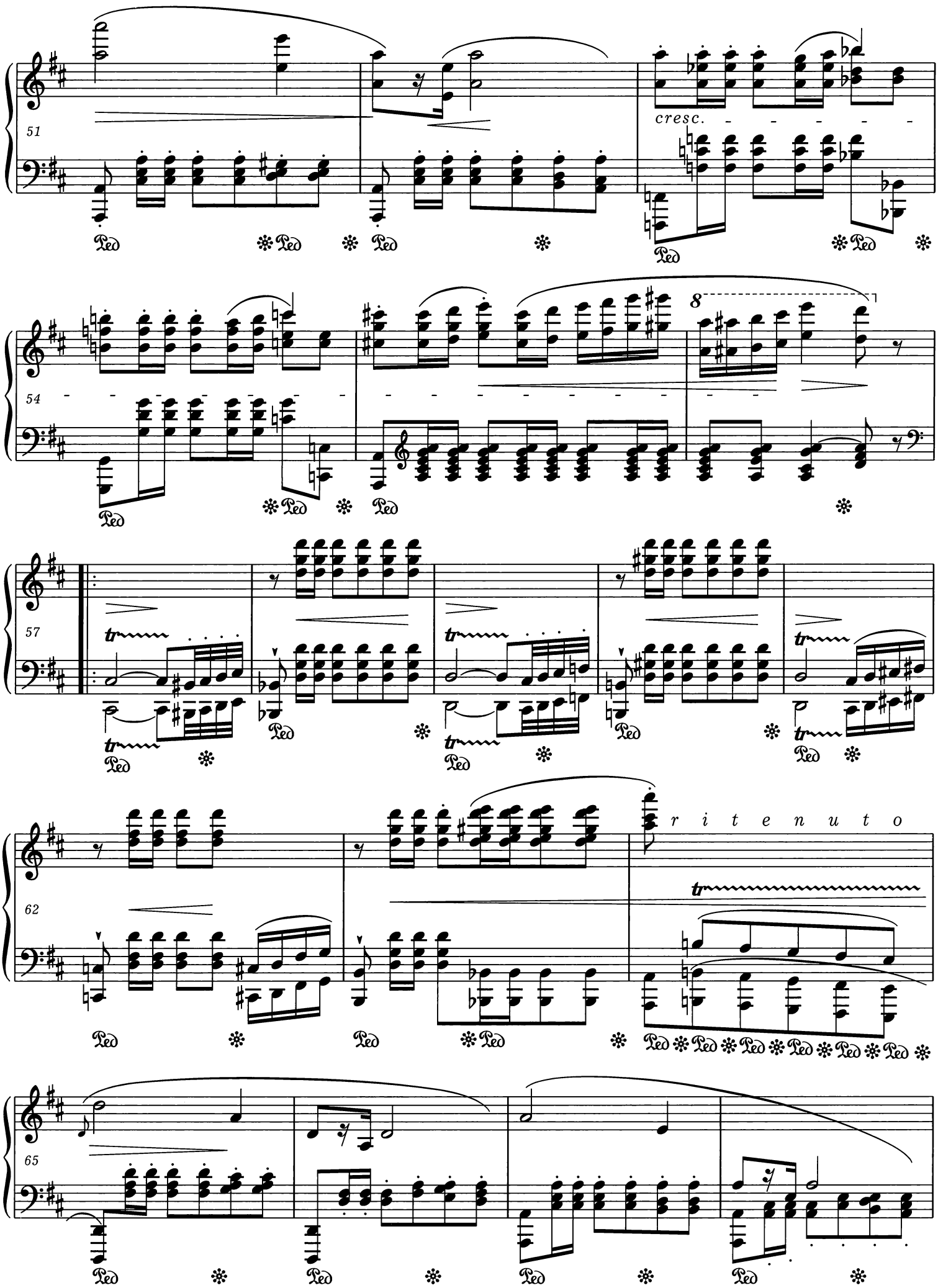
** Wcześniejsza wersja tej ósemki - patrz *Komentarz źródłowy*.
For an earlier version of this quaver vide *Source Commentary*.



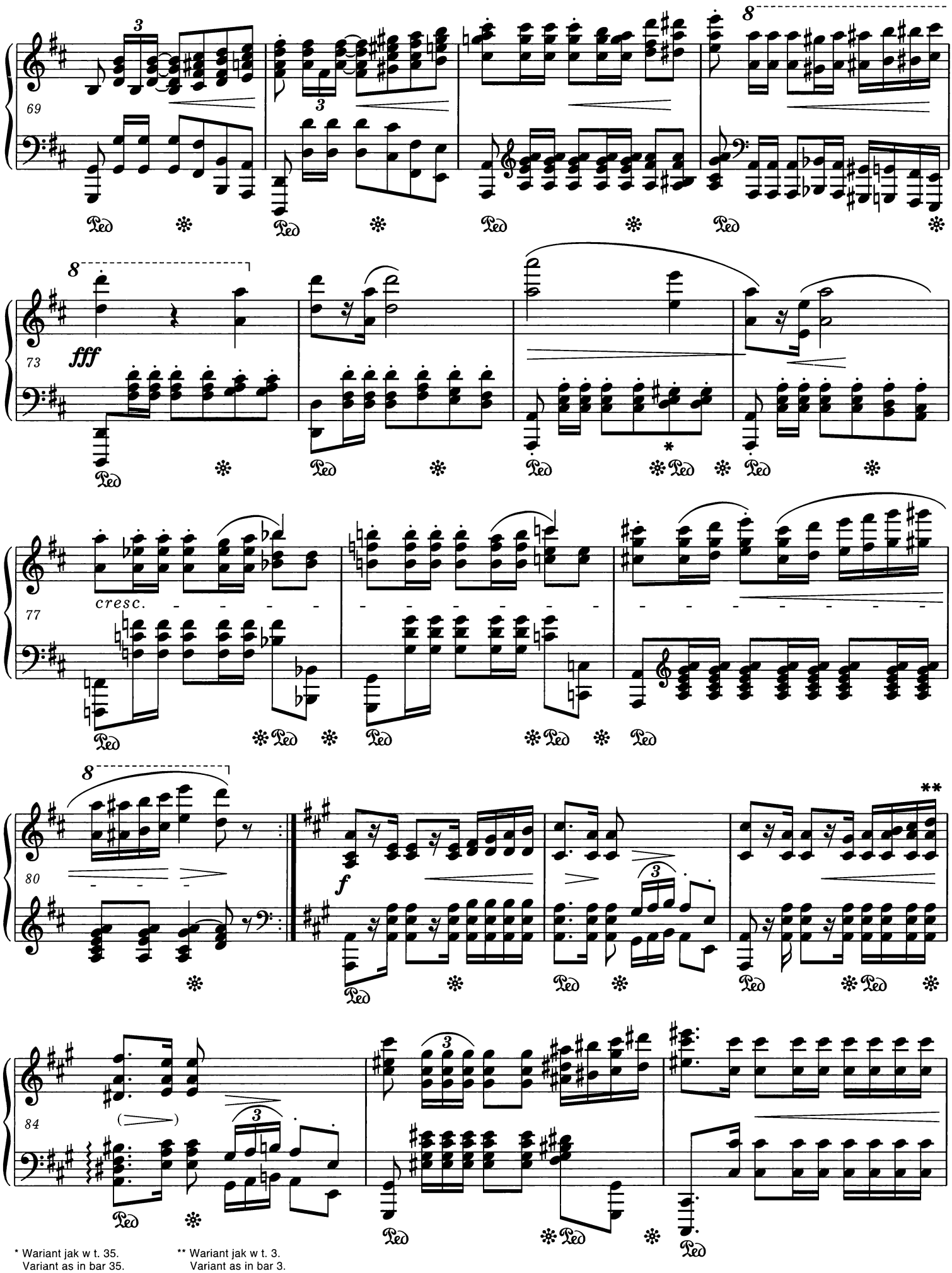
* Wariant jak w t. 3.
Variant as in bar 3.

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


35
cresc.
38
8
41
45
3
3
48
8
fff



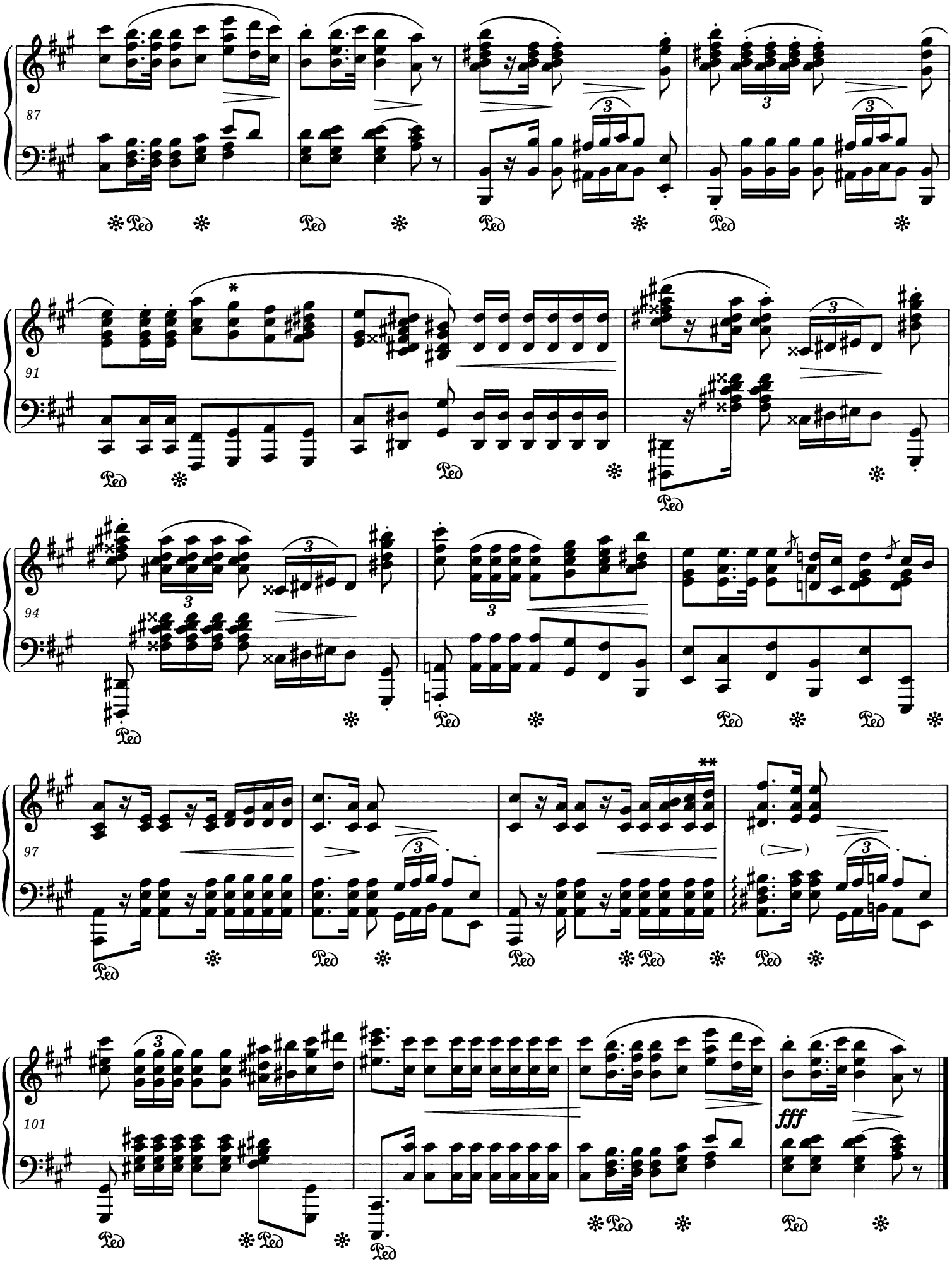
* Wariant jak w t. 35.
Variant as in bar 35.



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

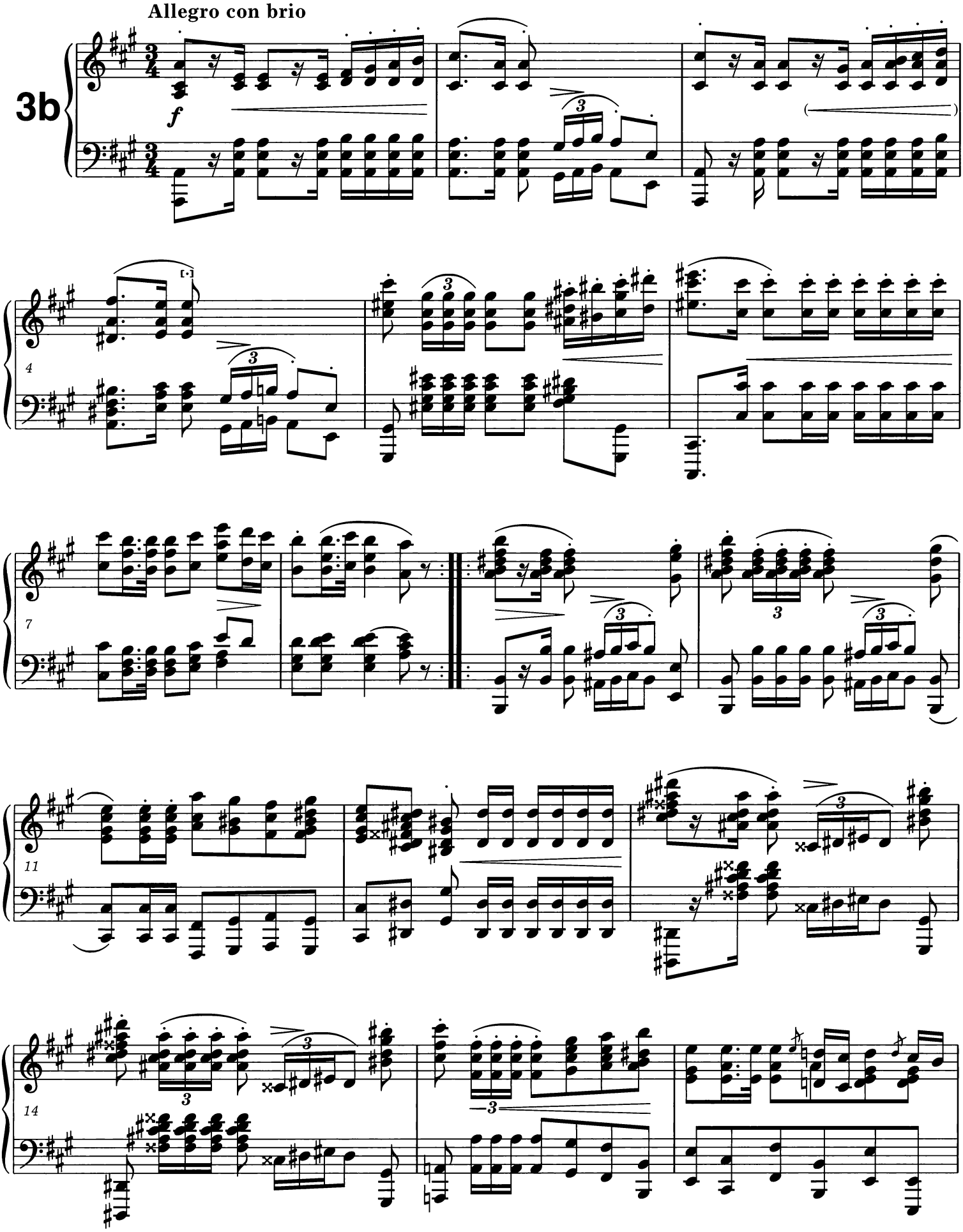
** Wariant jak w t. 3.
Variant as in bar 3.

PWM-9386

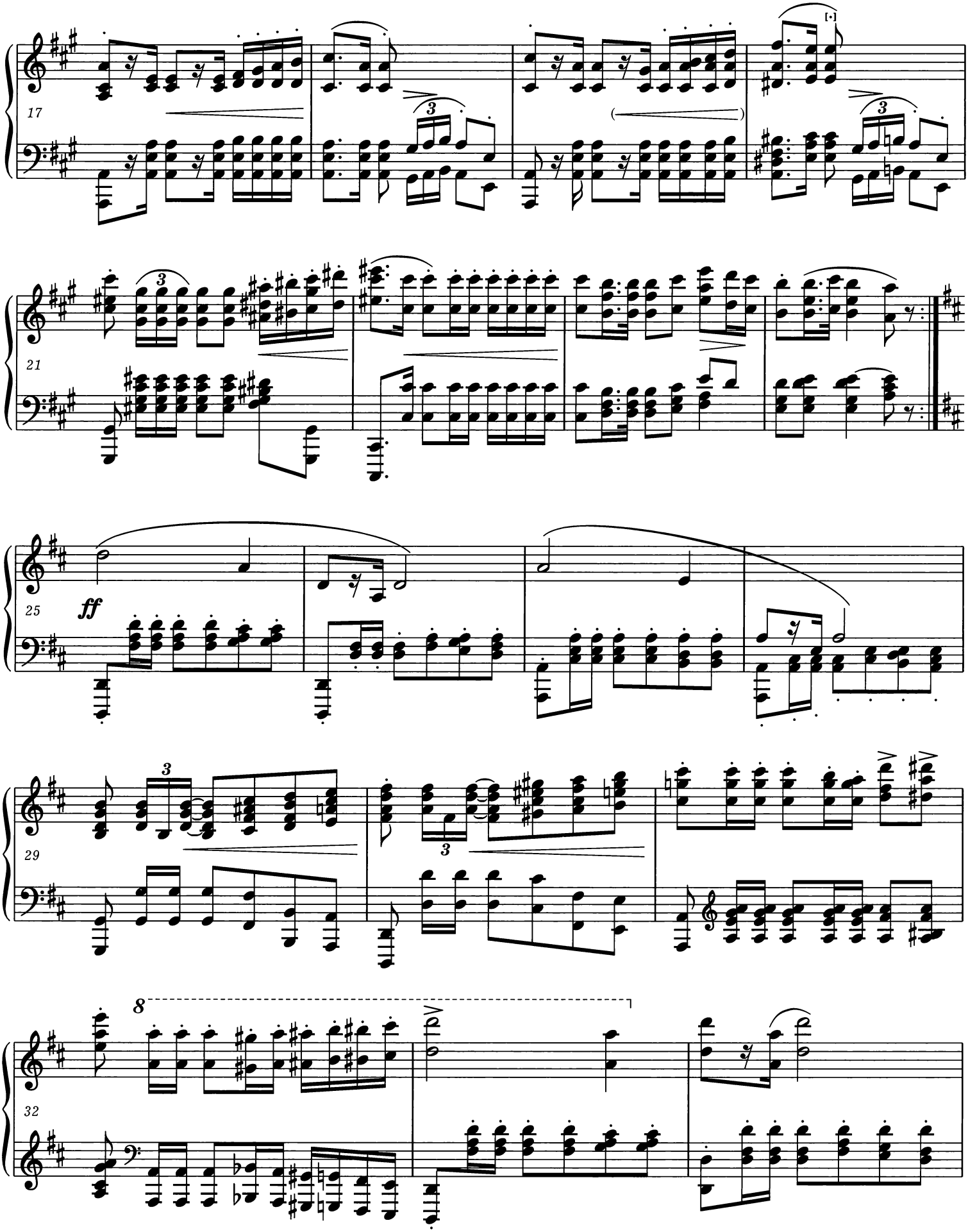


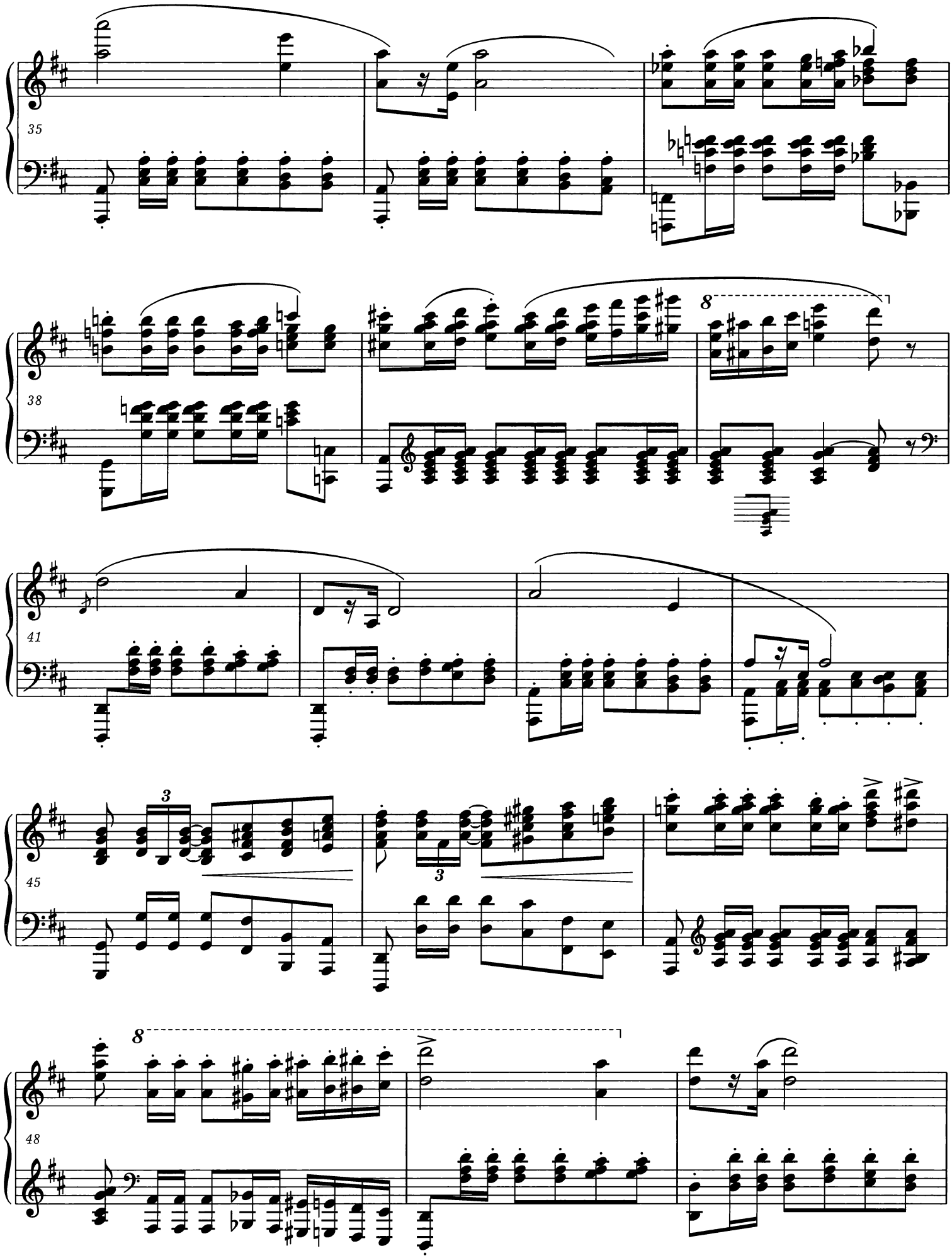
* Wariant jak w t. 11.
Variant as in bar 11.

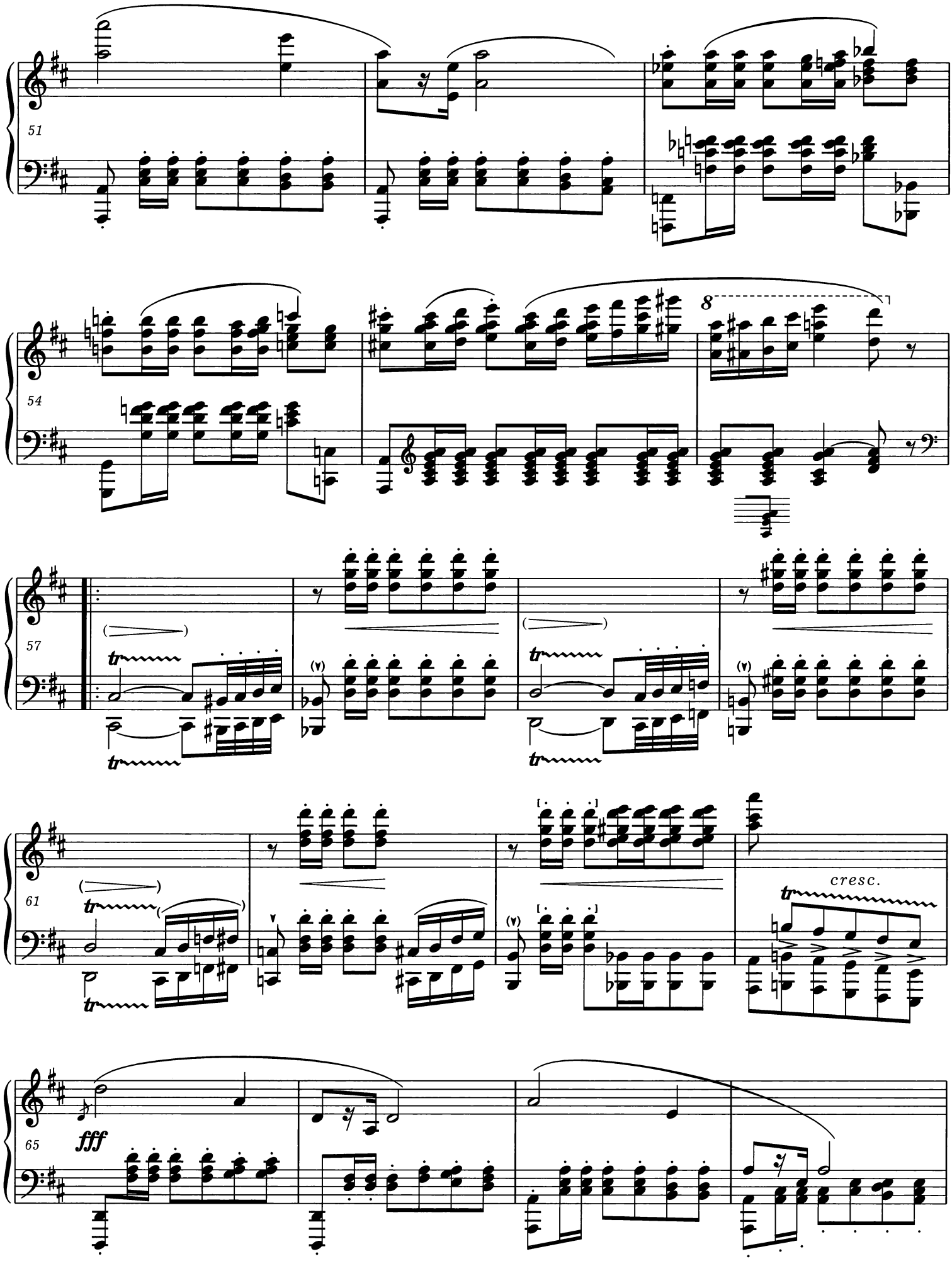
** Wariant jak w t. 3.
Variant as in bar 3.

