FRYDERYK CHOPIN

BALLADY
op. 23, 38, 47, 52

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

FUNDACJA WYDANIA NARODOWEGO
POLSKIE WYDAWNICTWO MUZYCZNE
KRAKÓW 2021

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.

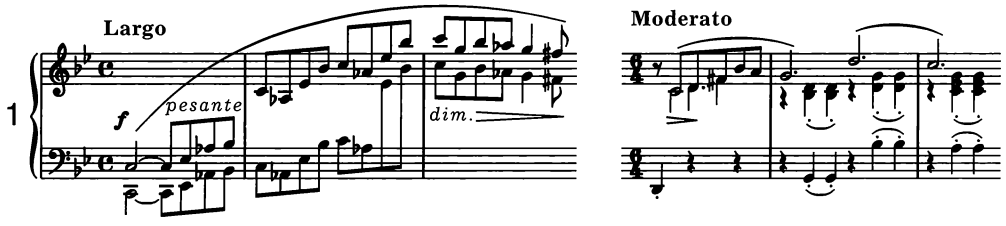
Editors of this Volume: Jan Ekier, Paweł Kamiński

A *Performance Commentary* and *Source Commentary (abridged)* are included in each volume in the form of a loose insert.

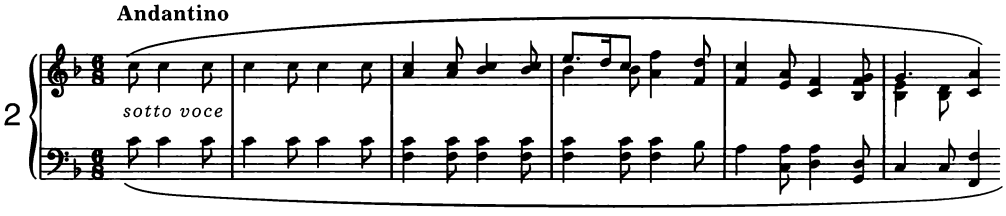
Full *Source Commentaries* on each volume will be published separately.

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.

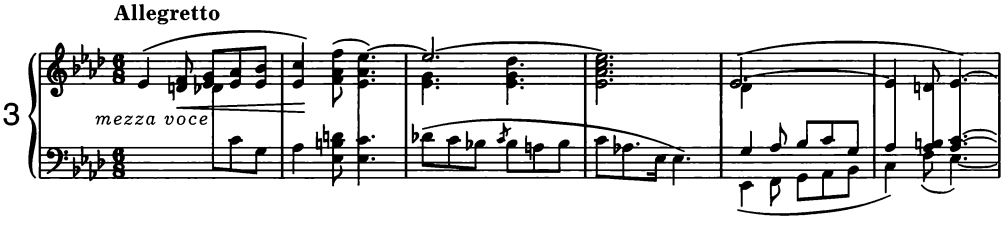
Ballada g-moll op. 23 / Ballade in G minor Op. 23 page / s. 11



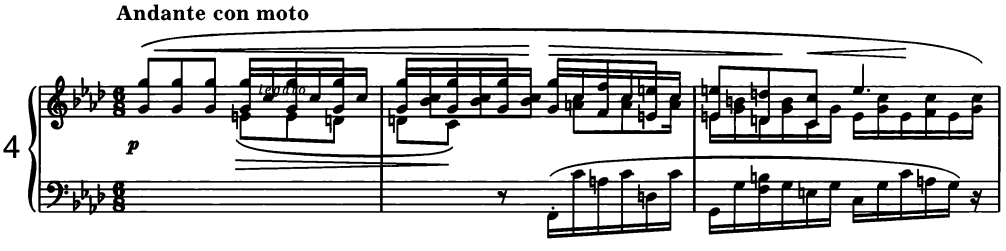
Ballada F-dur op. 38 / Ballade in F major Op. 38 page / s. 26



Ballada As-dur op. 47 / Ballade in A♭ major Op. 47 page / s. 36



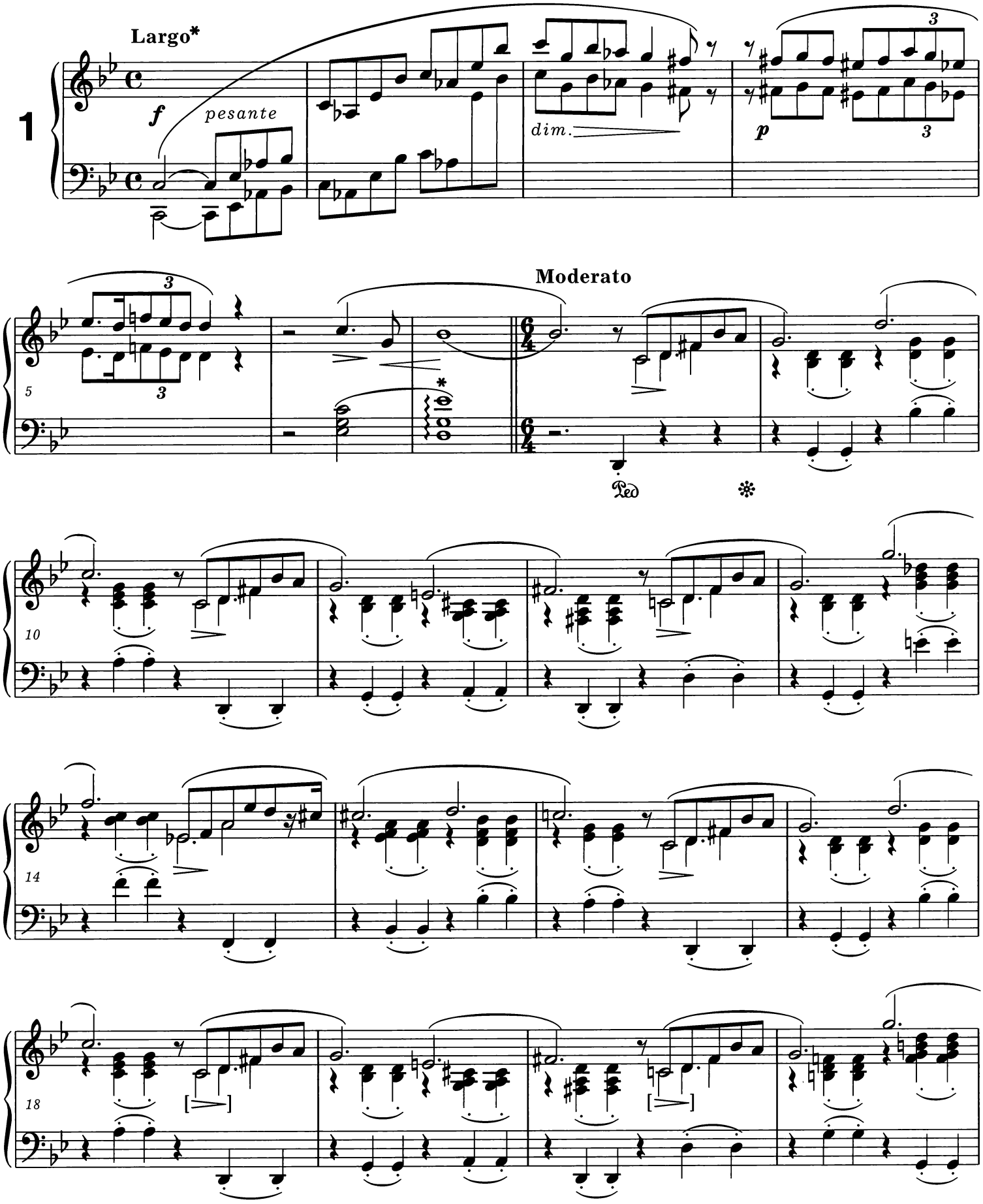
Ballada f-moll op. 52 / Ballade in F minor Op. 52 page / s. 48



