

FRYDERYK  
CHOPIN

SONATY  
op. 35, 58

WYDANIE NARODOWE  
Redaktor naczelny: JAN EKIER

FUNDACJA WYDANIA NARODOWEGO  
POLSKIE WYDAWNICTWO MUZYCZNE  
KRAKÓW 2021

SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM X

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.

Wydana pośmiertnie *Sonata c-moll* op. 4 znajduje się w tomie *Dzieła różne* (28 B IV).

Editors of this Volume: Jan Ekier, Paweł Kamiński

A *Performance Commentary* and *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.

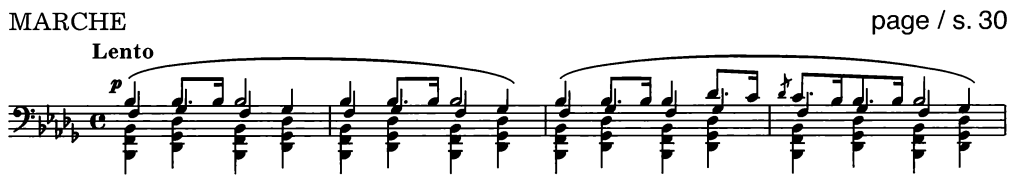
The *Introduction to the National Edition of the Works of Fryderyk Chopin*  
1. *Editorial Issues*, published as a separate volume, covers general matters concerning the publication.  
The *Introduction...* 2. *Performance Issues* covers all general questions of interpretation.

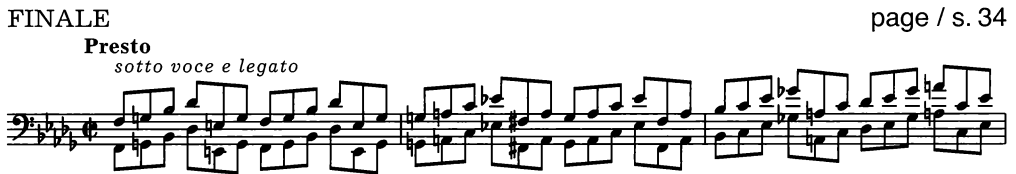
The *Sonata in C minor* Op. 4, published posthumously, is to be found in the volume *Various Works* (28 B IV).

## 1. Sonata Op. 35

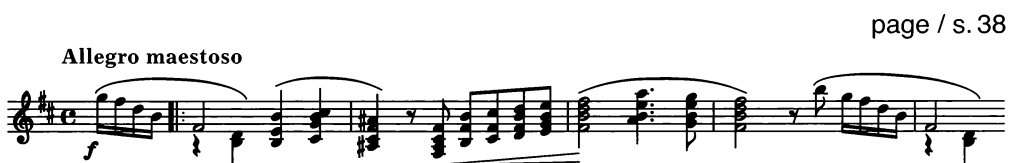
Grave *f*  *agitato*  page / s. 11

SCHERZO  page / s. 21

MARCHE *Lento* *p*  page / s. 30

FINALE *Presto* *sotto voce e legato*  page / s. 34

## 2. Sonata Op. 58

*Allegro maestoso*  page / s. 38

SCHERZO *Molto vivace* *leggiere*  page / s. 54

*Largo* *cantabile*  page / s. 60

FINALE *Presto non tanto* *agitato* *f* *cresc.*  page / s. 67

# Sonate

op. 35

Grave

Doppio movimento

1

The musical score is written for piano in a key with three flats (B-flat major or D-flat minor) and a common time signature. It is divided into two main sections: 'Grave' and 'Doppio movimento'.  
- **Measures 1-6:** The 'Grave' section begins with a piano (p) dynamic. The right hand has a long, expressive melodic line, while the left hand provides a rhythmic accompaniment. A *rit.* marking is present above the staff.  
- **Measures 7-11:** The 'Doppio movimento' section starts with a forte (*fz*) dynamic. The tempo and mood change significantly. The right hand features a series of eighth-note patterns, and the left hand has a steady eighth-note accompaniment. A *rit.* marking is present below the staff.  
- **Measures 12-16:** The music continues with a steady eighth-note accompaniment in the left hand and a more active right hand. A *rit.* marking is present below the staff.  
- **Measures 17-20:** This section features a dynamic contrast between *f* and *p*. The right hand has a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment. A *rit.* marking is present below the staff.  
- **Measures 21-24:** The final section shows a *cresc.* (crescendo) marking. The right hand has a melodic line that builds in intensity, while the left hand maintains the eighth-note accompaniment. A *rit.* marking is present below the staff.

25 *f*

29

33 *cresc.*

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

37 *ff*

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

43

49

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

56

*f*

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

61

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

65

*cresc.*

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

8

69

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

73

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

77

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

81

*fz* *p*

85

*p*

89

*cresc.*

\* Patrz Komentarz źródłowy.  
Vide Source Commentary.

8<sup>va</sup> *stretto*

93 *f* *cresc.*

*Led* \* *Led* \* *Led* \* *Led* \* *Led* \* *Led* \* *Led* \*

98 *ff*

1. 2.

*Led* \* *Led* \* *Led* \* *Led* \* *Led* \* *Led* \* *Led* \*

*ritenuto*

105 *sotto voce* *p*

*Led* \* *Led*

110 *pp*

\*

115 *cresc.*

*Led* \* *Led* \* *Led* \* *Led* \*

*ossia:*

\* W niektórych źródłach *ff* znajduje się już tutaj (t. 97), a nie w t. 101.  
In some sources *ff* appears as early as bar 97, and not in bar 101.



