

# Polonaise

A Monsieur Auguste Léo

op. 53

Maestoso

6

Musical notation for measures 6-7. The piece is in 3/4 time with a key signature of three flats. Measure 6 starts with a forte (*fz*) chord in the right hand and a bass line in the left hand. Measure 7 features a piano (*p*) dynamic with a complex chordal texture. Fingerings are indicated: 2, 3, 4, 5 in the right hand and 1, 4, 3 in the left hand. A first ending bracket spans measures 6 and 7, marked with an asterisk (\*). A *Red* symbol and an asterisk are placed below the bass line.

Musical notation for measures 8-9. Measure 8 continues the bass line with a piano (*p*) dynamic. Measure 9 features a forte (*fz*) dynamic with a complex chordal texture. Fingerings are indicated: 3, 4, 5 in the right hand and 1, 2, 1 in the left hand. A first ending bracket spans measures 8 and 9, marked with an asterisk (\*). A *Red* symbol and an asterisk are placed below the bass line.

Musical notation for measures 10-11. Measure 10 continues the bass line with a piano (*p*) dynamic. Measure 11 features a forte (*fz*) dynamic with a complex chordal texture. Fingerings are indicated: 3, 4, 5 in the right hand and 1, 2, 1 in the left hand. A first ending bracket spans measures 10 and 11, marked with an asterisk (\*). A *Red* symbol and an asterisk are placed below the bass line.

Musical notation for measures 12-13. Measure 12 features a crescendo (*cresc.*) leading to a piano (*p*) dynamic. Measure 13 features a forte (*f*) dynamic with a complex chordal texture. Fingerings are indicated: 4, 5, 4 in the right hand and 1, 1, 2 in the left hand. A first ending bracket spans measures 12 and 13, marked with an asterisk (\*). A *Red* symbol and an asterisk are placed below the bass line.

Musical notation for measures 14-15. Measure 14 features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. Measure 15 features a forte (*f*) dynamic with a complex chordal texture. A first ending bracket spans measures 14 and 15, marked with an asterisk (\*). A *Red* symbol and an asterisk are placed below the bass line.

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

17 *f*

2 1 3 1 3

Ped (\*) \* Ped (\*) \* Ped (\*) \* Ped \* Ped \* Ped \* Ped \*

21

2 1 3 1 3

Ped (\*) \* Ped (\*) \* Ped (\*) \* Ped (\*) \* Ped (\*) \*

24

13 24 2 1 1 3 (4)

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

27

4 5

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

30

cresc.

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

\* Tu i w t. 47, 79 i 169 arpeggia možna - 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*

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

36

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

39

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

41

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

44

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

46

8

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

49

*fz*

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

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

51

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

53

8

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

55

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

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



72

*tr* *tr*

*p* \* *f* \* *p* \* *f* \* *p* \* *f* \* *p* \*

75

*p* \* *f* \* *p* \* *f* \* *p* \* *f* \* *p* \* *f* \* *p* \* *f* \* *p* \* *f* \* *p* \*

78

*p* \* *f* \* *p* \* *f* \* *p* \*

81

*ff* *fz pp*

*p* \*

85

*sotto voce*

*stacc.*

3 1 2 1

\* 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.

108

111

*poco a poco cresc.*

114

117

*f* *cresc.* *ff*

120

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

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



123

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

126

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

128

*Ped* \* *Ped* \* *fz* *Ped* \*

131

*Ped* \* *Ped* \* *Ped* \*

134

*fz* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

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



137

*p* \* *fz* *p* \* *p* \*

140

*p* \* *fz* *p* \*

143

*fz* *p* \* *fz* *p* \* *fz* *p* \* *fz* *p* \*

146

*fz* *p* \* *fz* *p* \* *fz* *p* \* *p* \* *p* \*

*smorzando* - - - - -

149

*p* \* *p* \* *p* \* *p* \* *p* \*

*cresc.* - - - - -

152

155

*f* *trm*

Ped \* Ped \* Ped \* Ped \* Ped \*

158

*trm* 8

Ped \* Ped \* Ped \* Ped \*

161

8

Ped \* Ped \* Ped \* Ped \* Ped \*

163

*trm*

Ped \* Ped \* Ped \* Ped \* Ped \*

166

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

168

Ped \*\* Ped \*

171

*sempre f*

Ped \* Ped Ped \*

174

Ped \* Ped Ped \* Ped

178

Ped \* Ped \* Ped \* Ped

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