Ballade

A Monsieur le Baron de Stockhausen

op. 23



* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

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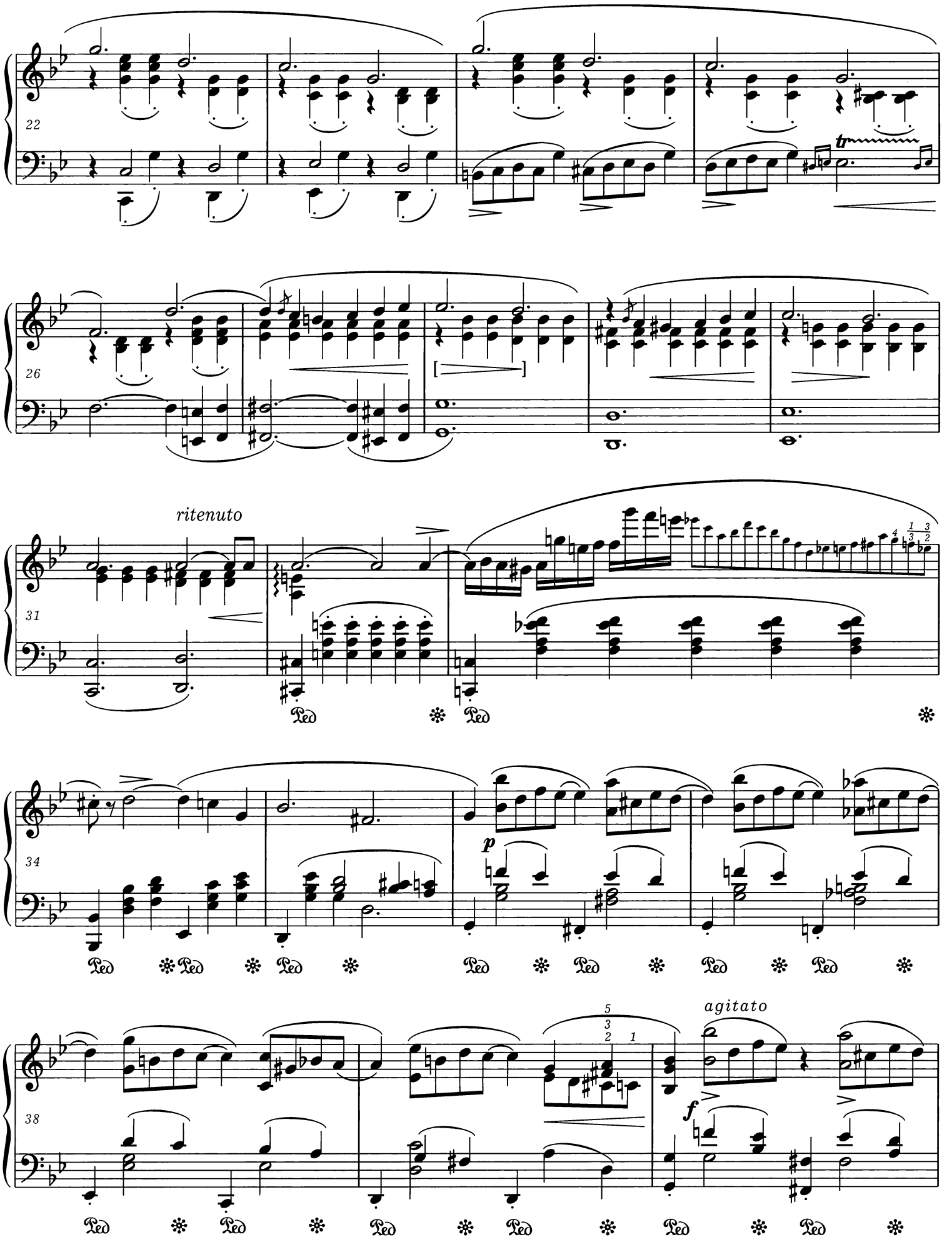
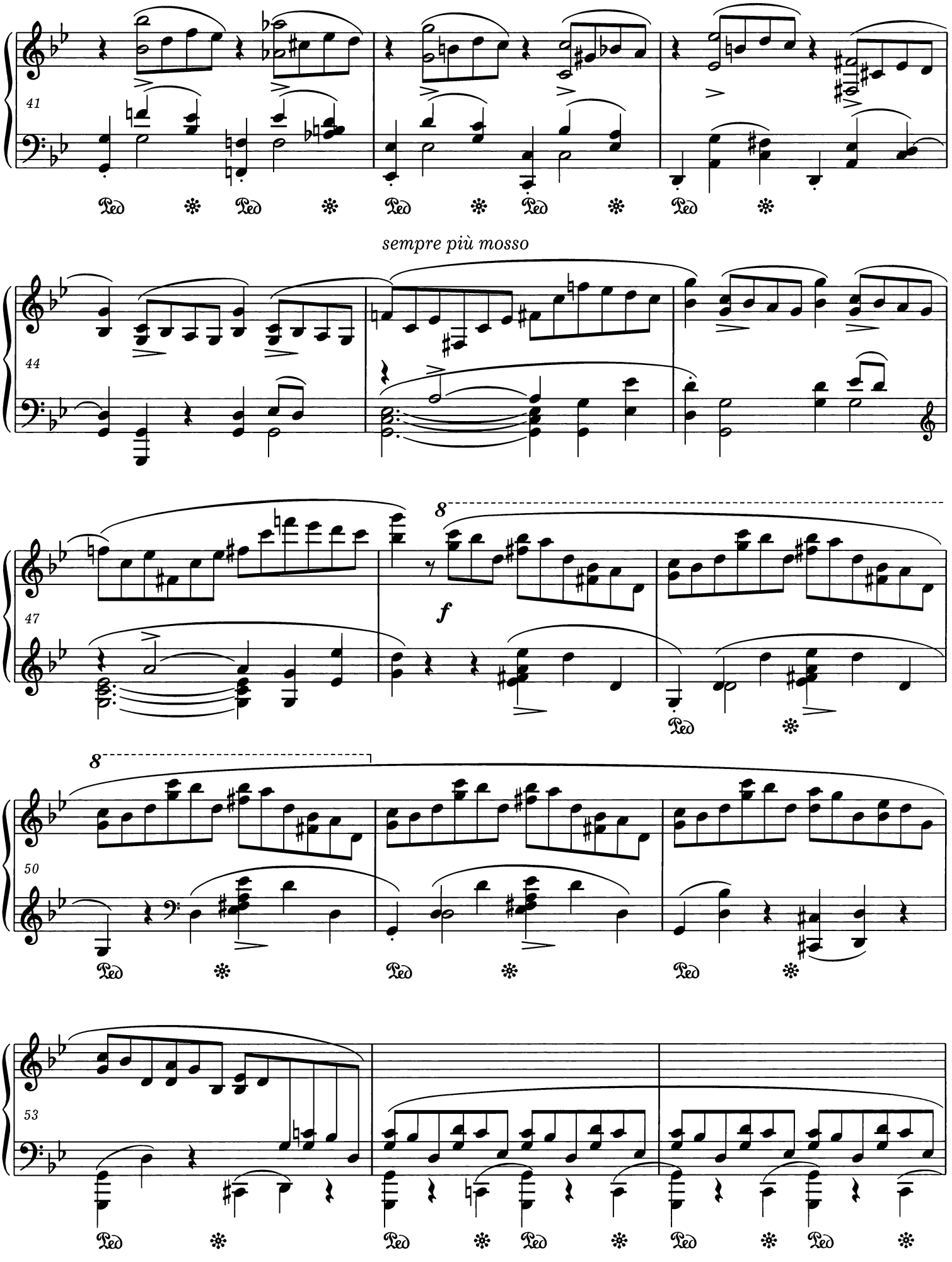
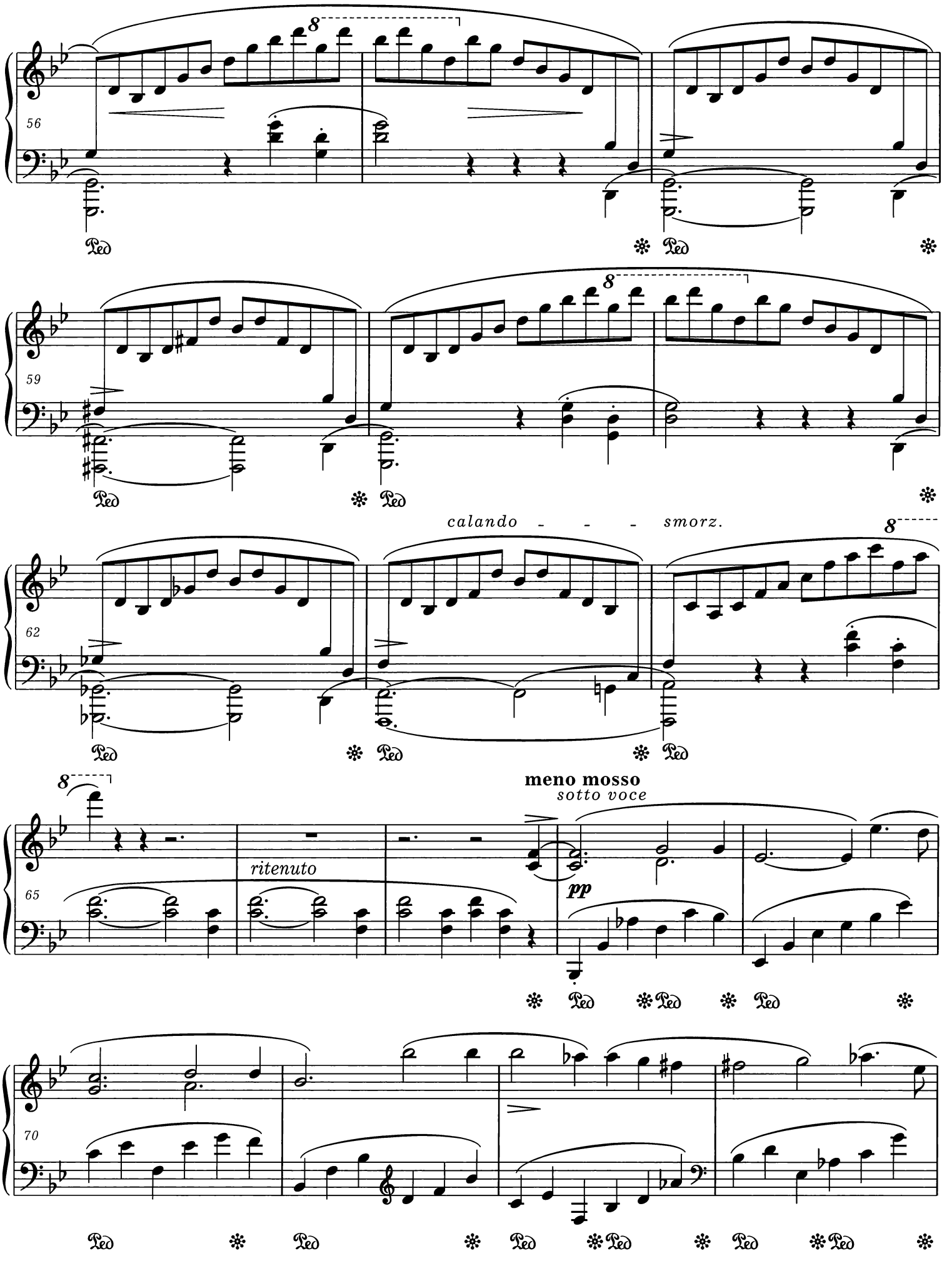
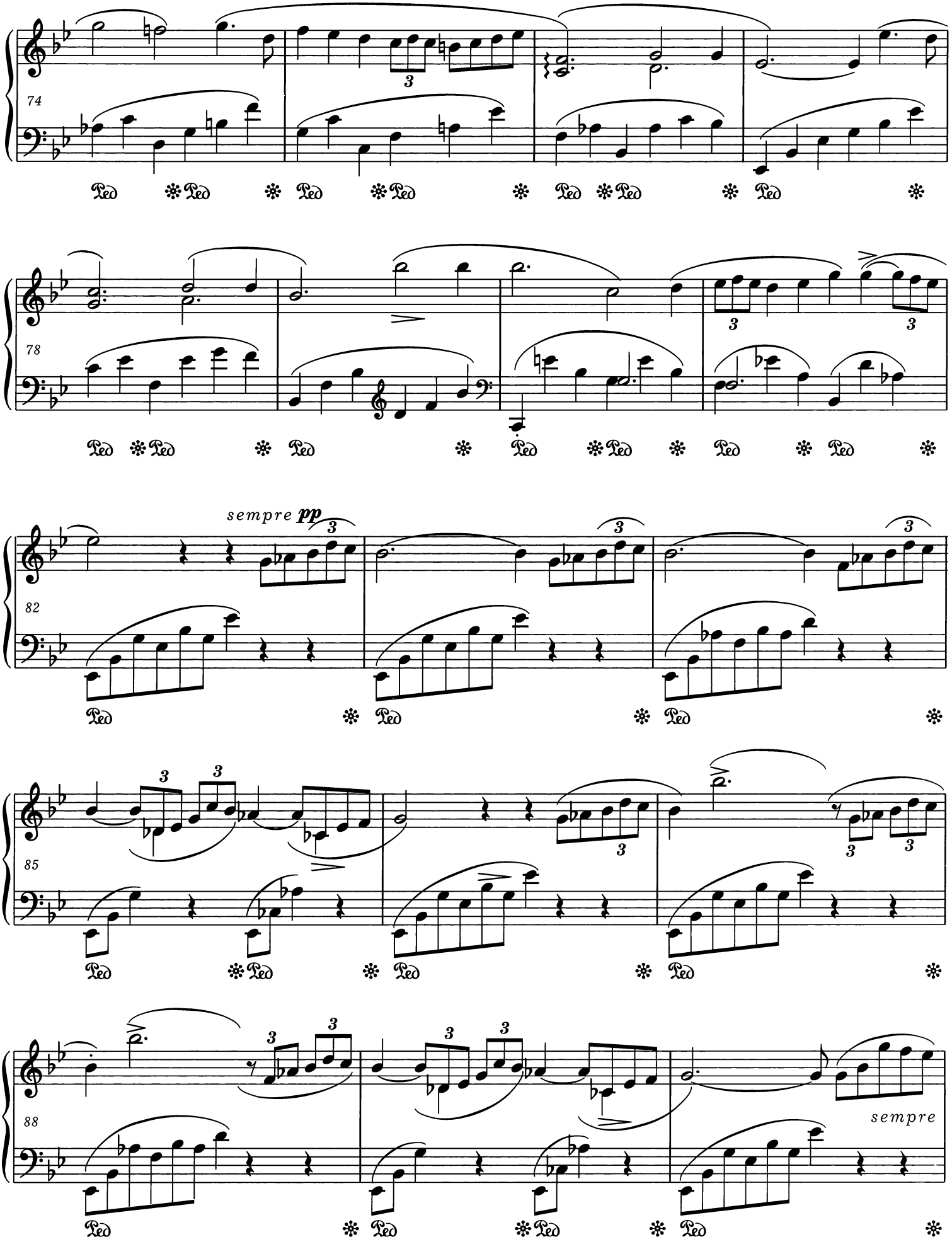
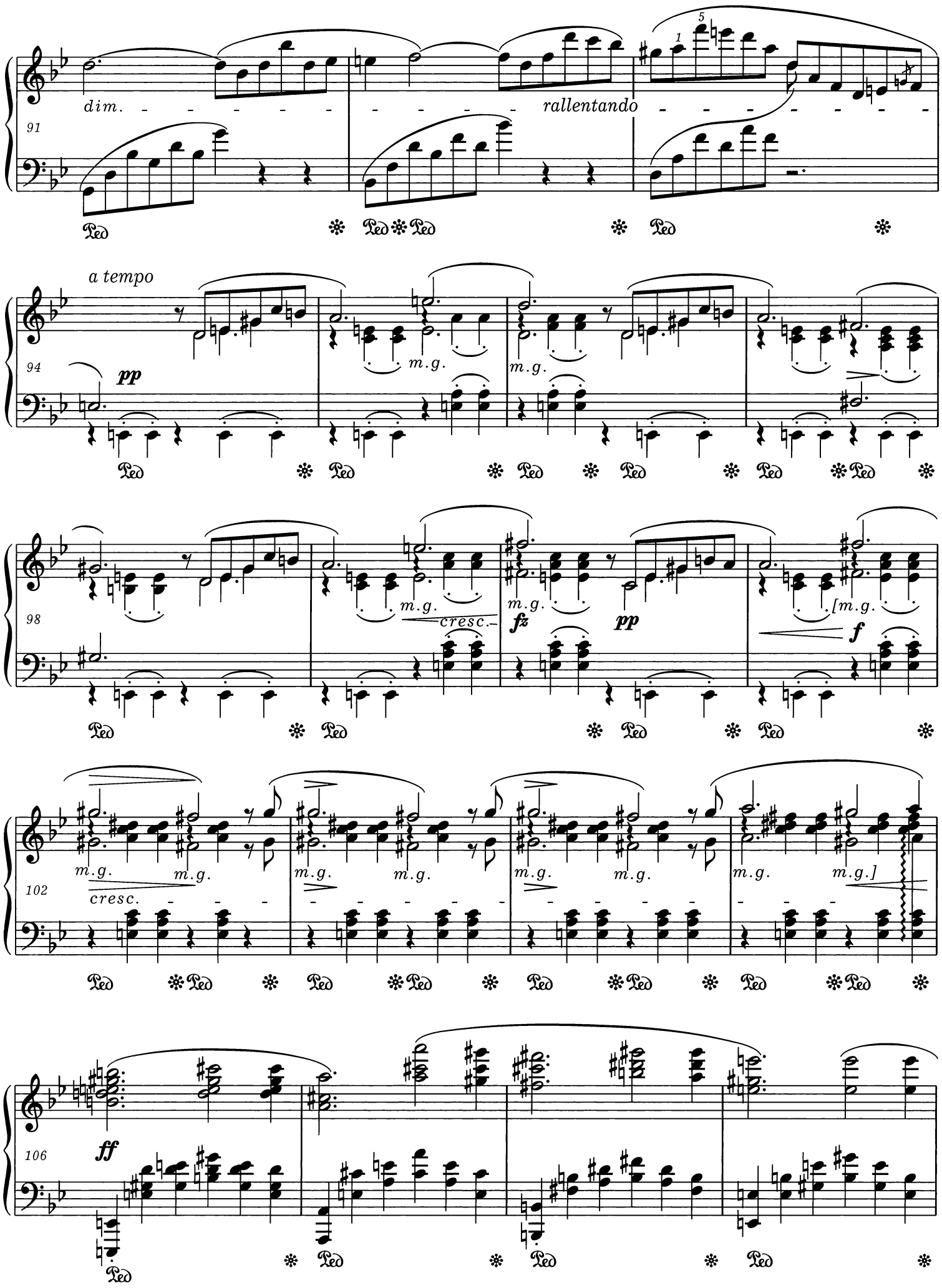

22
26
ritenuto
31
34
p
38
agitato
f


41
sempre più mosso
44
47
f
50
53


56
59
62
calando - - - smorz.
65
ritenuto
meno mosso
sotto voce
pp
70


74
78
sempre pp
82
85
88
sempre


dim.
rallentando
91
a tempo
pp
m.g.
94
cresc.
fz
pp
[m.g.
f
98
cresc.
m.g.]
102
ff
106

