Partitur

Polonaise op. 40 Nr. 1

Frédéric Chopin / M. Apitz

zum Stück s.S. 3

für Solo – Vl. (evtl. chorisch)

+ Orchester in variabler Besetzung:

- Streicher
- Holzbläser- / Blechbläser (auch Sax.)
- Klavier / Git. (ad lib)
- Pauke (ad lib)

auch Fassung Vl. + Kl. (ohne Orch.) möglich

Partitur

1.2

Besetzung

Solo-Vl. (Fe., Ob.) - evtl. chorisch

- Solo-Tr. (Klar. o.a.) wie Solo-Vl. (Oktavierungen nach unten...)
- Tr. I
- Tr. II

/ Sax I (Sop.-S.) (oder Klar. in B (besser!))
/ " II (Alt-S.)

- Ten.-Pos. (Fe.)
- Bass-Pos.

- Vl. I
- " II
- " III
- Vc I (Solo)
- Vc II (Tu Hi) / Kb

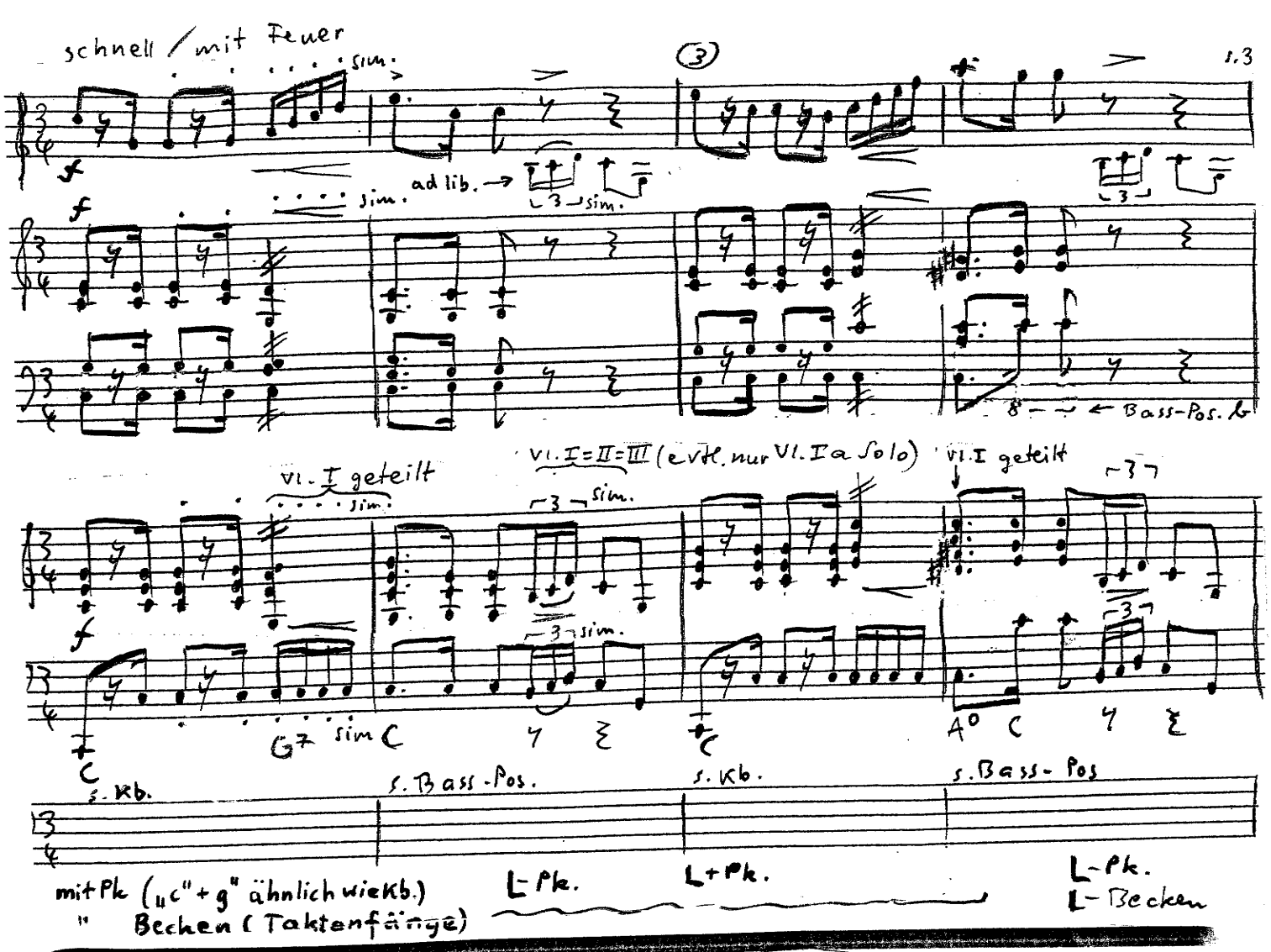
} Orgel / Kl. + Git. ad lib.

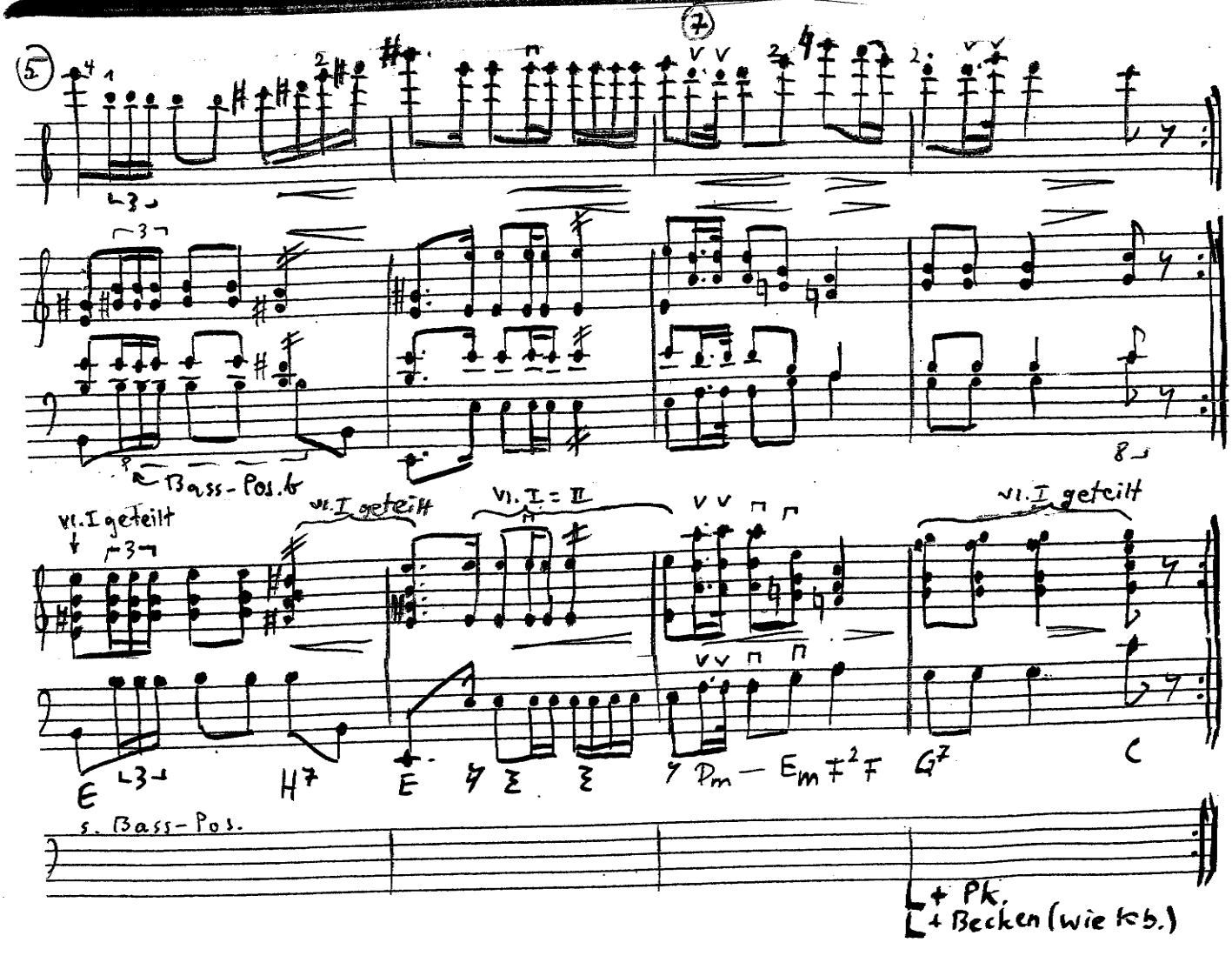
Pk, Becken in Partitur mit Bemerkungen angedeutet (Extrastimme)