121

3

125

*cresc.*

3 3 3

*Red \* Red \* Red \**

129

3

133

*cresc.*

3 3 3

*Red \* Red \* Red \**

137

***ff***

3 3 3

*Red \* Red \**

141

145

149

153

157

*stretto*

161 *ff* *cresc.*

Arpeggios: \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$

165

Arpeggios: \*  $\text{F} \text{E} \text{D}$

*sostenuto*

169

Arpeggios: \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$

177

Arpeggios: \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$

184

Arpeggios: \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*

189

Arpeggios: \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*  $\text{F} \text{E} \text{D}$  \*

\* Chopin najprawdopodobniej uważał arpeggia oznaczonych akordów za oczywiste – stąd brak wężyków.  
Chopin most probably considered the presence of arpeggios before the indicated chords as obvious – hence the lack of wavy lines.

193 *cresc.*

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

197

Ped \* Ped [\* Ped \* Ped \*

201 *stretto*

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

206

54

3 3 3 3

211 *p*

p

215

*cresc.*

219

*cresc.*

\*

224

*ff*

229

*stretto*

*cresc.*

234

*fff*

\*

\* Inna autentyczna wersja łukowania i akcentacji:  
Another authentic version of slurring and accentuation:

*cresc.*

Por. Komentarz źródłowy.  
Cf. Source Commentary.

\*\* W źródłach oktawa B<sub>7</sub>-B (skala fortepiano Chopina sięgała tylko do C<sub>7</sub>).  
In the sources an octave B<sub>7</sub>-B<sub>7</sub> (Chopin's piano only went down to C<sub>7</sub>).

# SCHERZO

The image displays a piano score for a piece titled "SCHERZO". The score is written in 3/4 time and consists of five systems of music, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as accents (>), slurs, and dynamic markings. The first system (measures 1-5) features a complex rhythmic pattern with many beamed notes and rests. The second system (measures 6-11) continues this pattern, with a measure number "6" in the bass staff. The third system (measures 12-20) shows a change in texture, with a measure number "12" in the bass staff and a dynamic marking of *p* (piano) in the treble staff. The fourth system (measures 21-25) includes a measure number "21" in the bass staff and a dynamic marking of *pp* (pianissimo) in the bass staff. The fifth system (measures 26-30) concludes the piece with a measure number "26" in the bass staff. The score is annotated with "Ped" (pedal) and asterisks (\*) at various points, indicating where the sustain pedal should be used. The piece ends with a final chord in the bass staff.

\* W niektórych źródłach zamiast > jest *f*.  
In some sources there is a *f* instead of >.

31

*p* *f*

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

37

*fz* *fz*

\* *Ped* \*

42

*fz* **\*\*** *cresc.*

*Ped* \*

47

*f*

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

53

*fz* *fz* *fz* *fz*

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

\* W źródłach w t. 32-34 (i w analogicznych t. 220-222) brak łuków przetrzymujących dźwięki cis w obu rękach i znaków *arpeggio* dla l.r. Względny wykonawcze przemawiają za przeoczeniem tych oznaczeń przez Chopina.

\* In the sources in bars 32-34 (and in the analogous bars 220-222) there are no ties joining the c# notes in both hands, and no arpeggio signs in the L.H. Performance considerations argue in favour of Chopin having overlooked these markings.

\*\* Inna autentyczna wersja oznaczeń dynamicznych:  
Another authentic version of dynamic markings:

59 *pp*

67

73 *ff*

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

**Più lento**

81 *p*

\* *Ped* [ \* ] *Ped* \* *Ped* \* *Ped* \*

88

\* *Ped* [ *Ped* ] \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

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



95

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

102

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

109

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

116

*f* *dim.*

Ped \* Ped \* Ped \*

123

Ped \* Ped\* [\*] Ped \*

\* Pedalizacja – patrz t. 88-92.  
For pedalling vide bars 88-92.

130

Ped \* Ped \* Ped\* \*

137

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

(144)

*p*

150

156

Ped \* Ped \* Ped \*

\* Pedalizacja – patrz t. 88-92.  
For pedalling vide bars 88-92.

\*\* Inne odczytanie niejasnego w źródłach łuku:  
Another interpretation of the slur (tie?) that is unclear in the sources:

161

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

169

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

177

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

183

2.

accelerando

cresc.



[\*]

Tempo primo

189

Ped \*

\* Pedalizacja – patrz t. 88-92.  
For pedalling vide bars 88-92.

\*\* W źródłach prawdopodobnie omyłkowo – por. t.128 – takt ten jest identyczny z poprzednim: . Patrz Komentarz źródłowy.  
In the sources, probably erroneously – cf. bar 128 – this bar is identical with the previous one: . Vide Source Commentary.

\*\*\* W niektórych źródłach prawa ręka ma następujące lukowanie:  
In some sources the R.H. has the following slurring:

177

194

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

200

*p* *pp*

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

209

*M* *Ped*

214

*p* *Ped*

219

*p* *f*

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

\* Patrz uwaga na s. 22.  
Vide note on page 22.

225 *fz*

*fz* Ped \*

230 *fz* \* *cresc.*

Ped \*

235 *ff*

Ped \* Ped \*

240 *fz* *fz* *fz*

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

245 *fz* *pp* *cresc.*

*fz* *pp* *cresc.*

\* Inne autentyczne oznaczenia dynamiczne – patrz uwaga na s. 22.  
For different authentic dynamic markings *vide* note on page 22.