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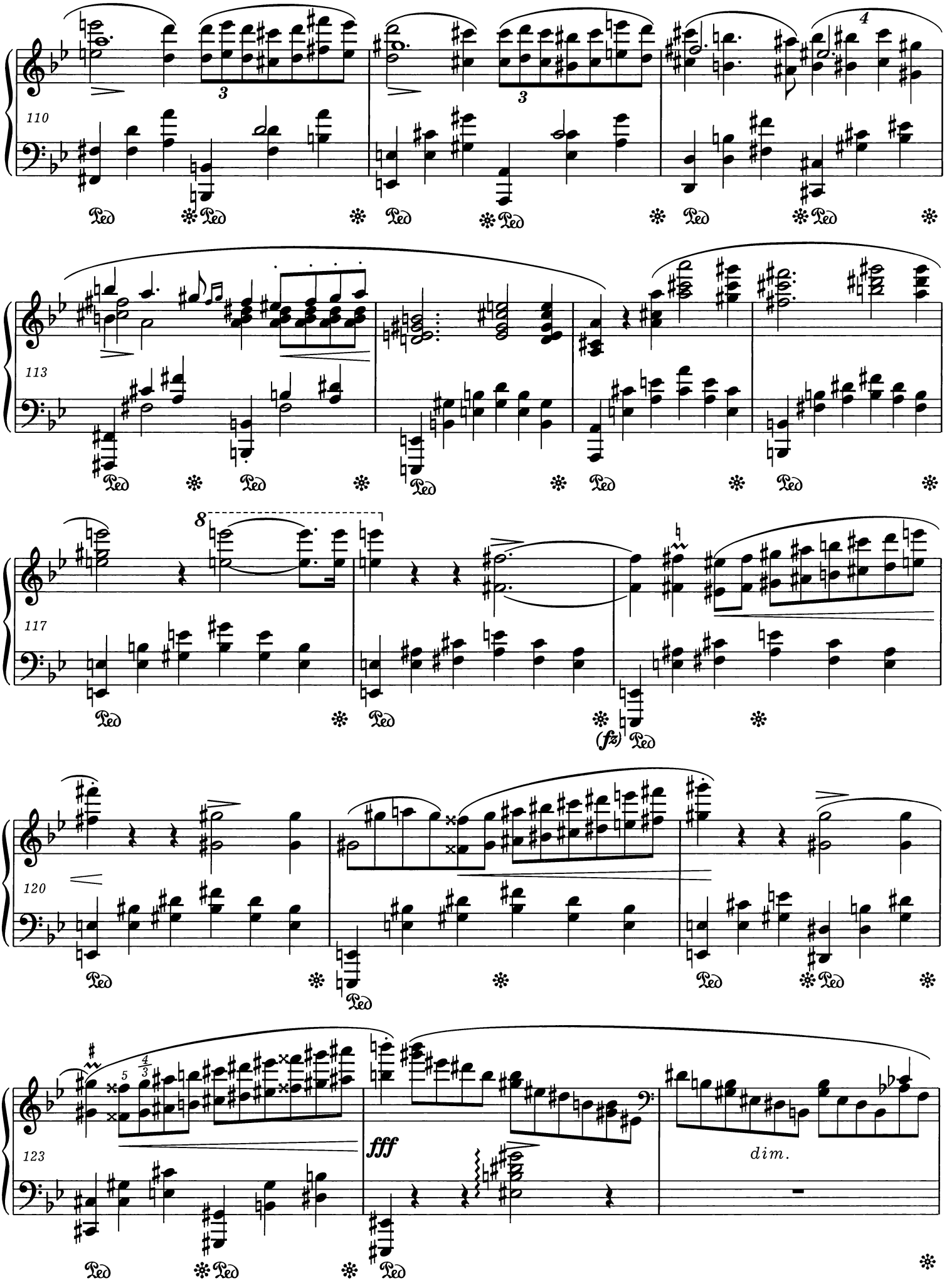
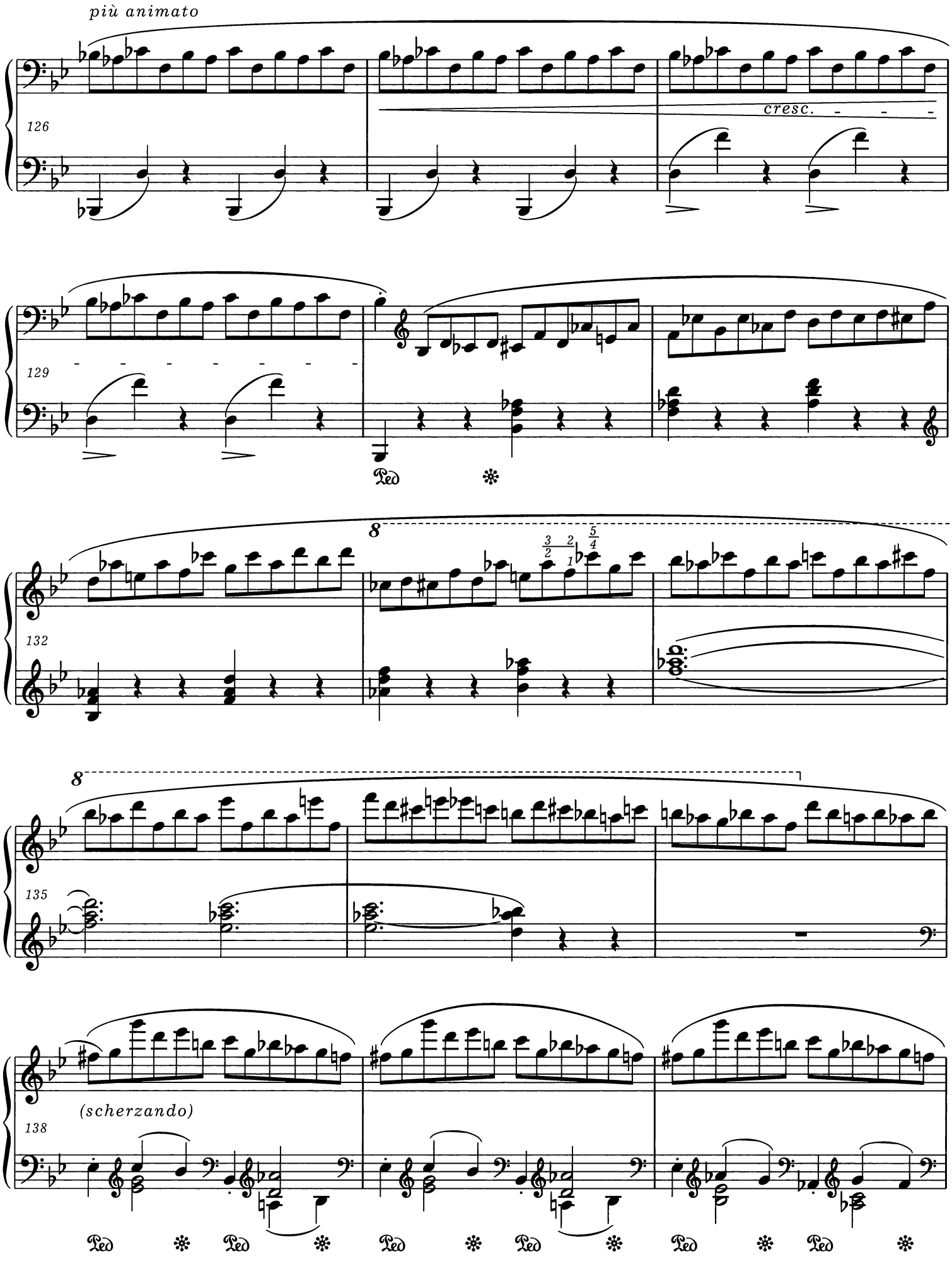
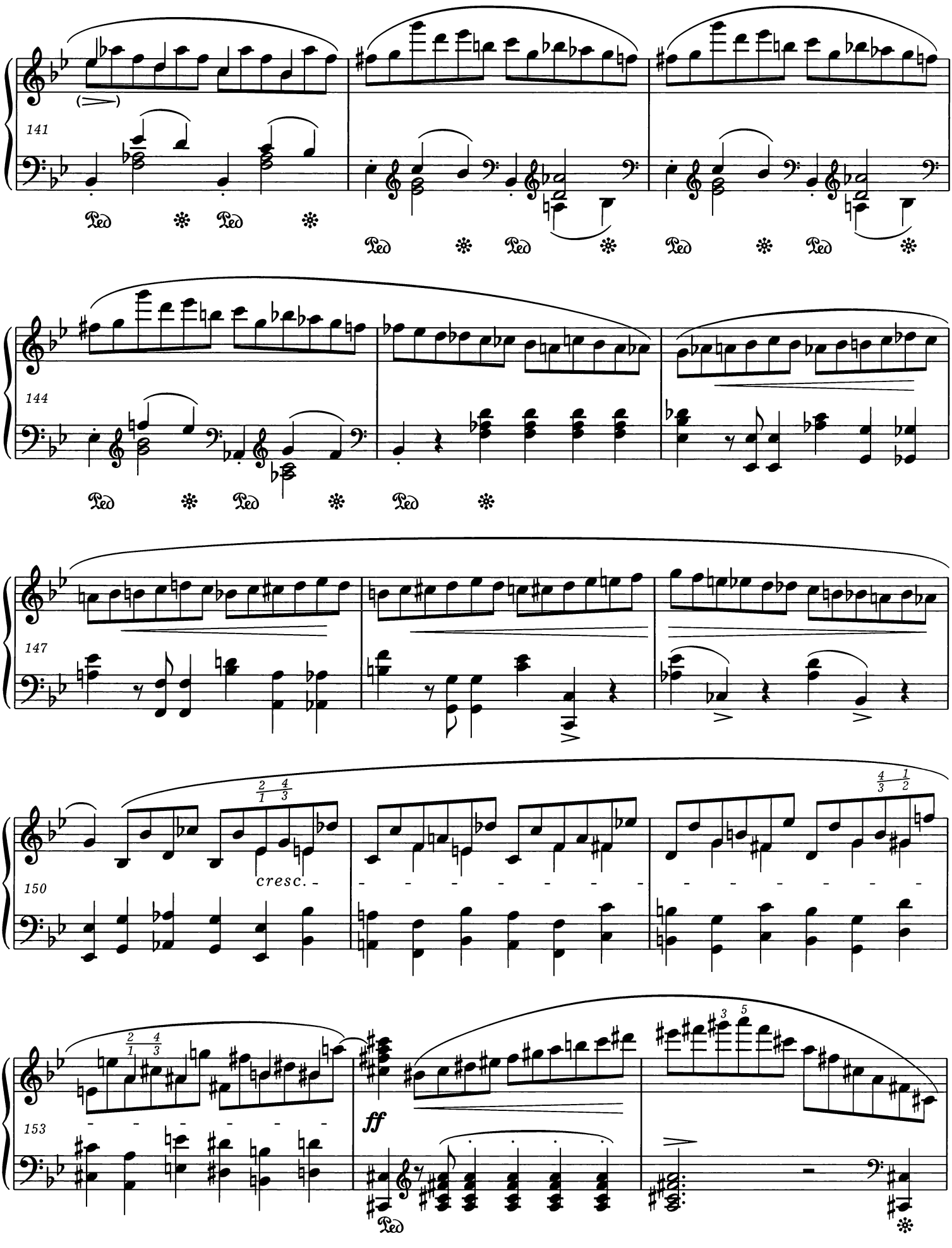
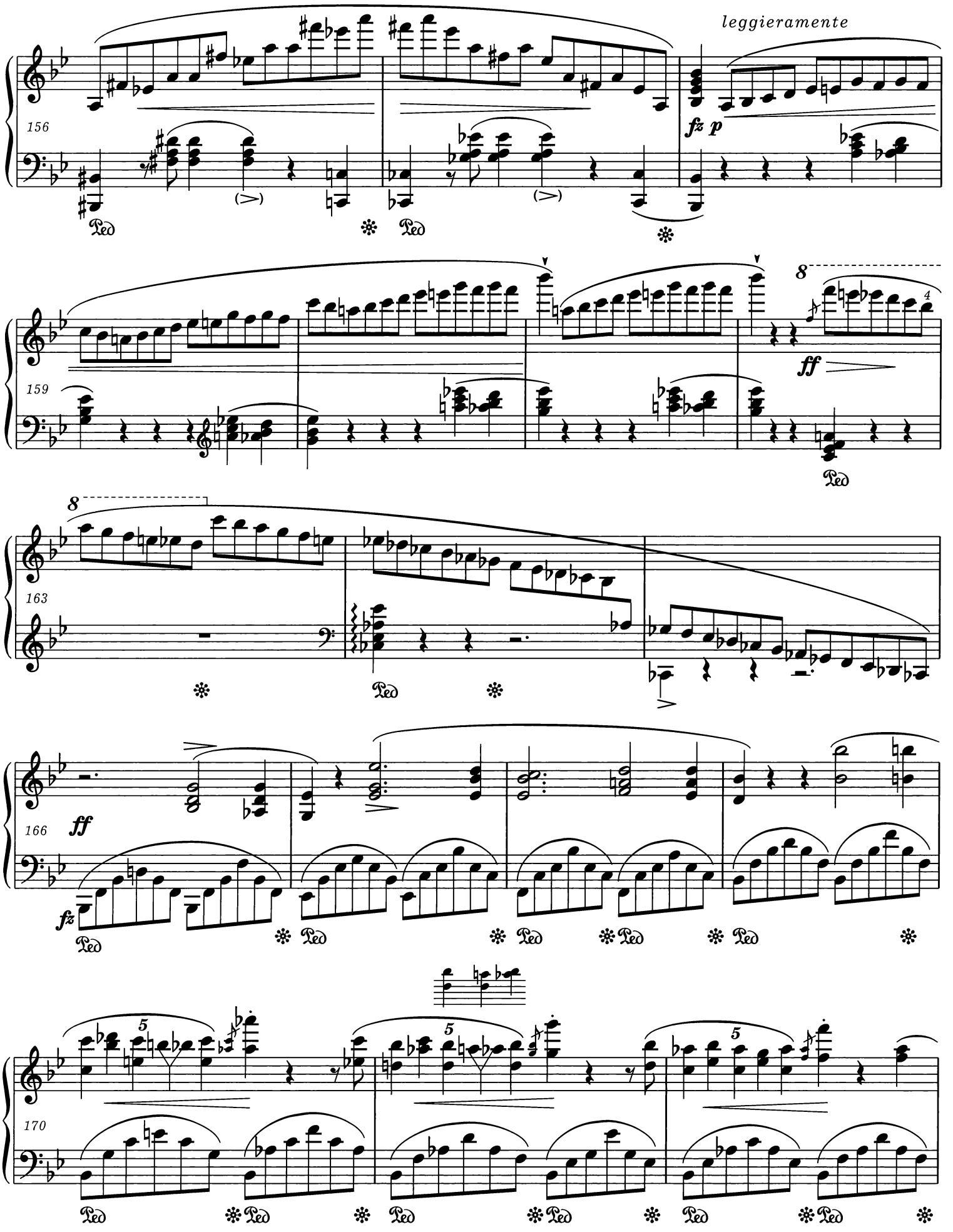
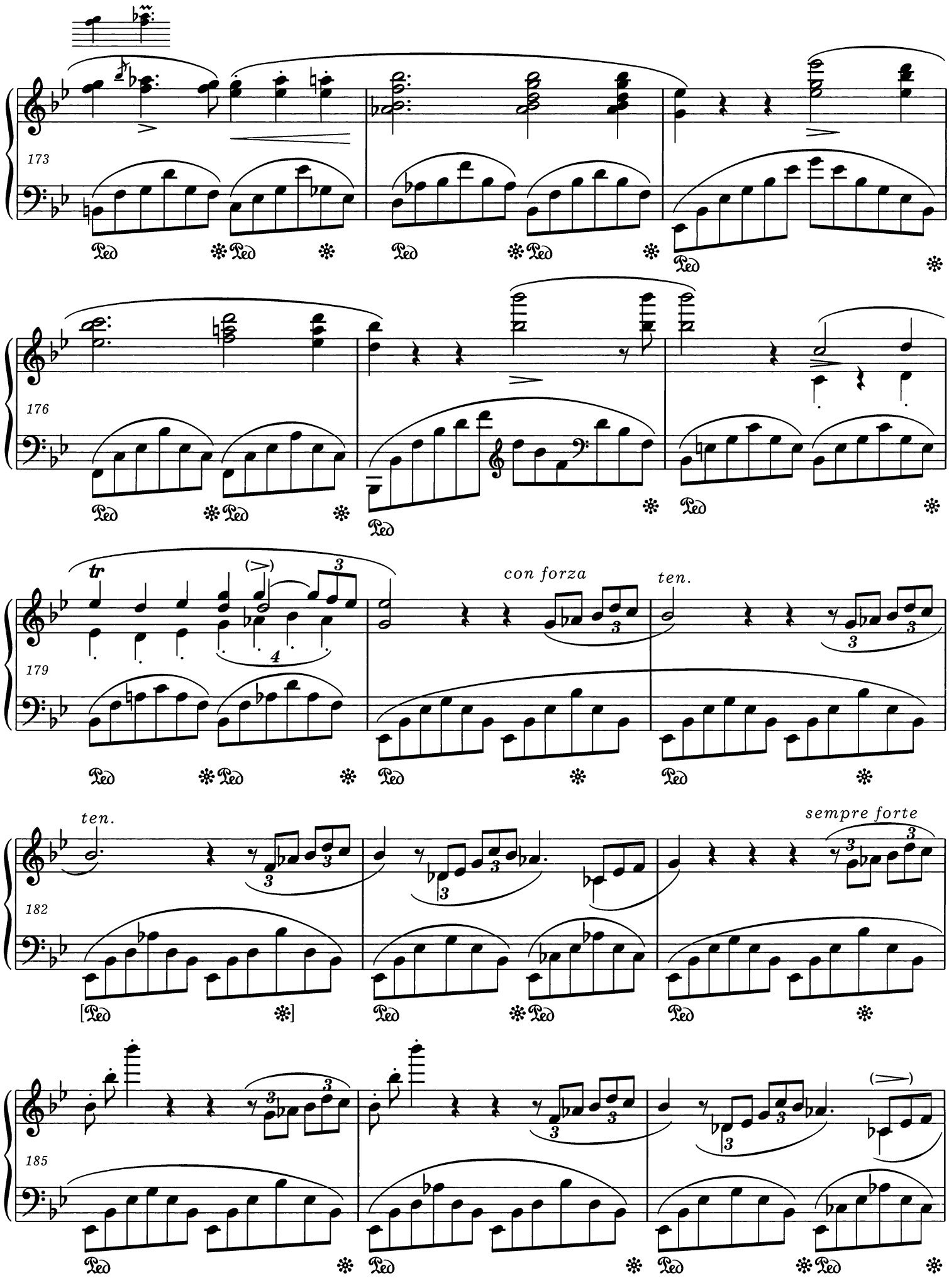
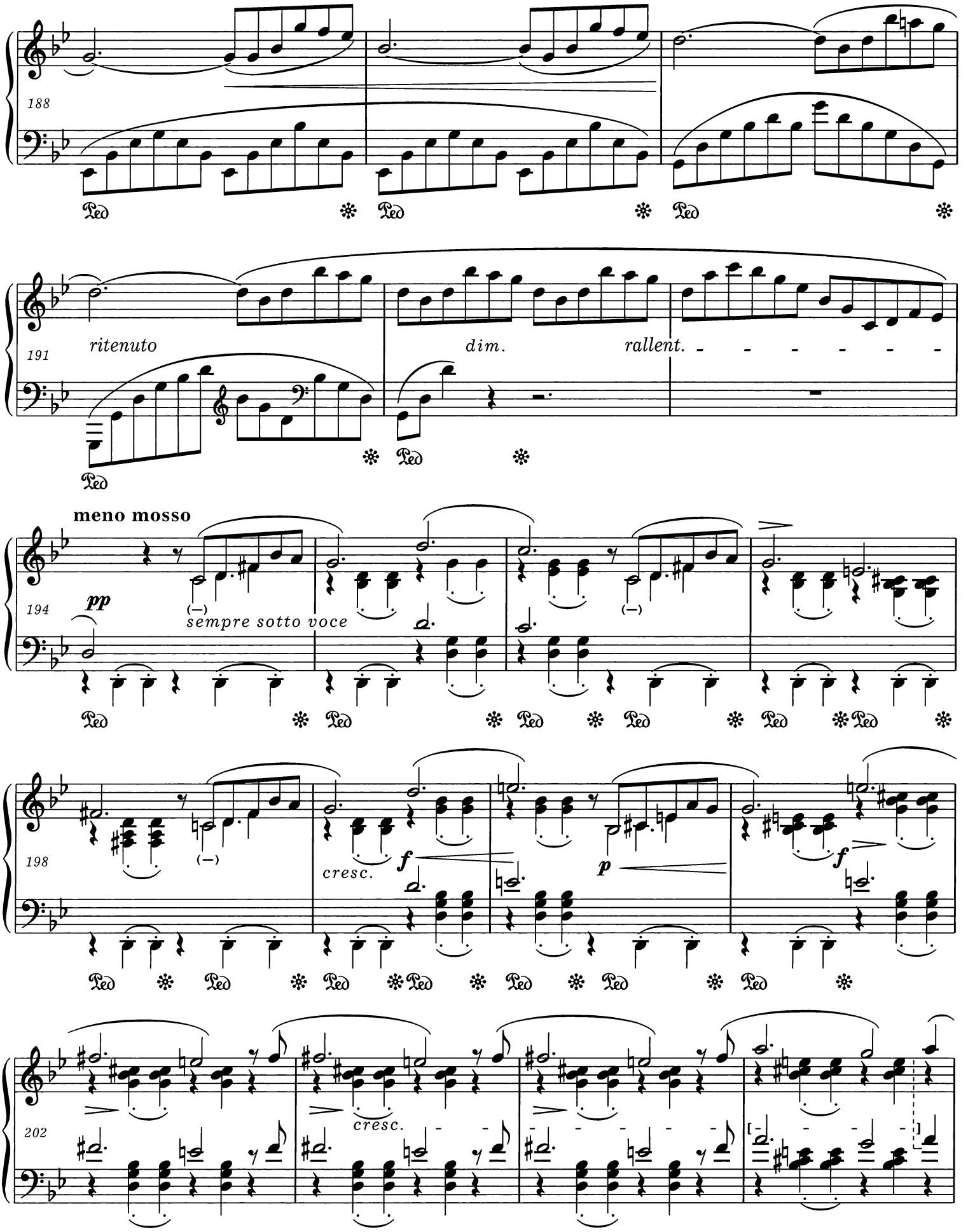

110
113
117
120
123
(fz)
fff
dim.