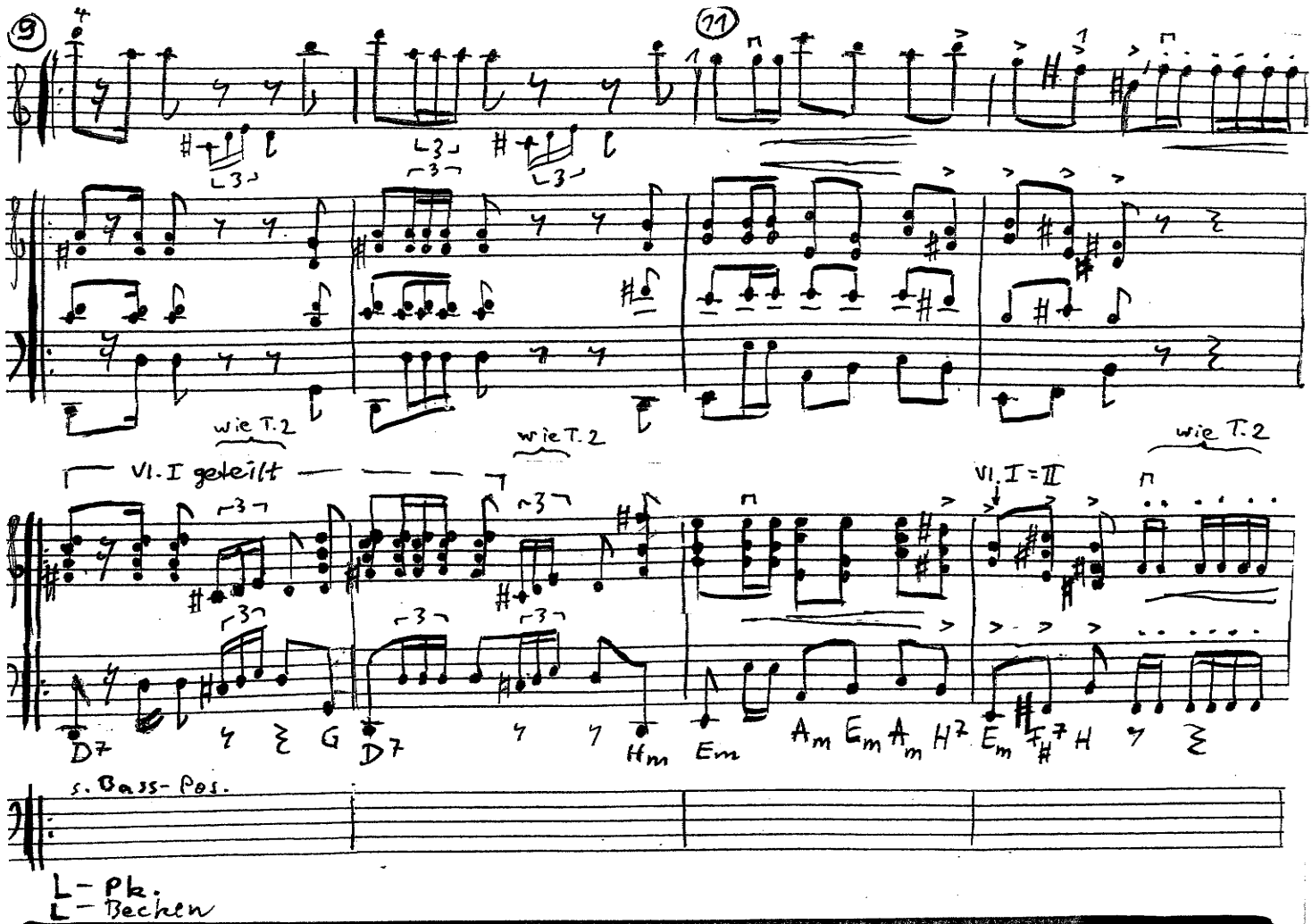
Zum Stück

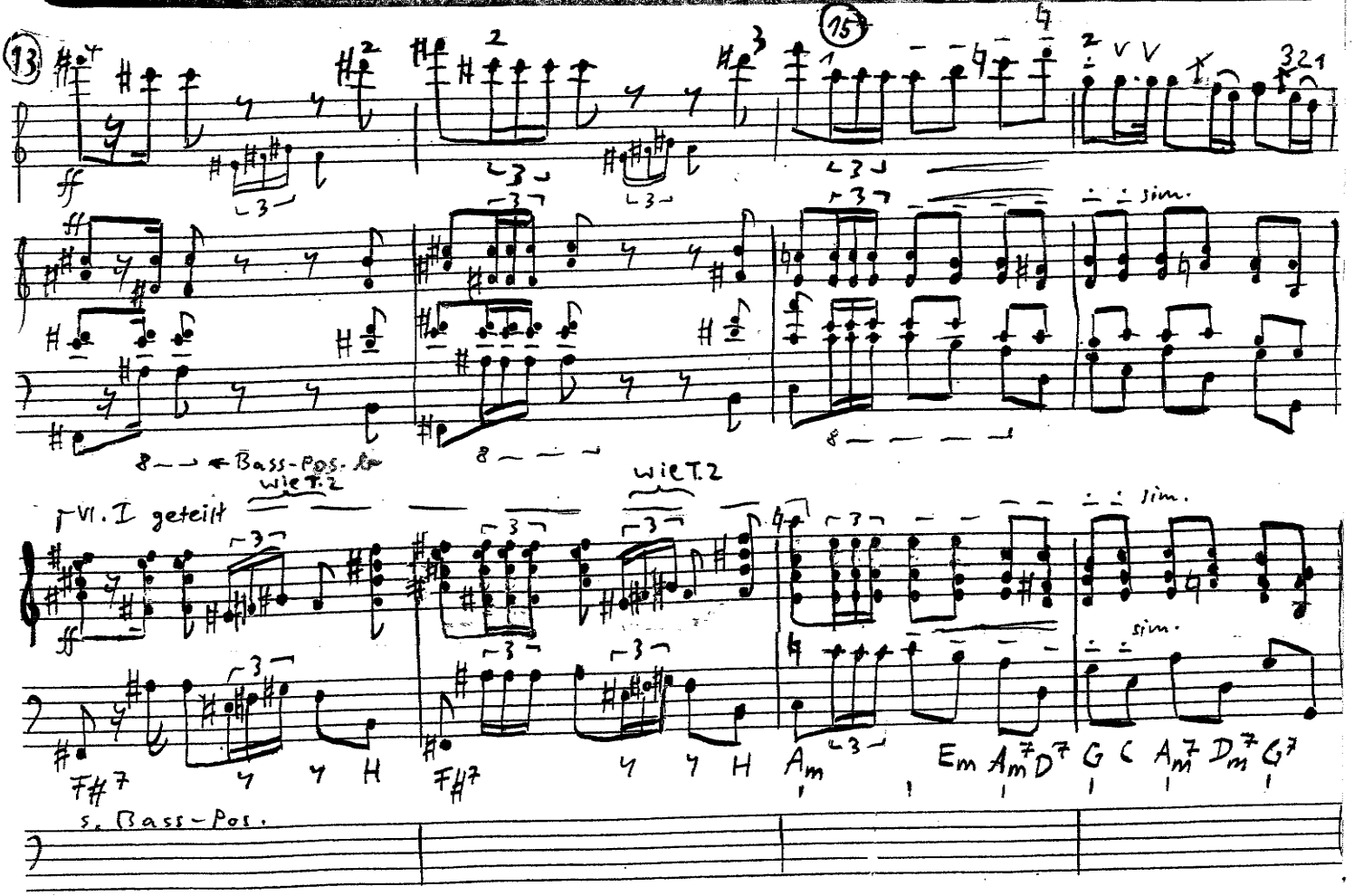
- Originaltonart: A-Dur
- Harmonien, Melodie, Bassführung: alles unverändert übernommen
- Orchestersatz neu
- Harmonien z.T. ergänzt (s. Vermerke T. 29f. 46f.; 53f.)
- Original: s. S. 11f.