253

258

*ff*

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

264

*dim. - - - - - rallentando - -*

*p*

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

271

*lento*

*smorz.*

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

279

*\* 4*

\* W jednym ze źródeł ostatni akord prawdopodobnie błędnie brzmi:  . Patrz Komentarz źródłowy.  
 In one of the sources, probably erroneously, the final chord reads:  . Vide Source Commentary.

# MARCHE\*

Lento

*p*

5

10

*fz*

*fz*

15

*f*

19

*sempre f*

23

*p*

*ff*

Ped \* Ped \*

Ped \* Ped \* Ped \*

Ped \* Ped \*

\* We wczesniejszych źródłach tytuł brzmiał *Marche funèbre*. Patrz Komentarz źródłowy.  
In the earlier sources the title was *Marche funèbre*. Vide Source Commentary.

\*\* Patrz Komentarz źródłowy.  
Vide Source Commentary.

23

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

27

*sempre f* *Ped* \* *Ped* \* 1) *p* *ossia:*

31

*pp* (4 4) *Ped* \* *Ped* \* (5 1 2 1) *Ped* \* (5 5) *Ped* \*

35

*trm* *Ped* \* (5 1 2 1) *Ped* \* (5 5) *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

39

*cresc.* (5 1 3 1) *Ped* \* (3) *Ped* \* *Ped* \* *Ped* \* (4) *Ped* \*



43

*ped* (2) \* *ped* \* *ped* \* *ped* \* *ped* (5 5) (3 1 2) \*

This system contains measures 43 through 46. The right hand features a melodic line with slurs and grace notes. The left hand plays a rhythmic accompaniment of eighth notes. Pedal markings are present below the left hand staff.

47 *pp*

*ped* \* *ped* \* *ped* \* *ped* \*

This system contains measures 47 through 50. The right hand continues the melodic line. The left hand accompaniment remains consistent. A *pp* dynamic marking is present at the start of the system.

51

*trm*

1. 2.

*ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* *ped* \* [*ped* \* *ped* \*]

This system contains measures 51 through 54. It includes a trill marking (*trm*) in measure 53 and first/second ending brackets in measure 54. Pedal markings are present below the left hand staff.

55 *p* *cresc.*

This system contains measures 55 through 59. The right hand plays a melodic line with slurs. The left hand accompaniment consists of chords. Dynamics *p* and *cresc.* are indicated.

60 *ff* *p*

This system contains measures 60 through 63. The right hand accompaniment features chords and melodic fragments. The left hand accompaniment consists of chords. Dynamics *ff* and *p* are indicated.

65 *fz*

*Red* \* *Red* \*

69 *ff*

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

73 *sempre f* *p* *ff*

*Red* \* *Red* \*

77

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

81 *sempre f* *p*

*Red* \* *Red* \*

# FINALE

**Presto**

(2 1)

*sotto voce e legato*

(1 3 2 5 1)

Musical notation for measures 4-6. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 4 starts with a treble clef and a bass clef. Measure 5 continues the pattern. Measure 6 ends with a double bar line.

Musical notation for measures 7-9. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has four flats. The time signature is common time. The music continues with intricate rhythmic patterns. Measure 7 starts with a treble clef and a bass clef. Measure 8 continues the pattern. Measure 9 ends with a double bar line.

Musical notation for measures 10-12. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has four flats. The time signature is common time. The music continues with intricate rhythmic patterns. Measure 10 starts with a treble clef and a bass clef. Measure 11 continues the pattern. Measure 12 ends with a double bar line.

Musical notation for measures 13-15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has four flats. The time signature is common time. The music continues with intricate rhythmic patterns. Measure 13 starts with a treble clef and a bass clef. Measure 14 includes a fingering sequence: 1, 3, 2, 2. Measure 15 ends with a double bar line.

Musical notation for measures 16-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has four flats. The time signature is common time. The music continues with intricate rhythmic patterns. Measure 16 starts with a treble clef and a bass clef. Measure 17 continues the pattern. Measure 18 ends with a double bar line.

19

22

25

29

33

36

\* Patrz Komentarz Źródłowy.  
Vide Source Commentary.

39

42

45

48

*ossia:*

51

54

57

60

63

66

69

72

\* Dopuszczalny wariant (skala fortepianu Chopina sięgała tylko do C<sub>2</sub>):  
 An admissible variant (Chopin's piano keyboard only went down to C<sub>2</sub>):



. Por. zakończenie pierwszej części, s. 20.  
 . Cf. the end of the first movement, page 20.

Colla

*ff*

Ped



# Sonate

A Madame la Comtesse E. de Perthuis

op. 58

Allegro maestoso

2

Musical notation for measures 2-5. The piece is in D major and common time. Measure 2 starts with a forte (*f*) dynamic and a slur over a triplet of eighth notes. Measure 3 contains a first ending bracket with a repeat sign and a fermata. Measure 4 features a triplet of eighth notes. Measure 5 ends with a first ending bracket and a fermata.

Musical notation for measures 6-9. Measure 6 begins with a triplet of eighth notes. Measure 7 has a first ending bracket with a repeat sign and a fermata. Measure 8 contains a triplet of eighth notes. Measure 9 ends with a first ending bracket and a fermata, marked with *fz* and *p*.

Musical notation for measures 10-12. Measure 10 has a first ending bracket with a repeat sign and a fermata. Measure 11 contains a triplet of eighth notes. Measure 12 ends with a first ending bracket and a fermata. Fingerings 5, 5, 1, 5, 5, 1 are indicated in the bass clef.