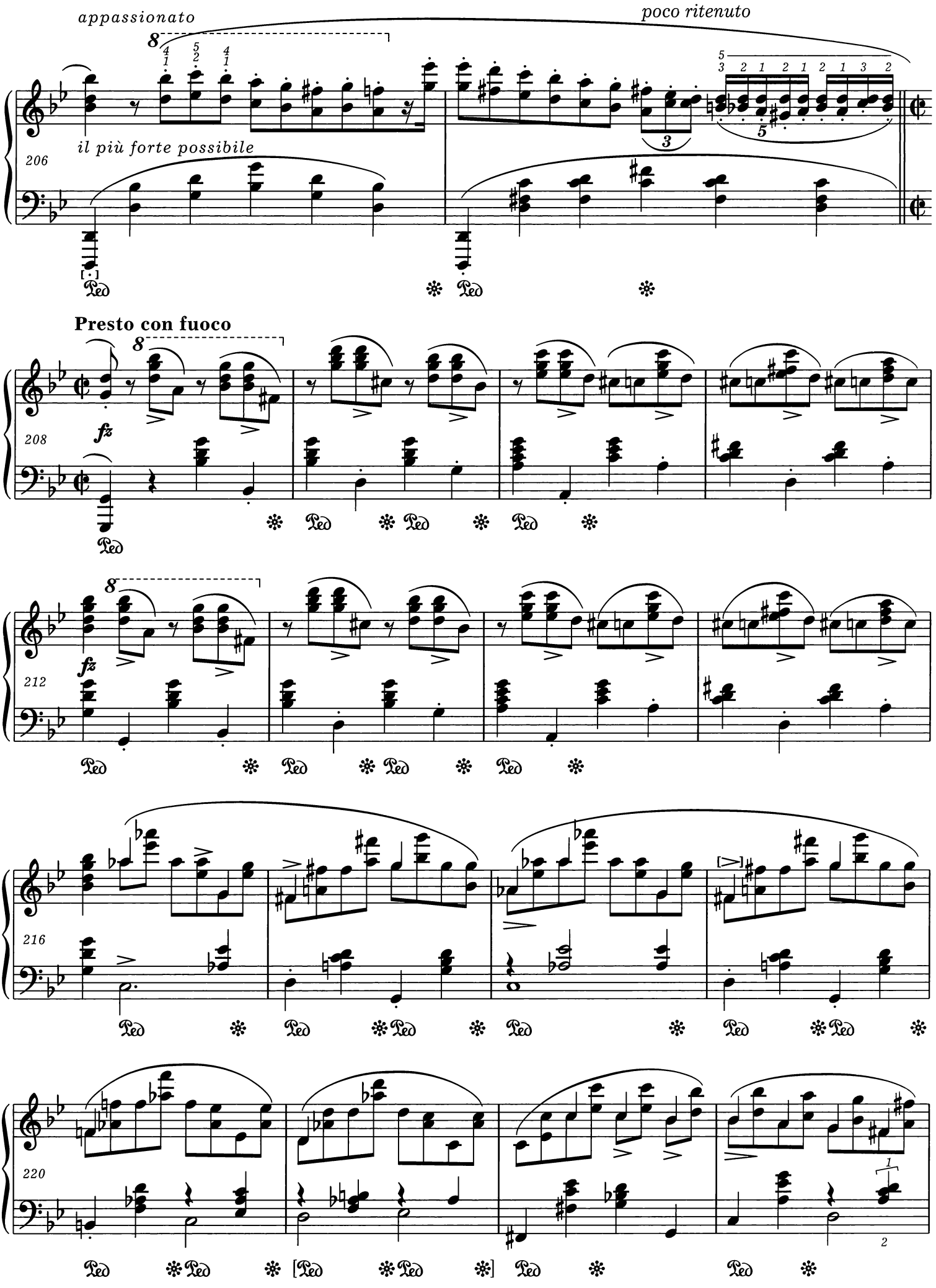

più animato
126
cresc.
129
132
8
135
8
138
(scherzando)

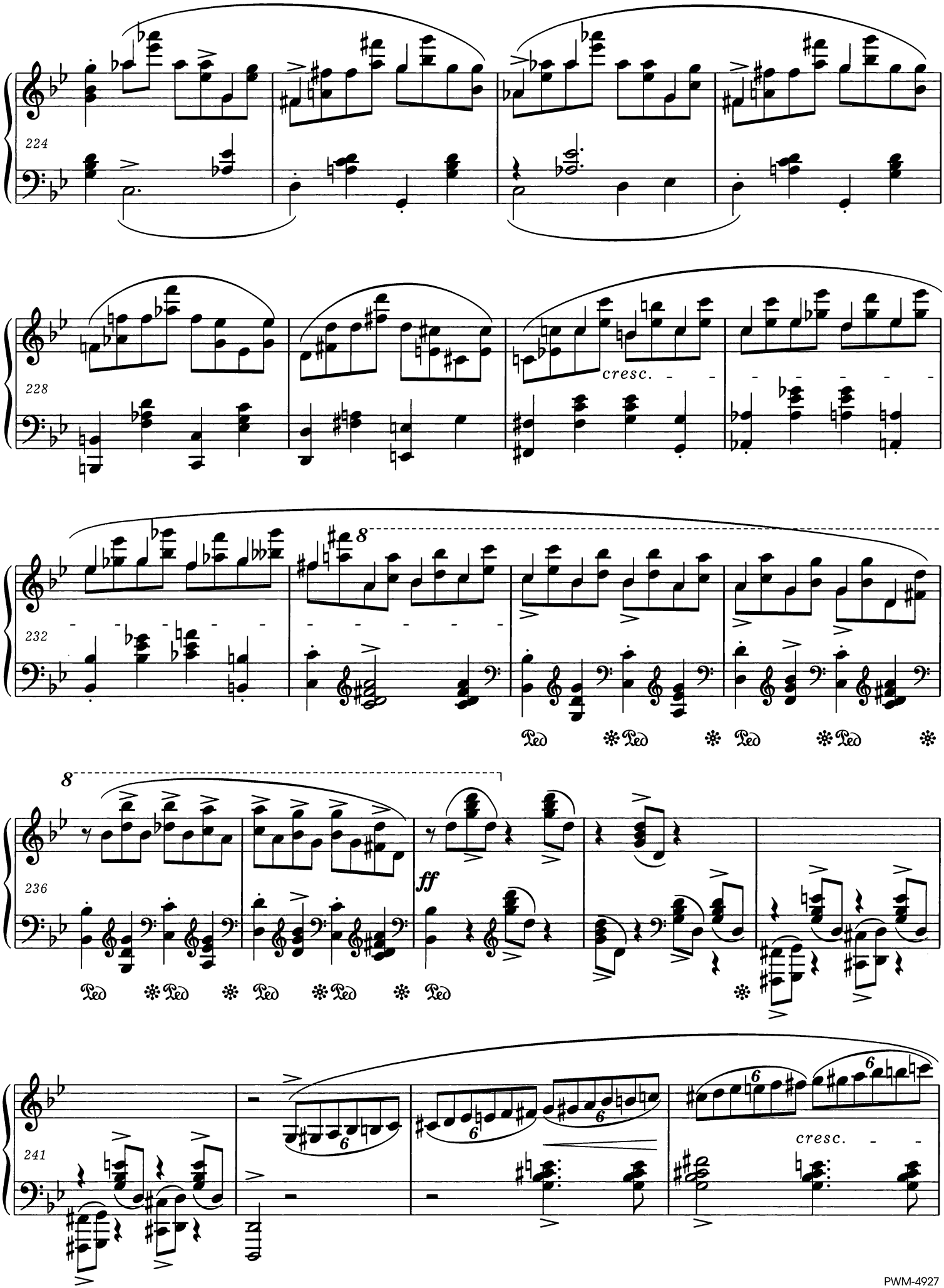

141
144
147
150
cresc.
153
ff

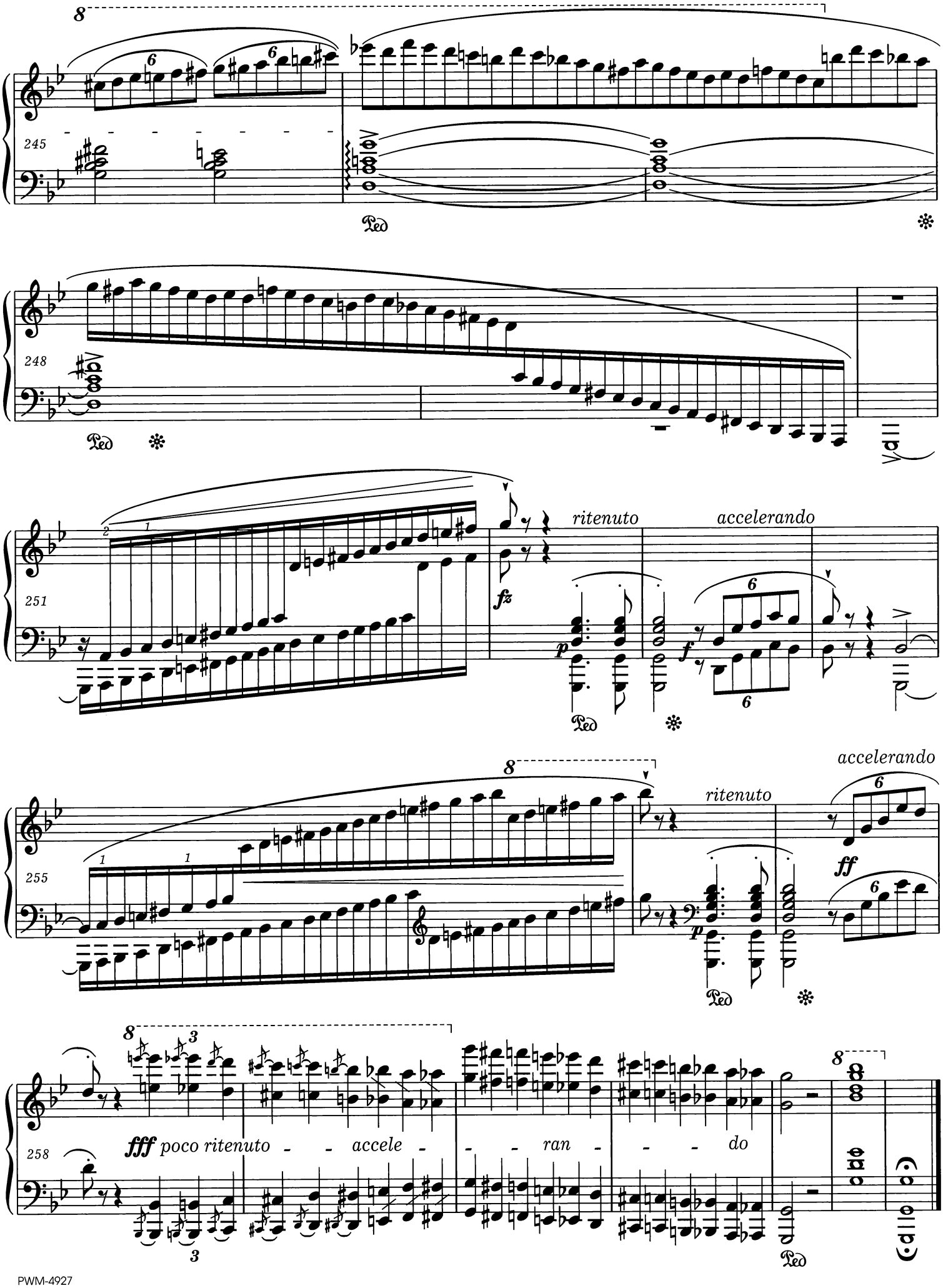

leggieramente
156
fz p
159
8
ff
163
8
166
ff
fz
170
5
5
5


173
176
179
con forza
ten.
182
ten.
sempre forte
185


188
191
ritenuto
dim.
rallent.
meno mosso
194
pp
sempre sotto voce
198
cresc.
f
p
f
202
cresc.


appassionato
poco ritenuto
il più forte possibile
206
Presto con fuoco
fz
208
212
216
220

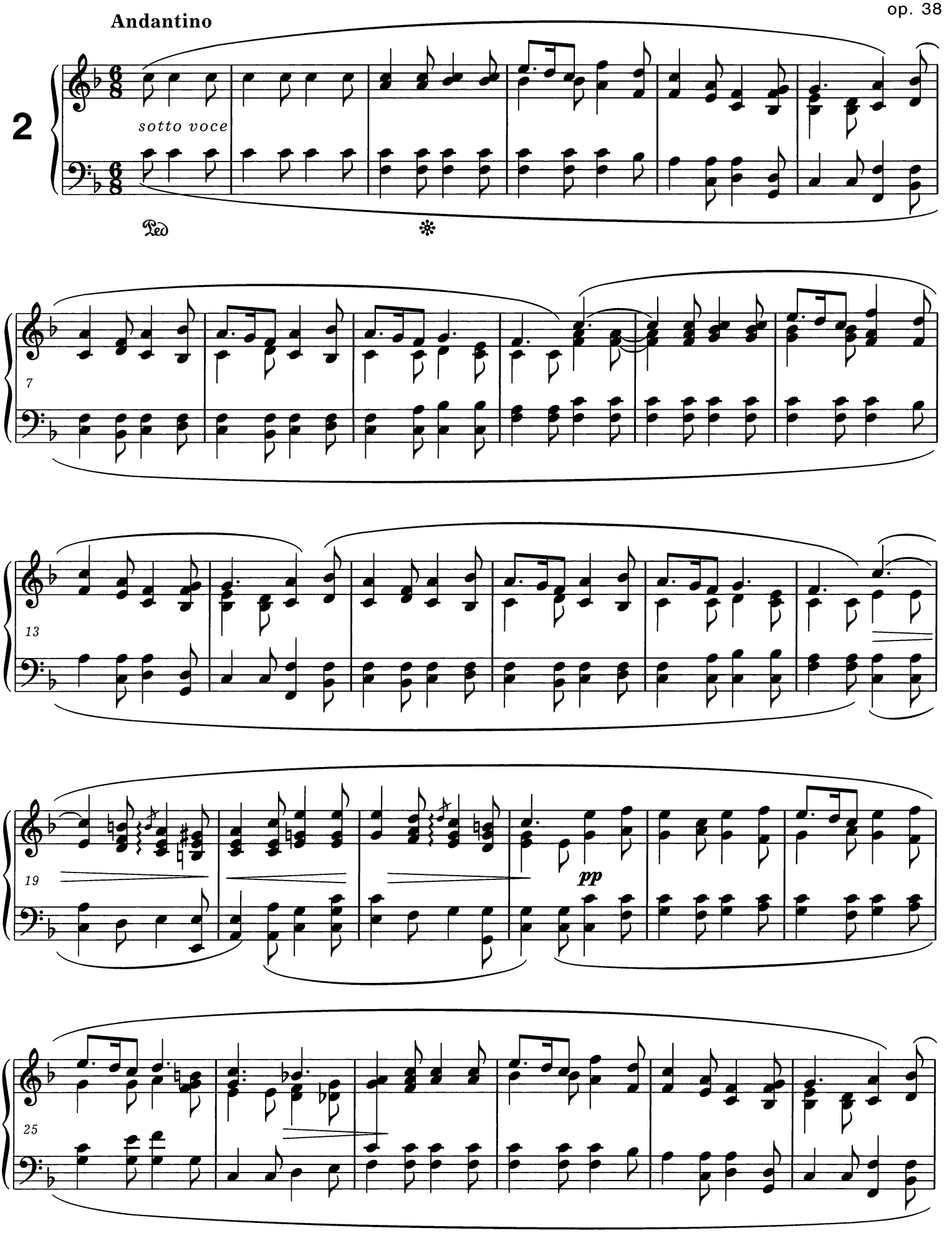

224
228
cresc.
232
8
Ped
236
ff
241
6
cresc.


