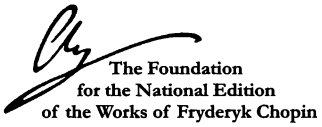
WYDANIE NARODOWE
DZIEŁ FRYDERYKA CHOPINA

NATIONAL EDITION
OF THE WORKS OF FRYDERYK CHOPIN

NOCTURNES
Opp. 9, 15, 27, 32, 37, 48, 55, 62

NATIONAL EDITION
Edited by JAN EKIER



SERIES A. WORKS PUBLISHED DURING CHOPIN'S LIFETIME. VOLUME V

FRYDERYK CHOPIN

NOKTURNY
op. 9, 15, 27, 32, 37, 48, 55, 62

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

FUNDACJA WYDANIA NARODOWEGO
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SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM V

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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.

Nokturny wydane pośmiertnie znajdują się w tomie *Różne utwory* (29 B V).

Editors of this Volume: Jan Ekier, Paweł Kamiński

A *Performance Commentary* and a *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.

Nocturnes published posthumously are to be found in the volume *Various Compositions* (29 B V).

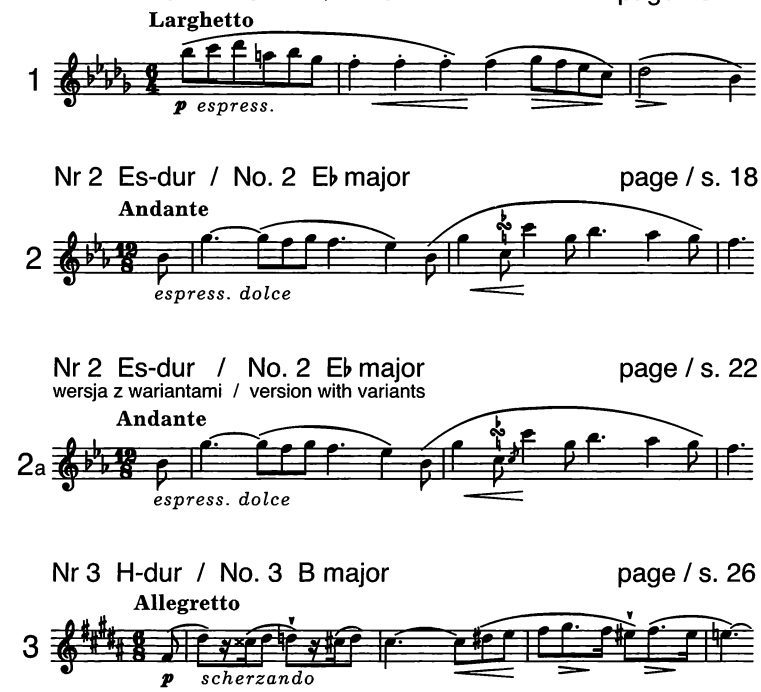
3 Nokturny op. 9 / 3 Nocturnes Op. 9

Nr 1 b-moll / No. 1 B♭ minor page / s. 12

Nr 2 Es-dur / No. 2 E♭ major page / s. 18

Nr 2 Es-dur / No. 2 E♭ major page / s. 22
wersja z wariantami / version with variants

Nr 3 H-dur / No. 3 B major page / s. 26

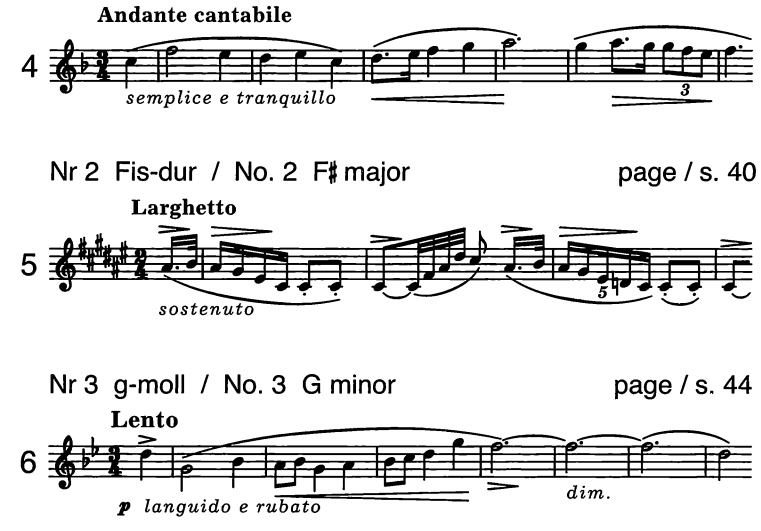


3 Nokturny op. 15 / 3 Nocturnes Op. 15

Nr 1 F-dur / No. 1 F major page / s. 35

Nr 2 Fis-dur / No. 2 F♯ major page / s. 40

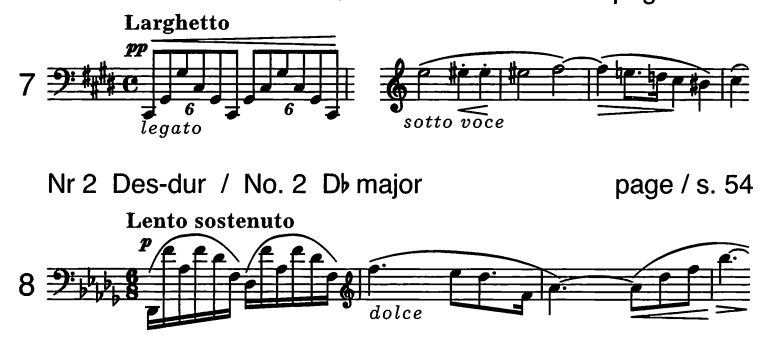
Nr 3 g-moll / No. 3 G minor page / s. 44



2 Nokturny op. 27 / 2 Nocturnes Op. 27

Nr 1 cis-moll / No. 1 C♯ minor page / s. 48

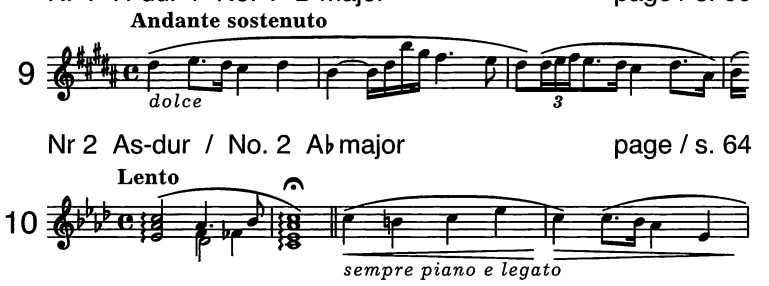
Nr 2 Des-dur / No. 2 D♭ major page / s. 54



2 Nokturny op. 32 / 2 Nocturnes Op. 32

Nr 1 H-dur / No. 1 B major page / s. 60

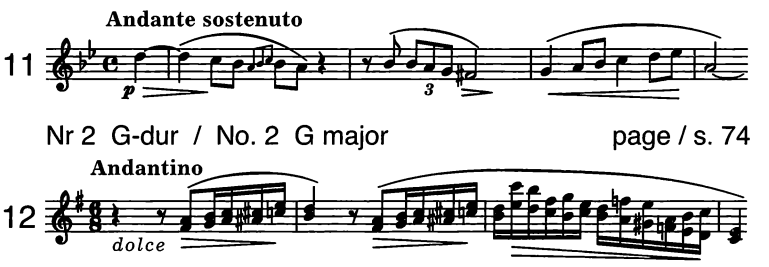
Nr 2 As-dur / No. 2 A♭ major page / s. 64



2 Nokturny op. 37 / 2 Nocturnes Op. 37

Nr 1 g-moll / No. 1 G minor page / s. 70

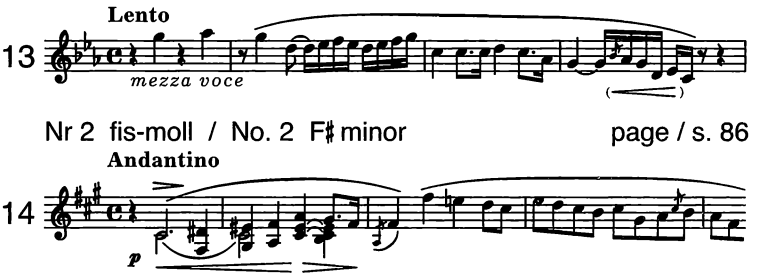
Nr 2 G-dur / No. 2 G major page / s. 74



2 Nokturny op. 48 / 2 Nocturnes Op. 48

Nr 1 c-moll / No. 1 C minor page / s. 80

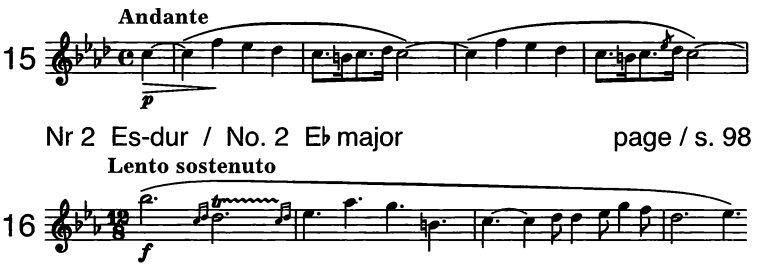
Nr 2 fis-moll / No. 2 F♯ minor page / s. 86



2 Nokturny op. 55 / 2 Nocturnes op. 55

Nr 1 f-moll / No. 1 F minor page / s. 93

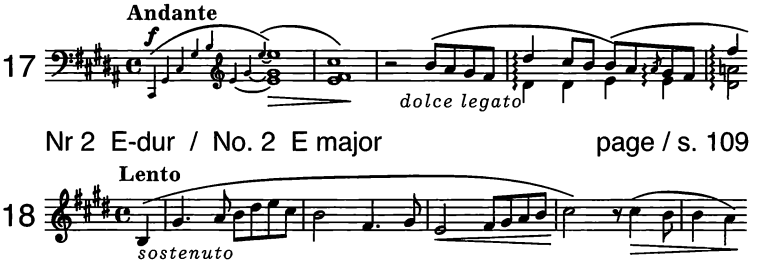
Nr 2 Es-dur / No. 2 E♭ major page / s. 98



2 Nokturny op. 62 / 2 Nocturnes Op. 62

Nr 1 H-dur / No. 1 B major page / s. 103

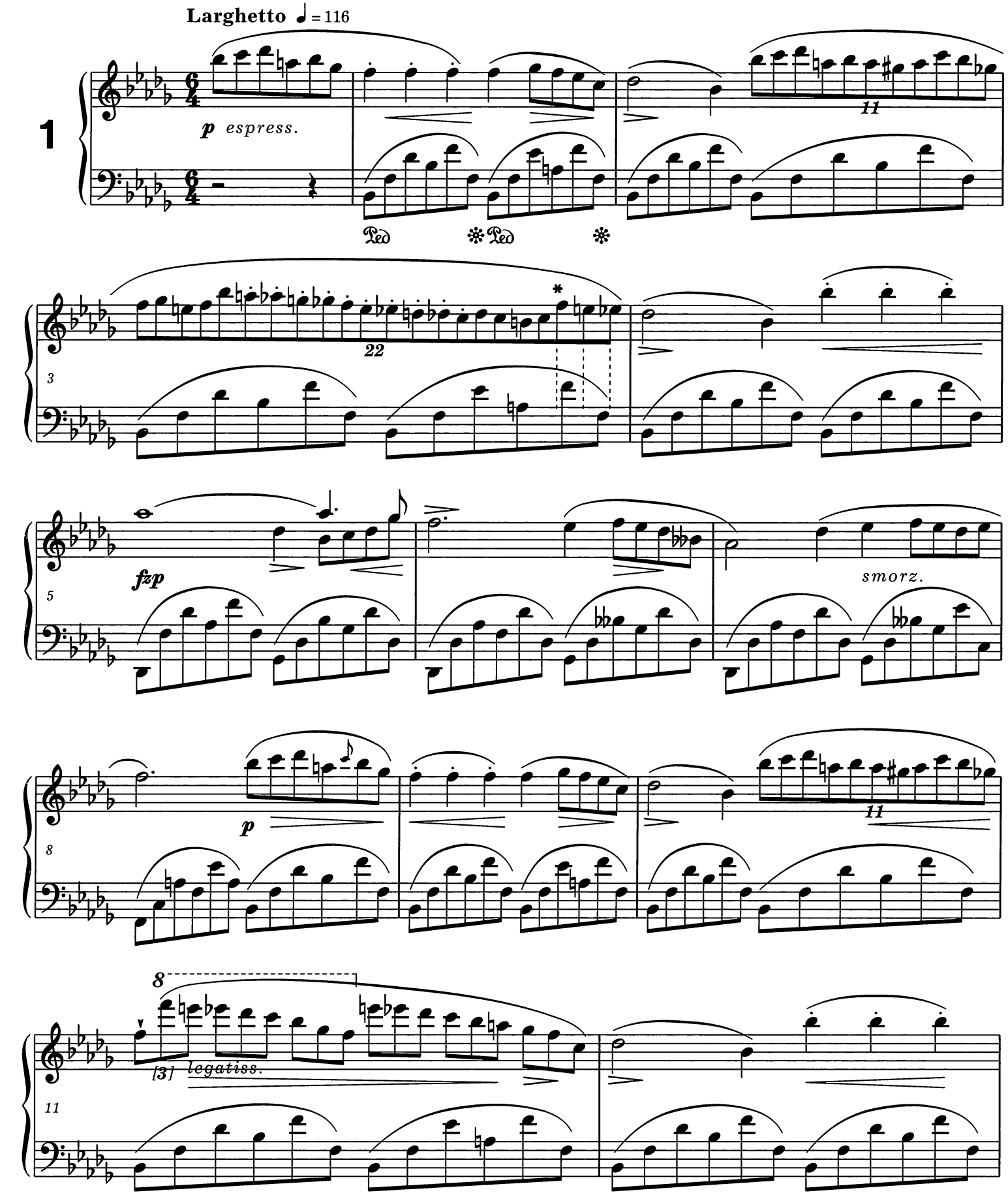
Nr 2 E-dur / No. 2 E major page / s. 109



Trois nocturnes

A Madame Camille Pleyel

op. 9 nr 1



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

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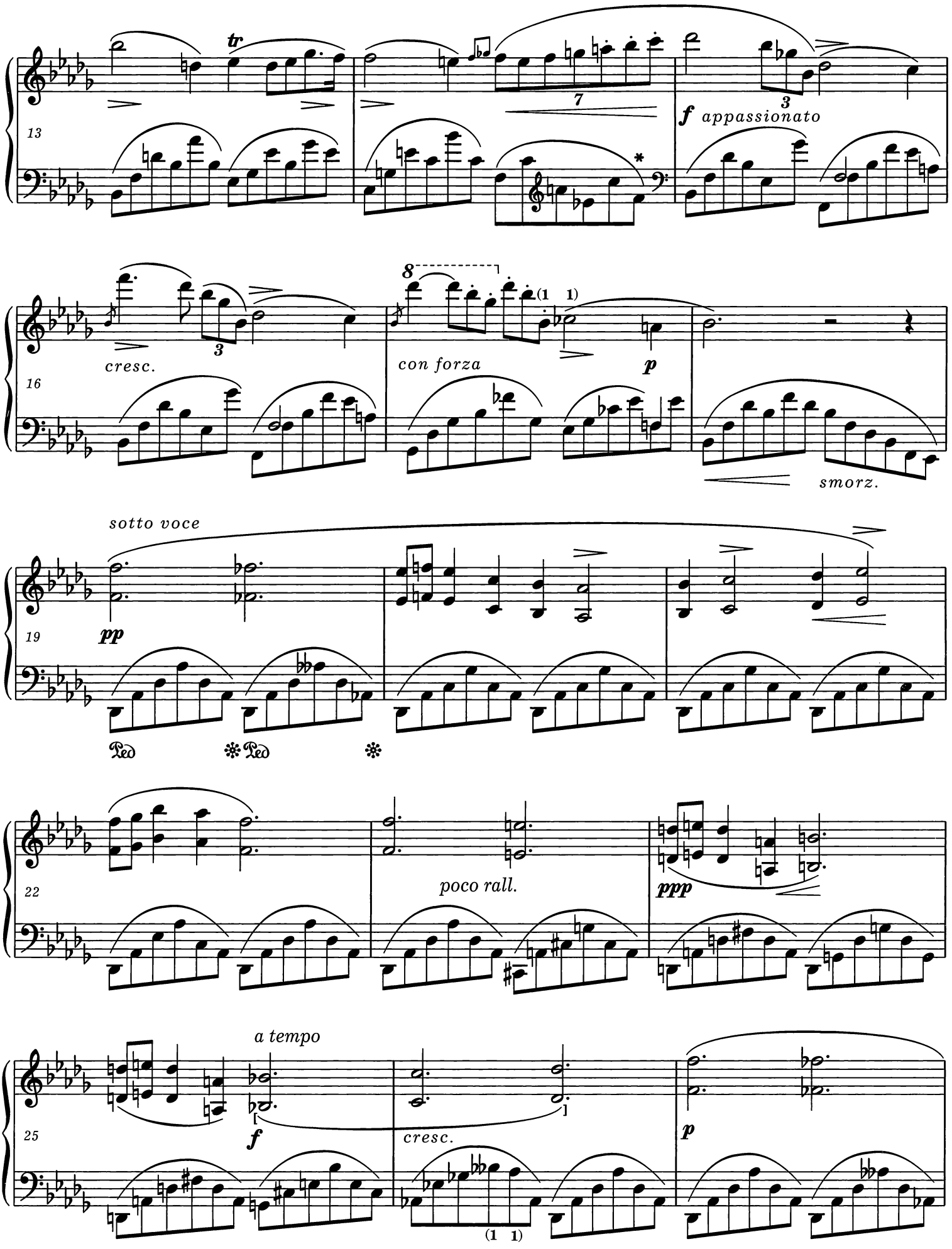
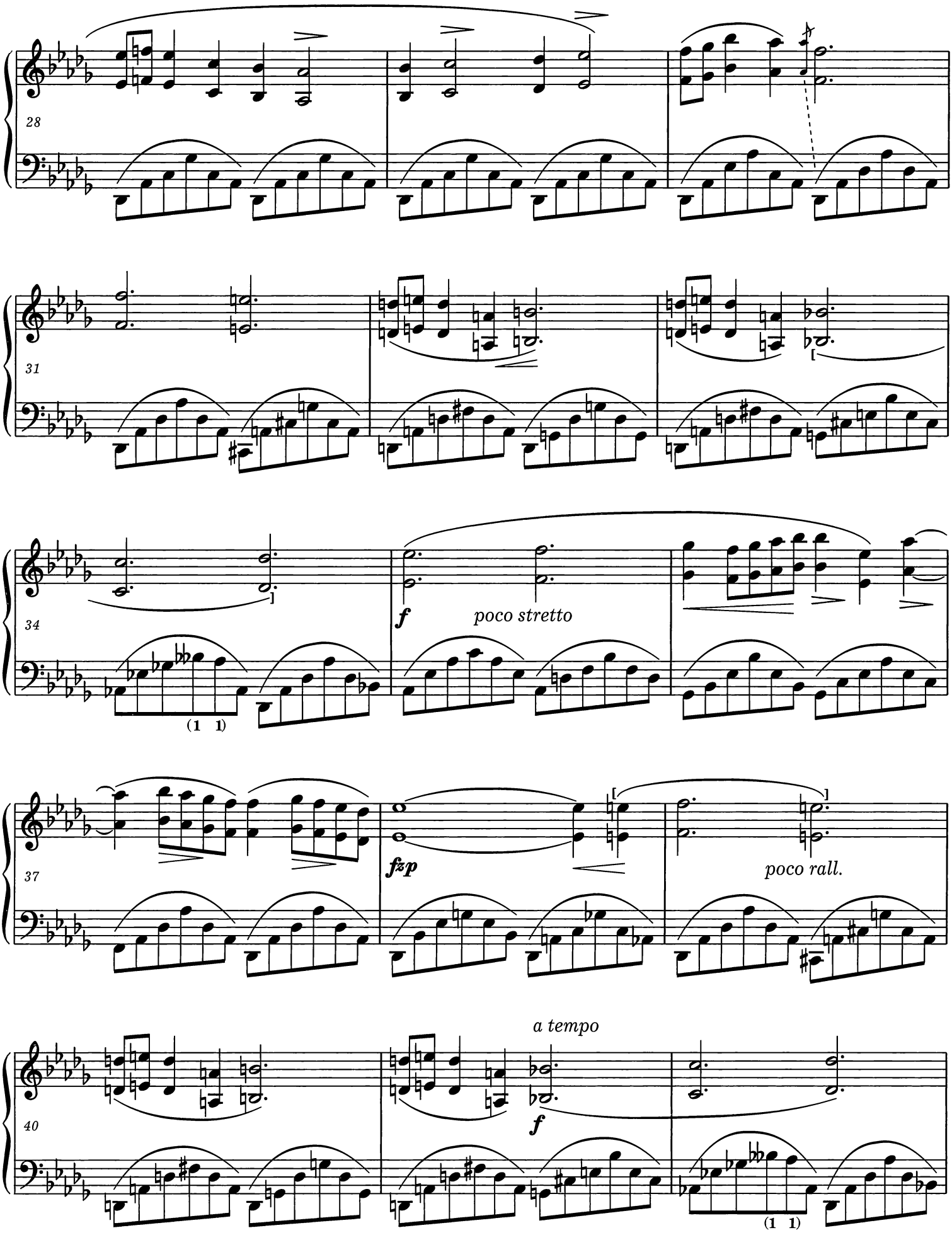
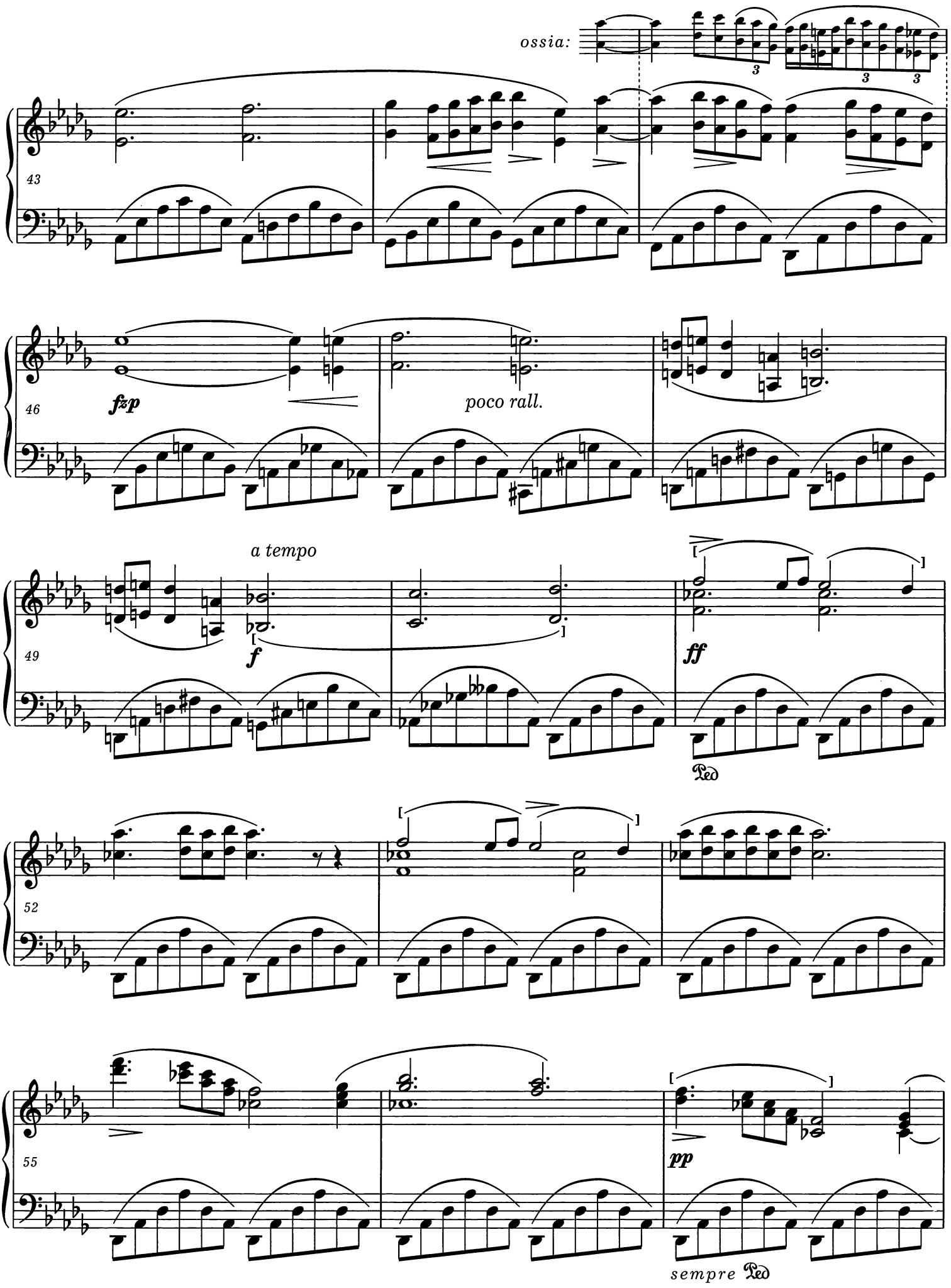
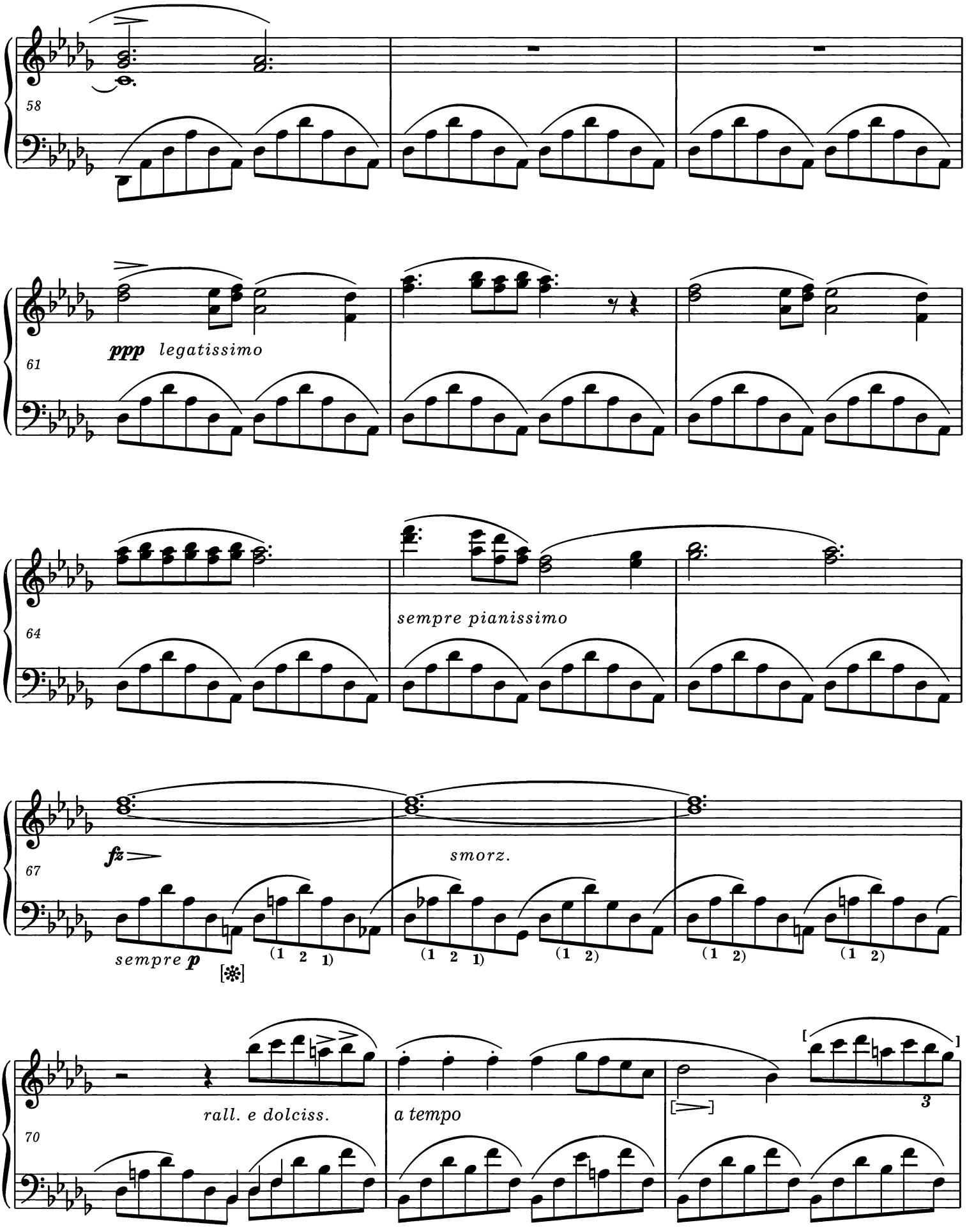
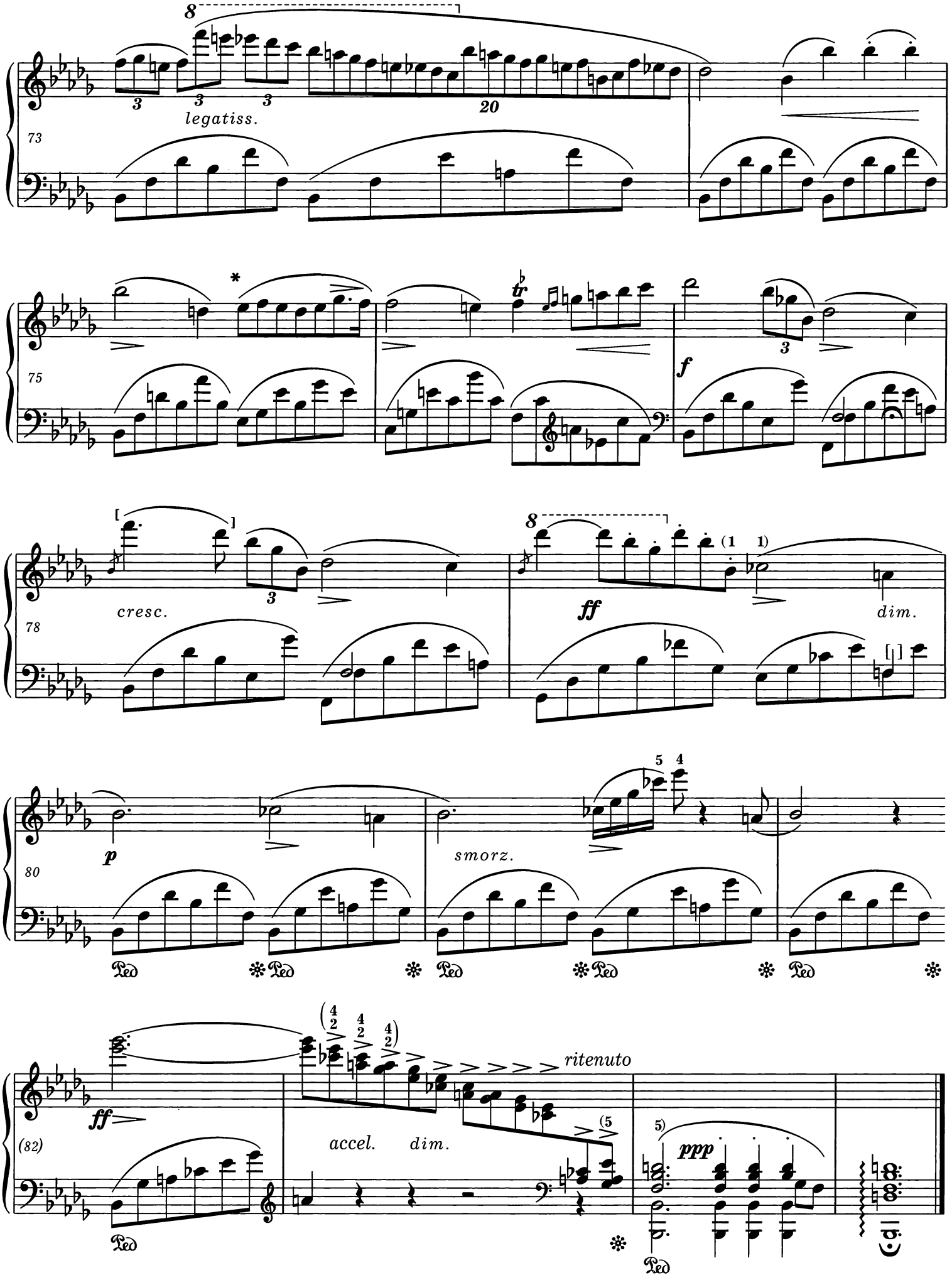


* W zachowanych źródłach prawdopodobnie błędnie a^1.
In the extant sources the note a^1 occurs probably by mistake.

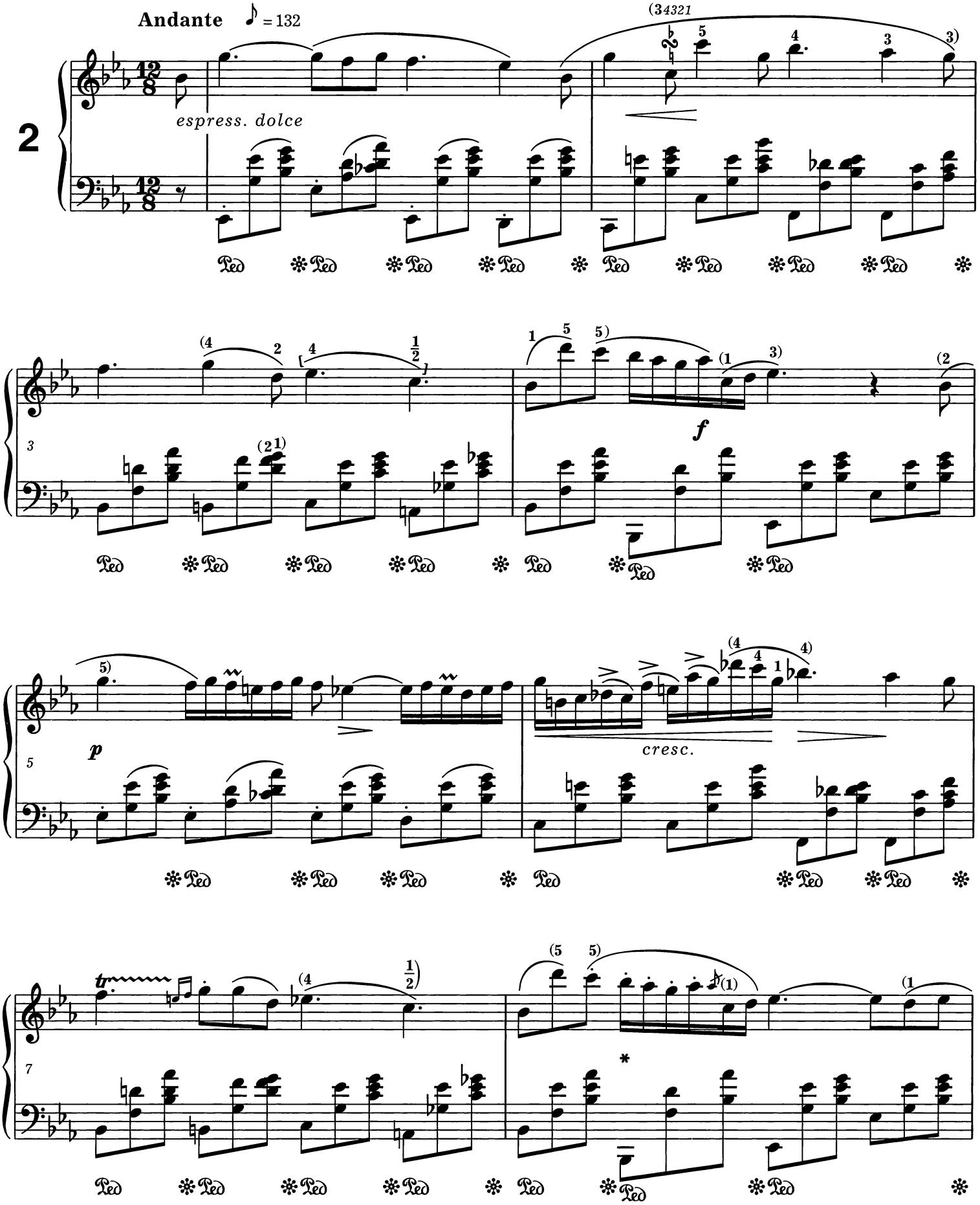

28
31
34
f
poco stretto
(1 1)
37
fzp
poco rall.
a tempo
f
40
(1 1)


ossia:
43
46
fzp
poco rall.
a tempo
49
f
ff
Ped
52
55
pp
sempre Ped


58
61
ppp legatissimo
64
sempre pianissimo
67
fz
smorz.
sempre p
(1 2 1)
(1 2 1)
(1 2)
(1 2)
(1 2)
70
rall. e dolciss.
a tempo
3

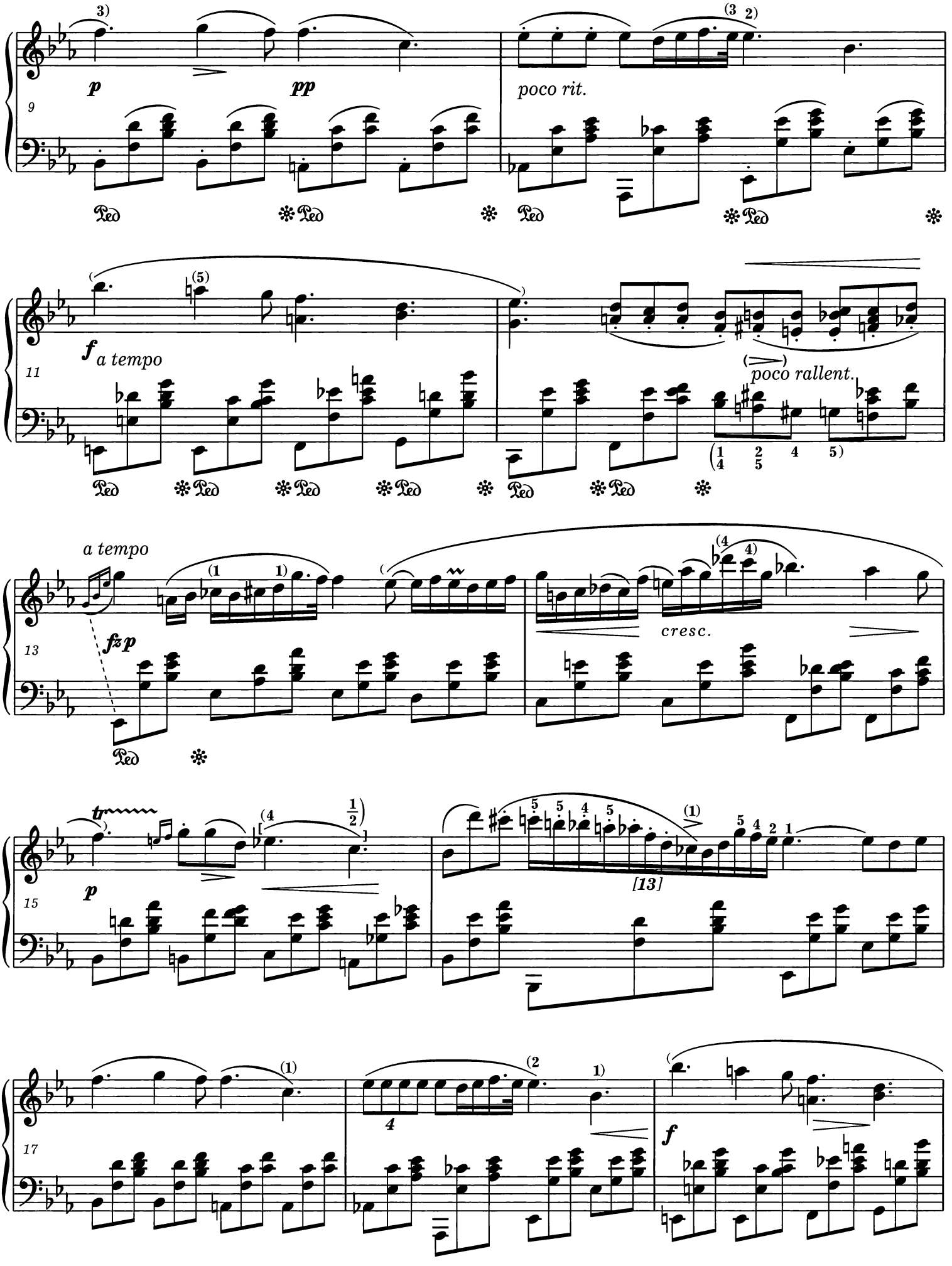


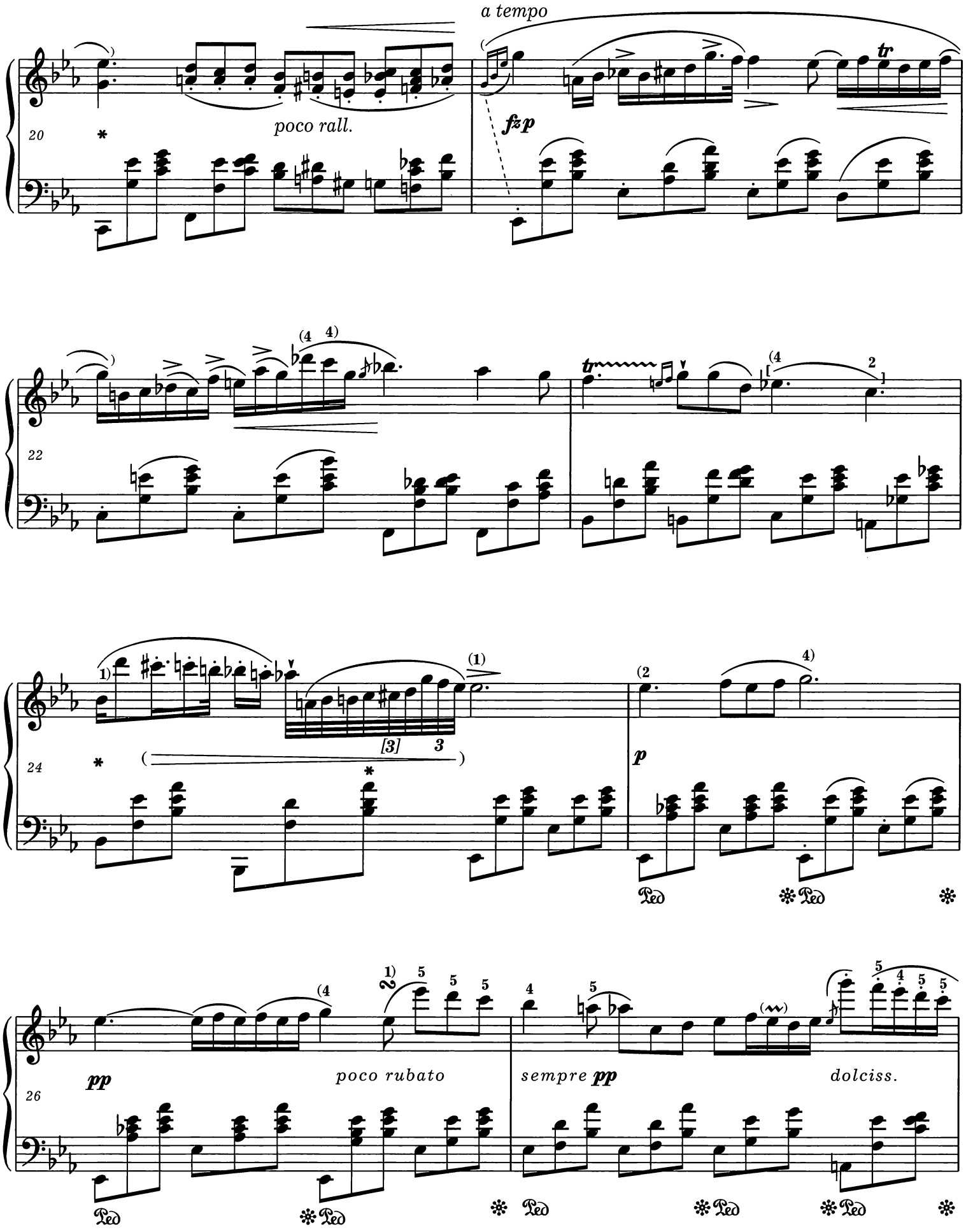
* Podział rytmiczny 2. połowy taktu - patrz *Komentarz wykonawczy.*
For the rhythmic division of the second half of the bar vide *Performance Commentary.*



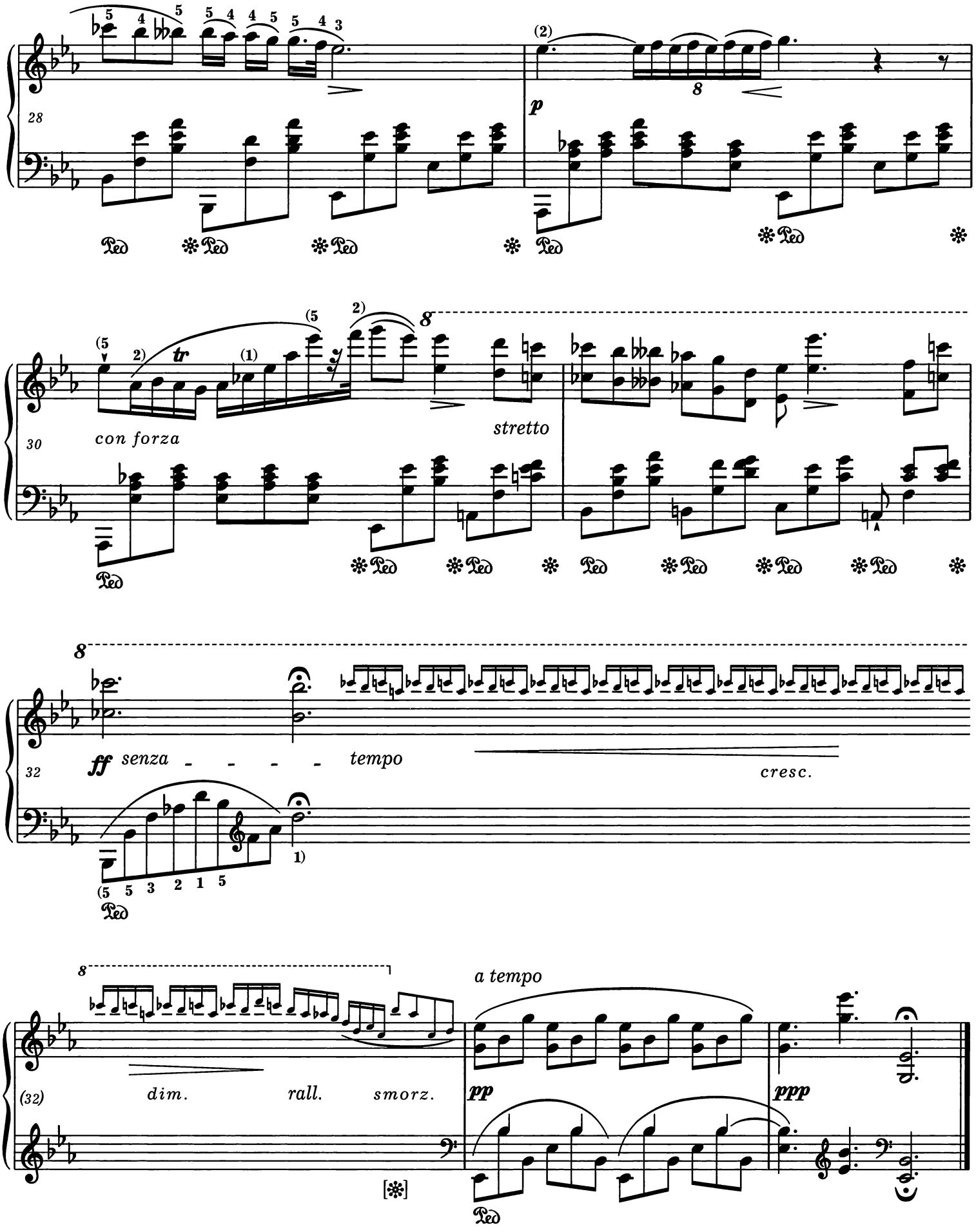
* W jednym z egzemplarzy lekcyjnych Chopin wpisał dodatkowe oznaczenia dynamiczne: t.8 *ppp*, t.20 *ff*, t.24 *ff* i *pp*. Wydaje się, że są to indywidualne wskazówki lekcyjne, gdyż dosłowna ich realizacja wykroczyłaby poza skalę dynamiczną odpowiednich fragmentów *Nokturnu.*

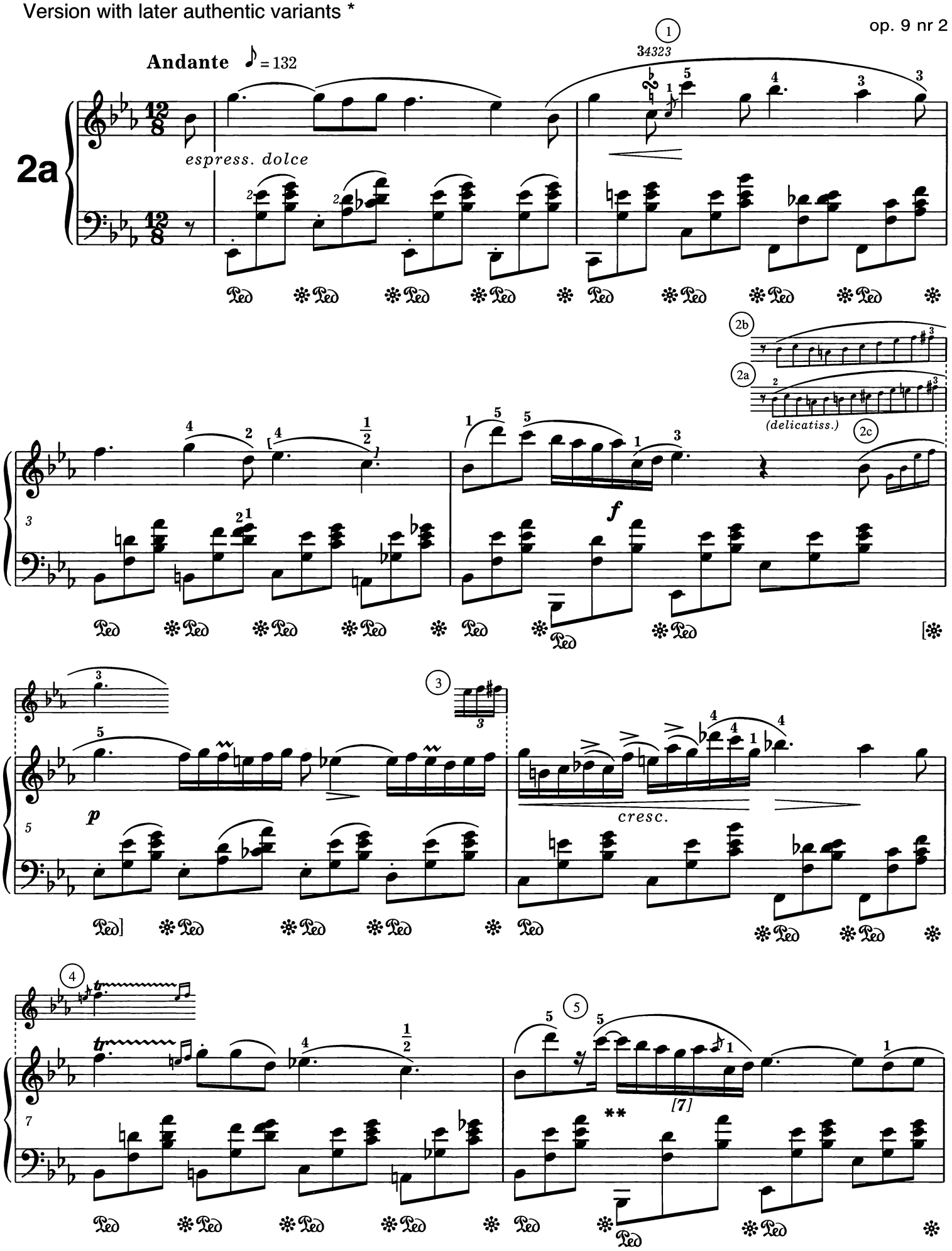
Chopin wrote additional dynamic markings into a pupil's copy: bar 8 *ppp,* bar 20 *ff,* bar 24 *ff* and *pp.* It seems that these markings were made for teachings purposes since if they were realized literally they would exceed the dynamic range of the relevant passages of the *Nocturne.*


9
p
pp
poco rit.
11
f
a tempo
poco rallent.
13
a tempo
fzp
cresc.
15
tr
p
[13]
17
f



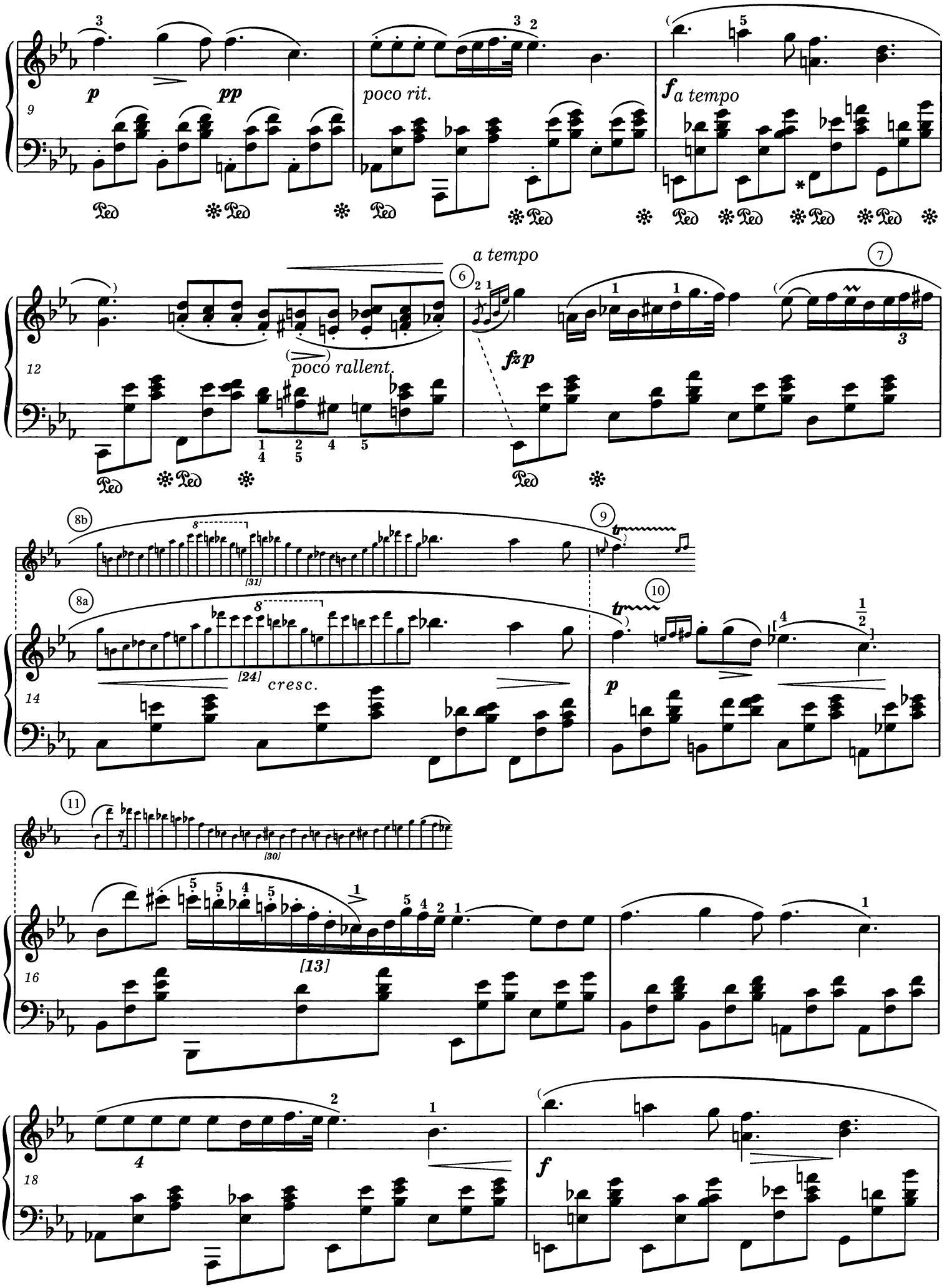
* Patrz uwaga do t. 8.
Vide note to bar 8.