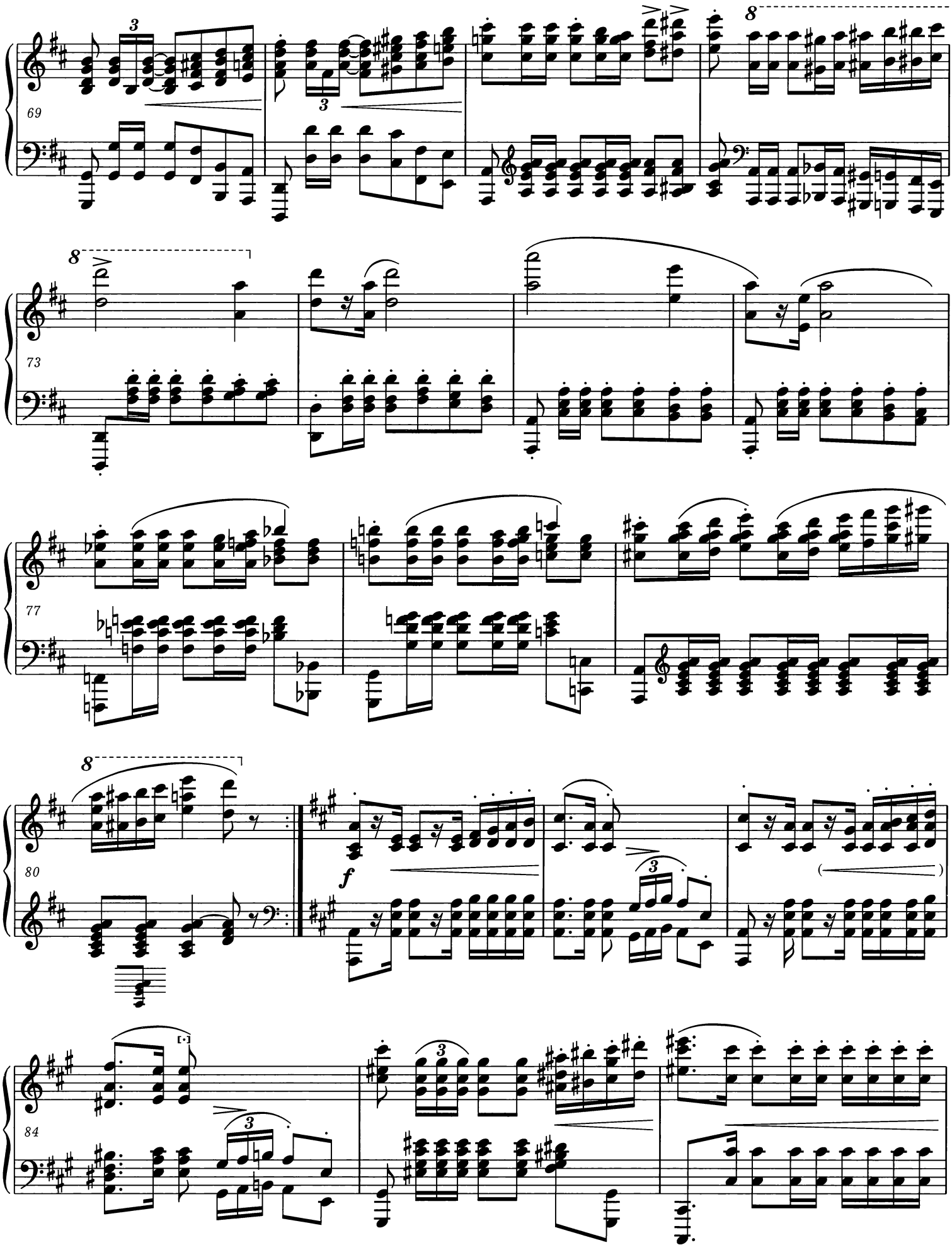


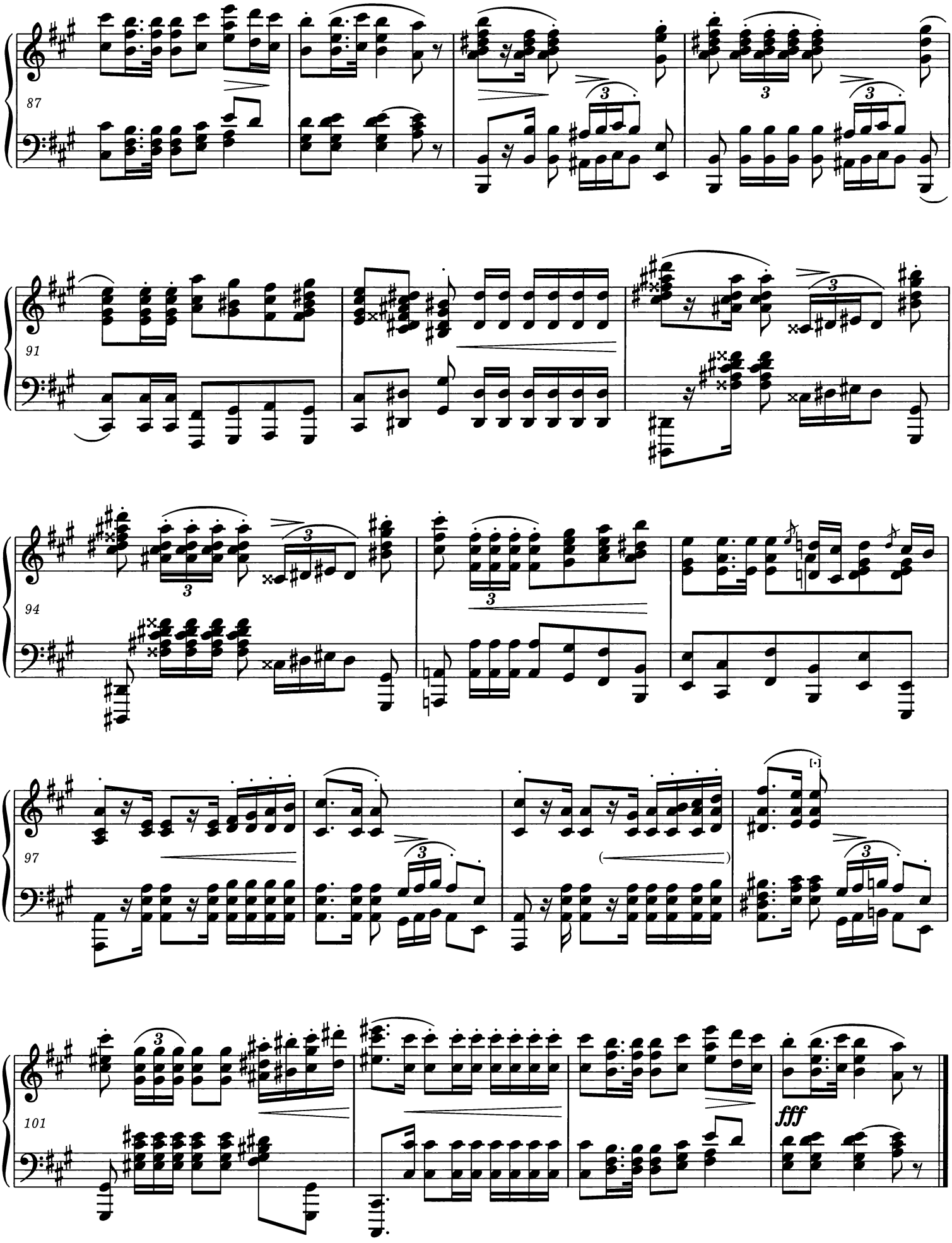
* Patrz uwaga na s. 28. * Vide note on page 28.


17
21
25
ff
29
32
8

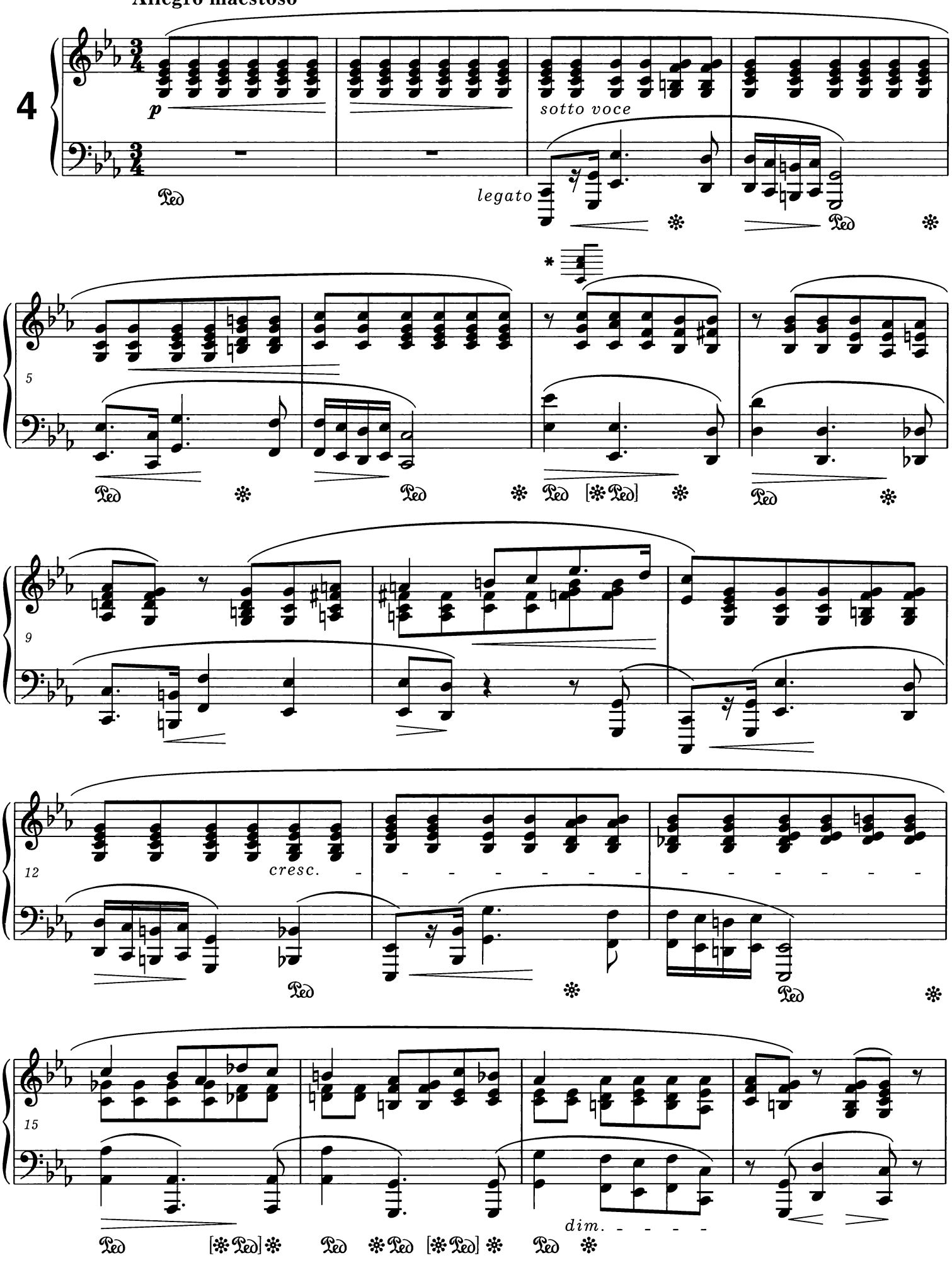

35
38
41
45
48
8
8
3
3


51
54
8
57
61
cresc.
65
fff

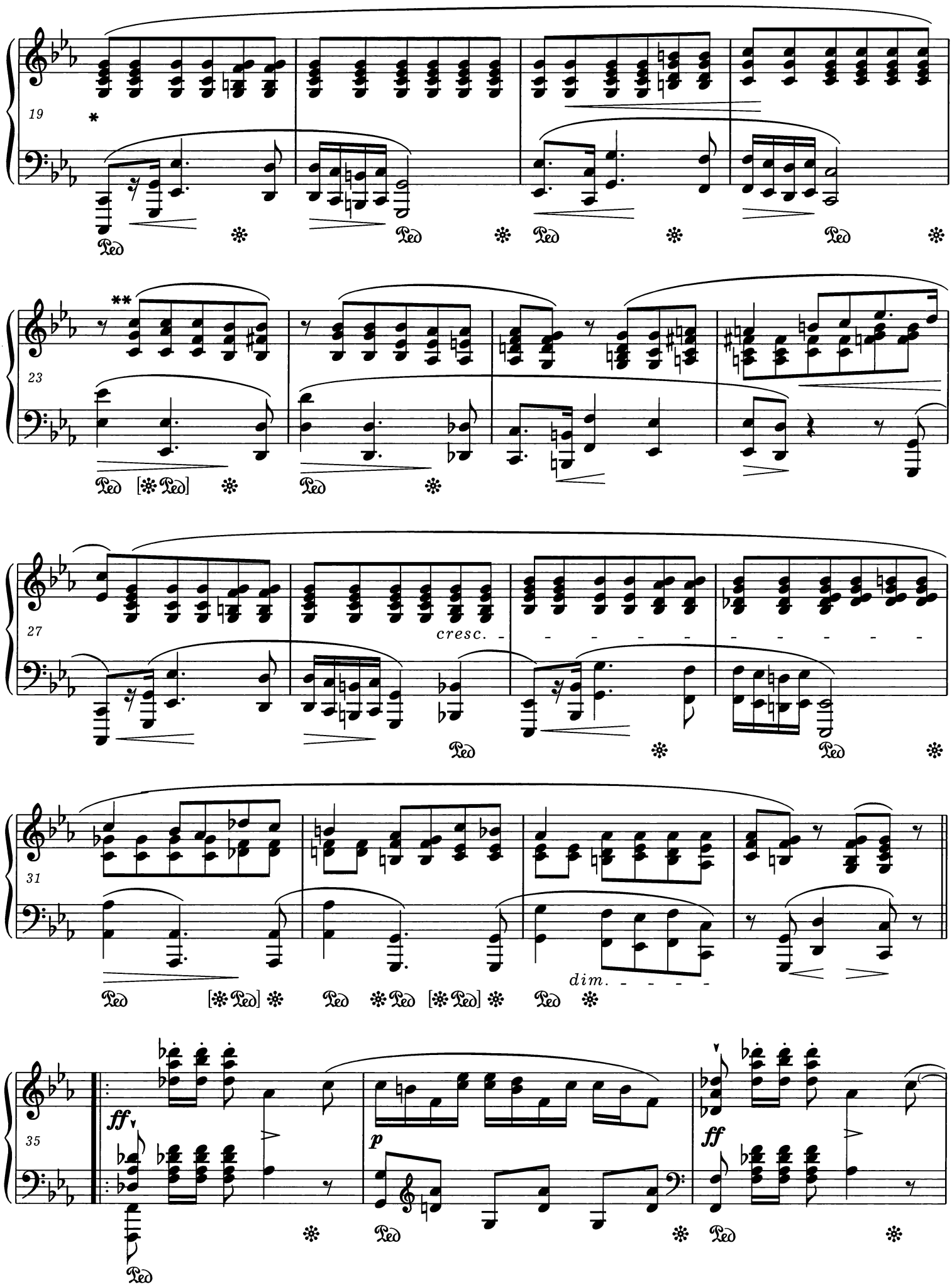

69
73
77
80
f
84


87
91
94
97
101
fff

Allegro maestoso

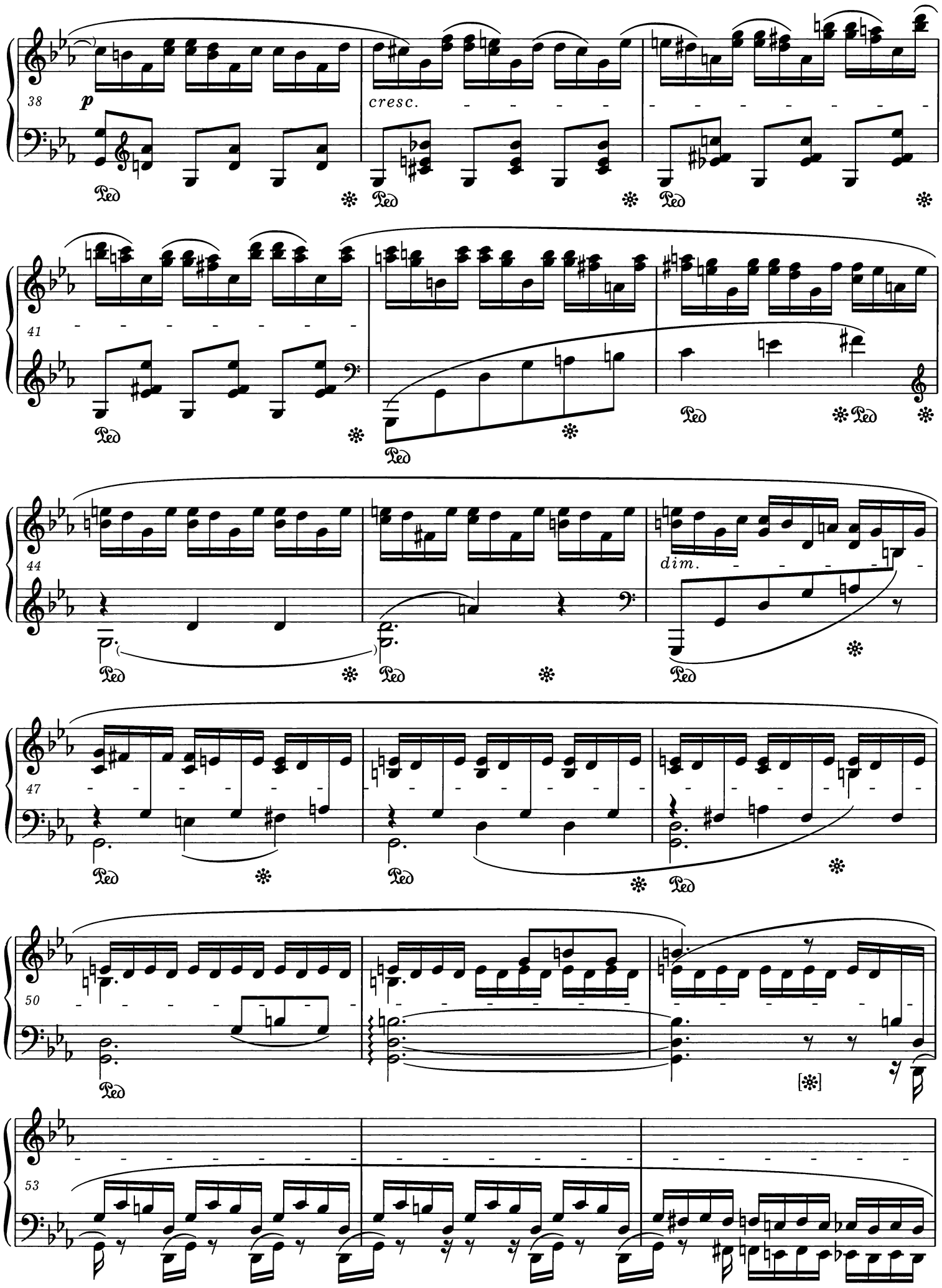


* Wybraną wersję - z g^1 lub as^1 - należy zastosować także w t. 23 i 60. NB. W t. 121 ten akord zawsze z g^1.
The chosen version - with g^1 or $a\flat^1$ - must also be used in bars 23 and 60. NB. This chord always with g^1 in bar 121.



* 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.

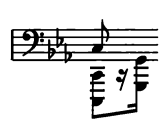
72

*** *sostenuto*

p

pp

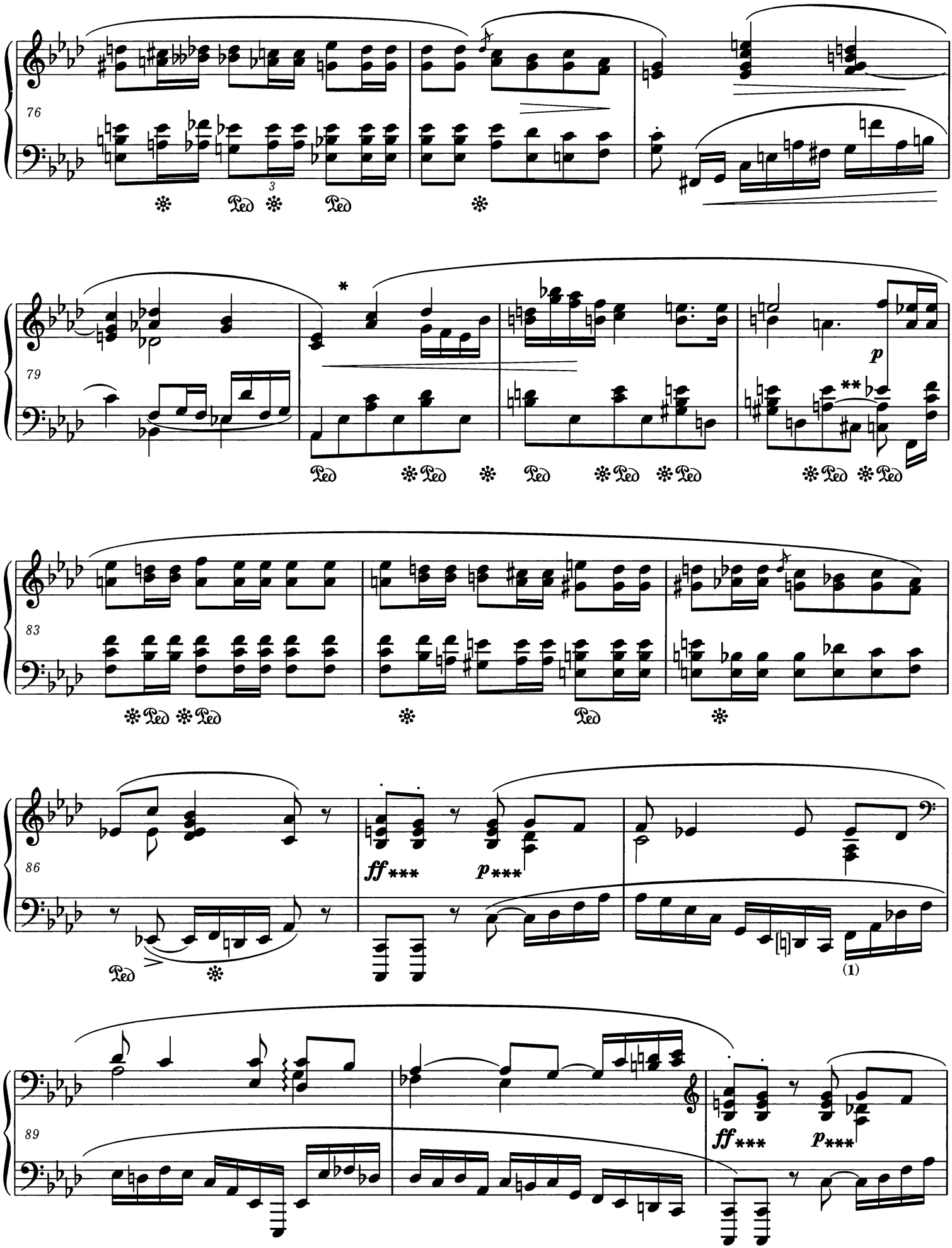
* Wcześniejsza wersja:
An earlier version:



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.

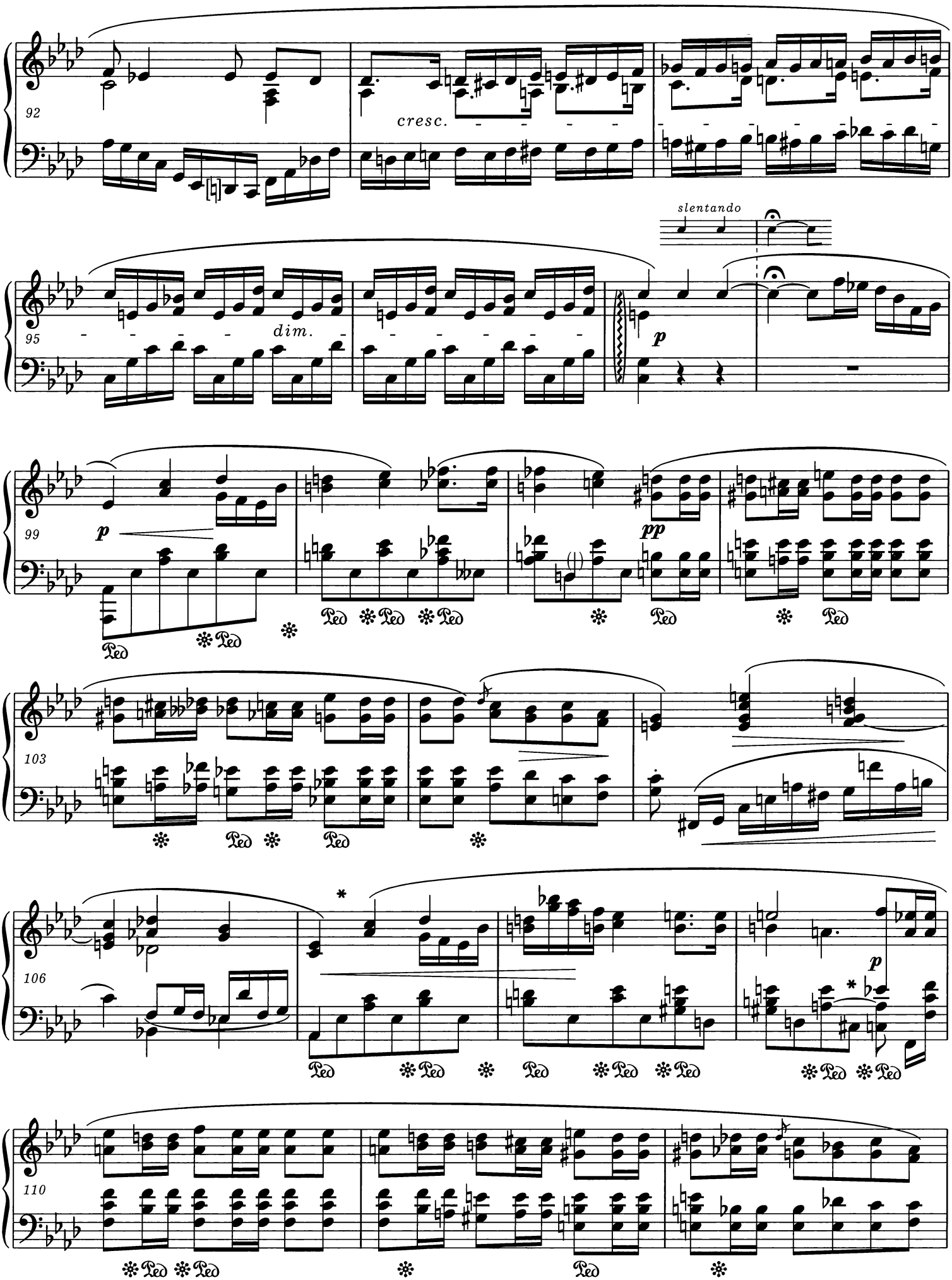
*** We wcześniejszej wersji *espressivo.*
espressivo in an earlier version.



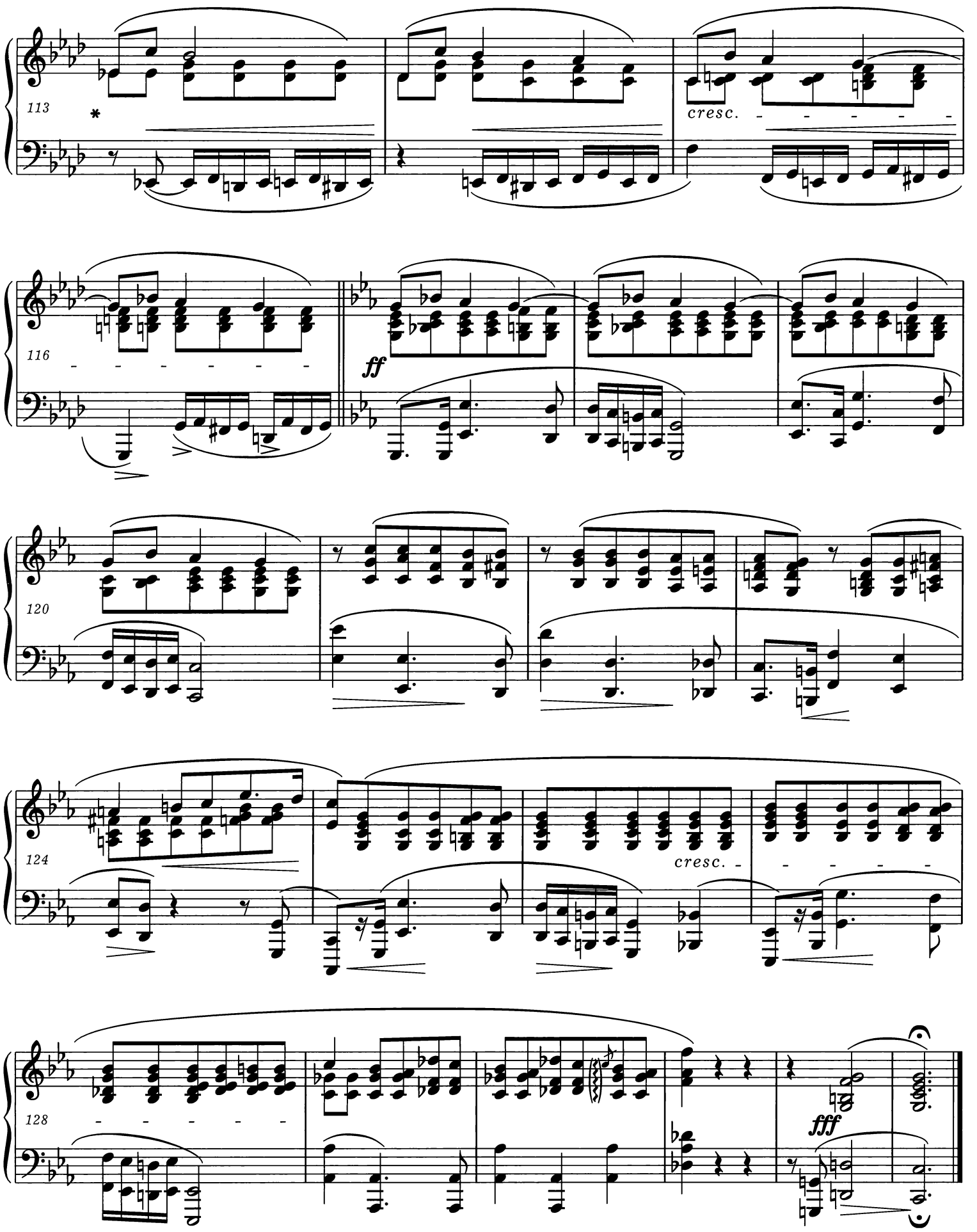
* W niektórych źródłach autentycznych łuk nie jest tu przerwany.
In some authentic sources the slur is not broken here.