Musical notation for measures 13-15. Measure 13 starts with a *ten.* marking. Measure 14 has a *ten.* marking and a first ending bracket with a repeat sign and a fermata. Measure 15 has a *cresc.* marking and a first ending bracket with a repeat sign and a fermata. Fingerings (1), (1 5) are indicated in the bass clef.

Musical notation for measures 16-19. Measure 16 has a first ending bracket with a repeat sign and a fermata. Measure 17 contains a triplet of eighth notes. Measure 18 has a first ending bracket with a repeat sign and a fermata. Measure 19 ends with a first ending bracket and a fermata, marked with *\*\**. Fingerings (5), 3 are indicated in the bass clef.

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

\*\* Niektóre źródła przerywają łuk w tym miejscu.  
Some sources break the slur at this point.

19 *f* (5) \*

21

23 2 2

25 2 2

27 (5) (5)

\* Palcowanie wpisane przez Chopina do egzemplarza lekcyjnego – patrz Komentarz wykonawczy.  
For Chopin's fingering written in a pupil's copy *vide Performance Commentary.*



29 *f* 3 3 3 3 *Red* *Red* \*

31 *cresc.* 2

33 *fz*

35 *(dim.)*

37 *Red*

39 *dim.* 8 5 (5) 2 3 3 2

sostenuto

41

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

44

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

47

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

50

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

53

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

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

Musical score system 56-58. Treble clef, key signature of two sharps (F# and C#). Measure 56 starts with a *pp* dynamic. The system features a long melodic line in the treble and a supporting bass line. A *ped* marking is present in measure 57. A *p* dynamic marking appears in measure 58. Trills are marked with asterisks (\*). Triplet markings (3) are present in measures 57 and 58.

Musical score system 59-61. Measure 59 begins with a *p* dynamic. Measure 60 includes a *cresc.* marking. Measure 61 features a *pp* dynamic. The system contains *ped* markings, asterisks (\*), and triplet markings (3).

Musical score system 62-63. Measure 62 starts with a *f* dynamic. The system includes *ped* markings, asterisks (\*), and triplet markings (3).

Musical score system 64-65. Measure 64 features a *pp* dynamic and a triplet marking (3). The system includes *ped* markings and asterisks (\*).

Musical score system 66-68. Measure 66 begins with the instruction *leggiero* and a *p* dynamic. The system includes *ped* markings, asterisks (\*), and a first finger marking (1).

\* W jednym ze źródeł *pp*.  
*pp* in one of the sources.

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

68 *tenuto*

Ped \* (Ped) \*

71 *(cresc.)*

Ped \* Ped \*

73 *ritenuto*

Ped \* Ped \*

76 *in tempo dolce*

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

78

Ped \* Ped \* Ped \*

\*\*\*  
l. r.  
L. H.

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

\*\* Wcześniejsza wersja t. 74-75 – patrz Komentarz źródłowy.  
For an earlier version of bars 74-75 vide Source Commentary.

\*\*\* Warianty w t. 79 i 187 należy traktować łącznie.  
The variants in bars 79 and 187 should be treated together.

80

3

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

82

3

Ped (\*) \* Ped \* Ped (5 5) \*

84

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

87

Ped \* Ped 4

90

1. 2.

trm trm

\* Patrz Komentarz źródłowy.  
Vide Source Commentary.

\*\* Łuczek w tym kontekście oznacza prawdopodobnie, że  $b^1$  ma być zagrane l.r.  
In this context the slur probably signifies that the  $b^1$  is to be played in the L.H.

93

96

99

102

105

\* Wcześniejsza wersja tego taktu – patrz *Komentarz Źródłowy*.  
For an earlier version of this bar *vide Source Commentary*.

\*\* Pisownia tego taktu i jej rozumienie – patrz *Komentarz Źródłowy* i *wykonawczy*.  
For the script of this bar and its interpretation *vide Source and Performance Commentaries*.

107 *sempre forte*

109

111

113

115 *fz*

*p legato* (\*) \* *ped* \*

117

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

This system contains measures 117 and 118. The right hand features a melodic line with a trill in measure 117 and a triplet in measure 118. The left hand provides a steady accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The word "Red" is written below the bass staff with an asterisk between each occurrence.

119

Red \*

This system contains measures 119 and 120. The right hand continues the melodic line with a trill in measure 119 and a triplet in measure 120. The left hand accompaniment remains consistent. The word "Red" is written below the bass staff with an asterisk between the two measures.

121

\* Red \*

This system contains measures 121 and 122. The right hand features a melodic line with a trill in measure 121 and a triplet in measure 122. The left hand accompaniment continues. The word "Red" is written below the bass staff with an asterisk between the two measures.

123

*p*

Red \*

This system contains measures 123 and 124. The right hand features a melodic line with a trill in measure 123 and a triplet in measure 124. The left hand accompaniment continues. The word "Red" is written below the bass staff with an asterisk between the two measures. A dynamic marking of *p* (piano) is present at the beginning of the system.

125

*dim.*

Red

This system contains measures 125 and 126. The right hand features a melodic line with a trill in measure 125 and a triplet in measure 126. The left hand accompaniment continues. The word "Red" is written below the bass staff at the end of the system. A dynamic marking of *dim.* (diminuendo) is present at the end of the system.



127 *pp*

\* Ped \* Ped \*

129

\* Ped \* Ped \*

131

\* Ped \*

134

\* Ped \*

137

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

\* W niektórych źródłach łuk nie jest w tym miejscu przerywany.  
In some sources the slur is not broken at this point.

