

# 波洛奈兹幻想曲 Polonaise-Fantaisie

献给维勒夫人  
*A Madame A. Veyret*

Op. 61

## Allegro maestoso

[illegible]

System 13-15: Treble and bass staves. Treble staff has measures 13, 14, and 15. Bass staff has measures 13, 14, and 15. Fingerings are indicated with numbers 1-5. A slur covers measures 13-15. Measure 15 ends with a fermata.

System 16-18: Treble and bass staves. Treble staff has measures 16, 17, and 18. Bass staff has measures 16, 17, and 18. Fingerings are indicated with numbers 1-5. A slur covers measures 16-18. Measure 18 ends with a fermata. Dynamics include *pp* in measure 18.

System 19-21: Treble and bass staves. Treble staff has measures 19, 20, and 21. Bass staff has measures 19, 20, and 21. Measure 19 is marked *rallent.*. Measure 20 is marked *a tempo giusto*. Measure 21 is marked *f* and *dim.*. A slur covers measures 19-21. Measure 21 ends with a fermata.

System 22-24: Treble and bass staves. Treble staff has measures 22, 23, and 24. Bass staff has measures 22, 23, and 24. Measure 22 is marked *(mezza voce)*. Measure 23 is marked *f*. Measure 24 is marked *dim.*. A slur covers measures 22-24. Measure 24 ends with a fermata.

System 25-27: Treble and bass staves. Treble staff has measures 25, 26, and 27. Bass staff has measures 25, 26, and 27. Fingerings are indicated with numbers 1-5. A slur covers measures 25-27. Measure 27 ends with a fermata.

\* 有的手稿中此处不是 *eb* 而是 *f'*，可能为笔误。  
One of the autographs probably erroneously has *f'* instead of *eb*.

\*\* 另一种较可信的奏法：  
Different authentic phrasing:

System 28-30: Treble and bass staves. Treble staff has measures 28, 29, and 30. Bass staff has measures 28, 29, and 30. Fingerings are indicated with numbers 1-5. A slur covers measures 28-30. Measure 30 ends with a fermata.

32

Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \* Teo \*

36

cresc. - - -

Teo \* Teo \* Teo \* Teo \* Teo \* Teo \*

39

*f*

\* *stringendo*

Teo \* Teo \* Teo \* Teo \*

43

*mezza voce*

Teo \* Teo \*

47

cresc. - - -

Teo \* Teo \*

\* 在某些版本中第 42-44 小节的标记:

In some sources bars 42-44 have different markings:

Teo \*

\*\* 肖邦在某个学生用谱中, 八度  $\sigma$ - $\sigma$  可能标有琶音记



66 *p*

69

72 *p*

75 *sempre piano*

77

80

79

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

*p*

4 1 2

81

2 1 3 3 2 1

*cresc.*

84

3 3 3 3 1 4 1 3 3

5 3 3 3 1 4 1 3 3

87

3 1 2 1 2 1 3 5 4 2 5 2 5 2 5 2 1 2

*fz p* *cresc.*

2 1 2 1 2 1 2 1 2 1 2 1

8 4 4 4 4 1 4 1

*dim.* *poco ritenuto*

90

1 1 1 1 1 1 1 1

The notation of the autographs also admits the possibility of  $g'$  being struck together with the 3rd note of the L.H. triplet ( $ab$ ). This version can be treated as a variant.

*agitato*

108 *f*

111

114 *dolce*

118

122 *dim.*

132 *tr*

83

126

3 2 3 4 1 4 1 4 2 3 8 1 1 (5) 3/4 (4)

*Ped* *f*

129

1 4 1 1 1 5 4 3 3 4/3 3 1 3 1/2 1 4 1

*cresc.* *Ped*

132

1 1 2 5 4 1 2 1 2 (1 1) 1 1 3 3

*f* *Ped*

135

5 4 5 3 3 3 3 3 3 3

*cresc.* *ff* *dim.* *Ped*

138

1 1 1/3 2 3 4 1 1 2/3 4 5 1/2 3 1/2 2 1 4 1/2 3 1 5 3 1 3 1

*p* *Ped*

141

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

**Poco più lento**

144

*pp*

112

152

*sempre piano e legato*  
*sostenuto*

5  
3(4)

4

156

160

\* 某版中此处为三度关系的#-a#而不是四度关系的#-b, 参见第154 和第170 小节的《演奏注释》。  
The third #-a# instead of the fourth #-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.*

86

187 *dim.*

191

195

199 *pp* *poco* *a poco* *6*

203 *cresc.* *fz* *p* *simile* *\*\*\**

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\* 某手稿中此处连线断开。  
In one of the autographs the slur is broken at this point.

\*\* 所有可信版本中此处都为  $b^1$ ，参见《版本注释》。  
 $b^1$  at this point in all authentic sources. Vide Source Commentary.

\*\*\* 参见第201-205 小节的《演奏注释》。  
Vide Performance Commentary to bars 201-205.

207

dim.

Red \*

212

pp

Red \* Red

215

f

dim.

Red \* Red

217

rallent.

Red

221

poco

Red

*a tempo primo*

226 *cresc.*

228 *cresc.*

231 *Red*

233 *cresc. sempre più*

235 *animato*

*Red* *\* Red* *\* Red* *\**

The musical score consists of five systems of piano notation. Each system has a treble and bass staff. Measure numbers 226, 228, 231, 233, and 235 are indicated at the start of their respective systems. Fingerings (1-5) are extensively used throughout the piece. Slurs connect groups of notes across measures. Dynamic markings include 'cresc.' (crescendo) and 'animato'. Performance instructions like 'a tempo primo' and 'Red' (with asterisks) are present. The key signature has one sharp (F#) and the time signature is 4/4.



250 *ff*

252 *sempre ff*

255

259

262

\*\*\*

... 另一种连线方式:  
A different authentic slurring:

参见《版本注释》。  
Vide Source and Performance Commentaries.

\*\* 参见《演奏注释》。  
Vide Performance Commentary.

参见《版本注释》。  
Vide Source Commentary.