28
p
30
con forza
tr
stretto
8
32
ff
senza - - - - tempo
cresc.
(32)
dim.
rall.
smorz.
a tempo
pp
ppp

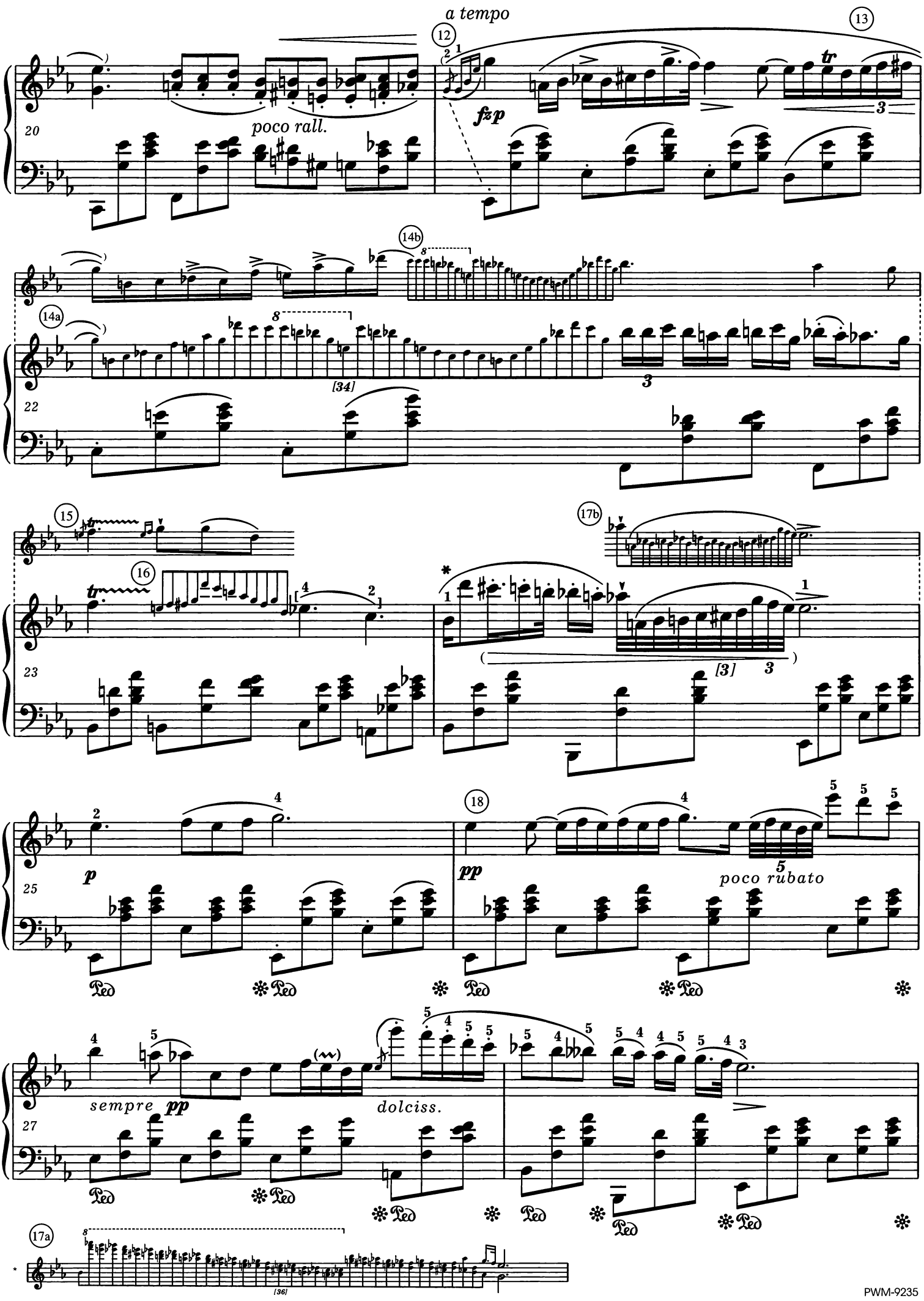


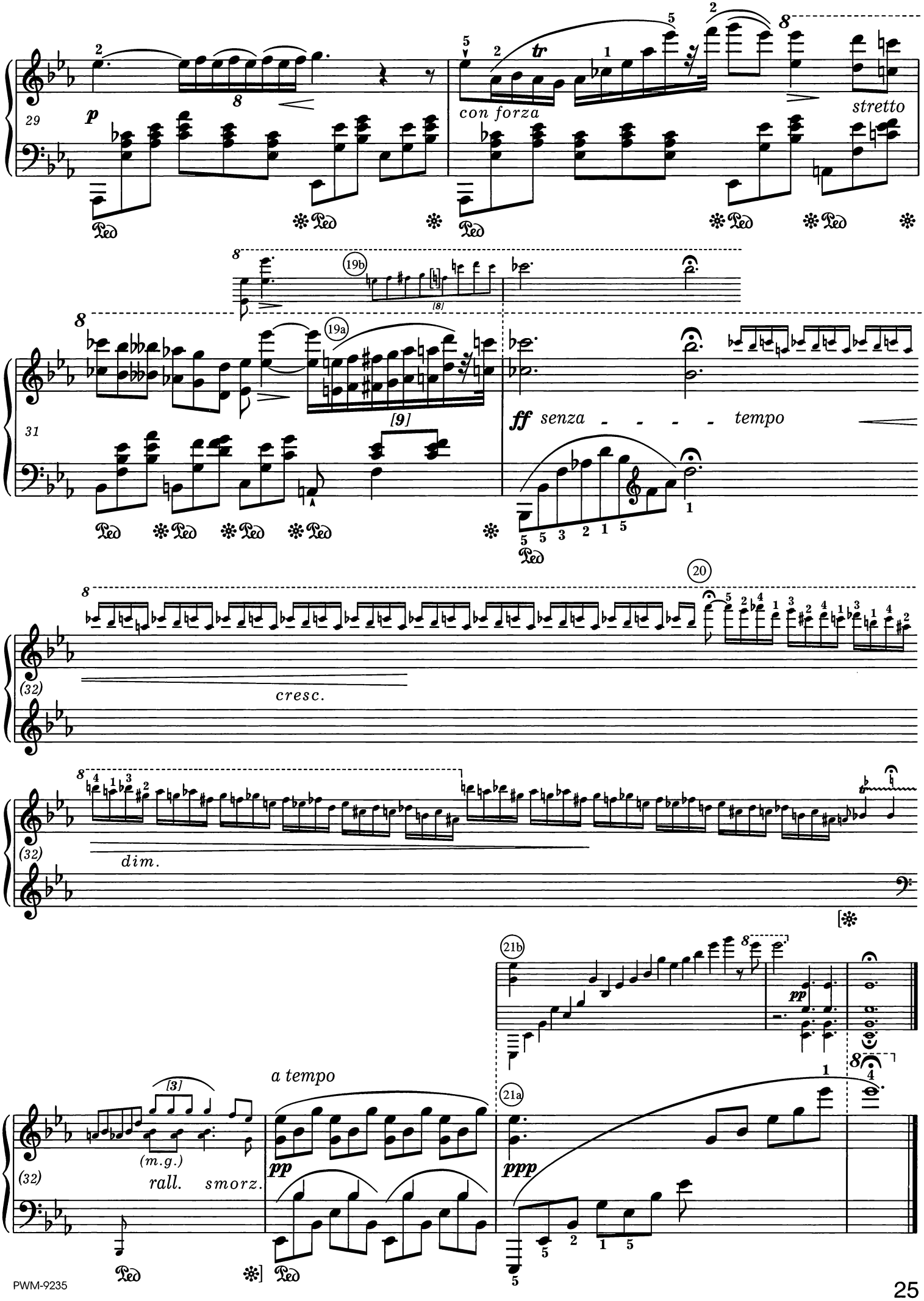
* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*

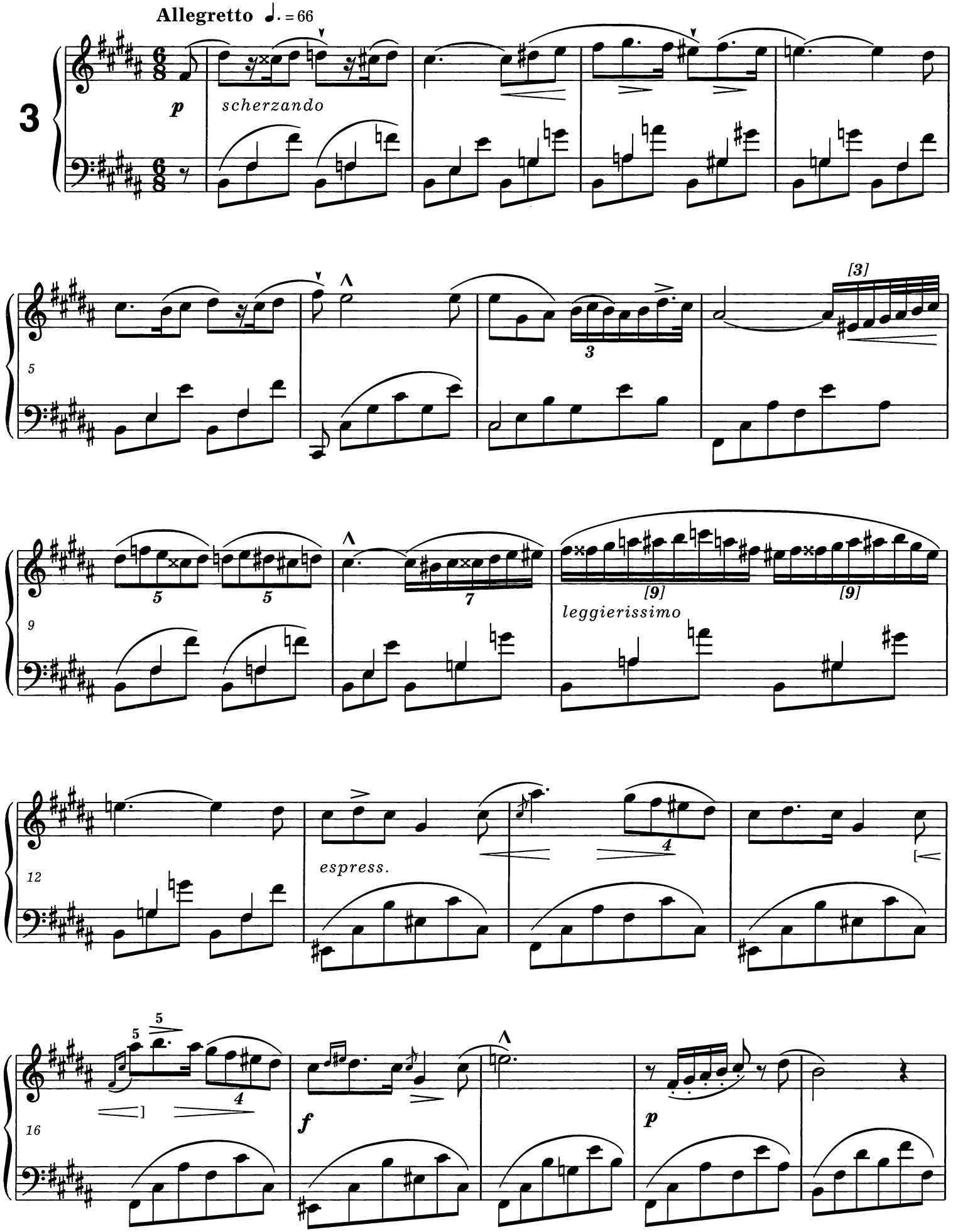
** Patrz uwaga na s. 18.
Vide note on page 18.

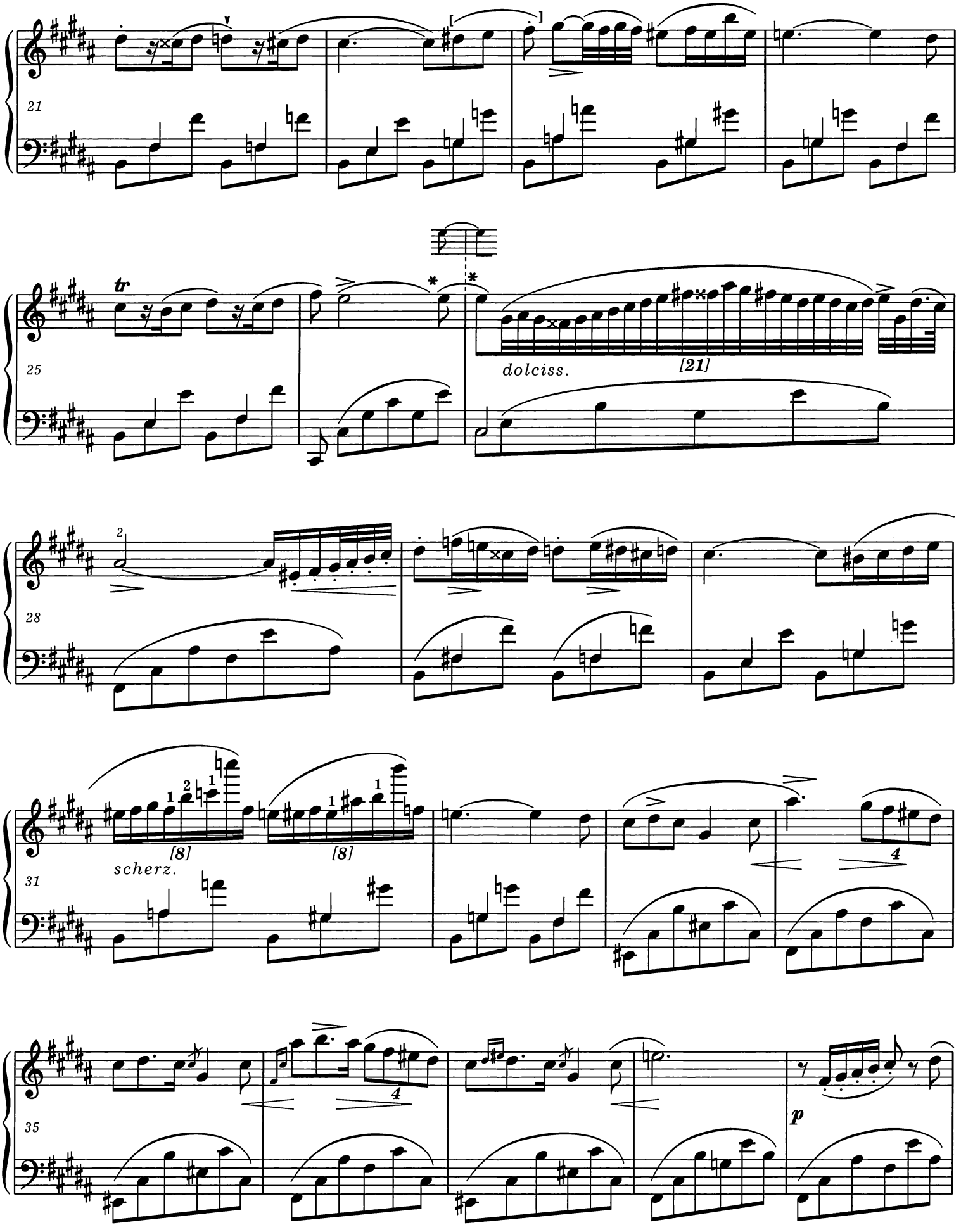


* W jednym z egzemplarzy lekcyjnych Chopin dopisał *8* pod 4 kolejnymi nutami basowymi *F, G, C, F.* Patrz *Komentarz wykonawczy* i *źródłowy.*
Chopin wrote the numeral *8* under the four consecutive bass notes *F, G, C, F* in a pupil's copy. Vide *Performance* and *Source Commentaries.*

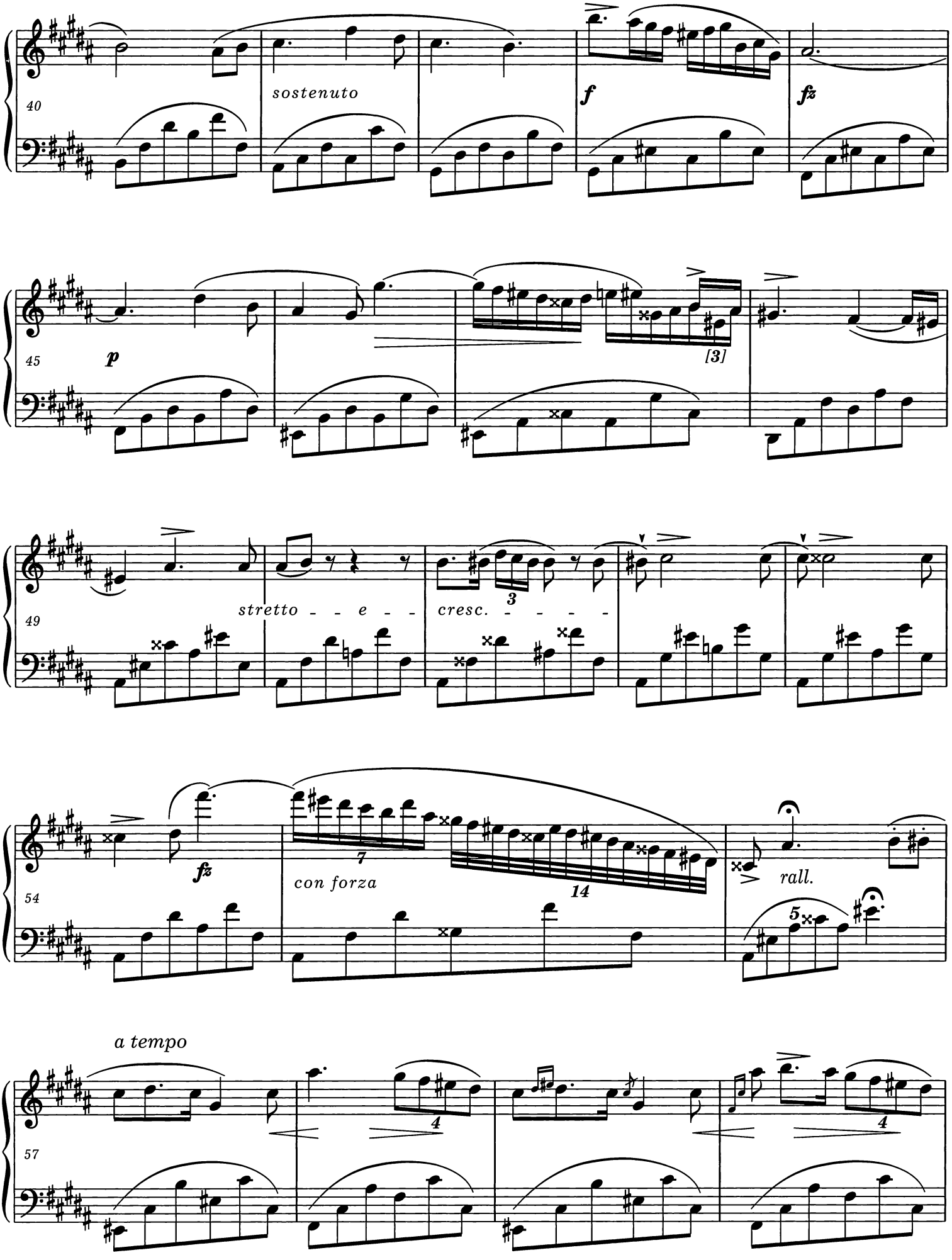

a tempo
poco rall.
fzp
tr
[34]
[3]
p
pp
poco rubato
sempre pp
dolciss.
[36]

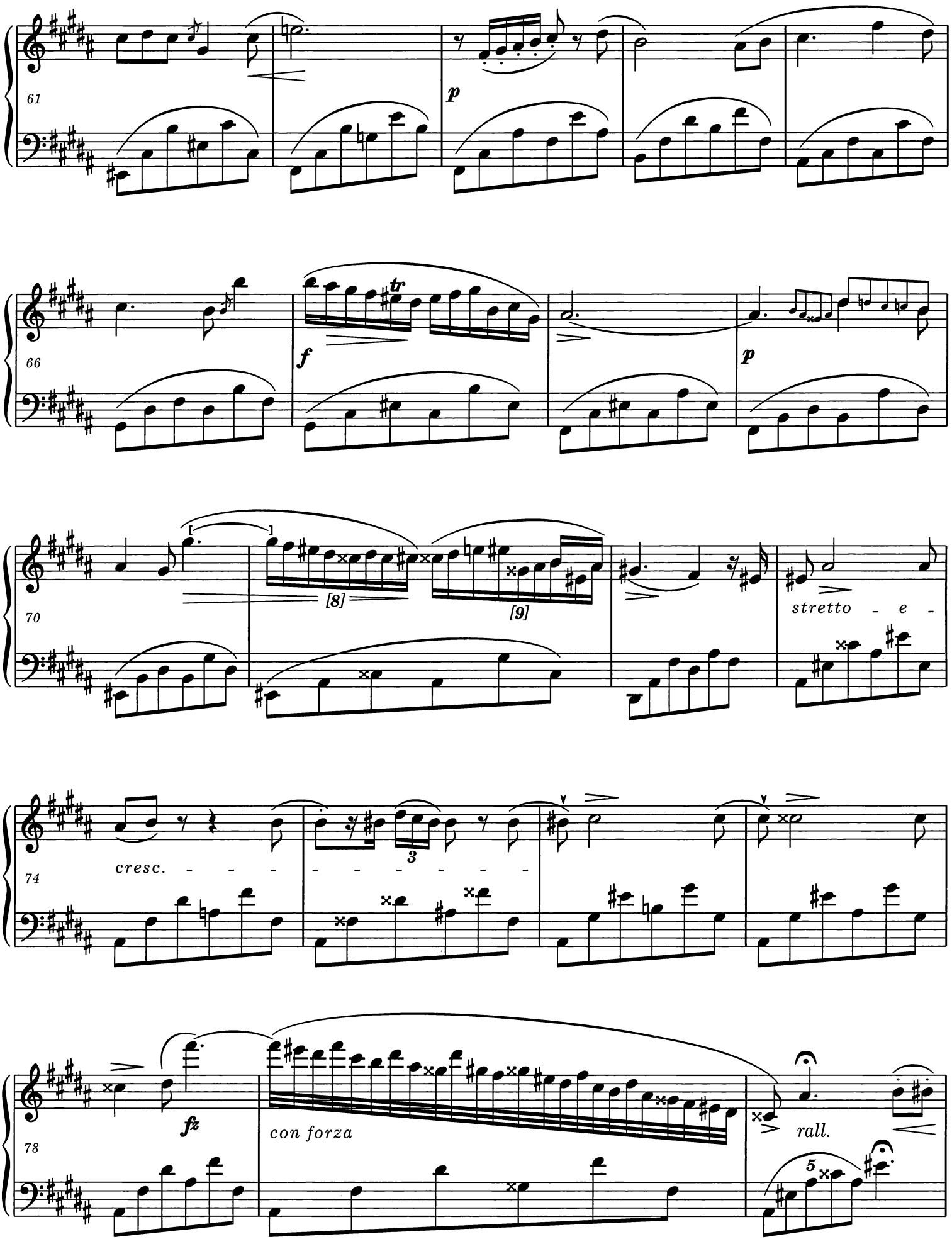

29
p
con forza
tr
stretto
19b
19a
31
[9]
ff senza - - - - tempo
20
(32)
cresc.
dim.
21b
pp
21a
ppp
a tempo
[3]
(m.g.)
rall. smorz.

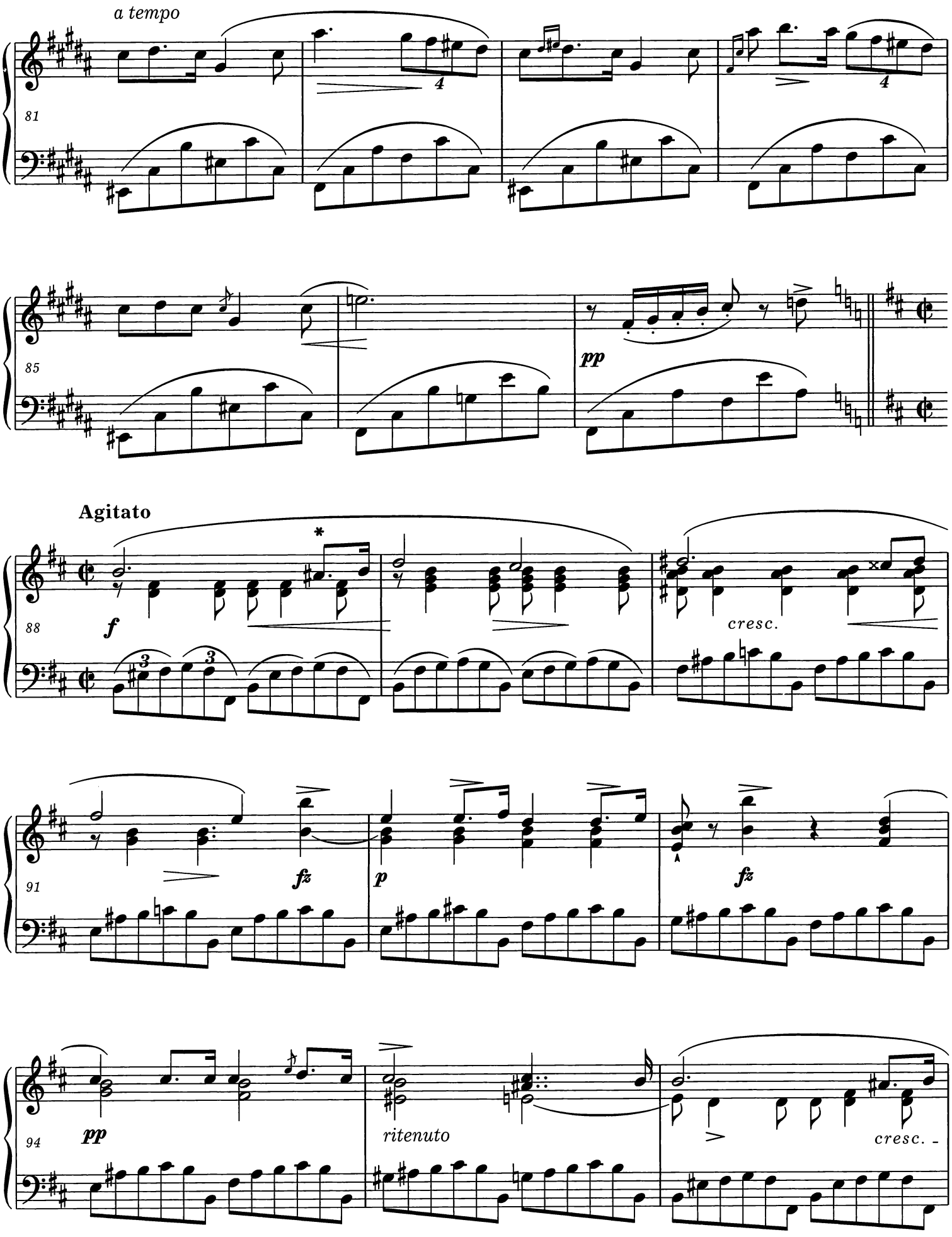

Allegretto ♩. = 66
3
p
scherzando
5
[3]
9
leggierissimo
espress.
12
16
f
p



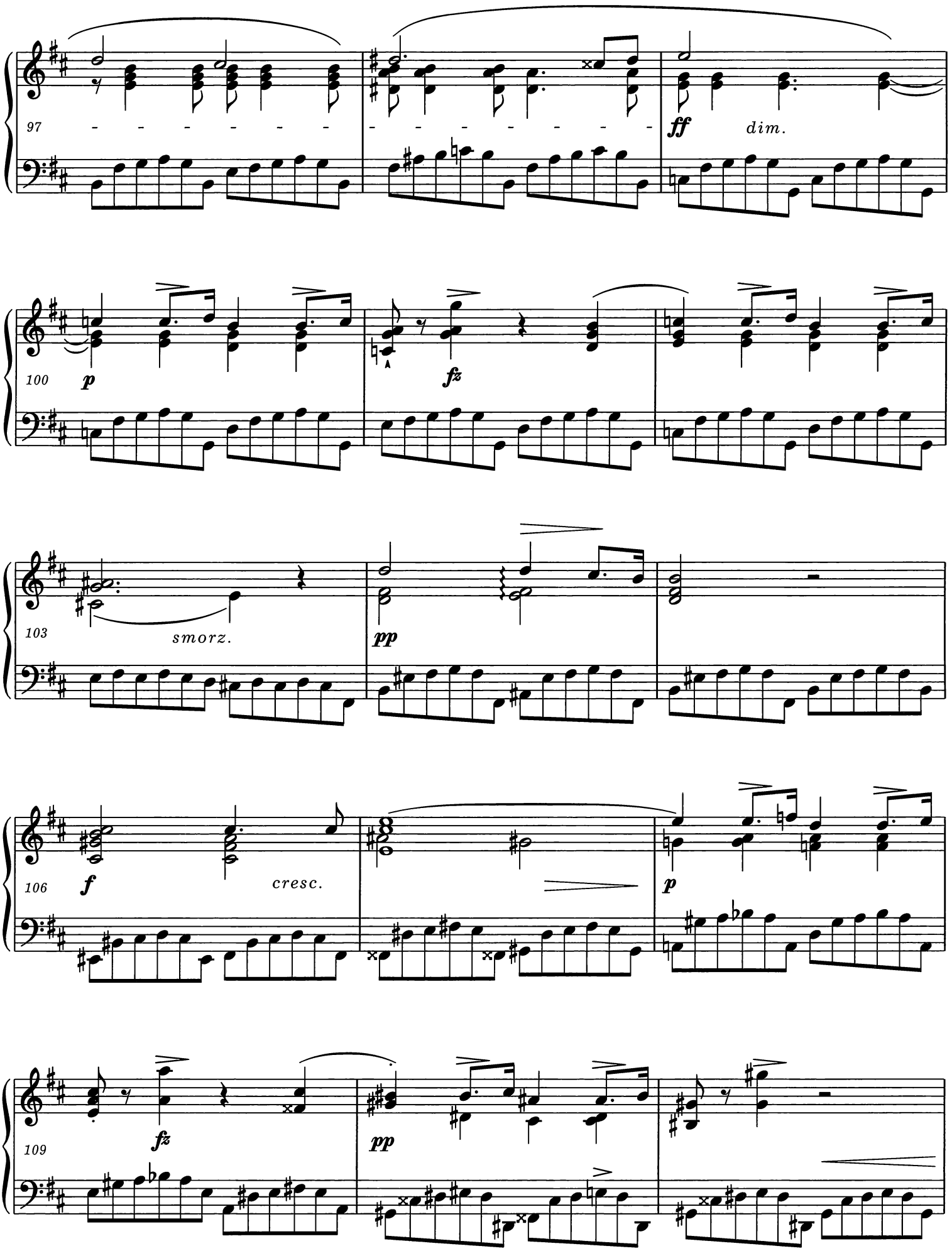
* W wersji głównej dźwięk e^2 należy powtórzyć zarówno na końcu t. 26, jak i na początku t. 27. Patrz *Komentarz źródłowy.*
In the main version the note e^2 should be repeated both at the end of bar 26 and at the beginning of bar 27. Vide *Source Commentary.*

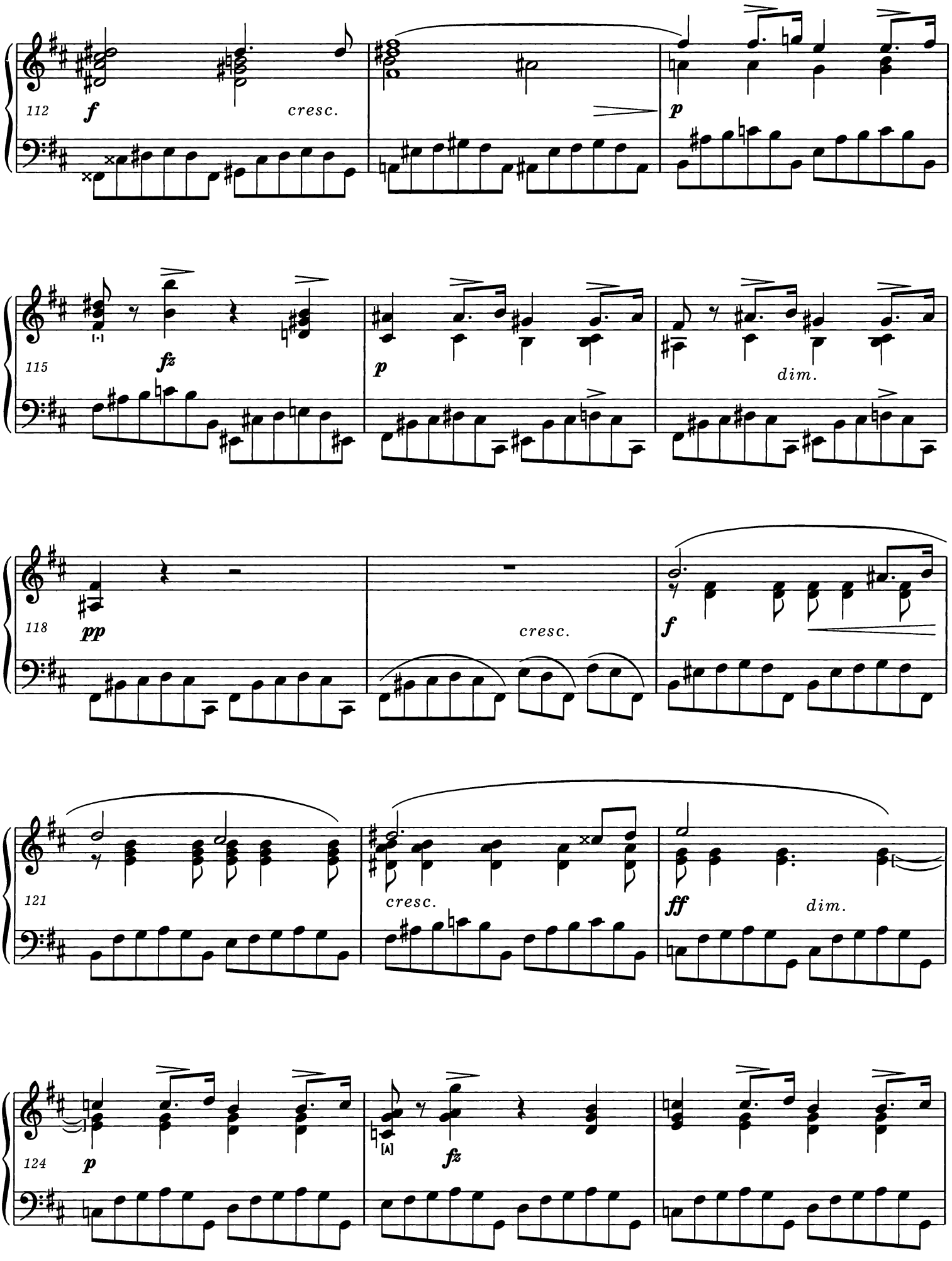

40
sostenuto
f
fz
45
p
[3]
49
stretto - - - e - - -
cresc. - - - - -
3
54
fz
7
con forza
14
rall.
5
57
a tempo
4
4

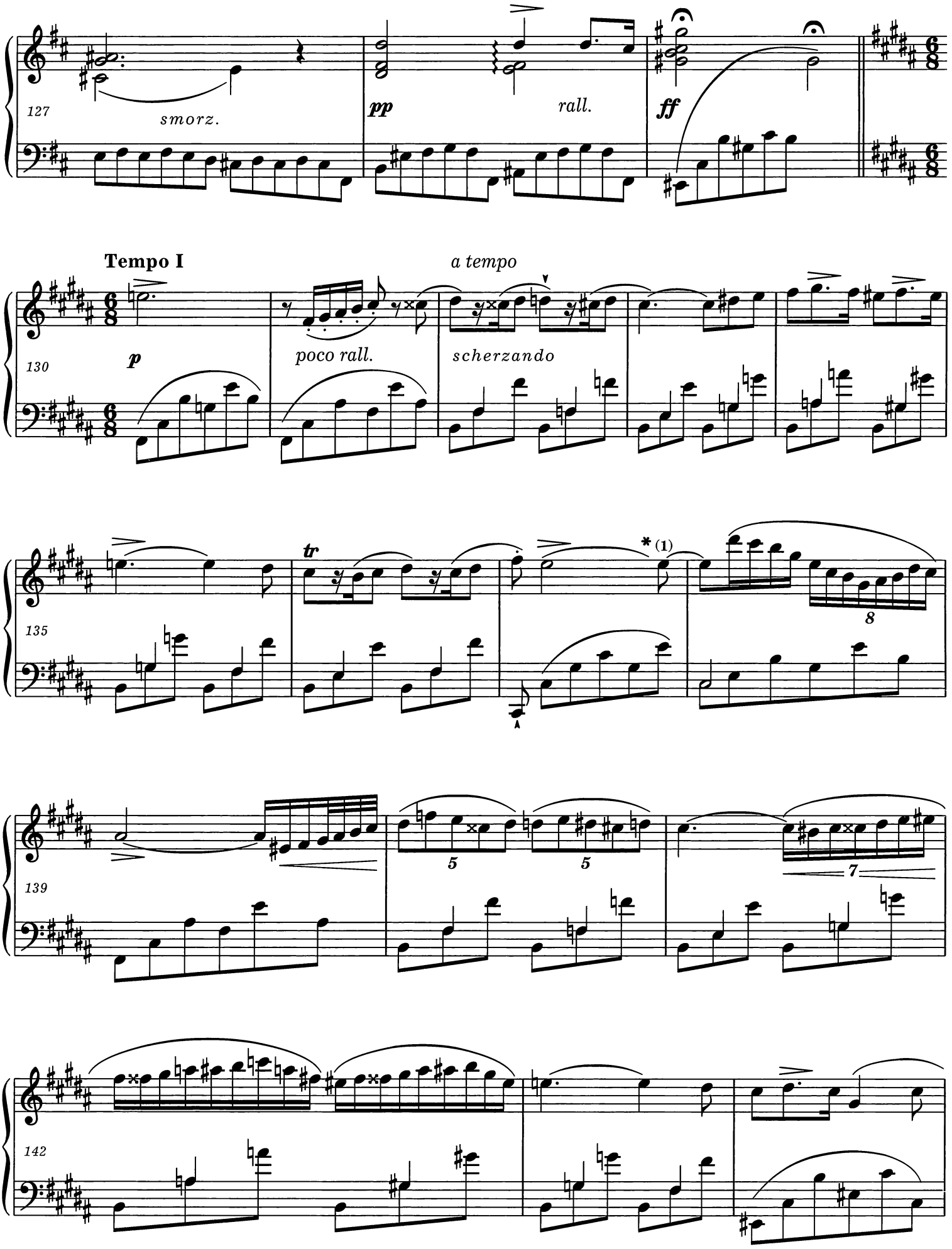

61
p
66
tr
f
p
70
[8]
[9]
stretto - e -
74
cresc. - - - -
- - - - - - - -
3
78
fz
con forza
rall.
5



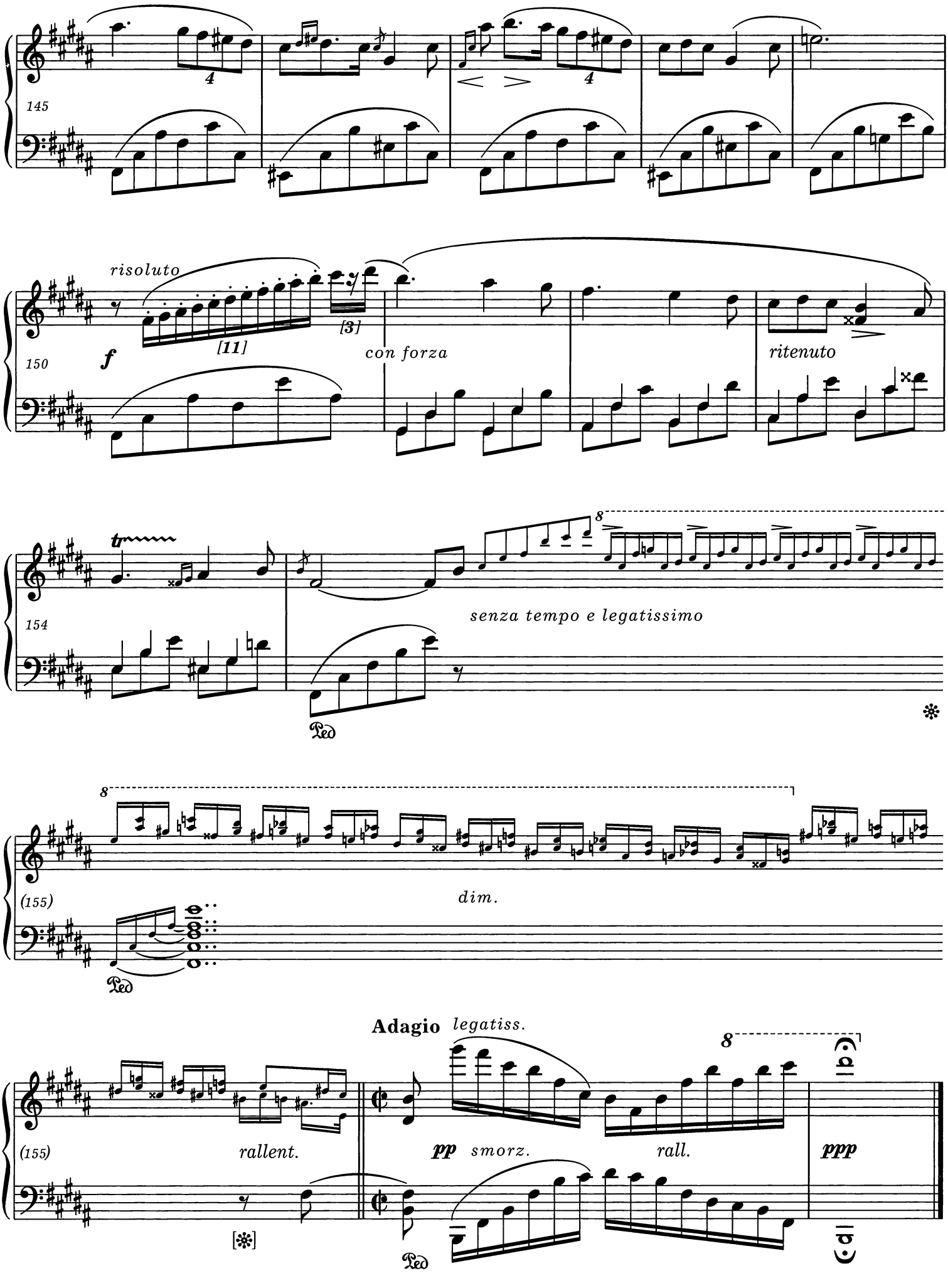
* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*


97
ff
dim.
100
p
fz
103
smorz.
pp
106
f
cresc.
p
109
fz
pp


112
f
cresc.
p
115
fz
p
dim.
118
pp
cresc.
f
121
cresc.
ff
dim.
124
p
[A]
fz



* Dźwięk e^2 należy powtórzyć. Patrz *Komentarz źródłowy* do t. 26-27 i 137-138.
The note e^2 should be repeated. Vide *Source Commentary* to bars 26-27 and 137-138.

