

FRYDERYK
CHOPIN

BALLADY
op. 23, 38, 47, 52

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

FUNDACJA WYDANIA NARODOWEGO
POLSKIE WYDAWNICTWO MUZYCZNE
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SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM I

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.

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.

Ballada g-moll op. 23 / Ballade in G minor Op. 23

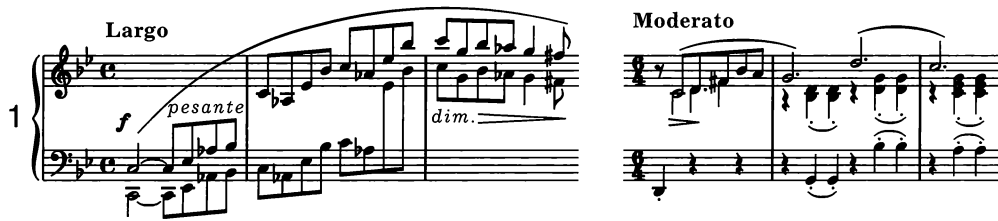
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1

Largo

f *pesante* *dim.*

Moderato



Ballada F-dur op. 38 / Ballade in F major Op. 38

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2

Andantino

sotto voce



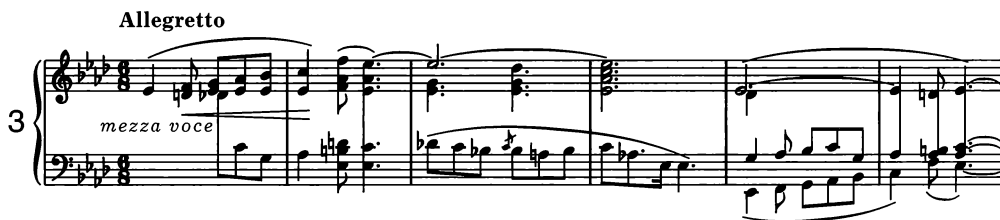
Ballada As-dur op. 47 / Ballade in A♭ major Op. 47

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3

Allegretto

mezza voce




Ballada f-moll op. 52 / Ballade in F minor Op. 52

page / s. 48

4

Andante con moto

p



Ballade *A Monsieur le Baron de Stockhausen*

op. 23

1 **Largo***

f *pesante* *dim.* *p*

5 **Moderato**

p

Red *

10

14

18

* Patrz Komentarz źródłowy.
Vide Source Commentary.

22

Musical score for measures 22-25. The right hand features a melodic line with a long slur over measures 22-25. The left hand provides a rhythmic accompaniment with eighth notes and chords. A *triumph* marking is present at the end of measure 25.

26

Musical score for measures 26-30. The right hand continues the melodic line with a slur. The left hand features a steady eighth-note accompaniment. A crescendo hairpin is visible in measure 28.

ritenuto

31

Musical score for measures 31-33. The tempo is marked *ritenuto*. The right hand has a complex melodic line with a slur and a fingering sequence: 1, 3, 2, 4, 3, 2, 1. The left hand has a steady accompaniment. There are *Ped* markings and asterisks below the bass line.

34

Musical score for measures 34-37. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. A *p* marking is present in measure 35. There are *Ped* markings and asterisks below the bass line.

38

Musical score for measures 38-41. The right hand has a melodic line with a slur and a fingering sequence: 5, 3, 2, 1. The left hand has a steady accompaniment. A *f* marking is present in measure 39. The tempo is marked *agitato*. There are *Ped* markings and asterisks below the bass line.

Musical score for measures 41-43. 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 two flats (B-flat and E-flat). Measure 41 starts with a treble staff containing a series of eighth notes and a bass staff with chords. The bass staff has a 'Ped' marking under the first measure and an asterisk under the second. Measures 42 and 43 continue with similar patterns. The system ends with a 'Ped' marking under the final measure.

sempre più mosso

Musical score for measures 44-46. 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 two flats. Measure 44 features a treble staff with a series of eighth notes and a bass staff with chords. Measures 45 and 46 continue with similar patterns. The system ends with a treble staff containing a few notes and a bass staff with a final chord.