** = 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.

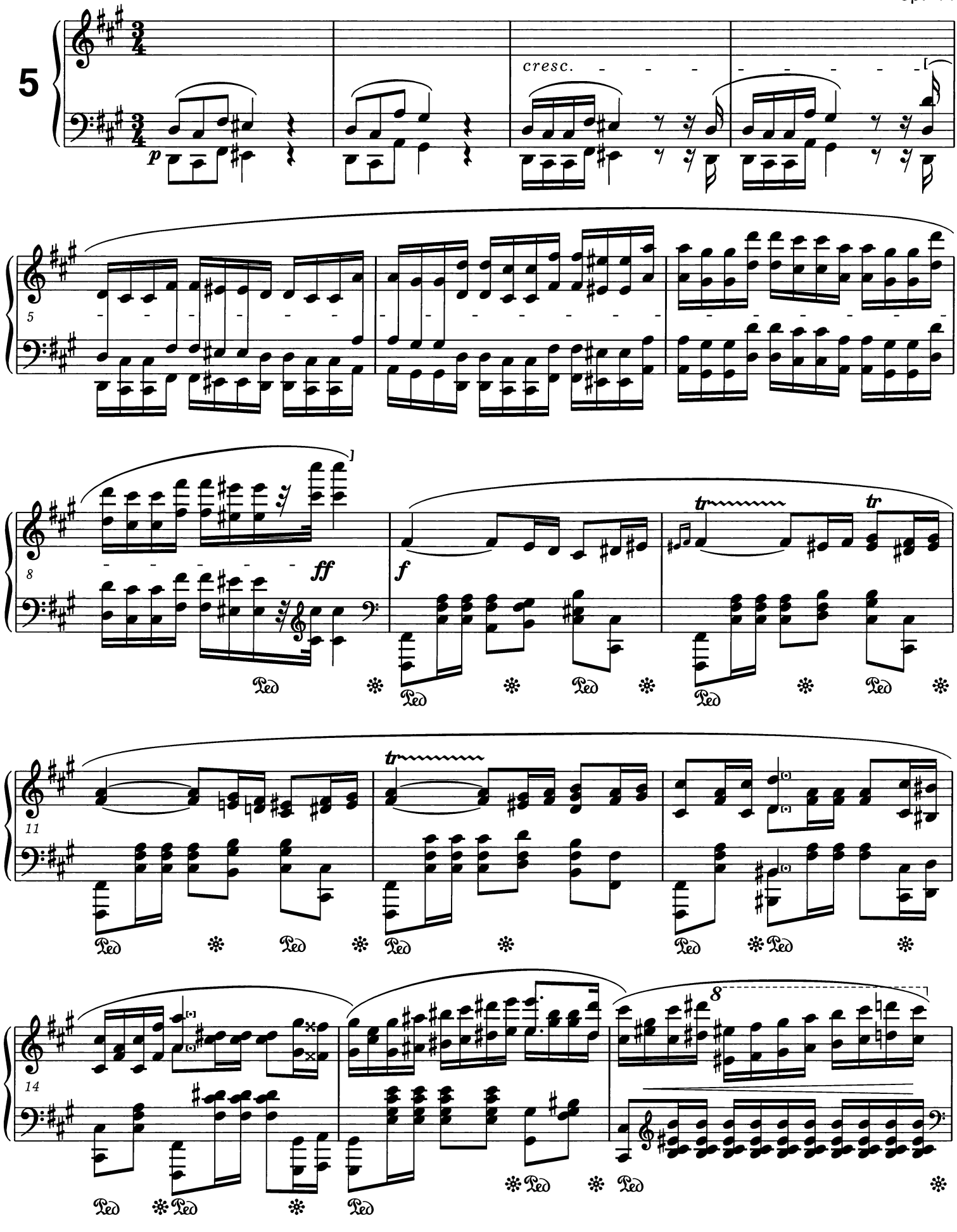


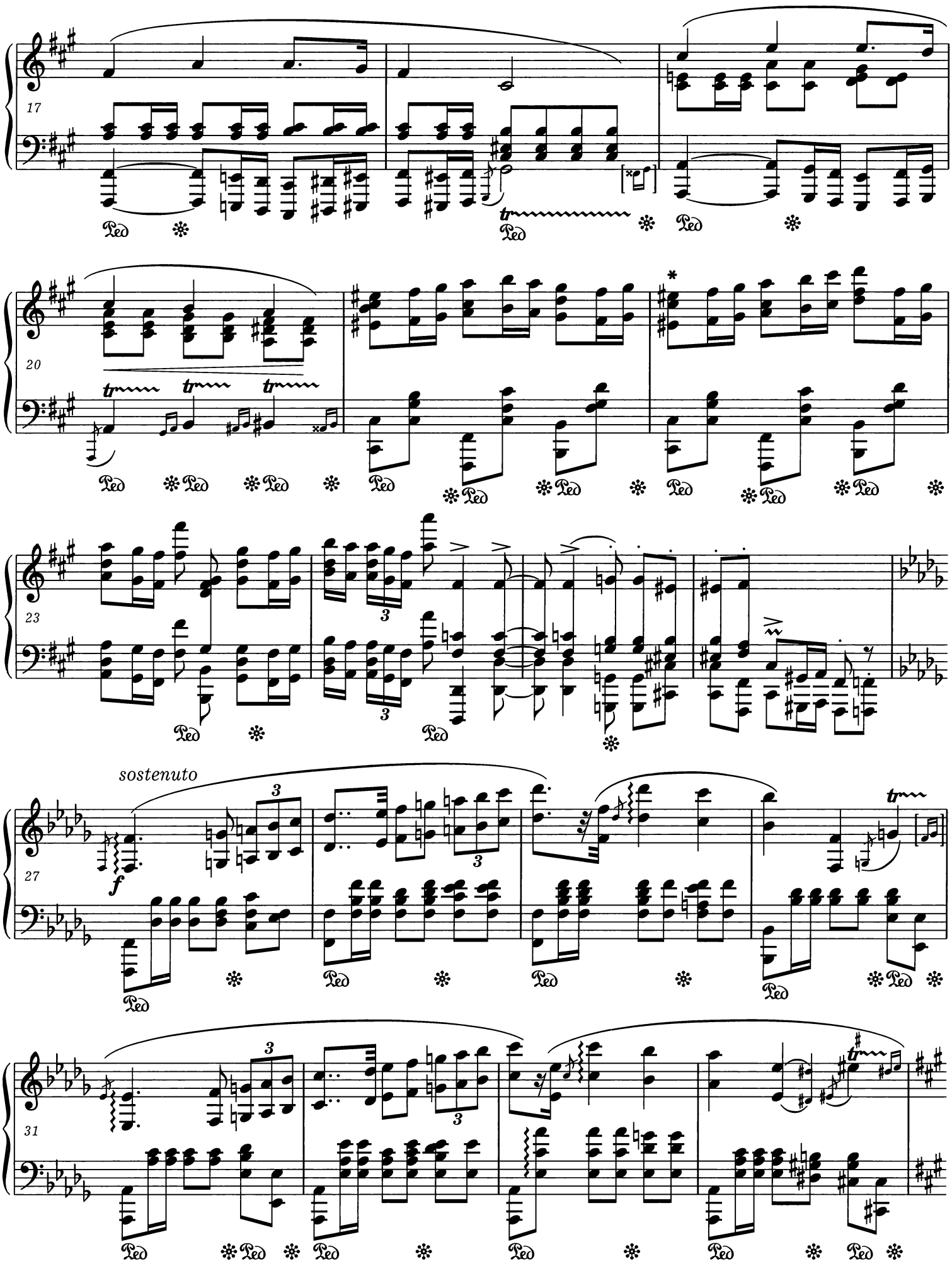
* We wcześniejszych źródłach *cresc.* znajduje się już na początku t. 113.
In earlier sources *cresc.* is at the beginning of bar 113.