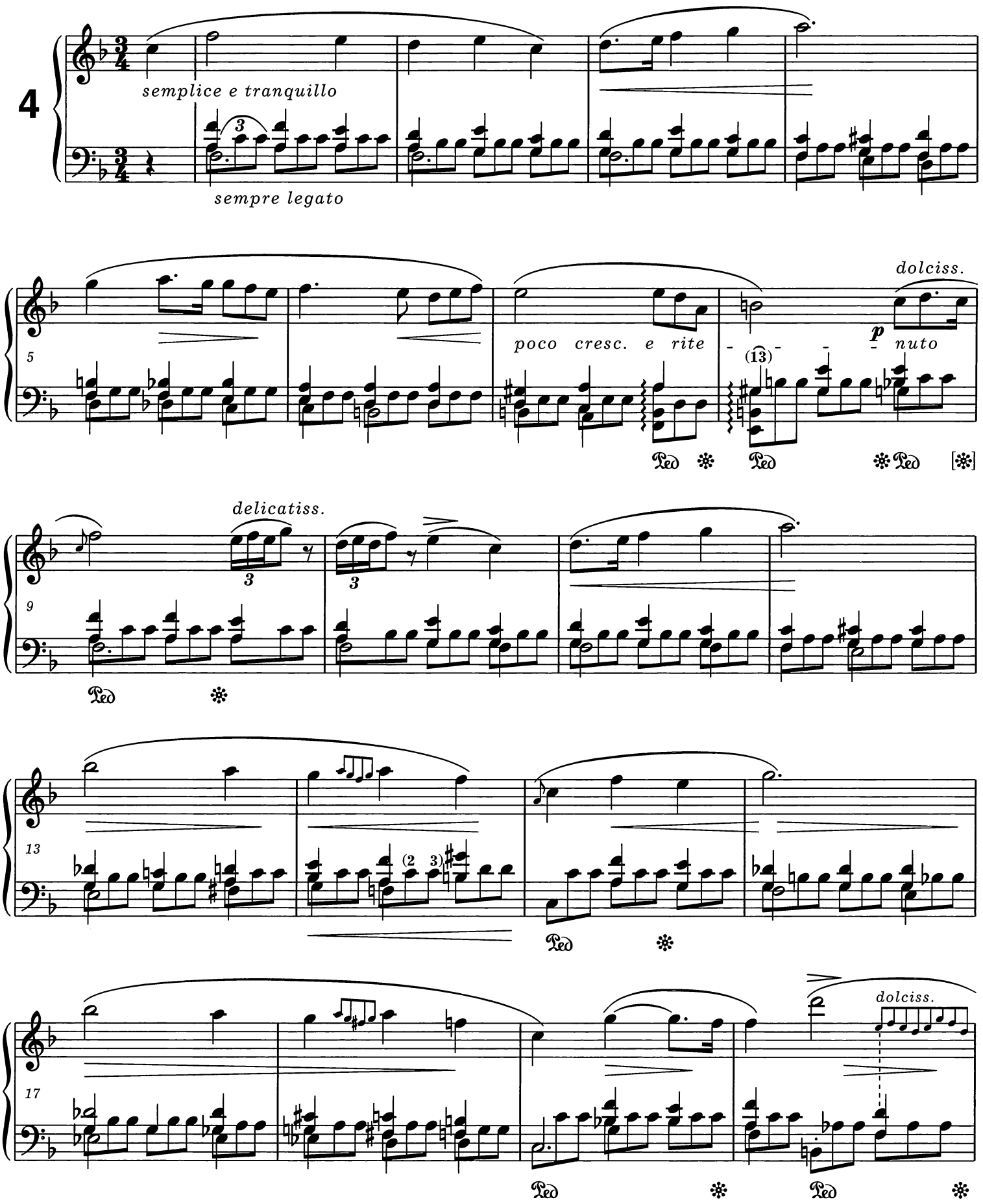

145
risoluto
[11]
[3]
150
f
con forza
ritenuto
154
tr
8
senza tempo e legatissimo
Ped
8
(155)
dim.
Ped
Adagio
legatiss.
8
(155)
rallent.
pp
smorz.
rall.
ppp
[❊]
Ped

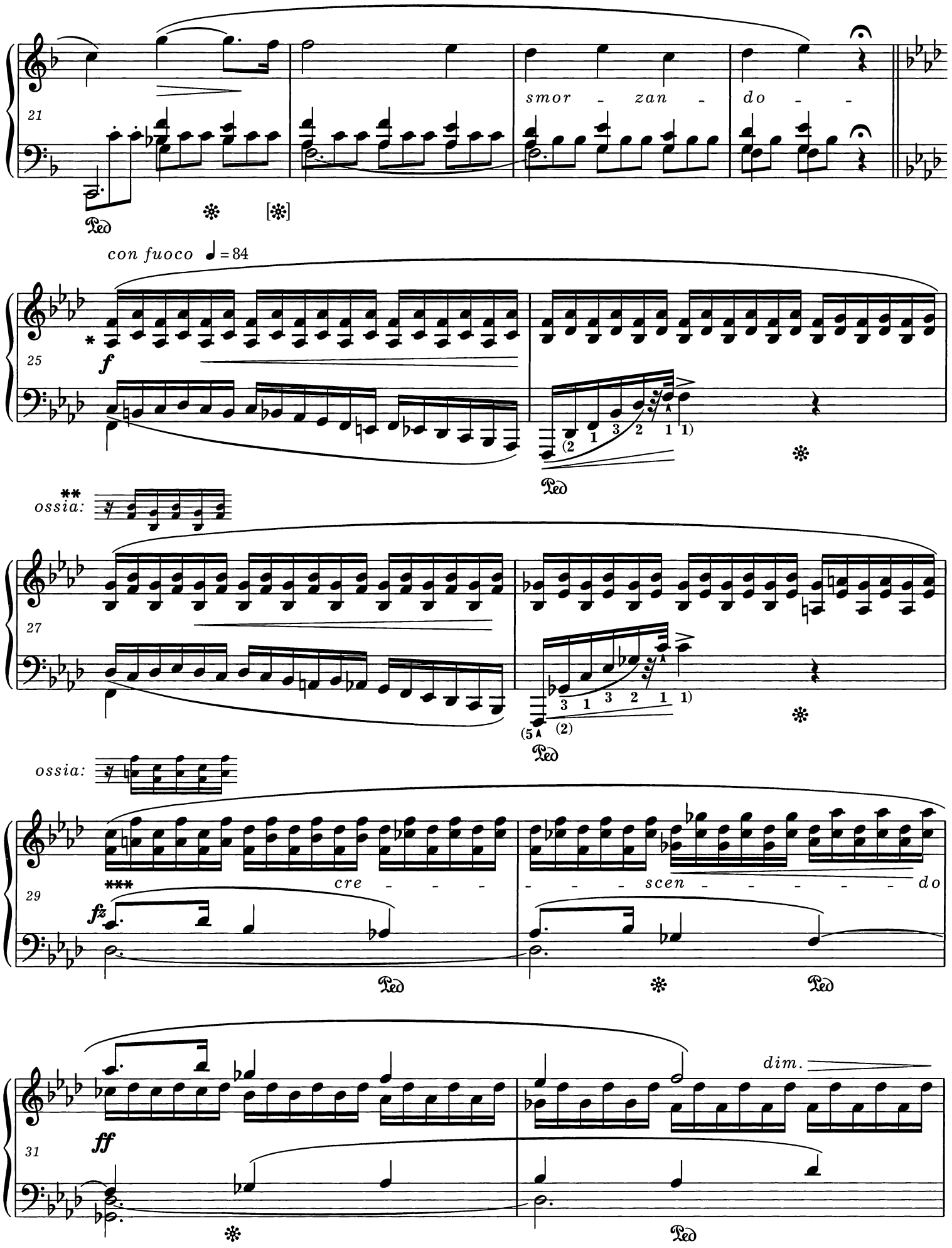
Trois nocturnes

A son ami Ferdinand Hiller

op. 15 nr 1

Andante cantabile ♩ = 69





* Autentyczne chopinowskie ułatwienie partii pr. r. - patrz *Komentarz wykonawczy.*

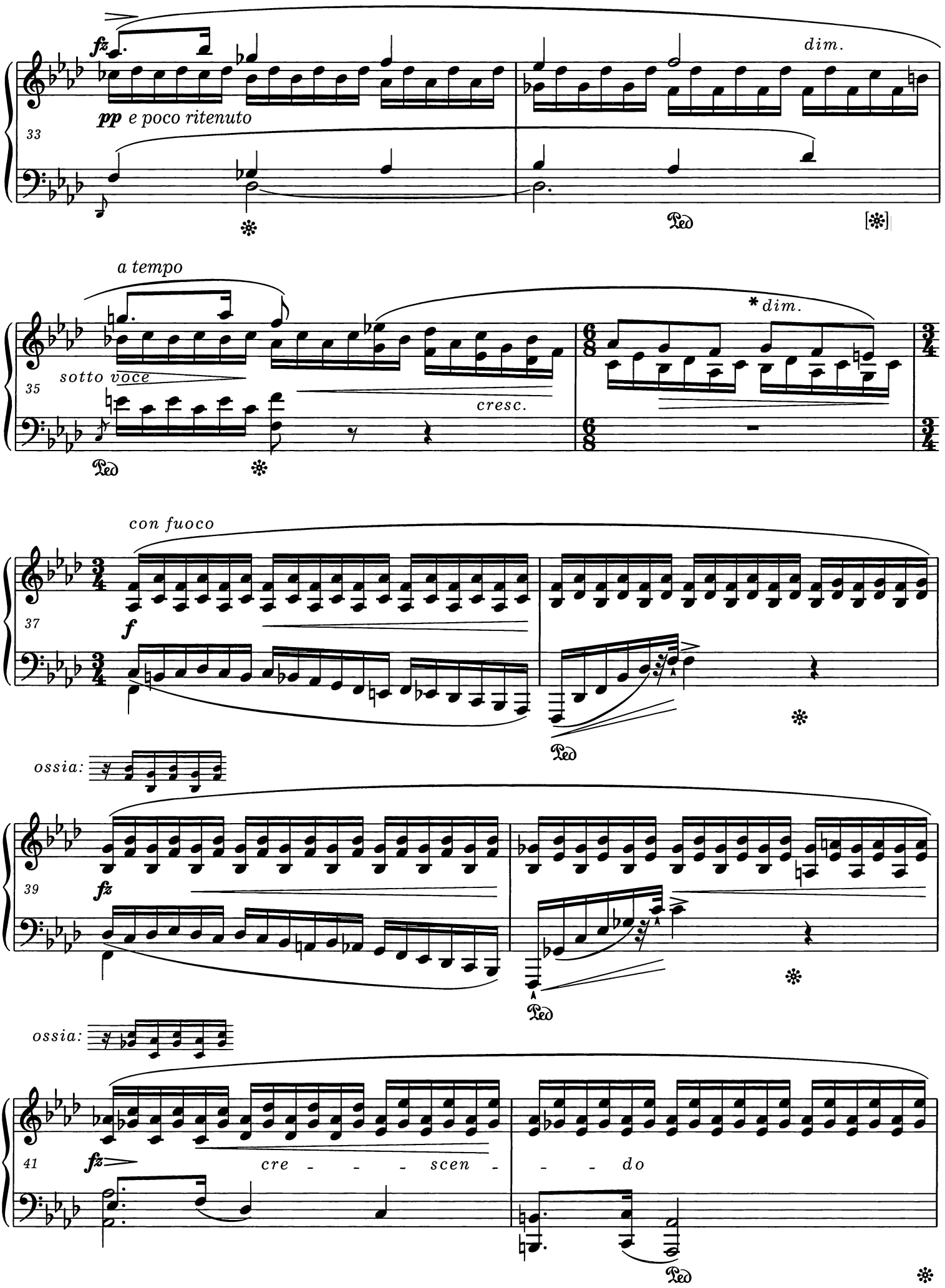
** Warianty opatrzone określeniem *ossia* w t. 27, 29, 39, 41 należy traktować łącznie.

*** Wykonanie rytmu ♩.♫ w tej części Nokturnu - patrz *Komentarz wykonawczy.*

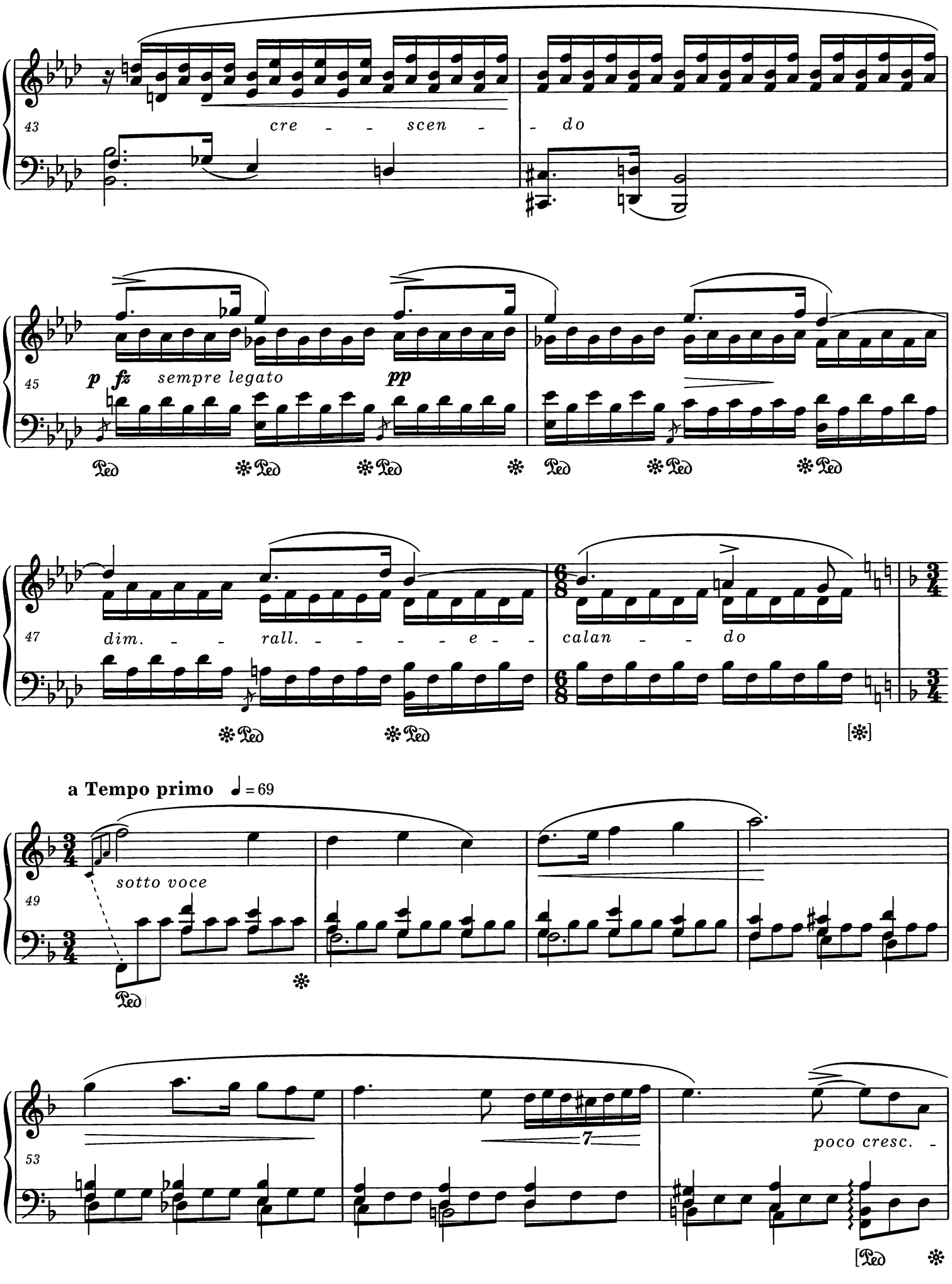
* For Chopin's authentic simplification of the R.H. part vide *Performance Commentary.*

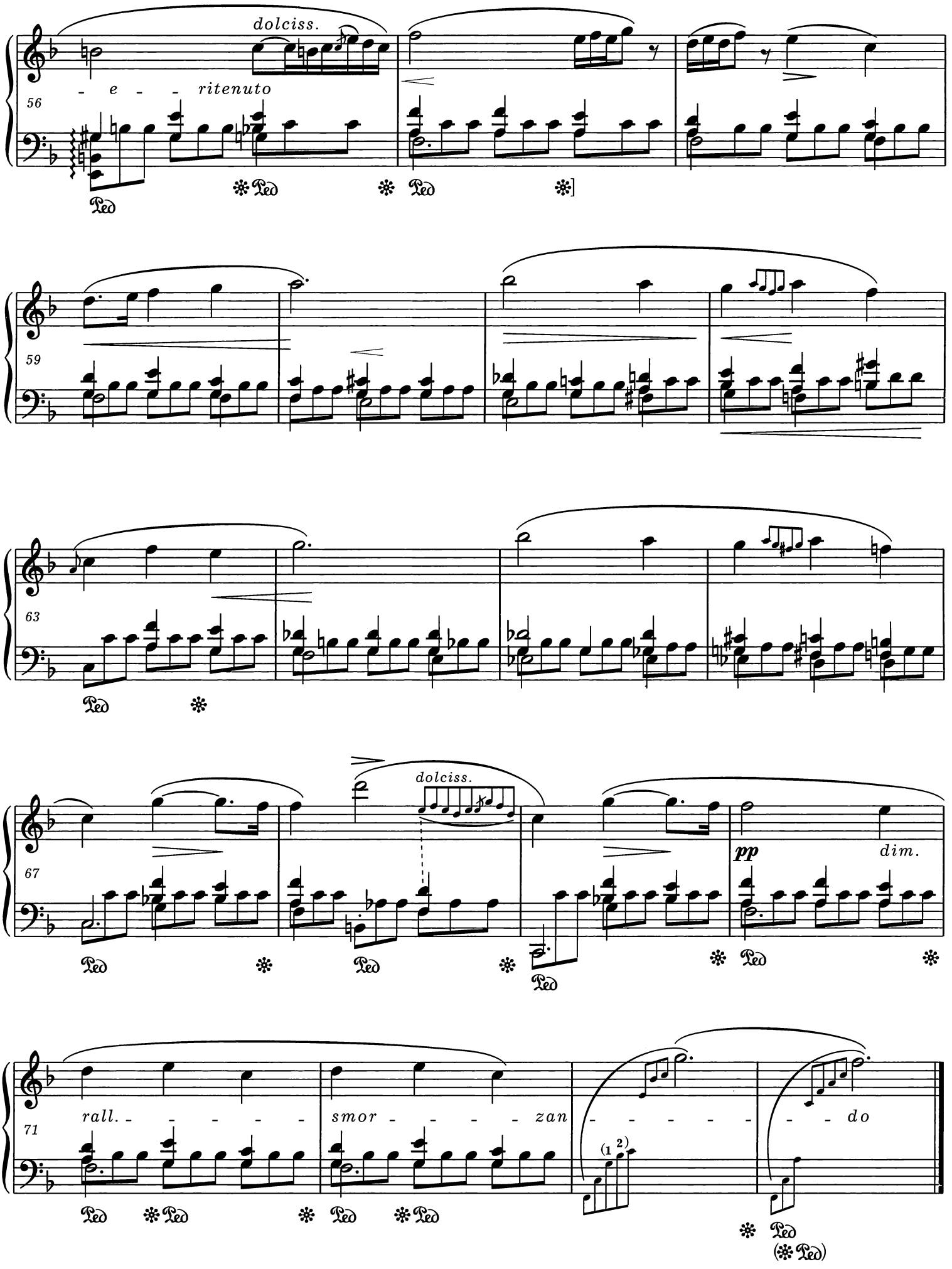
** The variants designated *ossia* in bars 27, 29, 39, 41 should be dealt with together.

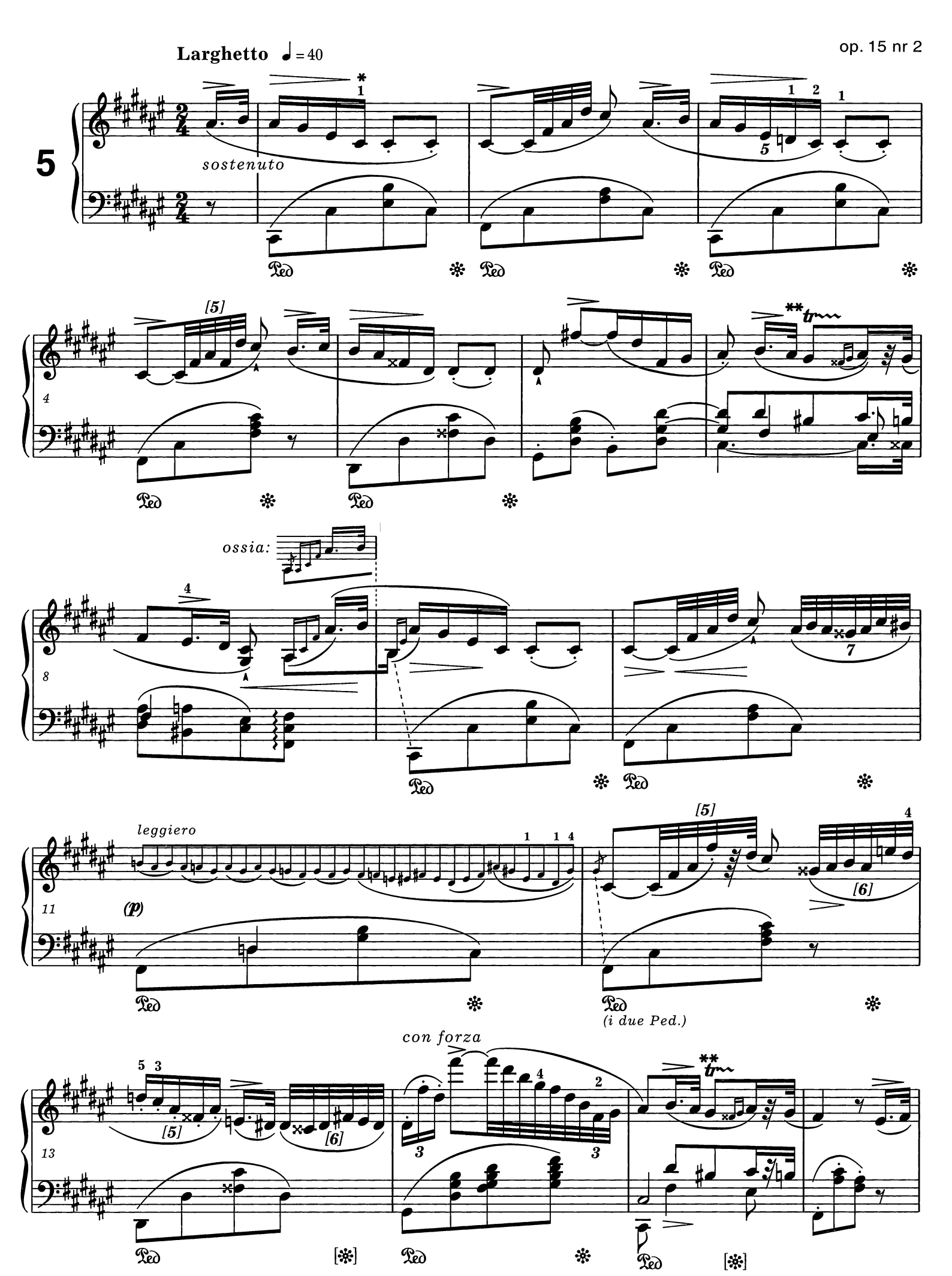
*** For performance of the rhythm ♩.♫ in this part of the *Nocturne* vide *Performance Commentary.*



* W jednym z egzemplarzy lekcyjnych Chopin skreślił *dim.*
Chopin erased *dim.* in a pupil's copy.

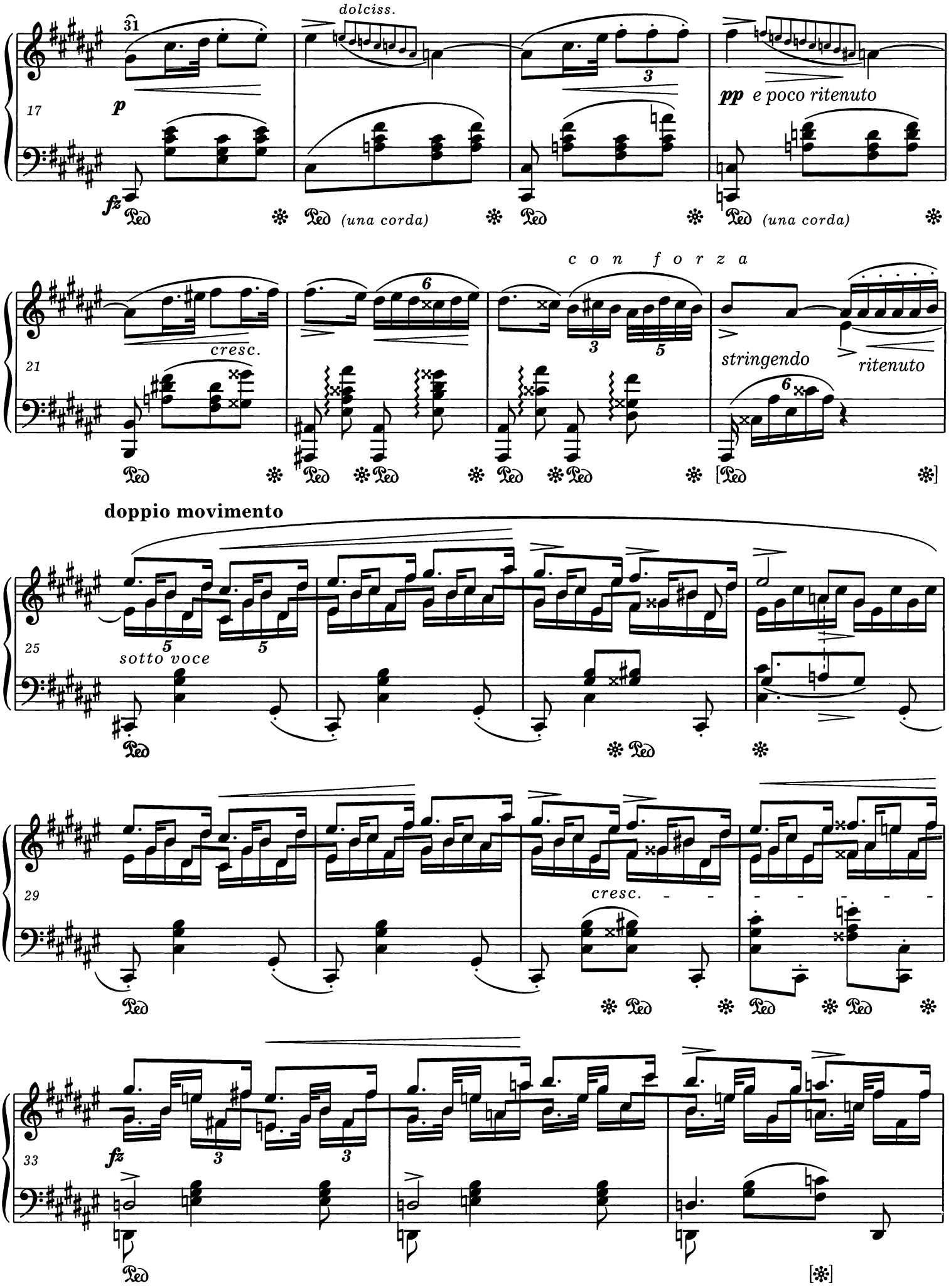

43
cre - - scen - - do
45
p fz sempre legato pp
Ped
47
dim. - - rall. - - - - - e - - calan - - do
[*]
a Tempo primo ♩ = 69
49
sotto voce
53
7
poco cresc. -

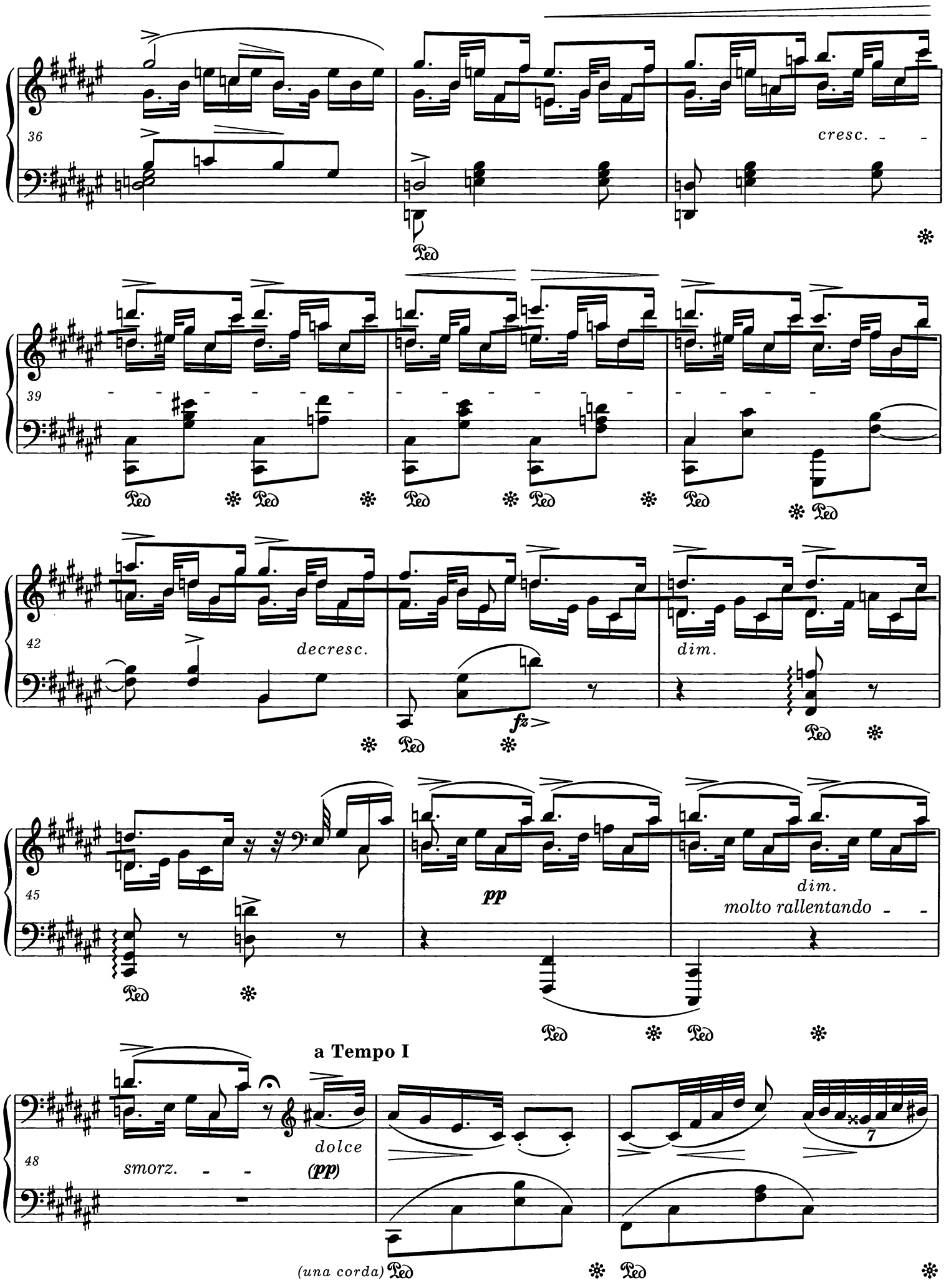

dolciss.
- e - - ritenuto
56
59
63
dolciss.
67
pp
dim.
rall. - - - - - -
smor - - - - - zan
- - - - - - - do
71
(1 2)

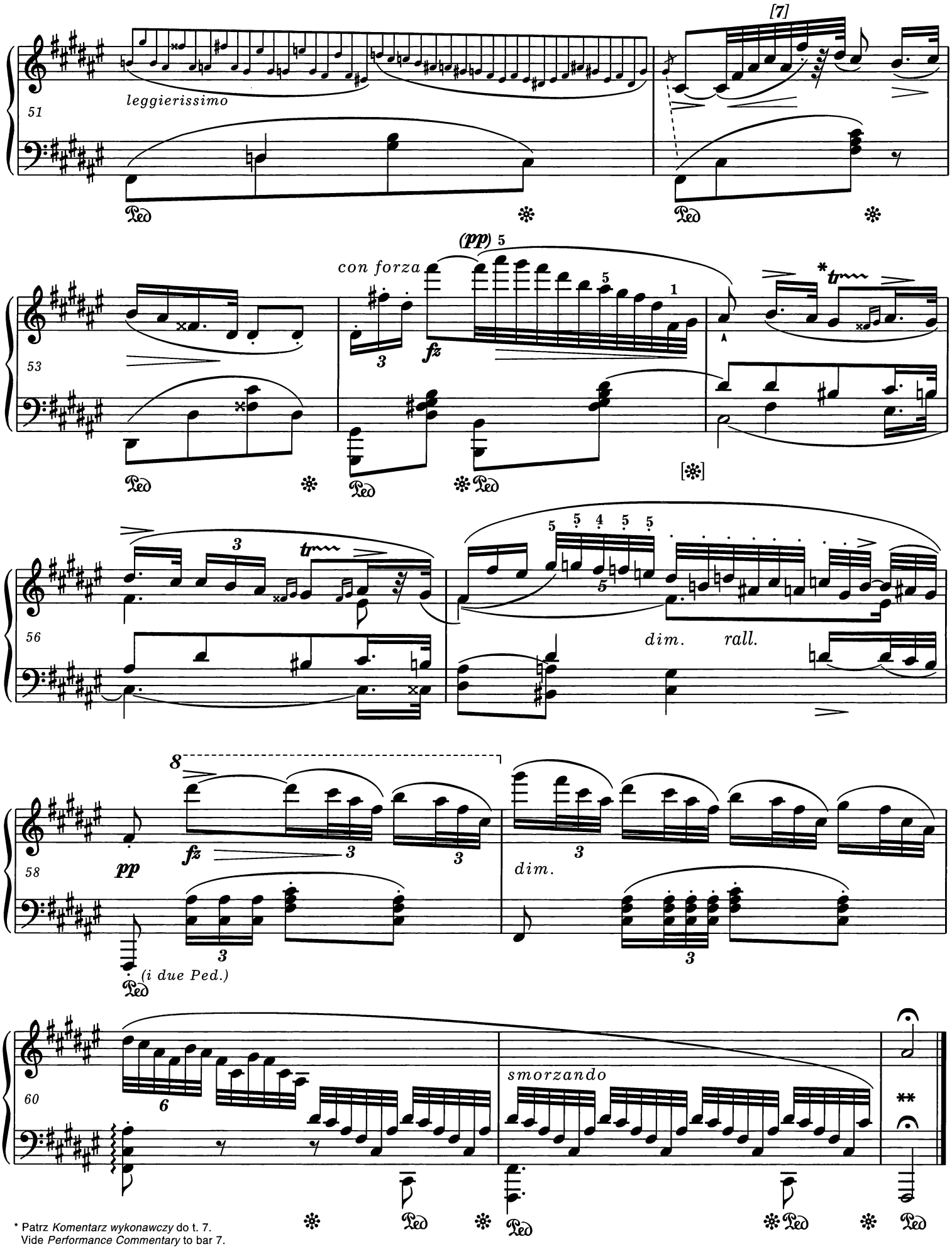


* Palcowanie chopinowskie w tym *Nokturnie* pochodzi w całości z egzemplarzy lekcyjnych.
Chopin's fingering in this *Nocturne* comes entirely from pupils' copies.

** Wariant rozpoczęcia trylu - patrz *Komentarz wykonawczy.*
For a variant of the beginning of the trill vide *Performance Commentary.*

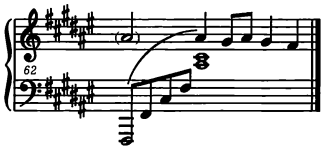

dolciss.
31
17
p
fz
Ped
(una corda)
pp e poco ritenuto
con forza
cresc.
21
stringendo
ritenuto
doppio movimento
25
sotto voce
29
cresc.
33
fz


36
cresc.
39
42
decresc.
dim.
fz
45
pp
dim.
molto rallentando
a Tempo I
48
smorz.
dolce
(pp)
(una corda)
7

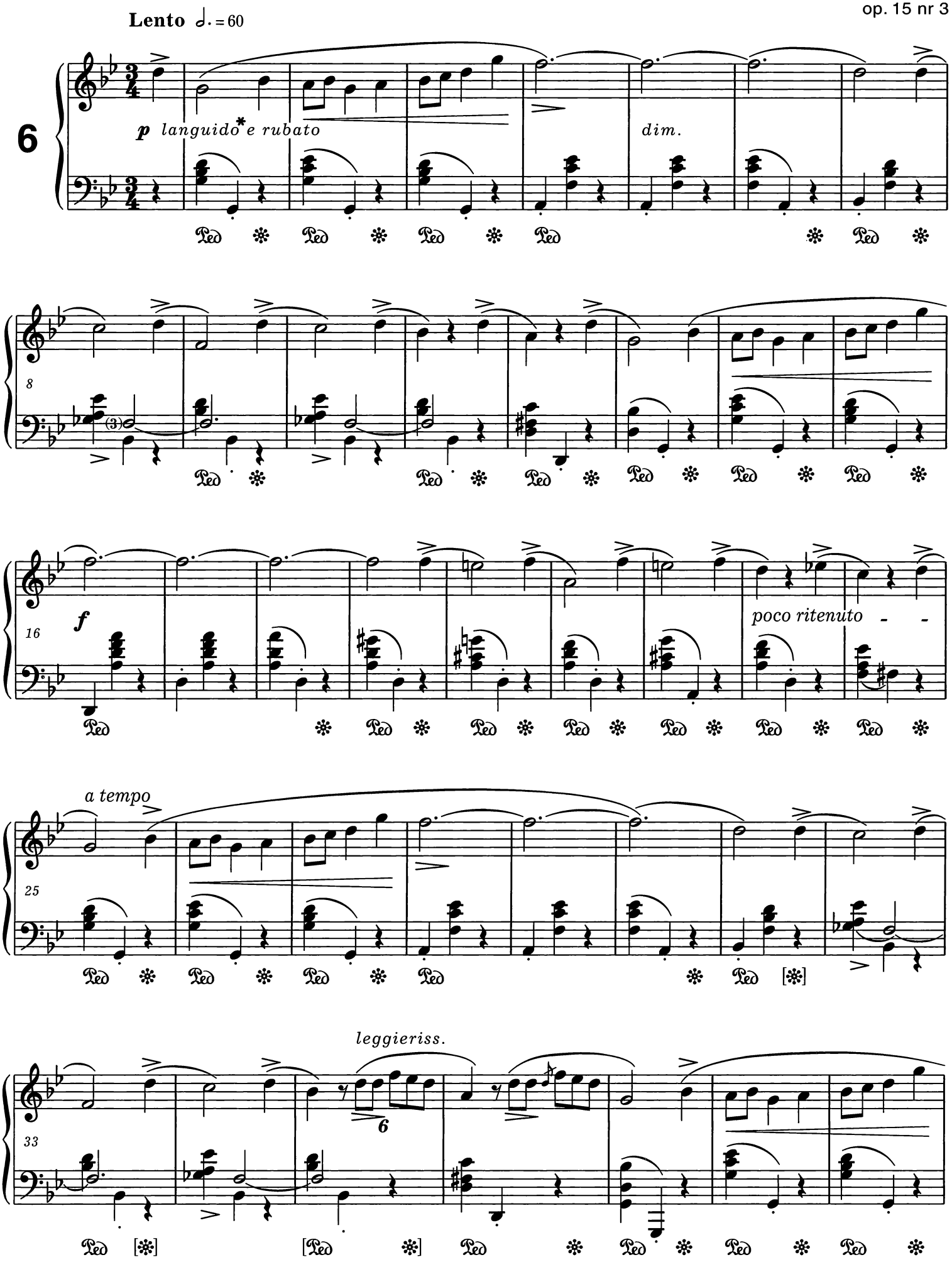


* Patrz *Komentarz wykonawczy* do t. 7.
Vide *Performance Commentary* to bar 7.

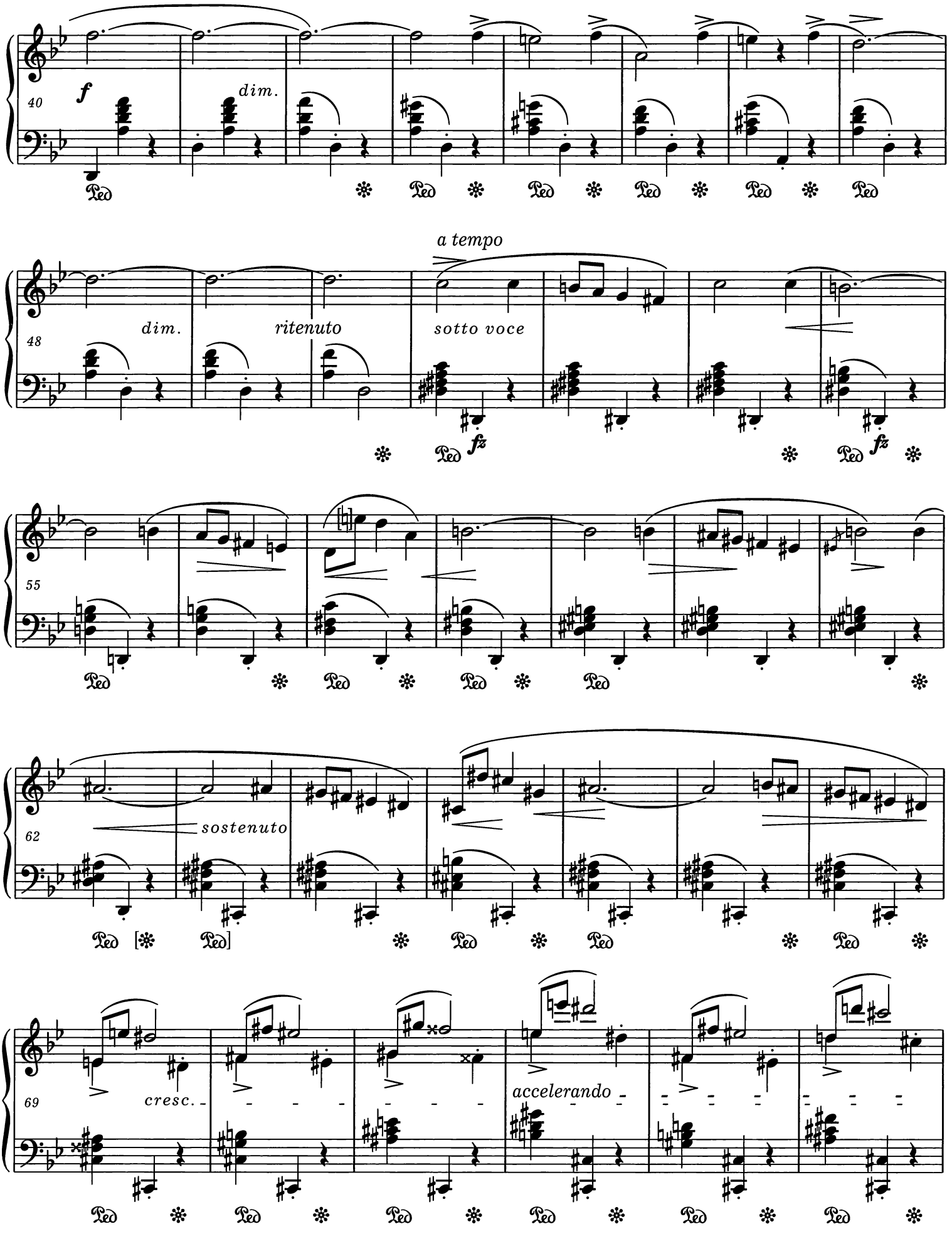
** Autentyczny wariant:
Authentic variant:

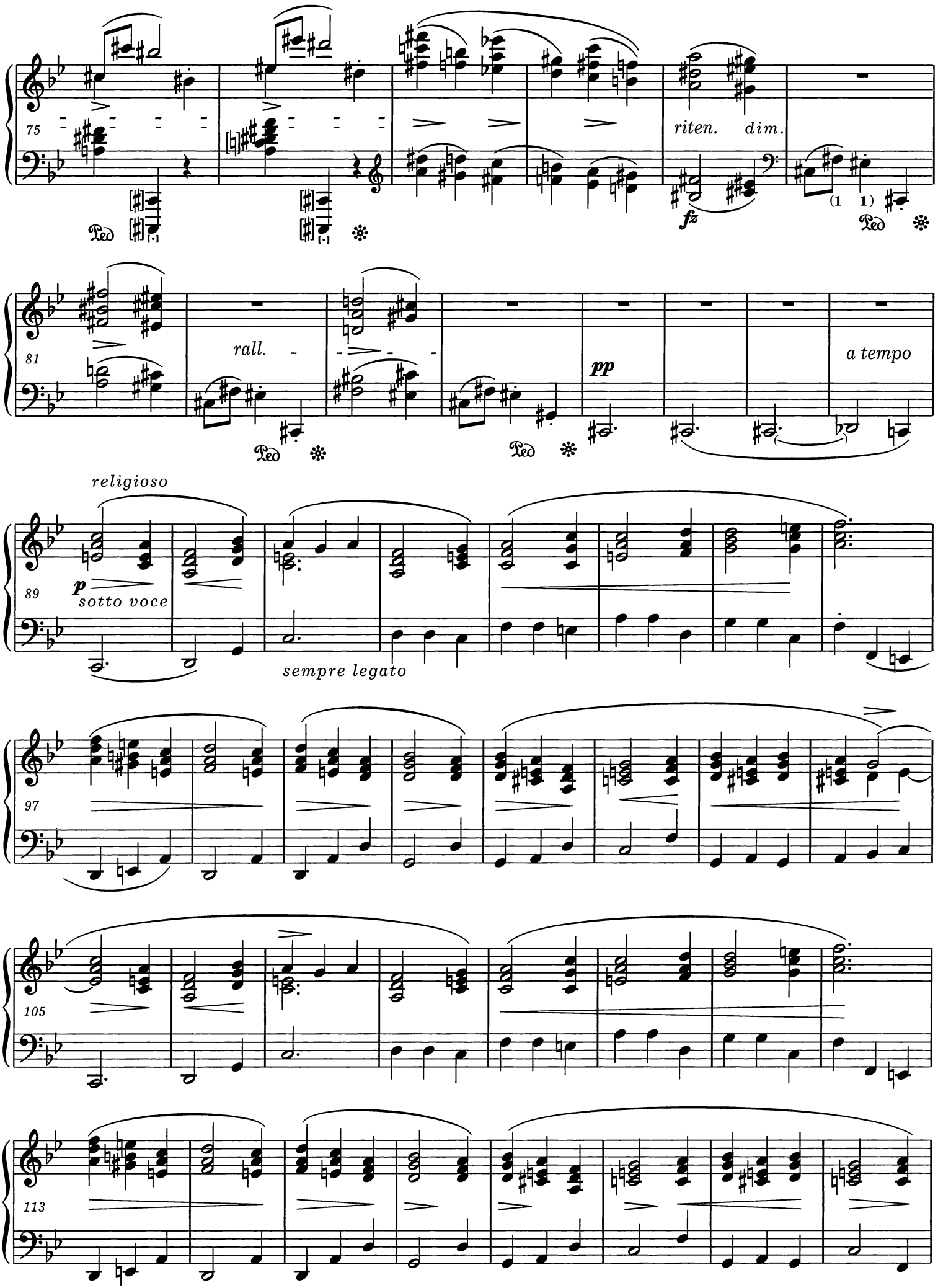


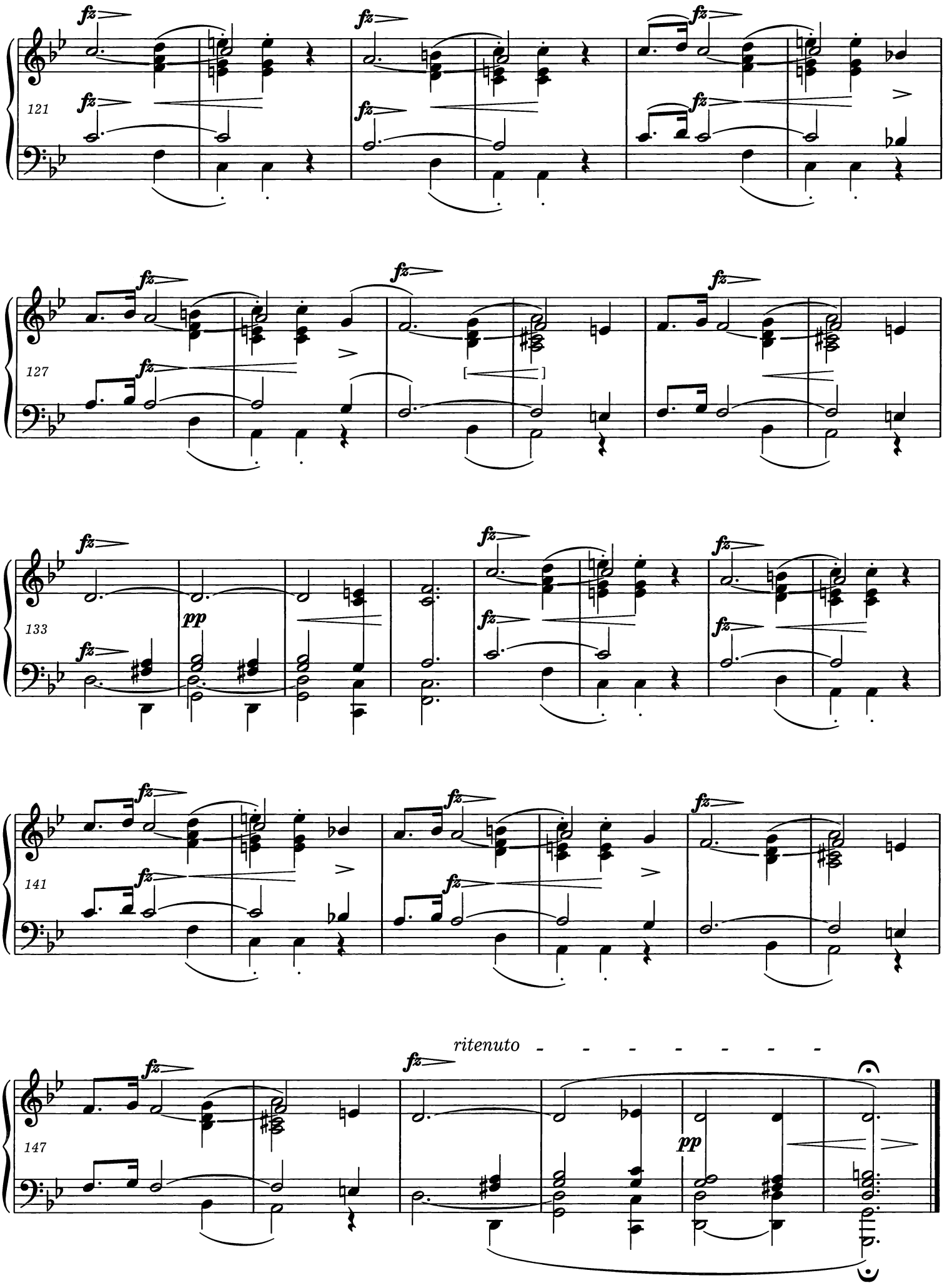
Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*



* W jednym z egzemplarzy lekcyjnych *e rubato* zostało przez Chopina skreślone.
Chopin erased *e rubato* in a pupil's copy.