Musical score for measures 47-49. 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 two flats. Measure 47 starts with a treble staff containing a series of eighth notes and a bass staff with chords. A dynamic marking of *f* (forte) is placed above the treble staff in measure 48. Measures 48 and 49 continue with similar patterns. The system ends with a 'Ped' marking under the final measure.

Musical score for measures 50-52. 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 two flats. Measure 50 starts with a treble staff containing a series of eighth notes and a bass staff with chords. Measures 51 and 52 continue with similar patterns. The system ends with a 'Ped' marking under the final measure.

Musical score for measures 53-55. 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 two flats. Measure 53 starts with a treble staff containing a series of eighth notes and a bass staff with chords. Measures 54 and 55 continue with similar patterns. The system ends with a 'Ped' marking under the final measure.

56

p ** p*

59

p ** p*

62

calando - - - smorz.

p ** p* ** p*

65

ritenuto

meno mosso
sotto voce

pp

p ** p* ** p* ** p*

70

p ** p* ** p* ** p* ** p*

74

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

78

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

82

sempre pp

ped * *ped* * *ped* *

85

ped * *ped* * *ped* * *ped* *

88

sempre

ped * *ped* * *ped* *

91 *dim.* *rallentando*

Ped * Ped * Ped *

94 *a tempo* *pp* *m.g.* *m.g.*

Ped * Ped * Ped * Ped * Ped *

98 *m.g.* *cresc.* *ff* *pp* *f* *[m.g.]*

Ped * Ped * Ped * Ped *

102 *m.g.* *m.g.* *m.g.* *m.g.* *m.g.* *m.g.* *m.g.* *m.g.* *cresc.*

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

106 *ff*

Ped * Ped * Ped *

110

p **p* **p* **p* **p* *

113

p **p* **p* **p* **p* *

117

p **p* **p* (*f*) *p* *

120

p **p* **p* **p* *

123

fff *dim.*

p **p* **p* *

più animato

126

cresc.

129

Ped *

132

3 2 5 1 4

Ped

135

Ped *

138

(scherzando)

Ped *

141

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

144

Ped * *Ped* * *Ped* *

147

150

cresc.

153

ff

156 *leggeramente*
fz p
Ped * Ped *

159 *ff*
Ped

163
Ped *

166 *ff*
fz
Ped * Ped * Ped * Ped * Ped *

170
Ped * Ped * Ped * Ped * Ped *

173

tr

Ped * *Ped* * *Ped* * *Ped* *

176

Ped * *Ped* * *Ped* * *Ped* *

179

tr (*>*) 3 4

con forza *ten.*

Ped * *Ped* * *Ped* * *Ped* *

182

ten. *sempre forte*

Ped * *Ped* * *Ped* *

185

Ped * *Ped* * *Ped* * *Ped* *

188

ped * *ped* * *ped* *

191

ritenuto *dim.* *rallent.*

ped * *ped* *

meno mosso

194 *pp* *(-) sempre sotto voce*

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

198 *(-)* *cresc.* *f* *p* *f*

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

202 *cresc.*

ped * *ped* * *ped* * *ped* *

appassionato

poco ritenuto

8 ^{4 1} ^{5 2} ^{4 1}

206 *il più forte possibile*

3 5 ⁵ ³ ² ¹ ² ¹ ² ¹ ³ ²

Presto con fuoco

8

208 *ff*

8

212 *ff*

216

220

224

Musical score for measures 224-227. The piece is in a minor key with a key signature of two flats. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with chords and single notes. A *cresc.* marking is present in measure 227.

228

Musical score for measures 228-231. The right hand continues with intricate melodic patterns. The left hand accompaniment includes chords and moving lines. A *cresc.* marking is present in measure 228.

232

Musical score for measures 232-235. The right hand has a melodic line with a dotted line and the number '8' above it, indicating a repeat. The left hand features a rhythmic accompaniment with eighth notes. A *ff* marking is present in measure 232. Below the staff, there are five asterisks and the word 'Ped' repeated five times.

