



# Polonaise

pour le

**PIANO**

dédiée

à Madame la Princesse

**CHARLES DE BEAUVAU**

née de Romar

par

**F. Chopin.**

Oeuvre 44.

Prix fl. 1.30. A. de C.

Propriété des Editeurs. — Enregistré dans l'Archive de l'Union.



**VIENNE,**

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## *Siglorum notarumque conspectus*

A	prima Austriaca editio
F <sub>0</sub> *	prima Gallica impressio
F <sub>1</sub>	prima Gallica editio
F <sub>2</sub>	secunda Gallica editio
F	F <sub>1</sub> = F <sub>2</sub>
E	prima Anglica editio
<...>	quae addenda
(...)	et explicanda esse videntur
l. m.	laeva manus
v.	<i>vide</i>

## *De numeris digitorum notis imponendis*

Numeri, qui de Mikulii editione auferuntur, hac forma distinguuntur: **1 2 3 4 5**; tamen dicendum est nos nulla distinctione uti, si eosdem numeros iam in Klindworthii editione invenimus. Altera forma, videlicet *1 2 3 4 5*, numeri, quos e nostris libellis deprompsimus, decernuntur; quibus addendi sunt numeri a Klindworthio prolati nostraque sententia idonei habiti. In mm. 250÷251 forma *1 2 3 4* numeros ipsius Chopinii significat. Cognoscenda sunt etiam quae de re in introductione nostrarum superiorum editionum scripsimus. Quae denique musici universi habent comperta vel potius scire deberent, praetermittimus.

<Tempo di Polacca>

Fr.Fr. Chopin, *Polonaise op. 44*

The musical score is presented in grand staff notation (treble and bass clefs) with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece is marked <Tempo di Polacca>. The score is divided into systems of two staves each. Measure numbers 3, 5, 8, 11, and 14 are indicated at the beginning of their respective systems. The score includes various musical notations such as triplets, slurs, and trills. Dynamics include piano (*p*), fortissimo (*ff*), and crescendo (*cres*). Pedal markings (*ped*) and fermatas ( $\phi$ ) are used throughout. Fingerings are indicated by numbers 1-5. A trill (*tr*) is marked in measure 11. The score concludes with a final cadence in measure 16.

*loco*

17

20

23

*sostenuto*

27

31

18. V. Intr. p. viiib.

20÷22. V. Intr. p. viiib÷viii.

23÷24. V. Intr. p. ixa.

26. V. Intr. p. viiib.

27, 29 &amp; 30. Cf. Intr. p. ixab et V. Comm.

31 &amp; 33. V. Comm.

35

39

42

45

36. Fr:

Chopin  $s^3/B^3$   
delevit itemque  
 $fa\sharp^3$  in m. 37.

44. V. Intr. p. viiib et  
Comm. in m. 18.


38. A:

om. ped.

43. A:

undatam  
lineolam  
cum cur-  
vata muta-  
vimus.

48. V. Intr. p. viiib.

60. E:  coniunctionem inter  $mi^{\sharp 4}/E^{\sharp 4}$  et  $mi^{\sharp 5}/E^{\sharp 5}$   
 fortasse Chopin ipse addidit in Fr  
 Londinium missa.

64

67

70

74

77



98

101

105

109

113

105, 107 & 109. *V. Comm.* in mm. 27 etc.

107÷108. In A omnes *re/D* diesibus carent, quae probabiliter et in autographo deerrant.

Tempo di Mazourka

122. A:

E(← F1):

F2:

quartum bischroma Chopin in F1 corrigenda mutavit.

129. V. Comm.

132. E(← F1): secundo in concen-  
tu l. m. do#4/C#4  
error est aut caela-  
toris aut eius, qui  
transcripsit. \*

134

139

146

152

158

137 & 139. V. Comm. 142-143. A:  
155. A: in Fo\* Chopin  
la<sup>3</sup> delevit.

E(← F1):

hic la<sup>4</sup>/A<sup>4</sup> desideratur (v.  
Comm).

163. A:  
v. Comm.



194

ped ped ped ped (ad artificis arbitrium)

200

ped ped ped ped ped

207

ped ped ped ped ped

214

ped ped ped ped (ad artificis arbitrium)

221

ped ped ped ped ped

217÷220. A:

ped ped ped ped

in primis plagulis (Fo\*)  
 corrigendis Chopin  
 textum dextrae manus  
 commovit.

227. Mk:

ped ped

unde haec varia lectio veniat  
 ignoramus.

228

234

241

248

254

240. F: ♭ om.

241. Mk:

varia lectio, cuius originem ignoramus.

*loco* **Tempo 1°, tempo di Polacca**

260 *p* *cres*

265 *ff*

268 *ped* *phi* *ped* *phi* *ped* *phi* *ped* *phi* *ped* *phi* *ped* *phi* *ped* *phi*

272 *ped* *phi* *ped* *phi* *ped* *phi* *ped* *phi* *ped* *phi* *ped* *phi* *ped* *phi*

275 *ped* *phi*



297

ped  $\phi$  4 5 4 5 ped  $\phi$

300

ped  $\phi$  ped  $\phi$

303

ped  $\phi$  ped  $\phi$  ped  $\phi$  ped  $\phi$  ped  $\phi$

307

ped  $\phi$  ped  $\phi$  ped  $\phi$  ped  $\phi$  ped  $\phi$

311

*stretto*

*cres*

ped  $\phi$  ped  $\phi$  ped  $\phi$  ped  $\phi$

313. A:

F1:

in plagulis corrigendis  
Chopin in extremo  
concentu delevit  $so^{#5}/G^{#5}$ .

314 *ff* *ritenuto*

317 *dimin.*

322 *pp* *ff*

316. A: *ritenuto*

F: *riten* *v. Comm.*

319. V. Comm.

320. F: *v. Comm.*

323-324. A: *v. Comm.*