40
f
dim.
48
dim.
ritenuto
a tempo
sotto voce
fz
fz
55
62
sostenuto
69
cresc.
accelerando

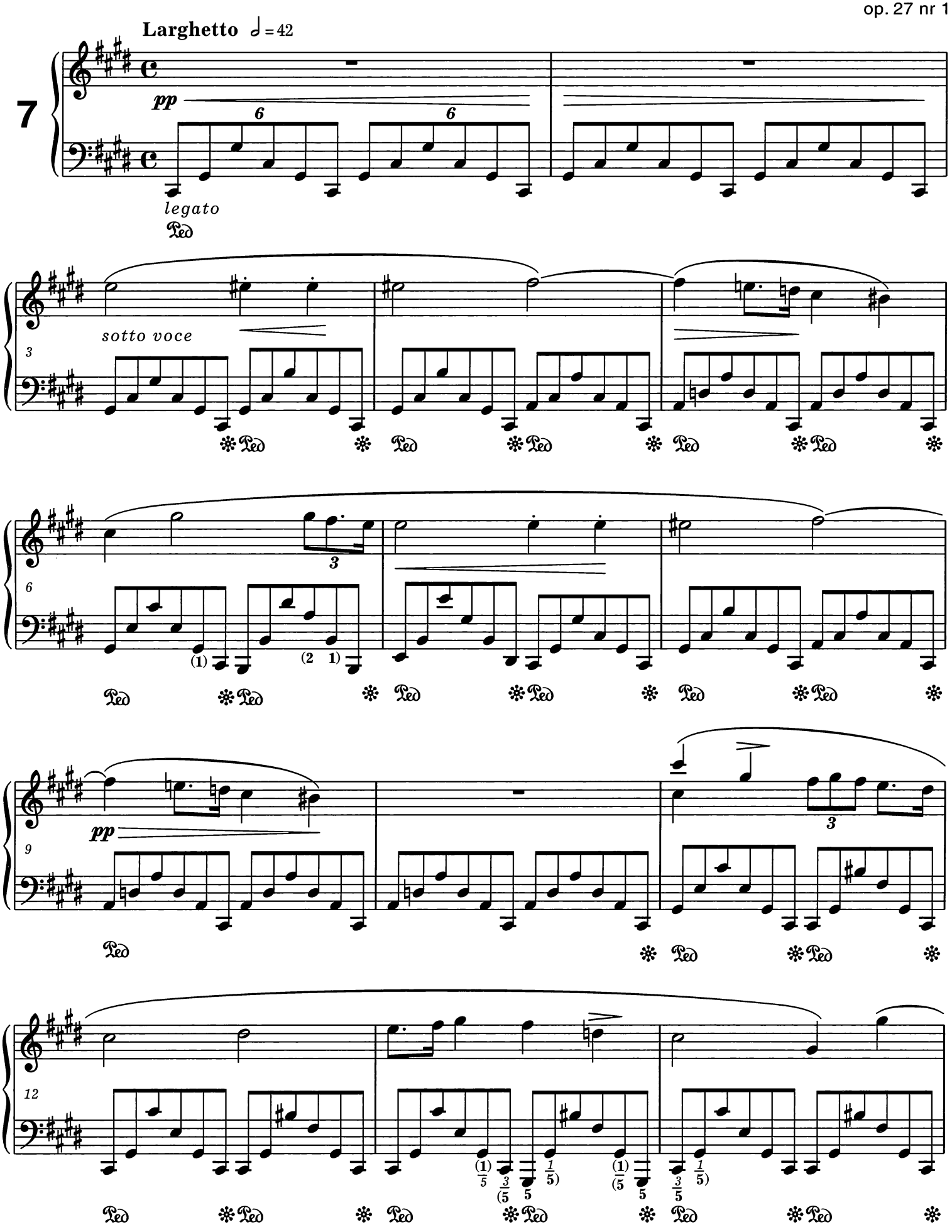

75
riten.
dim.
fz
81
rall.
pp
a tempo
religioso
89
p
sotto voce
sempre legato
97
105
113


121
127
133
141
147
ritenuto

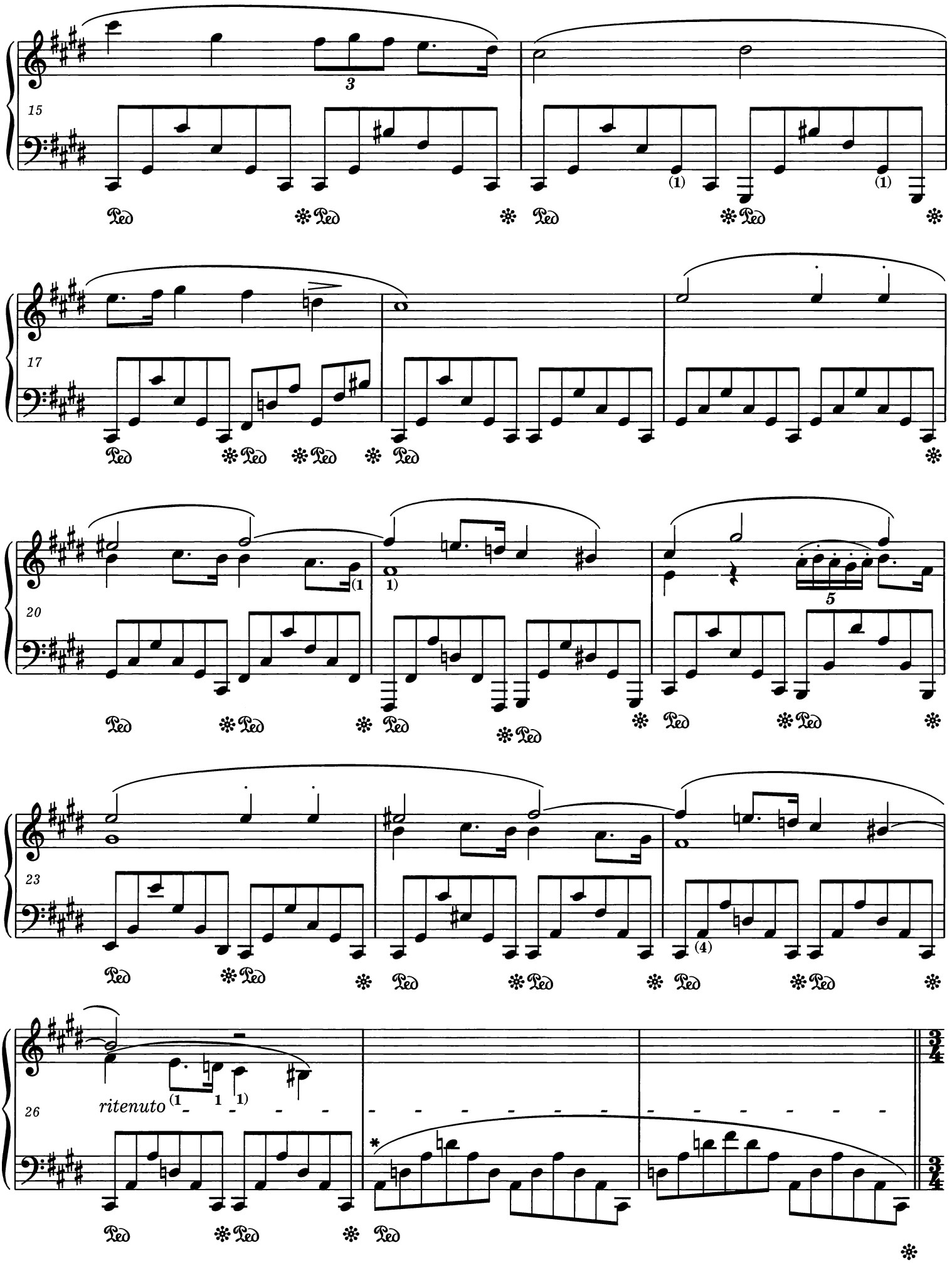
Deux nocturnes

A Madame la Comtesse d'Apponyi

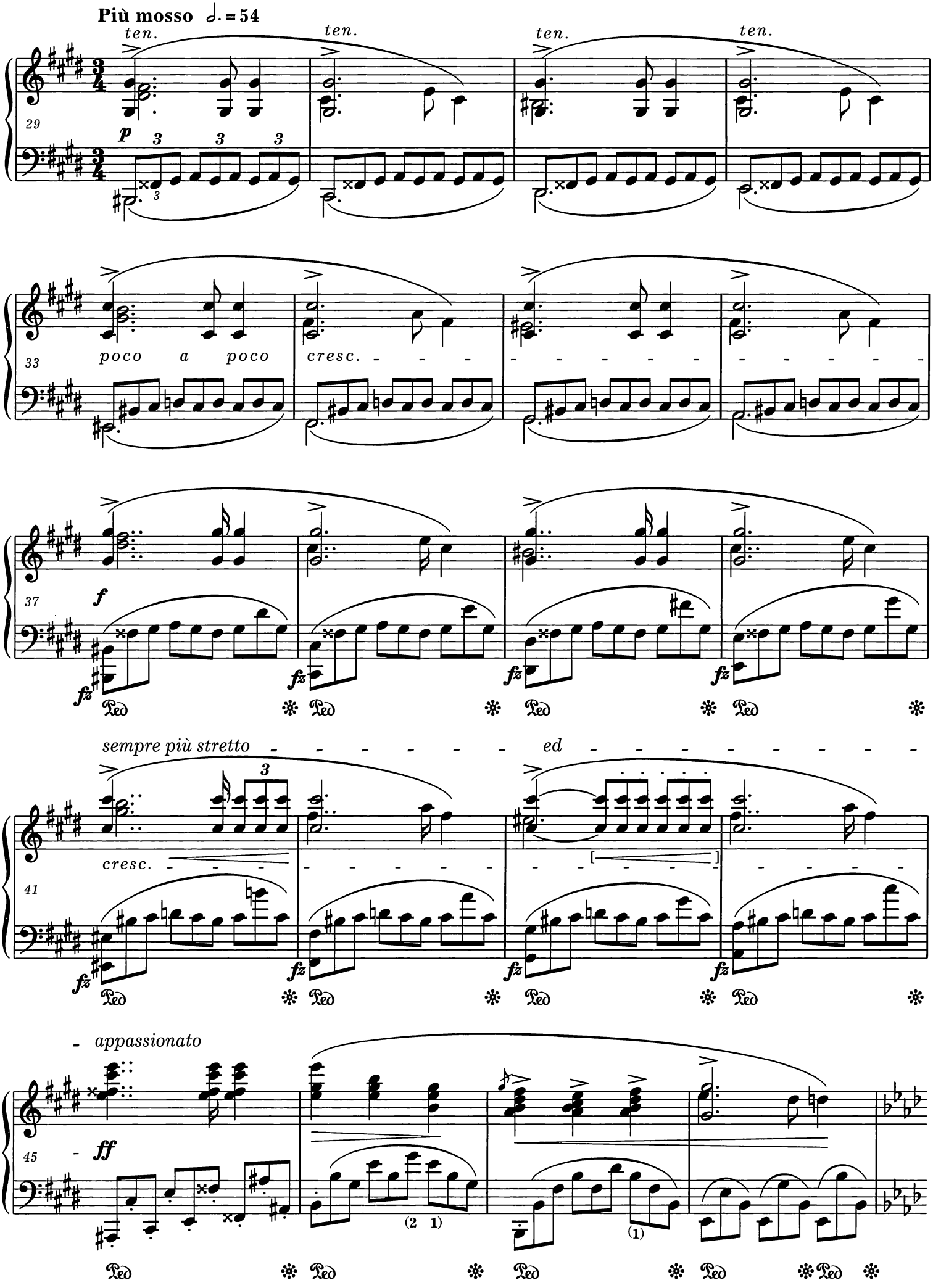
op. 27 nr 1

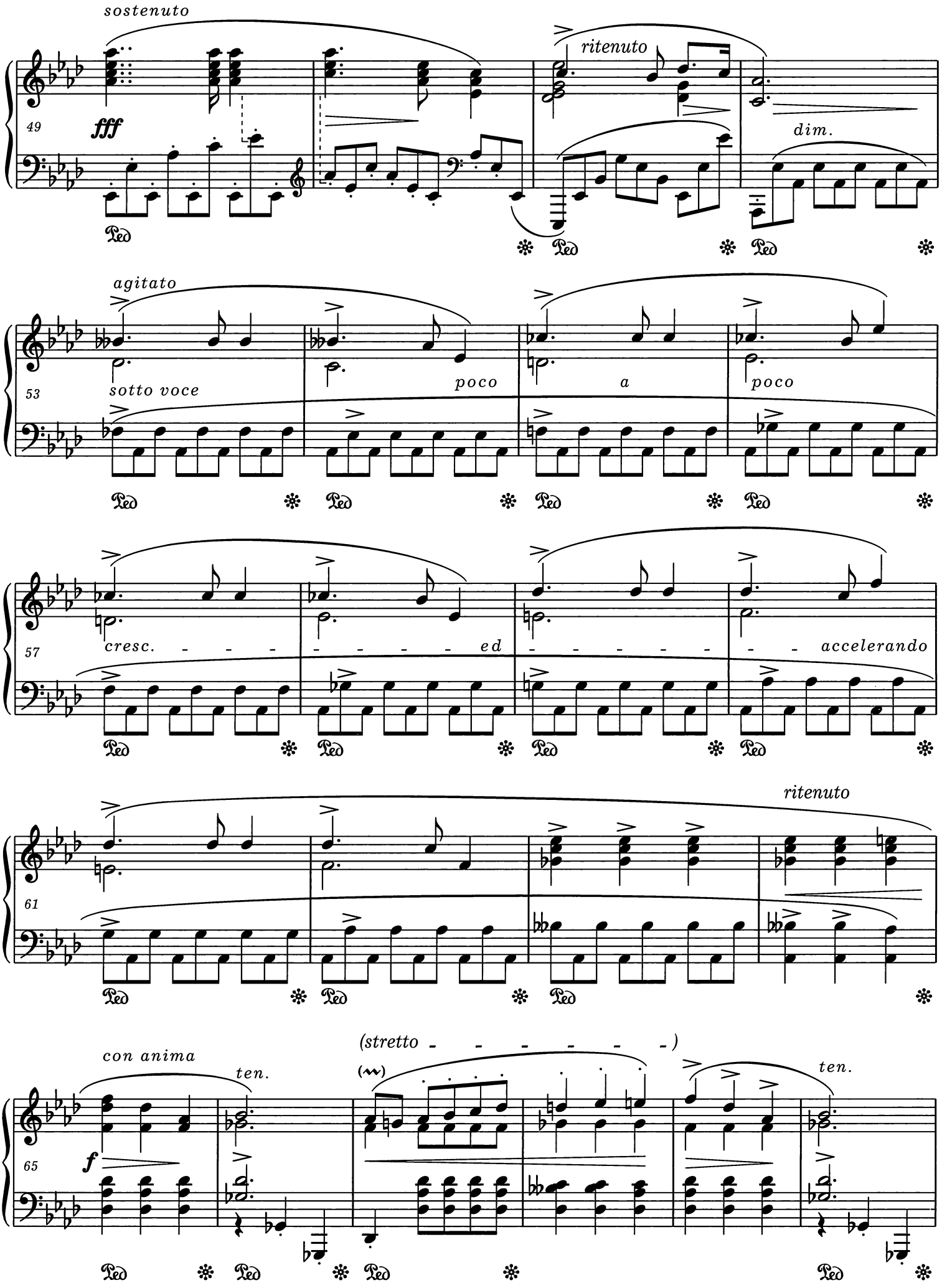


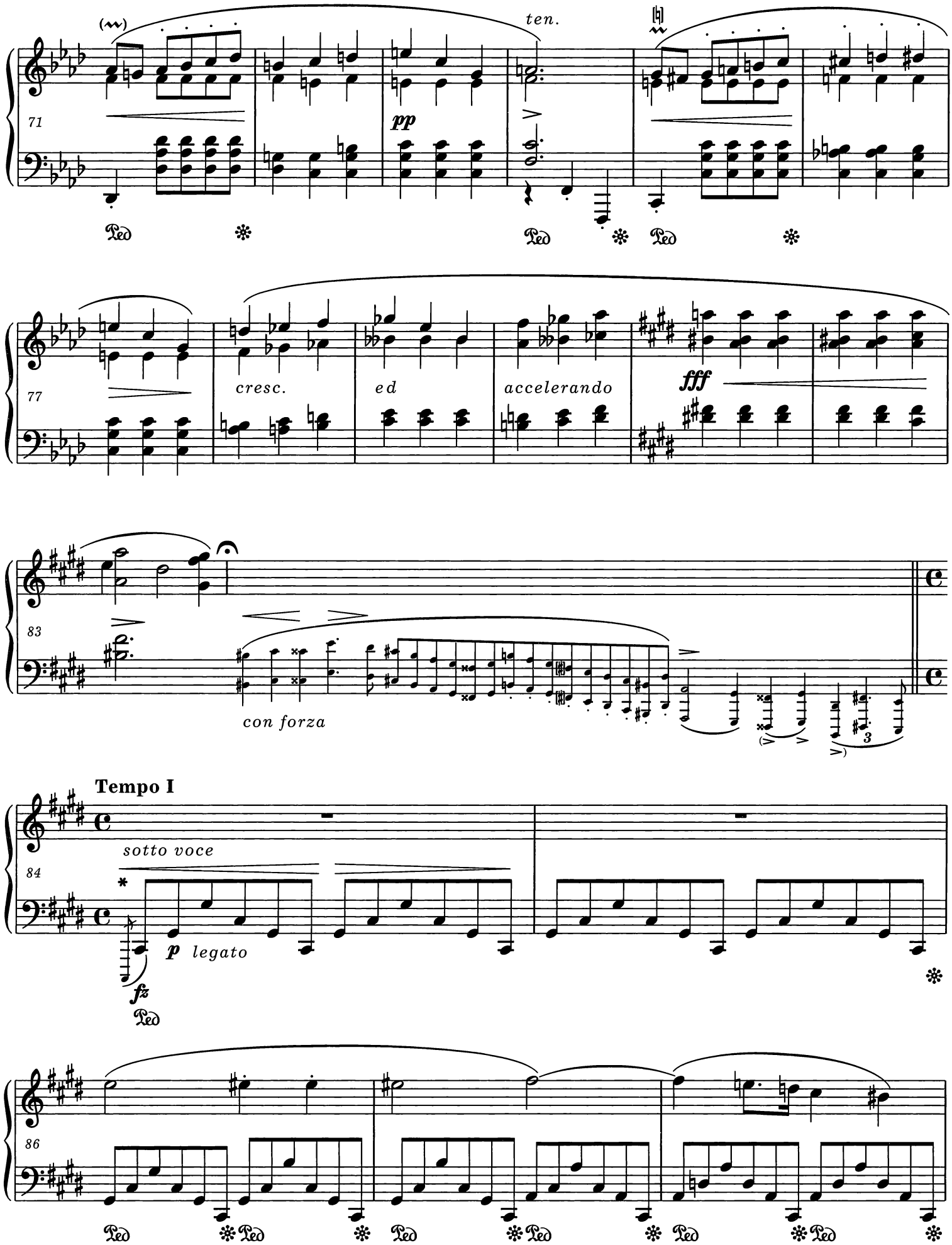
PWM-9235



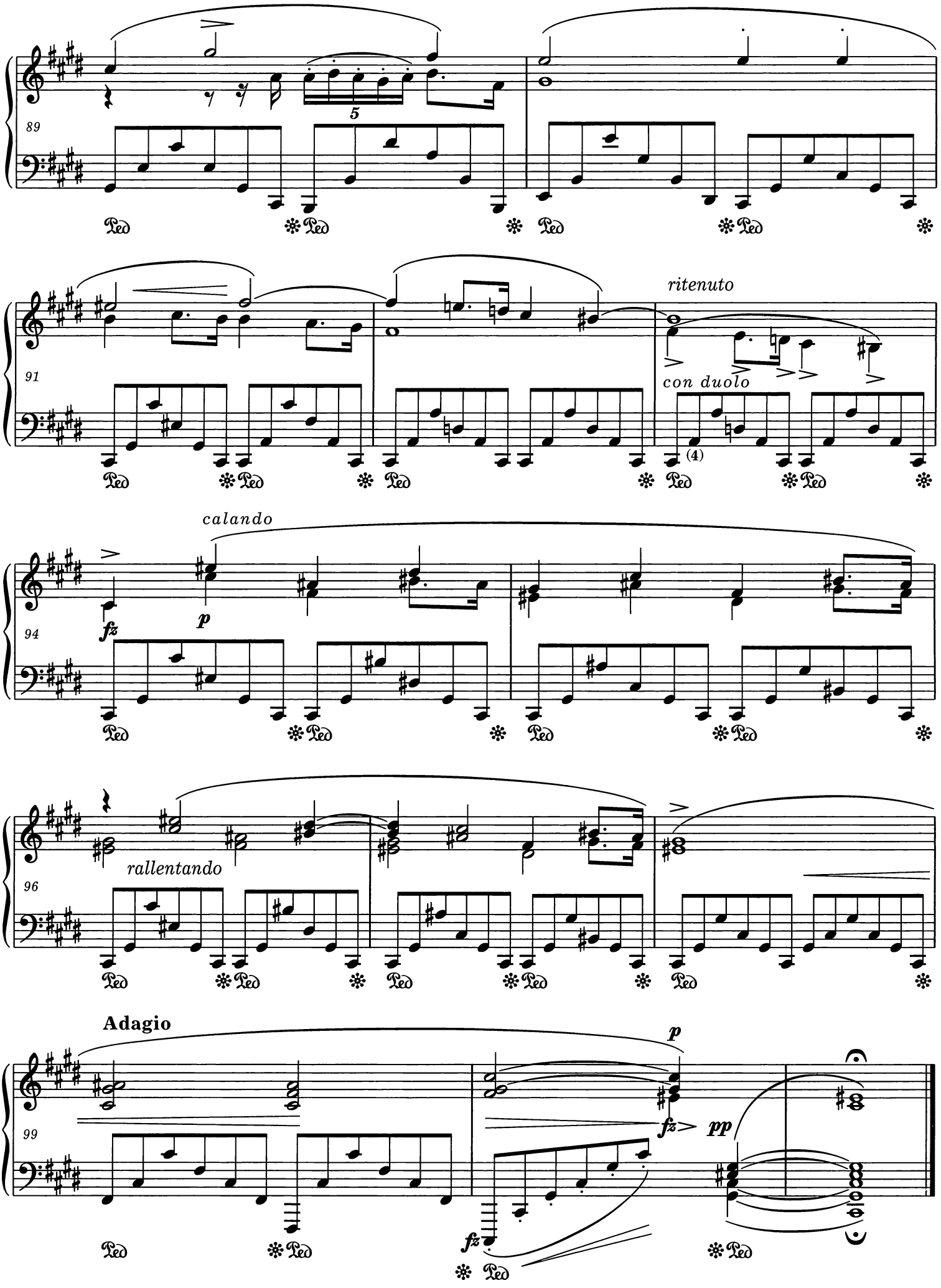
* Palcowanie pod nutami odnosi się do l. r., nad - do pr. r. Inne palcowania - patrz *Komentarz wykonawczy.*
Fingering under the notes refers to the L.H. and that above them to the R.H. For other fingerings vide *Performance Commentary.*

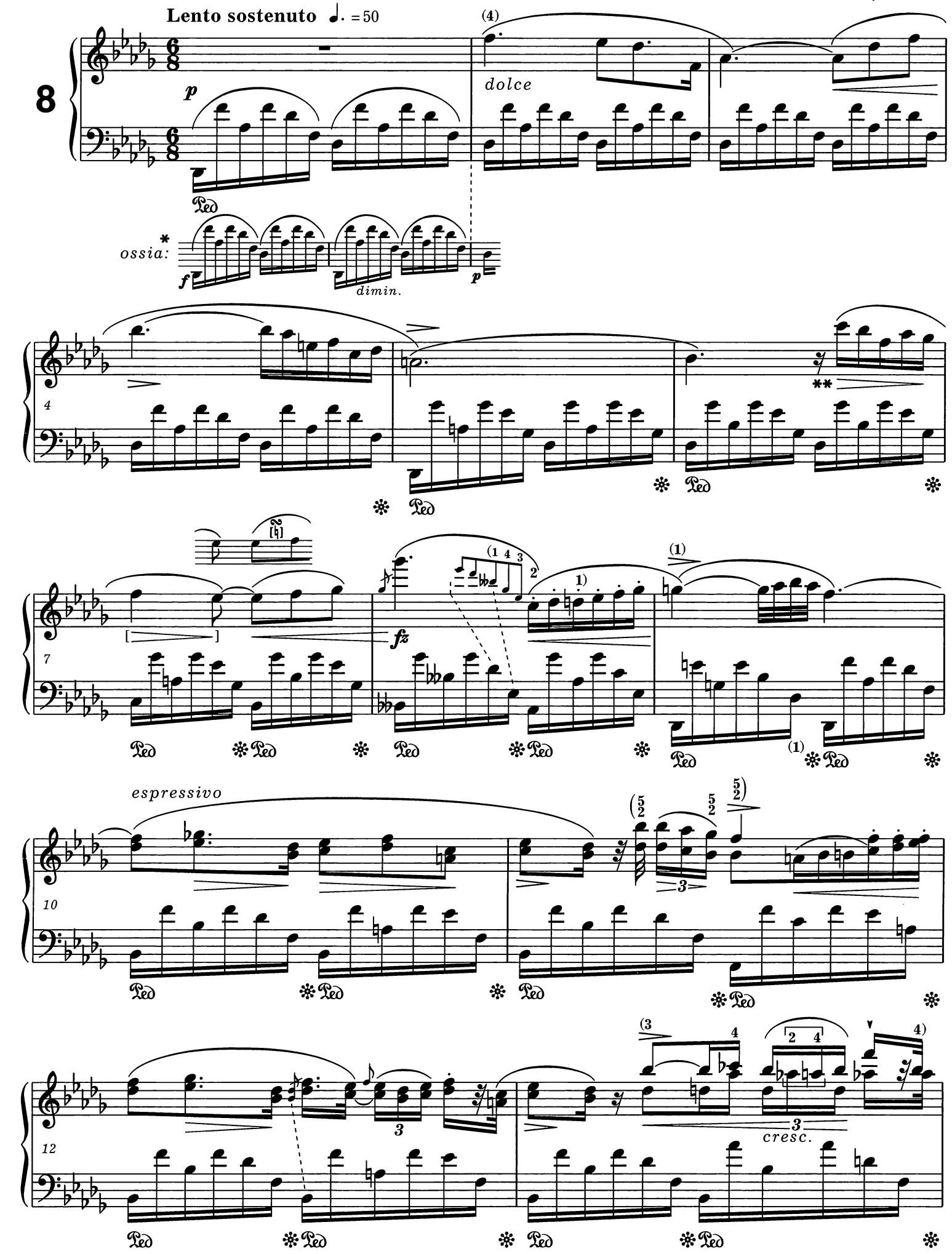

Più mosso ♩. = 54
ten.
ten.
ten.
ten.
29
p
poco a poco
cresc.
33
f
37
fz
Ped
sempre più stretto
ed
cresc.
41
appassionato
ff
45
(2 1)
(1)


sostenuto
ritenuto
49
fff
dim.
agitato
53
sotto voce
poco
a
poco
cresc.
ed
57
accelerando
ritenuto
61
(stretto)
con anima
ten.
65
f
ten.



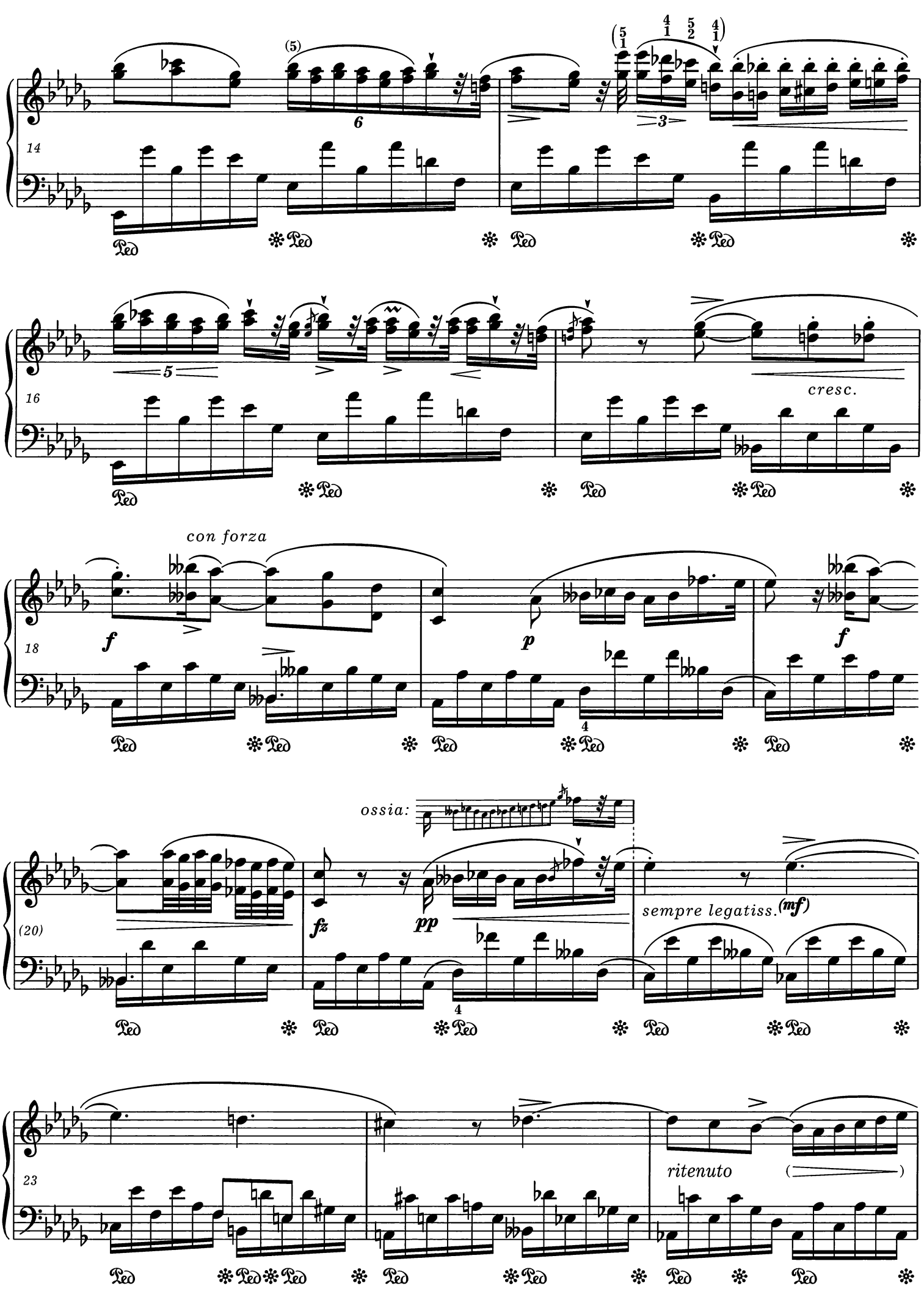
* Patrz *Komentarz źródłowy.*
Vide *Source Commentary.*

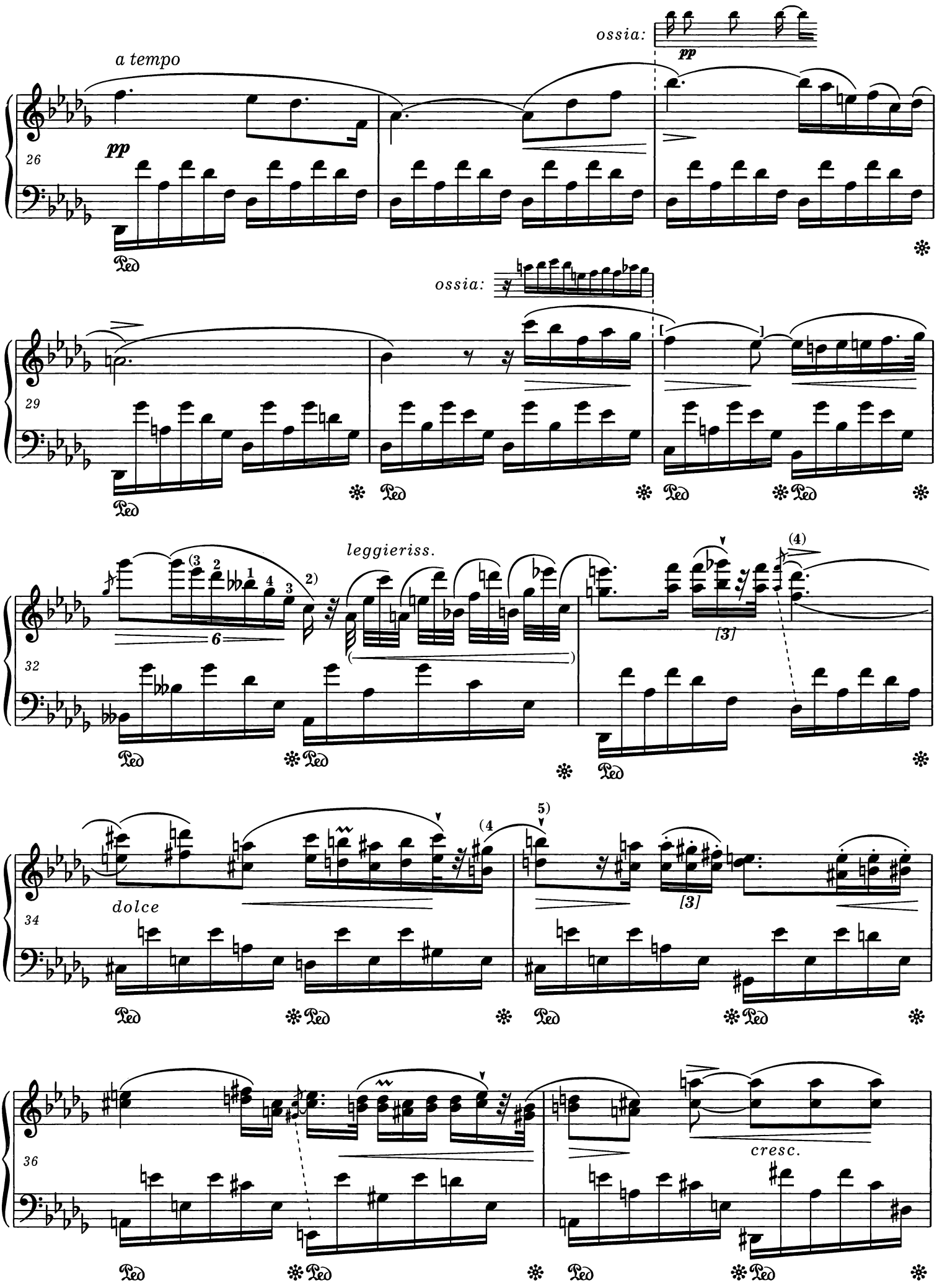

89
5
91
ritenuto
con duolo
(4)
94
calando
fz
p
96
rallentando
Adagio
99
p
fz
pp
fz
Ped

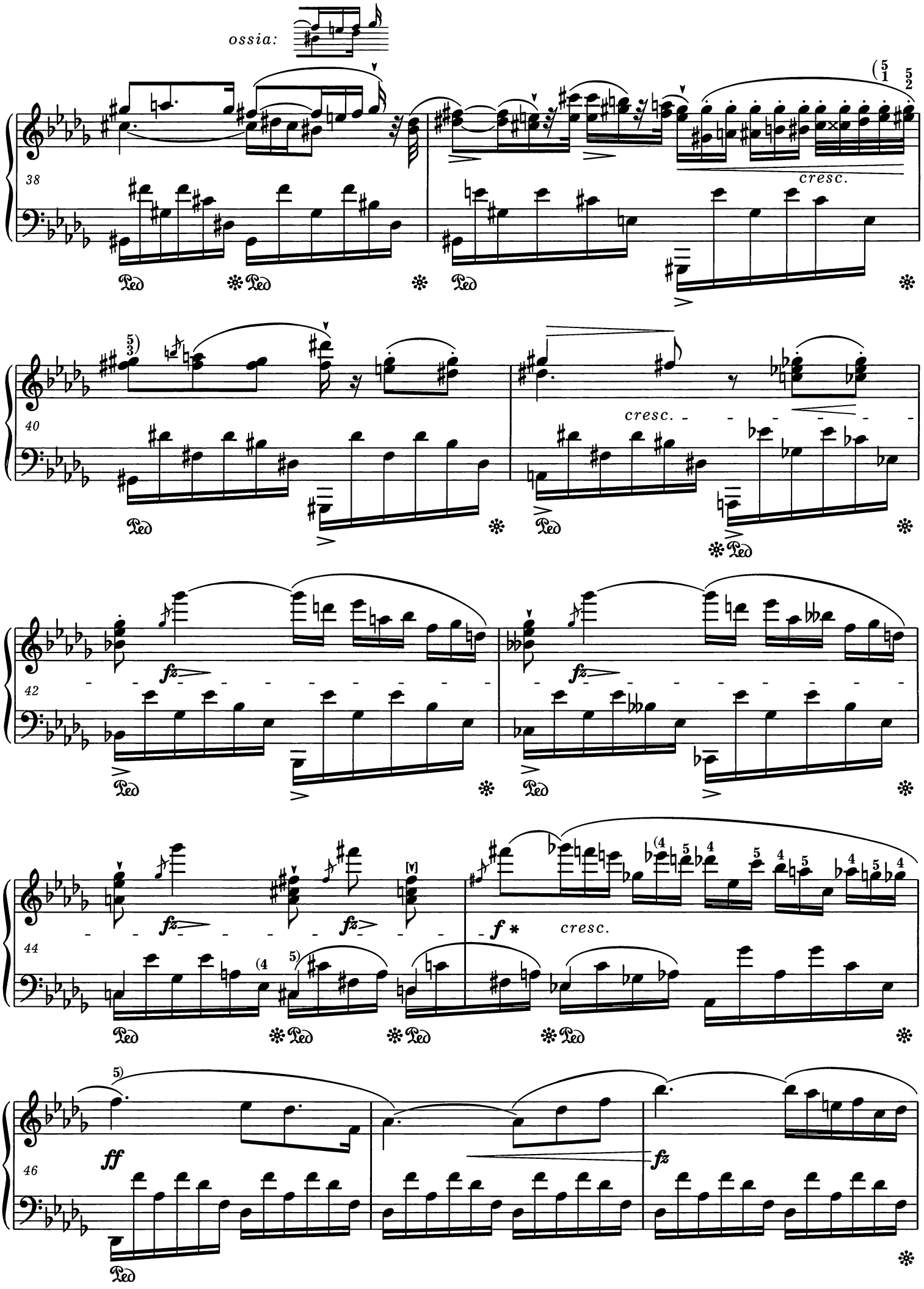


* Inne odczytanie wariantu - patrz *Komentarz źródłowy.*
For another reading of the variant vide *Source Commentary.*

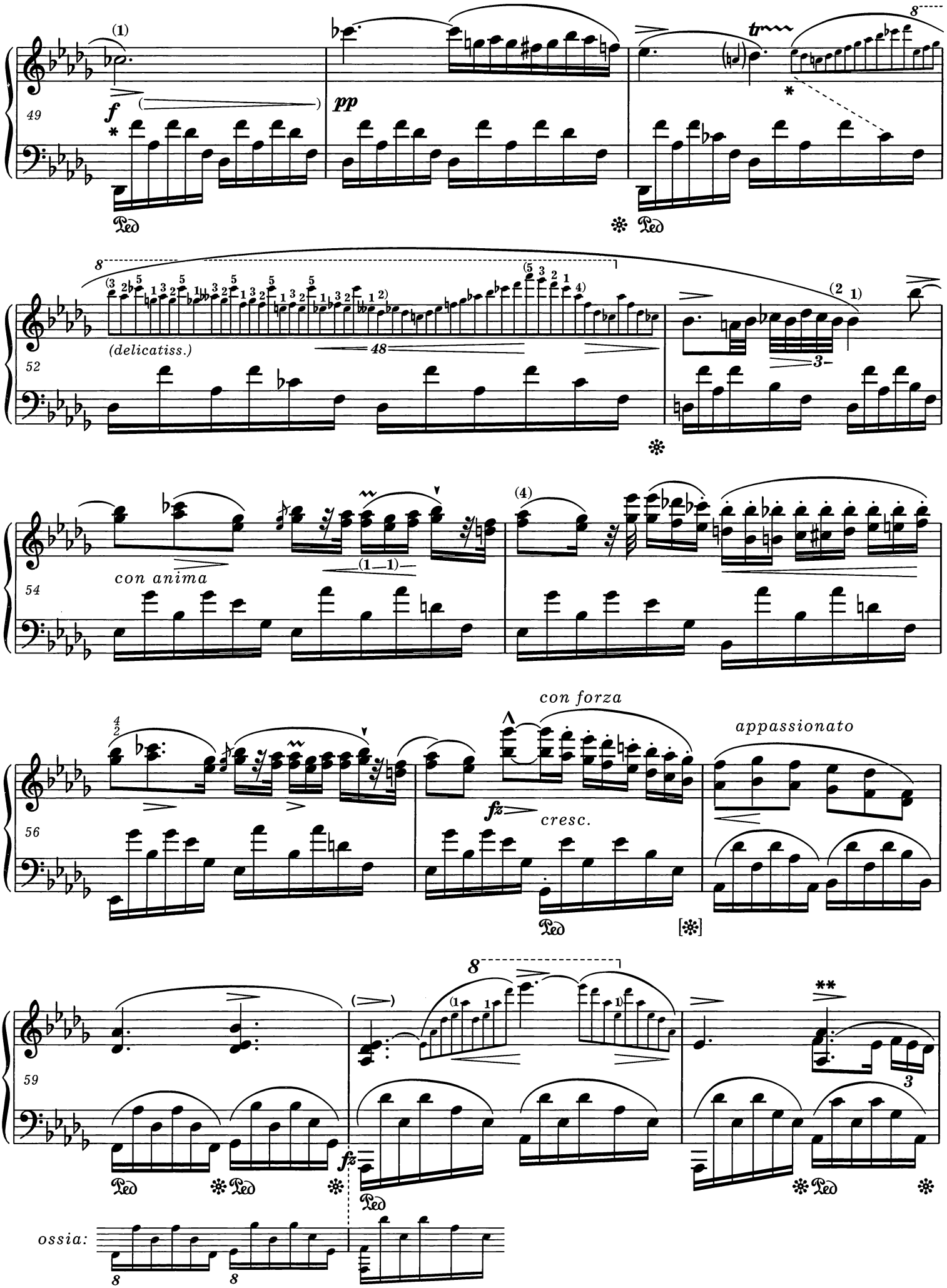
** W jednym ze źródeł niepewnej autentyczności zamiana ≻ na ≺.
In one of the sources a change of uncertain authenticity from ≻ to ≺.


14
16
cresc.
con forza
18
f
p
f
ossia:
(20)
fz
pp
sempre legatiss.
(mf)
23
ritenuto


a tempo
ossia:
pp
26
ossia:
29
leggieriss.
32
[3]
dolce
34
[3]
36
cresc.

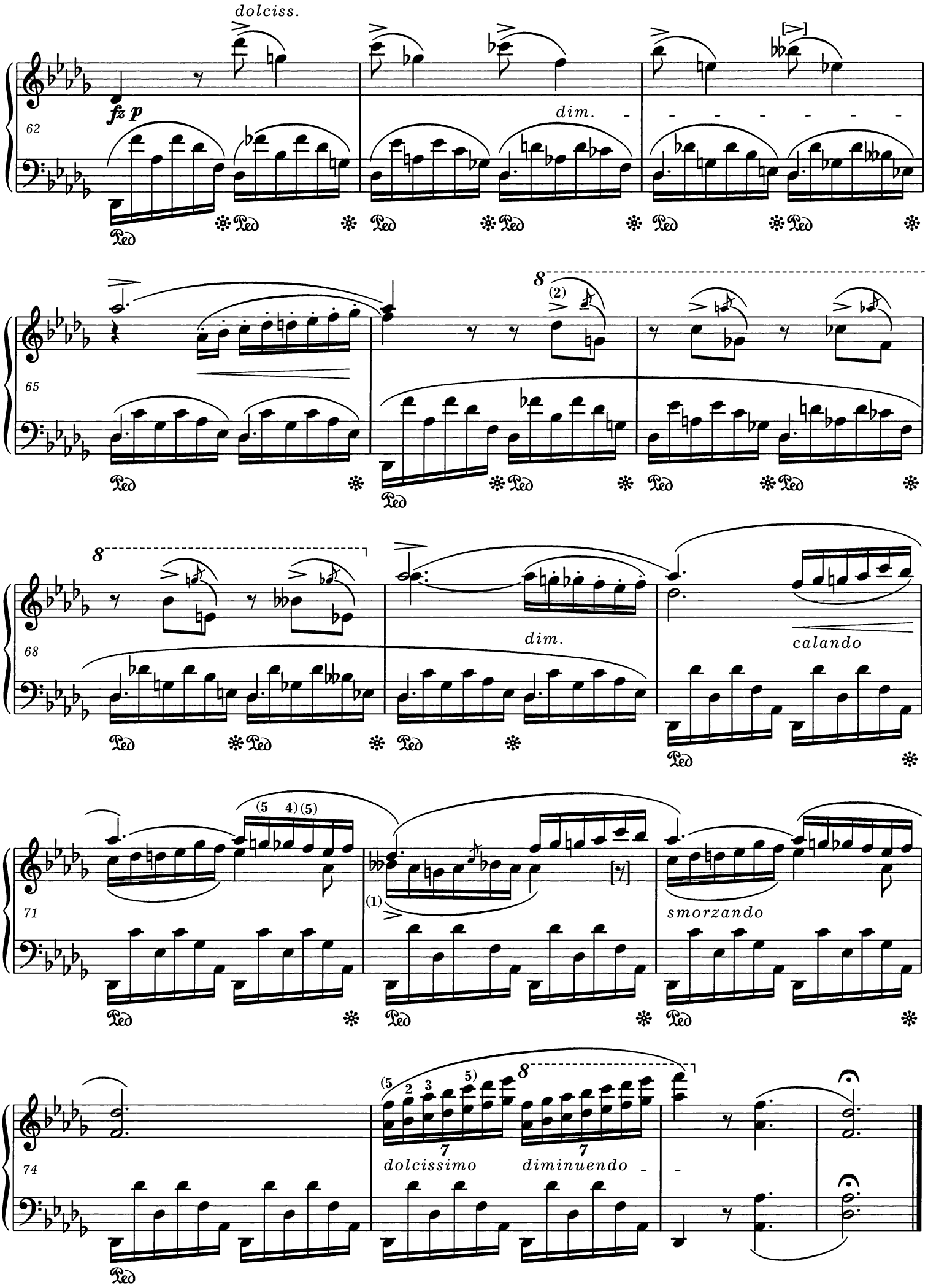


* Patrz *Komentarz źródłowy.*
Vide *Source Commentary.*



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

** Według oznaczenia Chopina w egzemplarzu lekcyjnym akcent odnosi się do f^1.
According to Chopin's marking in a pupil's copy the accent refers to f^1.