\*\* Palcowanie wpisane przez Chopina do egzemplarza lekcyjnego – patrz *Komentarz wykonawczy*.  
For Chopin's fingering written in a pupil's copy *vide Performance Commentary*.

139

Two staves of music in G major. Measure 139 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 140 continues with similar patterns. A *Ped* marking with an asterisk is placed below the bass staff in measure 140.

141

*cresc.*

Two staves of music. Measure 141 has a *cresc.* marking. Measure 142 features a *Ped* marking with an asterisk.

143

*dim.*

Two staves of music. Measure 143 has a *dim.* marking. Measure 144 features a *Ped* marking with an asterisk.

145

Two staves of music. Measure 145 has an *8* marking above the treble staff. Measure 146 features a *Ped* marking with an asterisk.

147

Two staves of music. Measure 147 has an *8* marking above the treble staff. Measure 148 features a *Ped* marking with an asterisk and fingerings: 4 4 in the treble staff and 3 2 in the bass staff.

sostenuto

149

3 3

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

152

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

155

(1)

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

158

6 3

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

161

f

3 3

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

164 *p*

*Ped* \*

167

*Ped* \* *Ped* \*

170 *f*

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

172 *fz*

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

174 *leggiero* (*p*)

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

\* Patrz Komentarz wykonawczy do odpowiednich taktów ekspozycji (t. 61, 63 lub t. 67).  
 Vide Performance Commentary to the corresponding bars of the exposition (bars 61, 63 or 67).

176

*tenuto*

Ped \* (Ped) \* Ped \*

179

*\* (cresc.)*

Ped \* Ped \*

181

*ritenuto*

Ped \* Ped \*

184

*in tempo*

*dolce*

Ped \* Ped \* Ped \*

*ossia:*

\*\*\*  
pr.r.  
R.H.

186

Ped \* Ped \* Ped \*

\* Patrz Komentarz wykonawczy  
Vide Performance Commentary.

\*\* Patrz Komentarz źródłowy.  
Vide Source Commentary.

\*\*\* Patrz uwaga do t. 79.  
Vide note to bar 79.

188

3

1

2 1

*ped* \* *ped* \* *ped* \* *ped* \*

190

(5 4)

3

*ped* (\*) \* *ped* \* *ped* \* *ped* \*

192

*ped* \* *ped* \* *ped* \* *ped* \*

195

*ped* \* *ped* \*

*cresc.* - - - - - \* \*

198

8

(5 5)

*f* *ff*

\* W niektórych źródłach najwyższym dźwiękiem 2. i 4. figury jest *fis* (jak w następnym takcie).  
 In some sources the top note of the second and fourth figure is *f#* (as in the following bar).

# SCHERZO

Molto vivace

*leggiero*

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece is marked 'Molto vivace' and 'leggiero'. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance markings include 'Ped' (pedal) and '\*' (accents) placed below the bass staff. Fingerings are indicated by numbers in parentheses above notes. The systems are numbered 3, 6, 12, 18, and 24 on the left side of the grand staff. The first system includes a 'leggiero' marking. The second system has a '6' marking. The third system has a '12' marking. The fourth system has an '18' marking. The fifth system has a '24' marking. The score concludes with a final measure in the fifth system.

*poco ritenuto in tempo*

30

5

*ped* \*

*ped* \*

This system contains measures 30 through 35. The right hand features a descending eighth-note scale starting on G4, with a fingering of 5 on the first note. The left hand provides harmonic support with chords and single notes. Pedal markings are present at the beginning and end of the system.

36

*ped* \*

*ped* \*

This system contains measures 36 through 41. The right hand continues the descending eighth-note scale. The left hand has a more active role with eighth-note patterns. Pedal markings are present at the beginning and end of the system.

42

*ped* \*

*ped* \*

*ped* \*

*ped* \*

*cresc.*

(1)

This system contains measures 42 through 47. The right hand continues the descending eighth-note scale. The left hand features a steady eighth-note accompaniment. A crescendo marking is placed above the right hand in measure 47. Pedal markings are present at the beginning and end of the system.

48

(1)

*f*

*ped* \*

This system contains measures 48 through 53. The right hand continues the descending eighth-note scale. The left hand has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is placed above the right hand in measure 49. Pedal markings are present at the beginning and end of the system.

54

*ff*

*ped*

This system contains measures 54 through 59. The right hand continues the descending eighth-note scale. The left hand has a steady eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is placed above the right hand in measure 55. Pedal markings are present at the beginning and end of the system.



61 *p legato*

69

77

54

85

93

*f* *p*

101

*f* *p*

109

117

125

133

141

149

*poco ritenuto*

*in tempo*

157 *(f)*

Red \* Red \* Red \*

This system contains measures 157 through 162. It features a treble clef with a key signature of two flats and a common time signature. The music is marked *(f)*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A large slur covers the entire system. Below the bass staff, there are three pairs of 'Red' and '\*' symbols.

163

Red \* Red \*

This system contains measures 163 through 168. The musical notation continues from the previous system. A large slur covers the entire system. Below the bass staff, there are two pairs of 'Red' and '\*' symbols.

169

Red \* Red \*

This system contains measures 169 through 174. The musical notation continues. A large slur covers the entire system. Below the bass staff, there are two pairs of 'Red' and '\*' symbols.