Polonaise

A Madame la Princesse Charles de Beauvau née de Komar

op. 44

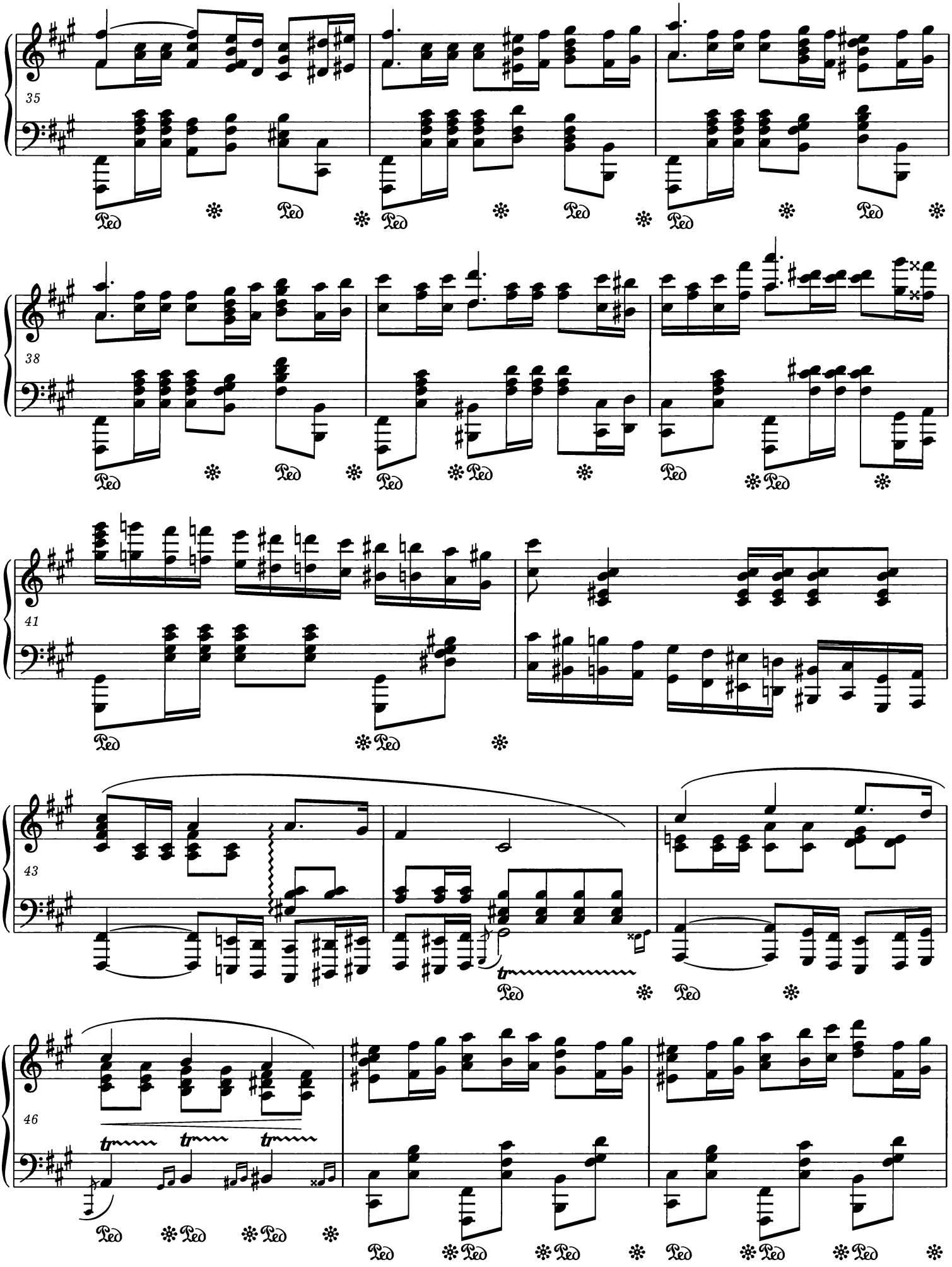


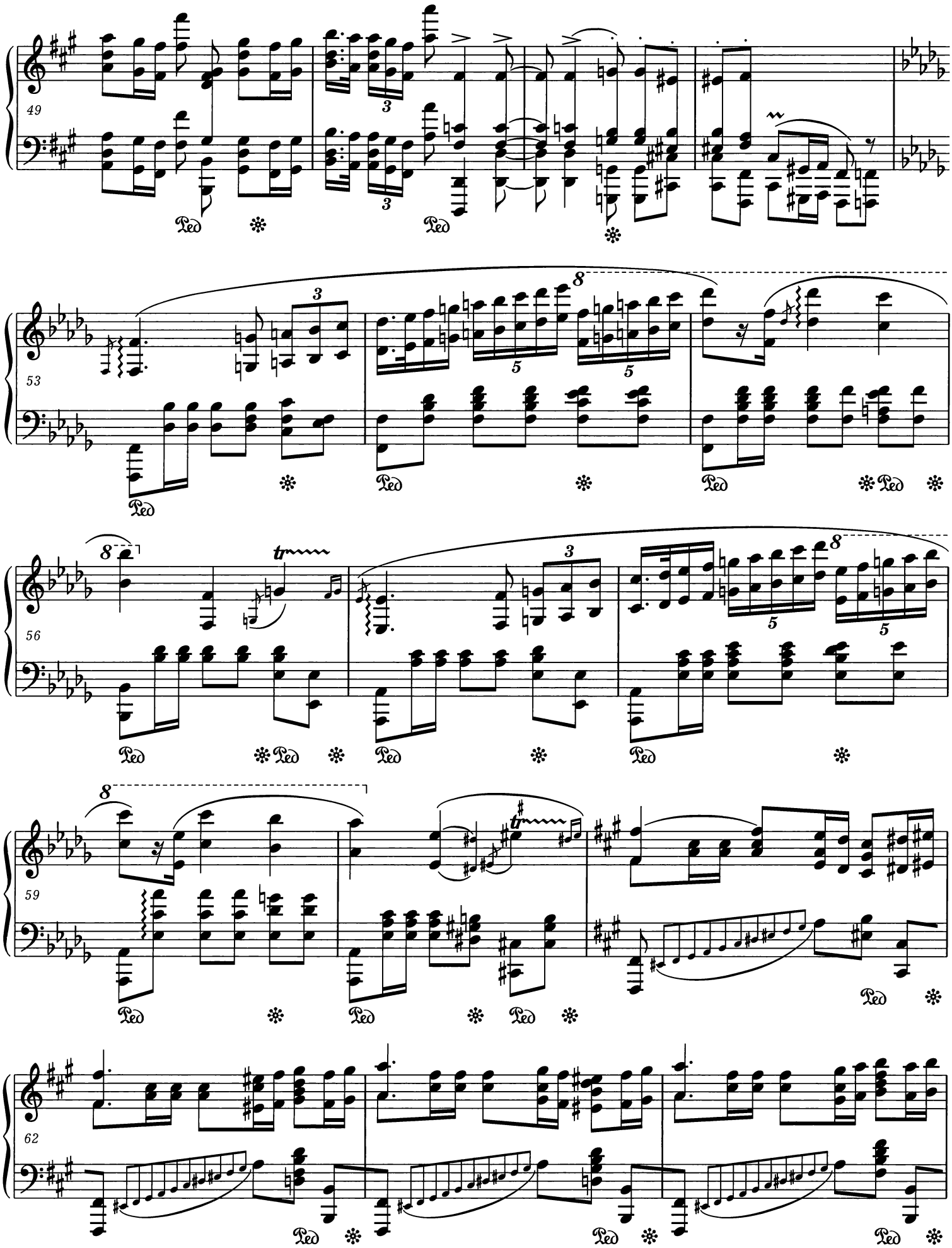


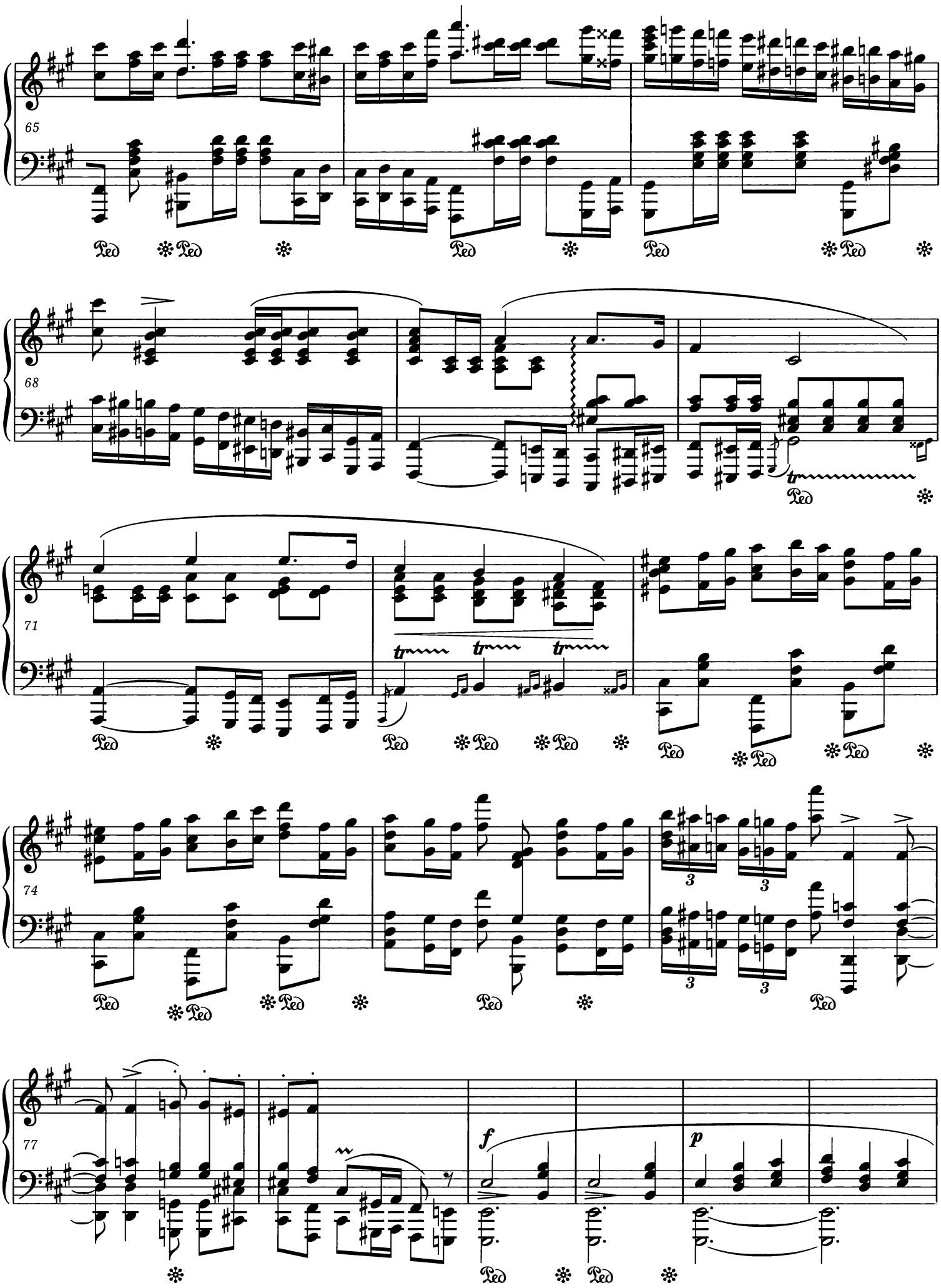
* Patrz *Komentarz źródłowy.*

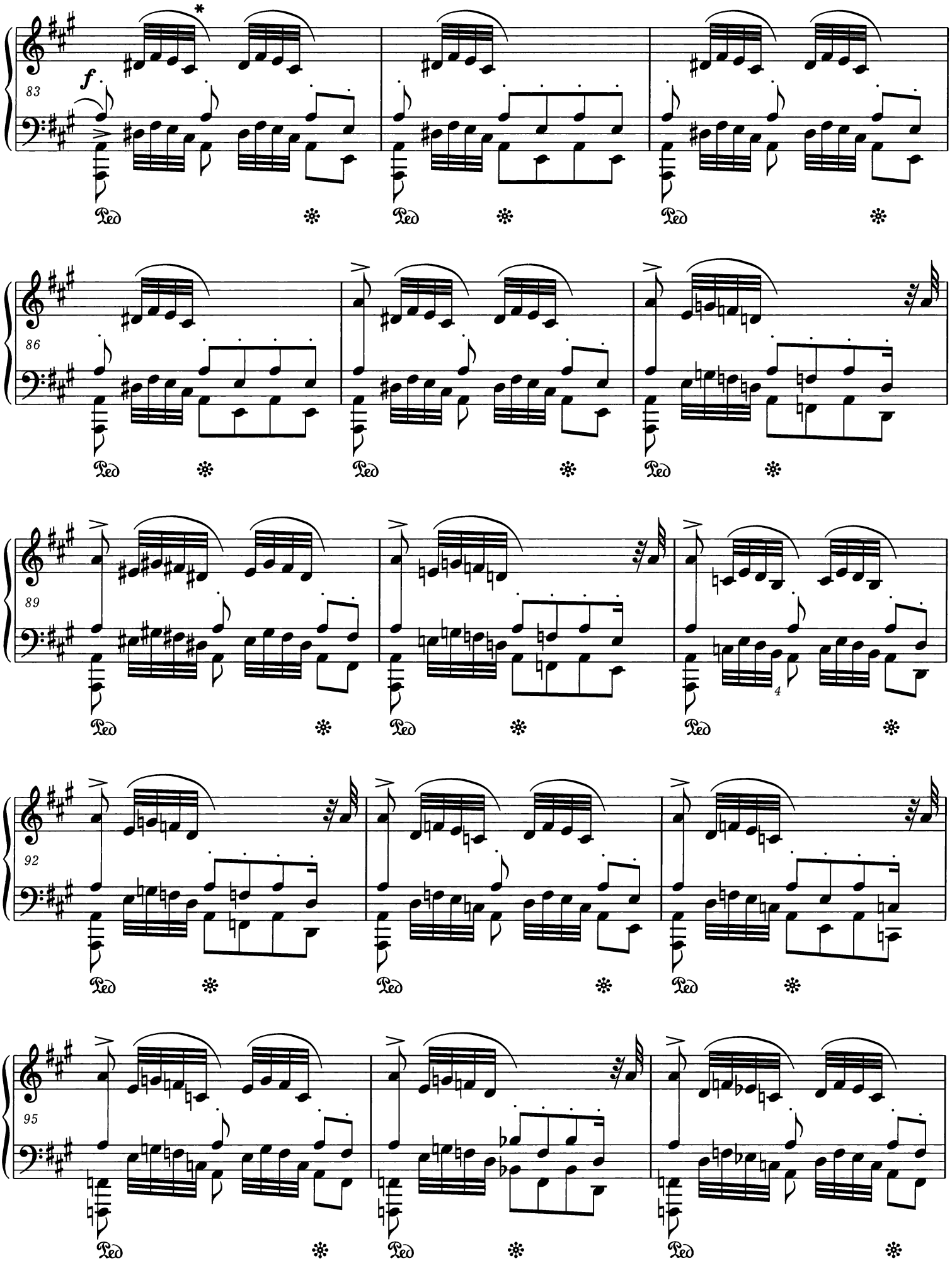
* Vide *Source Commentary.*

PWM-9386

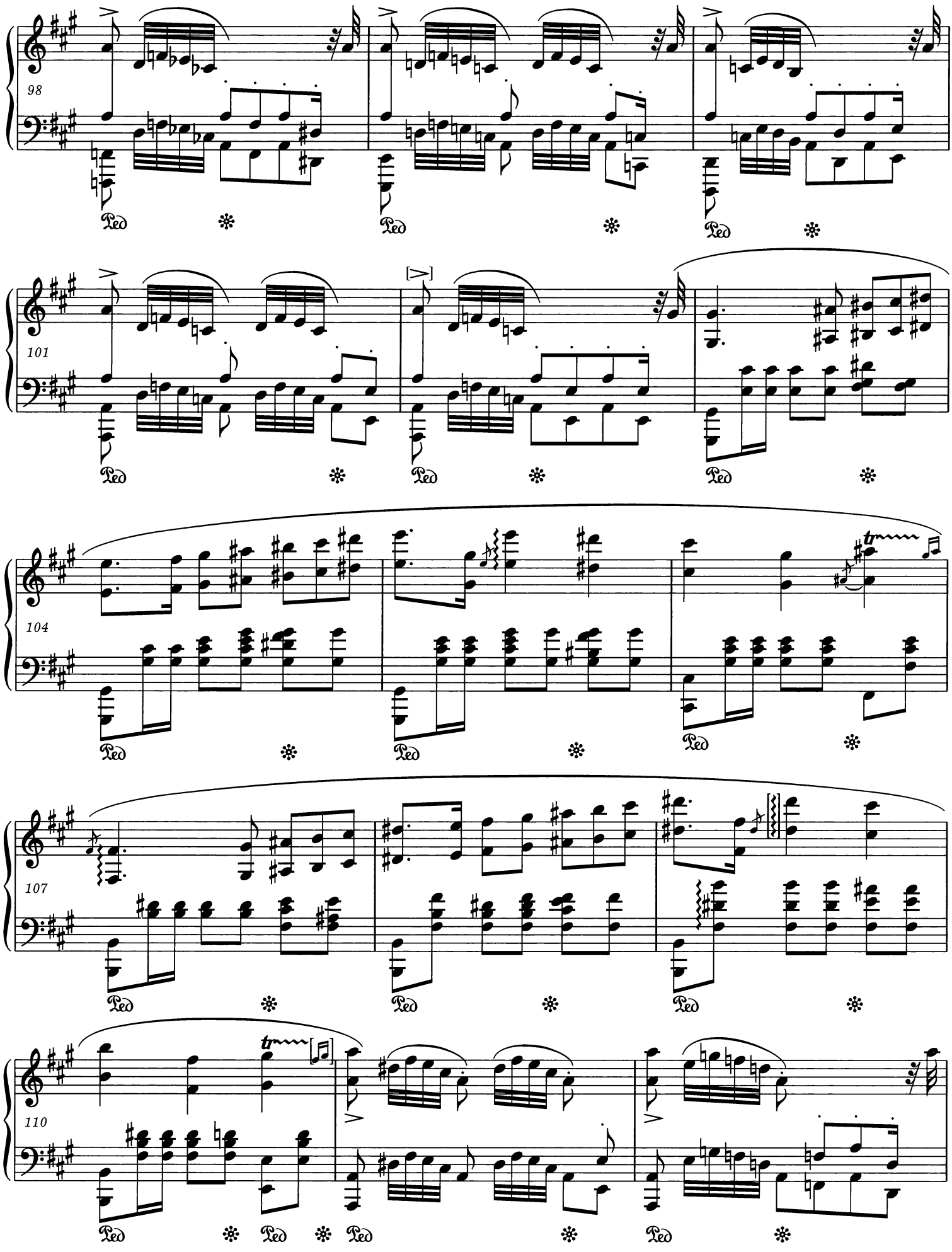

35
Ped
38
41
43
tr
46
tr
tr
tr

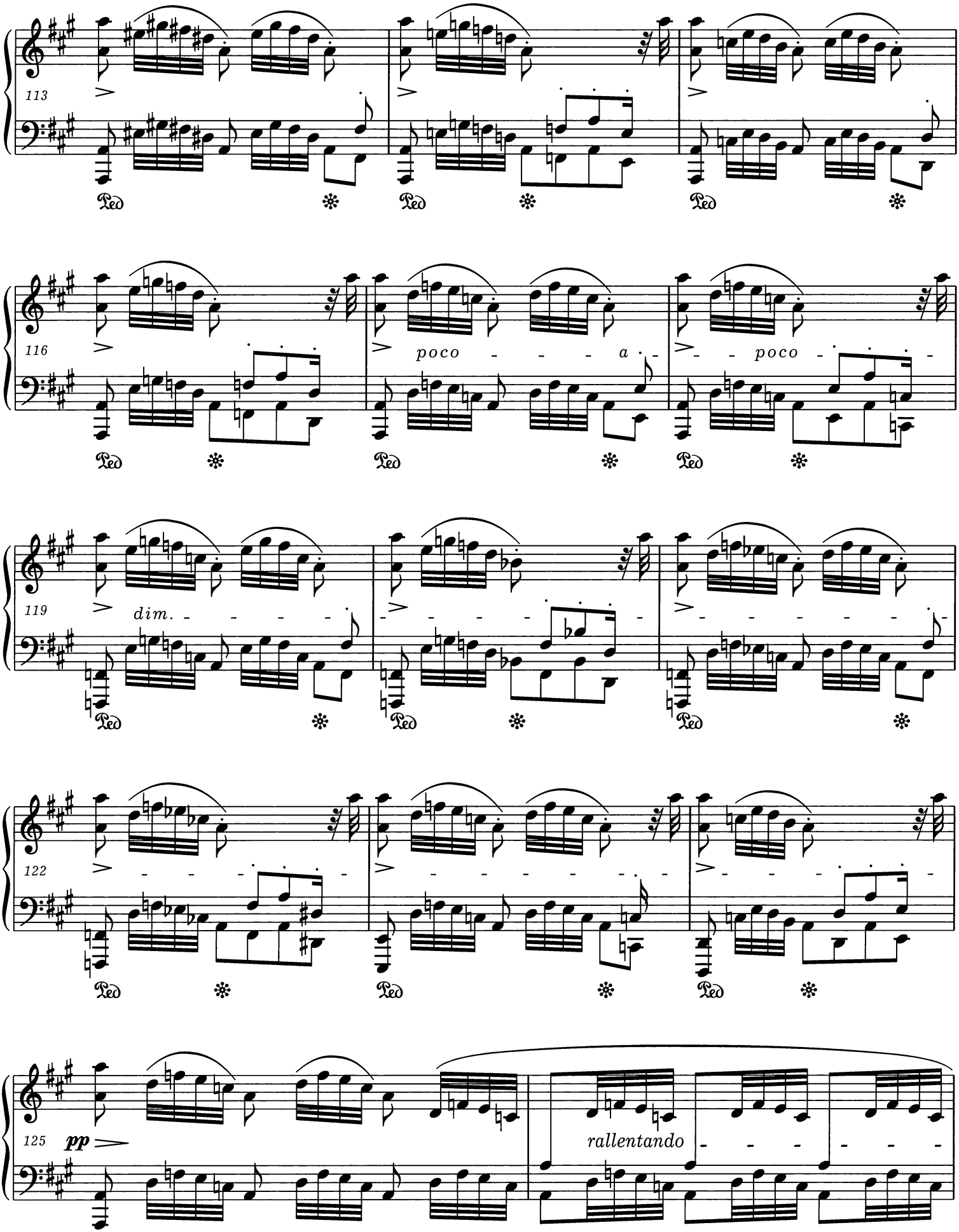

49
53
56
59
62


65
68
71
74
77
f
p

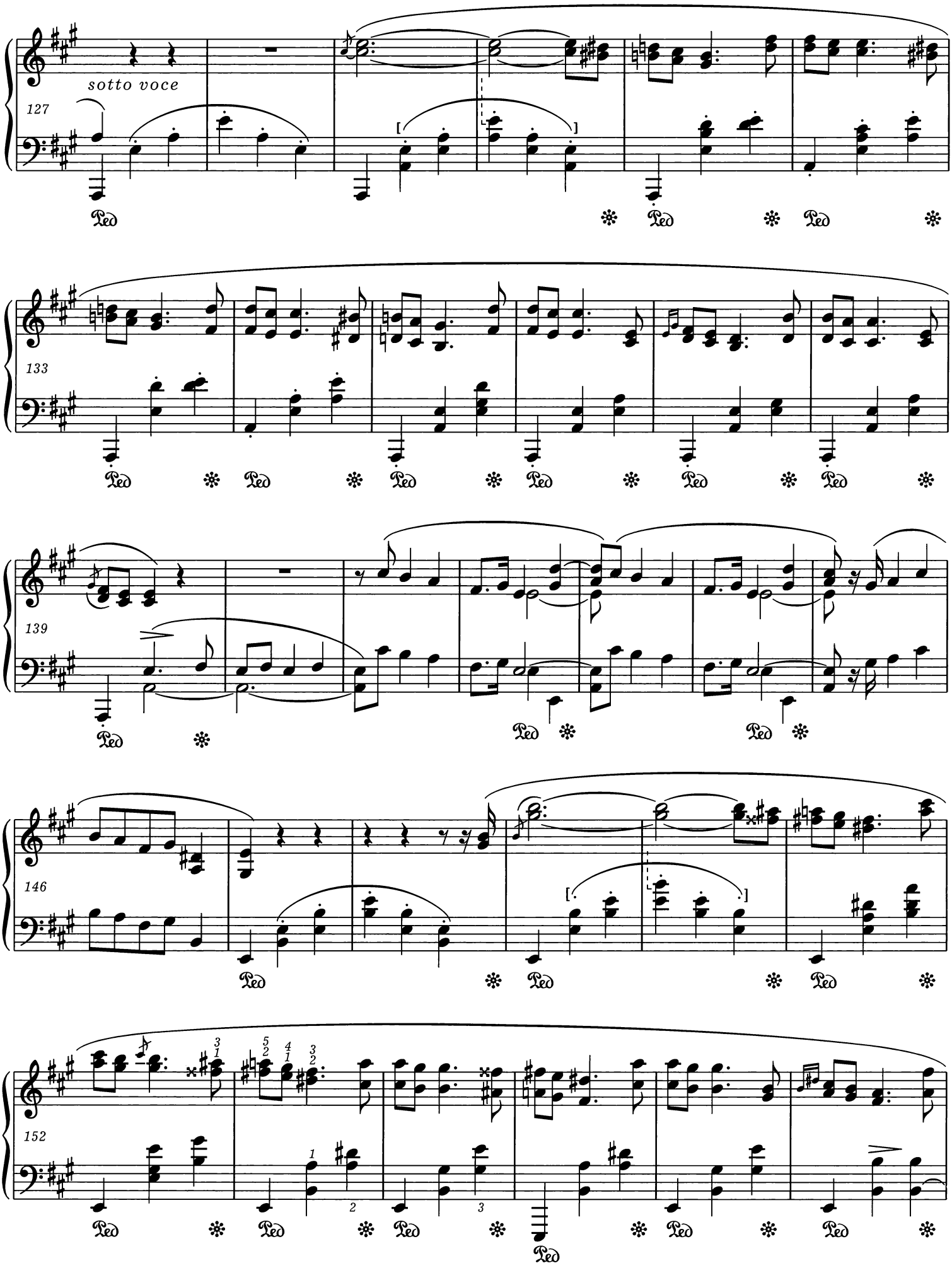


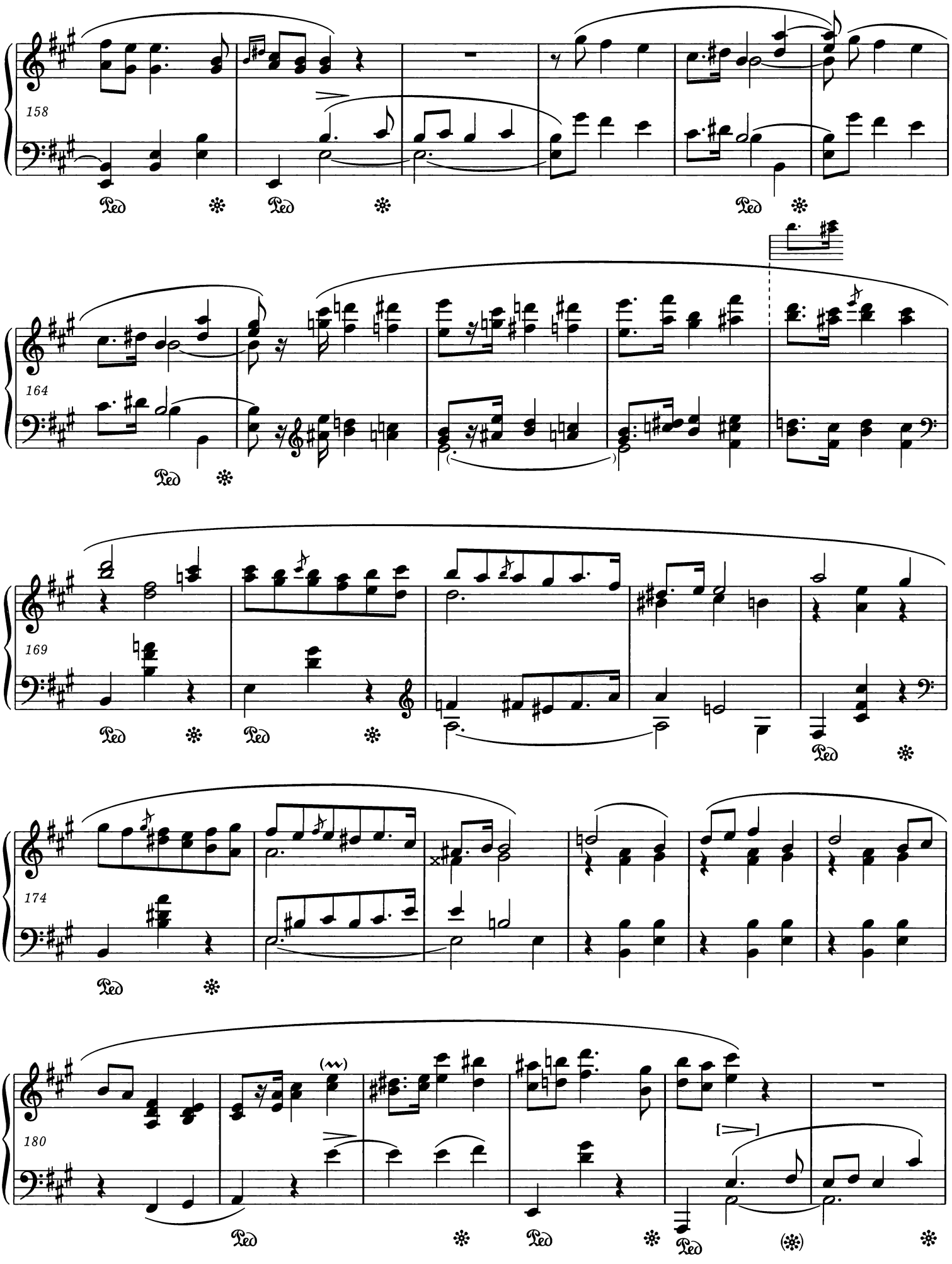
* Jedno ze źródeł ma w całej tej części następujące łukowanie:
One of the sources has the following slurring throughout this section: . Patrz *Komentarz wykonawczy.*
. *Vide Performance Commentary.*