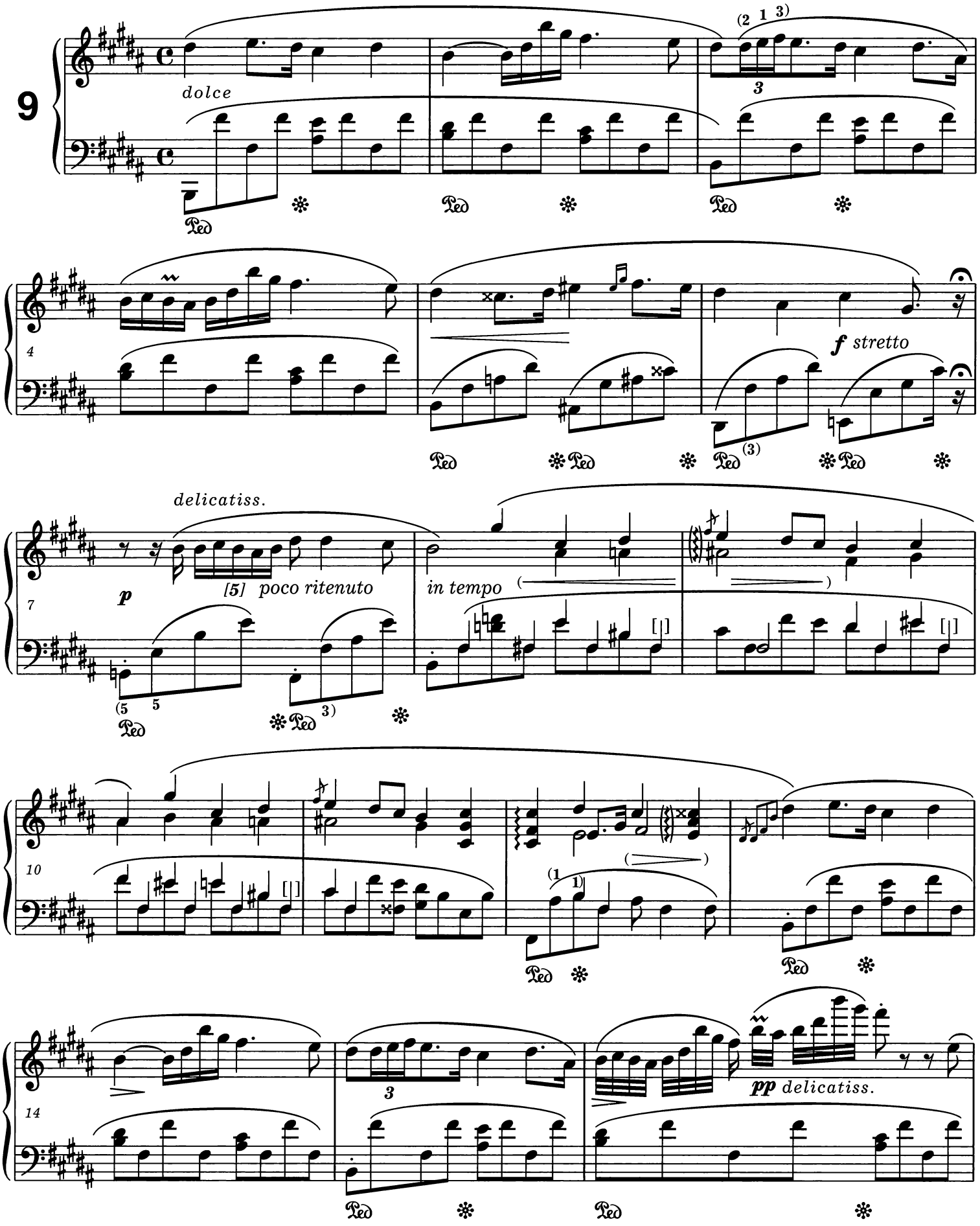

dolciss.
fz p
dim.
dim.
calando
smorzando
dolcissimo
diminuendo

Deux nocturnes

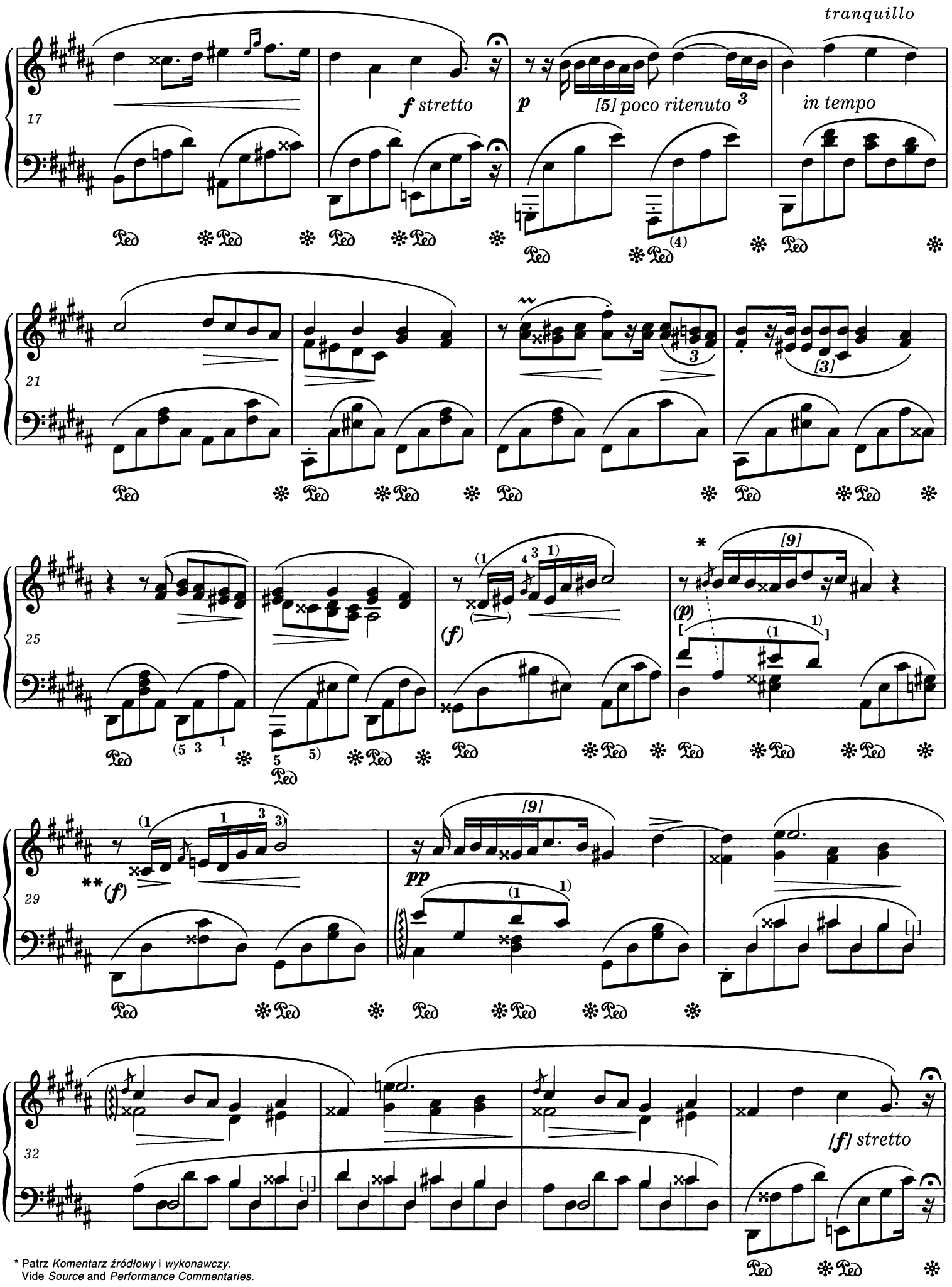
A Madame la Baronne de Billing née de Courbonne

op. 32 nr 1

Andante sostenuto

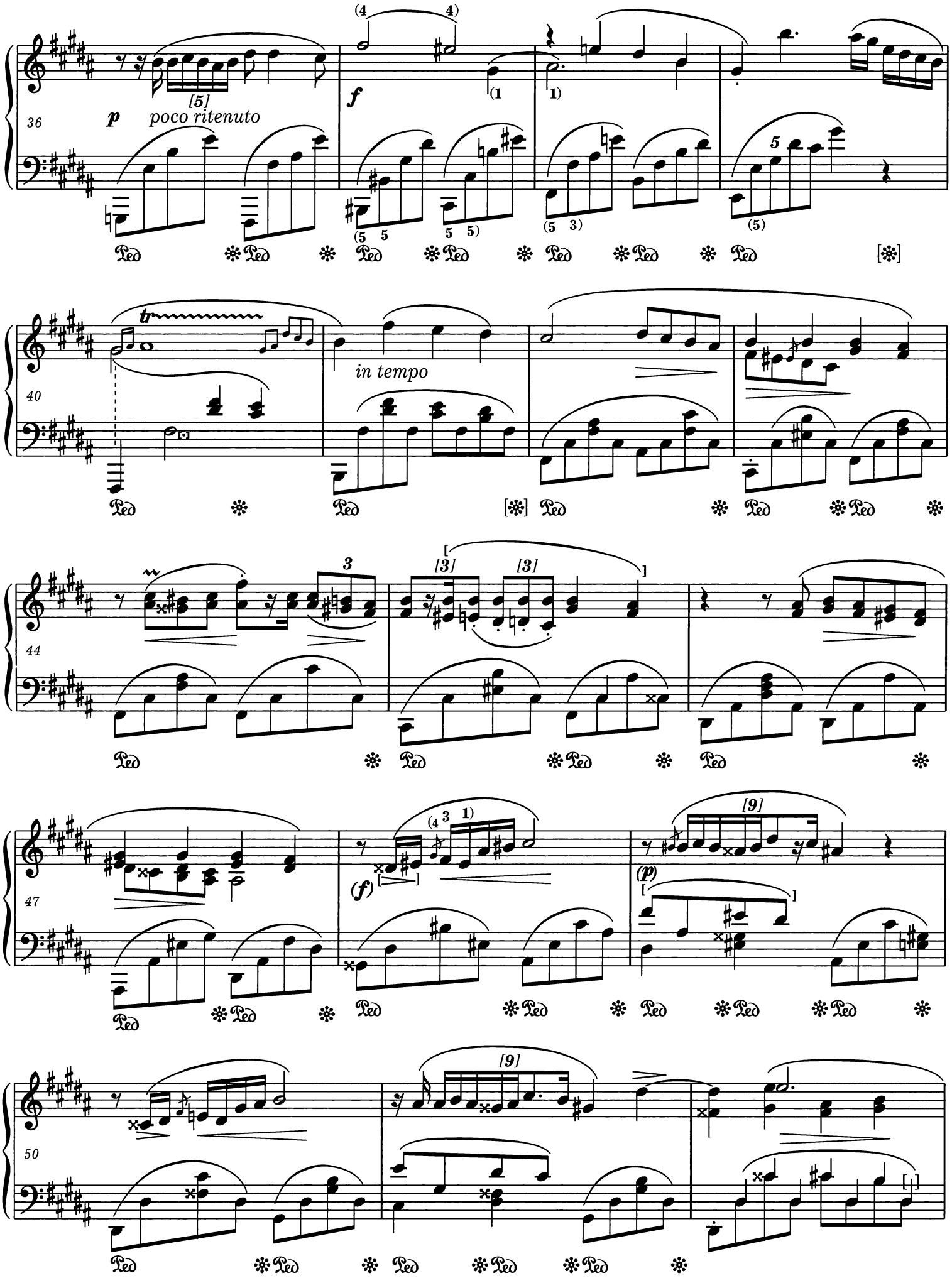


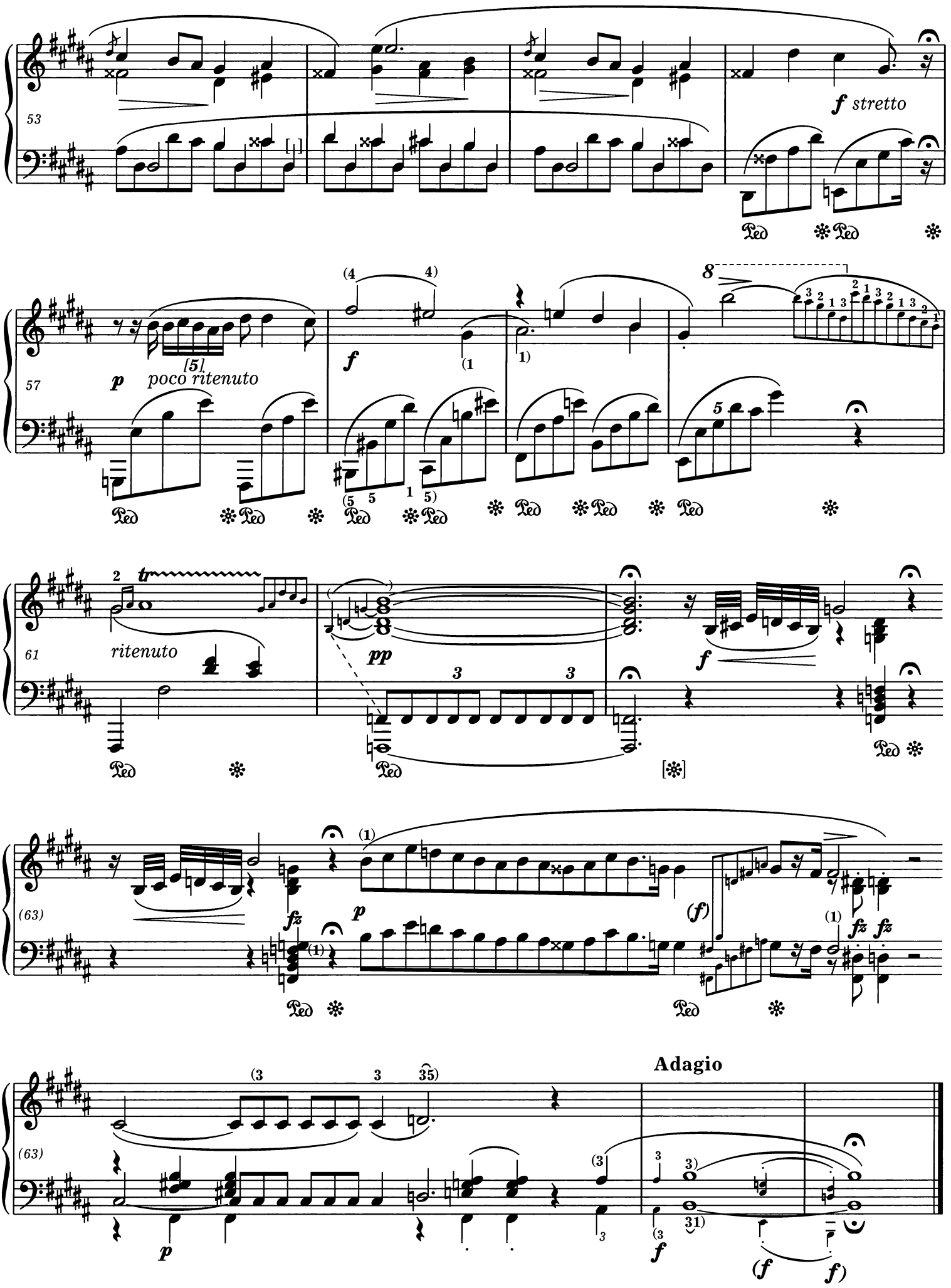
PWM-9235

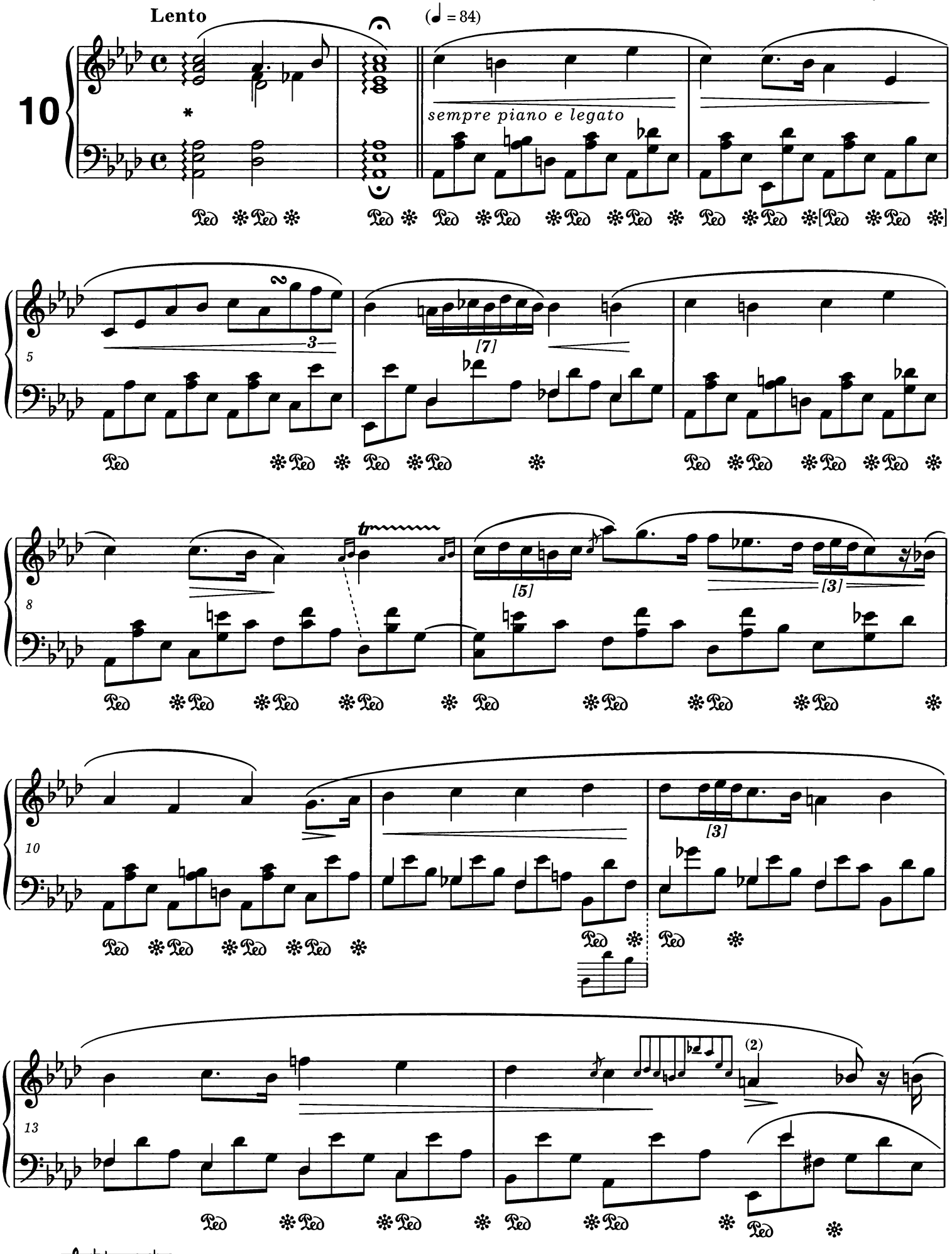


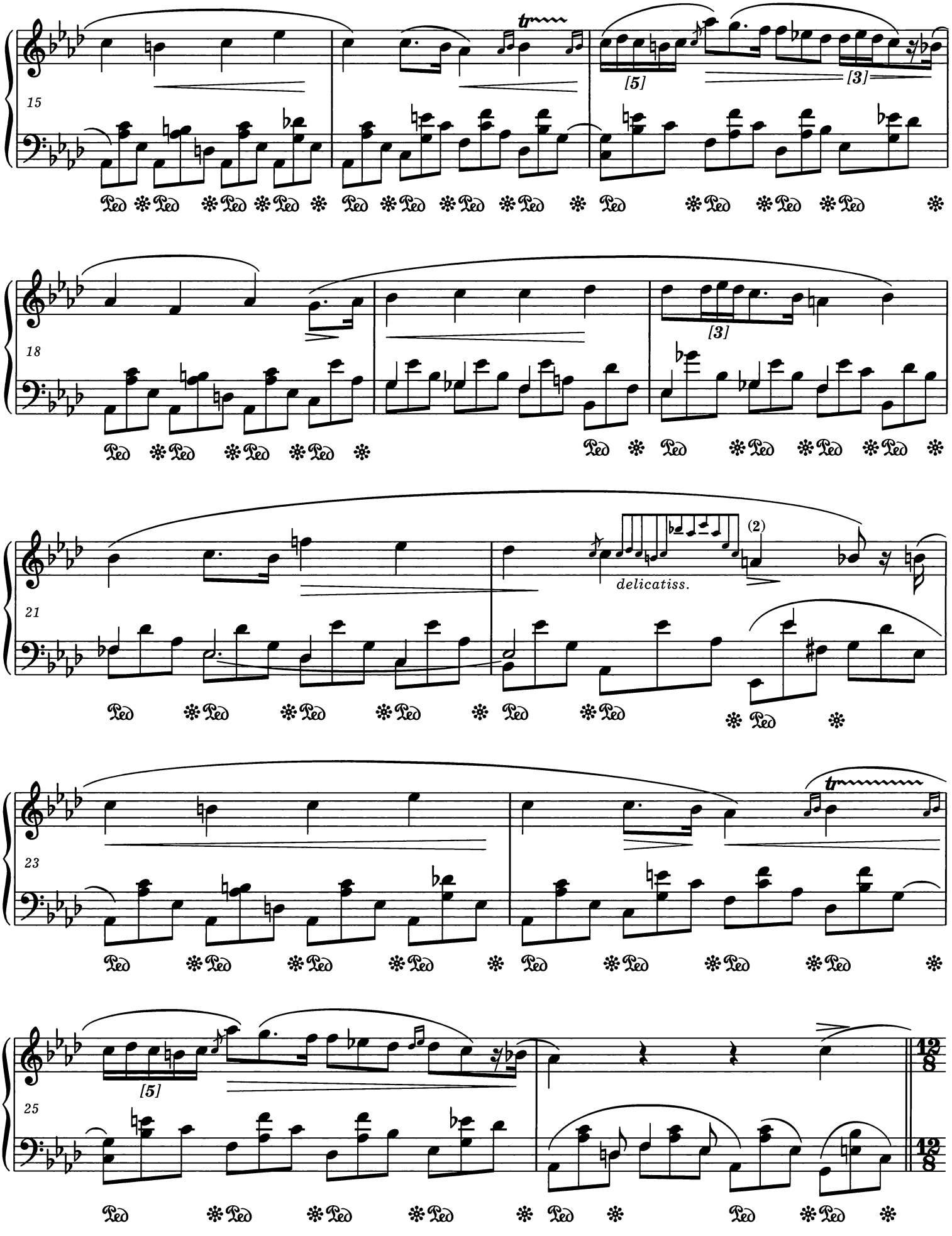
* Patrz *Komentarz źródłowy* i *wykonawczy*.
Vide *Source* and *Performance Commentaries*.

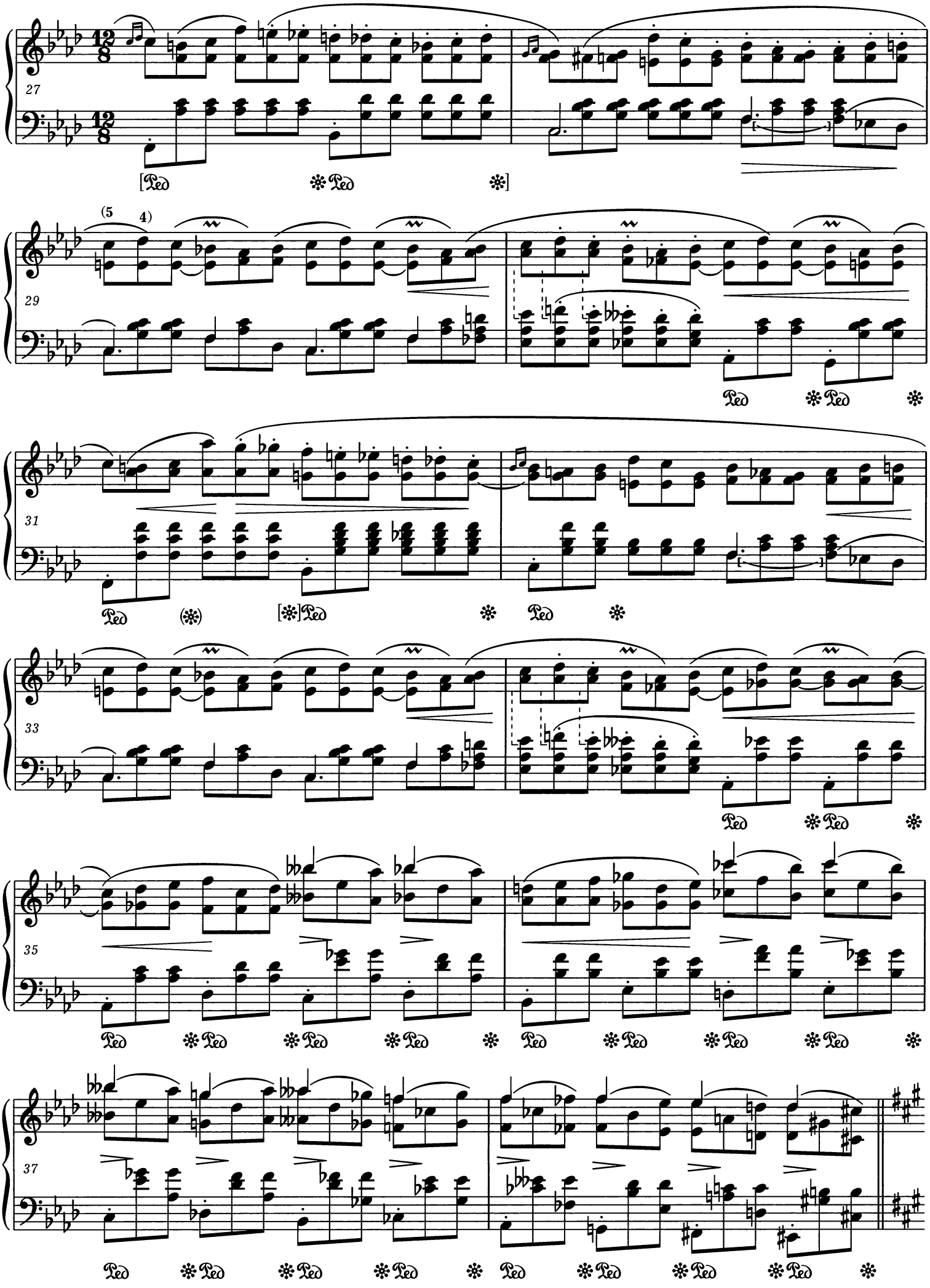
** W egzemplarzu lekcyjnym *ff*. Por. uwagę na s. 18.
ff in a pupil's copy. Vide note on page 18.

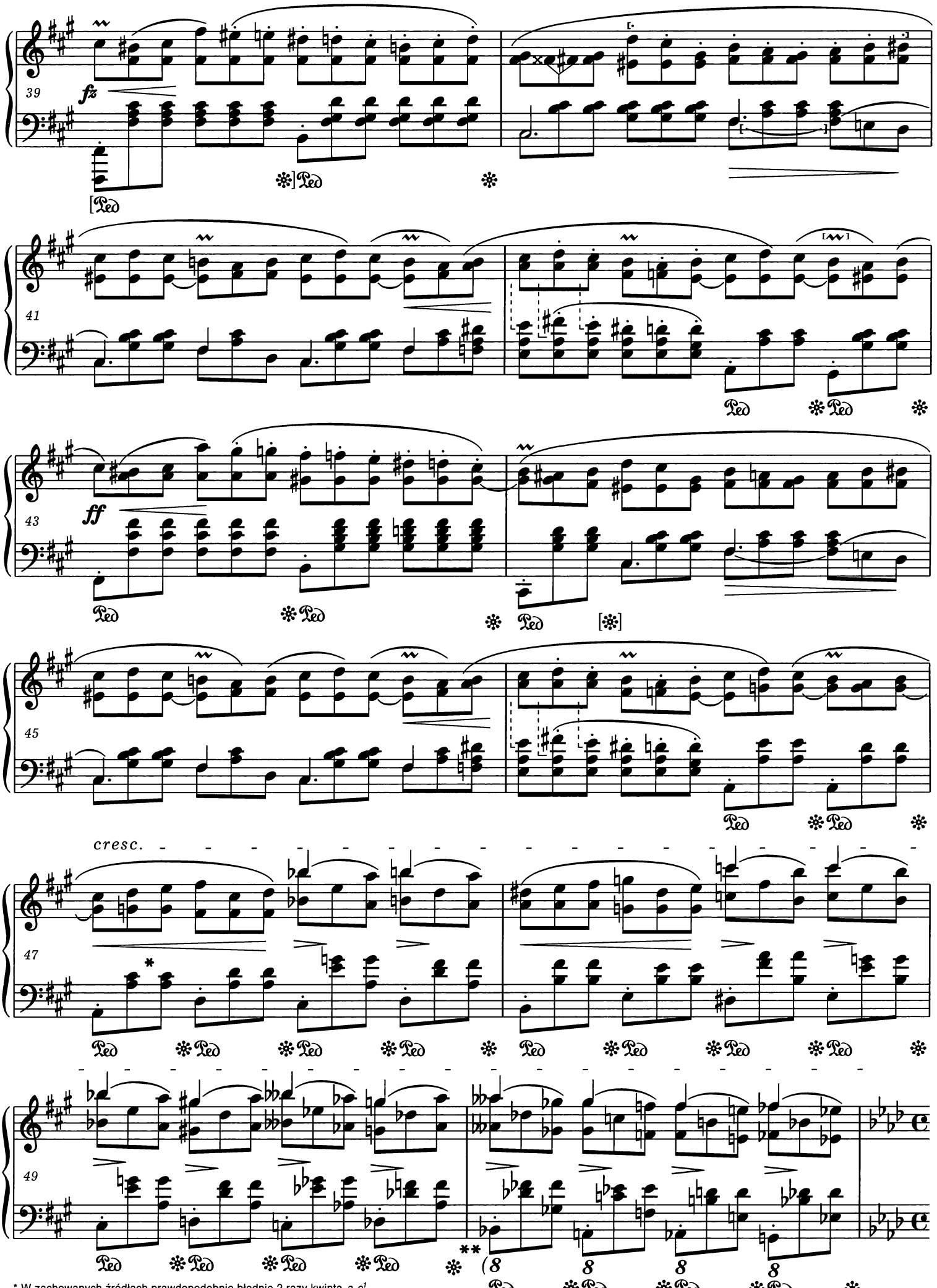

36
p
poco ritenuto
[5]
f
40
tr
in tempo
44
3
[3]
[3]
47
(f)
(4 3 1)
[9]
(p)
50
[9]


53
f stretto
57
p
poco ritenuto
f
8
61
ritenuto
pp
f
(63)
fz
p
(f)
fz
fz
Adagio
(63)
p
f
(f
f)


Lento
(♩ = 84)
10
sempre piano e legato
5
3
[7]
8
tr
[5]
[3]
10
[3]
13
(2)
* ossia:

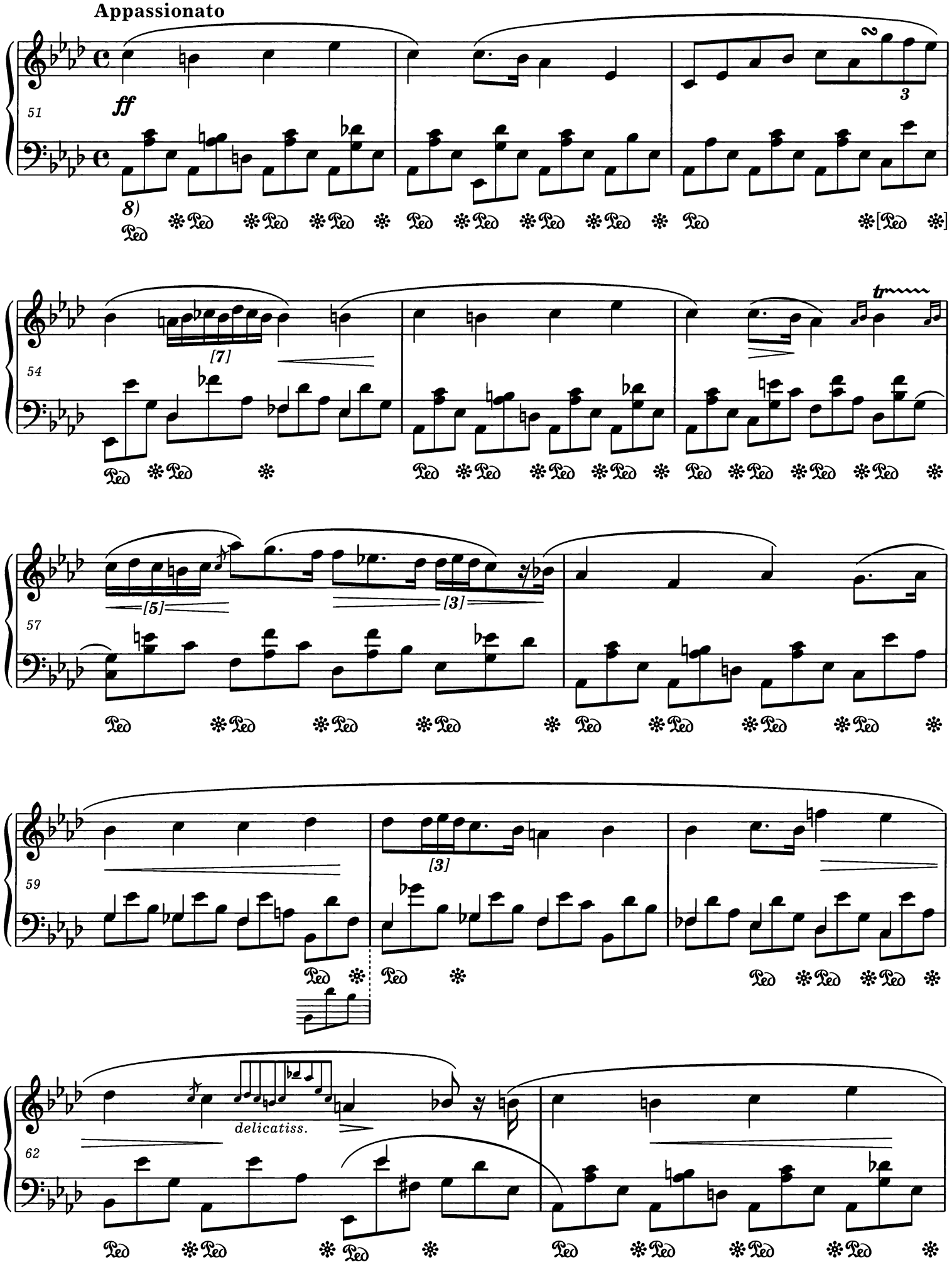

15
[5]
[3]
18
[3]
21
(2)
delicatiss.
23
25
[5]
12/8
12/8

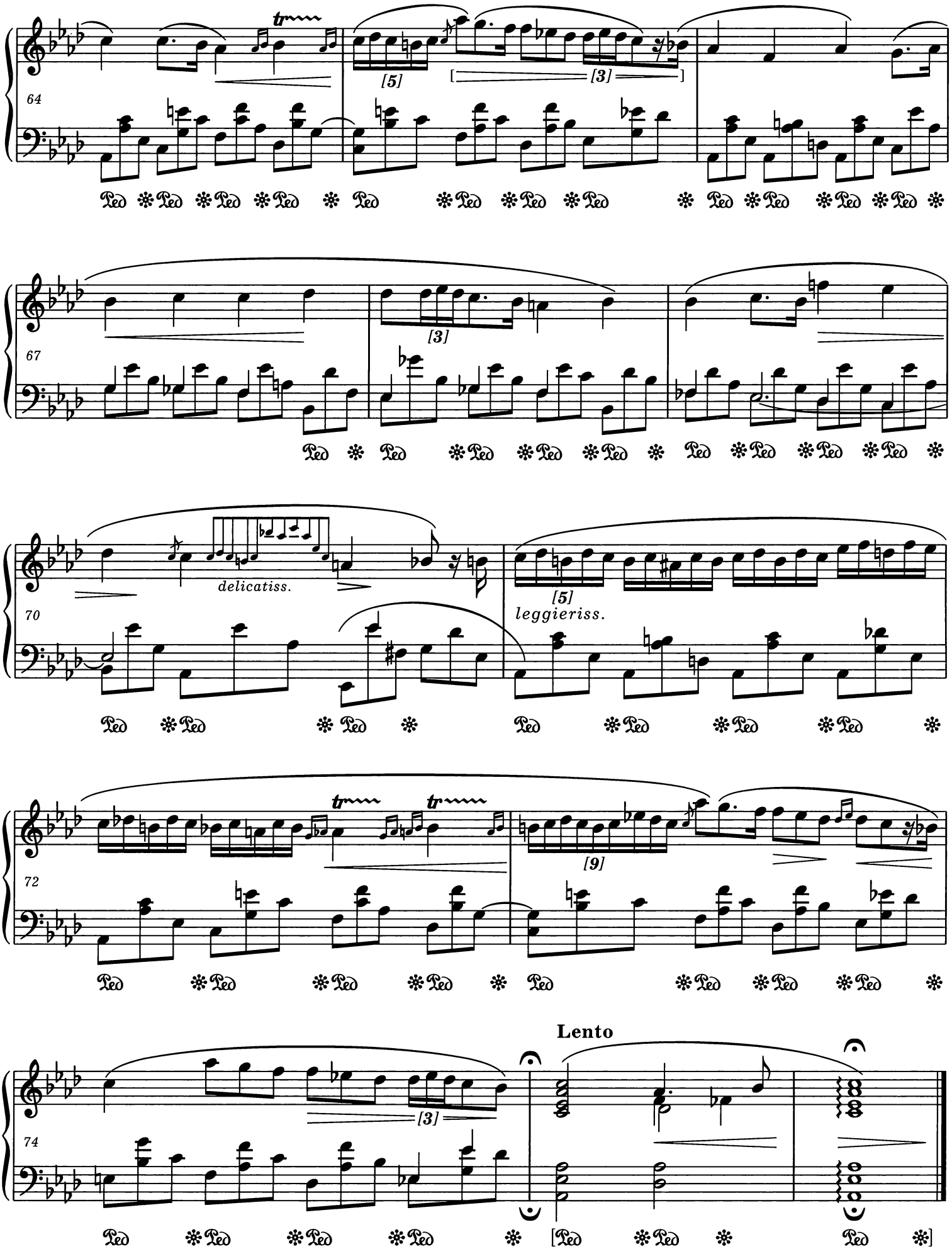

27
29
31
33
35
37
(5
4)



* W zachowanych źródłach prawdopodobnie błędnie 2 razy kwinta *a-e*[1].
In the extant sources the fifth *a-e*[1] occurs twice probably by mistake.

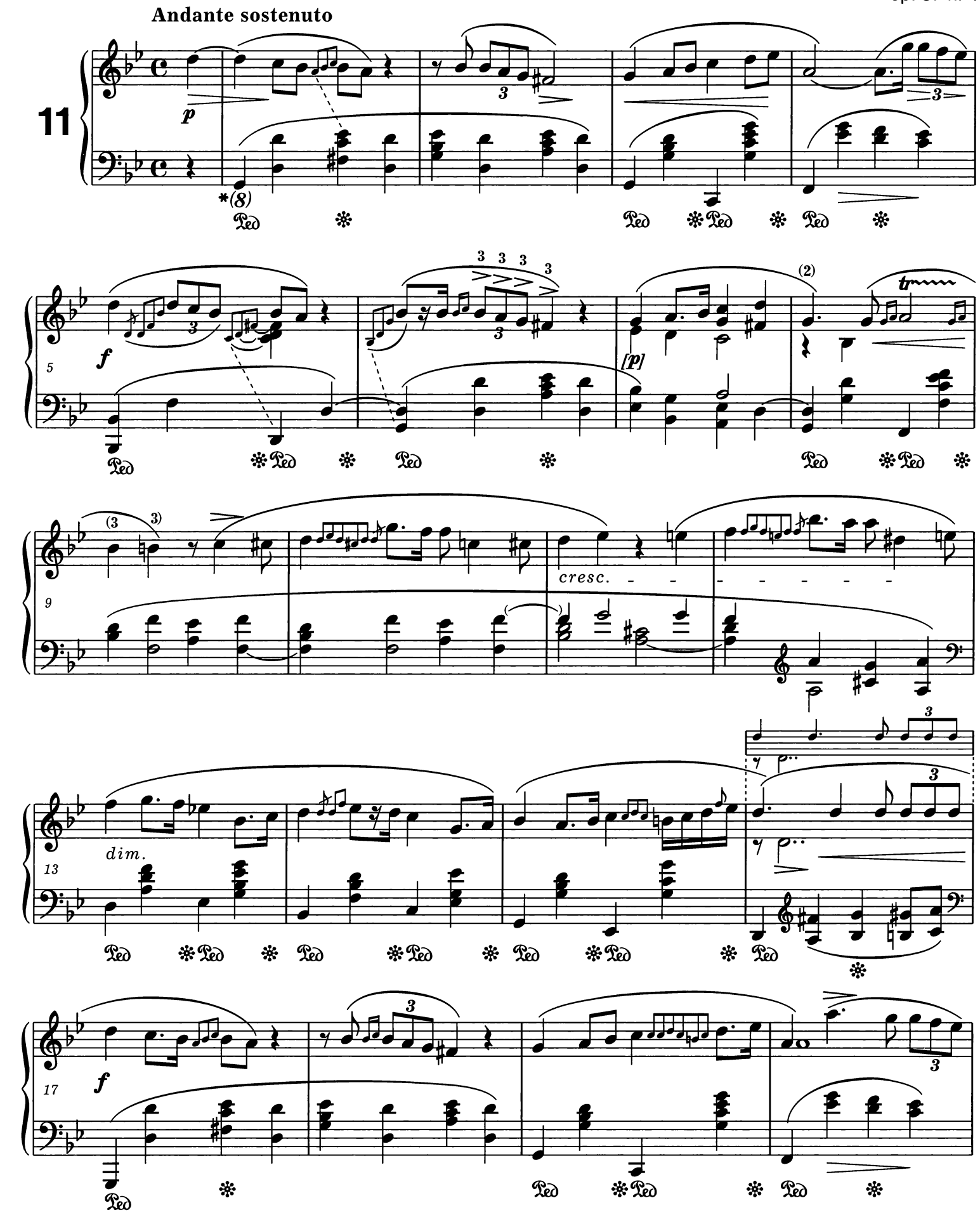
** Wariant wpisany przez Chopina do egzemplarza lekcyjnego: 5 nut basowych wraz z dolnymi oktawami.
Chopin wrote this variant into a pupil's copy: 5 bass notes with lower octaves.


Appassionato
ff
51
8)
Ped
54
[7]
tr
57
[5]
[3]
59
[3]
62
delicatiss.


64
[5]
[3]
67
[3]
70
delicatiss.
[5]
leggieriss.
72
[9]
Lento
74
[3]

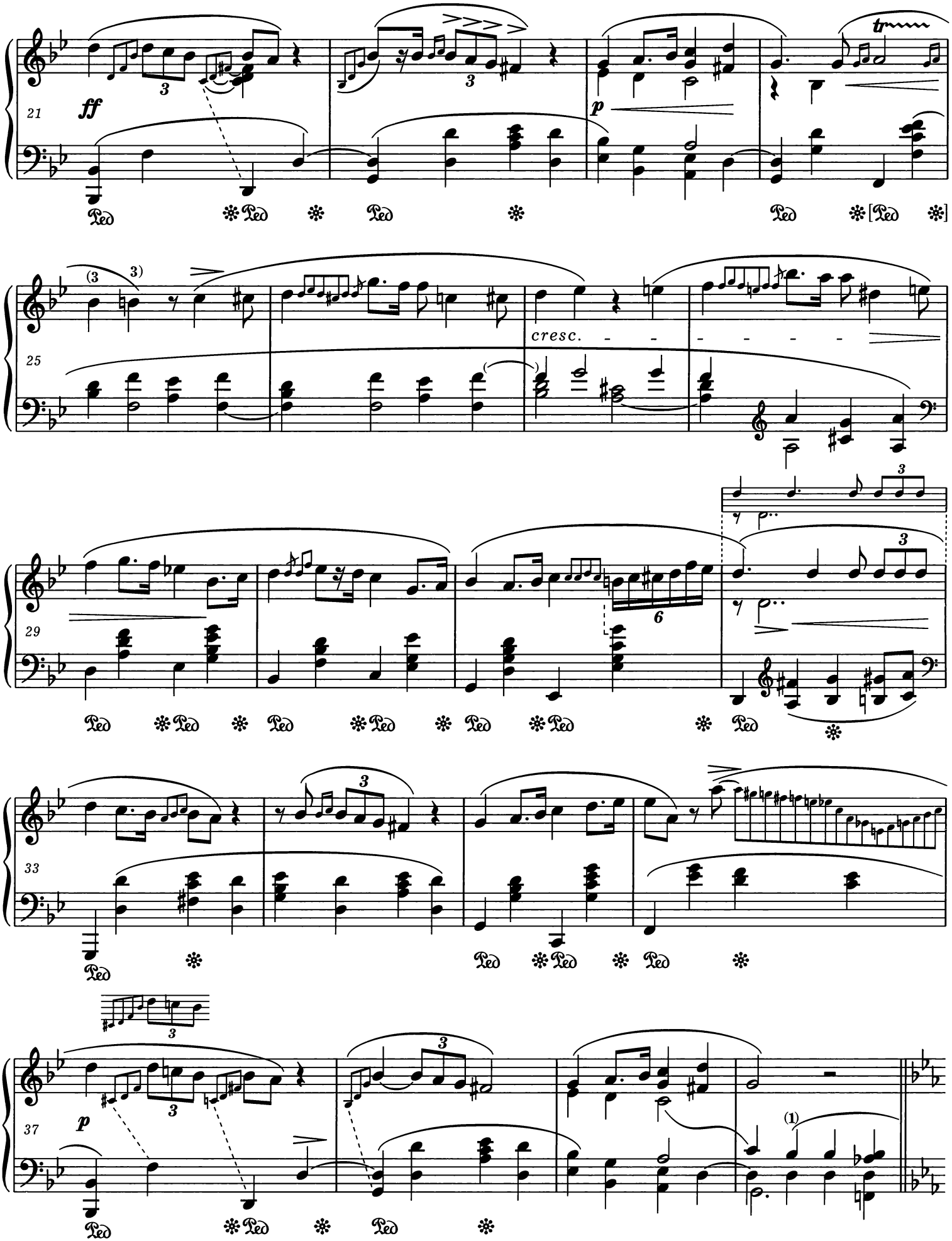
Deux nocturnes

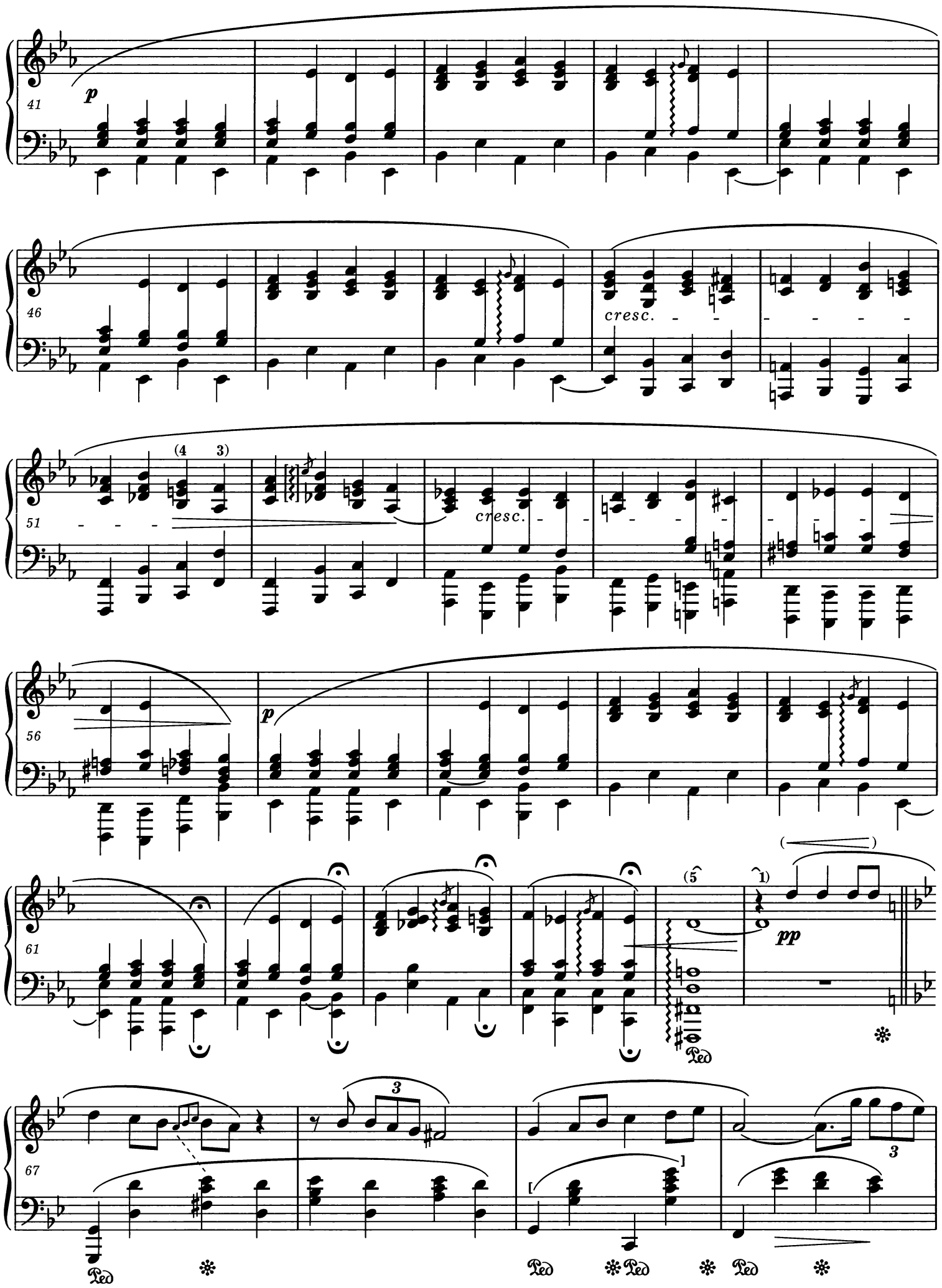
op. 37 nr 1

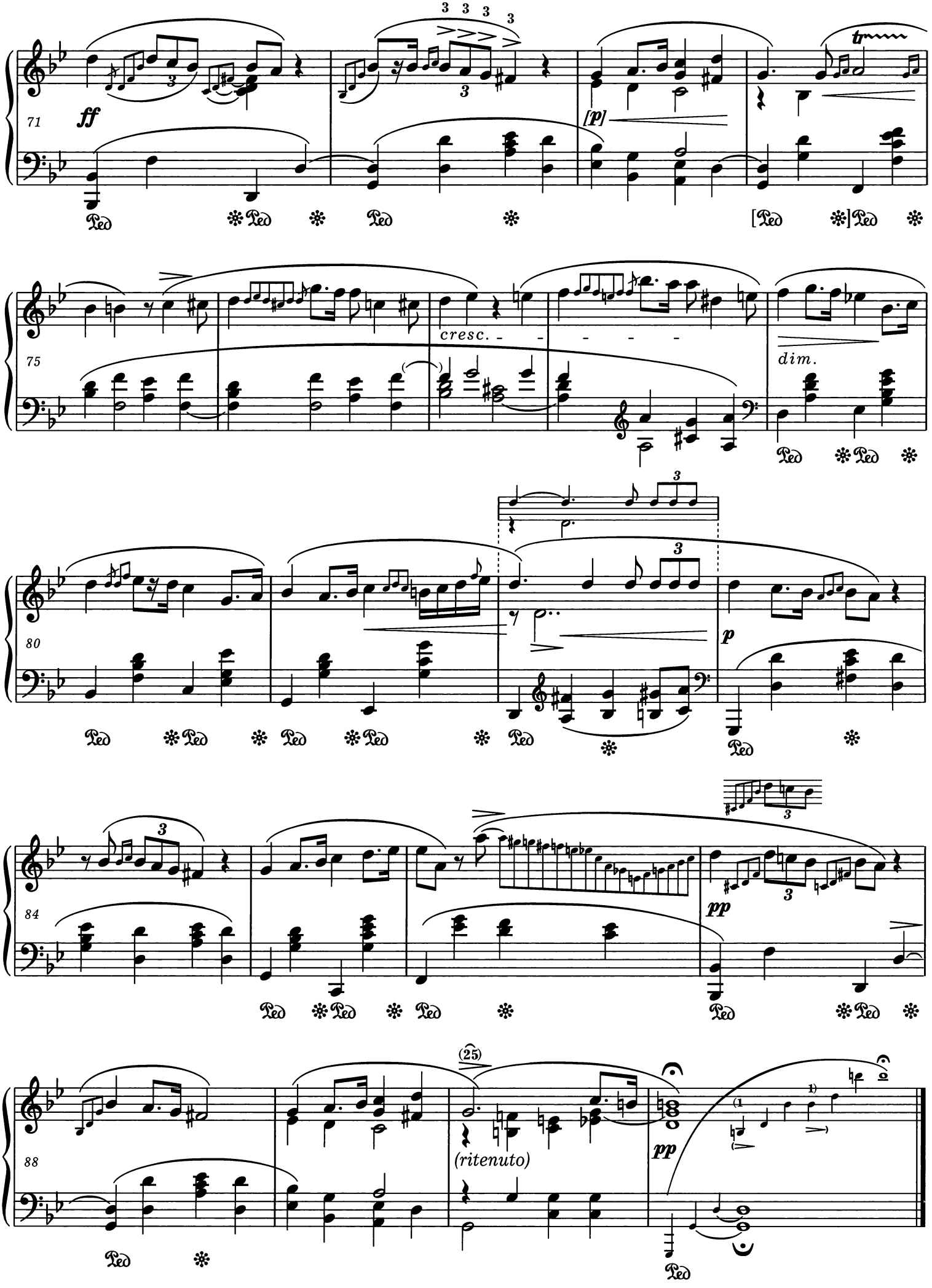


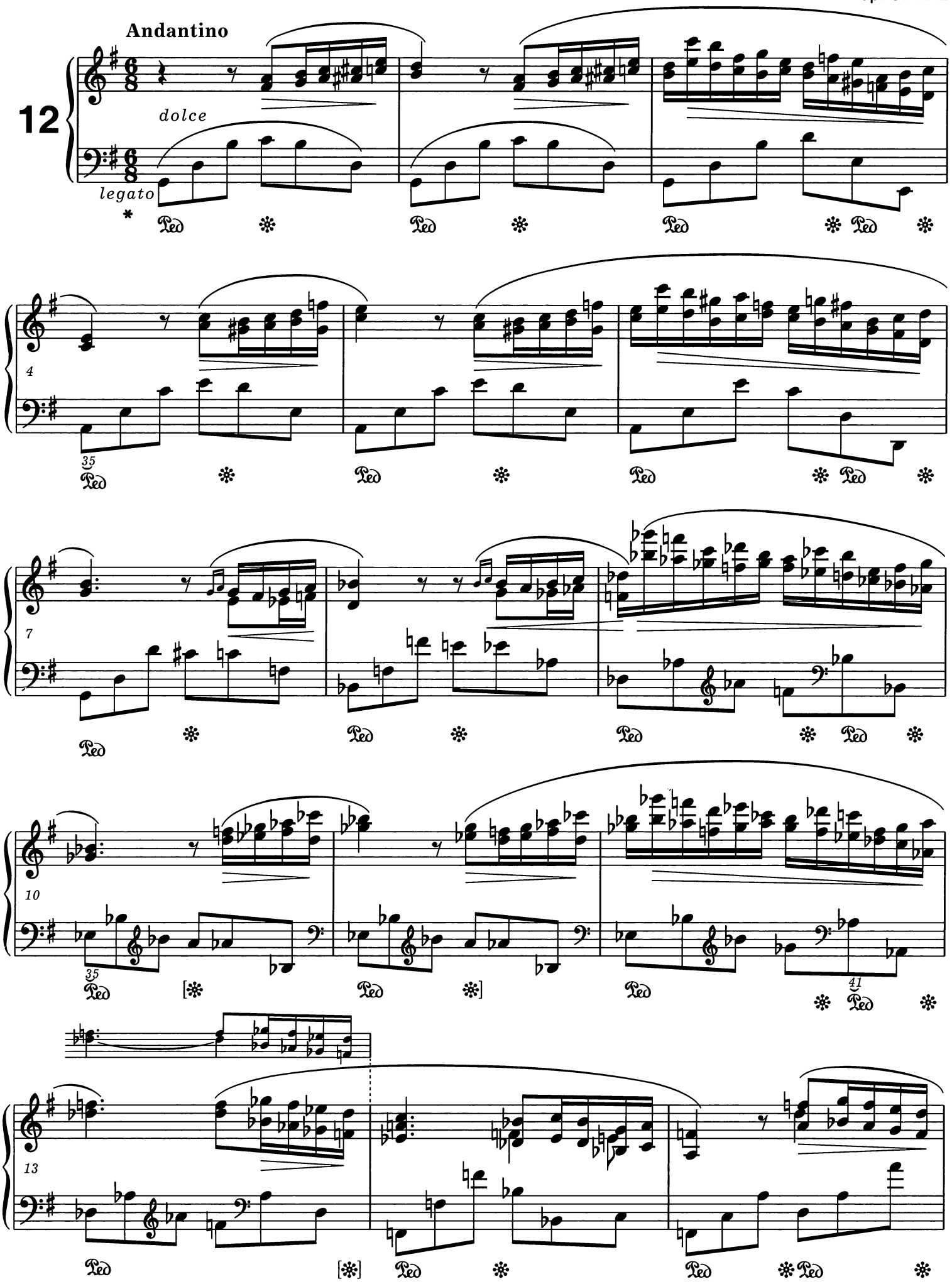
* Wariant wpisany przez Chopina do egzemplarza lekcyjnego.
Chopin wrote this variant into a pupil's copy.