175

8

Red \* Red \* Red \*

This system contains measures 175 through 180. A first ending bracket labeled '8' spans measures 177 and 178. A large slur covers the entire system. Below the bass staff, there are three pairs of 'Red' and '\*' symbols.

181

8

Red \* Red \*

This system contains measures 181 through 186. A first ending bracket labeled '8' spans measures 183 and 184. A large slur covers the entire system. Below the bass staff, there are two pairs of 'Red' and '\*' symbols.

*poco ritenuto in tempo*

186

*Ped* \*

*Ped* \*

192

*Ped* \* *Ped* \*

198

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

*cresc.*

204

*f*

\*

210

*[ff]*

*Ped* \*

Largo

*cantabile*

First system of the musical score. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has four sharps (F#, C#, G#, D#) and the time signature is common time (C). The piece starts with a forte (*ff*) dynamic. The melody in the treble clef is marked with a slur and a *cantabile* instruction. The bass clef part features a steady eighth-note accompaniment. A piano (*p*) dynamic marking appears in the second measure. A pedaling instruction '(Ped)' with an asterisk is located at the end of the system.

Second system of the musical score, starting at measure 5. The treble clef part has a slur and a double asterisk (\*\*). The bass clef part has a slur and a single asterisk (\*). A triplet of eighth notes is marked with a '3'. Pedaling instructions '(Ped)' with asterisks are placed below the bass line. A measure rest is indicated by a double bar line with a diagonal slash.

Third system of the musical score, starting at measure 8. The treble clef part has a slur and a double asterisk (\*\*). The bass clef part has a slur and a single asterisk (\*). A triplet of eighth notes is marked with a '3'. Pedaling instructions '(Ped)' with asterisks are placed below the bass line.

Fourth system of the musical score, starting at measure 11. The treble clef part has a slur and a forte (*f*) dynamic. The bass clef part has a slur and a piano (*p*) dynamic. Pedaling instructions '(Ped)' with asterisks are placed below the bass line.

Fifth system of the musical score, starting at measure 14. The treble clef part has a slur and a *cresc.* (crescendo) marking. The bass clef part has a slur and a *dim.* (diminuendo) marking. A forte (*f*) dynamic marking is present in the final measure. Pedaling instructions '(Ped)' with asterisks are placed below the bass line.

\* Górne dźwięki akordów w t. 5-18 należy również powtarzać.  
The top notes of the chords in bars 5-18 must also be repeated.

\*\* Niektóre źródła przerywają łuk w tych miejscach.  
Some sources break the slur in these places.

17 *pp*

*Led* \* *Led* \* *Led* \* *Led* \* *Led*

20 *tr* *tr*

\* *Led* \* *Led* \* *Led* \* *Led*

25 *tr*

\* *Led* \* *Led* \* *Led* \* *Led*

29 *sostenuto* \*\*

*Led* \* *Led*

32 \*\* *vallo* \*\*

\* *Led* \* *Led*

\* W jednym ze źródeł oba *dis*<sup>2</sup> połączone są łukiem; podobnie w t. 105.  
In one of the sources both *dis*<sup>2</sup> notes are tied; similarly in bar 105.

\*\* Niektóre źródła nie przerywają łuku w tych miejscach; podobnie w analogicznych t. 47-51 i 81-85.  
Some sources do not break the slur in these places; similarly in the analogous bars 47-51 and 81-85.

35

*ped* \* *Ped* \*

38

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

42

(1) (1) (1) (1)

45

*Ped* \* *Ped*

48

\* *Vall*

51

$\text{Ped}$    \*    $\text{Ped}$    \*


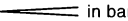
54

$\text{Ped}$    \*    $\text{Ped}$    \*    $\text{Ped}$    \*    $\text{Ped}$    \*

58

61

64

\* W t. 61-63 niektóre źródła mają znak  .  
 In some sources there is a sign  in bars 61-63.



67 *f* *p*

*Ped* \*

70 *p*

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

73 *p*

*Ped* \*

76 *p* (1 1) (1 1) *p*

*Ped* \* *Ped* \*

79 *p*

*Ped* \* *Ped*

\* Niektóre źródła rozpoczynają w miejscu oznaczonym jedną z gwiazdek w t. 75 lub 76 i kończą je w połowie t. 78.  
Some sources begin the crescendo at the place marked with an asterisk in bar 75 or 76 and end it in the middle of bar 78.

82

Ped \*

Ped \*

Vallò

85

pp

Ped

Ped

Ped

88

cresc.

Ped \*

Ped \*

93

tm \*

tm

dim.

Ped \*

98

dolciss.

p

3

3

3

Ped \*

Ped \*

Ped \*

Ped \*

\* W jednym ze źródeł w tym miejscu znajduje się *f*, a *dim.* rozpoczyna się już w połowie t. 95.  
 In one of the sources there is a *f* in this place, and the *dim.* begins already in the middle of bar 95.

\*\* W niektórych źródłach 1. połowa t. 100 brzmi – być może pomyłkowo:  
 In some sources the first half of bar 100 reads – maybe mistakenly:

101

*pp*

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

ossia:

104

*dim.* 3 3 *f*

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

109

*dim.* *pp*

Ped [\*]

(1)  
2

114

117

Ped \*

# FINALE

Presto non tanto

*f* *cresc.*

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

*agitato*  
*p*

13

18

Ped \* Ped \*

23

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

\* Brak krzyżyka w źródłach może być przeoczeniem Chopina. Patrz Komentarz źródłowy.  
The absence of a sharp in the sources may be an oversight by Chopin. Vide Source Commentary.