245
Ped
248
Ped
251
ritenuto
accelerando
fz
p
f
Ped
255
ritenuto
accelerando
ff
p
Ped
258
fff poco ritenuto - - accele - - - ran - - - do
Ped

Ballade *A Monsieur Robert Schumann*

op. 38

Andantino



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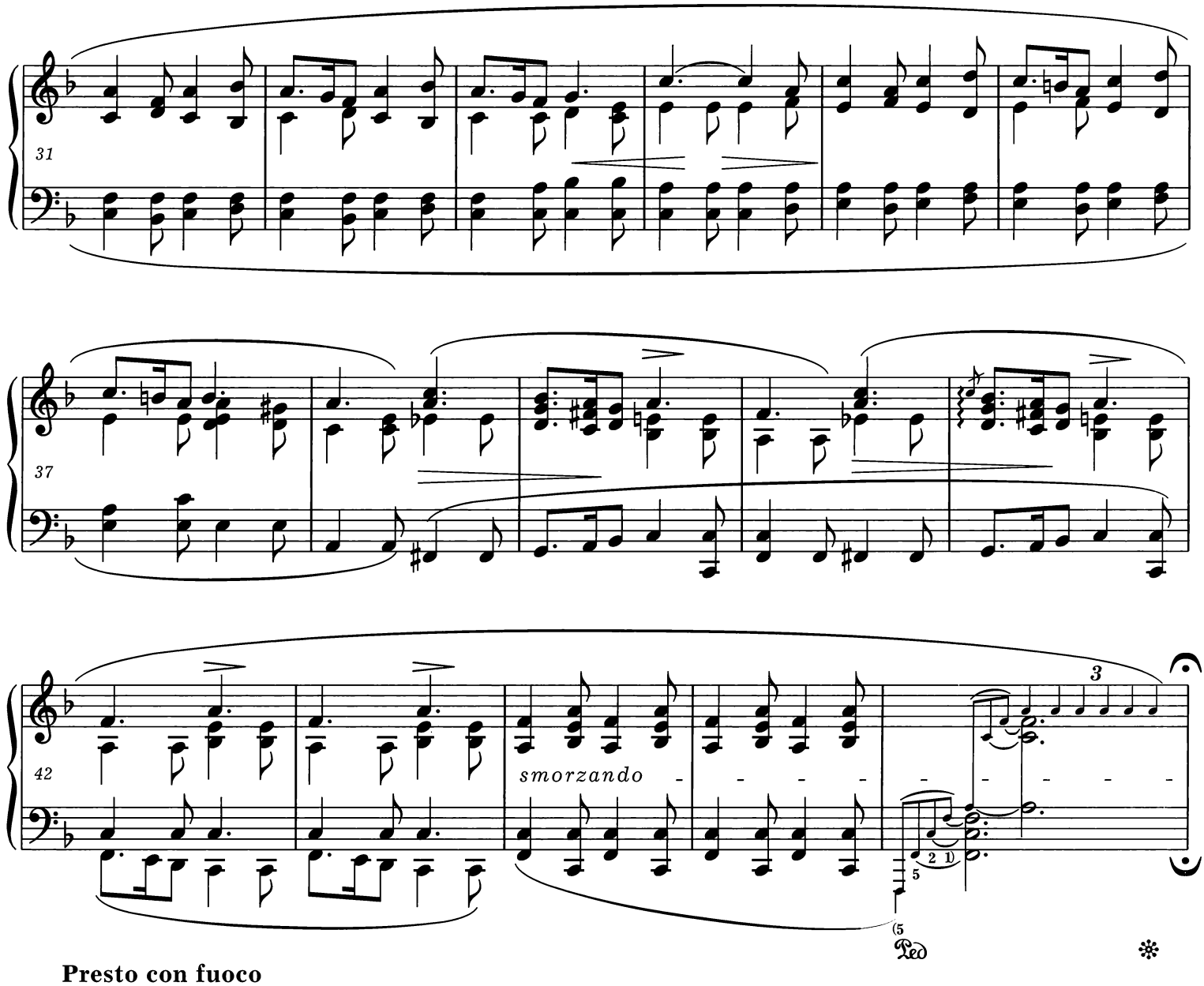
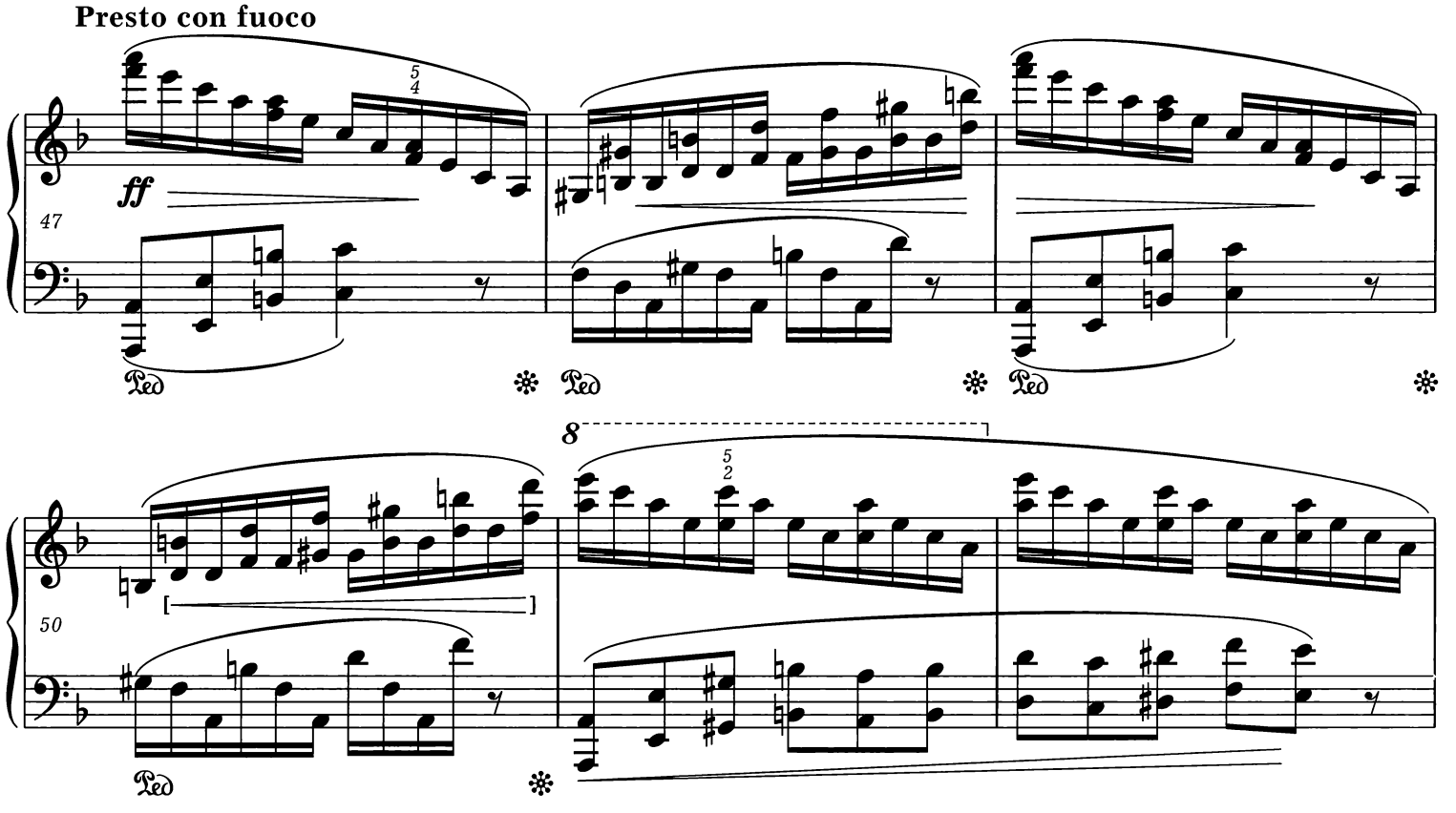
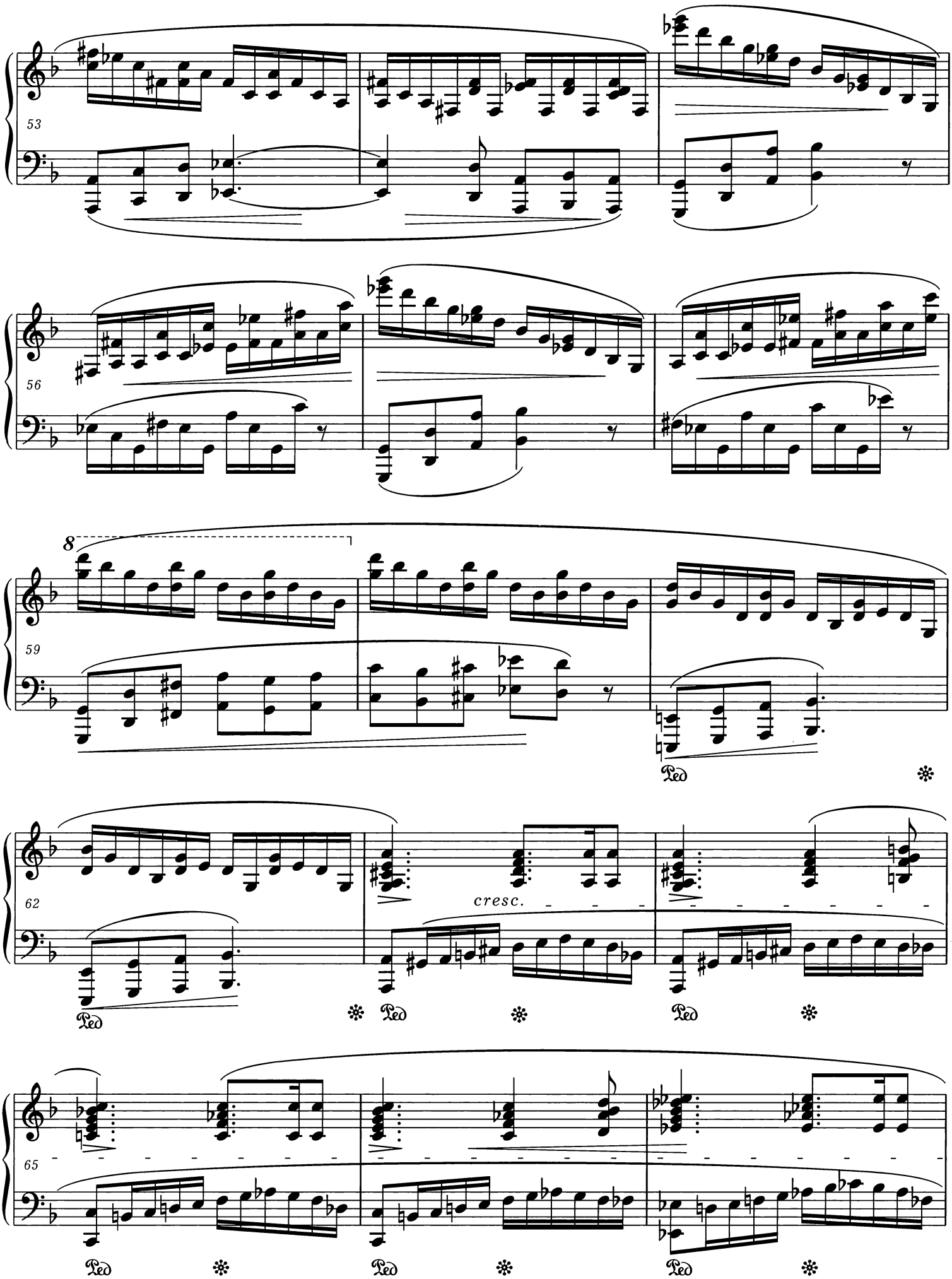
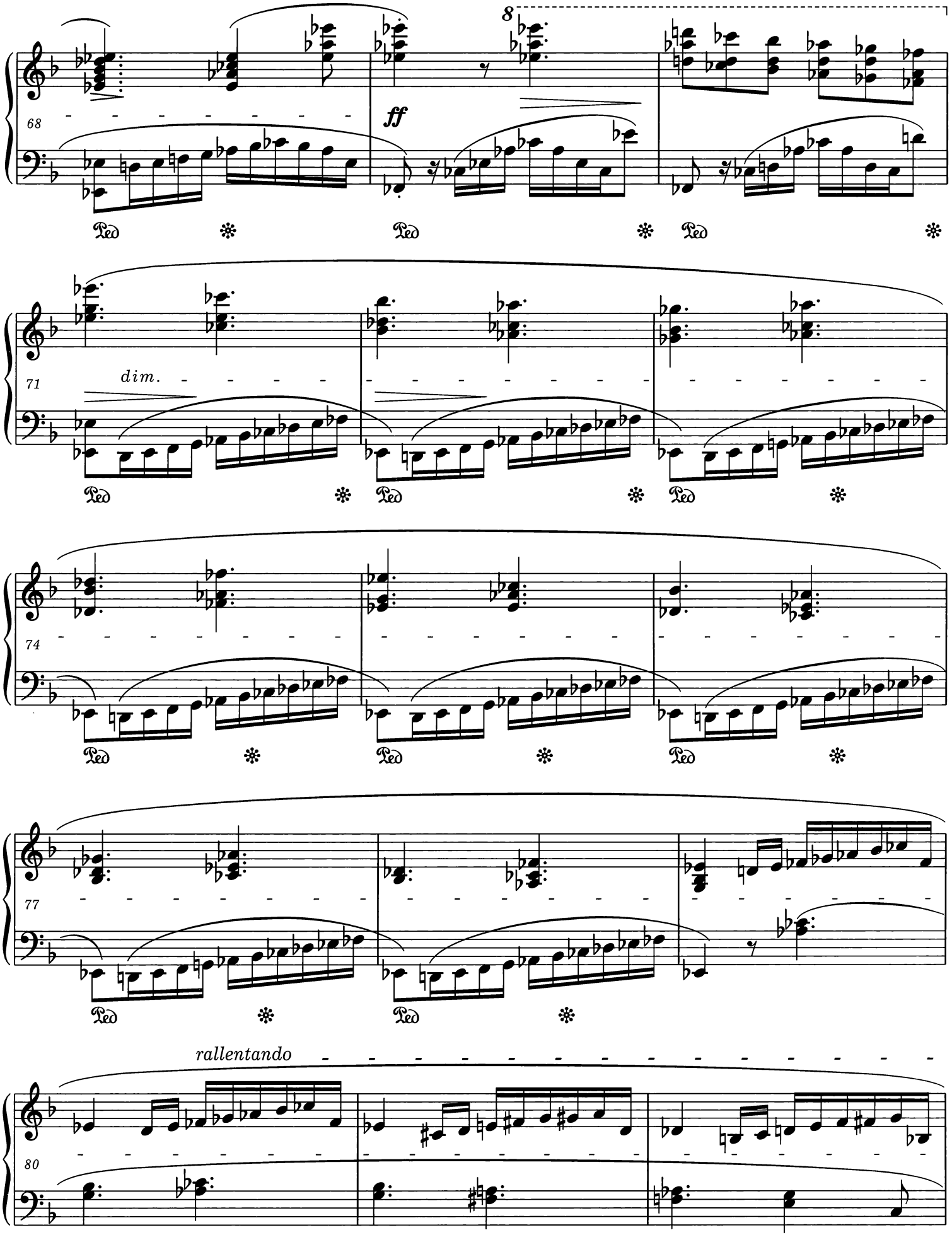
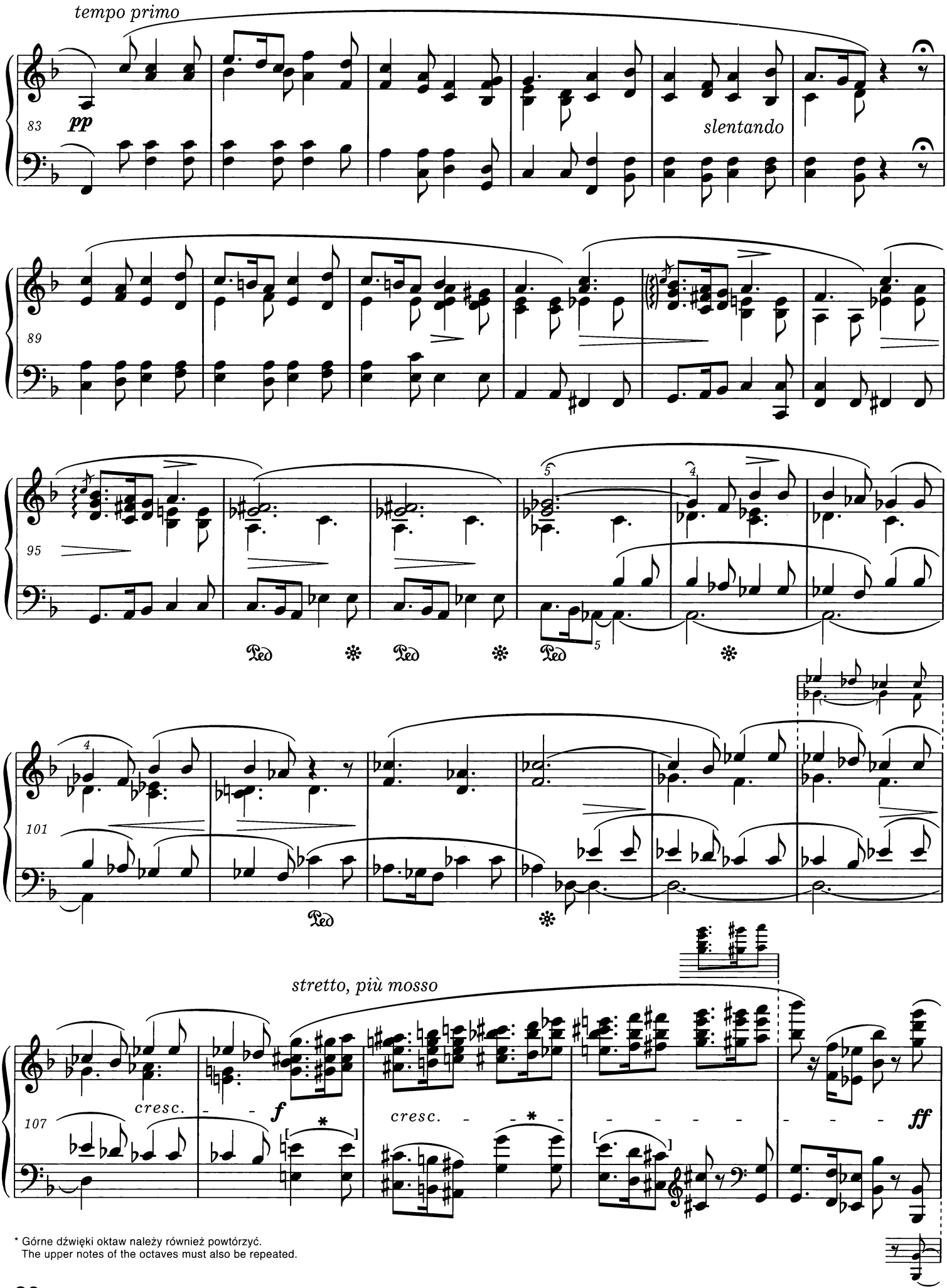