PWM-9235


21
ff
p
tr
25
cresc.
29
6
33
37
p
(1)

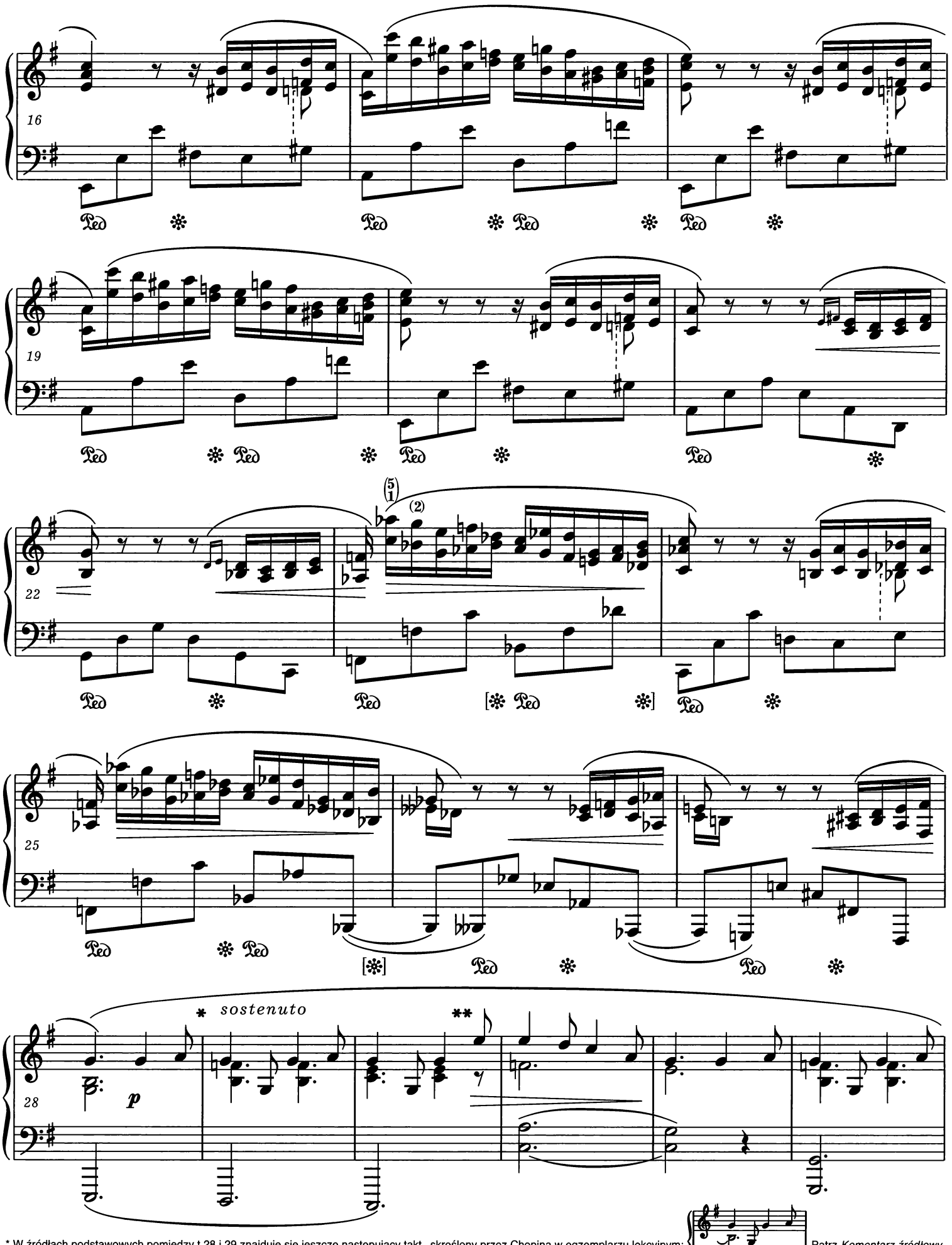

41
p
46
cresc.
51
(4 3)
cresc.
56
p
61
(5)
(1)
pp
67
3
3
Ped
Ped
Ped
Ped
Ped


71
ff
[p]
tr
75
cresc.
dim.
80
p
84
pp
88
(25)
(ritenuto)
pp

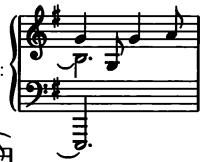


* Patrz *Komentarz wykonawczy.*

* Vide *Performance Commentary.*

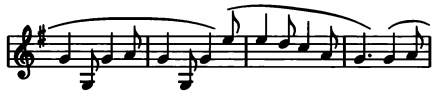


* W źródłach podstawowych pomiędzy t.28 i 29 znajduje się jeszcze następujący takt, skreślony przez Chopina w egzemplarzu lekcyjnym:
The following bar, crossed out by Chopin in a pupil's copy, can still be found between bars 28 and 29 in the primary sources:

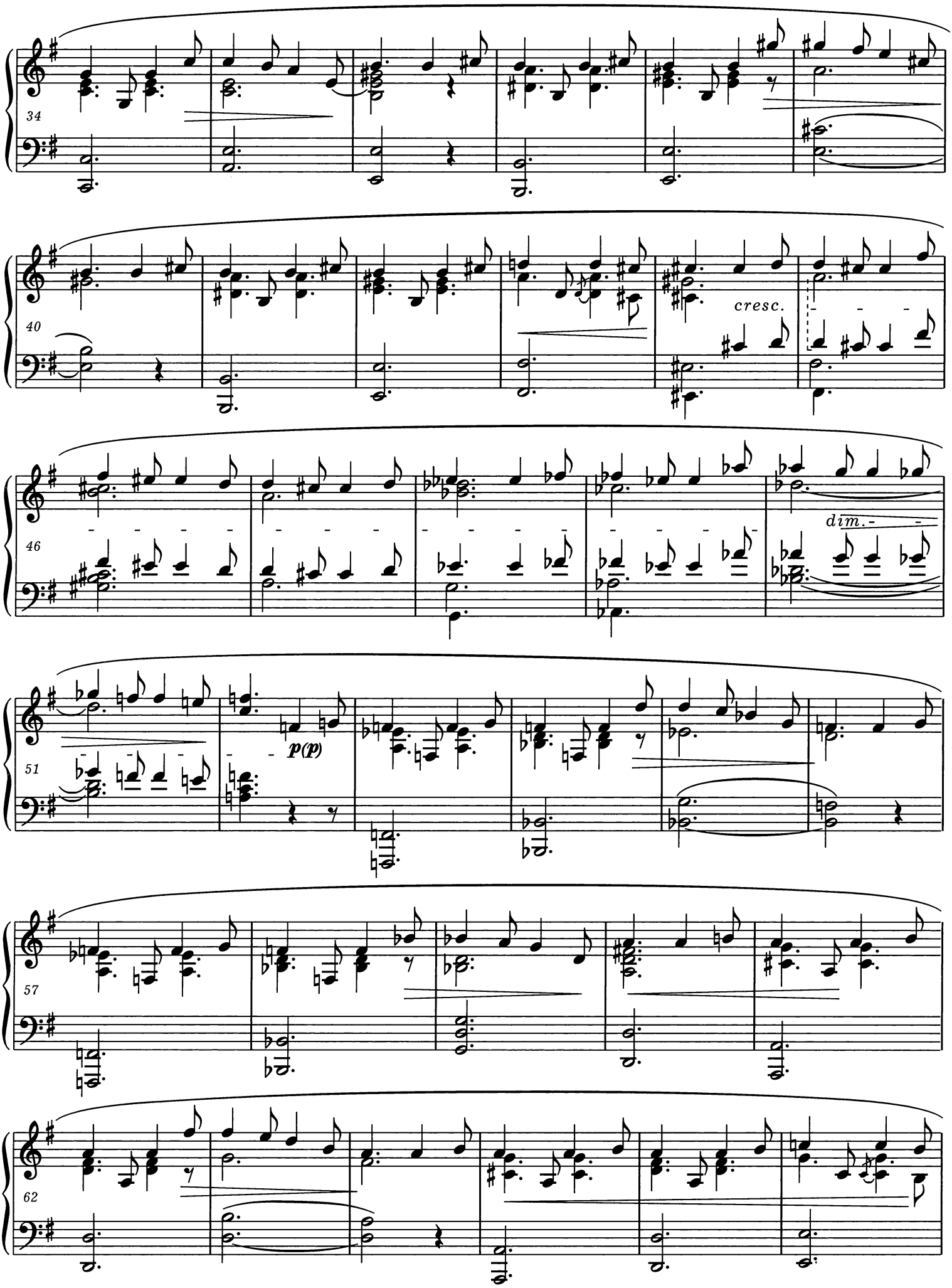


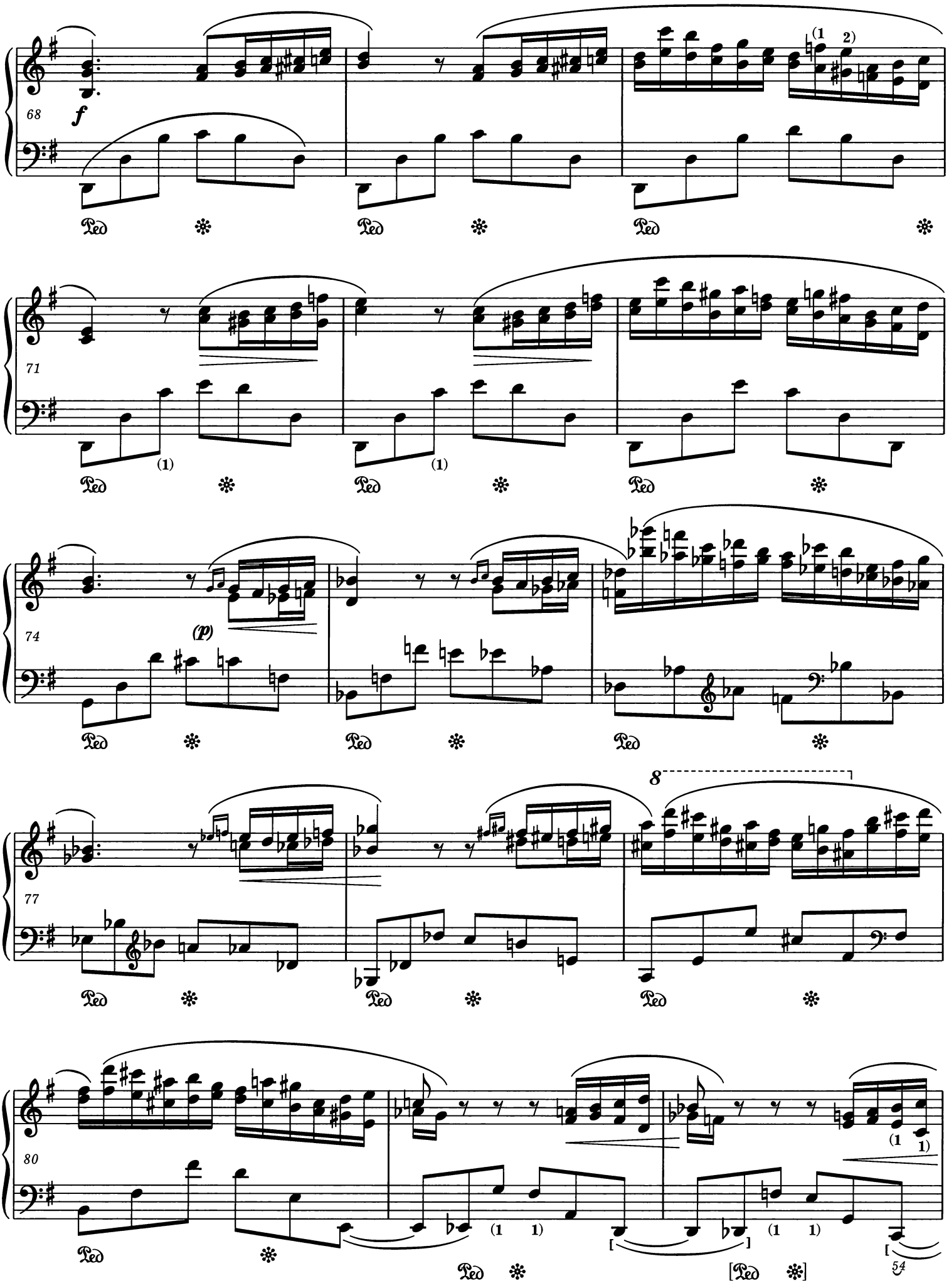
Patrz *Komentarz źródłowy.*
Vide *Source Commentary.*

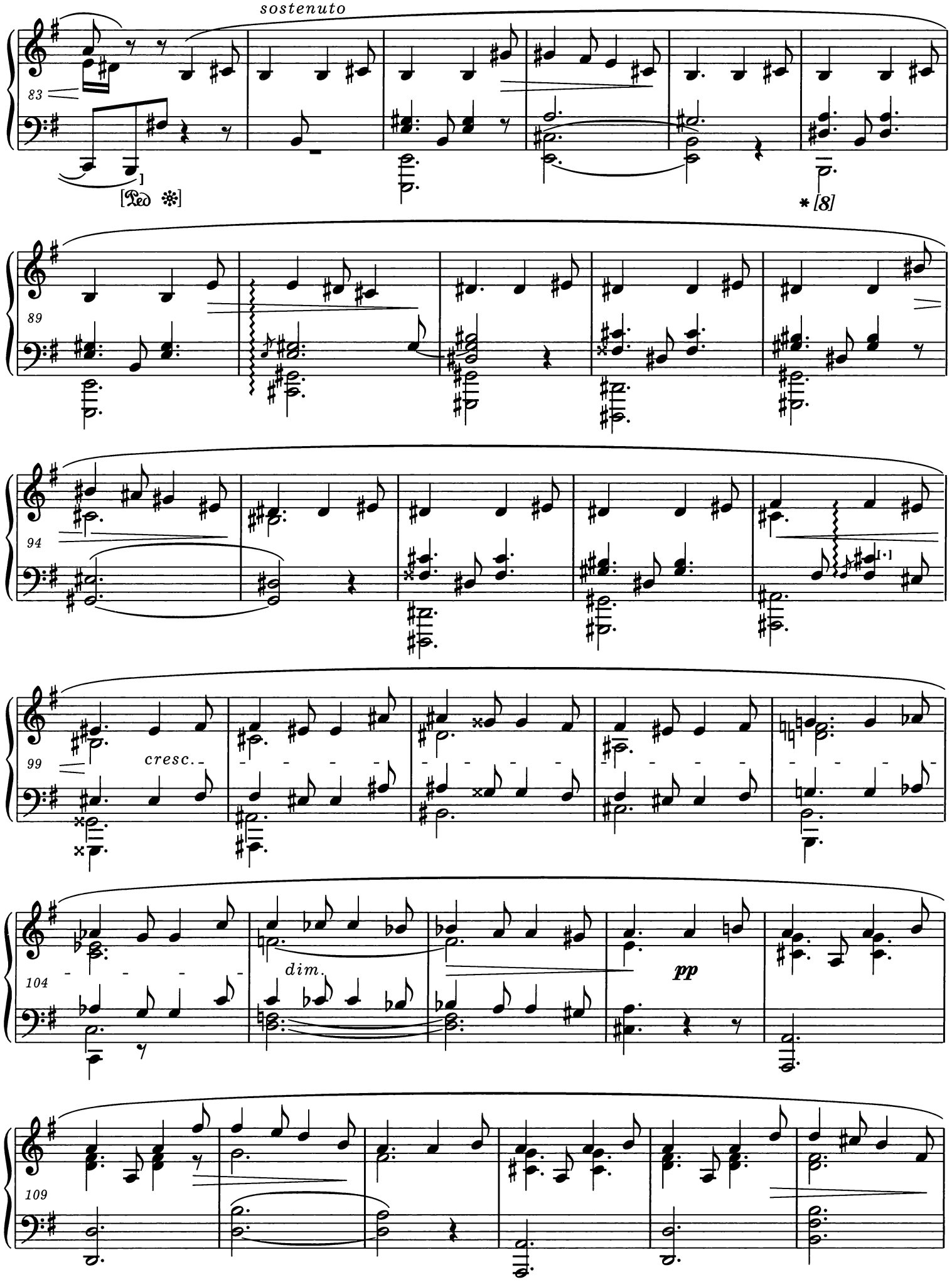
** Pierwotne łukowanie tej części *Nokturnu* było bardziej motywiczne, np. w t. 29-32:
The original slurring was more motivic in this part of the *Nocturne,* e.g. bars 29-32:



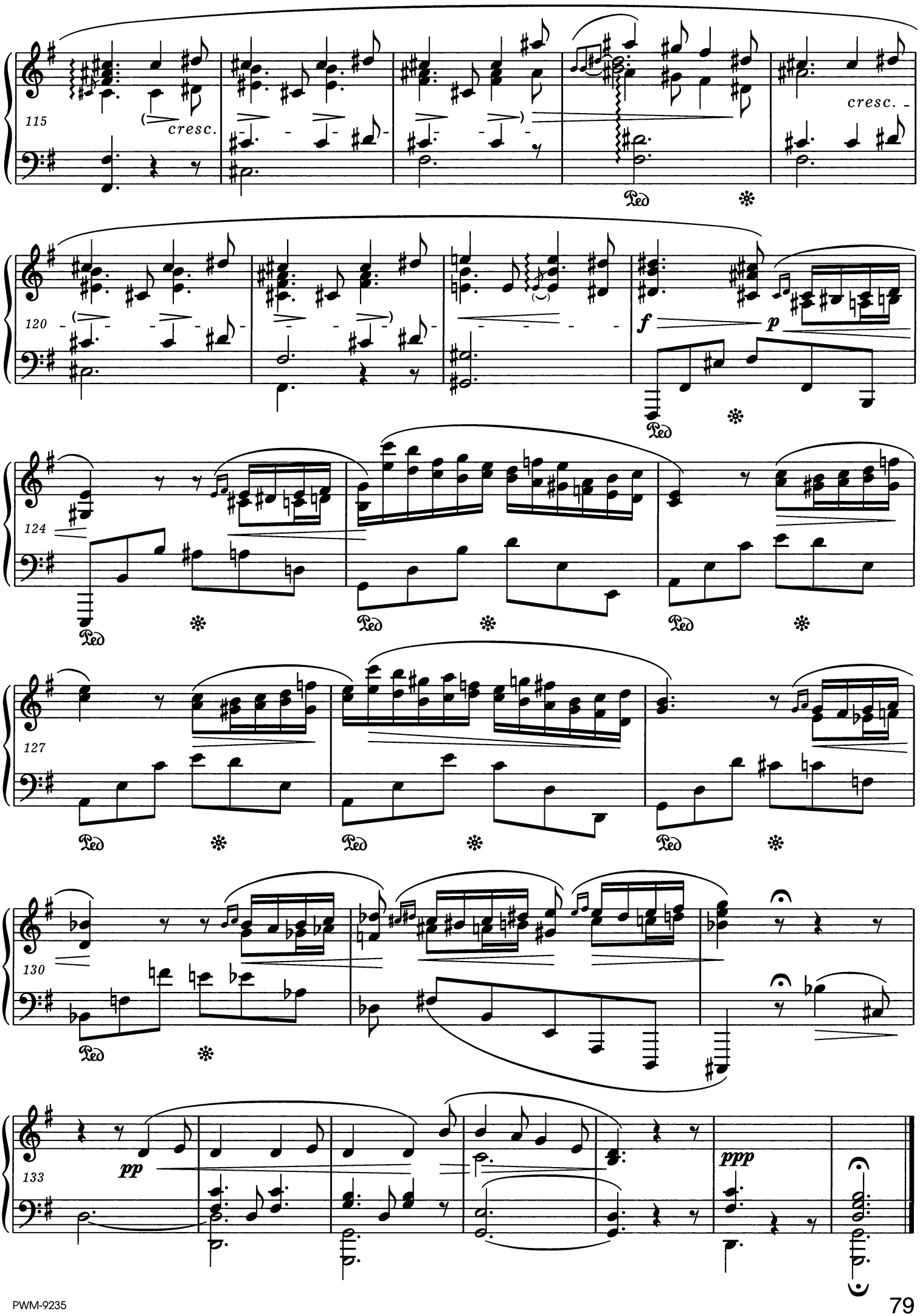
Patrz *Komentarz źródłowy.*
Vide *Source Commentary.*


34
40
cresc.
46
dim.
51
p(p)
57
62


68
f
(1 2)
71
(1)
(1)
74
(p)
77
8
80
(1 1)
(1 1)
54



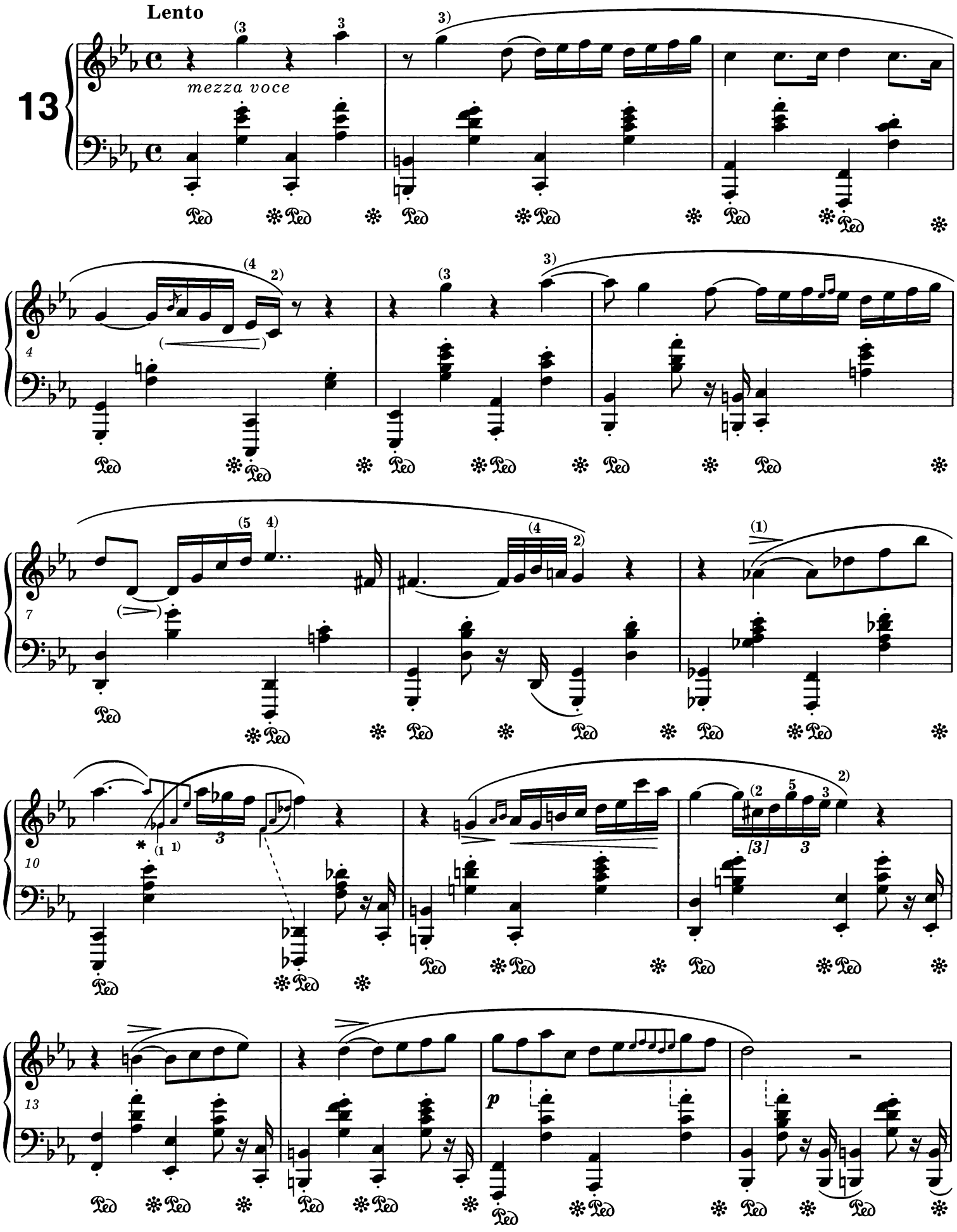
* Dopuszczalne jest uzupełnienie dolnej oktawy (skala fortepianu Chopina sięgała tylko do C_1).
The addition of the lower octave is permissible (Chopin's piano only went down to C_1).


115
cresc.
cresc.
120
f
p
124
127
130
133
pp
ppp
Ped

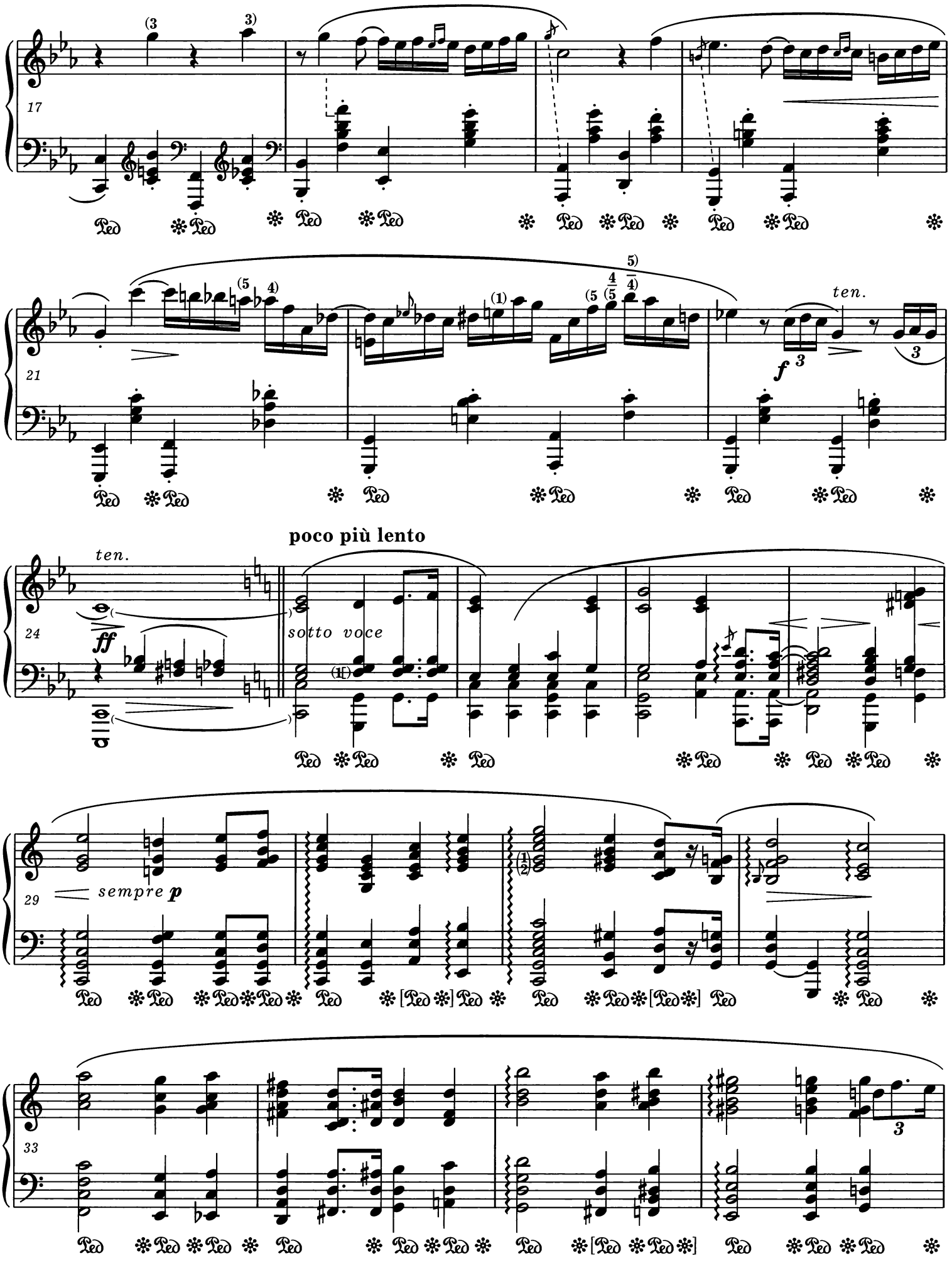
Deux nocturnes

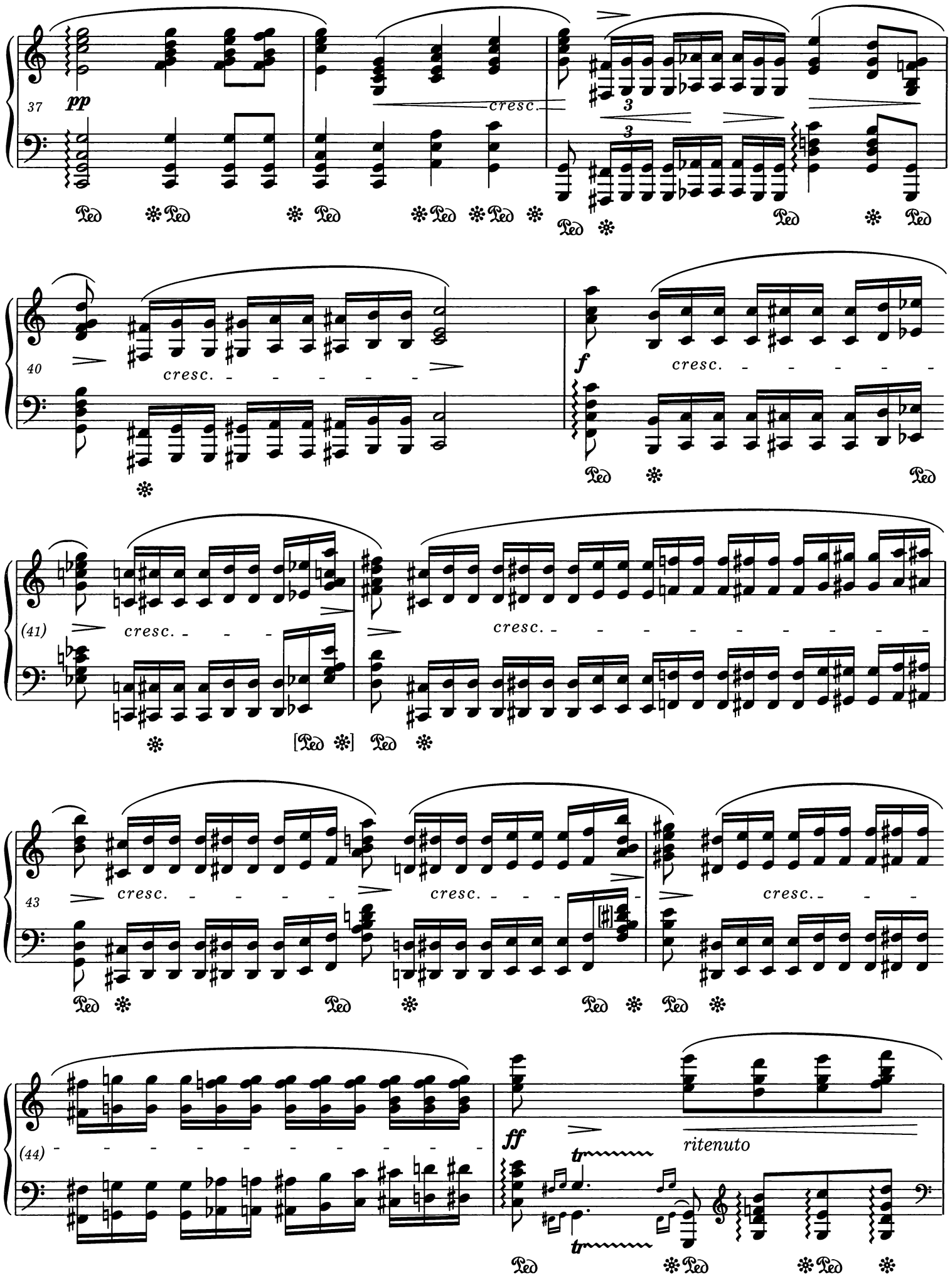
A Mademoiselle Laure Duperré

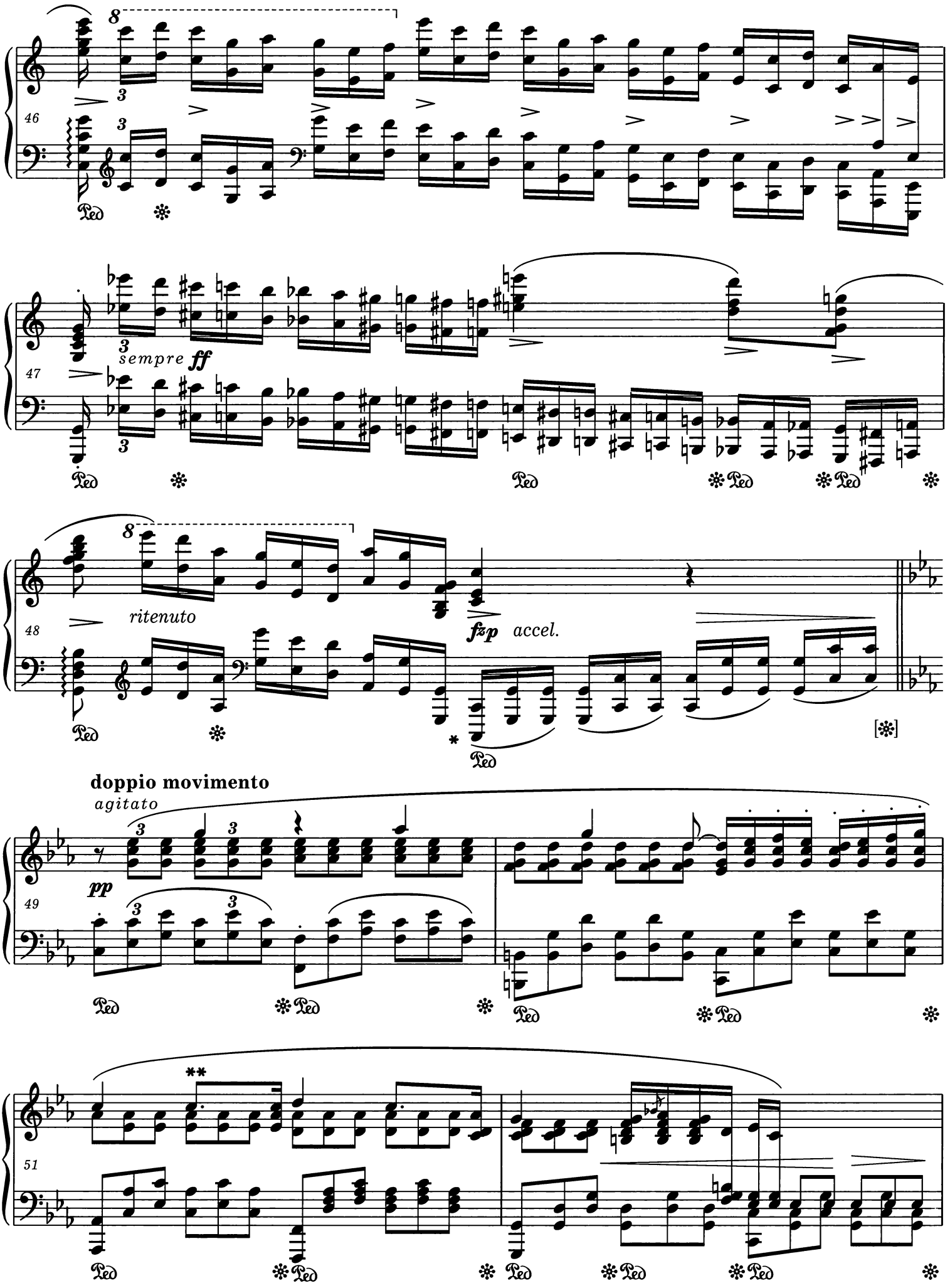
op. 48 nr 1



* L.r. Druga ćwierćnuta w niektórych źródłach: - patrz *Komentarz źródłowy.* Pr.r. - patrz *Komentarz wykonawczy.*
L.H. Second crotchet in some sources: - vide *Source Commentary.* For the R.H. vide *Performance Commentary.*

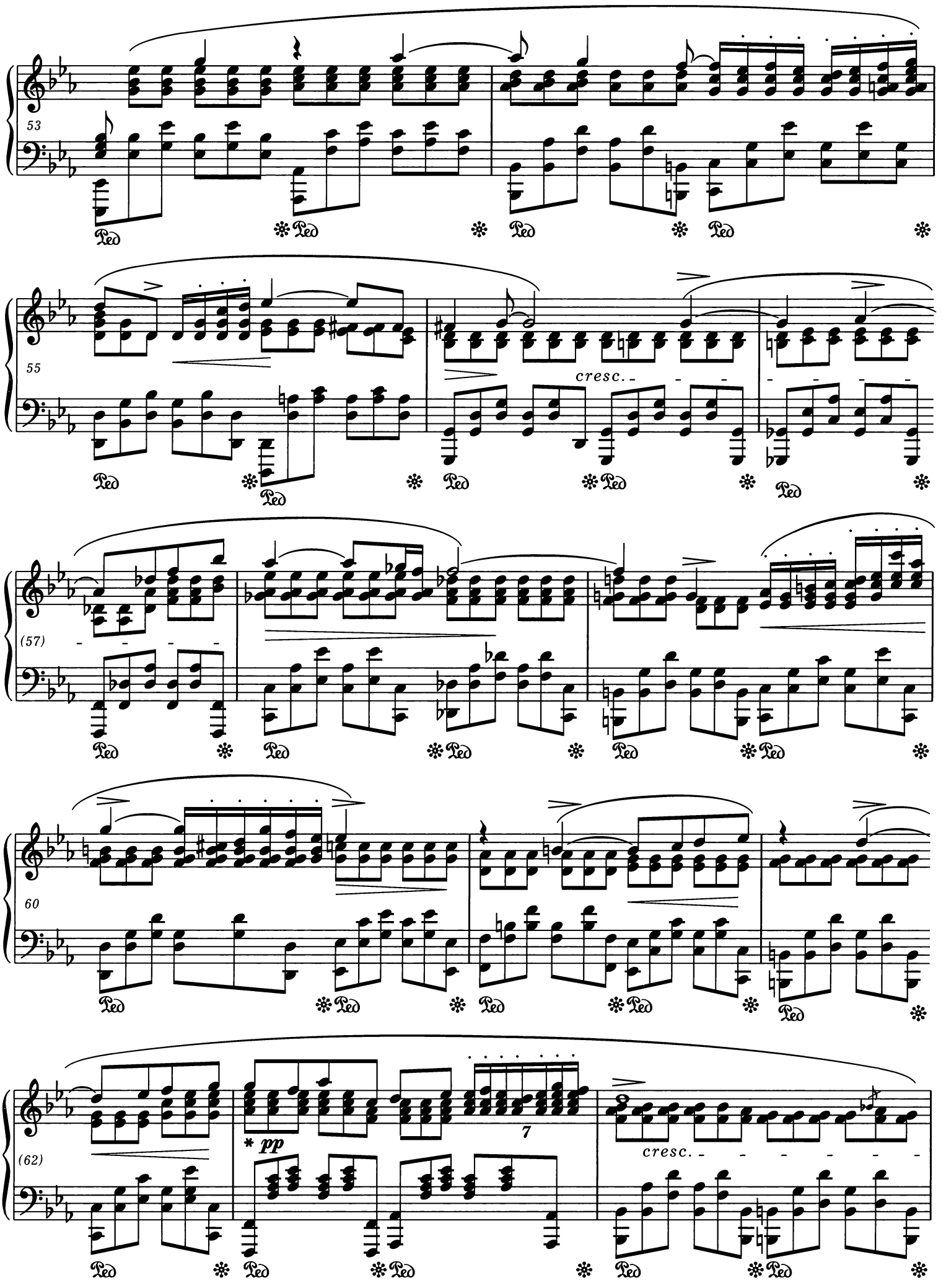

17
21
poco più lento
ten.
24
ff
sotto voce
sempre p
29
33


37
pp
cresc.
3
3
40
cresc.
f
cresc.
(41)
cresc.
cresc.
43
cresc.
cresc.
cresc.
(44)
ff
ritenuto

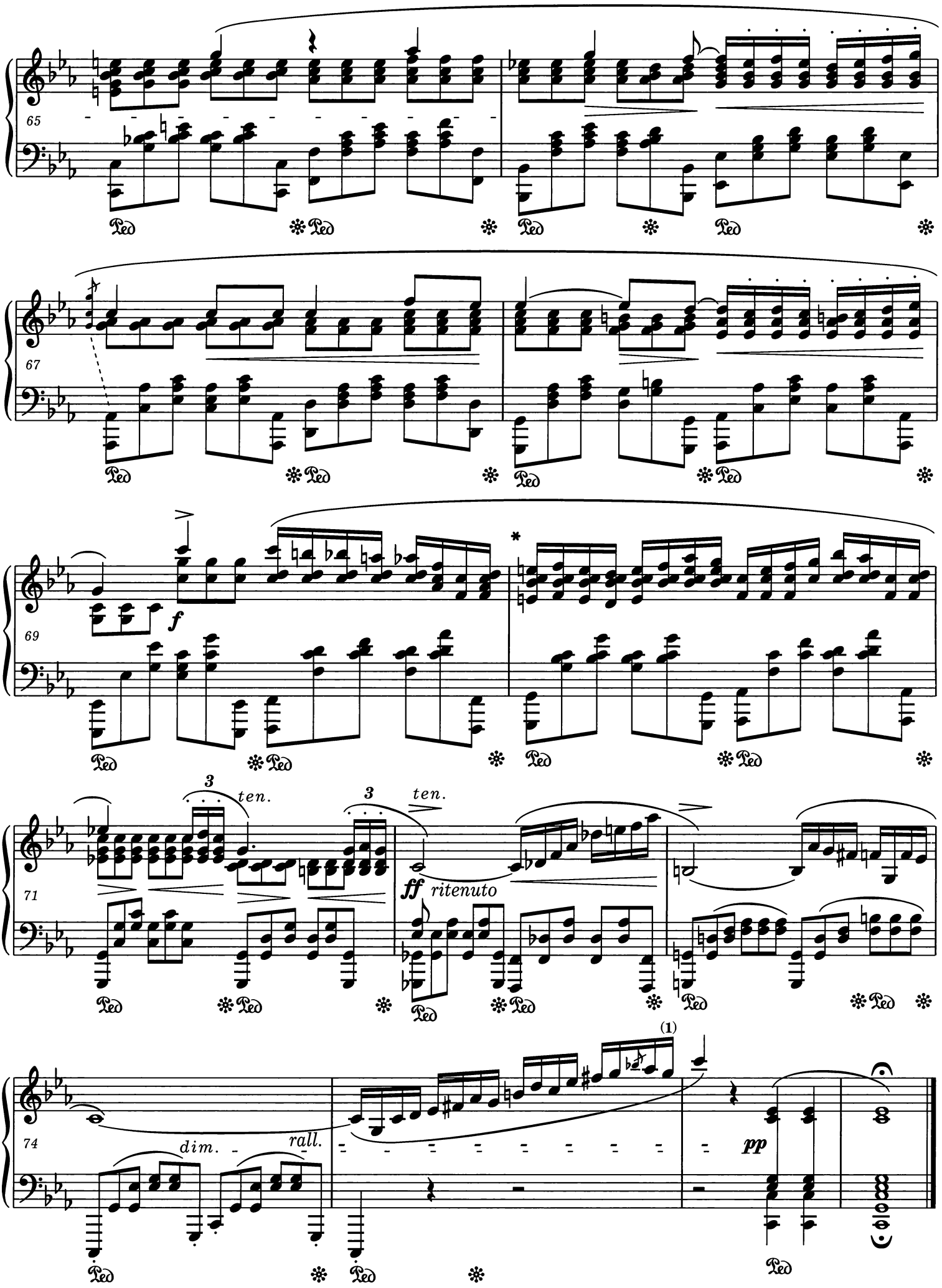


* W jednym ze źródeł cała druga połowa taktu objęta jednym łukiem. Patrz *Komentarz wykonawczy.*
The entire second half of the bar is covered by one slur in one of the sources. Vide *Performance Commentary.*

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

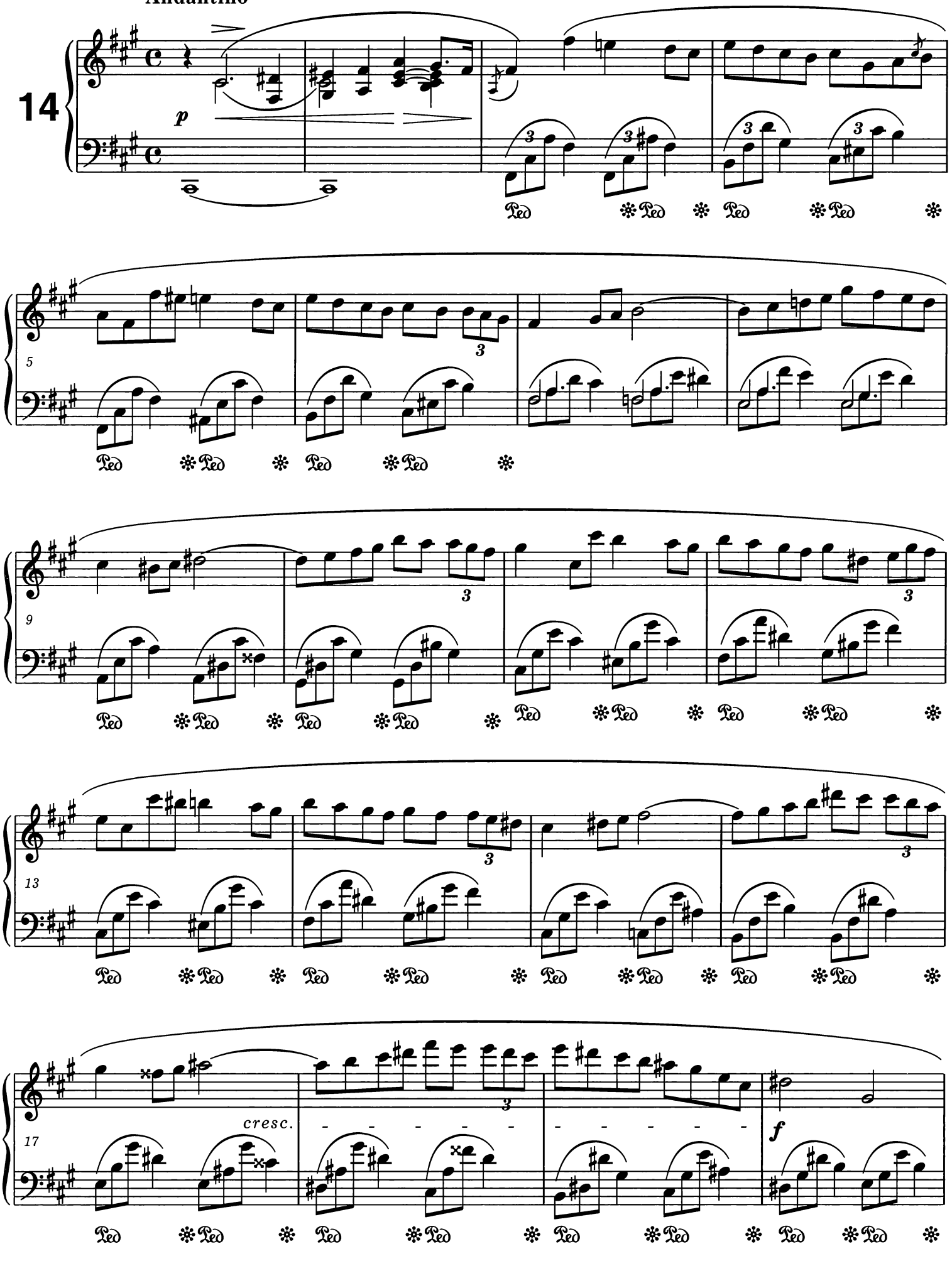


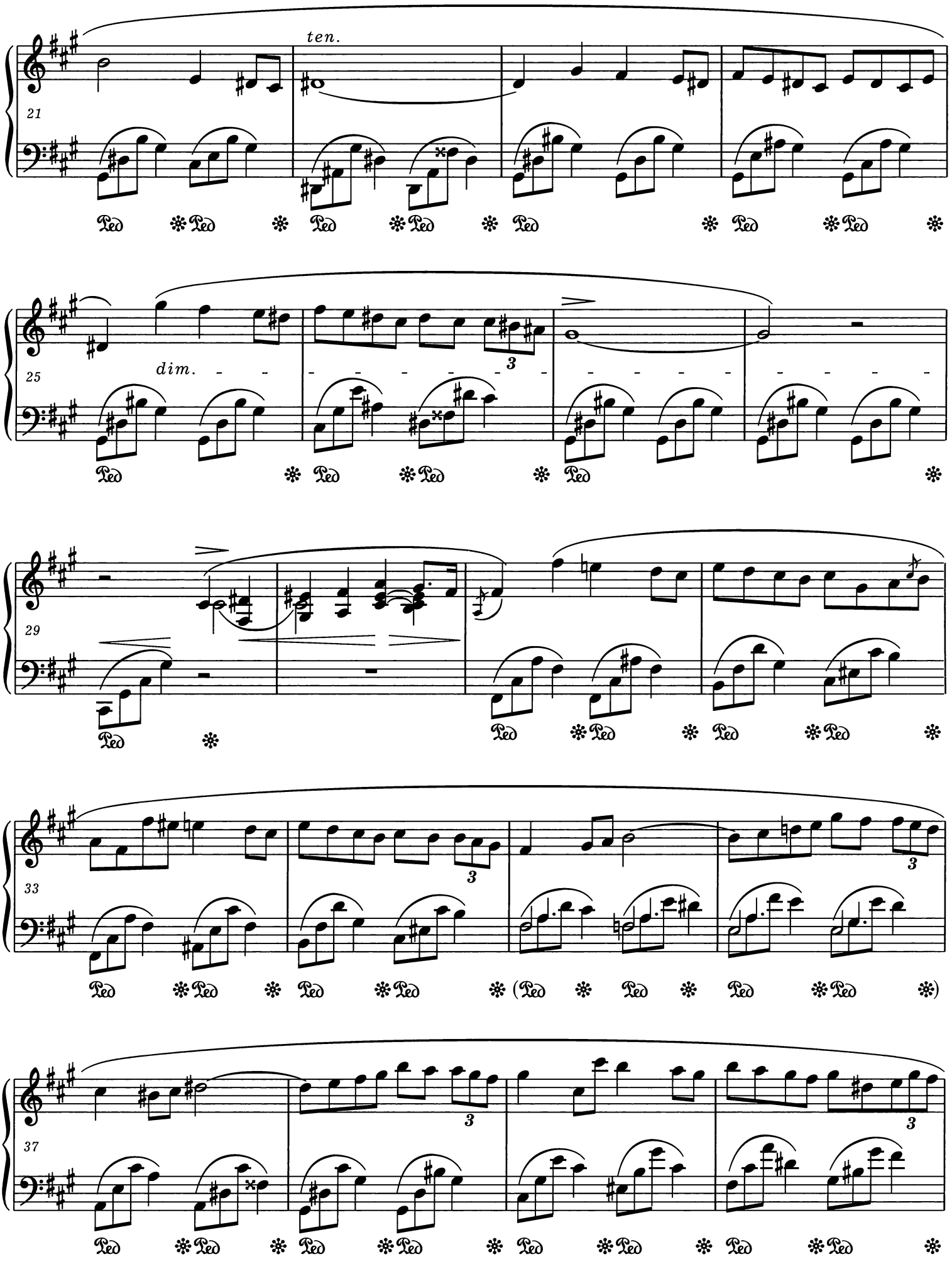
* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*