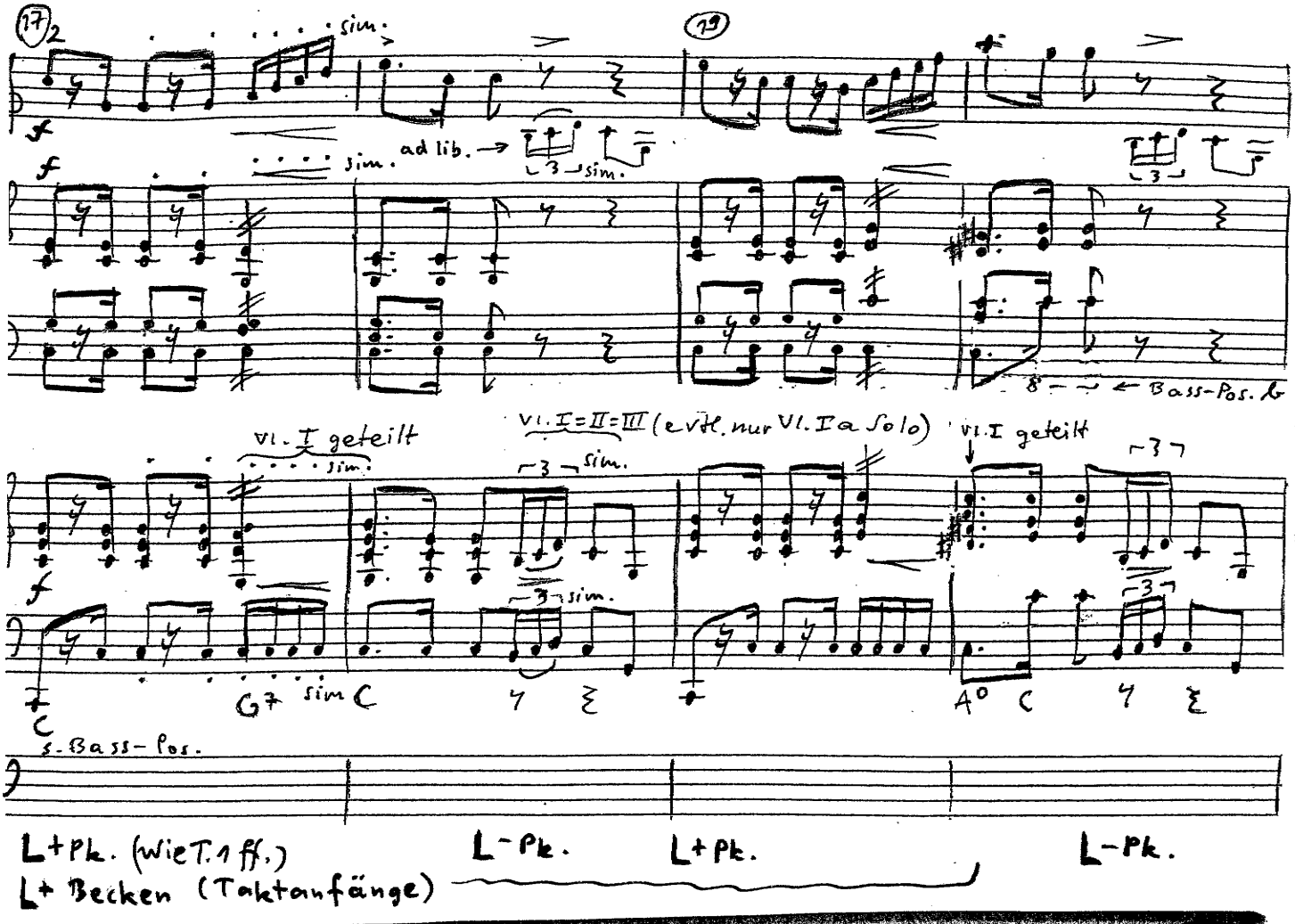
schnell / mit Feuer

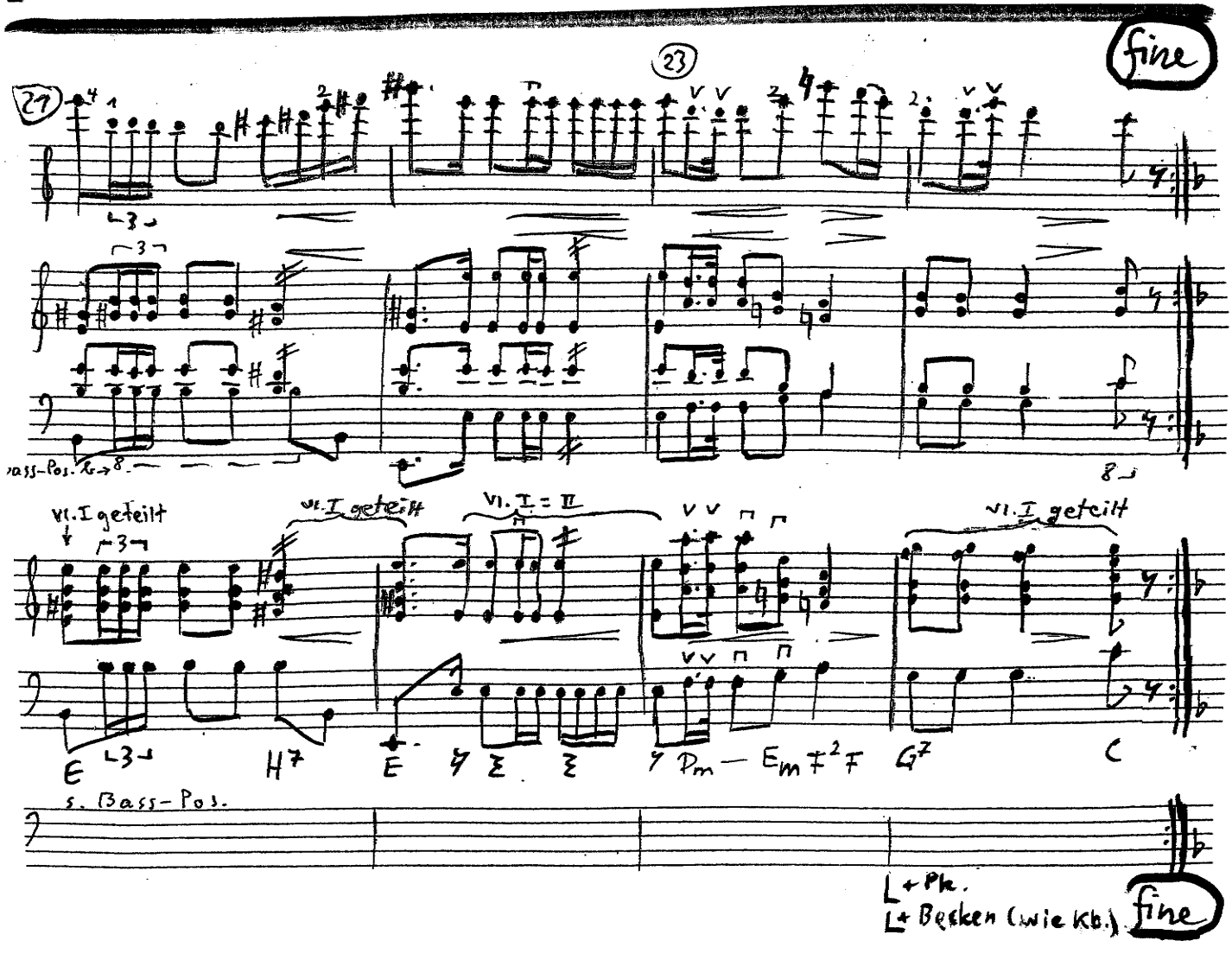





9
11
wie T. 2
wie T. 2
VI. I geteilt
VI. I = II
wie T. 2
D7
G
D7
Hm
Em
Am
Em
Am
H7
Em
F#7
H
s. Bass-Pos.
L – Pk.
L – Becken


13
15
ff
sim.
8 → Bass-Pos. 8
wie T. 2
wie T. 2
VI. I geteilt
sim.
sim.
F#7
F#7
H
H
Am
Em
Am7
D7
G
C
Am7
Dm7
G7
s. Bass-Pos.


17
19
sim.
ad lib.
Bass-Pos.
Vl. I geteilt
Vl. I=II=III (evtl. nur Vl. I a Solo)
Vl. I geteilt
G7
C
A0
s. Bass-Pos.
L+Pk. (wie T. 1 ff.)
L+ Becken (Taktanfänge)
L-Pk.
L+Pk.
L-Pk.


fine
21
23
Bass-Pos.
Vl. I geteilt
Vl. I geteilt
Vl. I = II
Vl. I geteilt
E
H7
E
Dm
Em
F2
F
G7
C
s. Bass-Pos.
L+Pk.
L+ Becken (wie Kb.)
fine

25 27

f

Bass-Pos. b

sim.

Vl. I = II

F C7 F (F2 F) C C2 C C2 C

f L + Pk ad lib. (ohne Becken)
L mit Becken (Taktanfänge)

29 (81) 31

mf

ad lib.