Presto con fuoco

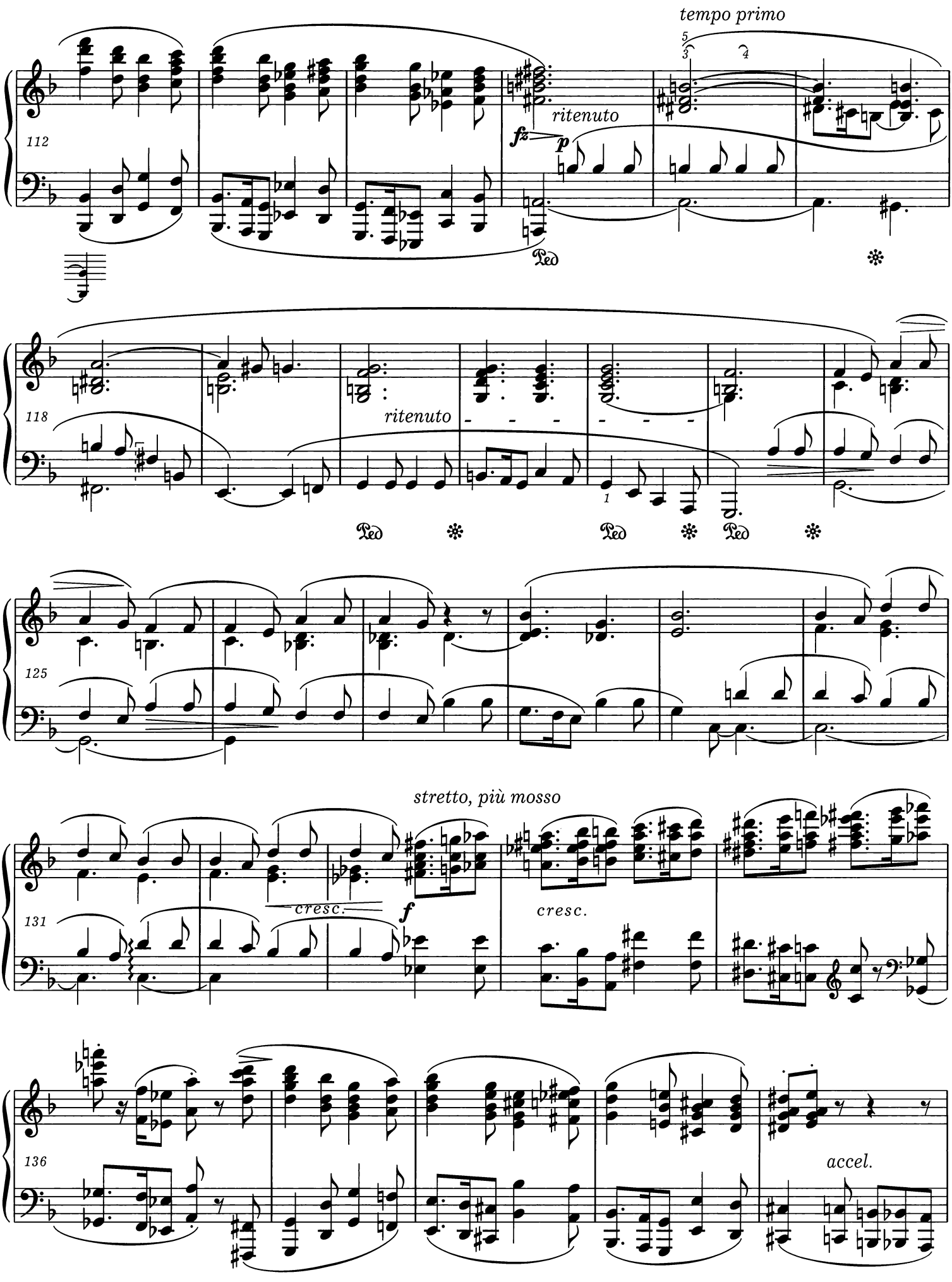


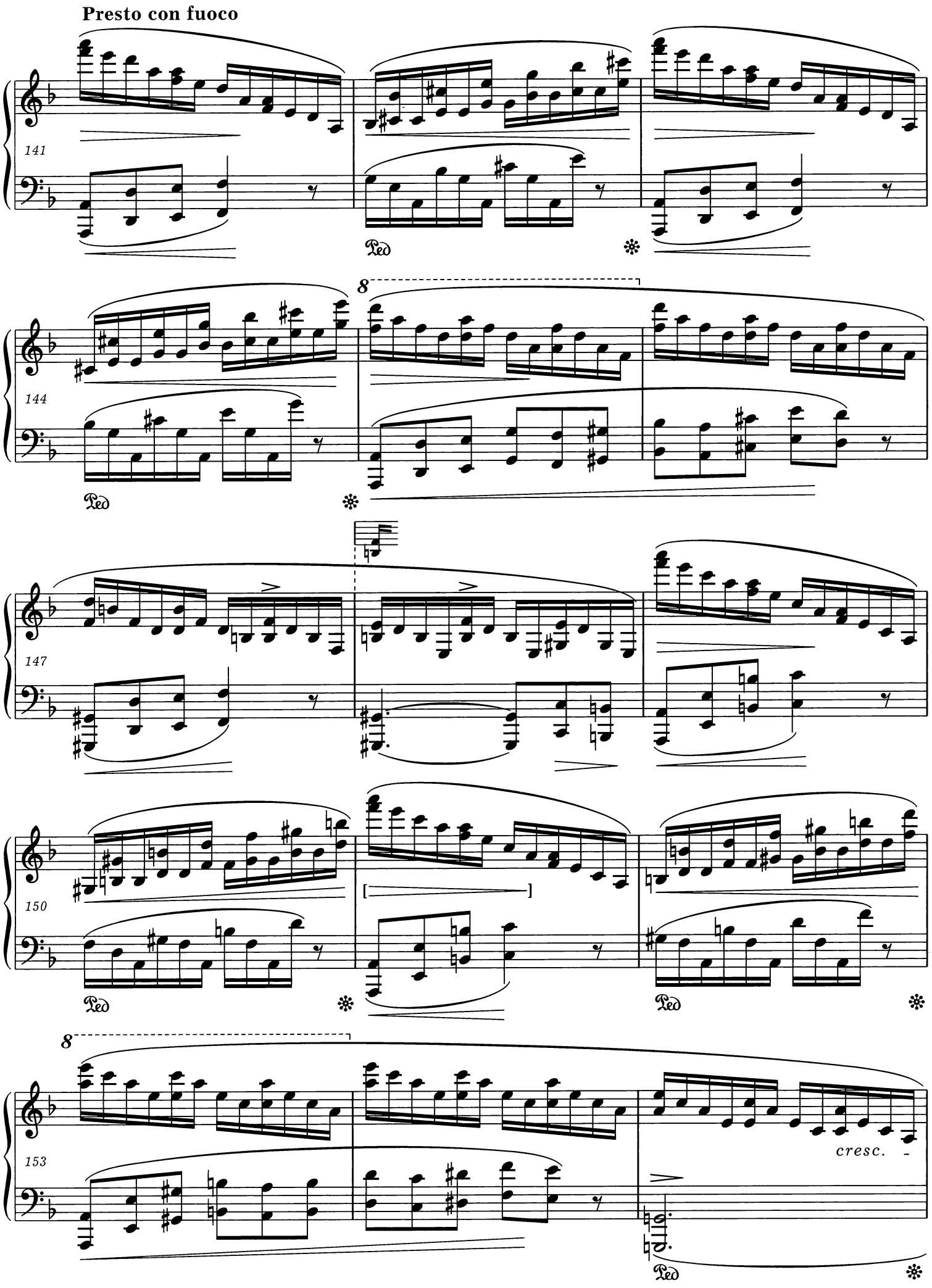

53
56
8
59
Ped
62
cresc.
65

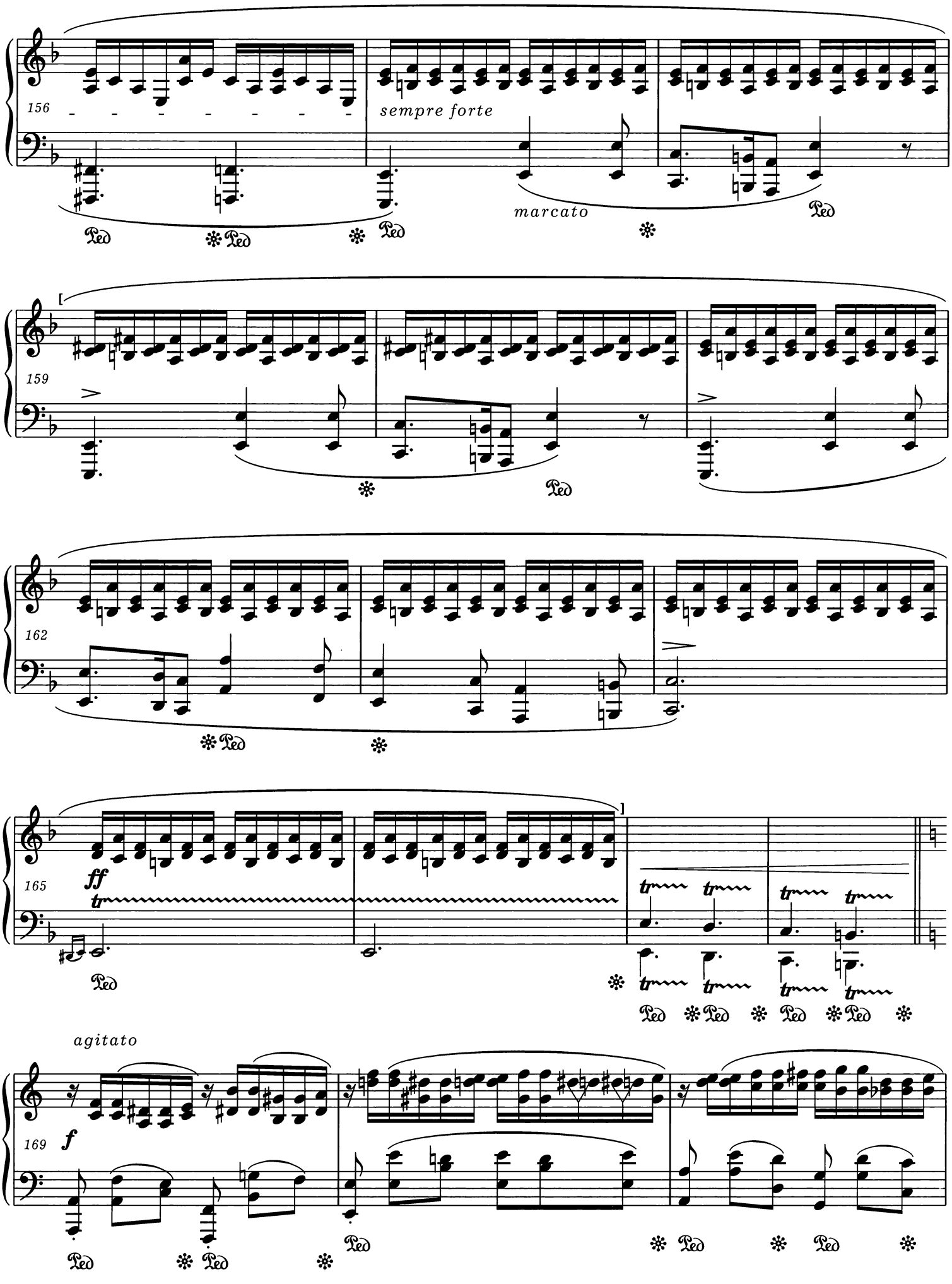

8
68
ff
Ped
71
dim.
74
77
80
rallentando

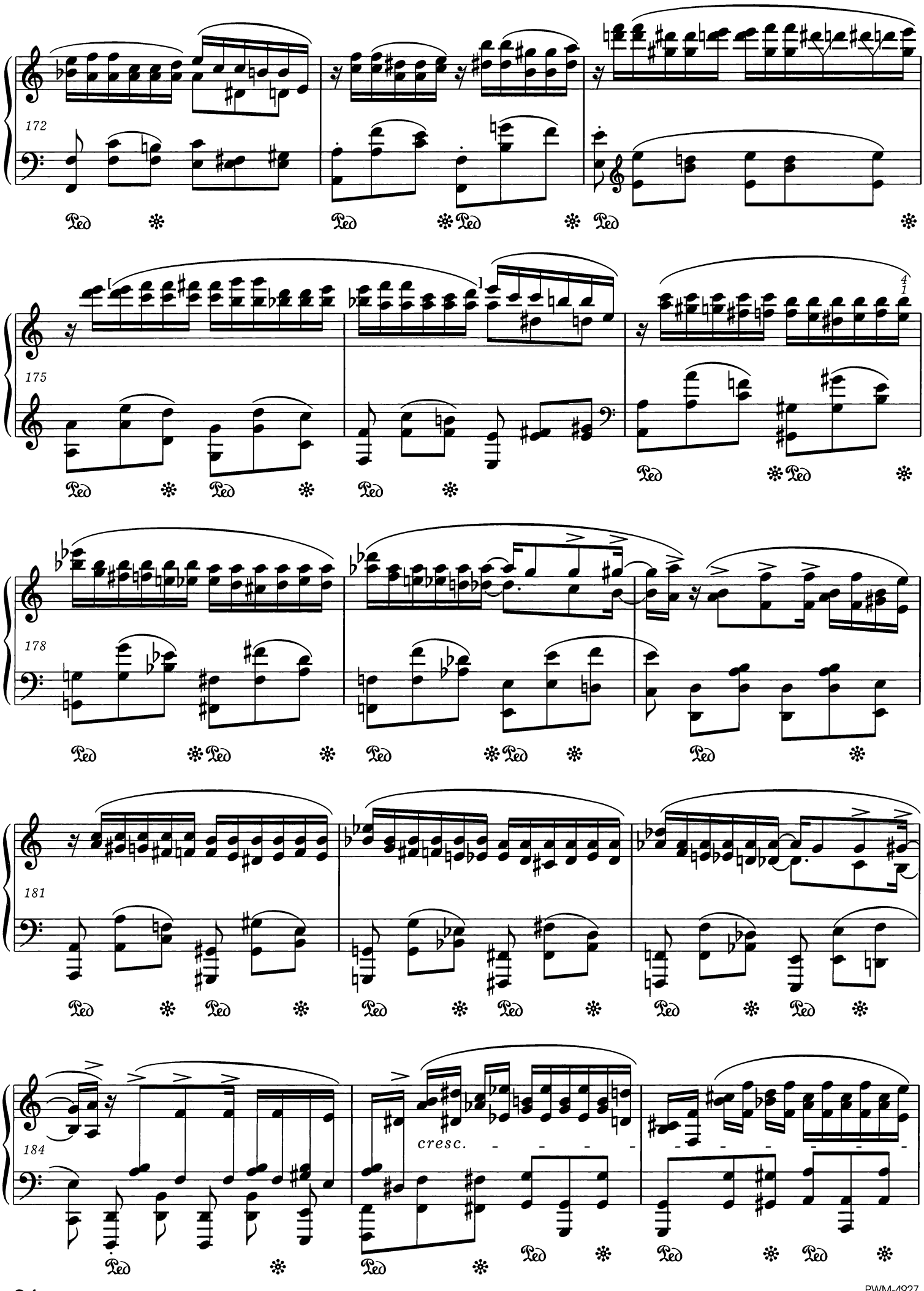


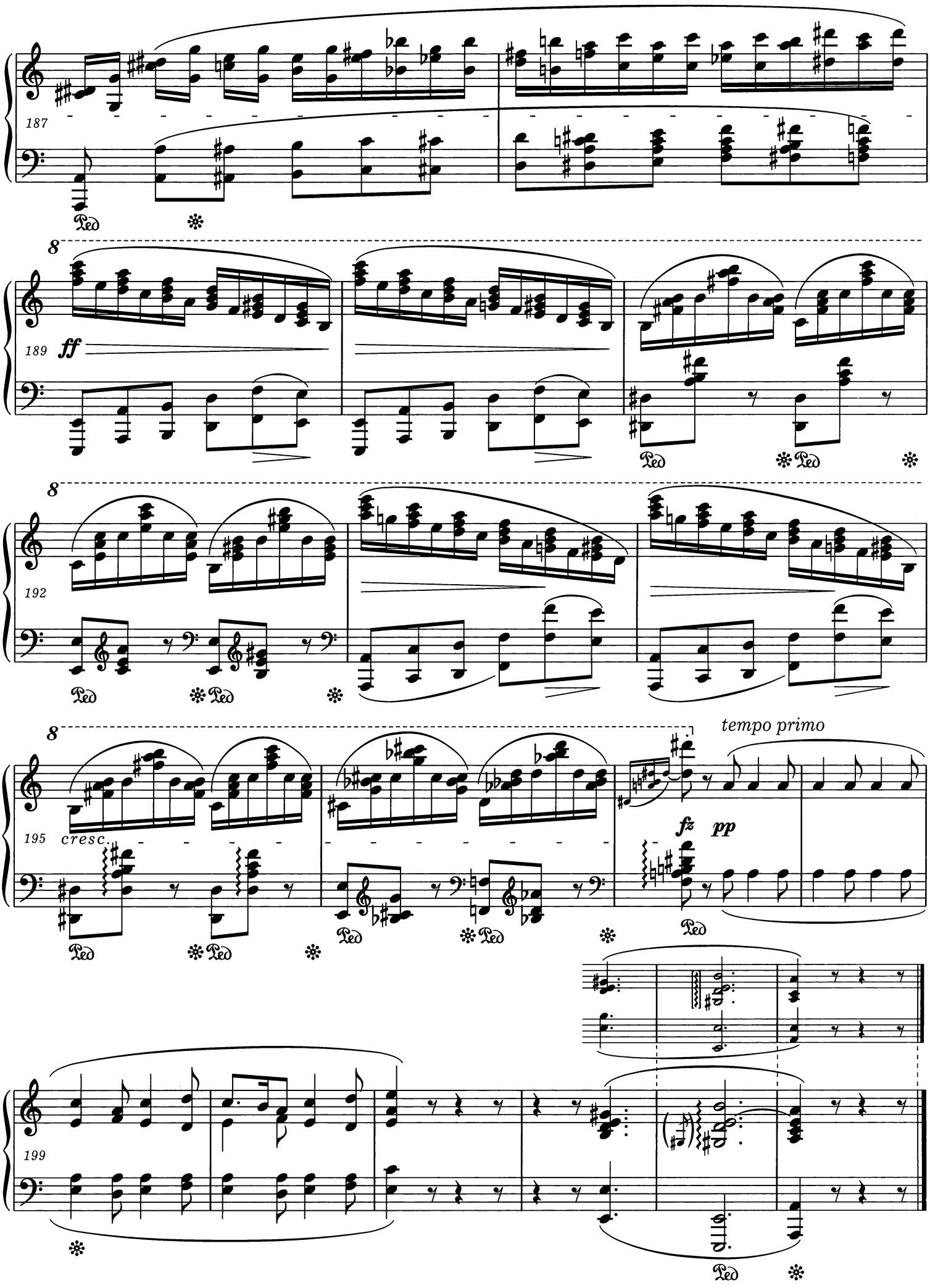
* Górne dźwięki oktaw należy również powtórzyć.
The upper notes of the octaves must also be repeated.


tempo primo
112
ritenuto
fz
p
Ped
118
ritenuto
Ped
Ped
Ped
125
stretto, più mosso
131
cresc.
f
cresc.
136
accel.