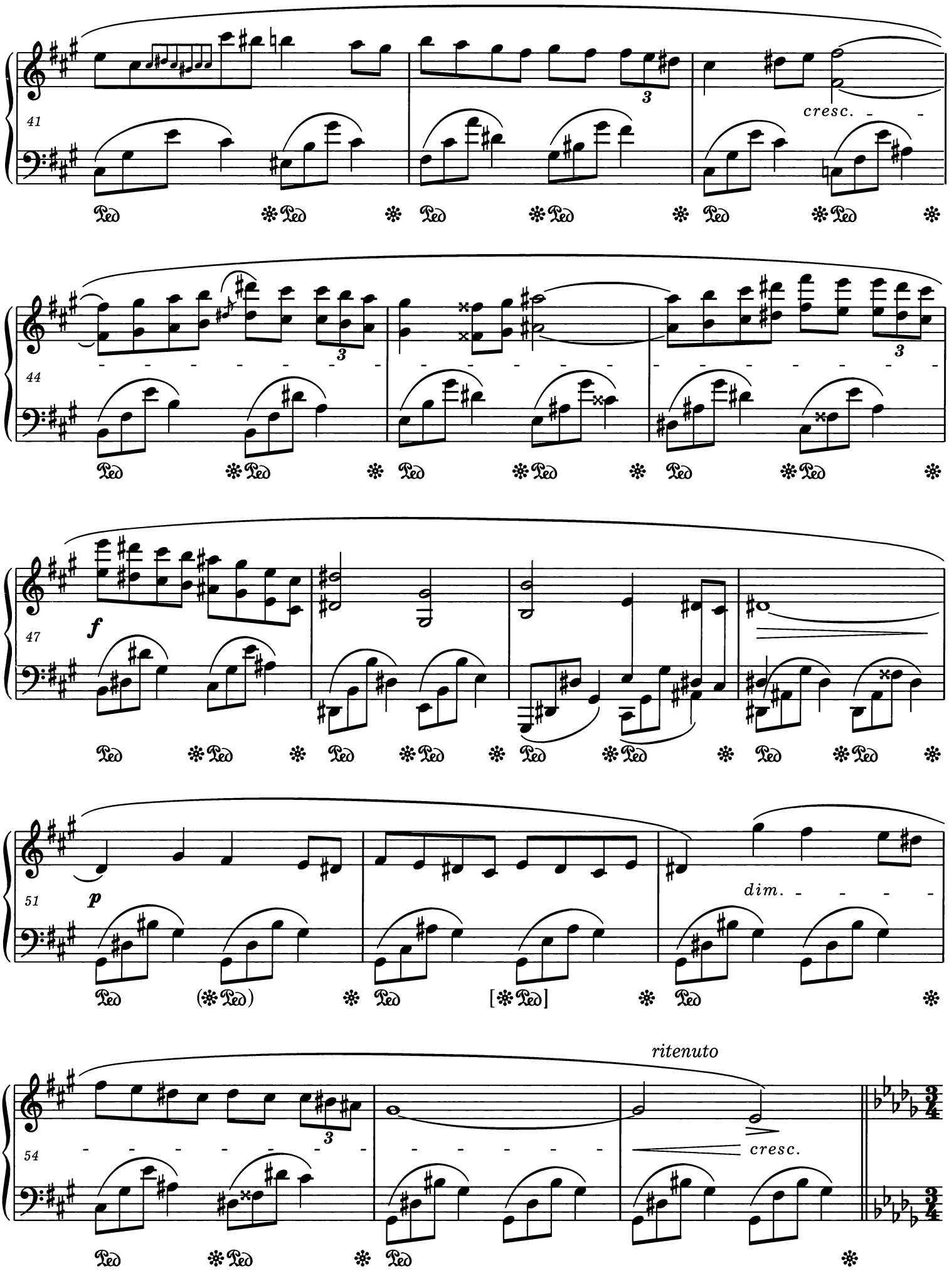


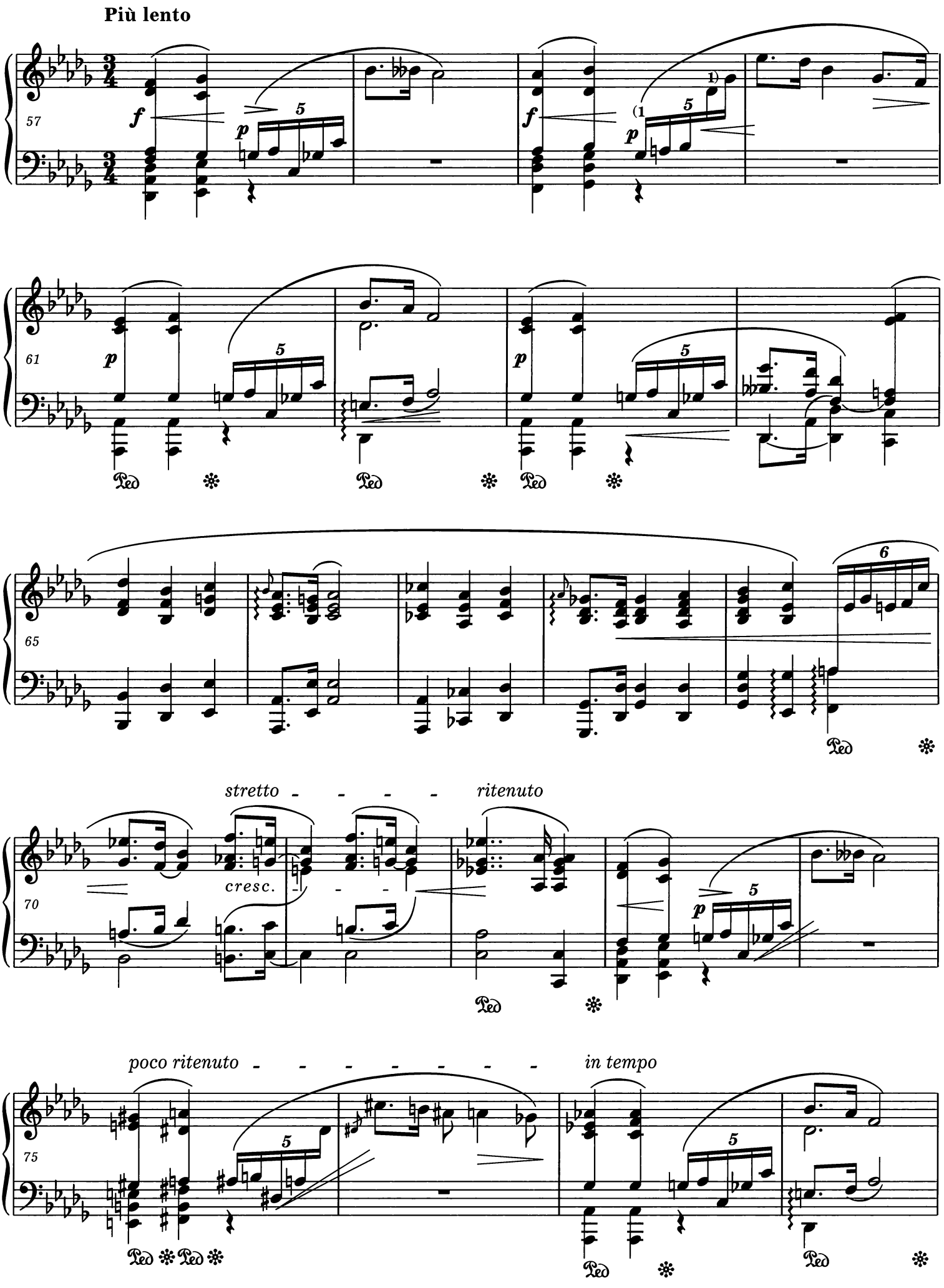
* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*

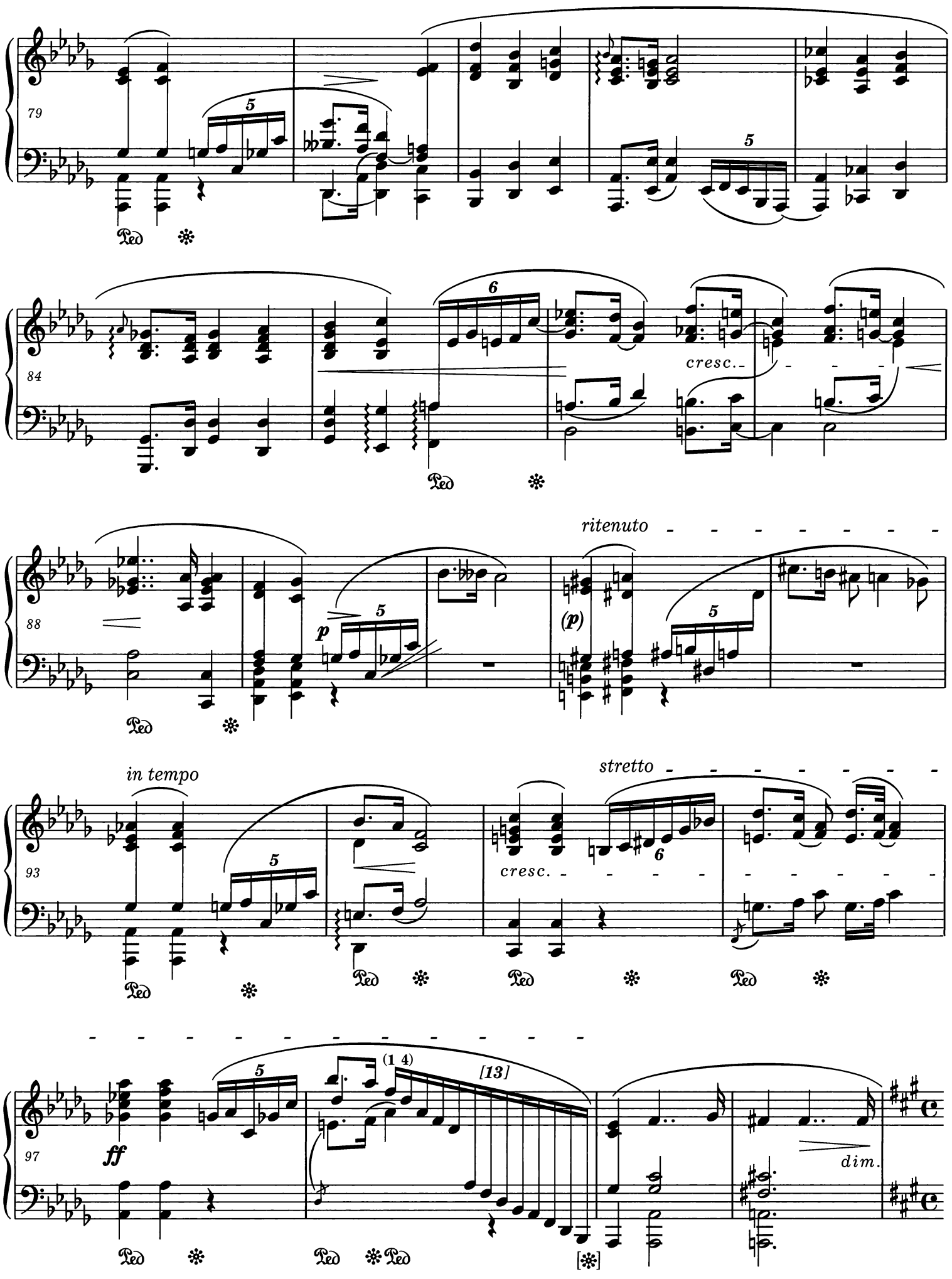
Andantino

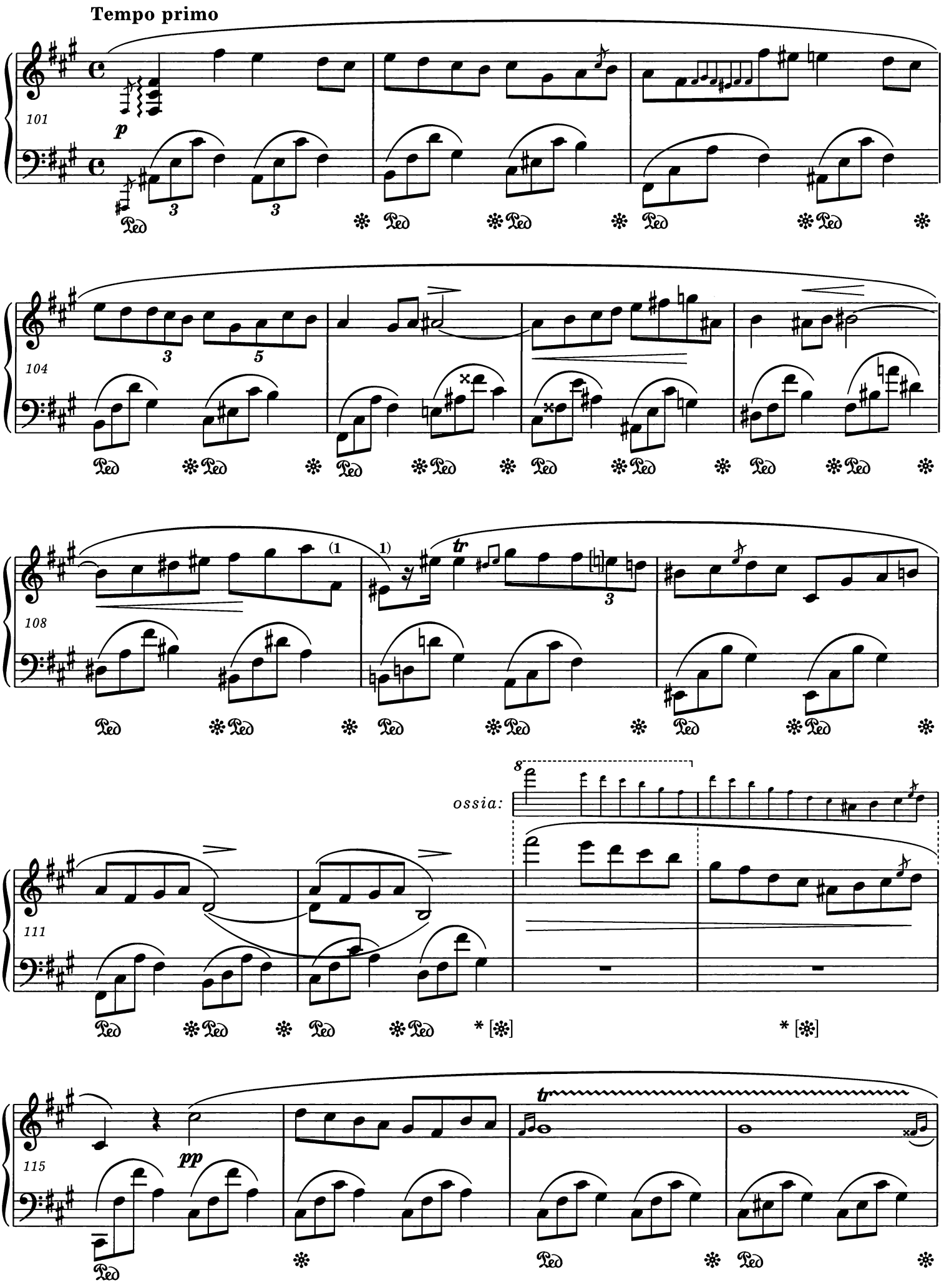



ten.
21
dim.
25
29
33
37

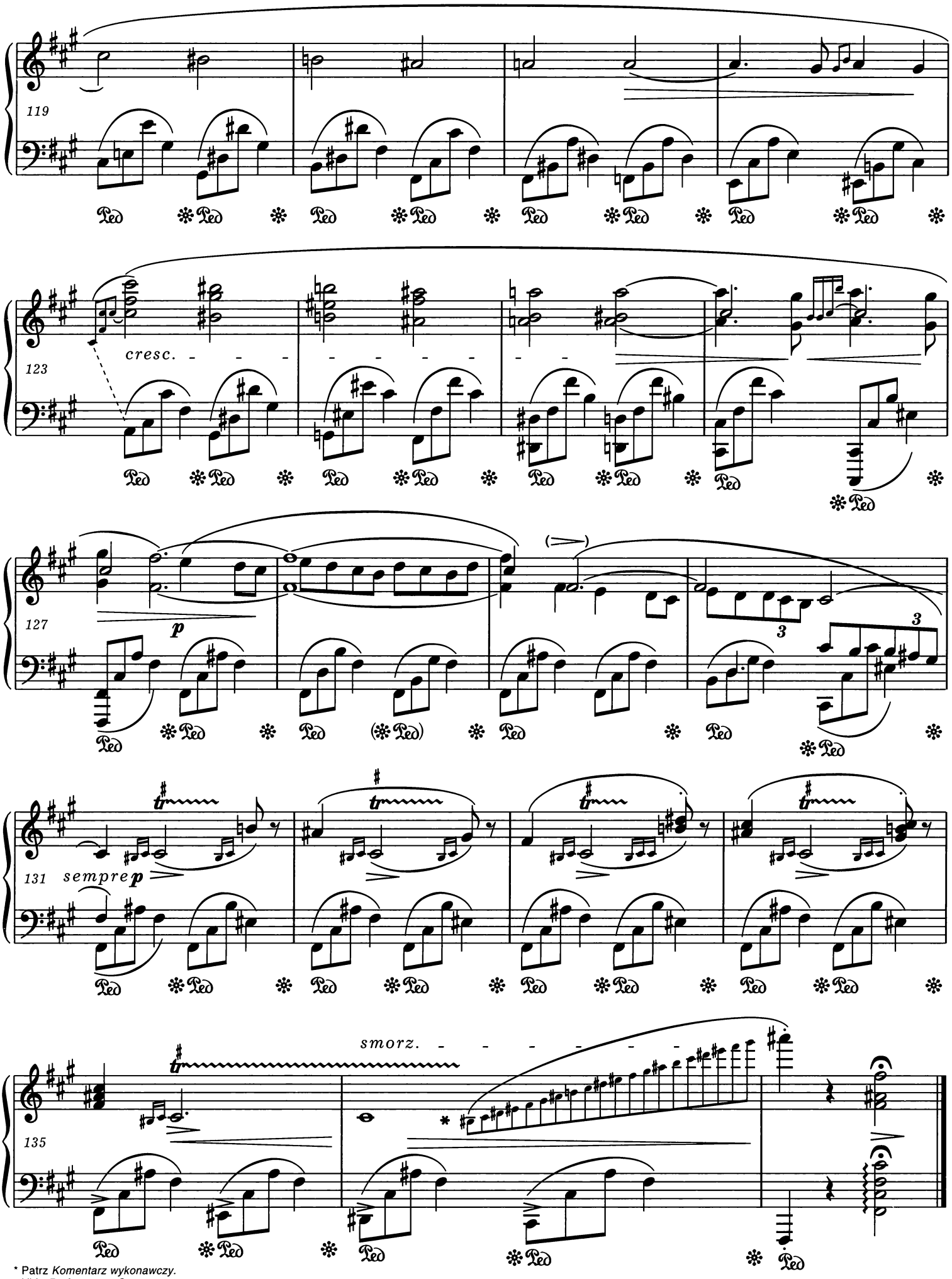

41
cresc.
44
47
f
51
p
dim.
ritenuto
54
cresc.


Più lento
57
61
65
70
75
stretto
cresc.
ritenuto
poco ritenuto
in tempo


79
84
cresc.
88
ritenuto
(p)
p
93
in tempo
cresc.
stretto
97
ff
(1 4)
[13]
dim.



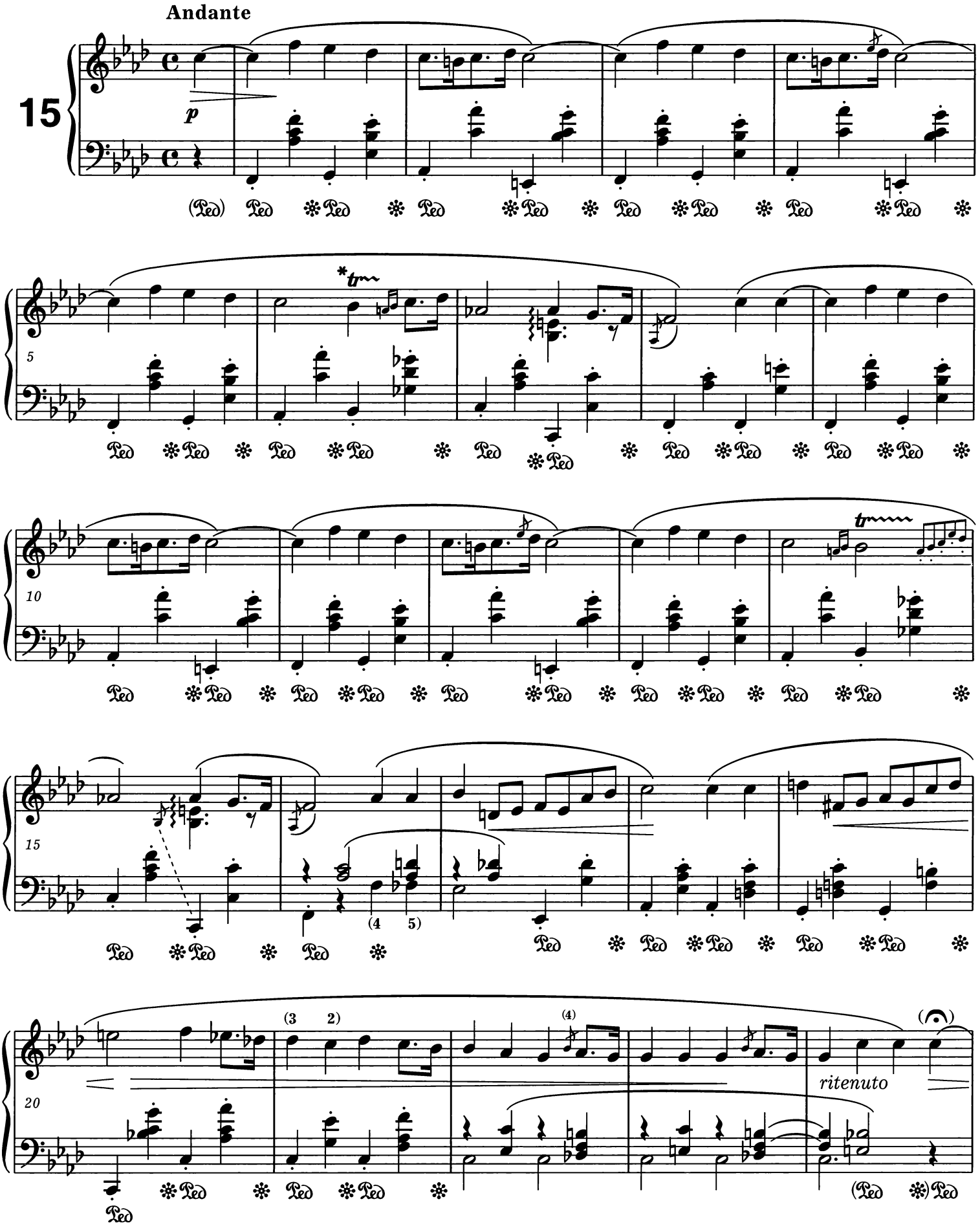
* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*



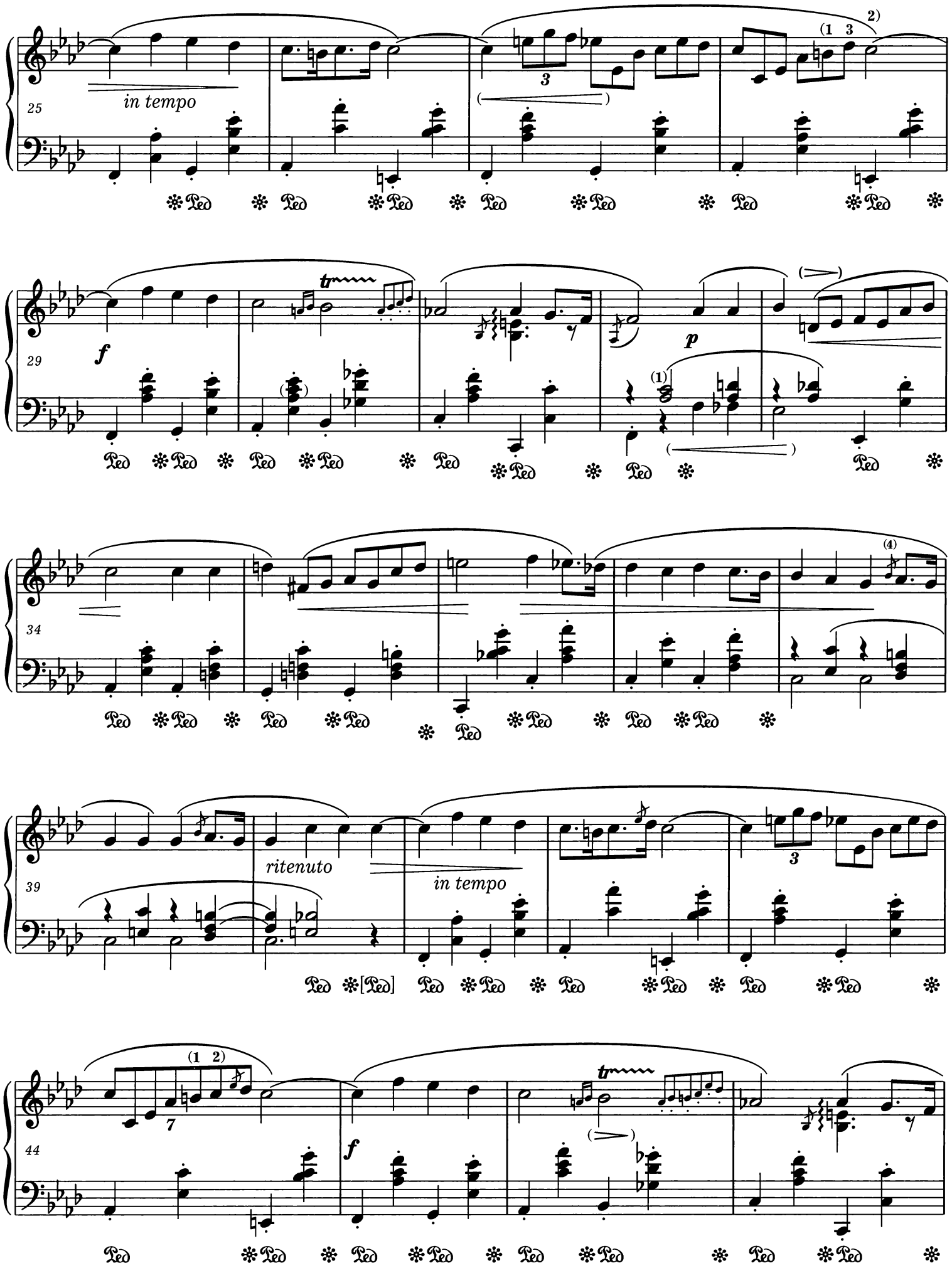
* Patrz *Komentarz wykonawczy.*
Vide *Performance Commentary.*

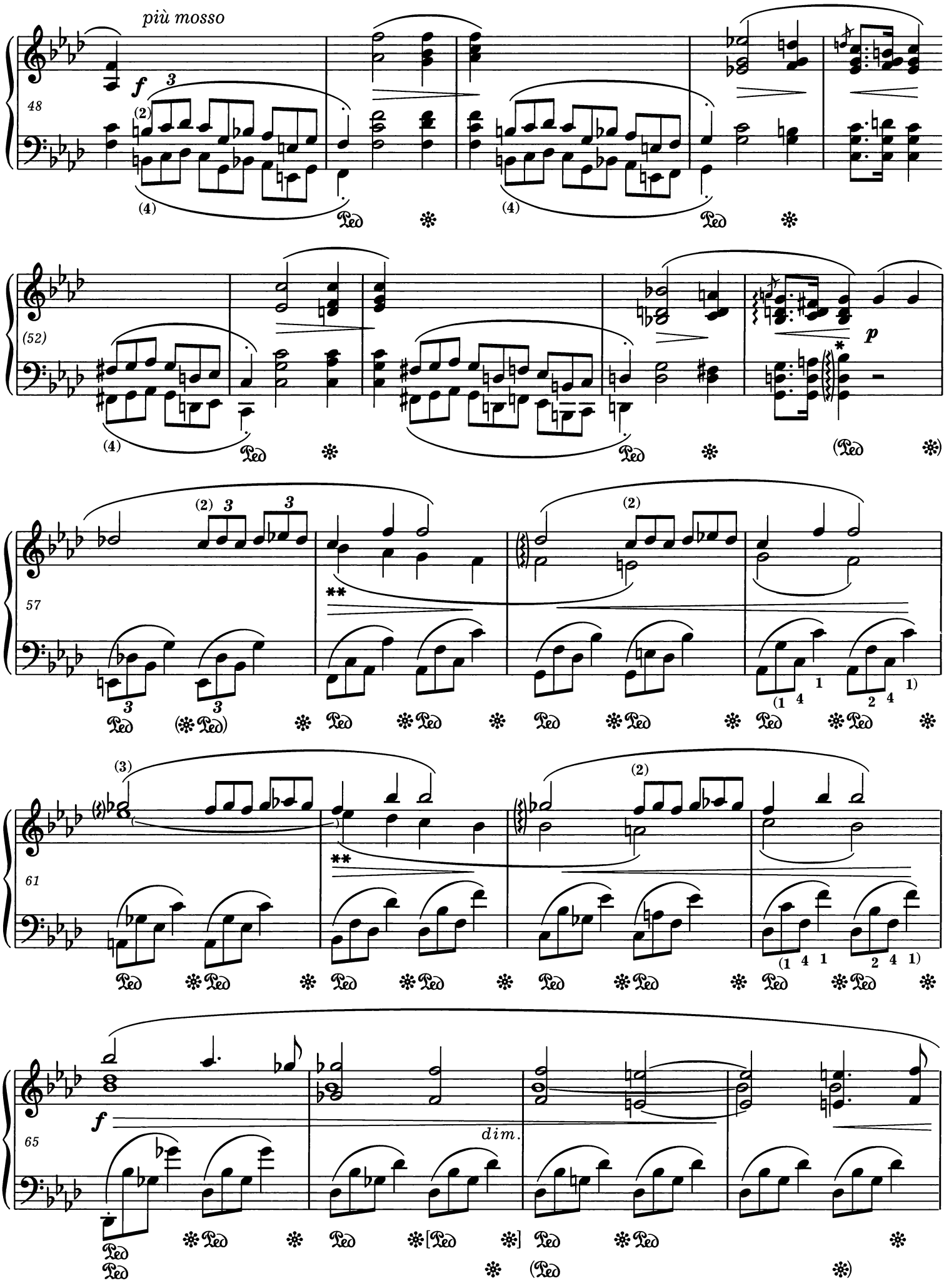
Deux nocturnes *A Mademoiselle J. W. Stirling*

op. 55 nr 1



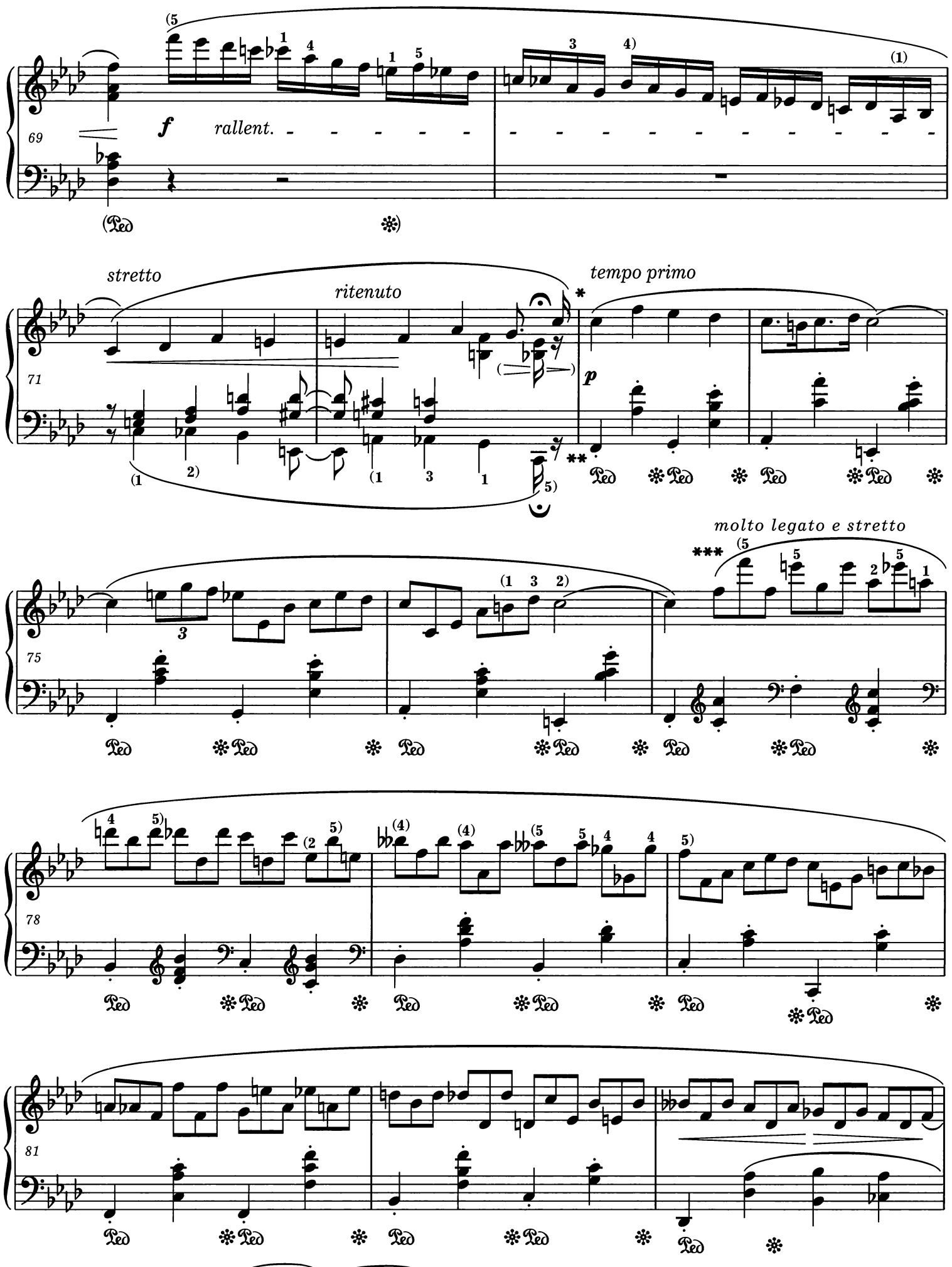
* Wariant rozpoczęcia trylu - patrz *Komentarz wykonawczy.*
For a variant of the beginning of the trill vide *Performance Commentary.*


25
in tempo
29
f
p
34
39
ritenuto
in tempo
44
f



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

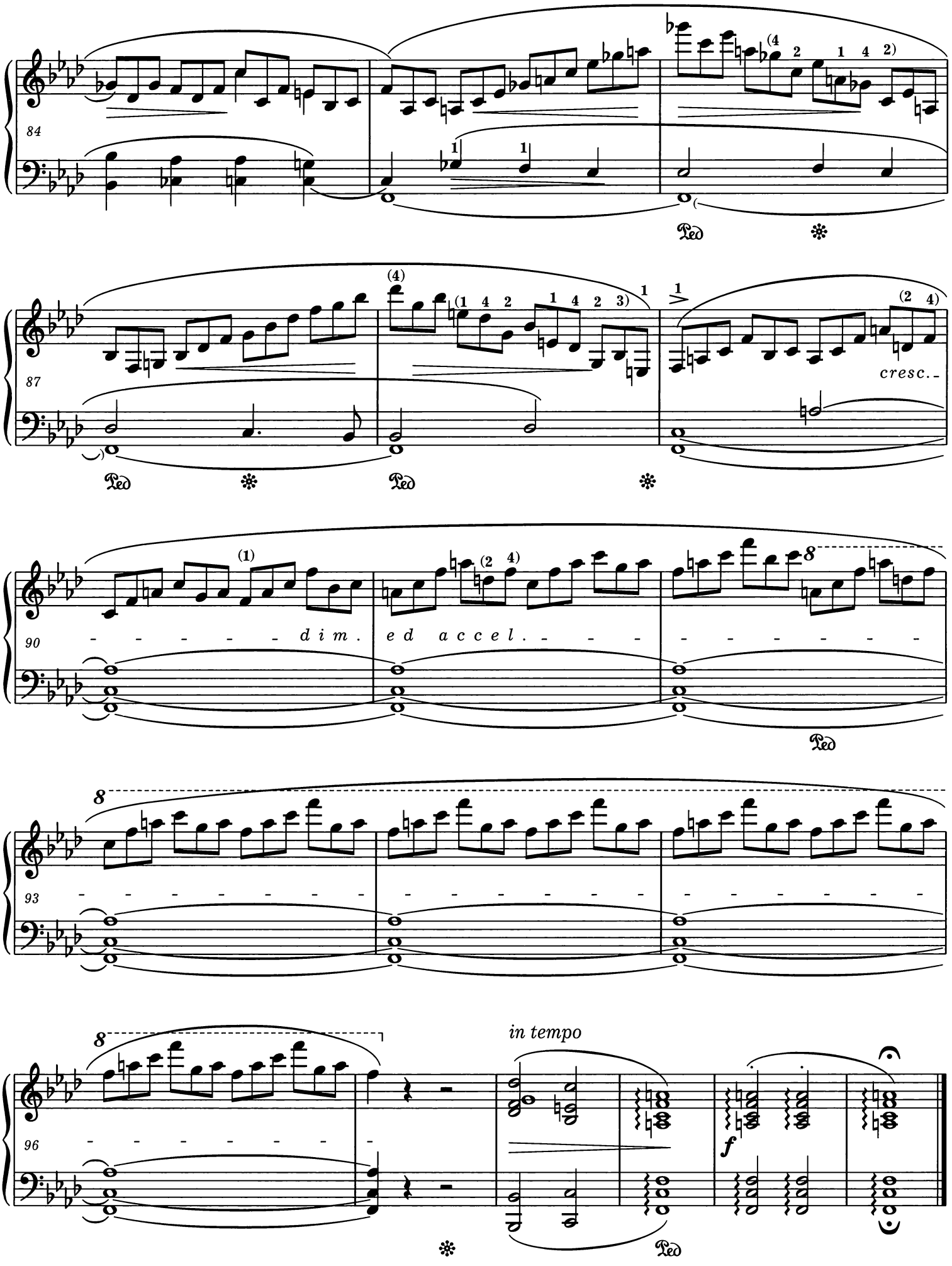
** Autentyczne warianty rytmiczne dolnego głosu pr. r. w t. 58 i 62:
Authentic rhythmic variants in the lower voice of the R.H. in bars 58 and 62:



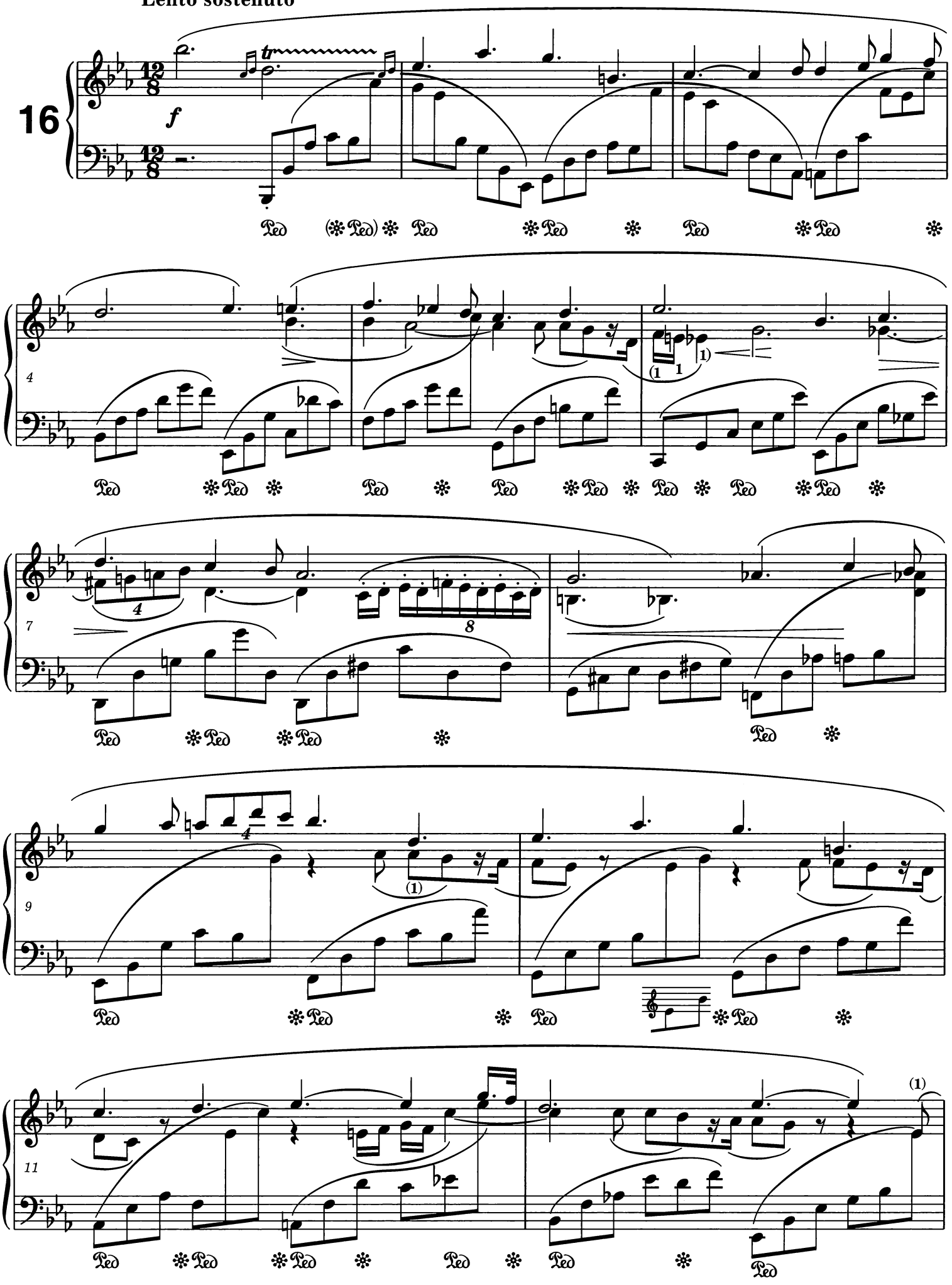
* Frazowanie niektórych źródeł:
Phrasing in some sources:

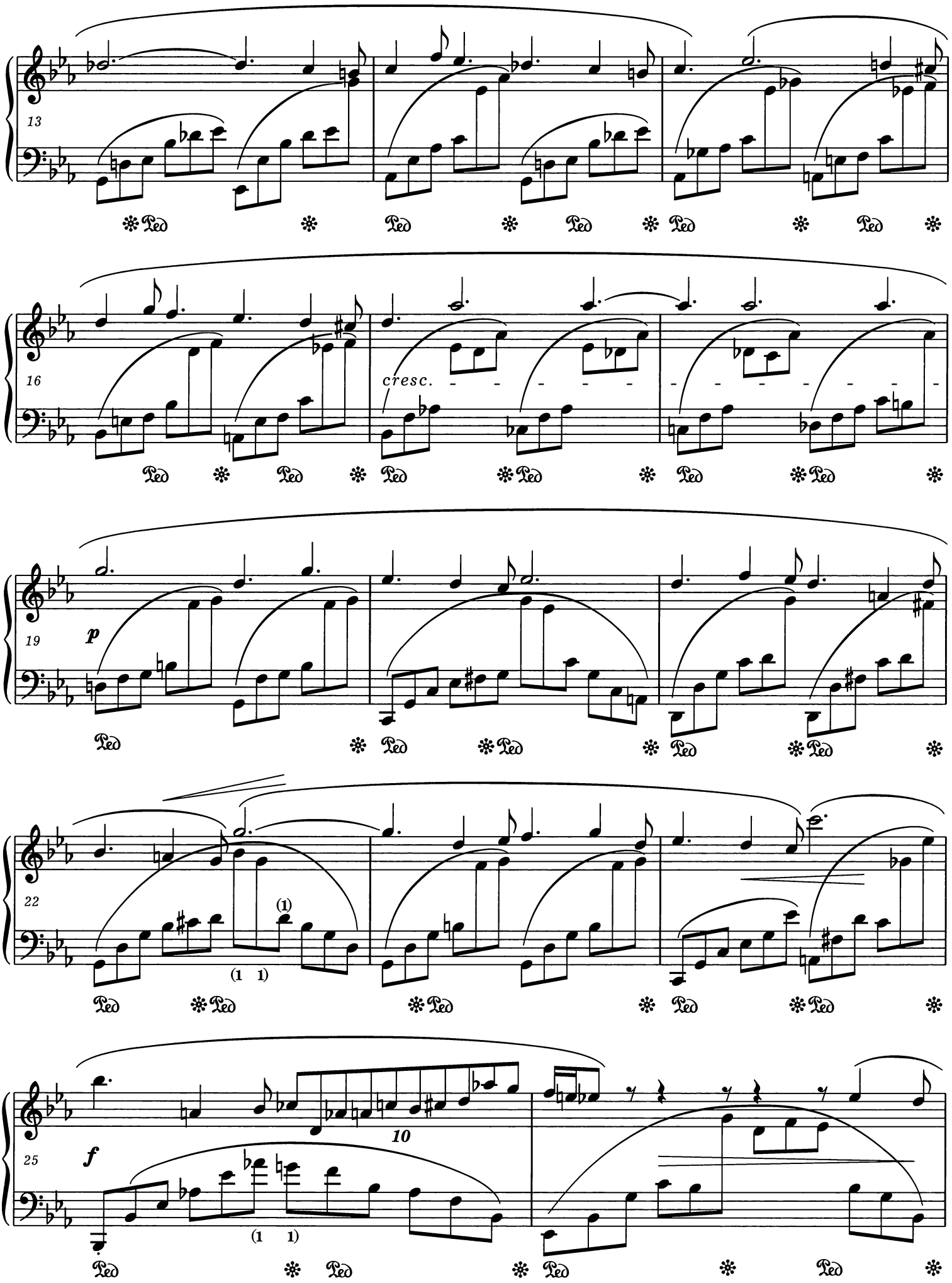
** Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide *Performance* and *Source Commentaries*.

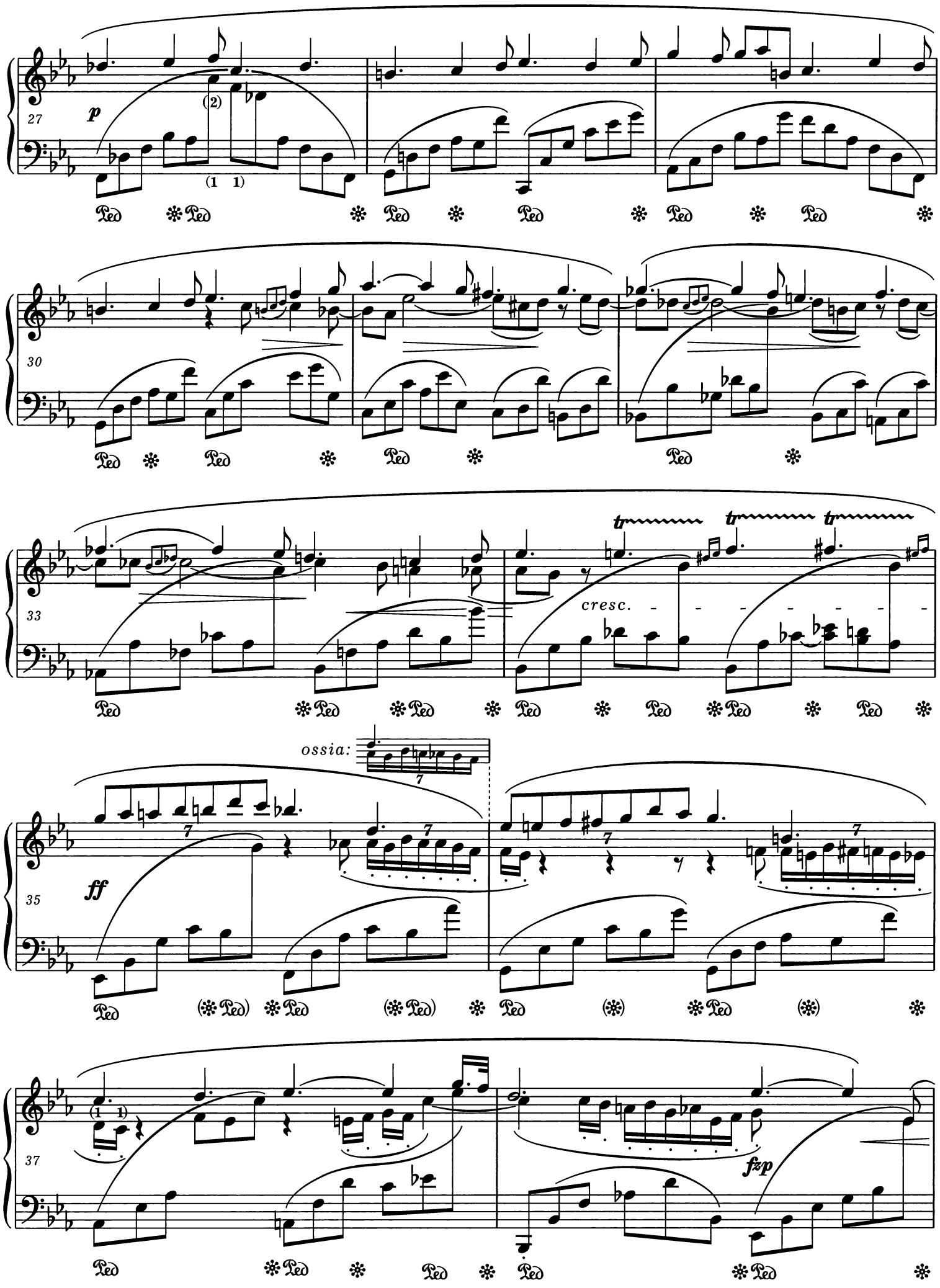
*** Inne palcowanie - patrz *Komentarz wykonawczy*.
For different fingering vide *Performance Commentary*.