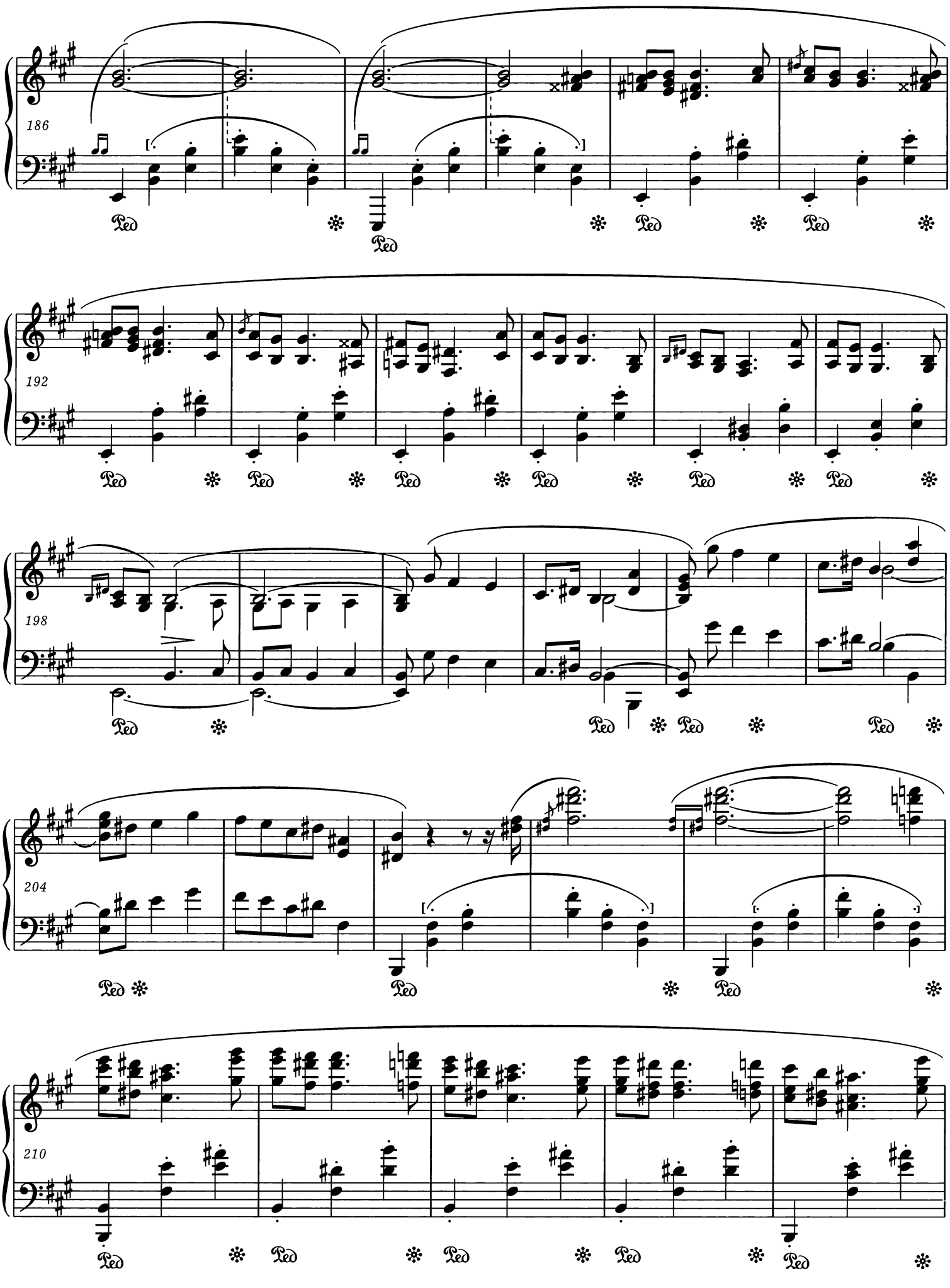

98
Ped
101
104
107
110

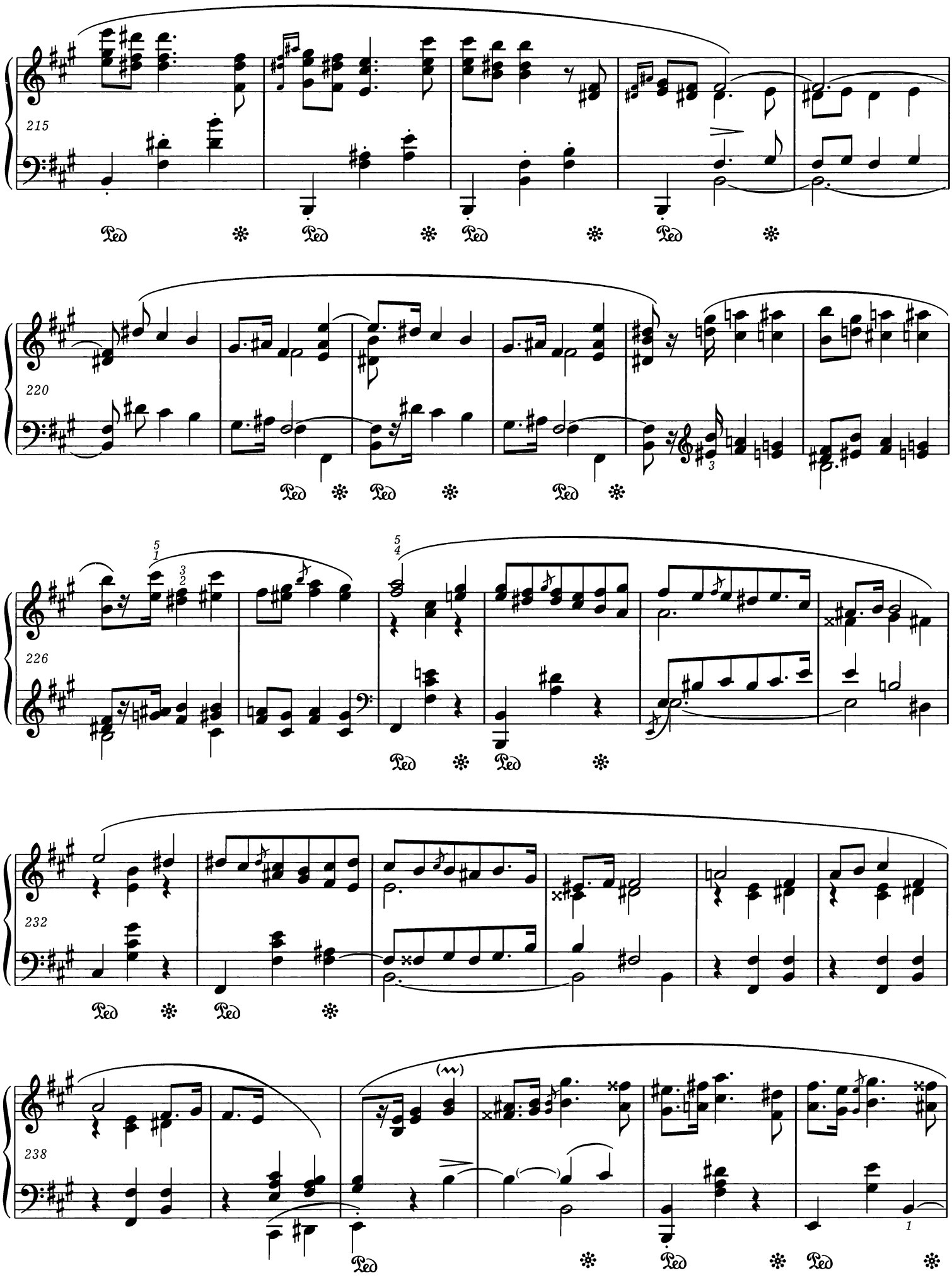

113
Ped
116
poco - - - a -
- - poco -
119
dim. - - - - -
122
125
pp
rallentando - - - - - -

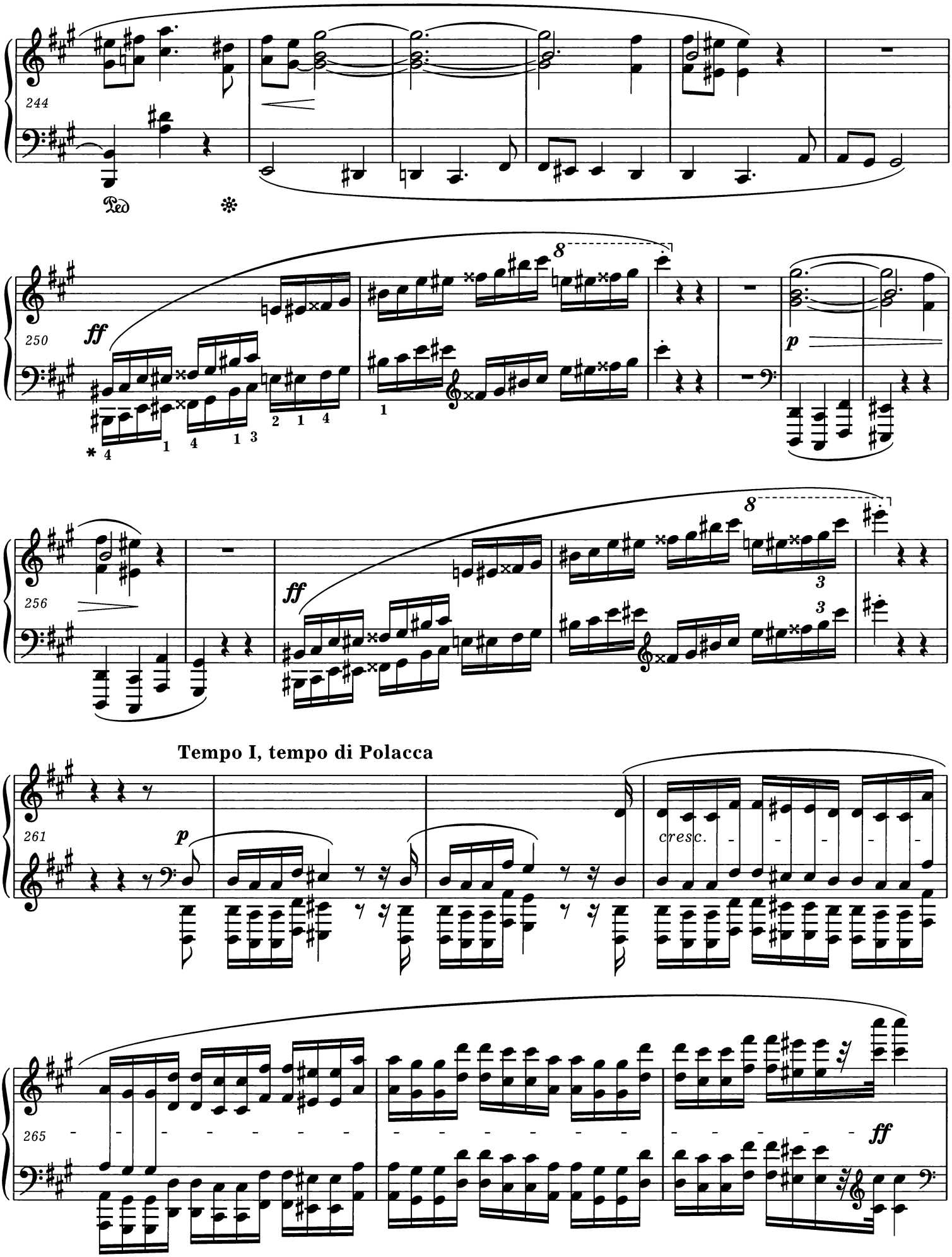
Doppio movimento, tempo di Mazourka



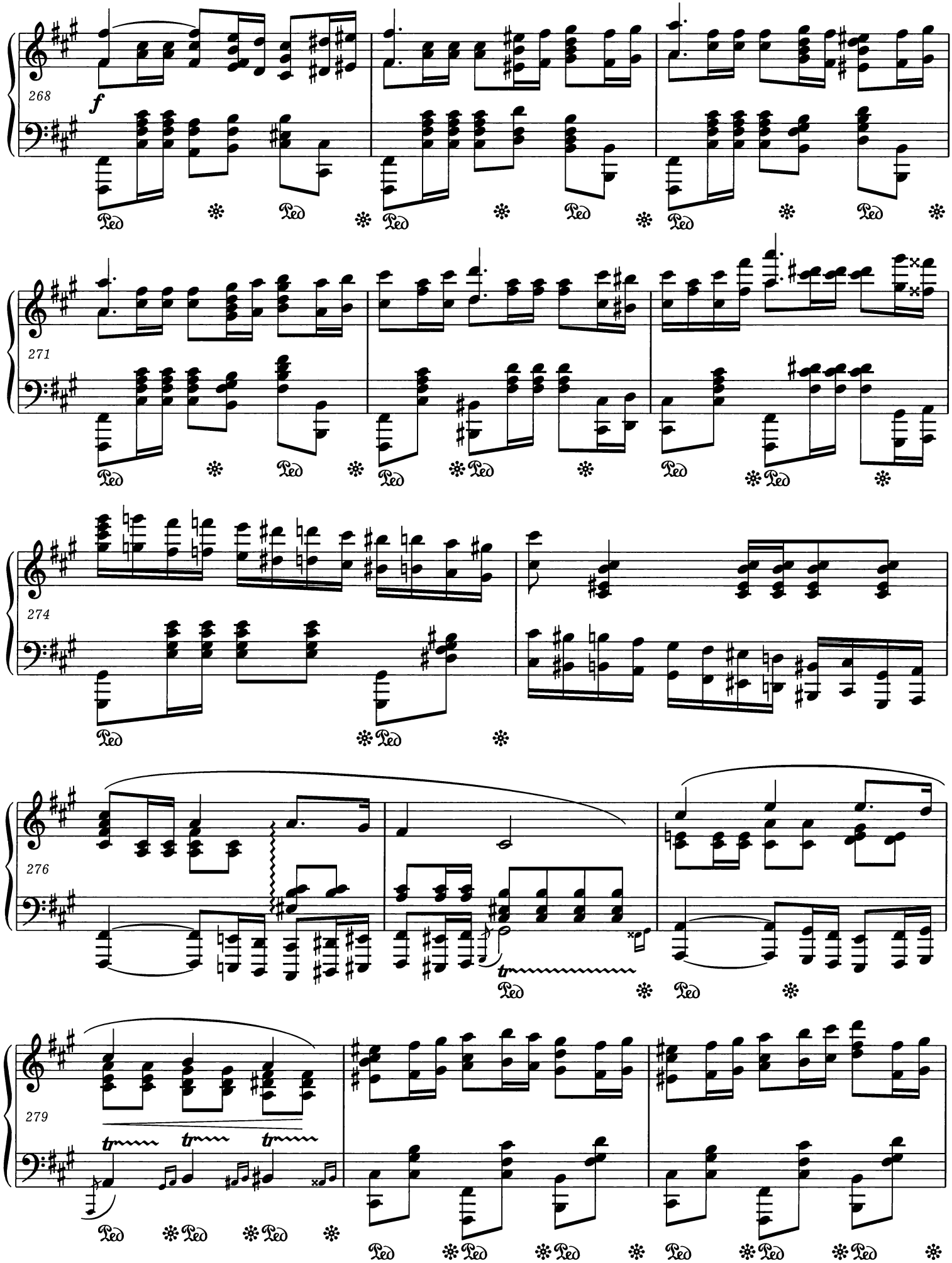

158
Ped
Ped
Ped
164
Ped
169
Ped
Ped
Ped
174
Ped
180
Ped
Ped
Ped

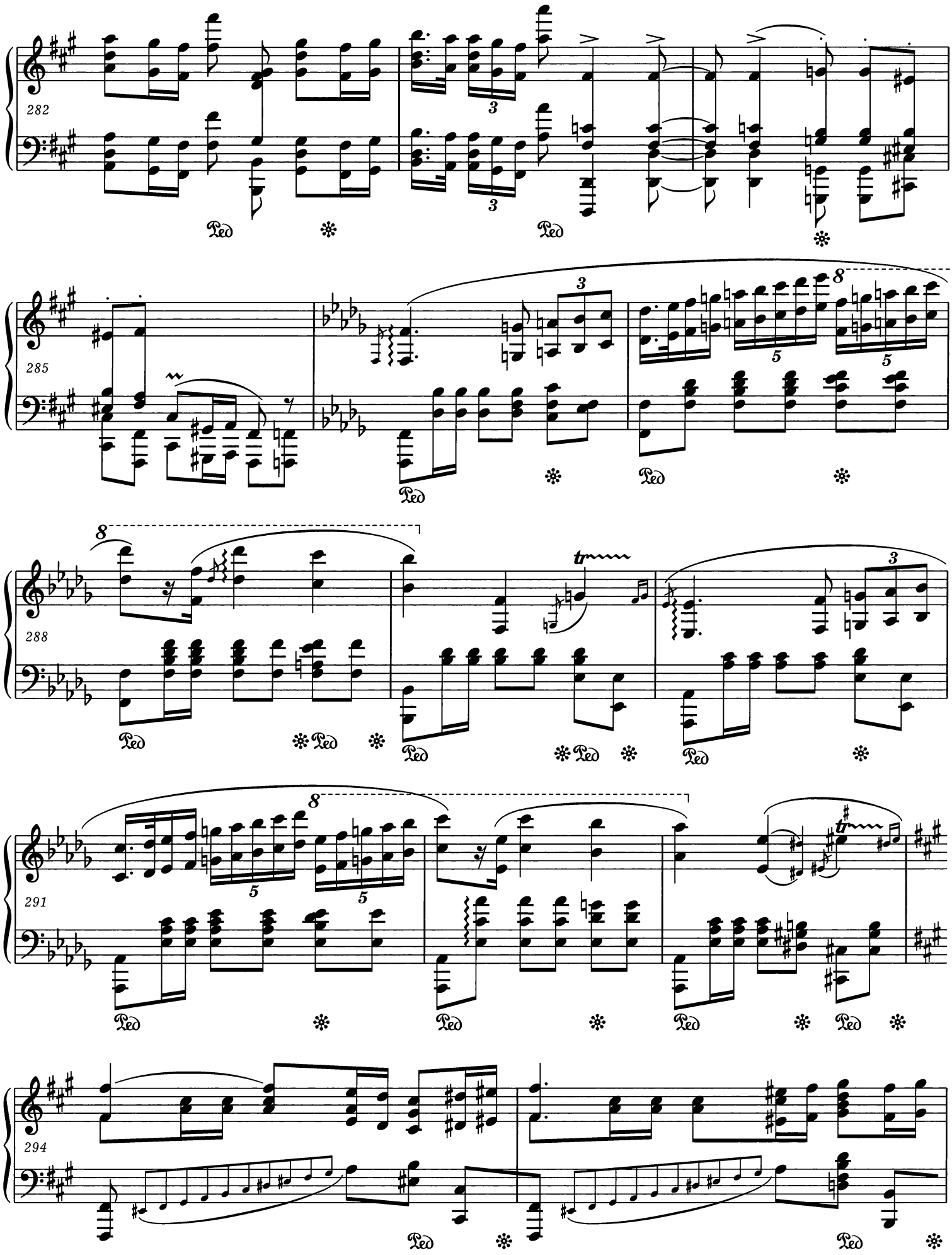

186
192
198
204
210

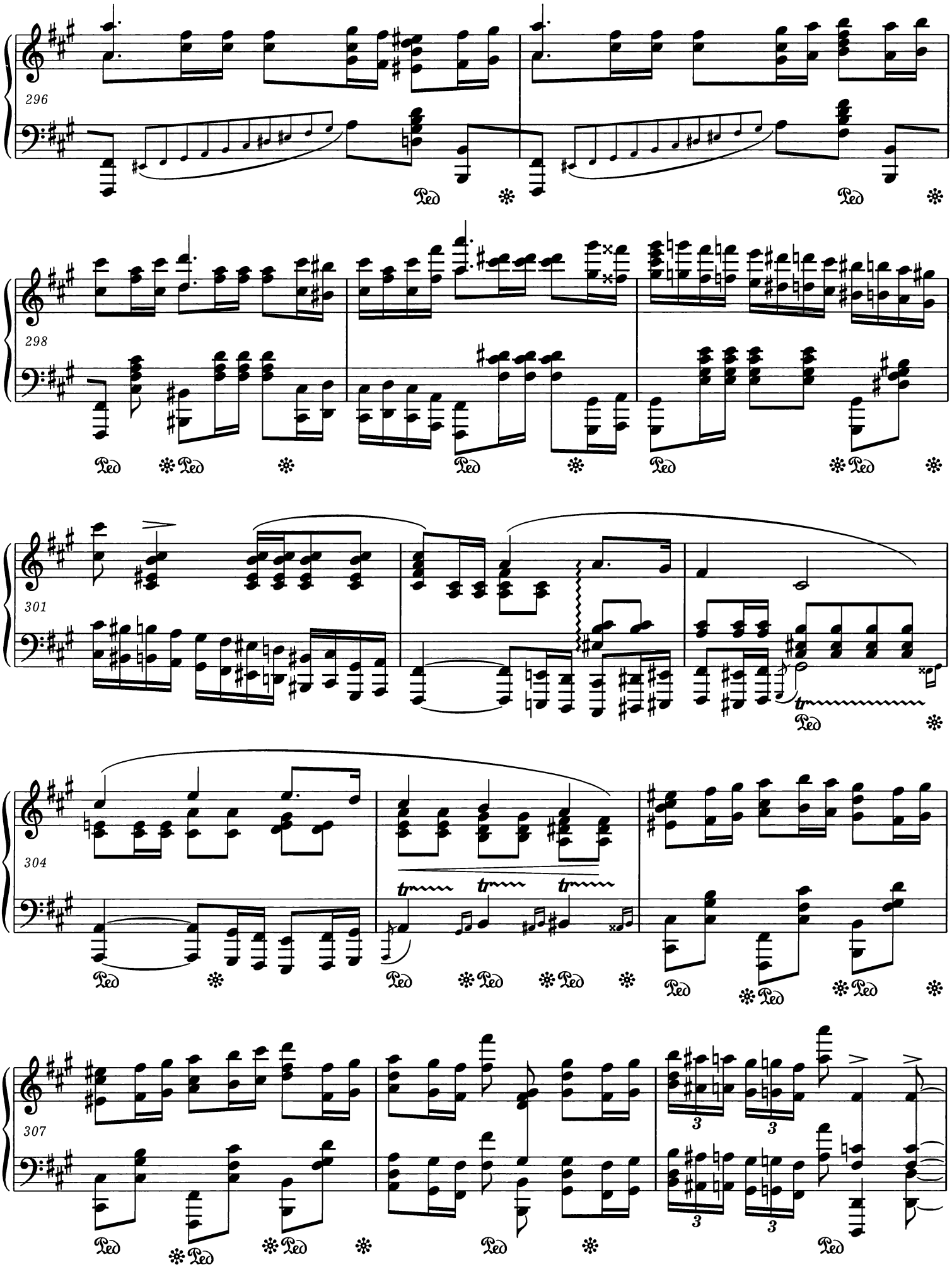

215
Ped
220
226
232
238

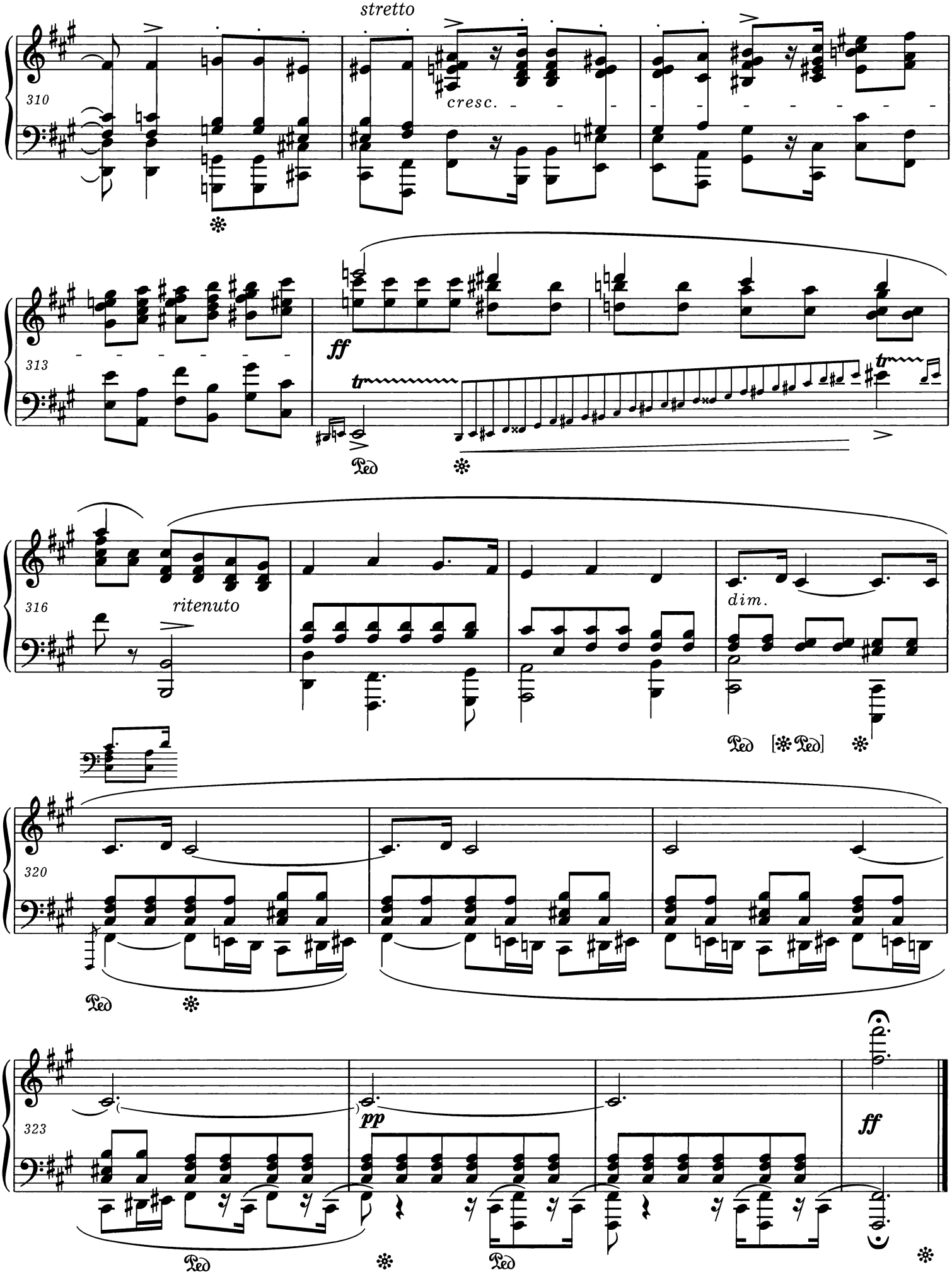


* Inne palcowania - patrz *Komentarz wykonawczy.*
For different fingering *vide Performance Commentary.*


268
f
Ped
271
274
276
tr
279
tr
tr
tr


282
285
288
291
294

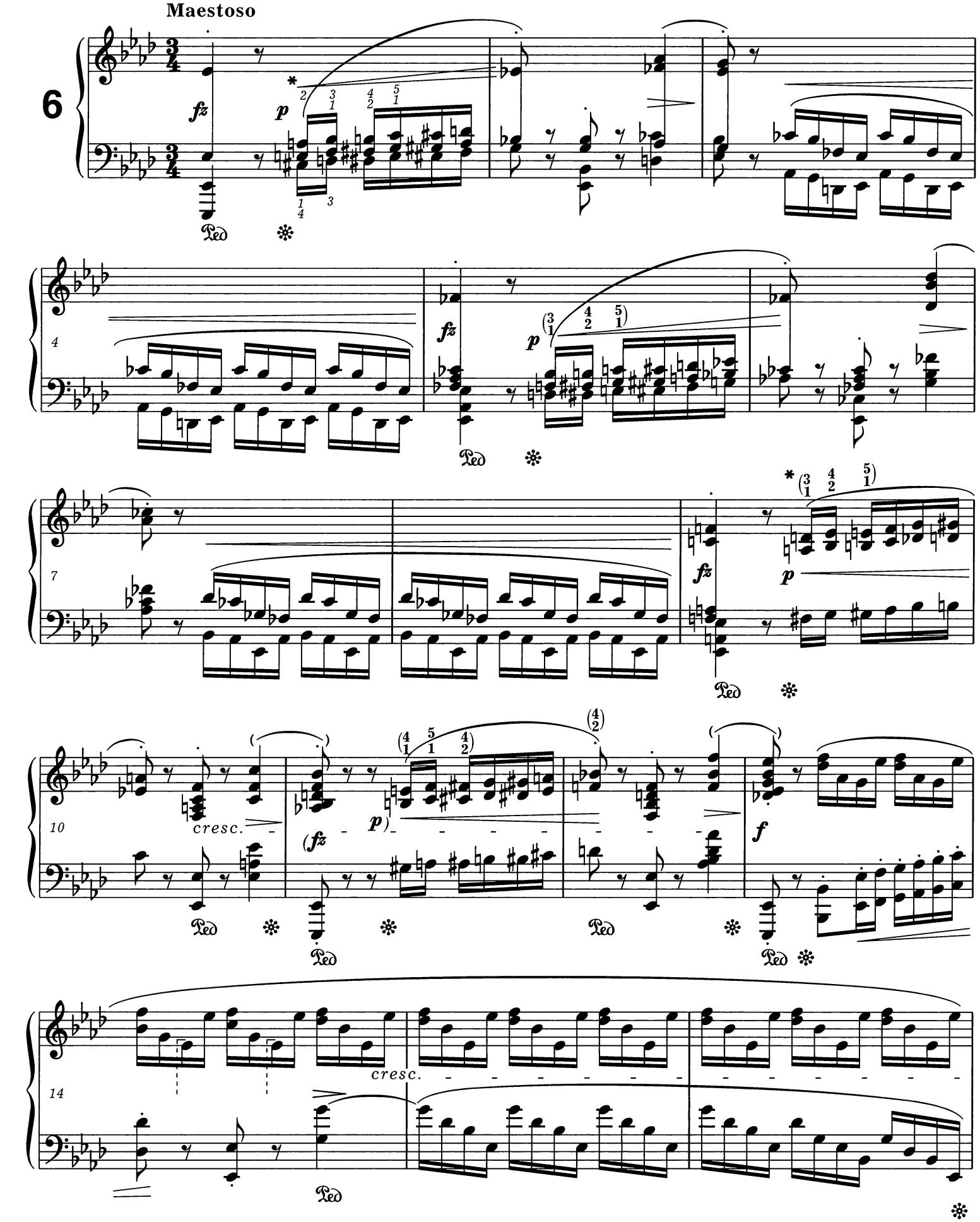

296
Ped
298
301
304
307
3
3


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

Polonaise

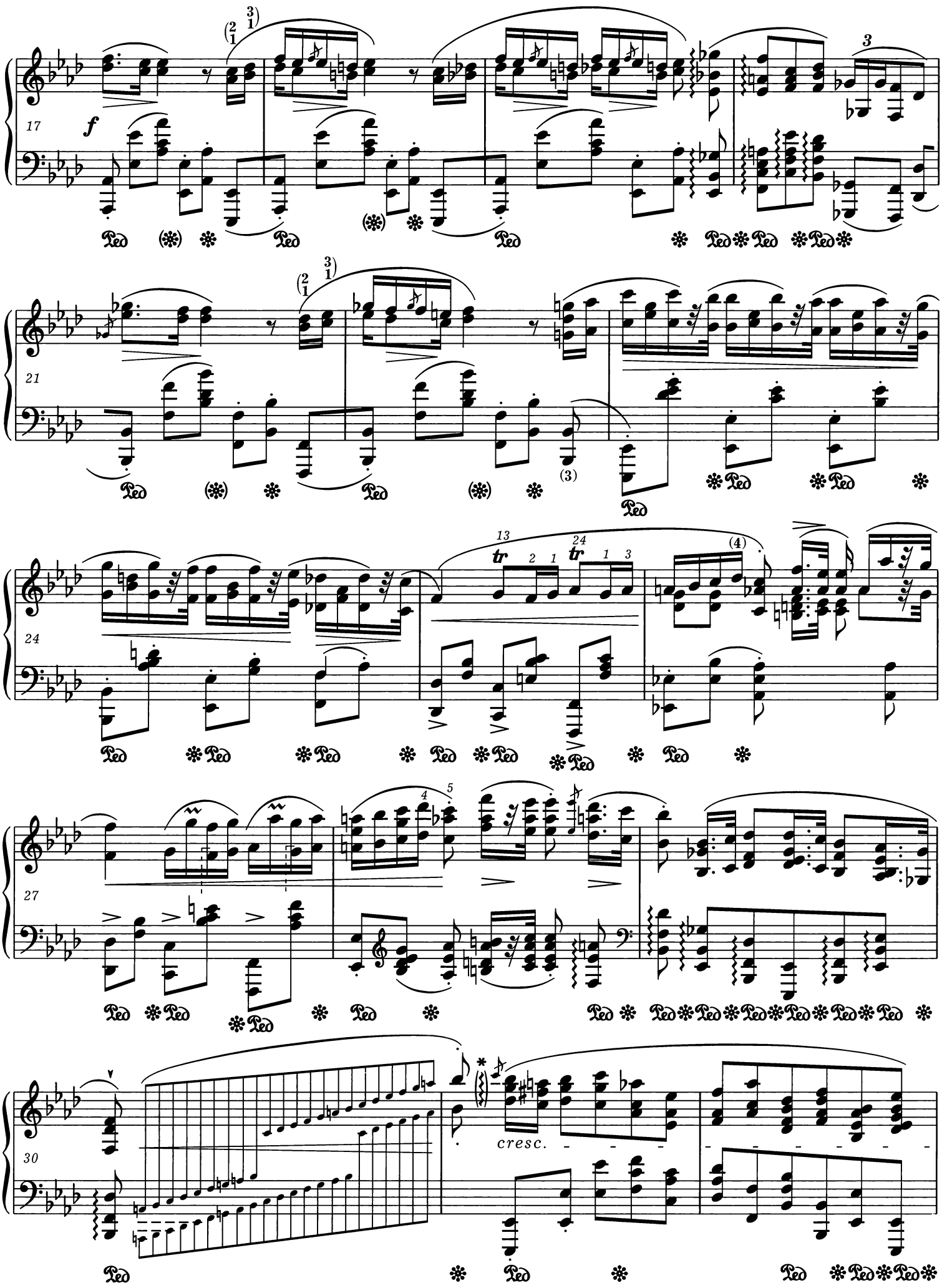
A Monsieur Auguste Léo

op. 53

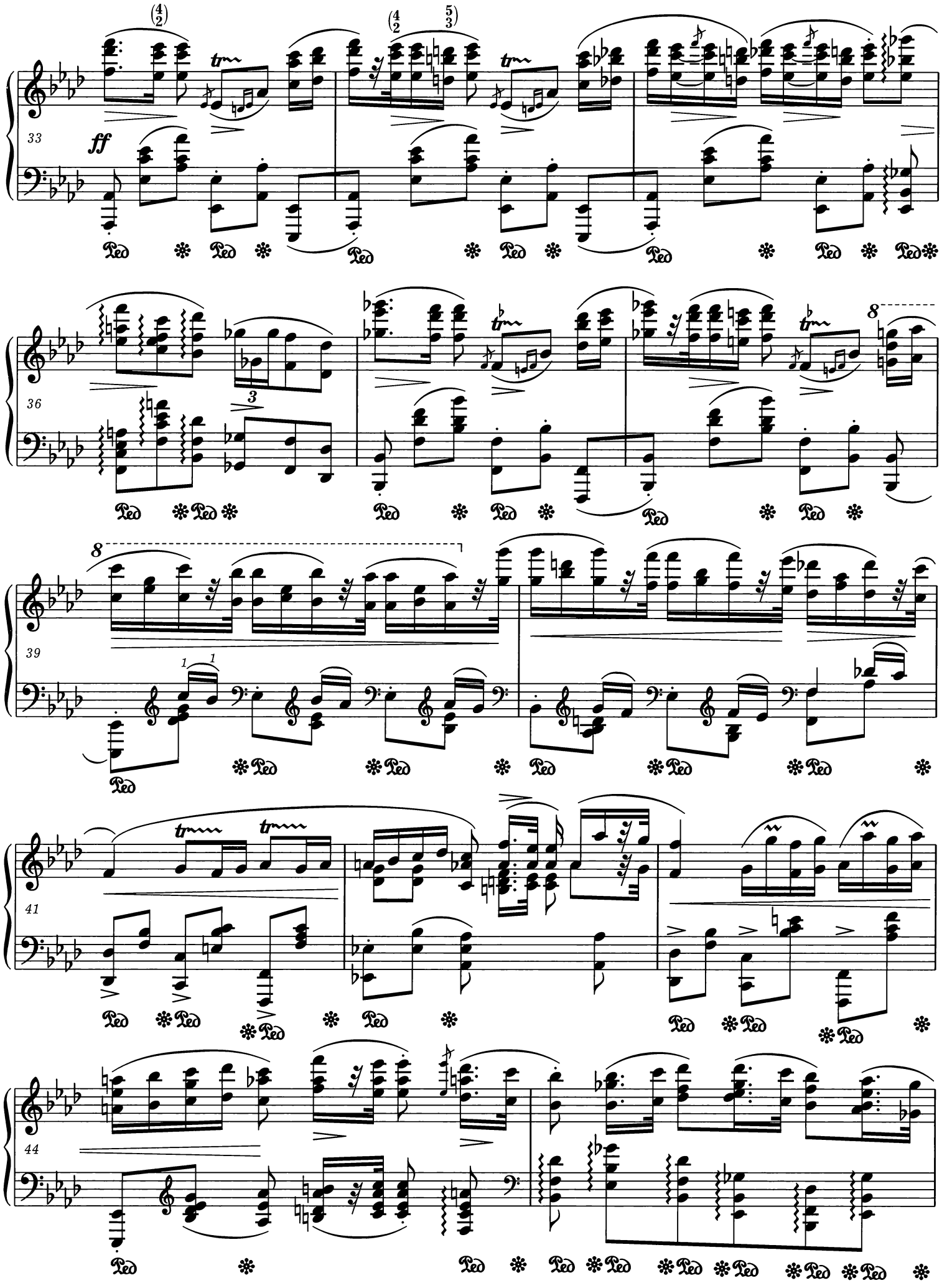


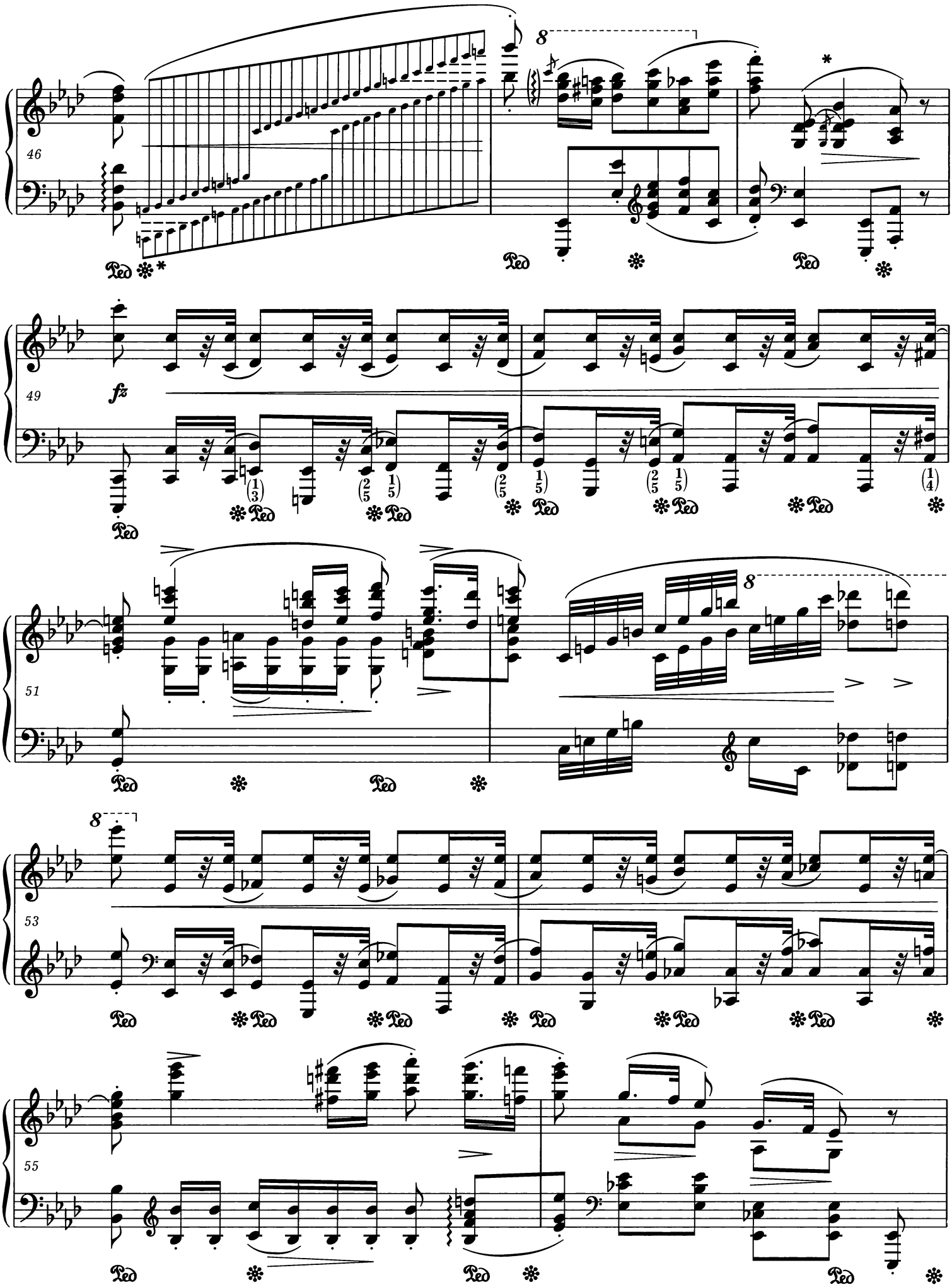
* Inne palcowania - patrz *Komentarz wykonawczy.*
For different fingerings *vide Performance Commentary.*

PWM-9386

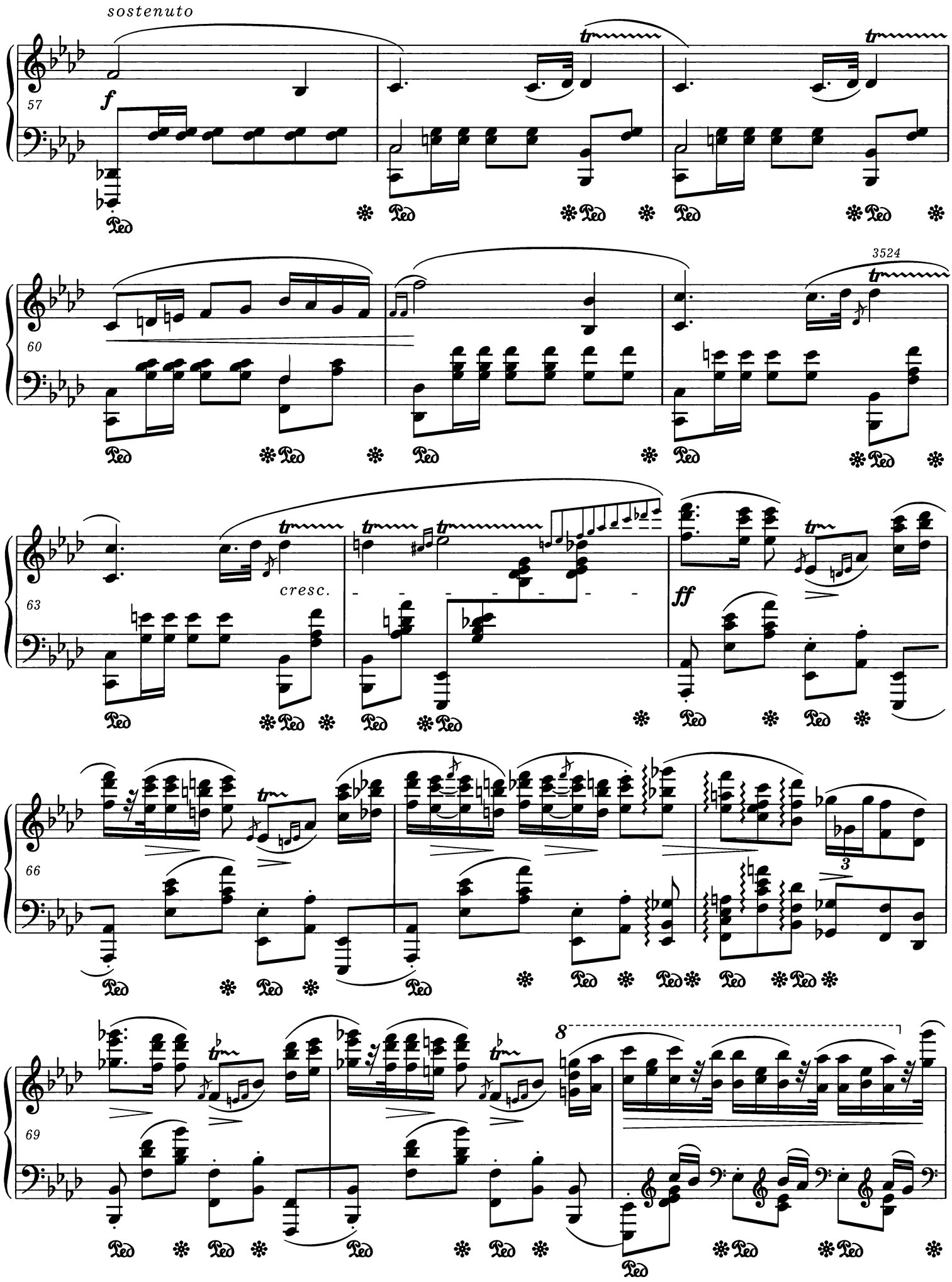


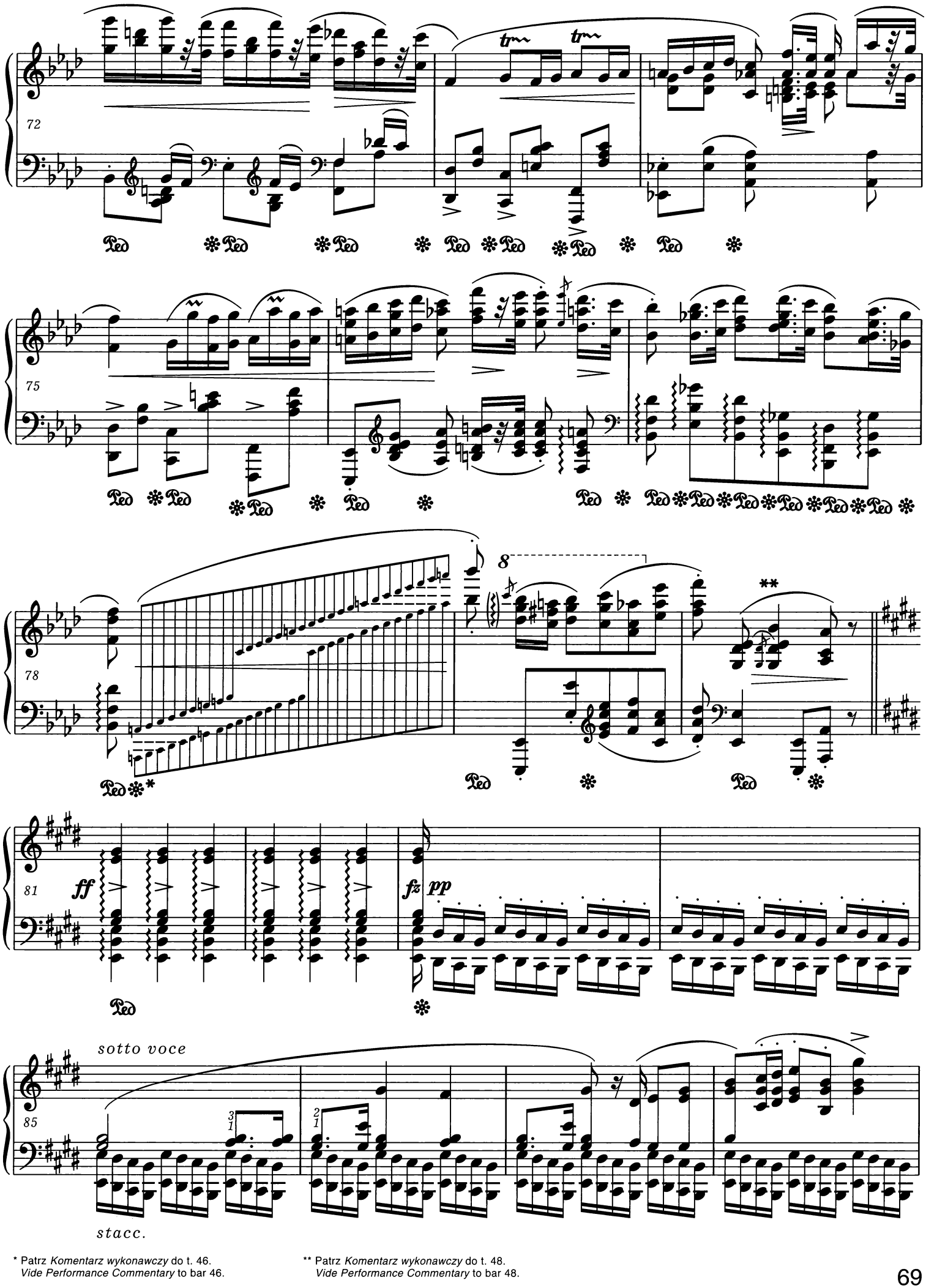
* Tu i w t. 47, 79 i 169 arpeggia można - zdaniem redakcji - opuścić. Patrz *Komentarz źródłowy.*
Here and in bars 47, 79 and 169 the arpeggios can, in the editors' opinion, be omitted. *Vide Source Commentary.*


33
ff
36
39
41
44



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


sostenuto
f
57
60
3524
63
cresc.
ff
66
3
69
8



* 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

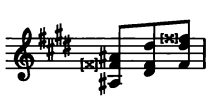
101

fz pp

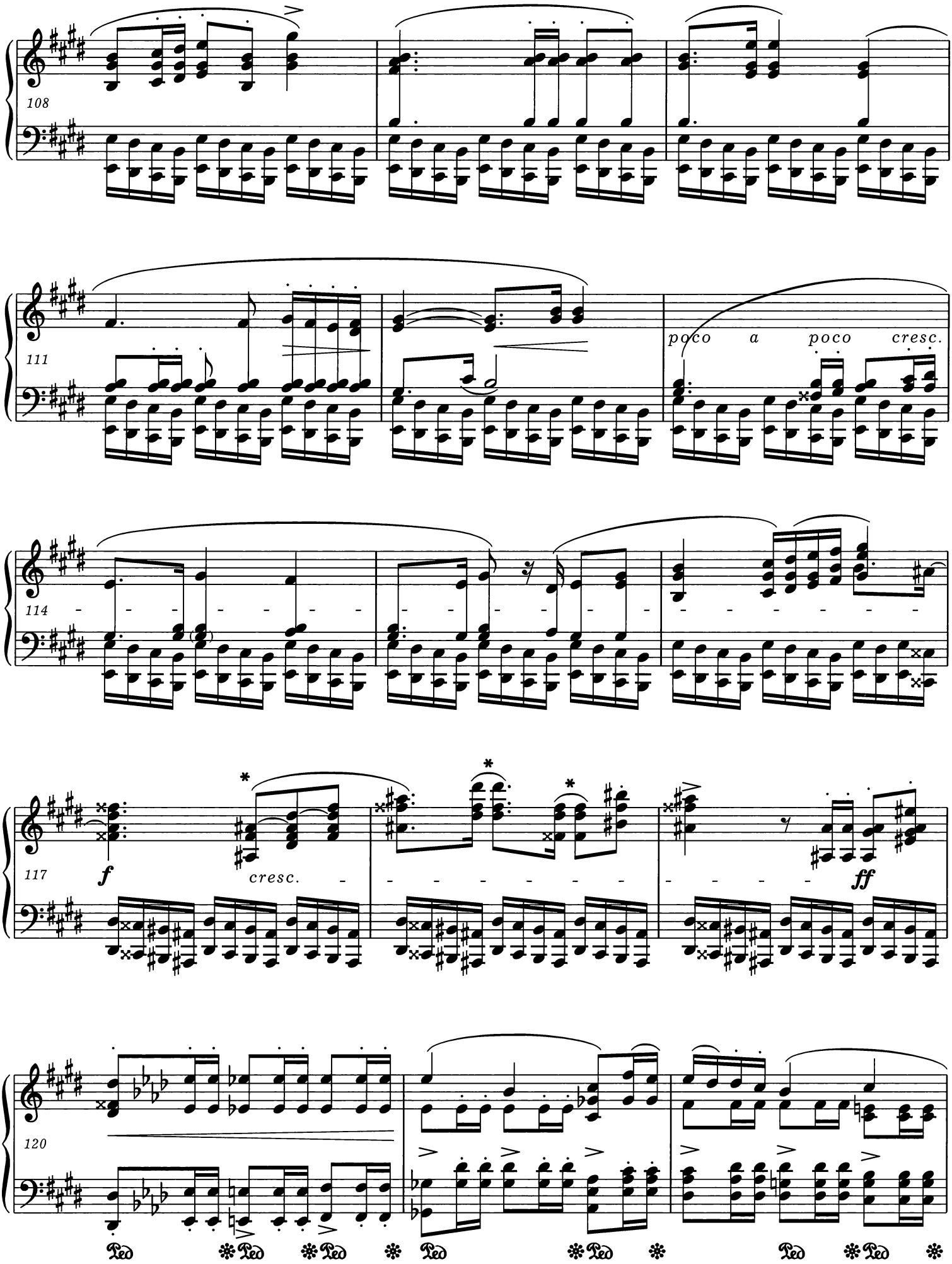
105

stacc.