236

Musical score for measures 236-240. The right hand has a melodic line with a dotted line and the number '8' above it. The left hand features a rhythmic accompaniment with eighth notes. A *ff* marking is present in measure 236. Below the staff, there are five asterisks and the word 'Ped' repeated five times.

241

Musical score for measures 241-244. The right hand features a melodic line with slurs and the number '6' above it, indicating a sextuplet. The left hand accompaniment includes chords and moving lines. A *cresc.* marking is present in measure 241.

8

245

ped *

248

ped *

rit

251

fz *p* *f*

ritenuto *accelerando*

ped *

255

ritenuto *accelerando*

p *ff*

ped *

258

fff *poco ritenuto* - - *accele* - - *ran* - - *do*

ped *

rit

Ballade

A Monsieur Robert Schumann

op. 38

Andantino

2

sotto voce

Red



7

13

19

pp

25

31

37

42

smorzando

Presto con fuoco

47

ff

50

53

56

59

62

cresc.

65

68 *ff* 8

Two staves of music. The right staff contains chords with accidentals (flats) and a fermata over the final measure. The left staff contains a melodic line with slurs and a fermata over the final measure. The dynamic marking *ff* is present. Measure numbers 68, 69, and 70 are indicated. The word *And* is written below the first and third measures, with asterisks between them.

71 *dim.*

Two staves of music. The right staff contains chords with accidentals and a fermata over the final measure. The left staff contains a melodic line with slurs and a fermata over the final measure. The dynamic marking *dim.* is present. Measure numbers 71, 72, and 73 are indicated. The word *And* is written below the first, third, and fifth measures, with asterisks between them.

74

Two staves of music. The right staff contains chords with accidentals and a fermata over the final measure. The left staff contains a melodic line with slurs and a fermata over the final measure. Measure numbers 74, 75, and 76 are indicated. The word *And* is written below the first, third, and fifth measures, with asterisks between them.

77

Two staves of music. The right staff contains chords with accidentals and a fermata over the final measure. The left staff contains a melodic line with slurs and a fermata over the final measure. Measure numbers 77, 78, and 79 are indicated. The word *And* is written below the first, third, and fifth measures, with asterisks between them.

rallentando

80

Two staves of music. The right staff contains chords with accidentals and a fermata over the final measure. The left staff contains a melodic line with slurs and a fermata over the final measure. The tempo marking *rallentando* is present. Measure numbers 80, 81, and 82 are indicated.

tempo primo

Musical score for measures 83-88. The piece begins at measure 83 with a piano (*pp*) dynamic. The tempo is marked *tempo primo*. The music features a melodic line in the right hand and a supporting bass line in the left hand. A *slentando* marking is present in measure 86.

Musical score for measures 89-94. The music continues with complex chordal textures and melodic fragments in both hands.

Musical score for measures 95-100. Measure 95 starts with a *Ped* (pedal) marking. Measures 96 and 98 contain asterisks (*). Measure 99 has a '5' above the staff. Measure 100 has a '4' above the staff.

Musical score for measures 101-106. Measure 101 starts with a '4' above the staff and a *Ped* marking. Measure 104 has an asterisk (*). Measure 106 has a '5' below the staff.

Musical score for measures 107-112. The tempo changes to *stretto, più mosso*. Measure 107 has a *cresc.* marking. Measure 108 has a *f* dynamic. Measure 109 has a *cresc.* marking. Measure 110 has an asterisk (*). Measure 111 has a *ff* dynamic. Measure 112 has a *ff* dynamic.

* Górne dźwięki oktav należy również powtórzyć.
The upper notes of the octaves must also be repeated.

112

tempo primo

fz *p* *ritenuto*

Red *

118

ritenuto

Red * *Red* * *Red* *

125

131

stretto, più mosso

cresc. *f* *cresc.*

136

accel.

Presto con fuoco

141

Measures 141-143. Treble clef: rapid sixteenth-note runs with slurs. Bass clef: accompaniment with slurs and accents. Performance markings include *Red* and an asterisk.