Presto con fuoco
141
Ped
144
8
Ped
147
150
Ped
Ped
153
8
cresc.
Ped


156
sempre forte
marcato
159
162
165
ff
tr
agitato
169
f


172
Ped
175
178
181
184
cresc.

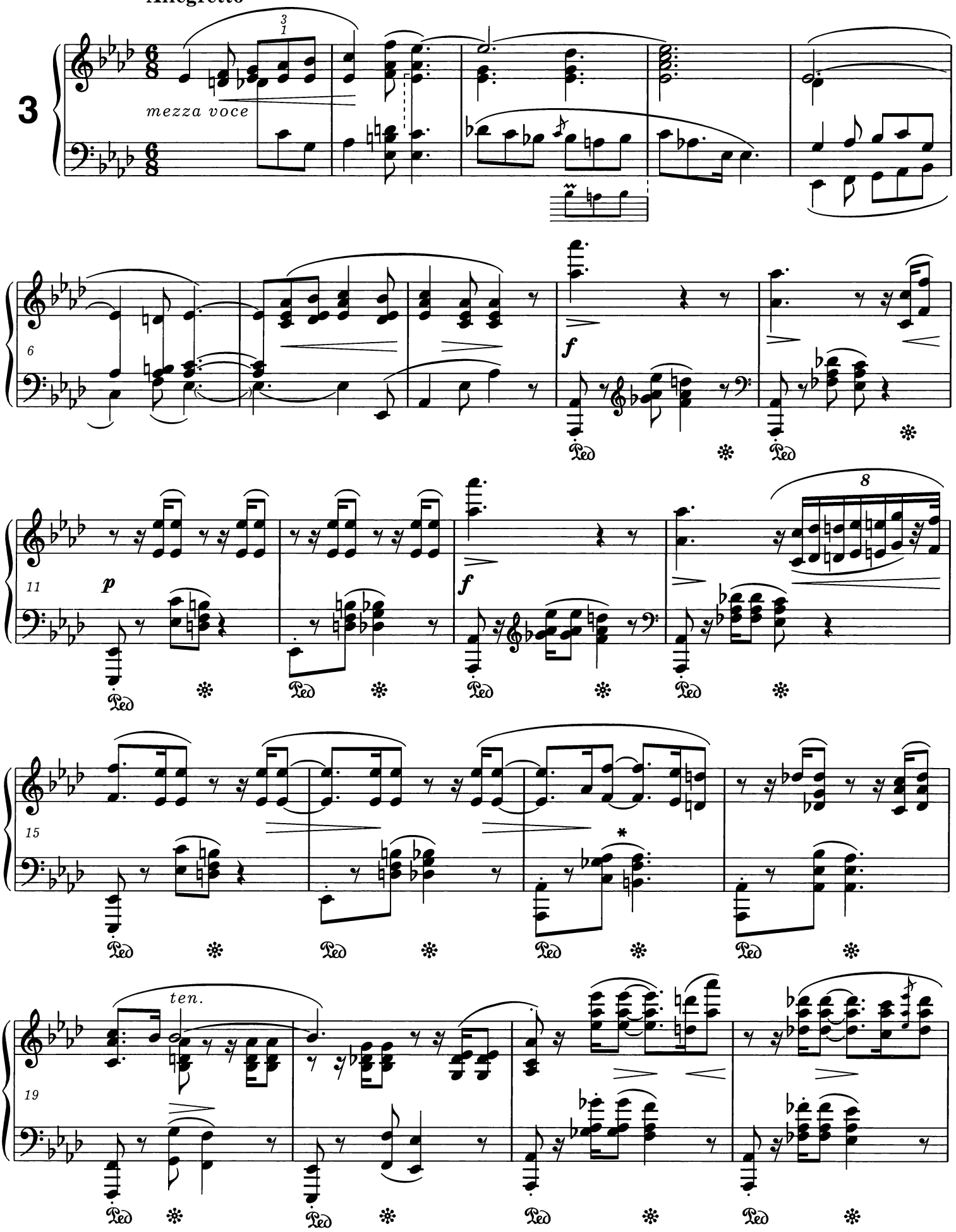

187
189
ff
192
195
cresc.
tempo primo
fz
pp
199

Ballade

A Mademoiselle Pauline de Noailles

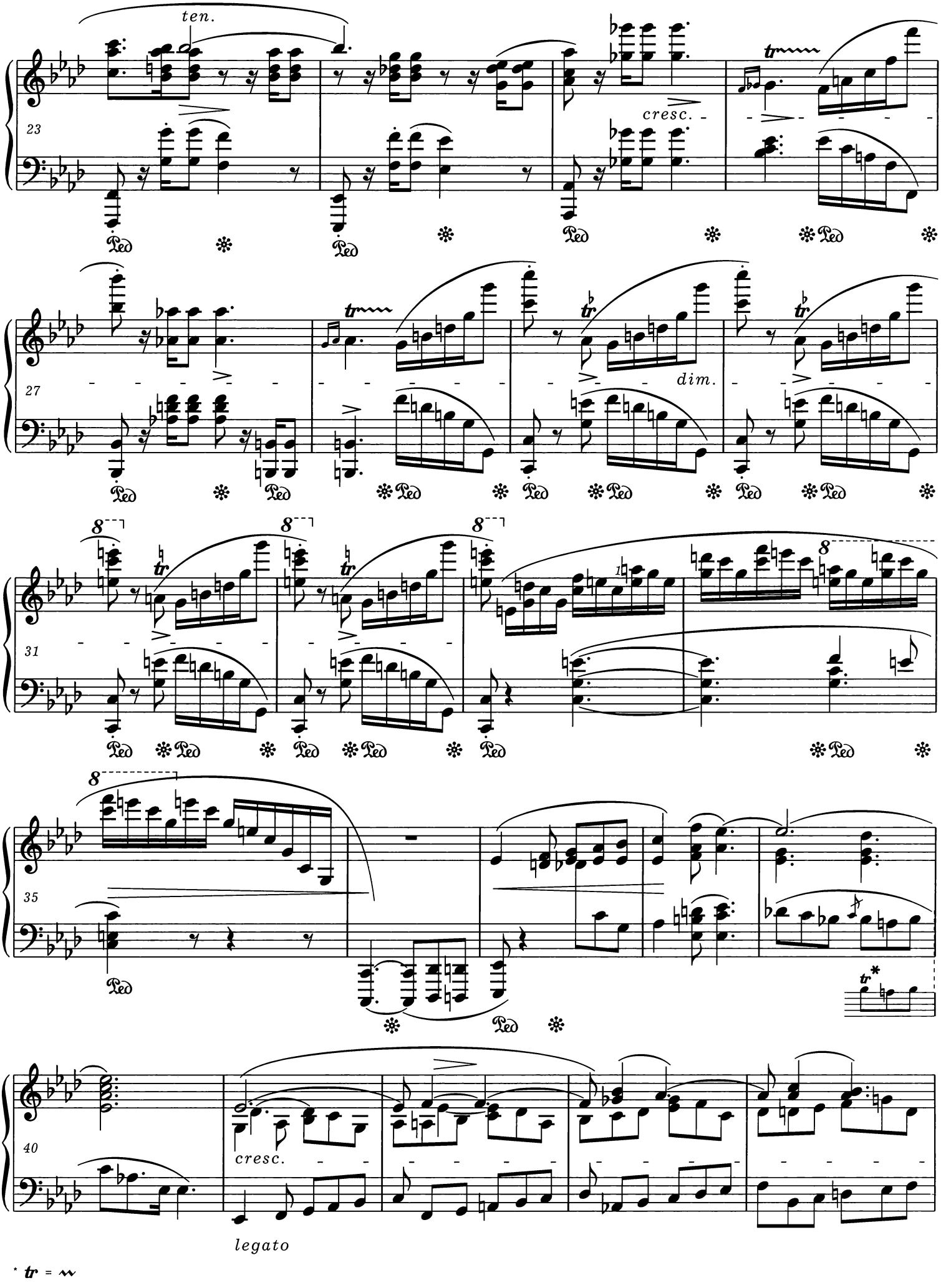
Allegretto

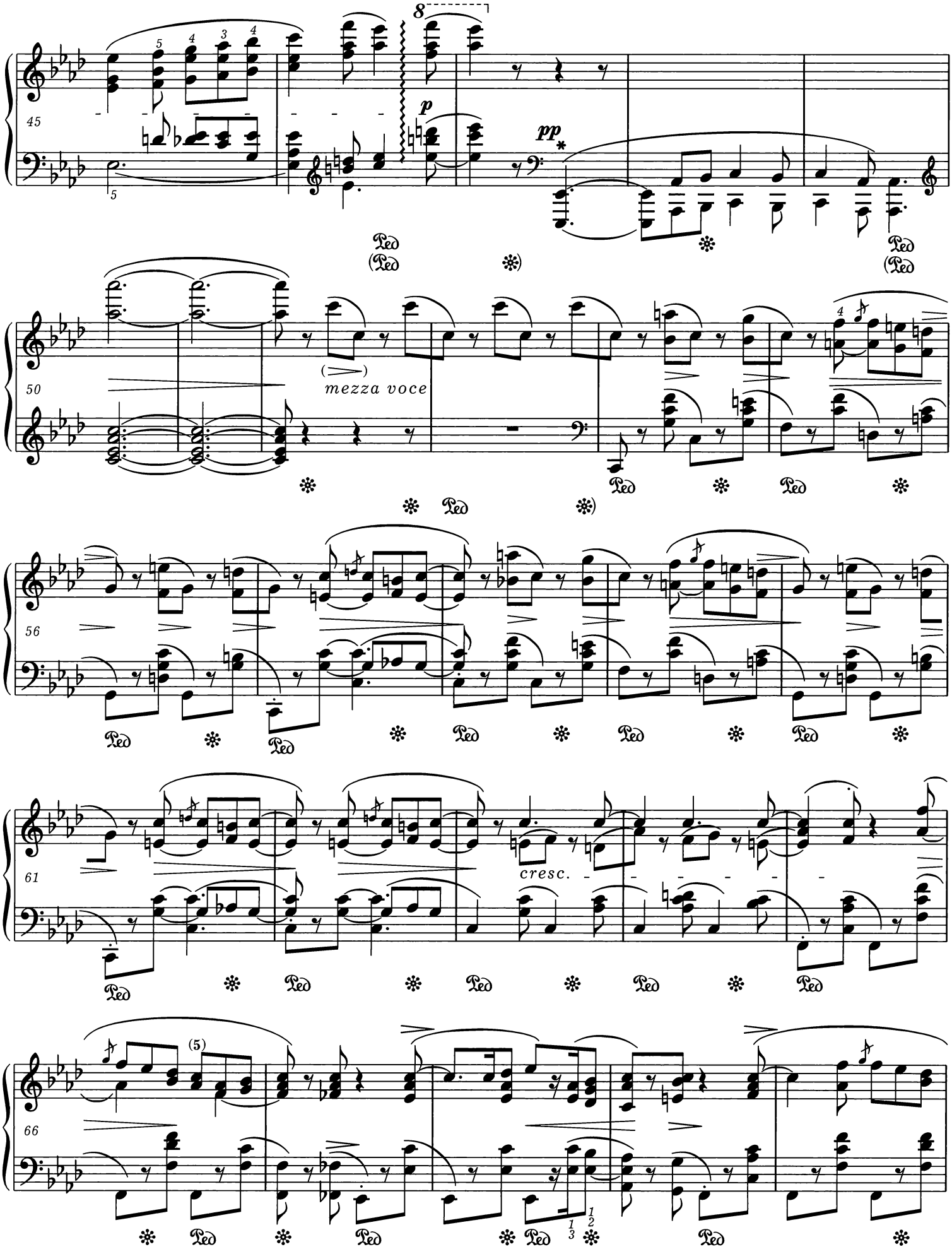
op. 47

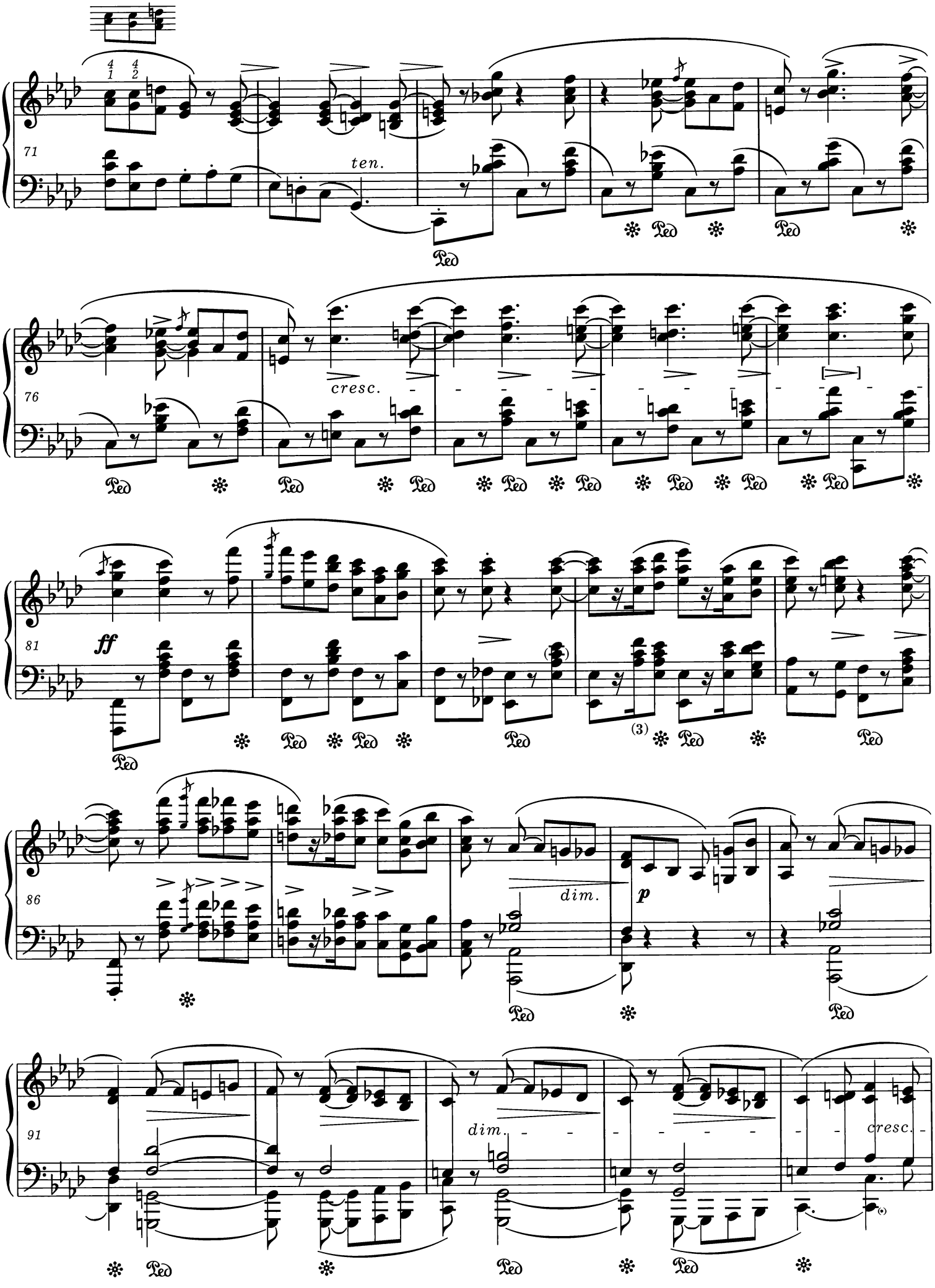


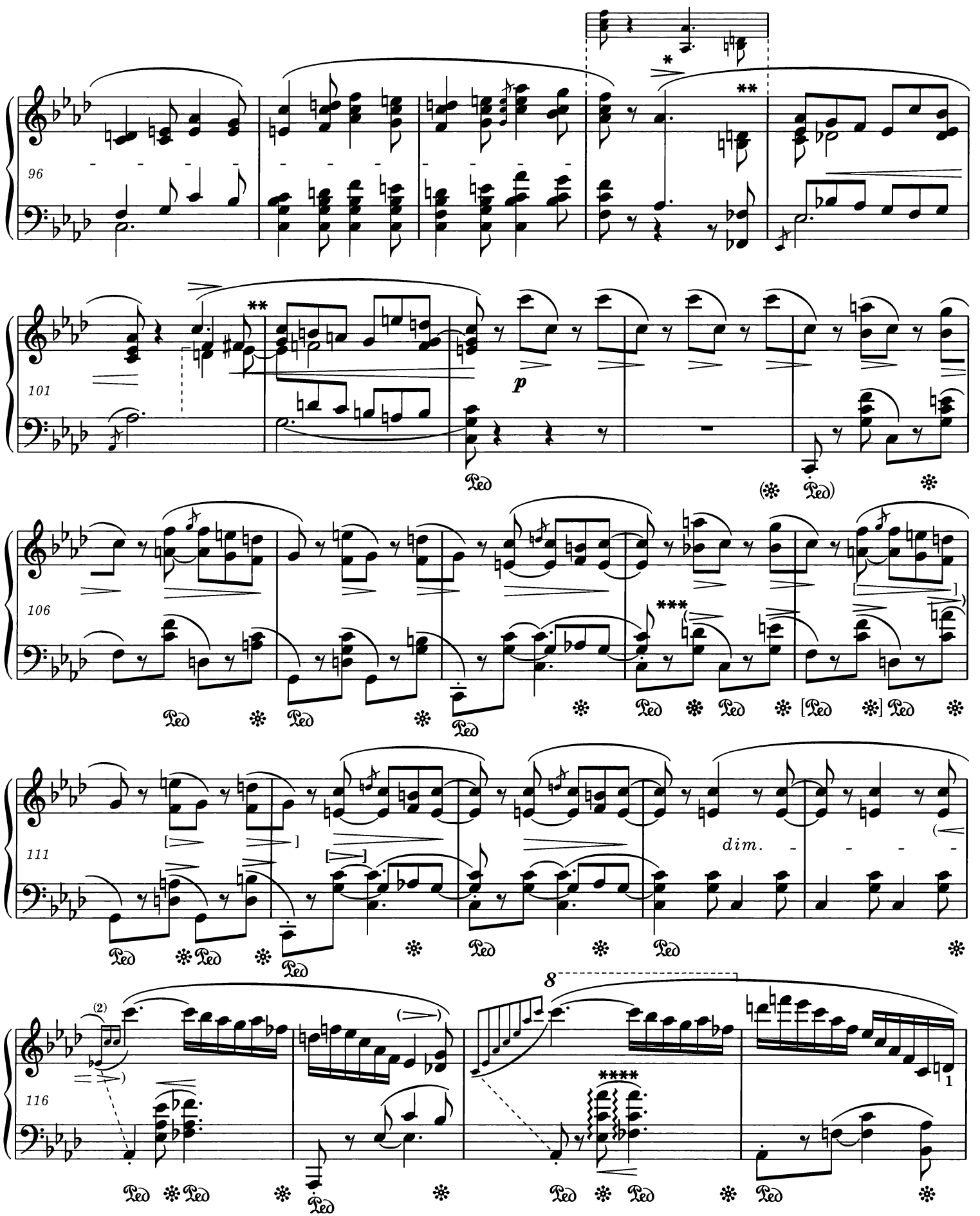
* Dźwięk *as* należy powtórzyć.

* The note *a♭* should be repeated.