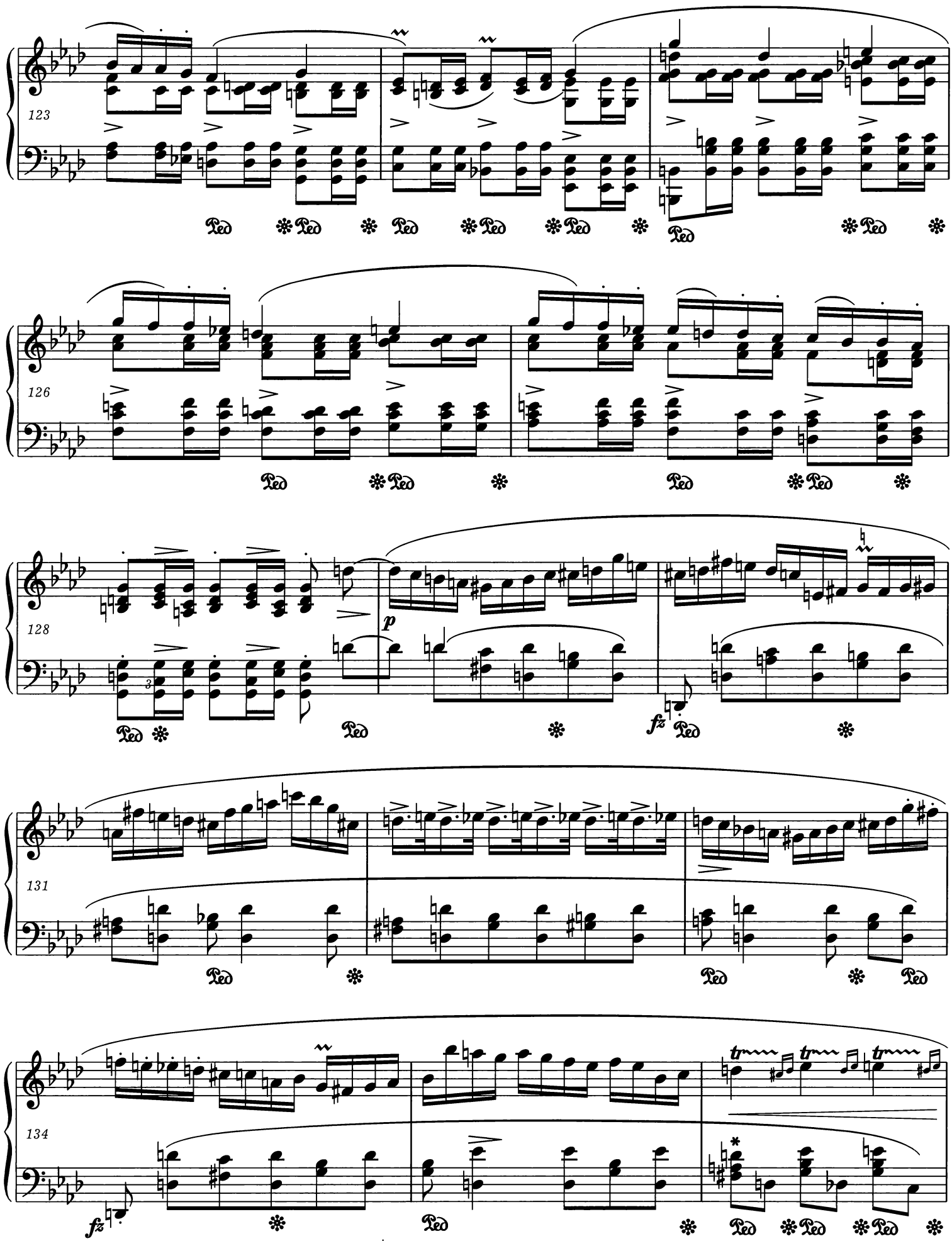
* Wcześniejsza, wygodniejsza pianistycznie wersja:
An earlier, pianistically more comfortable version:



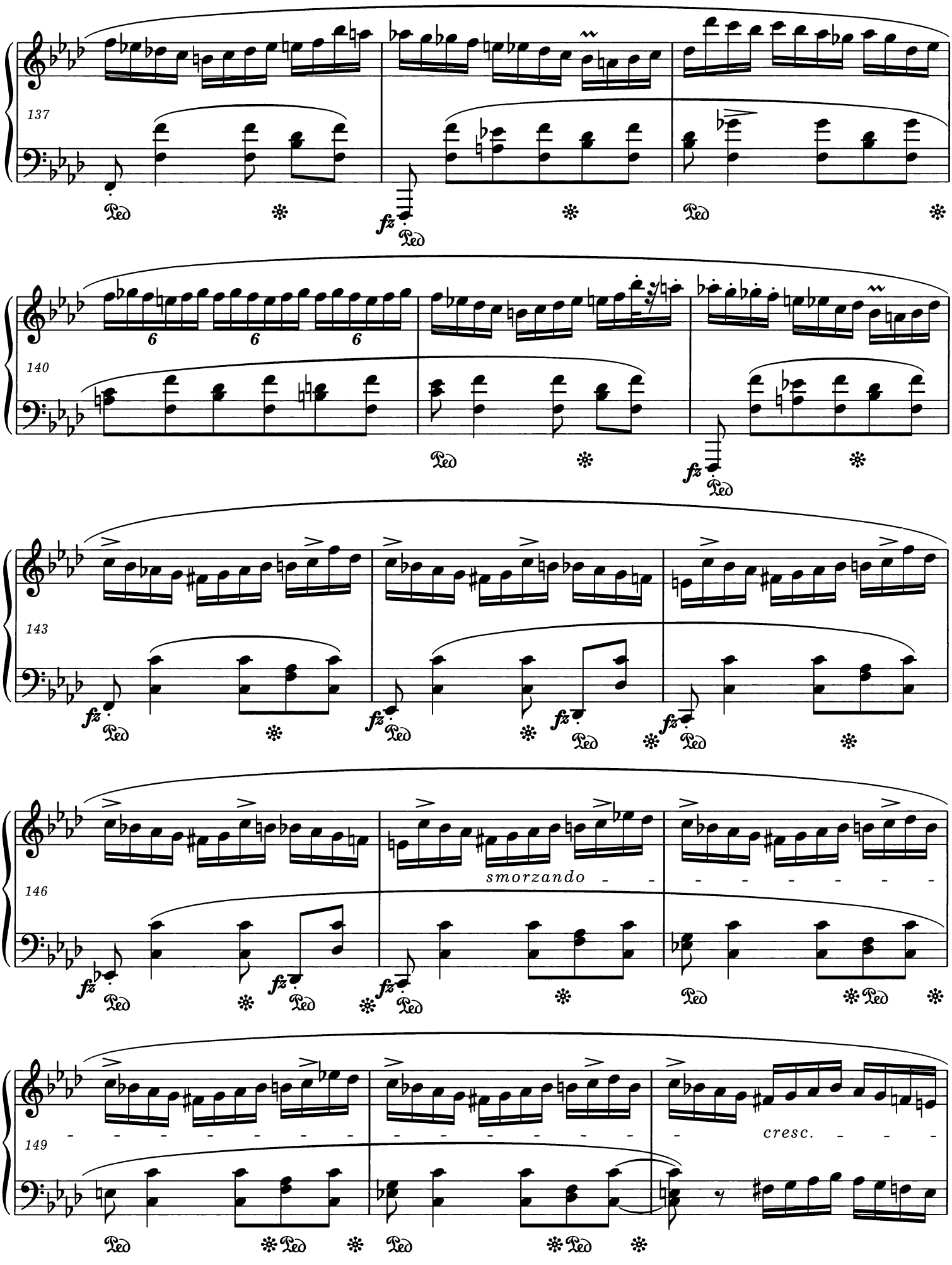
** Górne dźwięki akordów należy również powtarzać.
The upper notes of the chords must also be repeated.

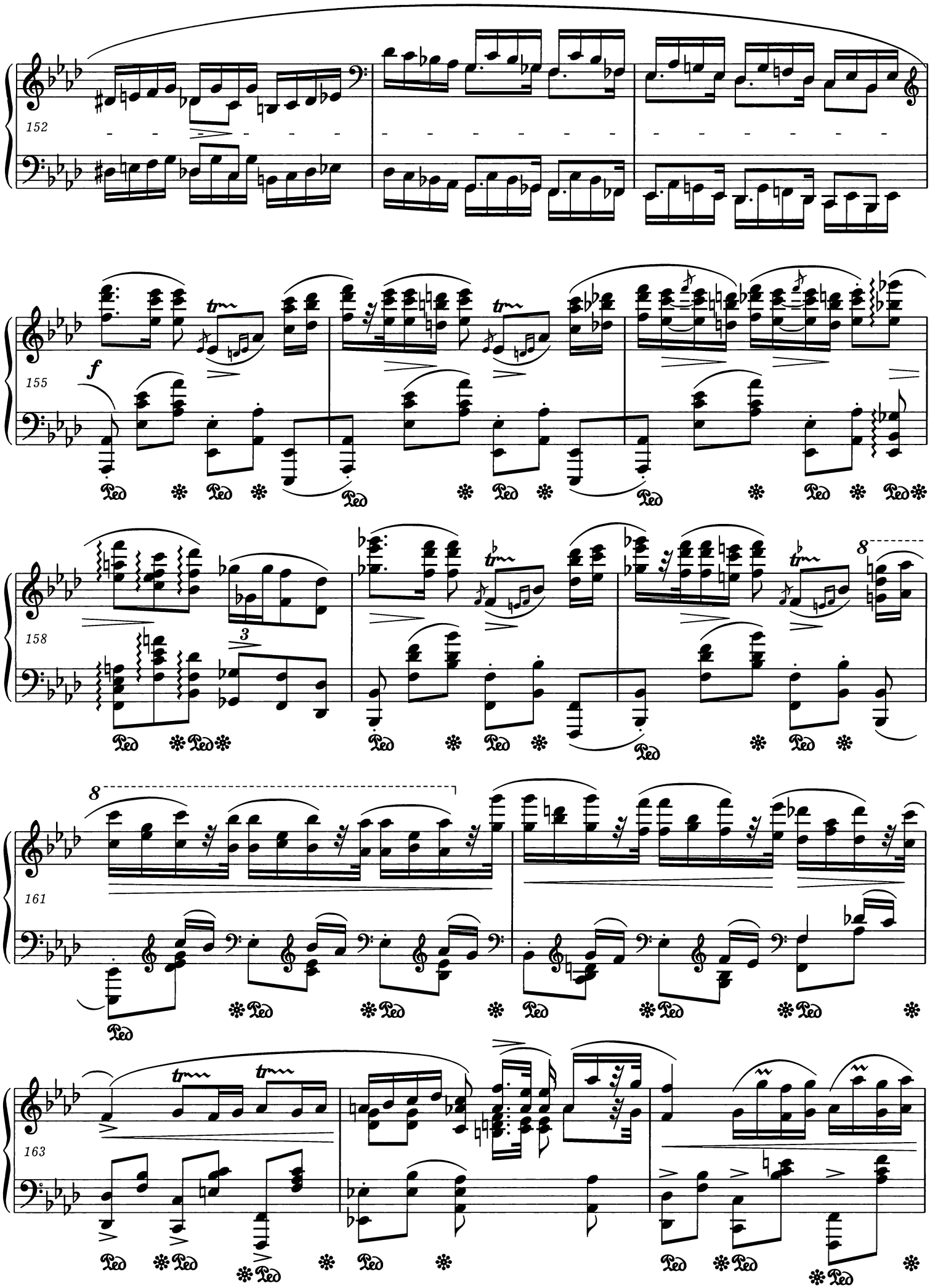


* Patrz uwagi na poprzedniej stronie.
Vide notes on the previous page.

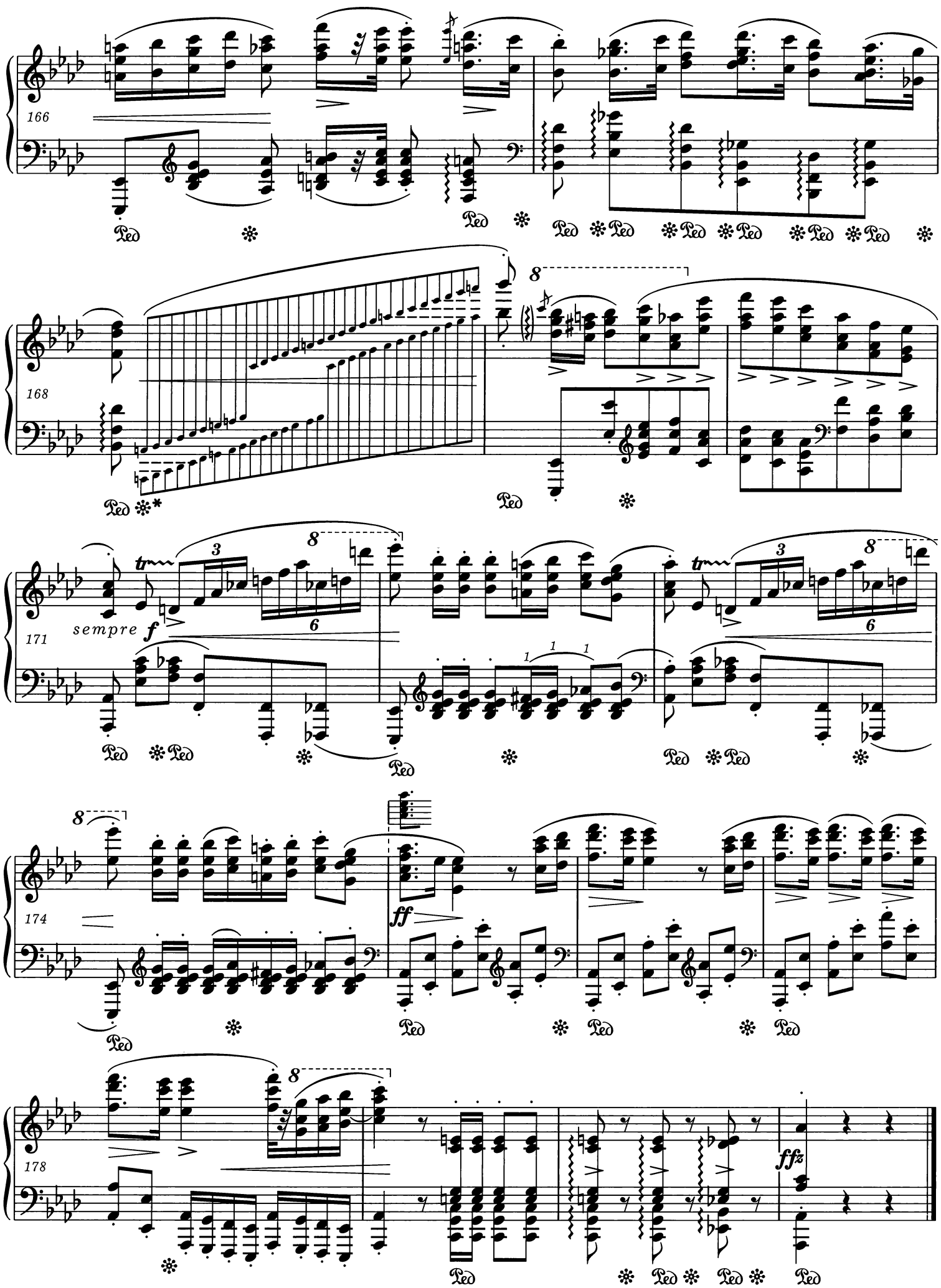


* Łukowanie l.r. we wcześniejszych źródłach:
Slurring in the left hand in earlier sources:


137
fz
Ped
140
6
6
6
fz
Ped
143
fz
Ped
146
smorzando
149
cresc.



PWM-9386

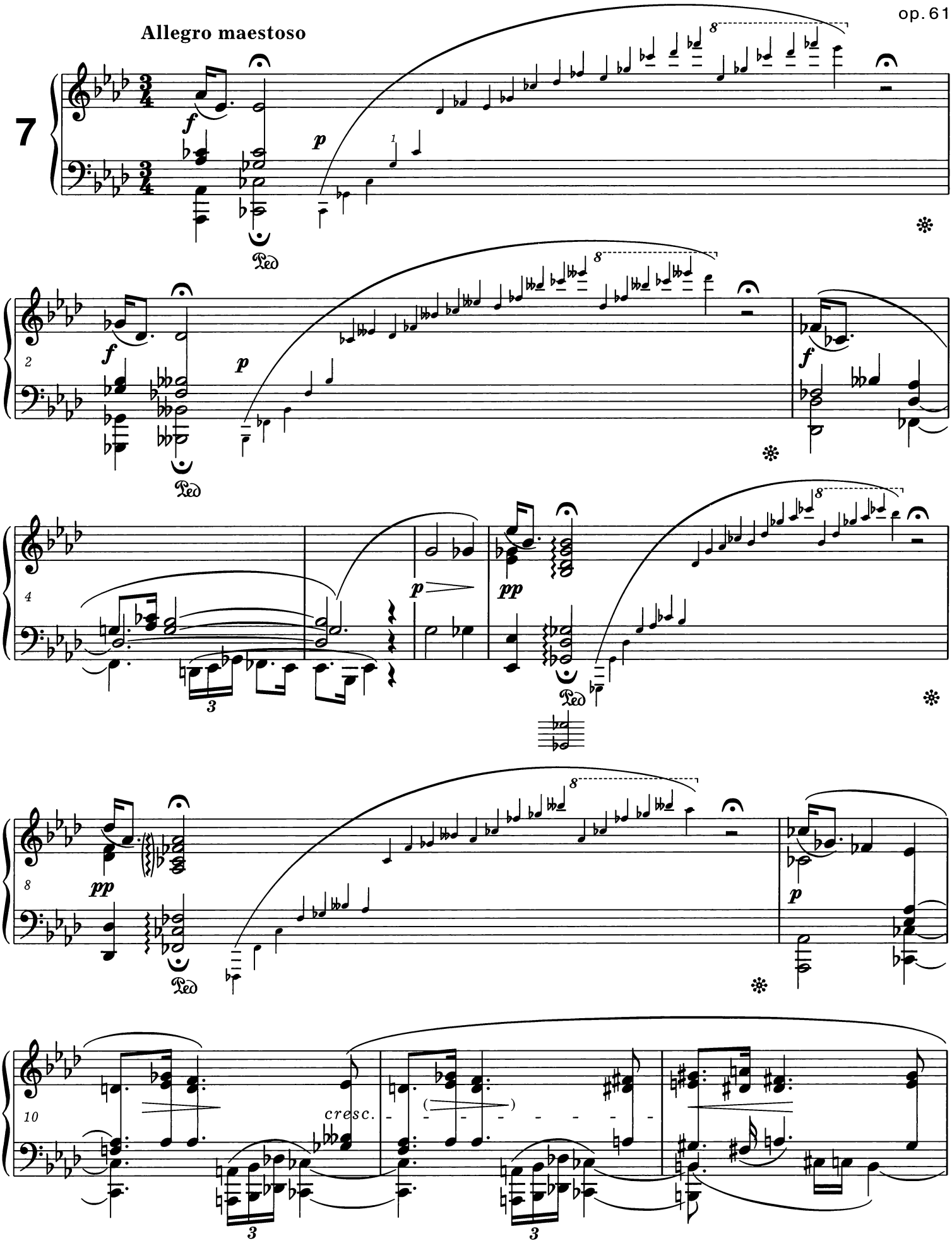


* Patrz *Komentarz wykonawczy* do t. 46.
Vide Performance Commentary to bar 46.

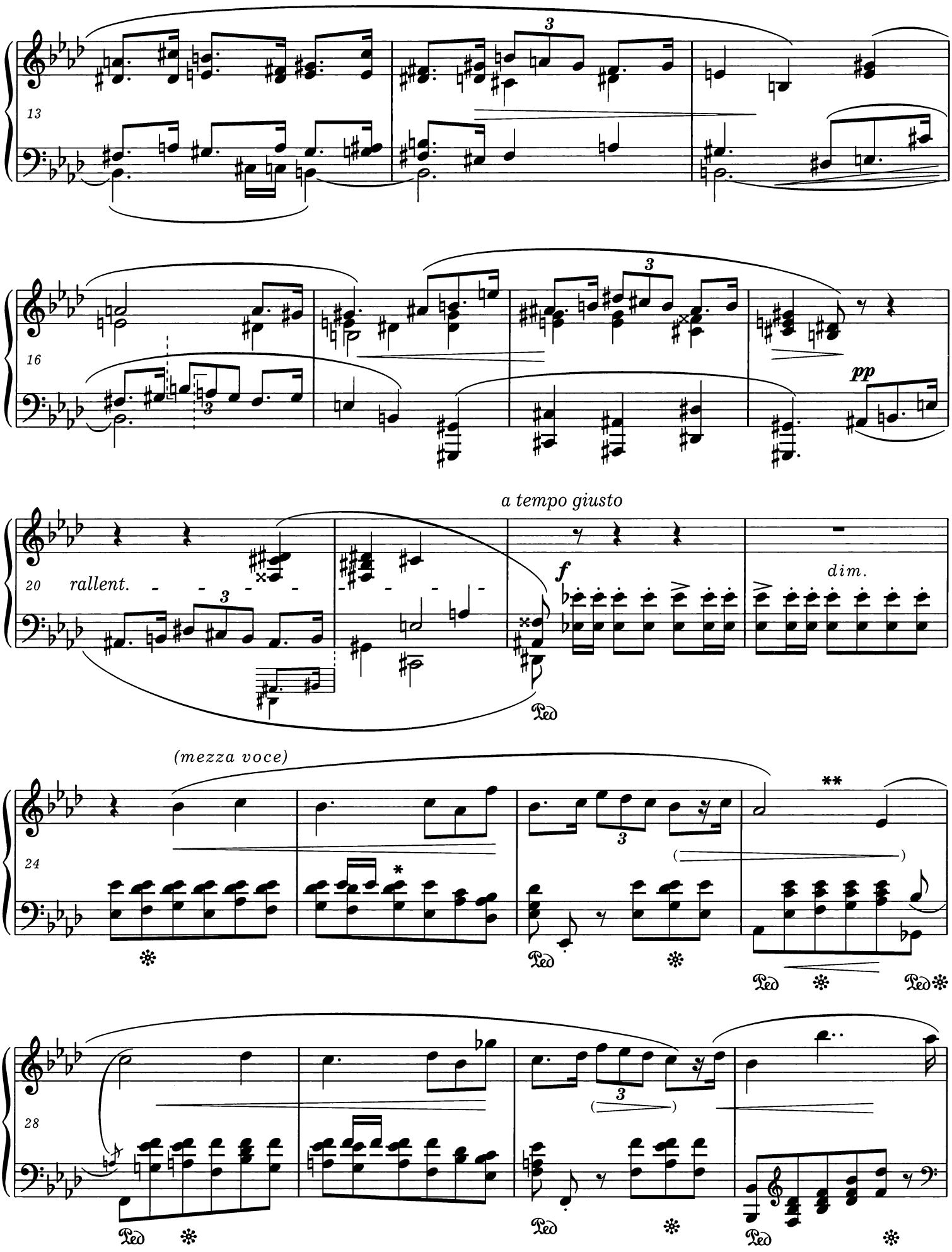
Polonaise-Fantaisie

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♭*¹.

** Inne autentyczne frazowanie:
Different authentic phrasing:

32

36

cresc.