144

Measures 144-146. Treble clef: rapid sixteenth-note runs with slurs. Bass clef: accompaniment with slurs and accents. Performance markings include *Red* and an asterisk. A dashed line with the number 8 spans measures 145 and 146.

147

Measures 147-149. Treble clef: rapid sixteenth-note runs with slurs and accents. Bass clef: accompaniment with slurs and accents. Performance markings include *Red* and an asterisk.

150

Measures 150-152. Treble clef: rapid sixteenth-note runs with slurs and accents. Bass clef: accompaniment with slurs and accents. Performance markings include *Red* and an asterisk. A dashed line with the number 8 spans measures 151 and 152.

153

Measures 153-155. Treble clef: rapid sixteenth-note runs with slurs. Bass clef: accompaniment with slurs and accents. Performance markings include *Red* and an asterisk. The word *cresc.* is written in the treble clef staff.

156 *sempre forte*

marcato

Red * Red * Red *

159

Red *

162

* Red *

165 *ff*

tr

Red *

Red * Red * Red * Red *

agitato

169 *f*

Red * Red *

* Red * Red *

172

Ped * Ped * Ped * Ped *

175

Ped * Ped * Ped * Ped *

178

Ped * Ped * Ped * Ped *

181

Ped * Ped * Ped * Ped *

184

cresc.

Ped * Ped * Ped * Ped *

187

Ped *

8

189 **ff**

Ped * *Ped* *

8

192

Ped * *Ped* *

8

195 *cresc.* **fz** *pp* *tempo primo*

Ped * *Ped* *

199

Ped *

Ballade

A Mademoiselle Pauline de Noailles

Allegretto

op. 47

3

mezza voce

3
1

Musical score for measures 3-6. The piece is in 6/8 time and B-flat major. Measure 3 features a triplet of eighth notes in the right hand. Measure 4 has a dynamic marking of *f*. Measure 5 has a dynamic marking of *f*. Measure 6 has a dynamic marking of *f*. There are asterisks under measures 5 and 6, and a 'Ped' marking under measure 6.

Musical score for measures 7-10. Measure 7 has a dynamic marking of *p*. Measure 8 has a dynamic marking of *f*. Measure 9 has a dynamic marking of *f*. Measure 10 has a dynamic marking of *f*. There are asterisks under measures 7, 8, 9, and 10, and 'Ped' markings under measures 7, 8, 9, and 10.

Musical score for measures 11-14. Measure 11 has a dynamic marking of *p*. Measure 12 has a dynamic marking of *f*. Measure 13 has a dynamic marking of *f*. Measure 14 has a dynamic marking of *f*. There are asterisks under measures 11, 12, 13, and 14, and 'Ped' markings under measures 11, 12, 13, and 14.

Musical score for measures 15-18. Measure 15 has a dynamic marking of *f*. Measure 16 has a dynamic marking of *f*. Measure 17 has a dynamic marking of *f*. Measure 18 has a dynamic marking of *f*. There are asterisks under measures 15, 16, 17, and 18, and 'Ped' markings under measures 15, 16, 17, and 18.

* Dźwięk as należy powtórzyć. * The note a♭ should be repeated.

23

ten.

cresc.

Trills and tremolos in the right hand, with a 'ten.' marking. Crescendo in the left hand.

Ped * Ped * Ped *

27

tr

tr

tr

dim.

Trills and tremolos in the right hand, with 'tr' markings. Diminuendo in the left hand.

Ped * Ped * Ped * Ped * Ped * Ped *

31

8

8

8

8

Octaves in the right hand, with '8' markings. Trills and tremolos in the right hand, with 'tr' markings.

Ped * Ped * Ped * Ped * Ped * Ped *

35

8

Octaves in the right hand, with '8' marking. Trill and tremolo in the right hand, with 'tr*' marking.

Ped * Ped *

40

cresc.