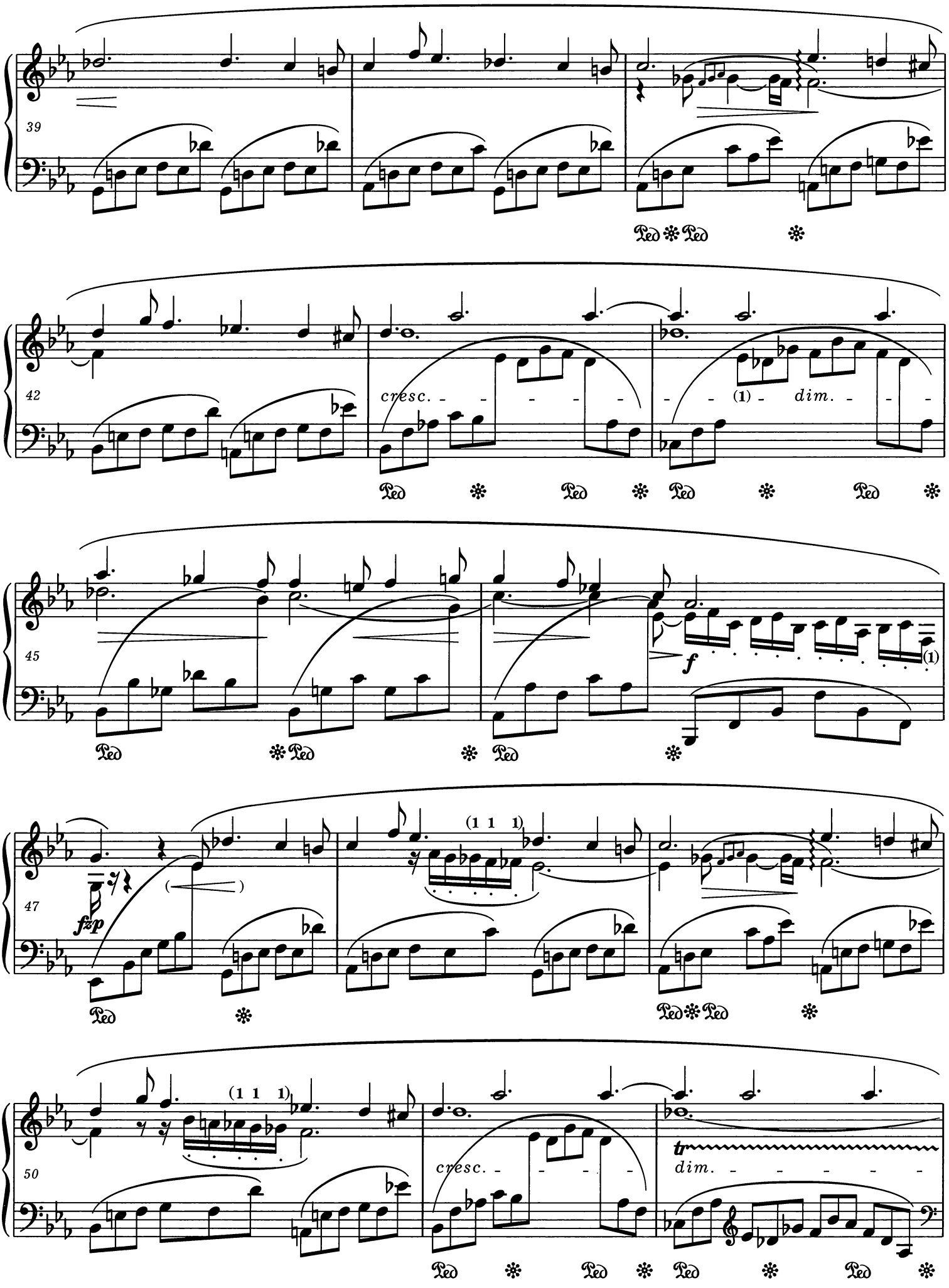

84
87
cresc.
90
dim.
ed accel.
93
96
in tempo
f

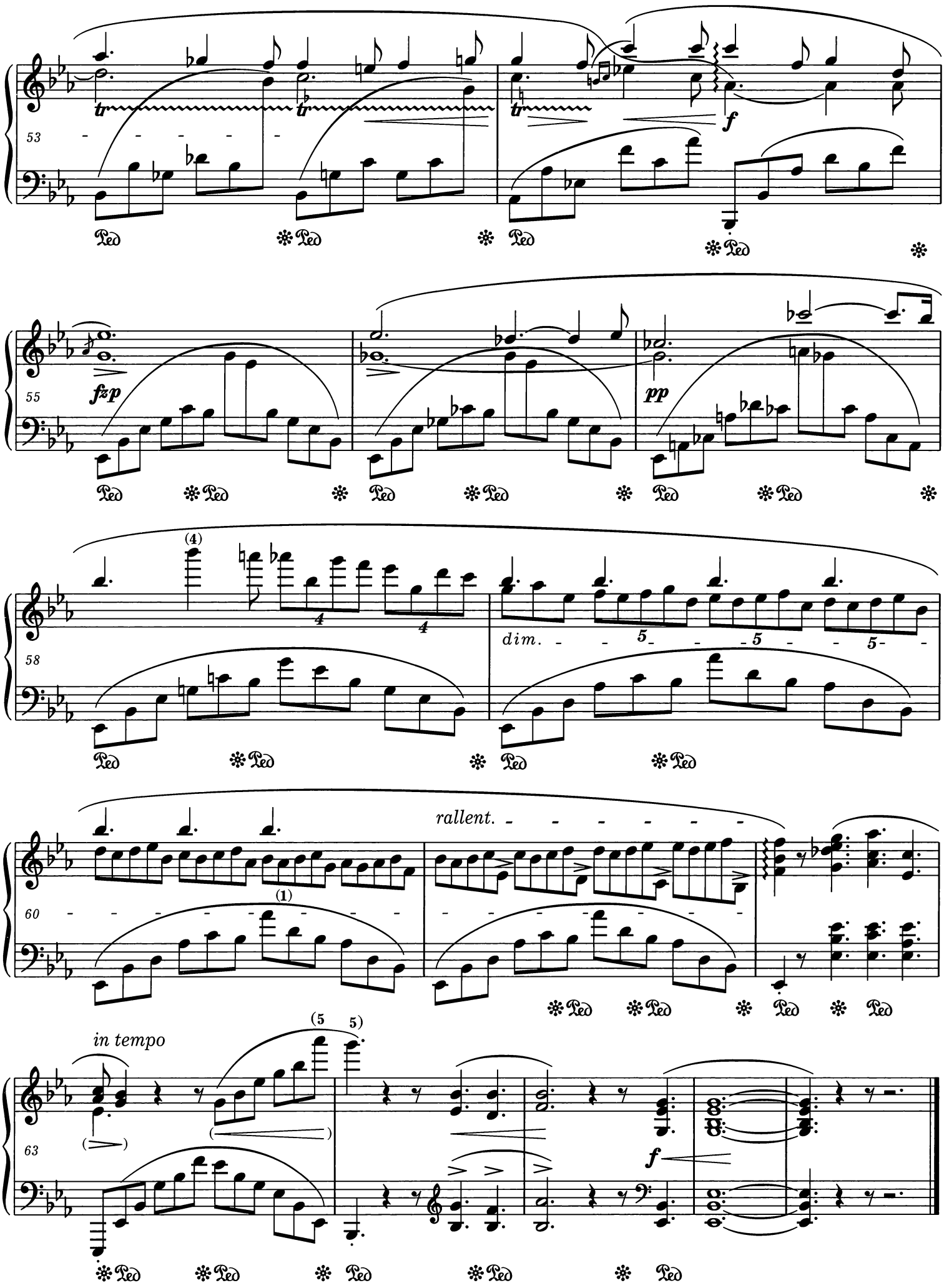
Lento sostenuto




13
16
cresc.
19
p
22
(1)
(1 1)
25
f
10
(1 1)


27
p
(2)
(1 1)
30
33
tr
tr
tr
cresc.
ossia:
7
35
ff
37
fzp

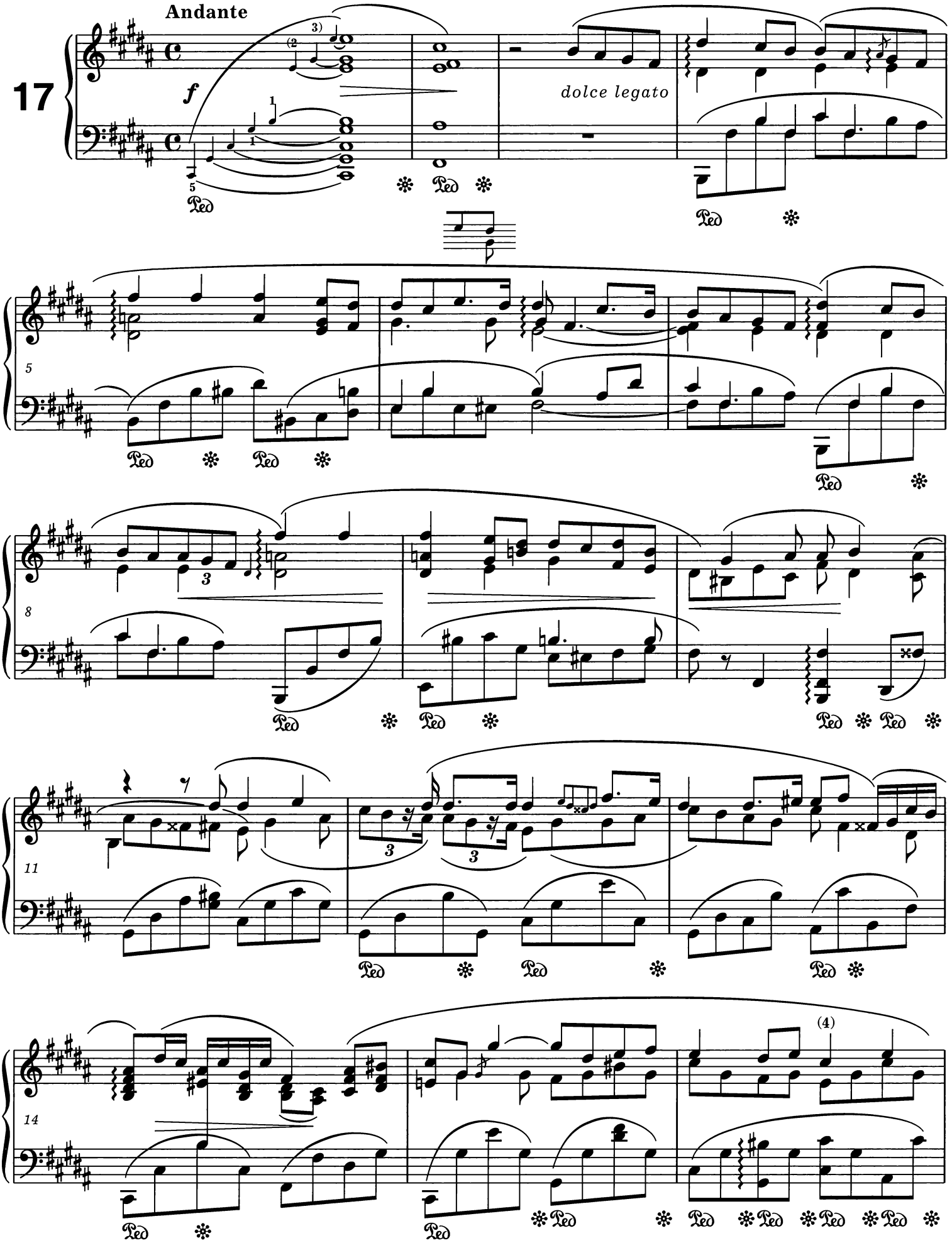

39
42
cresc.
(1)
dim.
45
f
(1)
47
fzp
(1 1 1)
50
(1 1 1)
cresc.
tr
dim.

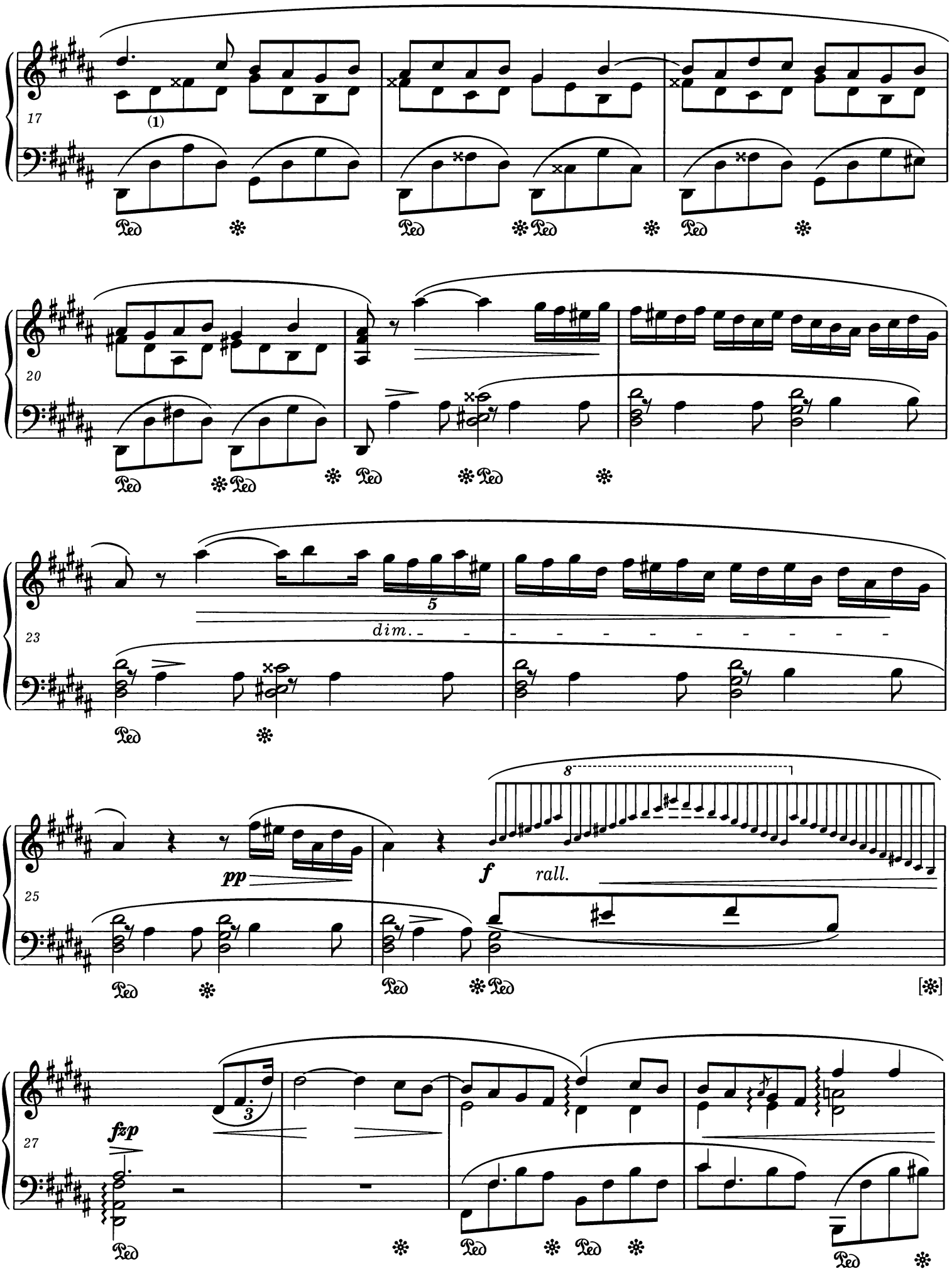

53
tr
tr
tr
f
Ped
55
fzp
pp
58
(4)
4
4
dim.
5
5
5
60
(1)
rallent.
63
in tempo
(5
5)
f

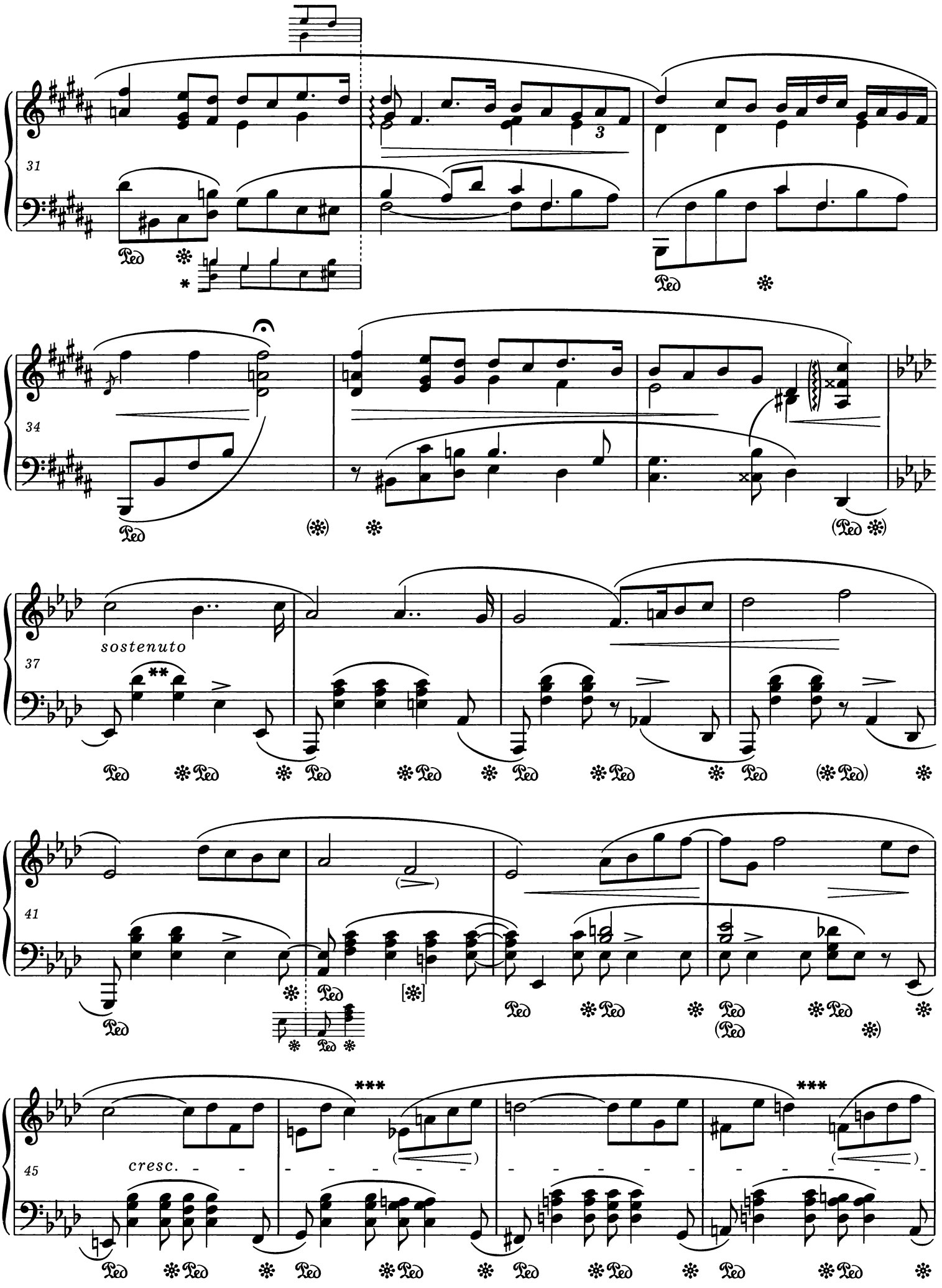
Deux nocturnes

A Mademoiselle R. de Könneritz

op. 62 nr 1

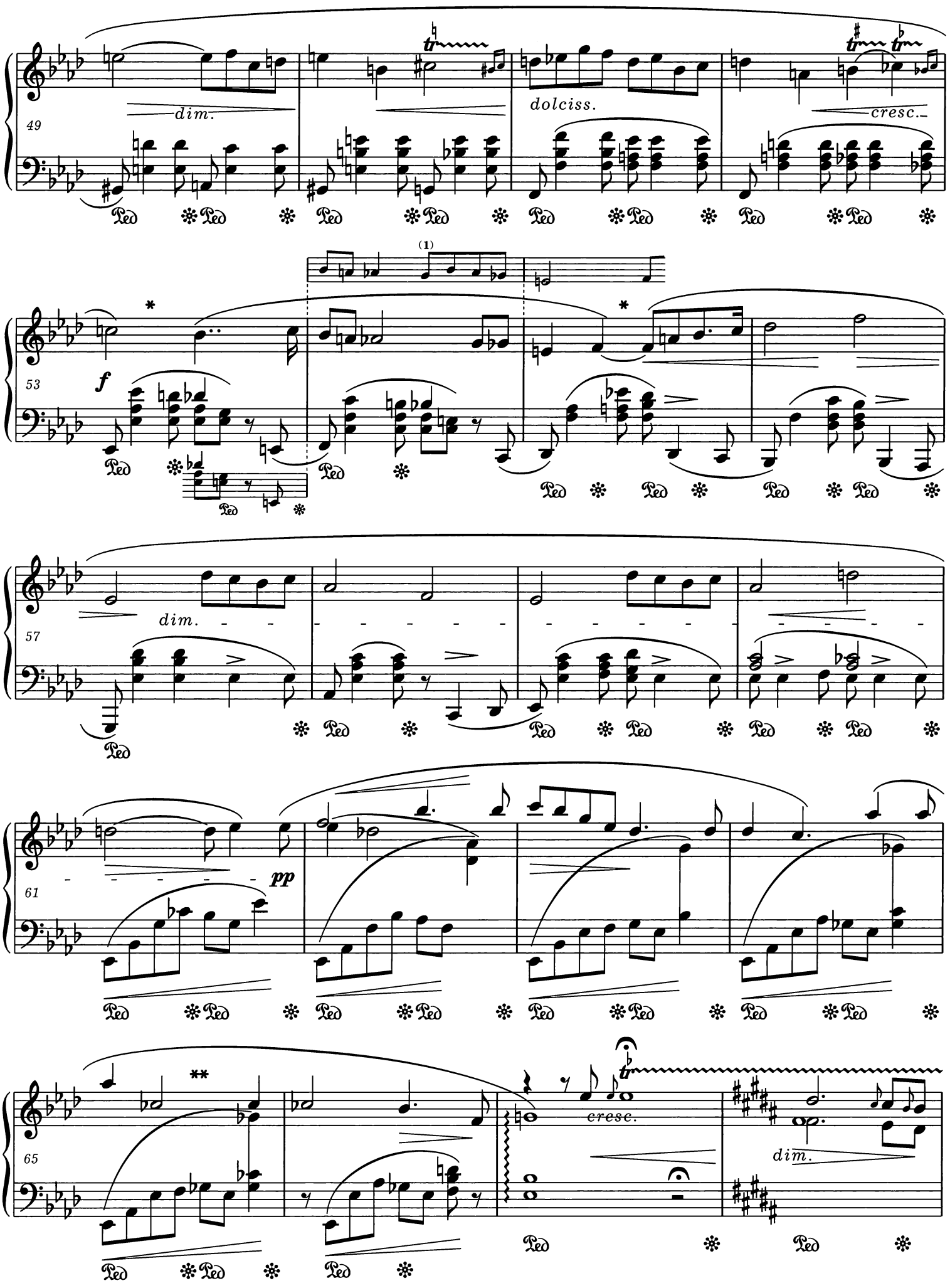



17
(1)
Ped
20
23
5
dim.
25
pp
f
rall.
8
27
fzp
3



* Patrz *Komentarz wykonawczy* i *źródłowy*.
** Górne dźwięki akordów należy również powtarzać (t. 37, 39, 40, 58).
*** Niektóre źródła nie przerywają łuku w tych miejscach (t. 46, 48, 53, 55).

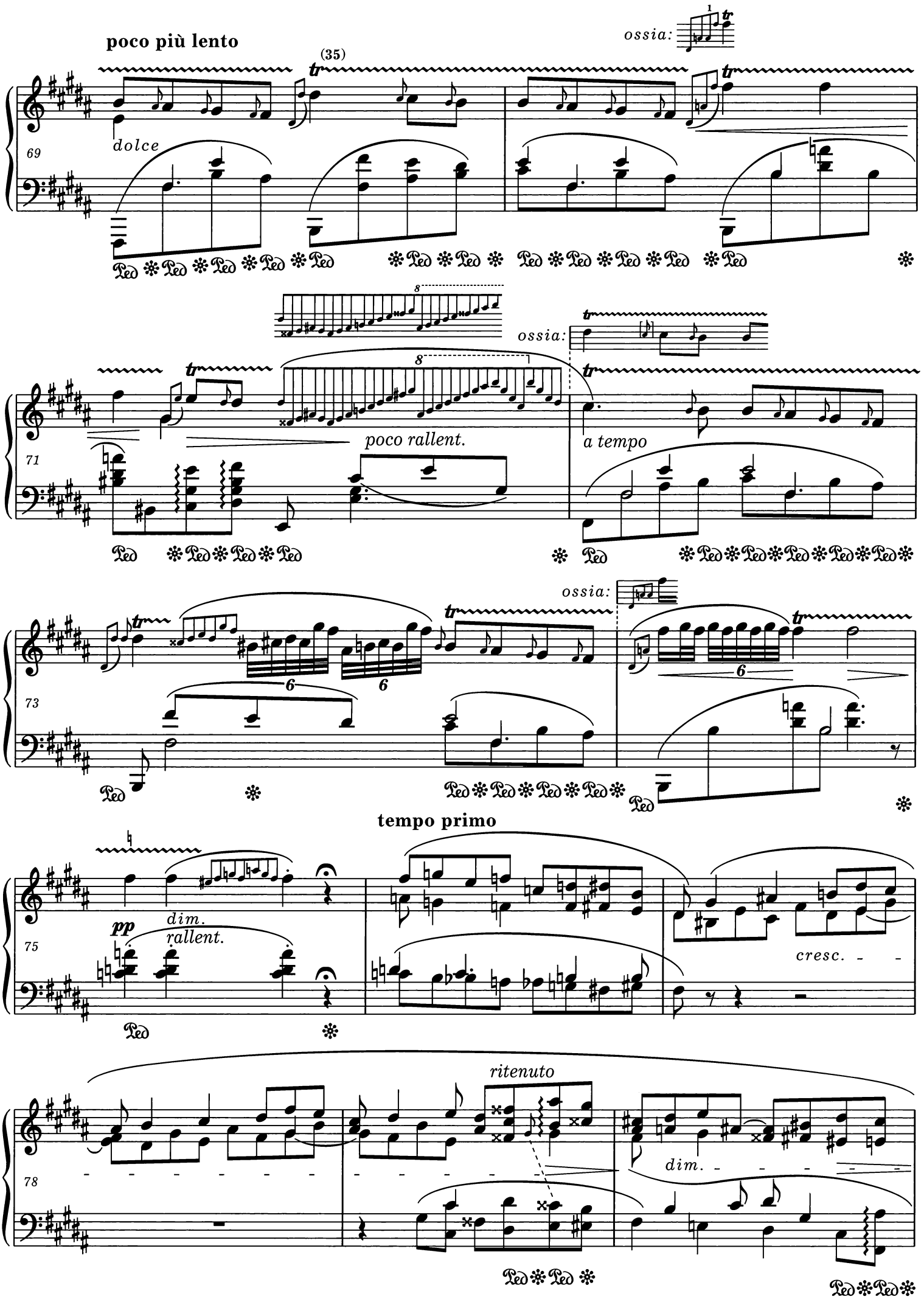
* Vide *Performance* and *Source Commentaries*.
** The upper notes of the chords must also be repeated (bars 37, 39, 40, 58).
*** In some sources the slur is not broken in these places (bars 46, 48, 53, 55).

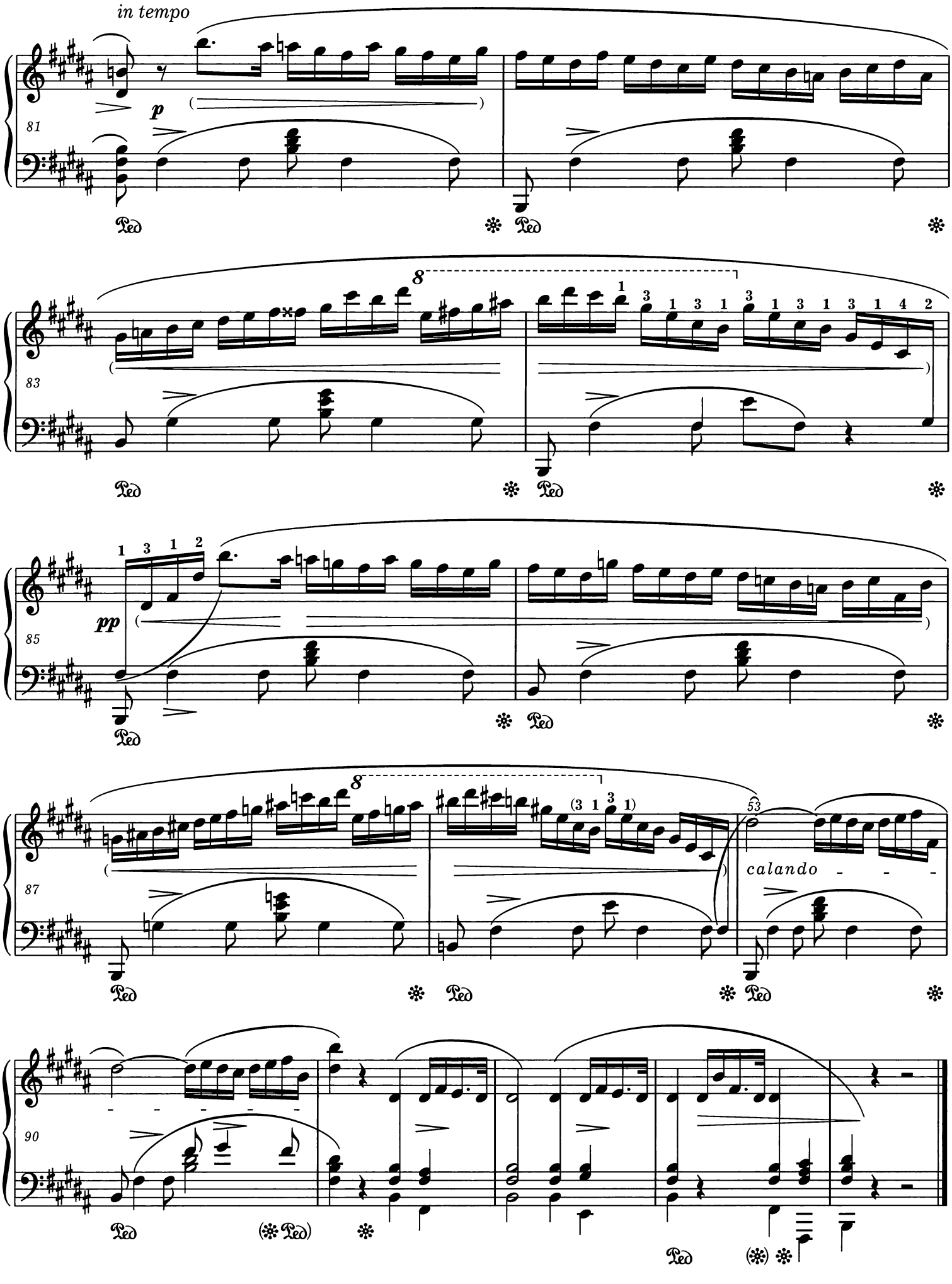


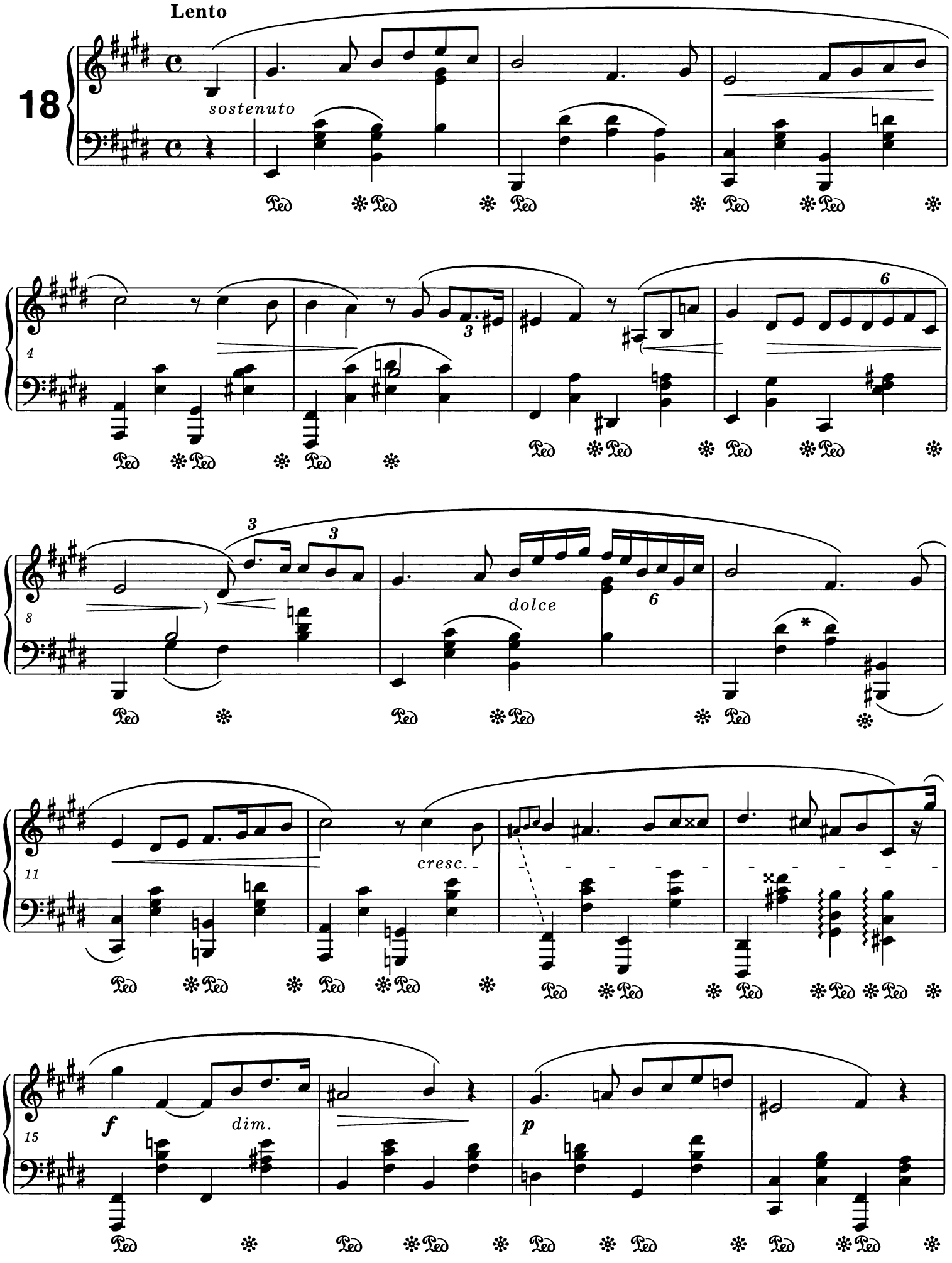
* Patrz *** na s.105.
Vide *** on page 105.

** Niektóre źródła przerywają łuk w tym miejscu.
In some sources the slur is broken at this point.

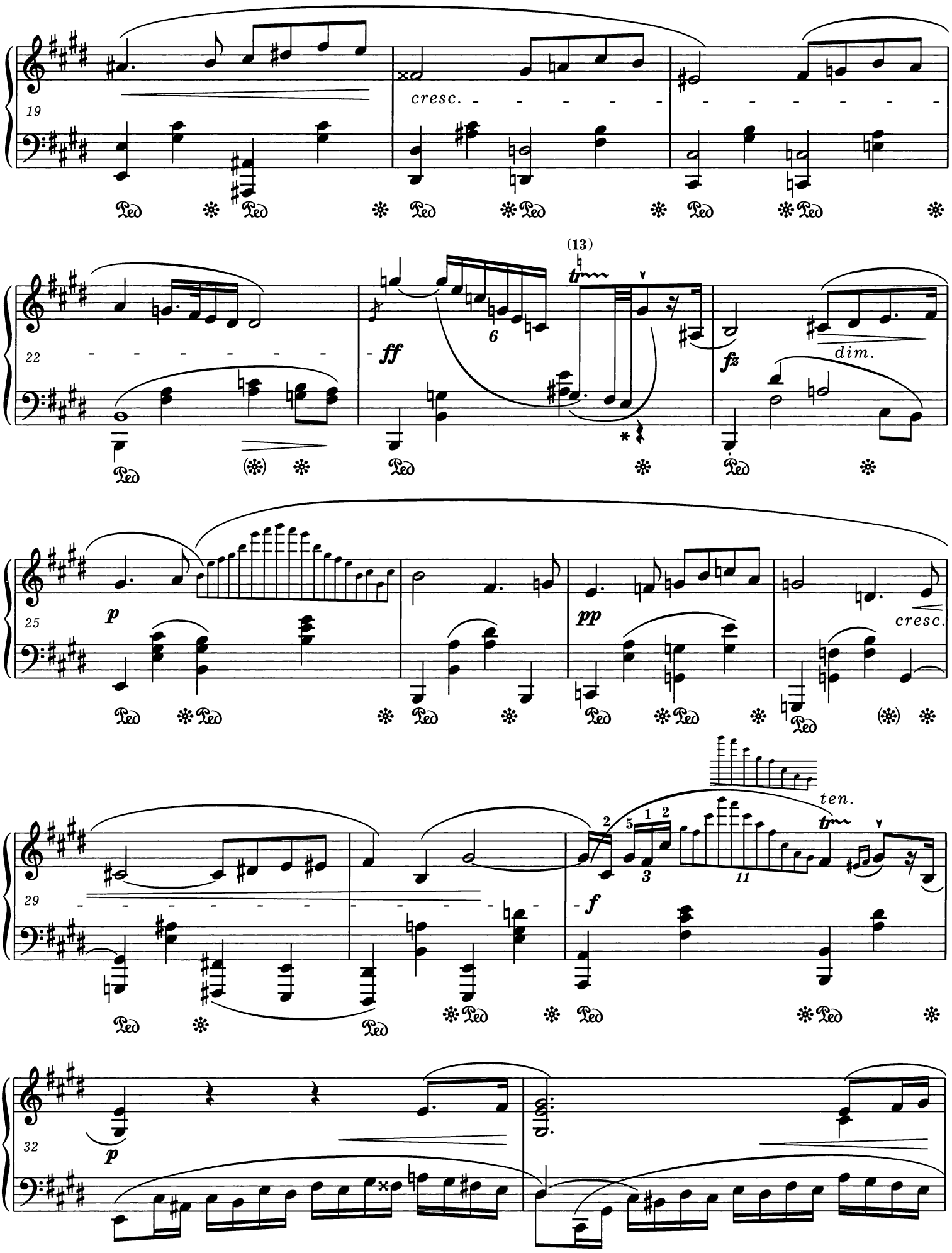
PWM-9235


poco più lento
(35)
ossia:
dolce
69
poco rallent.
a tempo
71
ossia:
73
tempo primo
pp
dim.
rallent.
75
cresc.
ritenuto
dim.
78


in tempo
p
81
Ped
8
1 3 1 3 1 3 1 3 1 4 2
83
pp
1 3 1 2
85
(3 1 3 1)
53
87
calando
90



* Dźwięk *dis*^{1} należy powtórzyć.
The note *d♯*^{1} must be repeated.



* Wcześniejsza wersja: ćwierćnuta *H* zamiast pauzy.
An earlier version: crotchet *B* instead of the rest.

34

36

Ped ✻

38

(>) (>) cresc.

Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped (✻) ✻

agitato

40

f cresc.

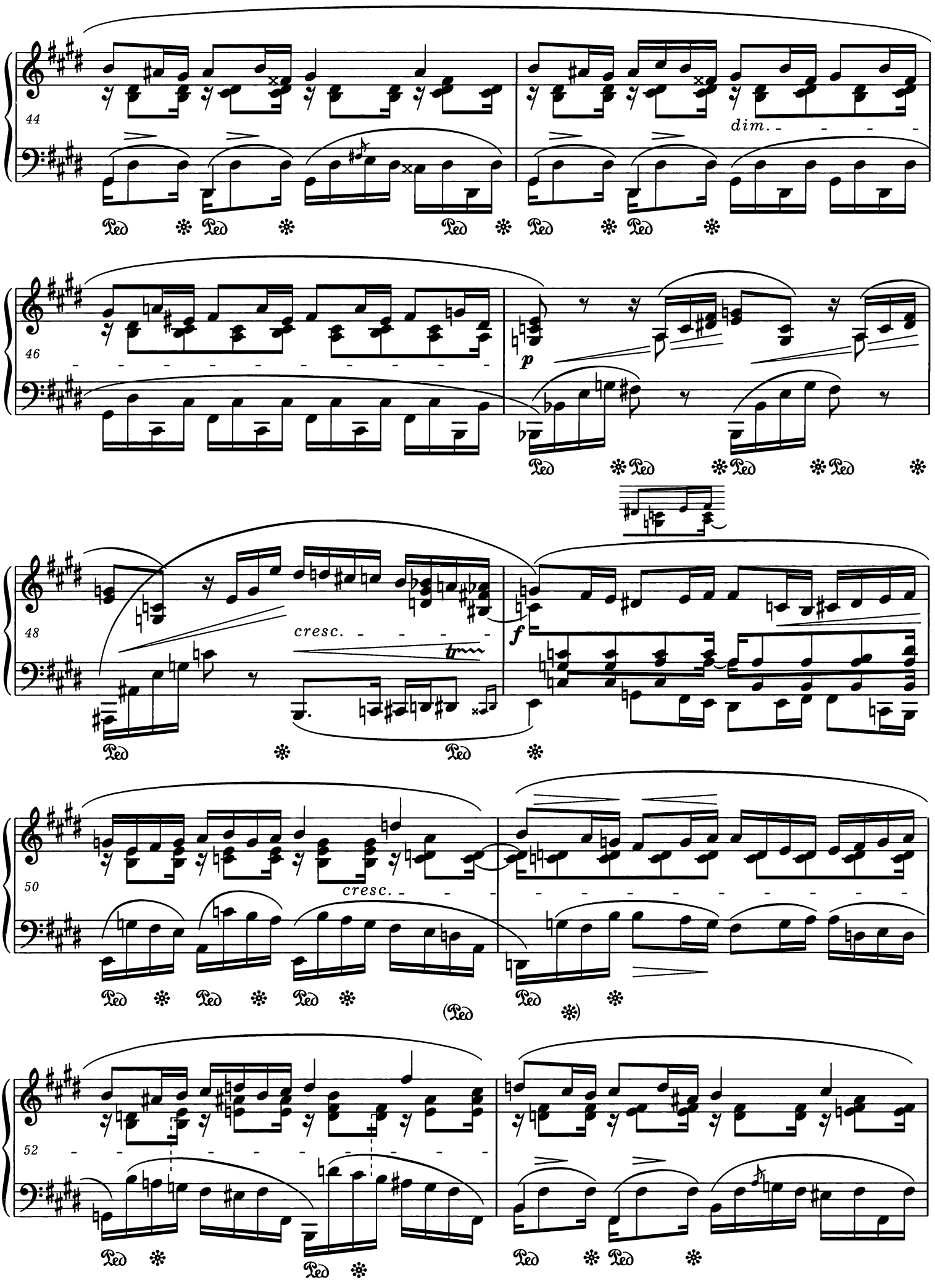
Ped ✻ (Ped

42

*

Ped ✻ Ped ✻ Ped ✻ Ped ✻

* Inne autentyczne frazowanie tego taktu:
Another authentic phrasing of this bar:


44
dim.
46
p
48
cresc.
f
50
cresc.
52

54

dim.

56

pp

ritenuto

cresc.

dim.

in tempo

58

p

pp

62

cresc.

(4 1)

dim.

ossia:

ritenuto

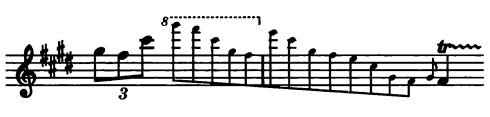
67

p

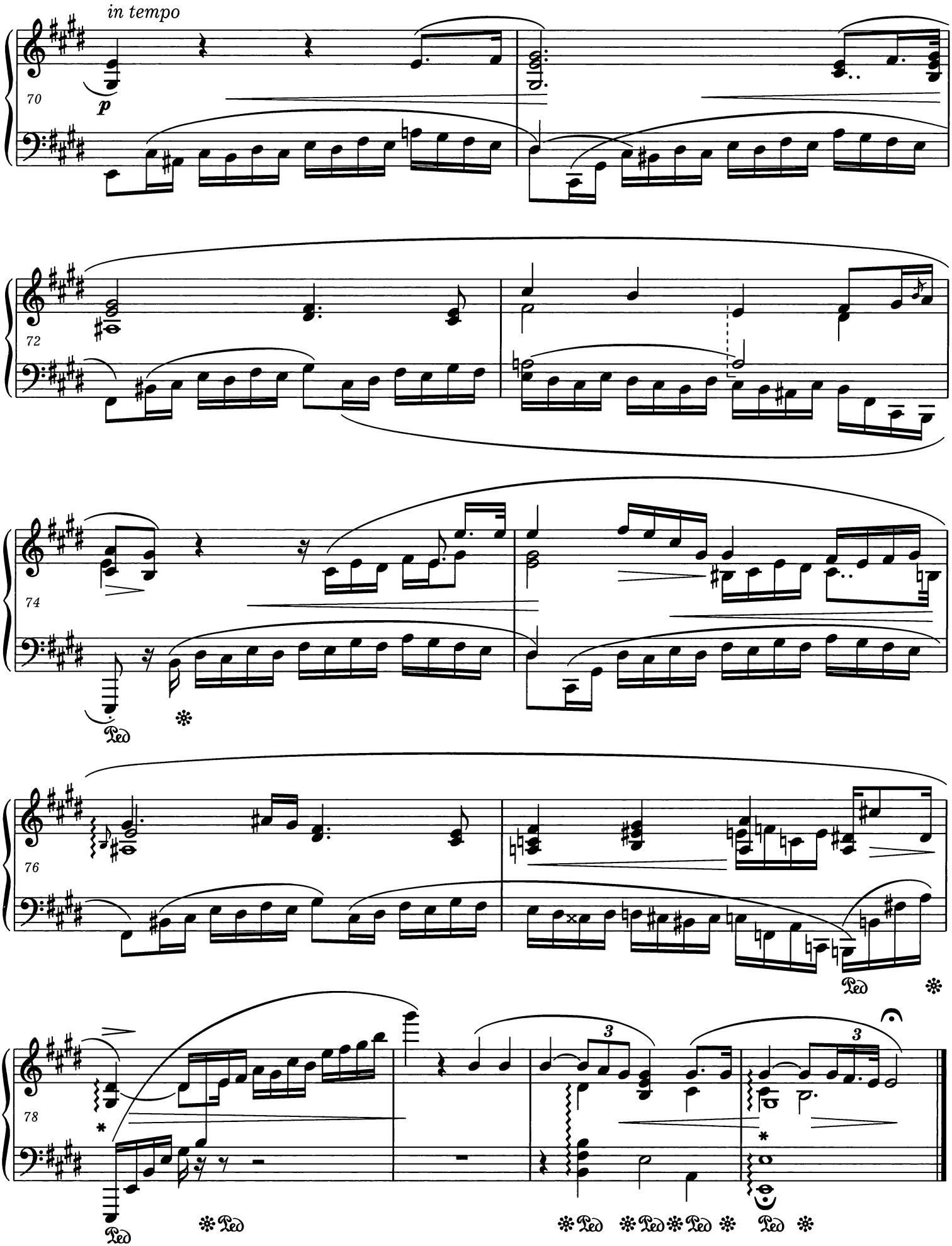
f

* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

** Inne odczytanie wariantu:
Another reading of the variant:



(patrz *Komentarz źródłowy).*
(vide *Source Commentary).*



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

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WYDANIE NARODOWE DZIEŁ FRYDERYKA CHOPINA

Plan edycji

Seria A. UTWORY WYDANE ZA ŻYCIA CHOPINA

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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

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17 **A XVa** **Wariacje na temat z *Don Giovanniego* Mozarta** op. 2. Partytura

18 **A XVb** **Koncert e-moll** op. 11. Partytura (wersja historyczna)

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20 **A XVd** **Krakowiak** op. 14. Partytura

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22 **A XVf** **Polonez Es-dur** op. 22. Partytura

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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 leggierezza /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

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♭ 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♭ 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♭, G, a, C, F, G, B♭, A♭, C, a, g, f
26	**B II**	**Polonaises (B)** in B♭, g, A♭, g♯, d, f, b♭, B♭, G♭
27	**B III**	**Waltzes (B)** in E, b, D♭, A♭, e, G♭, A♭, 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, Ecossaises in D, G, D♭, Contredanse, [Allegretto],Lento con gran espressione /Nocturne in c♯/, Cantabile in B♭, Presto con leggierezza /Prelude in A♭/, Impromptu in c♯ /Fantaisie-Impromptu/, "Spring" (version for piano), Sostenuto /Waltz in E♭/, 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♯, 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