39

f

* stringendo

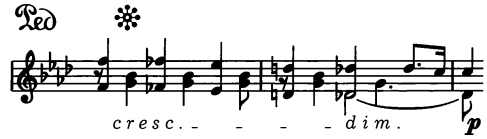
43

** mezza voce

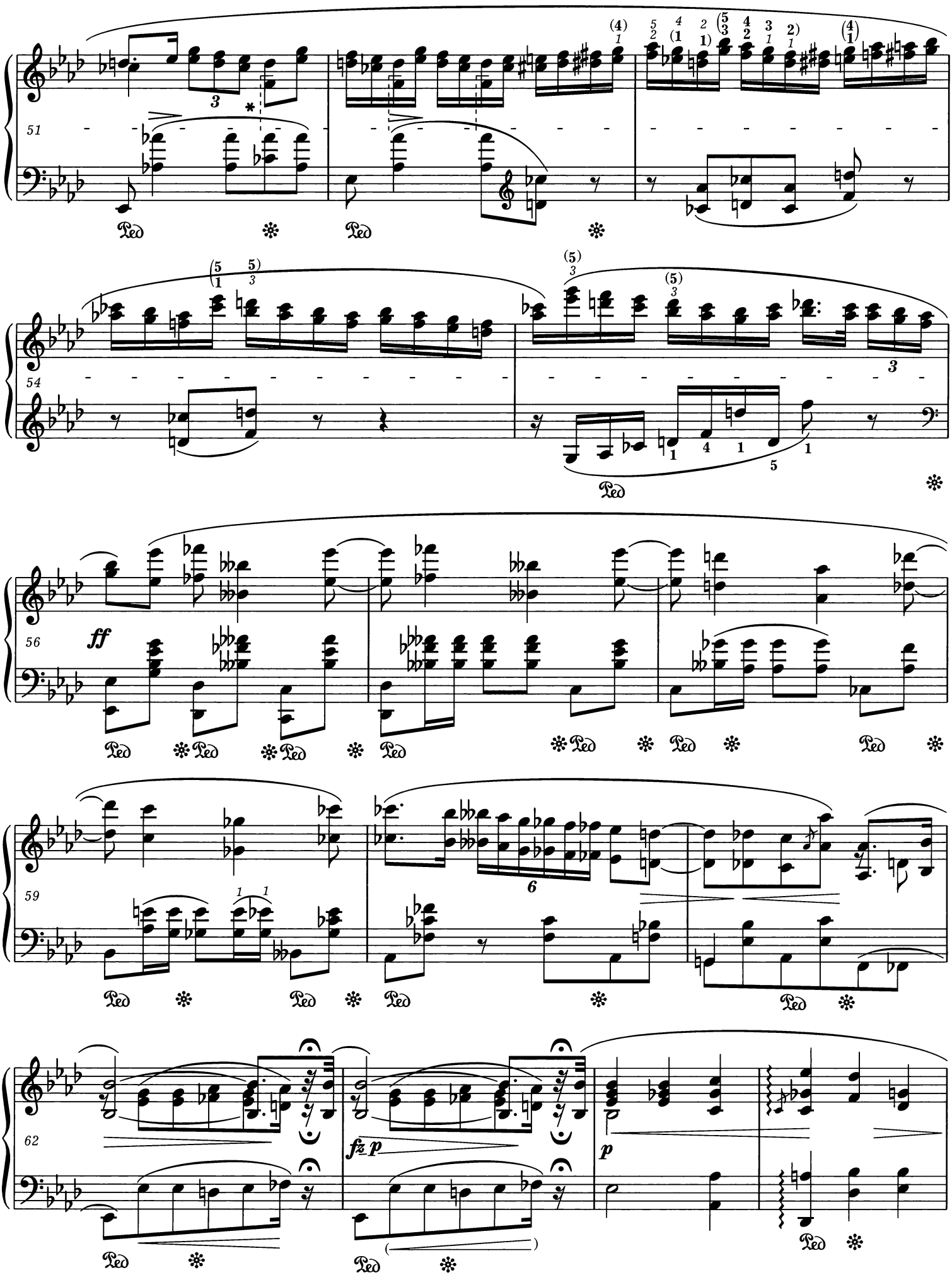
47

cresc.

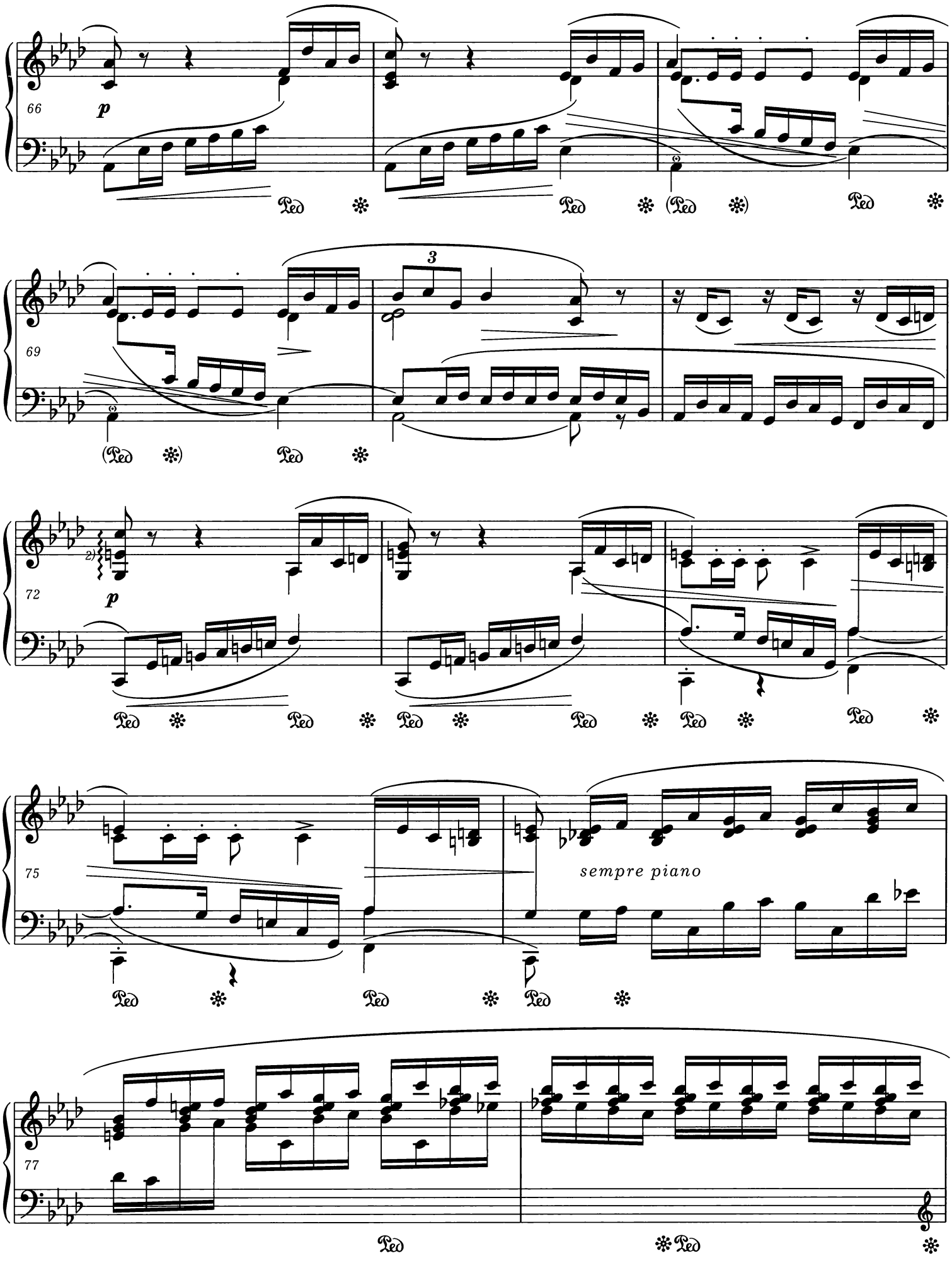
* W niektórych źródłach t. 42-44 mają inne oznaczenia:
In some sources bars 42-44 have different markings:

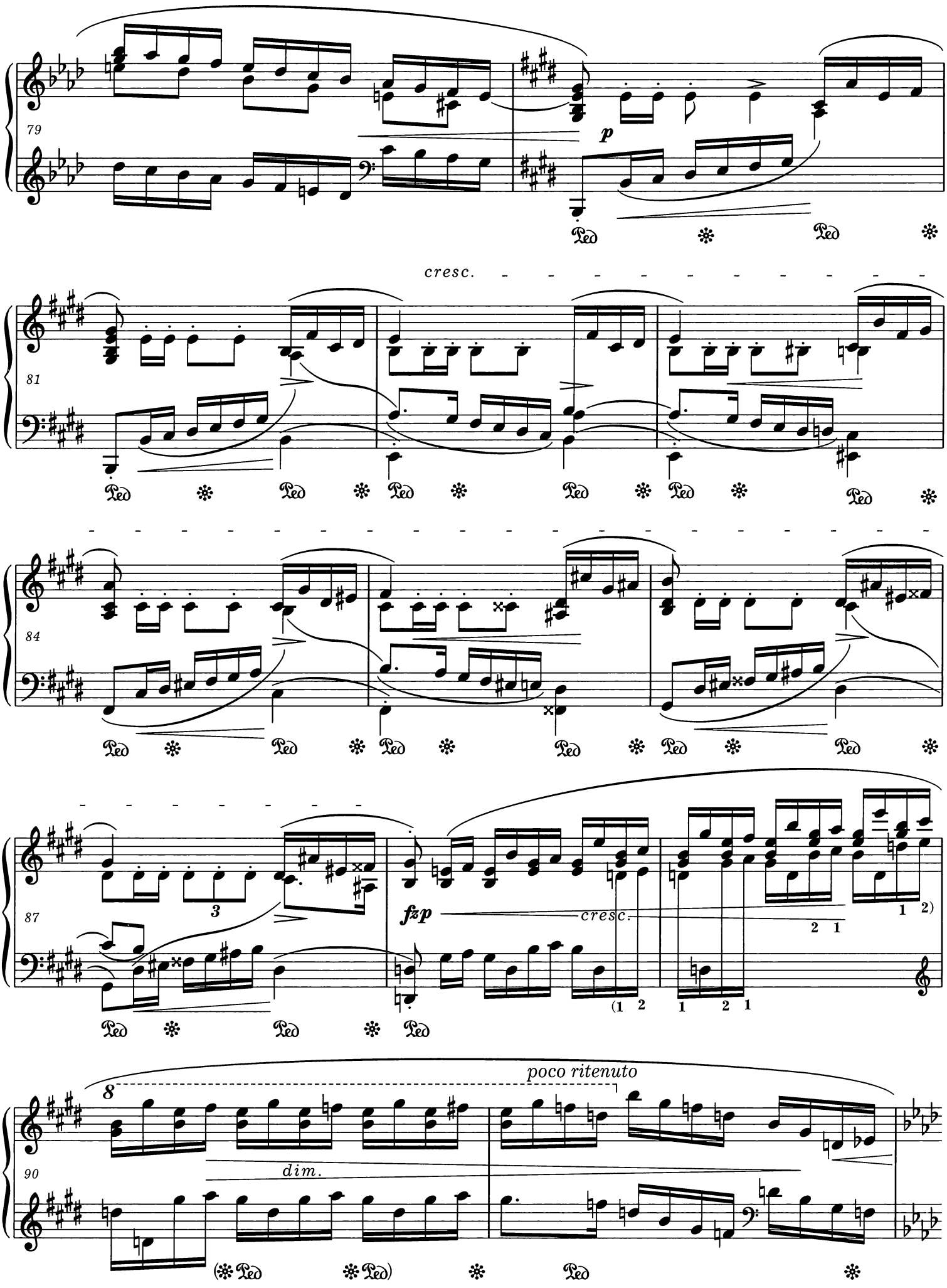


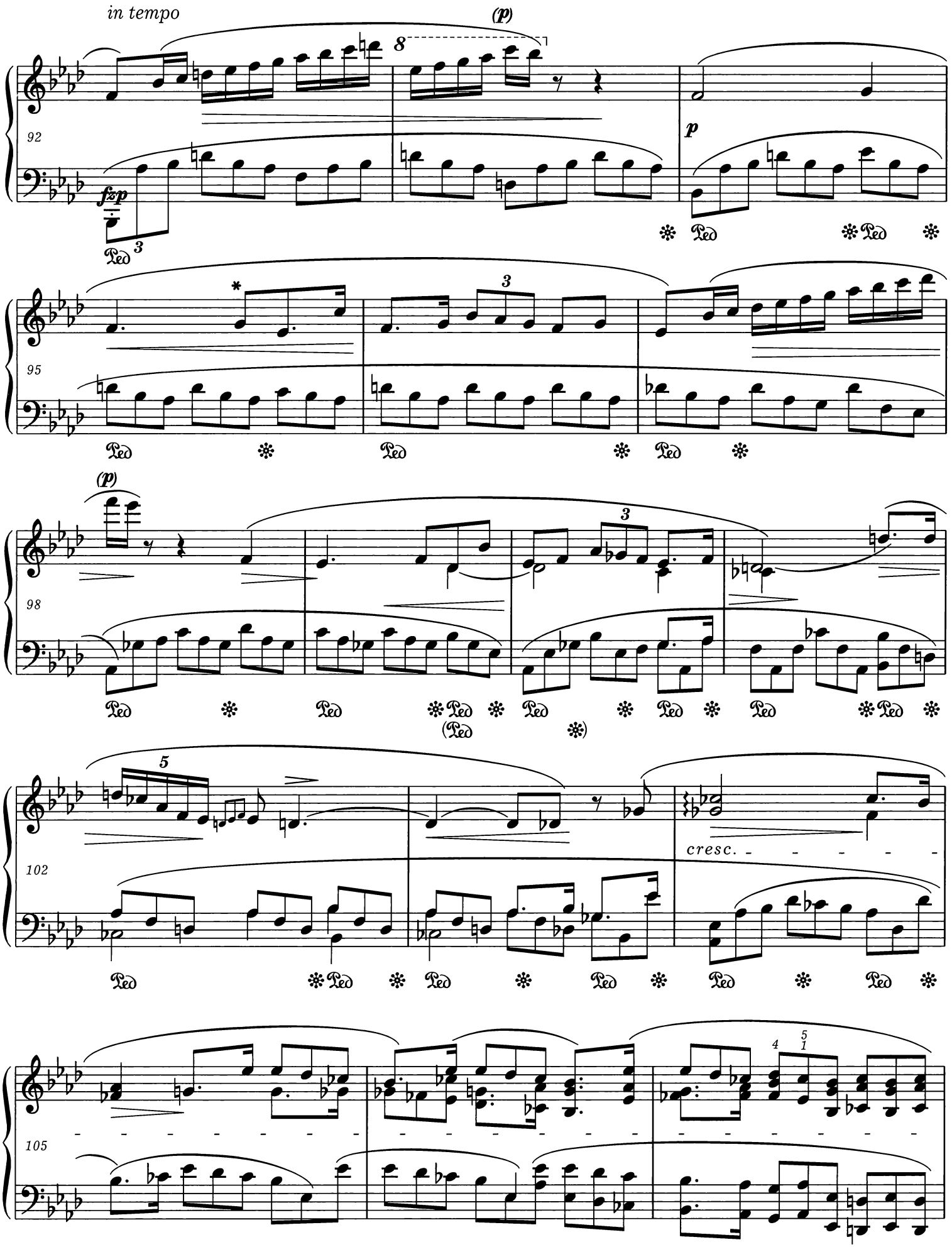
** W egzemplarzu lekcyjnym Chopin dodał niejasny znak, mogący oznaczać arpeggio oktawy d^1-d^2.
In a pupil's copy Chopin added an unclear sign which could indicate an arpeggio of the octave d^1-d^2.



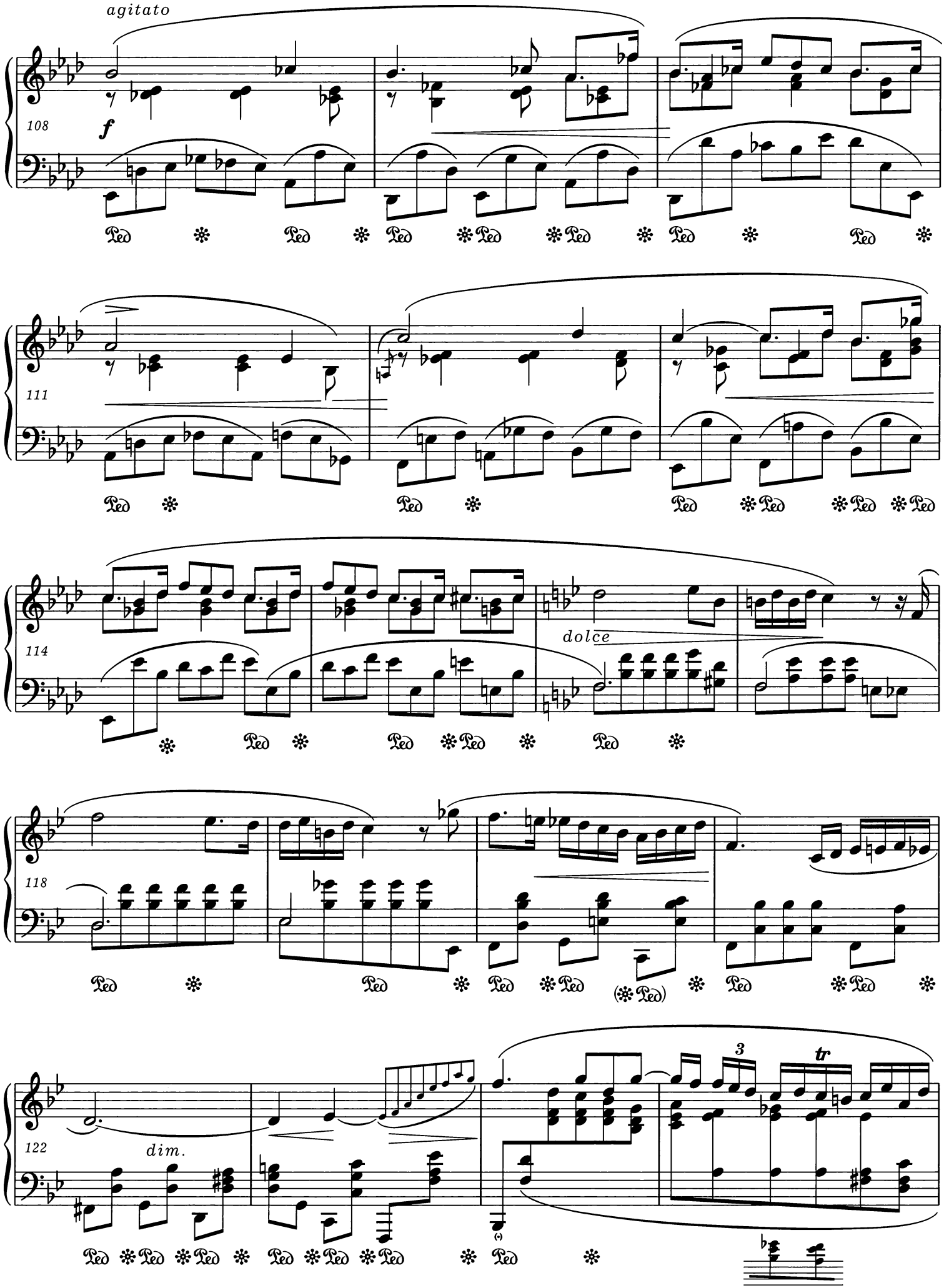
* Palcowanie - patrz *Komentarz wykonawczy.*
For fingering *vide Performance Commentary.*

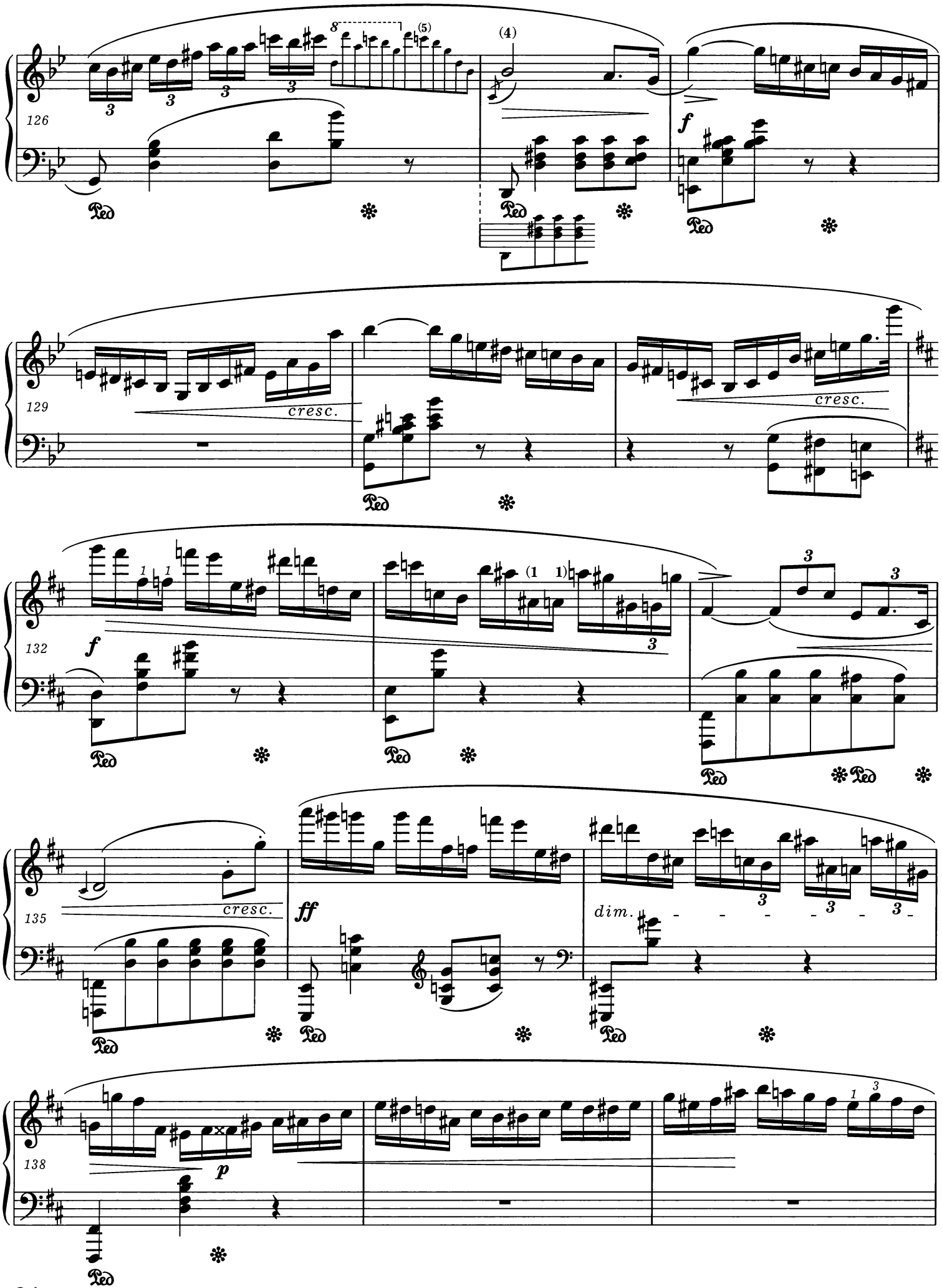

66
p
Ped
69
3
72
2)
p
75
sempre piano
77

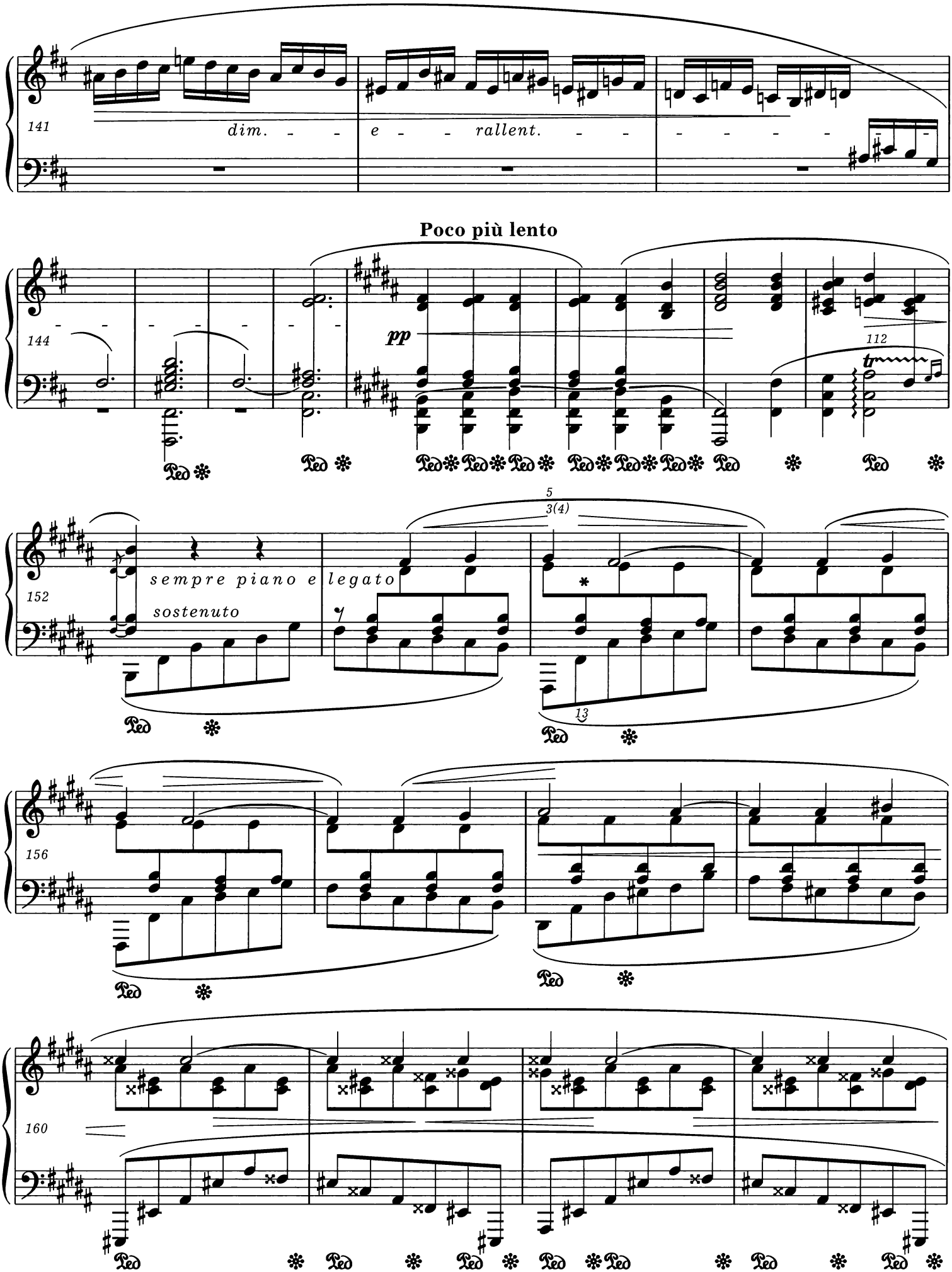

79
p
Ped
81
cresc.
84
87
fzp
cresc.
90
poco ritenuto
dim.