28

*f*

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

33

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

38

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

43

Red

\* Red \*

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

48

5/2

Red (\*) \* Red \* Red \* Red \* Red \* Red \* Red \*

52 *ff*

*Ped* \* *ossia:* *Ped* (\**Ped*)\* \*

56

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

60

*Ped* \*

65

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

68 *fz*

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

\* Pedalizacja – patrz Komentarz wykonawczy i źródłowy.  
For the pedalling vide Performance and Source Commentaries.

\*\* Dźwięk *dis*¹ należy powtórzyć.  
The note *d*♯¹ should be repeated.

72

8

1  
3  
4  
5

Ped (Ped) \*

*leggiero*

76

[Ped] \* Ped \* Ped \* Ped \* Ped \*

79

8

Ped \* Ped \* Ped \* [Ped] \* Ped

82

4

\* [Ped] \* Ped \*

85

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

88

*Péd* \* *Péd* \*

91

*cresc.* \*

94

*f*

97

*Péd* \*

100

*f* *Péd* \* *Péd* \* *Péd* \* *Péd* \* *Péd* \* *Péd* \*

\* Dopuszczalny wariant:  
Admissible variant:

(skala fortepianu Chopina sięgała tylko do C<sub>7</sub>).  
(Chopin's piano only went down to C<sub>7</sub>).



104

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

This system contains measures 104 through 108. The music is written for piano in a key with two sharps (D major or F# minor). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The lyrics 'Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \*' are printed below the staff.

109

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

This system contains measures 109 through 113. The musical notation continues with similar rhythmic patterns in both hands. The lyrics 'Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \*' are printed below the staff.

114

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

This system contains measures 114 through 118. The piano accompaniment remains consistent. The lyrics 'Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \*' are printed below the staff.

119

*f*

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

This system contains measures 119 through 123. A dynamic marking of *f* (forte) is present at the beginning of the system. The right hand has a more complex texture with chords and moving lines. The lyrics 'Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \*' are printed below the staff.

124

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

This system contains measures 124 through 128. The piano accompaniment continues. The lyrics 'Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \*' are printed below the staff.

129

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

134

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

139

*cresc.*

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

143

**ff**

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

147

Ped \*

\* Patrz Komentarz źródłowy.  
Vide Source Commentary.

\*\* W niektórych źródłach ostatnią nutą tego taktu jest, być może błędnie, *Fis*.  
In some sources the final note of this bar is, maybe erroneously, *F#*.

\*\*\* Pedalizacja – patrz t. 54.  
For pedalling vide bar 54.

8

151

*f*

Ped \*

8

156

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

8

159

Ped \*

8

163

Ped \*

*leggiero*

167

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

170

8

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

173

8

\* Ped \* Ped \*

176

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

179

8

Ped \* Ped \* Ped \*

182

8

\*

\* W jednym ze źródeł tuk jest w tym miejscu przerwany.  
In one of the sources the slur is broken here.

185

*cresc.*

*fz*

*Ped*

189

*cresc.*

*fz*

*Ped*

193

*cresc.*

*Ped*

197

*cresc.*

*Ped*

200

203

*cresc.*

3

5

207

*f*

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

211

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

214

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

217

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

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

220

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

223

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

cresc.

226

Ped<sup>3</sup> \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

230

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

233

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

\* Patrz Komentarz wykonawczy.  
Vide Performance Commentary.

236

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

239

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

242

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

245

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

248

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

\* W niektórych źródłach w tym miejscu występuje *g*.  
Some sources have *g* in this place.



251

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

254

*ff*

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

258

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

262

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

265

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

\* Pedalizacja – patrz Komentarz wykonawczy.  
For pedalling vide Performance Commentary.

268

Ped \* Ped

271

ff \* Ped \*

275

(Ped) Ped \*

278

dim. \*

Cantabile

281

cresc. ff Ped

Cantabile

\* Dopuszczalne warianty l.r.: t. 274  
Admissible L.H. variants: bar 274

t. 280-282  
bars 280-282

Por. uwaga do t. 92.  
Cf. note to bar 92.

\*\* W jednym ze źródeł oktawy Fis-fis i H-h nie mają kropek i połączone są łukiem.  
In one of the sources the octaves F#-f# and B-b do not have dots and are tied.