Crescendo in the left hand. Legato marking.

legato

* tr = w

45

5

p

*pp**

Ped

Ped

*

Ped

Ped

50

mezza voce

*

Ped

*

Ped

*

Ped

*

56

Ped

*

Ped

*

Ped

*

Ped

*

Ped

*

61

cresc.

Ped

*

Ped

*

Ped

*

Ped

*

Ped

*

66

(5)

*

Ped

*

Ped

*

Ped

$\frac{1}{3}$

$\frac{1}{2}$

*

Ped

*

* ossia:

71 *ten.*

Ped * *Ped* * *Ped*

76 *cresc.*

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

81 *ff*

Ped * *Ped* * *Ped* * *Ped* (3) * *Ped* * *Ped*

86 *dim.* *p*

Ped * *Ped*

91 *dim.* *cresc.*

* *Ped* * *Ped* * *Ped* *

96

101

106

111

116

* Tekst główny i wariant podają dwa sposoby odczytania niejasnego w źródłach zapisu rytmicznego tego taktu. Patrz *Komentarz źródłowy*.
 The main text and the variant contain two ways of reading the rhythmic record of the text, unclear in the sources. *Vide Source Commentary*.

** *ossia*: t. 99-100: lub or t. 101-102: bars 99-100: bars 101-102:

Nie należy stosować tych wariantów w obu miejscach naraz. Patrz *Komentarz źródłowy*.
 These variants should not be used simultaneously. *Vide Source Commentary*.

*** W jednym z egzemplarzy lekcyjnych Chopin objął łukiem frazę utworzoną przez akcentowane najwyższe dźwięki l.r. w t. 109-112.
 In one of the pupils' copies, Chopin slurred a phrase created by the accented L.H. top notes in bars 109-112.

**** Dźwięk as⁷ należy powtórzyć.
 The note a⁷ should be repeated.

120

Ped * Ped * Ped * Ped * Ped * Ped *

124 *leggiero*

Ped * Ped * Ped * Ped * Ped *

127

Ped * Ped * Ped * Ped *

8

130

Ped *

dim. - - -

Ped

133

cresc.

trmn trmn trmn trmn

sostenuto

* Ped * Ped * Ped * Ped * Ped * Ped *

* Dźwięk es' należy powtórzyć.
The note es' should be repeated.

137

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

140

cresc. *ten.* *ten.*

Ped 4 2 1 * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

143

p

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

147

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

152

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

* W t. 150-153 w dwóch egzemplarzach lekcyjnych dodany przez Chopina łuk jak w t. 109-112. In bars 150-153 two pupils' copies contain a slur added by Chopin, as in bars 109-112.

157 *mezza voce*

legato

160

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

163

cresc.

Ped *

166

Ped * *Ped* * *Ped* *

169

Ped * *Ped* * *Ped* * *Ped* *

172

ff

8

* Ped * Ped * Ped * Ped *

175

ff

8

Ped * Ped * Ped * Ped * Ped * Ped *

178

ff

8

Ped * Ped * Ped * Ped * Ped * Ped *

181

fz

8

(1) *fz* (2) *fz*

Ped * Ped * Ped * Ped * Ped * Ped *

(5 4)

184

fz *fz* *p*

* Dopuszczalny wariant oparty na wcześniejszej wersji:
A permissible variant, based on the earlier version:

Patrz Komentarz źródłowy.
Vide Source Commentary.

smorzando

(5)

sotto voce

187

Handwritten musical score for measures 187-190. The system includes a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A large slur covers the first two measures. Below the bass line, there are markings: *Red* with a circled 3, and ** Red ** in two locations.

190

Handwritten musical score for measures 190-193. The system includes a grand staff with treble and bass clefs. The key signature is three sharps. The music continues with a melodic line and a rhythmic accompaniment. A slur covers the first two measures. Below the bass line, there are markings: *Red*, ** Red*, ** Red*, and *(1 1)*.

193

Handwritten musical score for measures 193-196. The system includes a grand staff with treble and bass clefs. The key signature changes to two sharps (F#, C#). The music features a melodic line and a rhythmic accompaniment. A slur covers the first two measures. Below the bass line, there are markings: *(3 4)*, *Red*, ** Red*, and ** Red*.