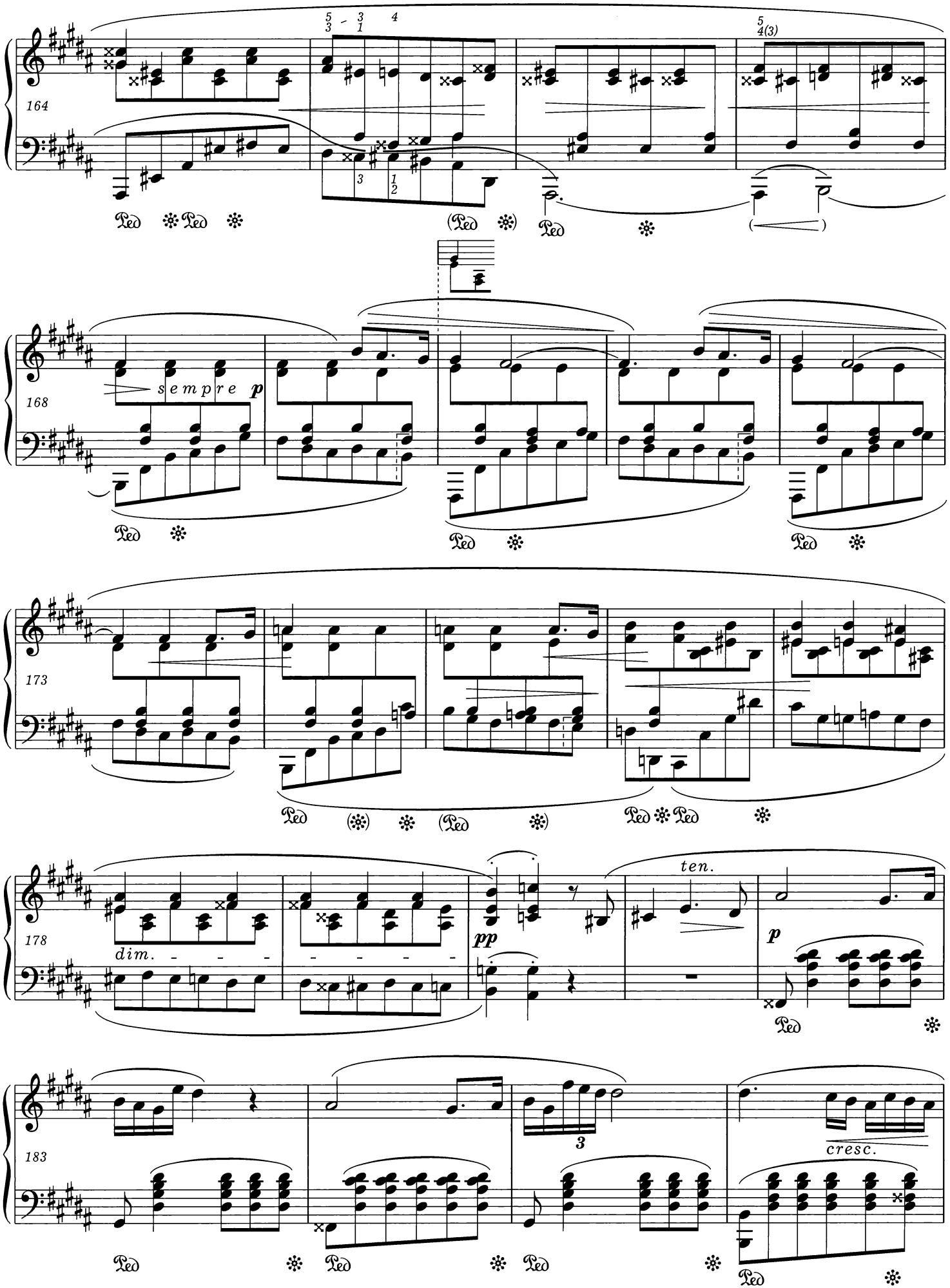
* Notacja autografów dopuszcza również możliwość uderzenia g^1 razem z 3. nutą trioli l.r. *(as)*. Wersję tę można traktować jako wariant.
The notation of the autographs also admits the possibility of g^1 being struck together with the 3rd note of the L.H. triplet *(a♭)*. This version can be treated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

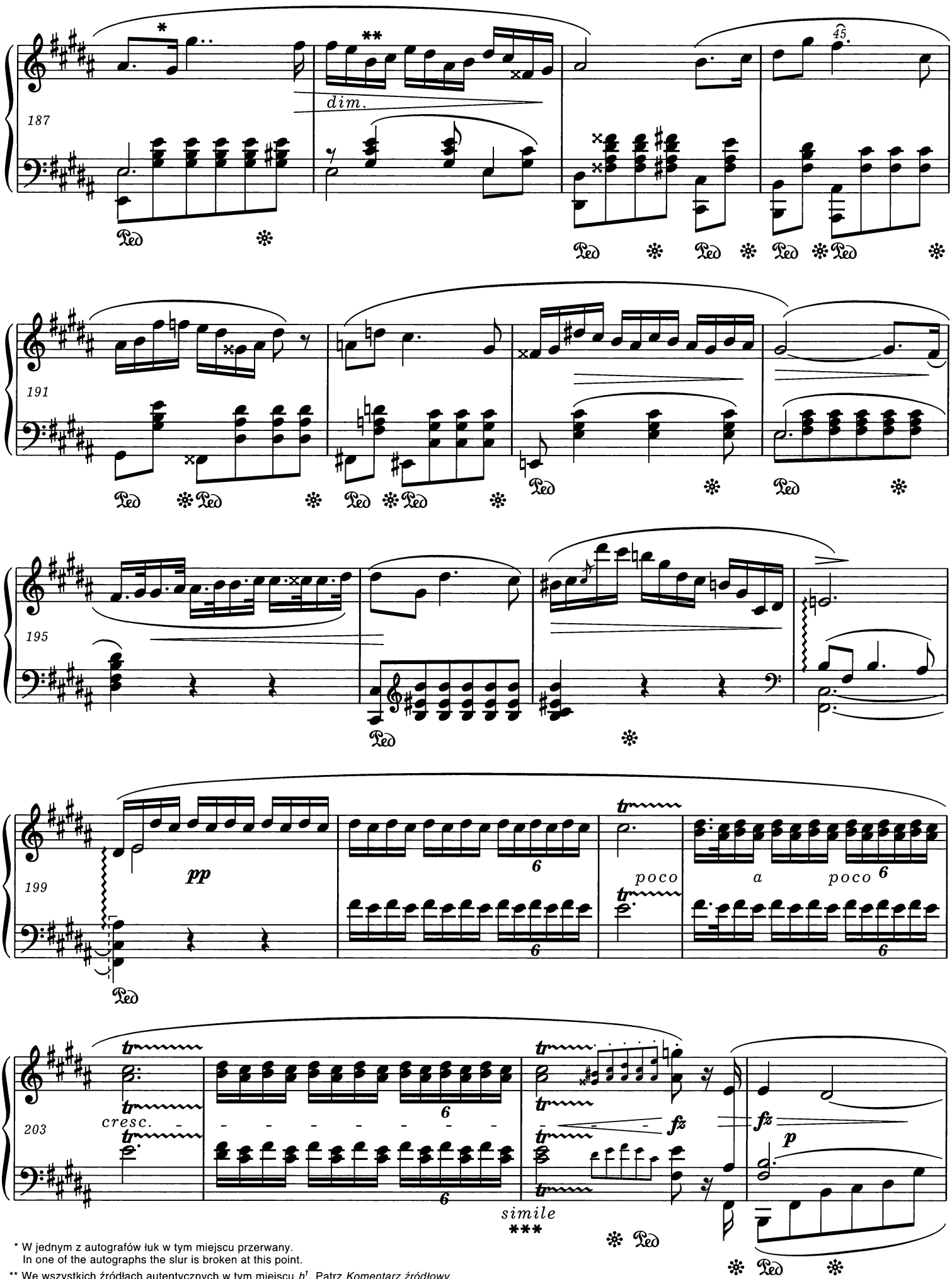

agitato
108
f
111
114
dolce
118
122
dim.
3
tr


126
129
cresc.
cresc.
132
f
(1 1)
3
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 *fi-a#* instead of the fourth *fi-b* in one of the sources. *Vide Performance Commentary* to bars 154 and 170.

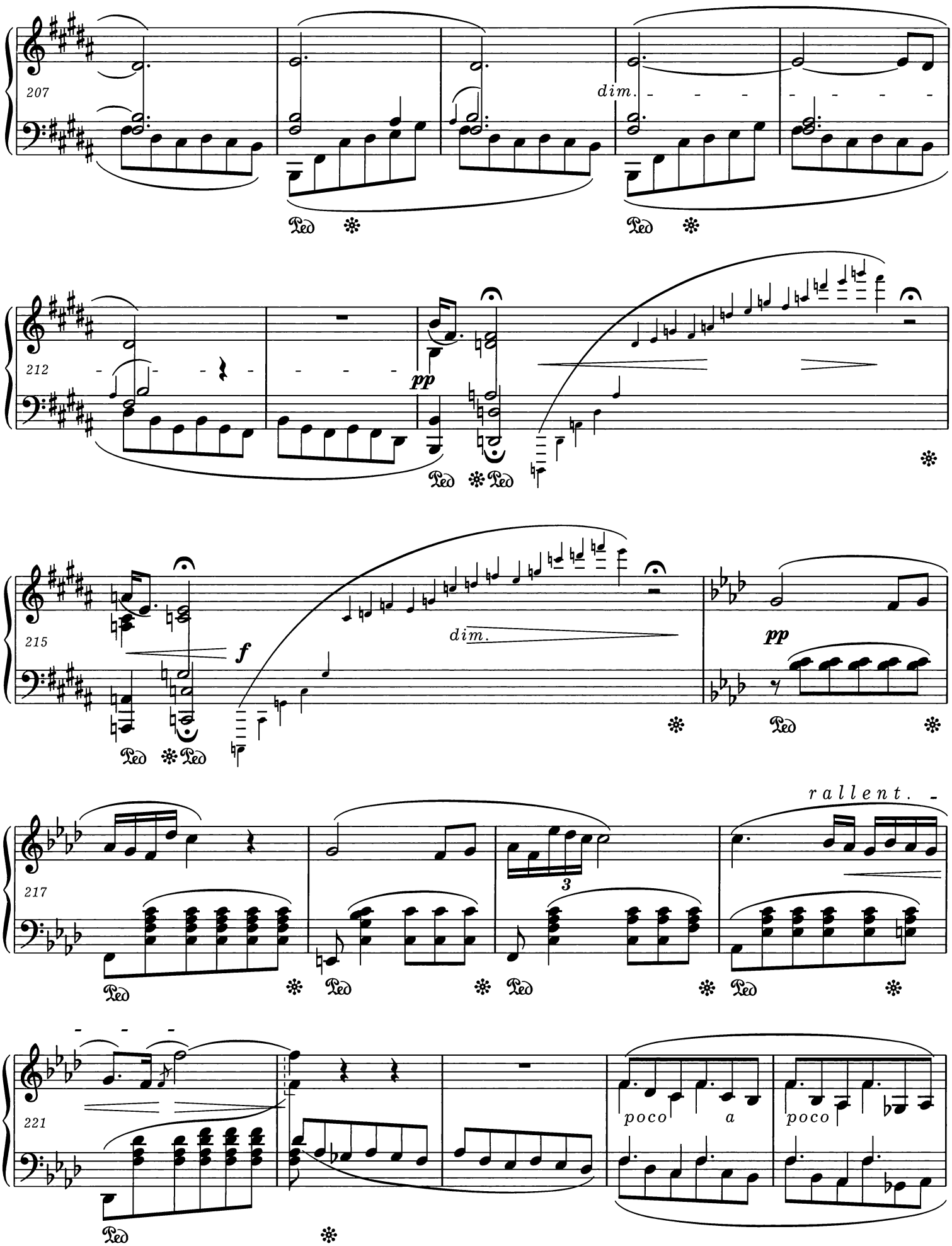

164
168
sempre p
173
178
dim.
pp
ten.
p
183
cresc.

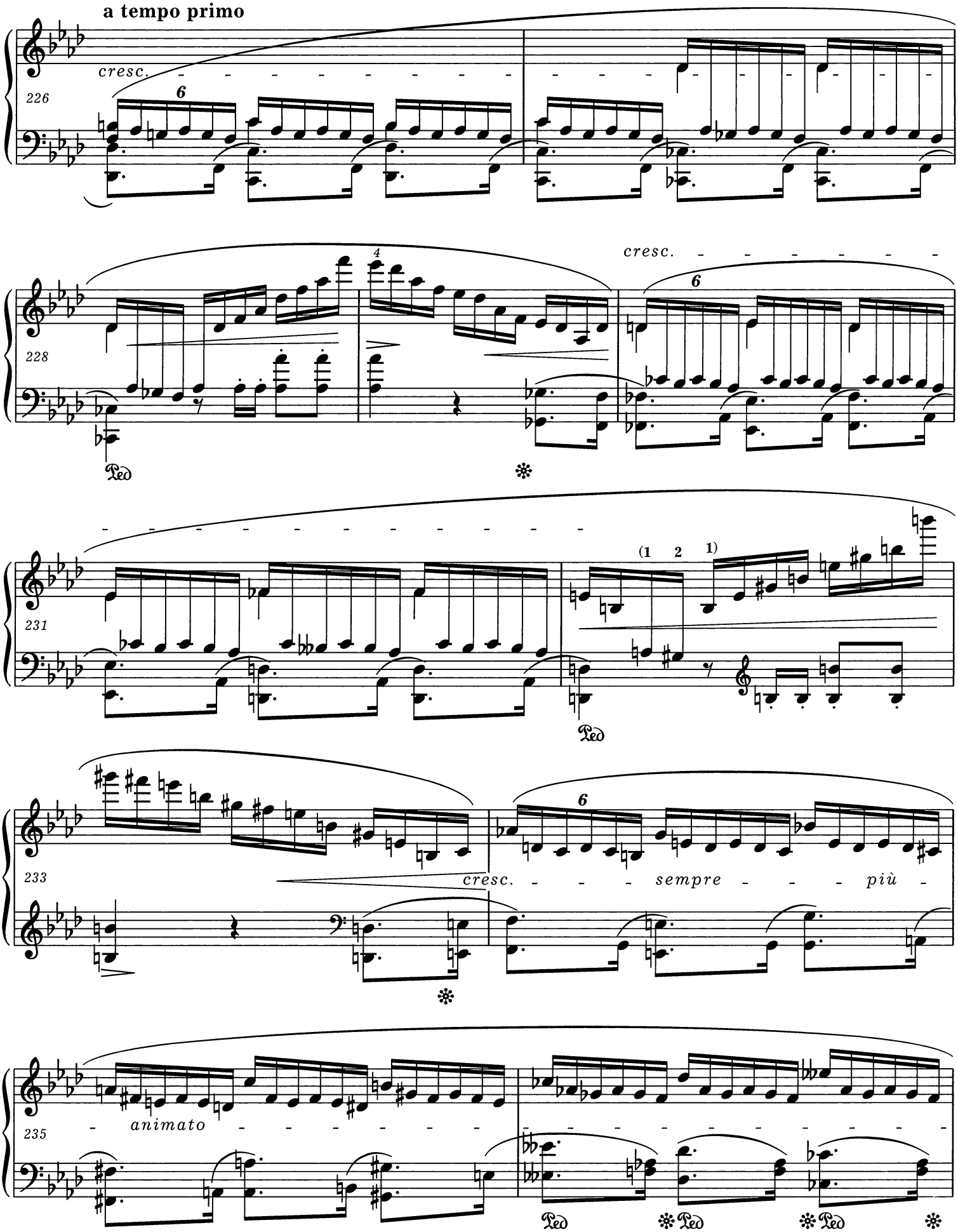


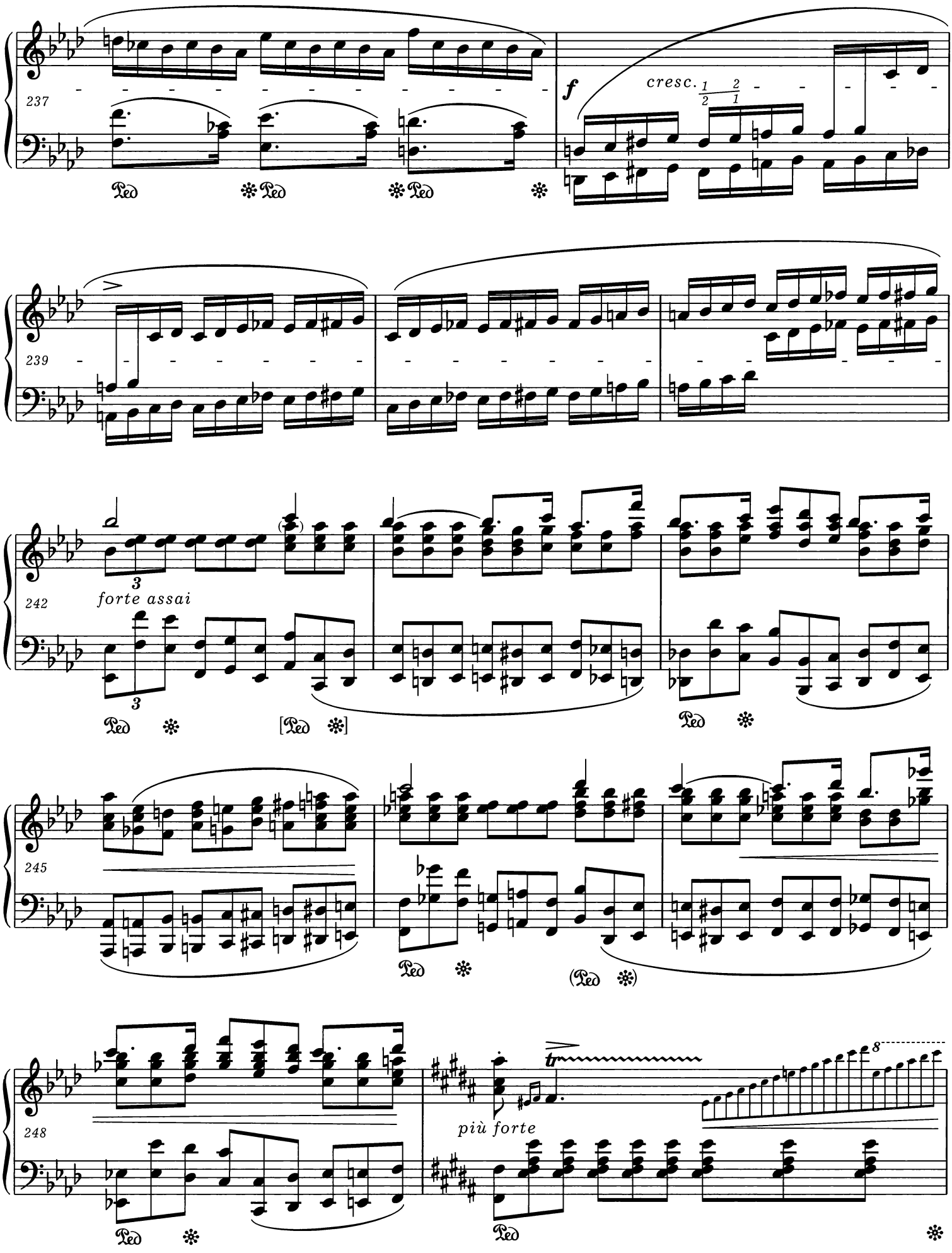
* W jednym z autografów łuk w tym miejscu przerwany.
In one of the autographs the slur is broken at this point.

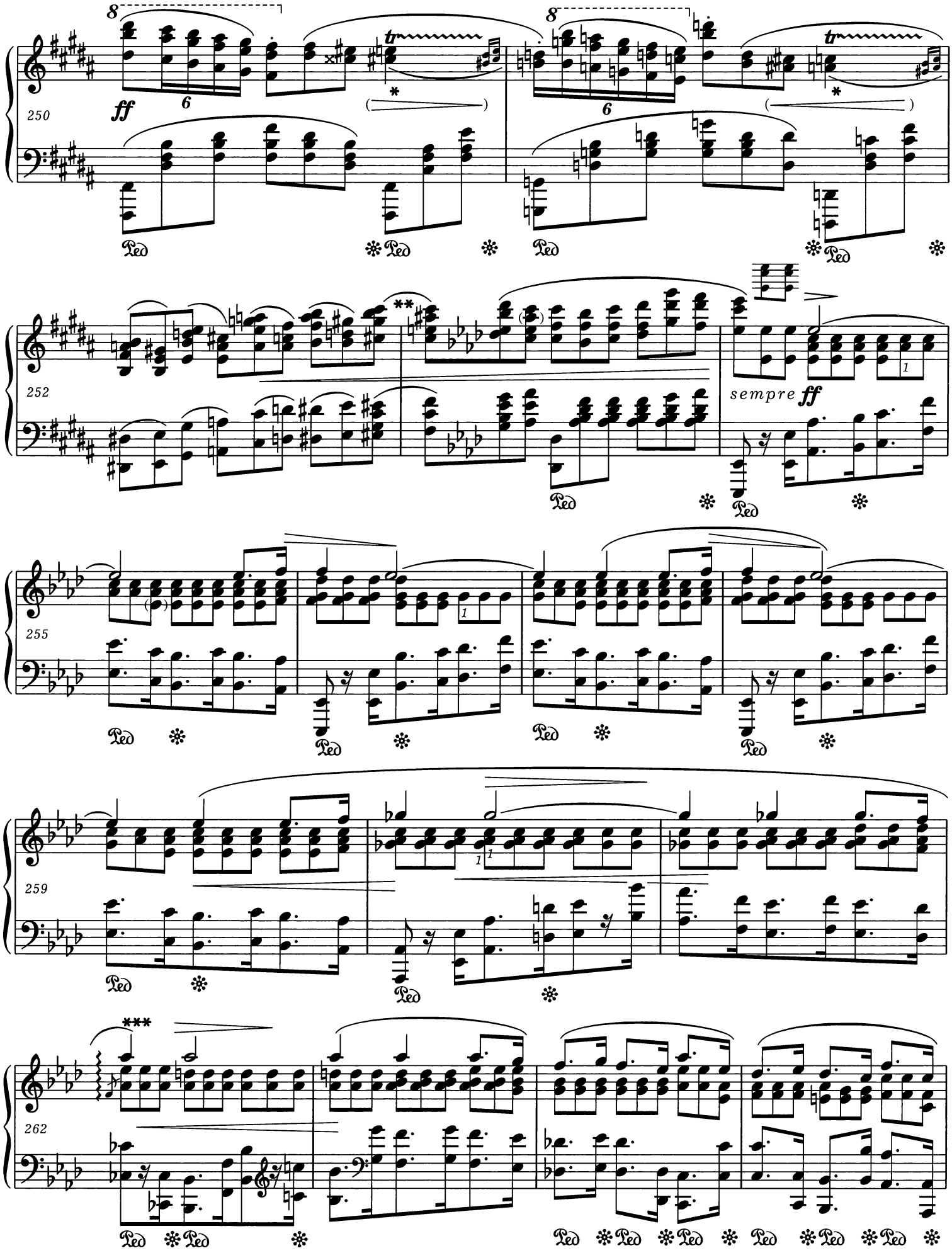
** We wszystkich źródłach autentycznych w tym miejscu *h*^{1}. Patrz *Komentarz źródłowy*.
b^1 at this point in all authentic sources. *Vide Source Commentary*.

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


207
dim.
212
pp
215
f
dim.
pp
rallent.
217
3
221
poco
a
poco


a tempo primo
cresc.
226
6
4
cresc.
228
Ped
231
(1 2 1)
Ped
233
6
cresc.
sempre più
animato
235
Ped
Ped
Ped

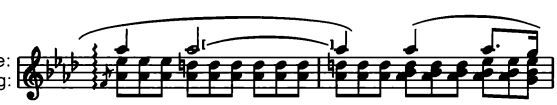

237
f
cresc.
239
242
forte assai
245
248
più forte



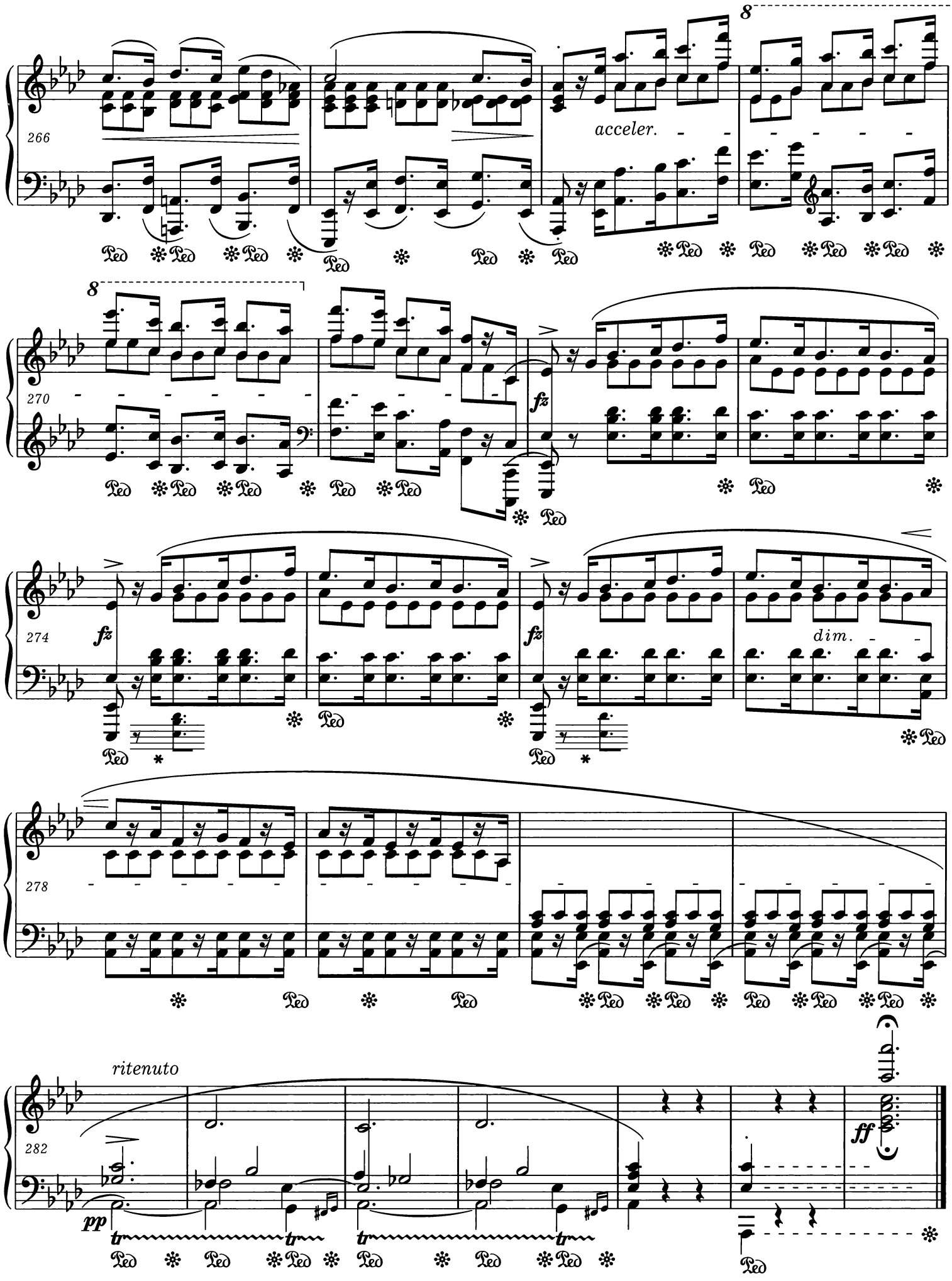
* Patrz *Komentarz źródłowy* i *wykonawczy*.
Vide Source and *Performance Commentaries.*

** 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.

PWM-9386

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(The titles in square brackets [] have been reconstructed by the National Edition; the titles in slant marks // are still in use today but are definitely, or very probably, not authentic)

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26 **B II** **Polonaises (B)** in B♭, g, A♭, g♯, d, f, b♭, B♭, G♭

27 **B III** **Waltzes (B)** in E, b, D♭, A♭, e, G♭, A♭, f, a

28 **B IV** **Various Works (B)** Variations in E, Sonata in c (Op. 4)

29 **B V** **Various Compositions** Funeral March in c, [Variants] /Souvenir de Paganini/, Nocturne in e, Ecossaises in D, G, D♭, Contredanse, [Allegretto],Lento con gran espressione /Nocturne in c♯/, Cantabile in B♭, Presto con leggierezza /Prelude in A♭/, Impromptu in c♯ /Fantaisie-Impromptu/, "Spring" (version for piano), Sostenuto /Waltz in E♭/, Moderato /Feuille d'Album/, Galop Marquis, Nocturne in c

30 **B VIa** **Concerto in E minor** Op. 11 for piano and orchestra (version with second piano)

31 **B VIb** **Concerto in F minor** Op. 21 for piano and orchestra (version with second piano)

32 **B VII** **Concert Works** for piano and orchestra Opp. 2, 13, 14, 22 (version with second piano)

33 **B VIIIa** **Concerto in E minor** Op. 11. Score (concert version)

34 **B VIIIb** **Concerto in F minor** Op. 21. Score (concert version)

35 **B IX** **Rondo in C** for two pianos; **Variations in D** for four hands; *addendum* – working version of Rondo in C (for one piano)

36 **B X** **Songs**

37 **Supplement** Compositions partly by Chopin: Hexameron, Mazurkas in F♯, D, D, C, Variations for Flute and Piano; harmonizations of songs and dances: "The Dąbrowski Mazurka", "God who hast embraced Poland" (Largo) Bourrées in G, A, Allegretto in A-major/minor

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14 **A XIIIb** **Koncert f-moll** op. 21 na fortepian i orkiestrę (wersja na jeden fortepian)

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17 **A XVa** **Wariacje na temat z *Don Giovanniego* Mozarta** op. 2. Partytura

18 **A XVb** **Koncert e-moll** op. 11. Partytura (wersja historyczna)

19 **A XVc** **Fantazja na tematy polskie** op. 13. Partytura

20 **A XVd** **Krakowiak** op. 14. Partytura

21 **A XVe** **Koncert f-moll** op. 21. Partytura (wersja historyczna)

22 **A XVf** **Polonez Es-dur** op. 22. Partytura

23 **A XVI** **Utwory na fortepian i wiolonczelę** Polonez op. 3, Grand Duo Concertant, Sonata op. 65

24 **A XVII** **Trio na fortepian, skrzypce i wiolonczelę** op. 8

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25 **B I** **Mazurki (B)** B, G, a, C, F, G, B, As, C, a, g, f

26 **B II** **Polonezy (B)** B, g, As, gis, d, f, b, B, Ges

27 **B III** **Walce (B)** E, h, Des, As, e, Ges, As, f, a

28 **B IV** **Dzieła różne (B)** Wariacje E, Sonata c (op. 4)

29 **B V** **Różne utwory** Marsz żałobny c, [Warianty] /Souvenir de Paganini/, Nokturn e, Ecossaises D, G, Des, Kontredans, [Allegretto], Lento con gran espressione /Nokturn cis/, Cantabile B, Presto con leggierezza /Preludium As/, Impromptu cis /Fantaisie-Impromptu/, „Wiosna" (wersja na fortepian), Sostenuto /Walc Es/, Moderato /Kartka z albumu/, Galop Marquis, Nokturn c

30 **B VIa** **Koncert e-moll** op. 11 na fortepian i orkiestrę (wersja z drugim fortepianem)

31 **B VIb** **Koncert f-moll** op. 21 na fortepian i orkiestrę (wersja z drugim fortepianem)

32 **B VII** **Utwory koncertowe** na fortepian i orkiestrę op. 2, 13, 14, 22 (wersja z drugim fortepianem)

33 **B VIIIa** **Koncert e-moll** op. 11. Partytura (wersja koncertowa)

34 **B VIIIb** **Koncert f-moll** op. 21. Partytura (wersja koncertowa)

35 **B IX** **Rondo C-dur** na dwa fortepiany; **Wariacje D-dur** na 4 ręce; *dodatek* – wersja robocza Ronda C-dur (na jeden fortepian)

36 **B X** **Pieśni i piosnki**

37 **Suplement** Utwory częściowego autorstwa Chopina: Hexameron, Mazurki Fis, D, D, C, Wariacje na flet i fortepian; harmonizacje pieśni i tańców: „Mazurek Dąbrowskiego", „Boże, coś Polskę" (Largo), Bourrées G, A, Allegretto A-dur/a-moll