f

Original: keine Septakkorde

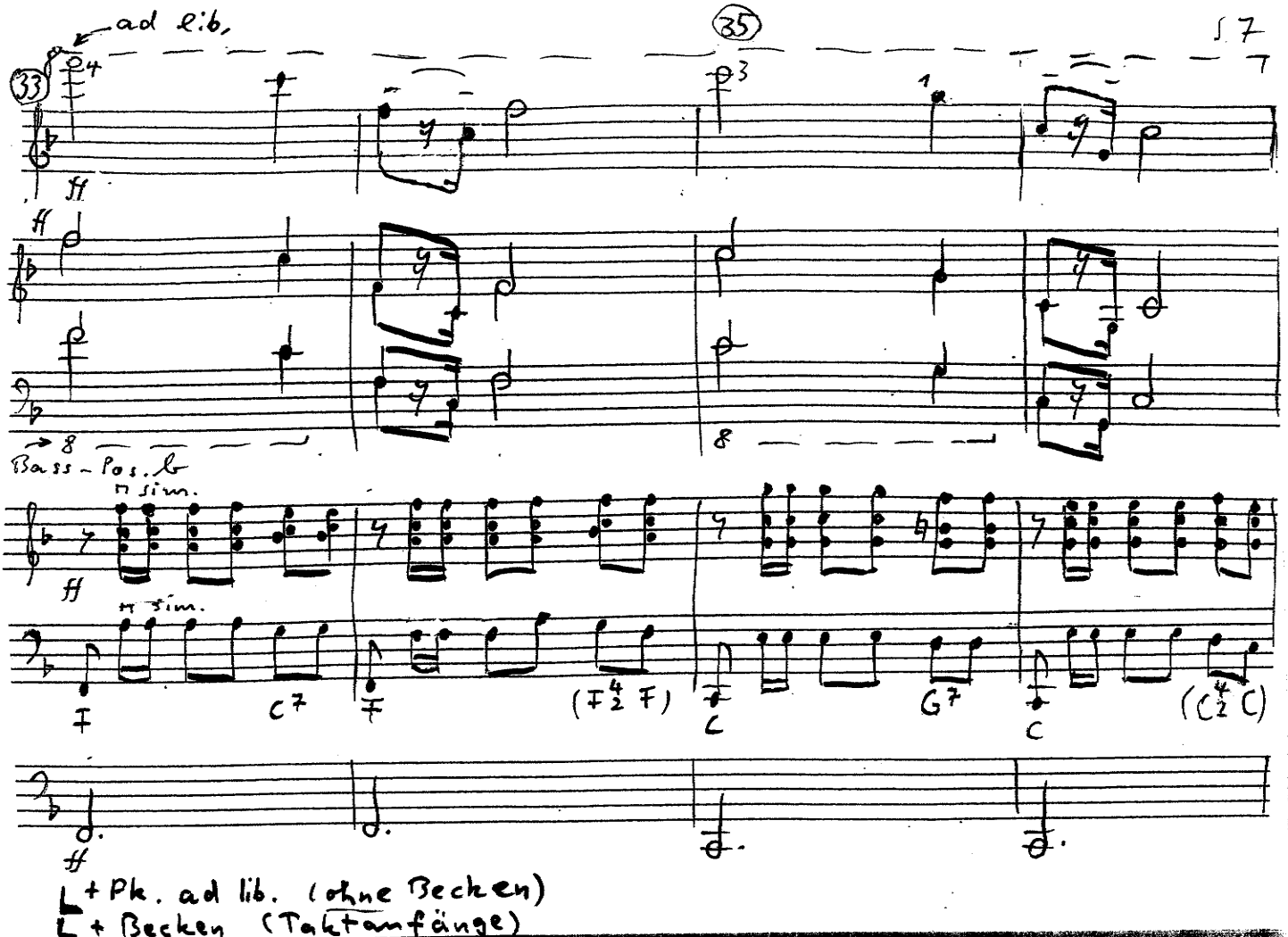
Bass-Pos. b

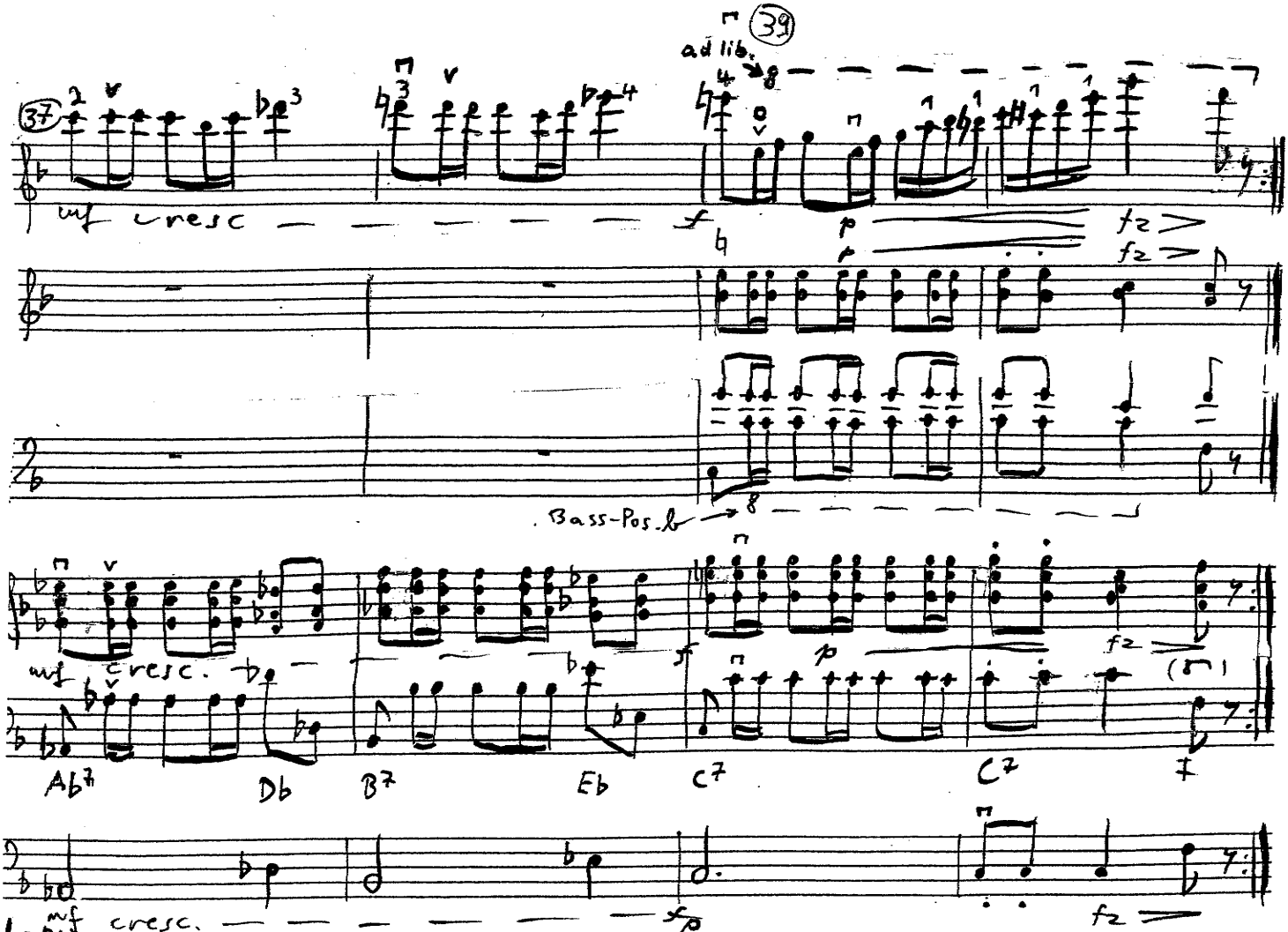
Vl. I geteilt
Vl. II u. Vl. III

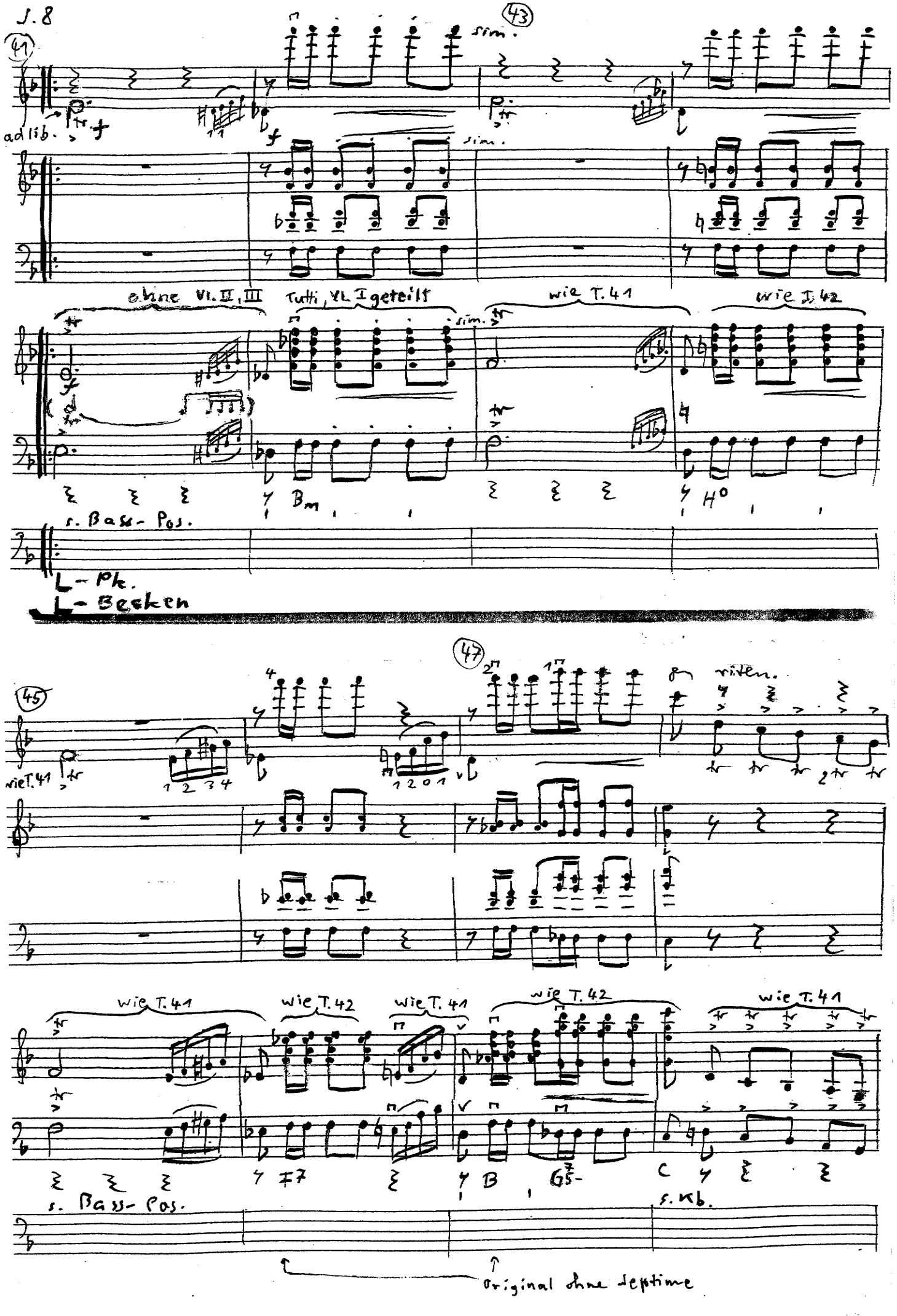
mf

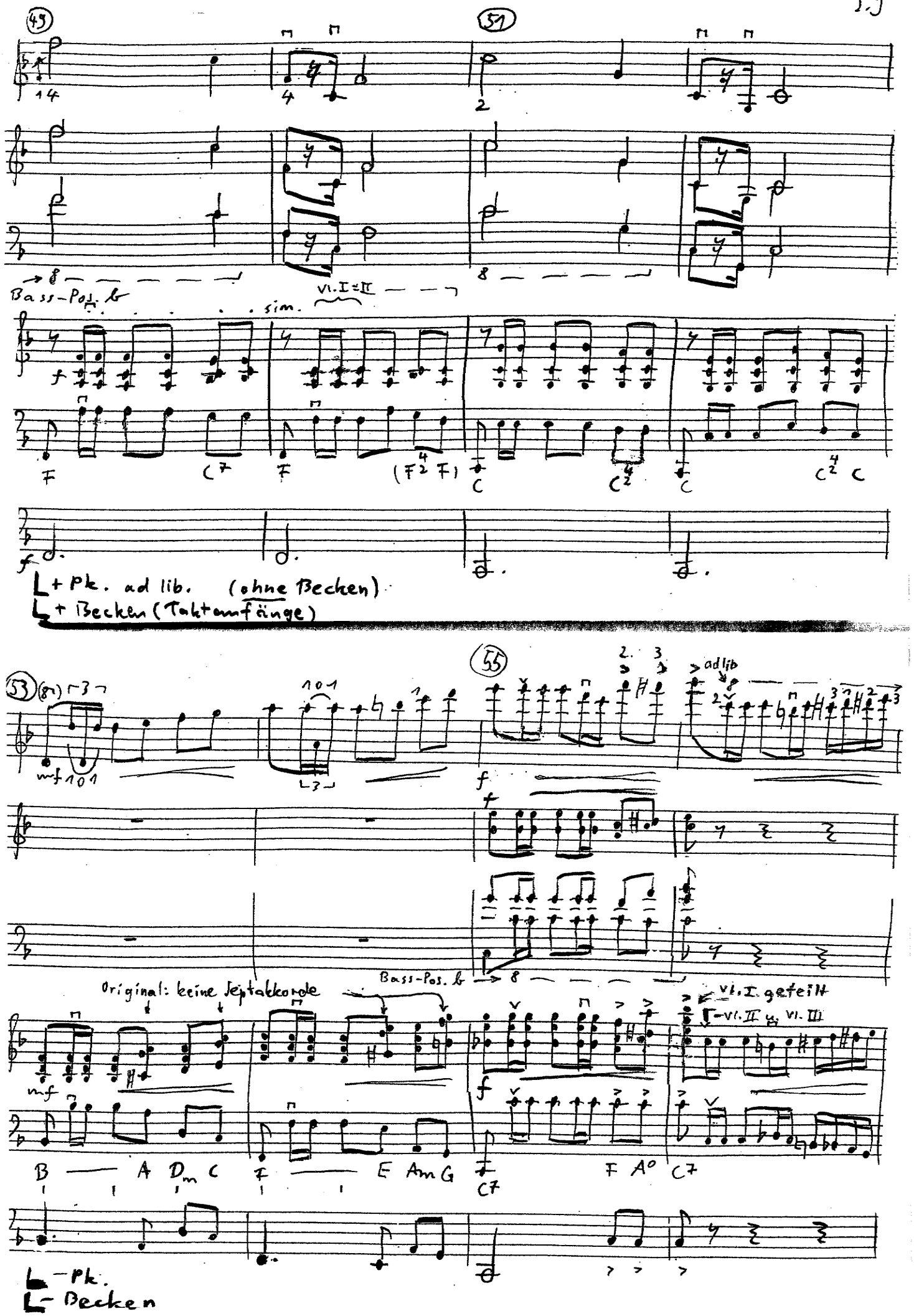
B — A Dm C F — E Am G C7 F A° C7

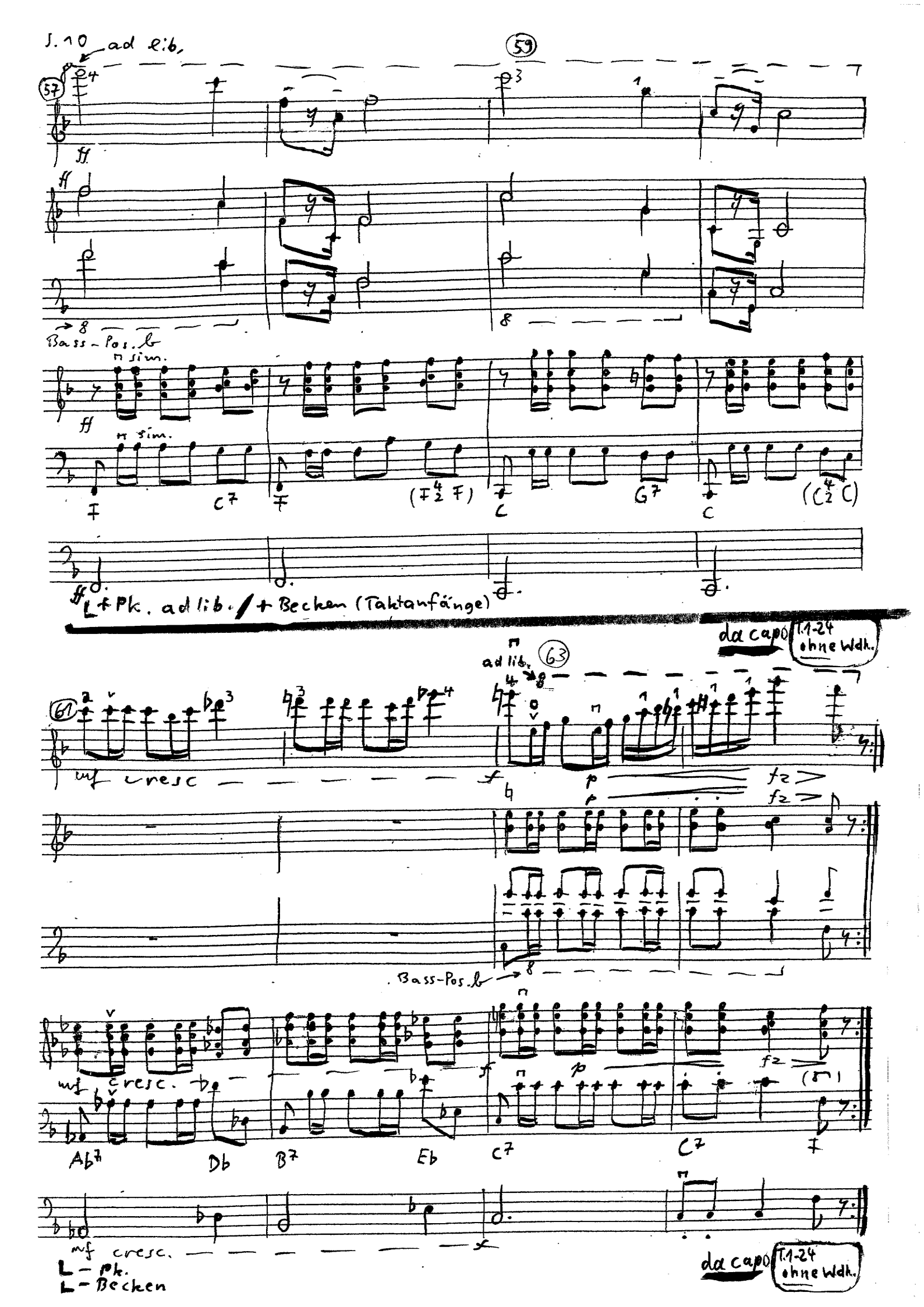