# NATIONAL EDITION OF THE WORKS OF FRYDERYK CHOPIN

## Plan of the edition

### Series A. WORKS PUBLISHED DURING CHOPIN'S LIFETIME

- 1 **A I** **Ballades** Opp. 23, 38, 47, 52
- 2 **A II** **Etudes** Opp. 10, 25, Three Etudes (Méthode des Méthodes)
- 3 **A III** **Impromptus** Opp. 29, 36, 51
- 4 **A IV** **Mazurkas (A)** Opp. 6, 7, 17, 24, 30, 33, 41, Mazurka in a (Gaillard), Mazurka in a (from the album La France Musicale /Notre Temps/), Opp. 50, 56, 59, 63
- 5 **A V** **Nocturnes** Opp. 9, 15, 27, 32, 37, 48, 55, 62
- 6 **A VI** **Polonaises (A)** Opp. 26, 40, 44, 53, 61
- 7 **A VII** **Preludes** Opp. 28, 45
- 8 **A VIII** **Rondos** Opp. 1, 5, 16
- 9 **A IX** **Scherzos** Opp. 20, 31, 39, 54
- 10 **A X** **Sonatas** Opp. 35, 58
- 11 **A XI** **Waltzes (A)** Opp. 18, 34, 42, 64
- 12 **A XII** **Various Works (A)** Variations brillantes Op. 12, Bolero, Tarantella, Allegro de concert, Fantaisie Op. 49, Berceuse, Barcarolle; *supplement* – Variation VI from "Hexameron"
- 13 **A XIIIa** **Concerto in E minor** Op. 11 for piano and orchestra (version for one piano)
- 14 **A XIIIb** **Concerto in F minor** Op. 21 for piano and orchestra (version for one piano)
- 15 **A XIVa** **Concert Works** for piano and orchestra Opp. 2, 13, 14 (version for one piano)
- 16 **A XIVb** **Grande Polonaise in E $\flat$  major** Op. 22 for piano and orchestra (version for one piano)
- 17 **A XVa** **Variations on "Là ci darem" from "Don Giovanni"** Op. 2. Score
- 18 **A XVb** **Concerto in E minor** Op. 11. Score (historical version)
- 19 **A XVc** **Fantasia on Polish Airs** Op. 13. Score
- 20 **A XVd** **Krakowiak** Op. 14. Score
- 21 **A XVe** **Concerto in F minor** Op. 21. Score (historical version)
- 22 **A XVf** **Grande Polonaise in E $\flat$  major** Op. 22. Score
- 23 **A XVI** **Works for Piano and Cello** Polonaise Op. 3, Grand Duo Concertant, Sonata Op. 65
- 24 **A XVII** **Piano Trio** Op. 8

### Series B. WORKS PUBLISHED POSTHUMOUSLY

(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)

- 25 **B I** **Mazurkas (B)** in B $\flat$ , G, a, C, F, G, B $\flat$ , A $\flat$ , C, a, g, f
- 26 **B II** **Polonaises (B)** in B $\flat$ , g, A $\flat$ , g $\sharp$ , d, f, b $\flat$ , B $\flat$ , G $\flat$
- 27 **B III** **Waltzes (B)** in E, b, D $\flat$ , A $\flat$ , e, G $\flat$ , A $\flat$ , 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, Ecossoises in D, G, D $\flat$ , Contredanse, [Allegretto], Lento con gran espressione /Nocturne in c $\sharp$ /, Cantabile in B $\flat$ , Presto con leggerezza /Prelude in A $\flat$ /, Impromptu in c $\sharp$  /Fantaisie-Impromptu/, "Spring" (version for piano), Sostenuto /Waltz in E $\flat$ /, 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 $\sharp$ , 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

# WYDANIE NARODOWE DZIEŁ FRYDERYKA CHOPINA

Plan edycji

## Seria A. UTWORY WYDANE ZA ŻYCIA CHOPINA

- 1 **A I** **Ballady** op. 23, 38, 47, 52
- 2 **A II** **Etiudy** op. 10, 25, Trzy Etiudy (Méthode des Méthodes)
- 3 **A III** **Impromptus** op. 29, 36, 51
- 4 **A IV** **Mazurki (A)** op. 6, 7, 17, 24, 30, 33, 41, Mazurek a (Gaillard), Mazurek a (z albumu La France Musicale /Notre Temps/), op. 50, 56, 59, 63
- 5 **A V** **Nokturny** op. 9, 15, 27, 32, 37, 48, 55, 62
- 6 **A VI** **Polonezy (A)** op. 26, 40, 44, 53, 61
- 7 **A VII** **Preludia** op. 28, 45
- 8 **A VIII** **Ronda** op. 1, 5, 16
- 9 **A IX** **Scherza** op. 20, 31, 39, 54
- 10 **A X** **Sonaty** op. 35, 58
- 11 **A XI** **Walce (A)** op. 18, 34, 42, 64
- 12 **A XII** **Dzieła różne (A)** Variations brillantes op. 12, Bolero, Tarantela, Allegro de concert, Fantazja op. 49, Berceuse, Barkarola; *suplement* – Wariacja VI z „Hexameronu”
- 13 **A XIIIa** **Koncert e-moll** op. 11 na fortepian i orkiestrę (wersja na jeden fortepian)
- 14 **A XIIIb** **Koncert f-moll** op. 21 na fortepian i orkiestrę (wersja na jeden fortepian)
- 15 **A XIVa** **Utwory koncertowe** na fortepian i orkiestrę op. 2, 13, 14 (wersja na jeden fortepian)
- 16 **A XIVb** **Polonez Es-dur** op. 22 na fortepian i orkiestrę (wersja na jeden fortepian)
- 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

## Seria B. UTWORY WYDANE POŚMIERTNIE

(Tytuły w nawiasach kwadratowych [] są tytułami zrekonstruowanymi przez WN, tytuły w nawiasach prostych // są dotychczas używanymi, z pewnością lub dużym prawdopodobieństwem, nieautentycznymi tytułami)

- 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 leggerezza /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

Okładka i opracowanie graficzne • Cover design and graphics: MARIA EKIER  
Tłumaczenie angielskie • English translation: LAURA G. KAFKA, KATHARINE TYLKO-HILL, EWA CHOLEWKA  
Redaktor • Editor: JERZY ULMAN

Fundacja Wydania Narodowego Dzieł Fryderyka Chopina  
ul. Okólnik 2, pok. 405, 00-368 Warszawa  
[www.chopin-nationaledition.com](http://www.chopin-nationaledition.com)

Polskie Wydawnictwo Muzyczne  
al. Krasińskiego 11a, 31-111 Kraków  
[www.pwm.com.pl](http://www.pwm.com.pl)

ISMN 979-0-2740-0104-9