196

Handwritten musical score for measures 196-199. The system includes a grand staff with treble and bass clefs. The key signature is two sharps (F#, C#). The music features a melodic line and a rhythmic accompaniment. A slur covers the first two measures. Below the bass line, there are markings: *(5)*, *(3)*, *(2)*, ** Red*, ** Red*, ** Red*, *Red*, ** Red*, *Red*, and ** Red* with a circled 3.

ossia:

199

Handwritten musical score for measures 199-202. The system includes a grand staff with treble and bass clefs. The key signature is two sharps. The music features a melodic line and a rhythmic accompaniment. A slur covers the first two measures. Below the bass line, there are markings: *(2)*, ** Red*, ** Red*, ** Red*, and ** Red*.

202

cresc.

Ped * Ped * Ped * Ped

205

* Ped * Ped *

208

Ped *

211

ff

Ped * Ped * Ped * Ped * Ped *

215

Ped * Ped *

220

Ped * *Ped* * *Ped* * *Ped* *

224

Ped * *Ped* * *Ped* * *Ped* *

228

Ped * *Ped* * *Ped* * *Ped* *

232

Ped * *Ped* * *Ped* * *Ped* *

236

Ped * *Ped* *

* Dźwięk as' należy powtórzyć.
The note *as'* should be repeated.

Ballade

A Madame Nathaniel de Rothschild

op. 52

Andante con moto

4

p *Legato*

ped * *ped* * *ped* * *ped* *

4

dim. *ritenuto*

ped * *ped* * (*ped* *) *ped* * [*ped* *] *ped* * [*ped* *]

in tempo

7

mezza voce

ped * *ped* * *ped* * *ped* * *ped* * *ped* *

11

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

15

ped * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* * *ped* *

* Dopuszczalny wariant jak w t. 30.
A permissible variant, as in bar 30.

19

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

23

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

27

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

31

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

35

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

dim. *pp* *legato*

39

Measures 39-42 of a piano score. The right hand features a melodic line with a long slur over measures 39-40 and a trill in measure 42. The left hand plays a rhythmic accompaniment of eighth notes. Pedal markings are present at the end of measures 41 and 42.

43

Measures 43-46 of a piano score. The right hand has a melodic line with a slur and a *mezza voce* marking in measure 45. The left hand continues with eighth-note accompaniment. Pedal markings are at the end of measures 45 and 46.

47

Measures 47-50 of a piano score. The right hand features a melodic line with a slur and a trill in measure 49. The left hand has a rhythmic accompaniment. Pedal markings are placed below the left hand staff at the end of measures 47, 48, 49, and 50.

51

Measures 51-54 of a piano score. The right hand has a melodic line with a slur. The left hand plays eighth-note accompaniment. Pedal markings are at the end of measures 51, 52, 53, and 54.

54

Measures 54-57 of a piano score. The right hand has a melodic line with a slur and a *ten.* marking in measure 55. The left hand has a rhythmic accompaniment. Pedal markings are at the end of measures 54, 55, 56, and 57.

58 *cresc.*

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

61 *f* *cresc.*

Ped * *Ped* * *Ped* *

64

Ped * *Ped* * *Ped* * *Ped* *

67

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

70 *ritenuto* *ff* *in tempo* *ff*

Ped * *Ped* * *Ped* *

73

8

dim. - accel.

Red * Red * Red

76

leggiero

rite-

*

79

nuto

p

in tempo

83

dolce

Red * Red * Red

2
4
5

87

Red * Red *

**

1 1 1 1

1 1

* Patrz Komentarz źródłowy.
Vide Source Commentary.

** Palcowanie Chopina: nad nutami odnosi się do prawej ręki, pod nutami - do lewej.
Fingering by Chopin: over the notes it refers to the R. H., and below the notes - to the L.H.

92

Ped

97

ritardando *a tempo*

cresc.

Ped

101

Ped

104

cresc.