L – Pk.
L – Becken


ad lib.
33
35
Bass-Pos. b
sim.
sim.
F
C7
F
(F 4/2 F)
C
G7
C
(C 4/2 C)
+ Pk. ad lib. (ohne Becken)
+ Becken (Taktanfänge)


37
39
ad lib.
mf cresc
f
p
fz
Bass-Pos. b
mf cresc.
Ab7
Db
B7
Eb
C7
C7
F
mf cresc.
fp
fz
- Pk.
- Becken


J. 8
41
43
sim.
ad lib.
ohne Vl. II, III
Tutti, Vl. I geteilt
wie T. 41
wie T. 42
s. Bass-Pos.
L-Pk.
L-Becken
45
47
ritten.
wie T. 41
wie T. 42
wie T. 41
wie T. 42
wie T. 41
s. Bass-Pos.
s. Kb.
Original ohne Septime


49
51
Bass-Pos. 8
VI. I=II
sim.
+ Pk. ad lib. (ohne Becken)
+ Becken (Taktanfänge)
53
55
ad lib
Original: keine Septakkorde
Bass-Pos. 8
VI. I. geteilt
VI. II u. VI. III
B A Dm C E Am G F A° C7
- Pk.
- Becken


S. 10
ad lib.
57
59
Bass-Pos. b
sim.
F
C7
(F 4/2 F)
C
G7
(C 4/2 C)
L + Pk. ad lib. / + Becken (Taktanfänge)
da capo
T.1-24 ohne Wdh.
61
63
ad lib.
mf cresc
Bass-Pos. b
Ab7
Db
B7
Eb
C7
L – Pk.
L – Becken

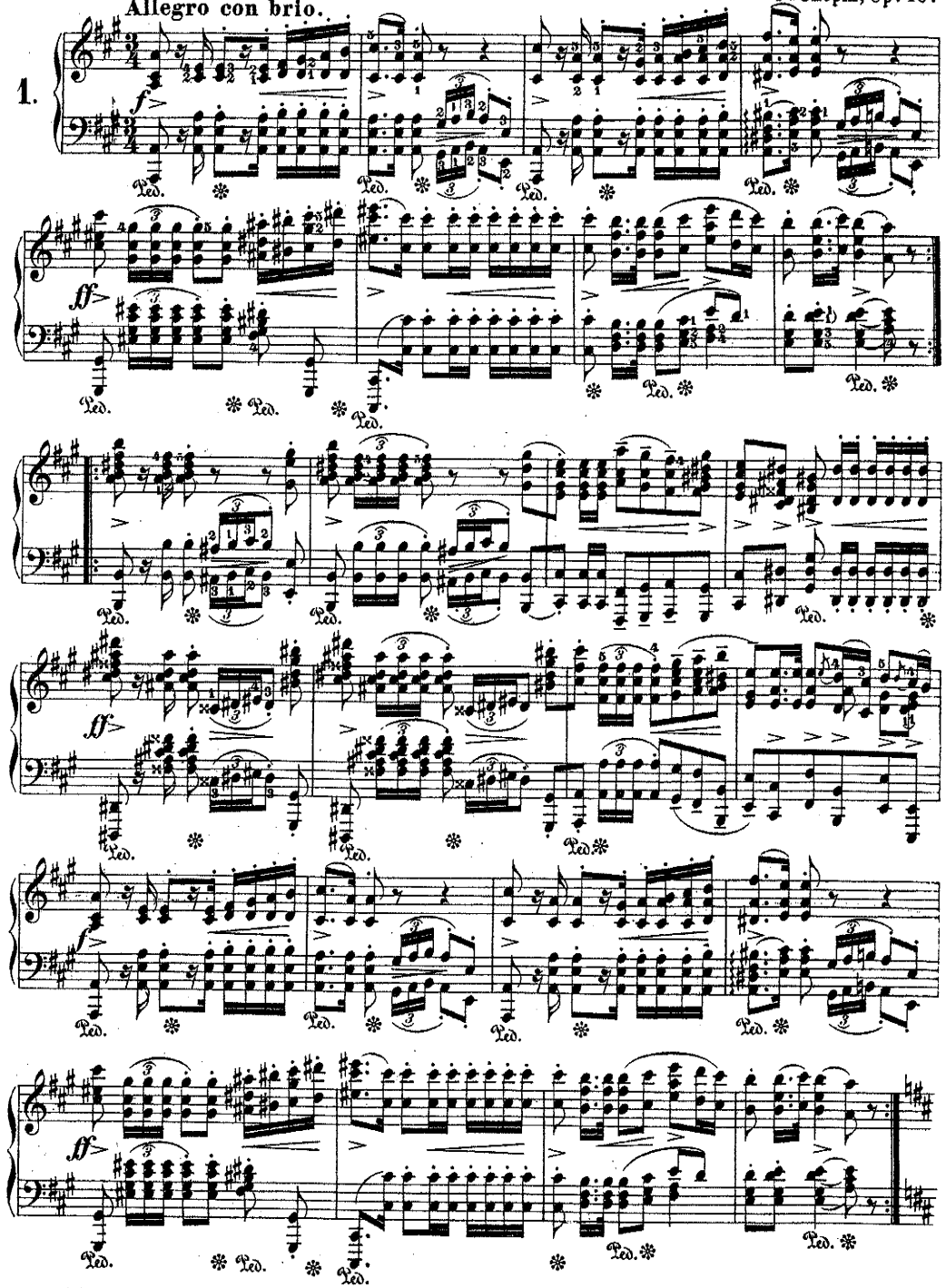
A. Mr J. Fontana.

Deux Polonaises.

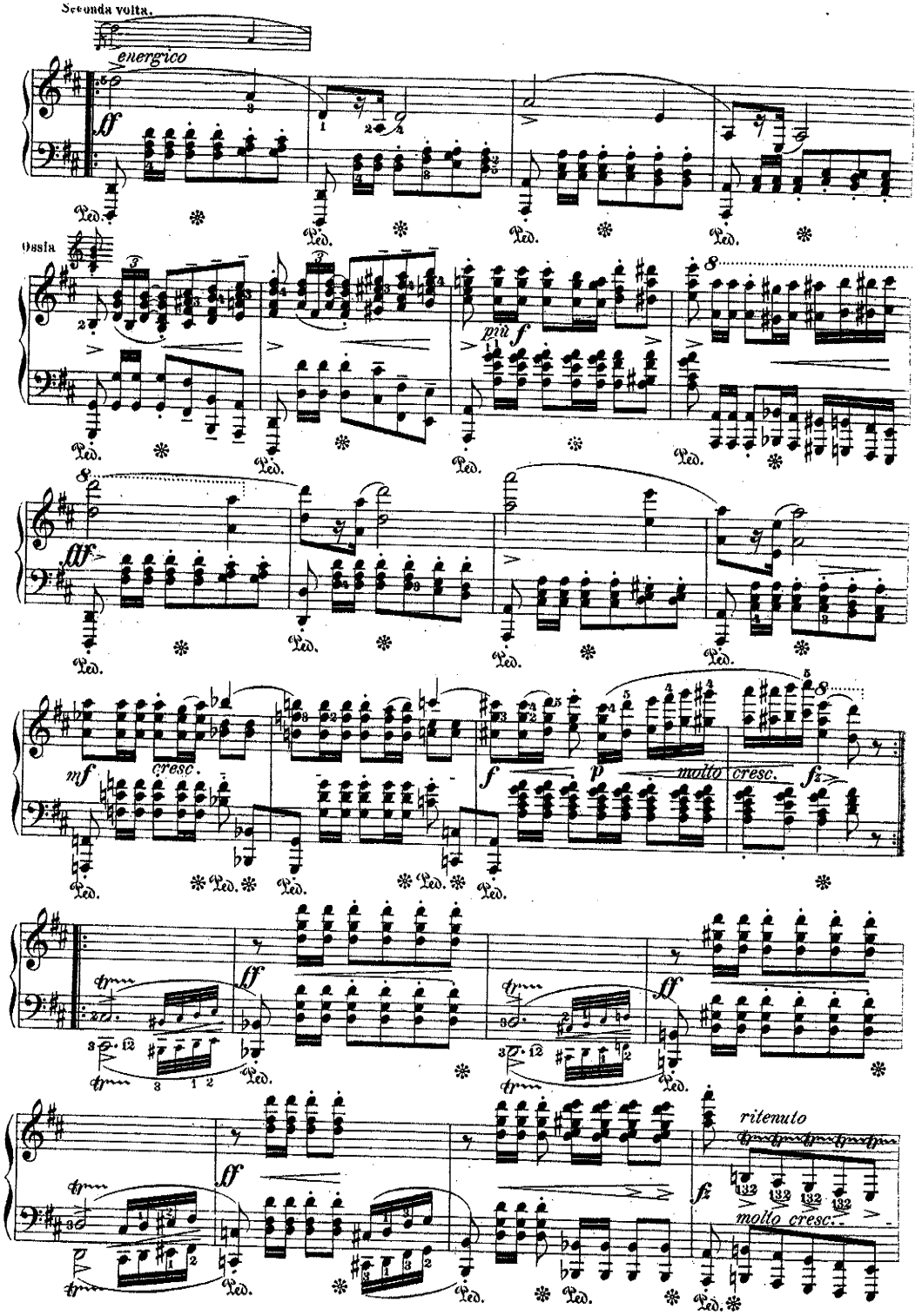
F. Chopin, Op. 40.

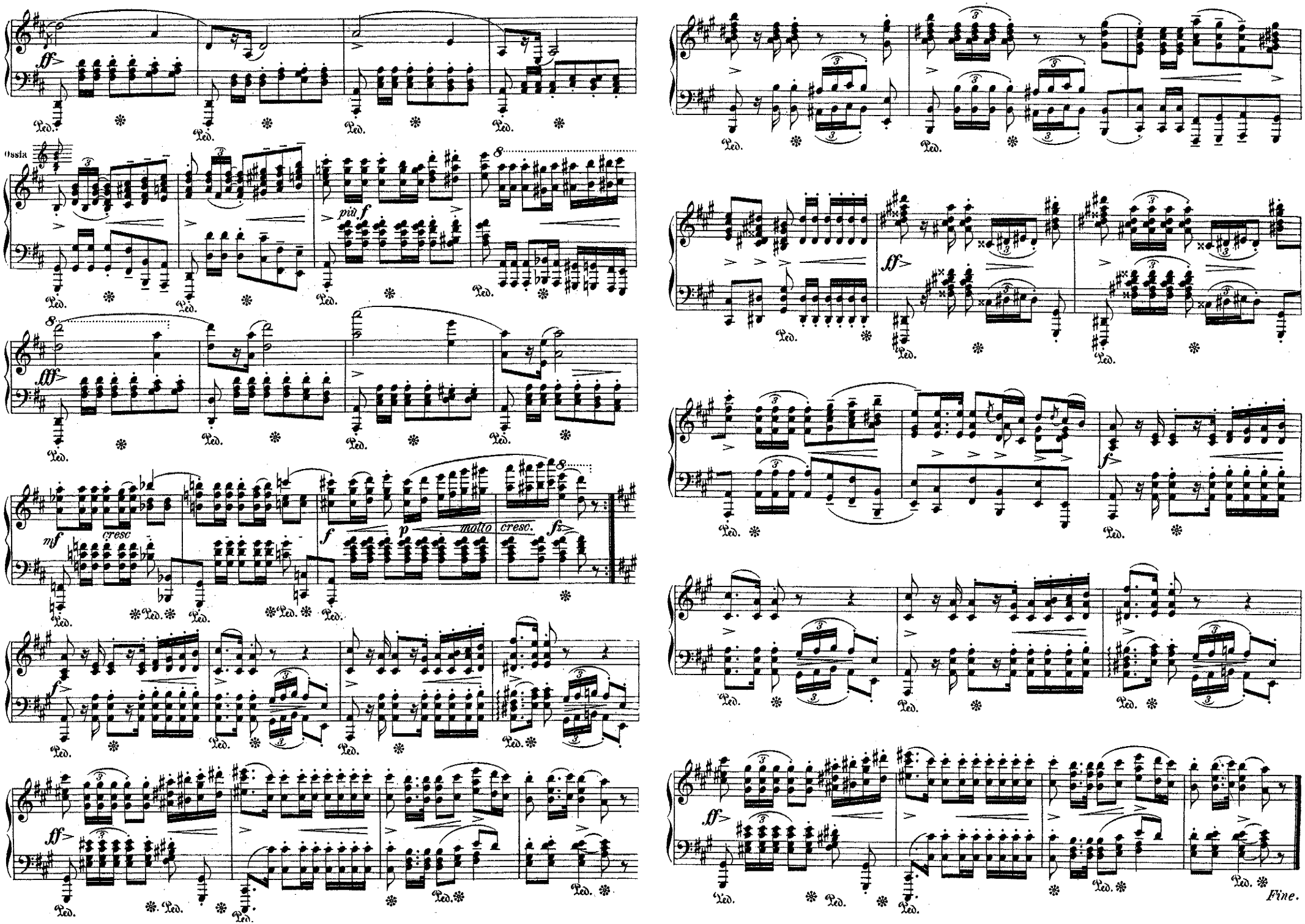
Allegro con brio.

1.



Seconda volta.




Ossia
più f
mf
cresc
f
p
molto cresc.
fz
ff
Ped.
Fine.