Ped

107

ritenuto *in tempo*

Ped

* Wcześniejsza wersja, którą można uważać za wariant:
An earlier version which should be recognized as a variant:

** Patrz Komentarz źródłowy.
Vide Source Commentary.

110

ten.
leggiere
tr

Ped * Ped * Ped *

113

ten.
tr

Ped * Ped * Ped * Ped * Ped *

116

tr
f dim.
8

Ped * Ped * Ped

119

tr
tr

*

122

$\frac{45}{4}$
cresc.

Ped

125 *f* *ten.* *(ten.)*

Ped *

128 *-dim.* *pp* *(ritardando)*

Ped * Ped * Ped *

131 *smorzando*

Ped * Ped * Ped * Ped * Ped *

134 *1-5* *dolciss.* *rallent.* 43

Ped * Ped * Ped * Ped *

135 *legato* *p a tempo*

Ped *

139

Two staves of music in a key with three flats. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a steady accompaniment. A fermata is placed over the final measure of this system.

Ped *

143

Two staves of music. The right hand continues with intricate sixteenth-note patterns. The left hand has a more rhythmic accompaniment. A fermata is placed over the final measure of this system.

Ped * *Ped* * *Ped* * *Ped* *

147

Two staves of music. The right hand has a melodic line with many slurs. The left hand has a rhythmic accompaniment. A fermata is placed over the final measure of this system.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

151

Two staves of music. The right hand features eighth-note patterns with slurs. The left hand has a rhythmic accompaniment. A fermata is placed over the final measure of this system.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

154

Two staves of music. The right hand has a melodic line with slurs and fingerings (1, 10, 10). The left hand has a rhythmic accompaniment. A fermata is placed over the final measure of this system.

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

156

Red * Red * Red * Red *

(158)

Red * Red * Red * Red * Red *

161

Red * Red * Red * Red * Red *

163

Red * Red * Red *

165

Red *

* W jednym ze źródeł, być może omyłkowo, brak łuku przetrzymującego as^2 .
 One of the sources, maybe erroneously, has no tie sustaining the as^2 .



167

169

p *in tempo*
leggiero

171

173

dolce

175

177 *f*

179

181

183

185

187 *cresc.*

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features chords in the right hand and a rhythmic pattern in the left hand. A *cresc.* marking is present. Pedal markings (ped) and asterisks (*) are located below the left staff.

189

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music continues with chords and a rhythmic pattern. Pedal markings (ped) and asterisks (*) are located below the left staff.

191 *fz cresc.*

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features chords and a rhythmic pattern. A *fz cresc.* marking is present. Pedal markings (ped) and asterisks (*) are located below the left staff.

193

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music continues with chords and a rhythmic pattern. Pedal markings (ped) and asterisks (*) are located below the left staff.

195 *fz ff*

Two staves of music. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef. The music features chords and a rhythmic pattern. A *fz ff* marking is present. Pedal markings (ped) and asterisks (*) are located below the left staff.

198 *stretto*

202 *fff* *pp*

Ped * Ped * Ped * Ped * Ped *

211 *f*

Ped * Ped * Ped * Ped * Ped *

213

Ped * Ped * Ped * Ped * Ped * Ped *

215 *fz* *fz* *fz*

Ped * Ped * Ped *

217

p

marcato

Ped * Ped * Ped * Ped * Ped * Ped * Ped *

219

p

221

p

*

223

ff

**

8

225

p

8

* Autentyczność następującej wersji tej trioli w jednym ze źródeł:
The authenticity of the following version of this triplet in one of the sources:



nie jest pewna. Patrz *Komentarz źródłowy*.
remains uncertain. *Vide Source Commentary*.

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

227 *accel. sin al fine*
fz *p* *cresc.*

Ped * *Ped* * *Ped* *

229

Ped * *Ped* * *Ped* * *Ped* *

231 *ff*

Ped * *Ped* *

233

Ped *

(235)

Ped * *Ped* * *Ped* * *Ped*

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- 34 **B VIIIb** **Concerto in F minor** Op. 21. Score (concert version)
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- 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

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- 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)
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- 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