ten.
23
cresc.
27
dim.
31
35
40
cresc.
legato
* tr = ~~


45
p
pp
50
mezza voce
56
61
cresc.
66
(5)
* ossia:


71
ten.
Ped
76
cresc.
81
ff
(3)
86
dim.
p
91
dim.
cresc.



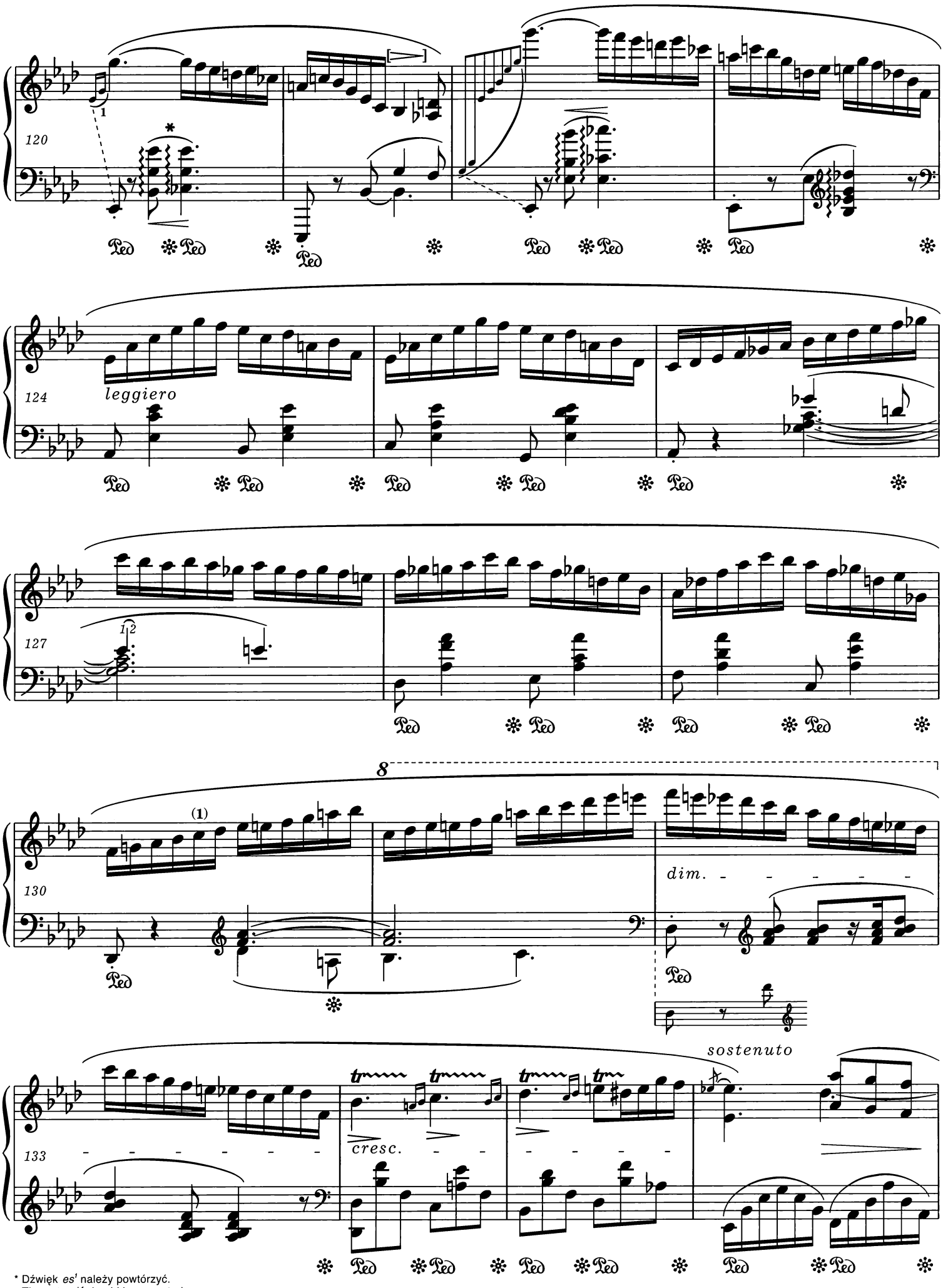
* Tekst główny i wariant podają dwa sposoby odczytania niejasnego w źródłach zapisu rytmicznego tego taktu. Patrz *Komentarz źródłowy.*
The main text and the variant contain two ways of reading the rhythmic record of the text, unclear in the sources. *Vide Source Commentary.*

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

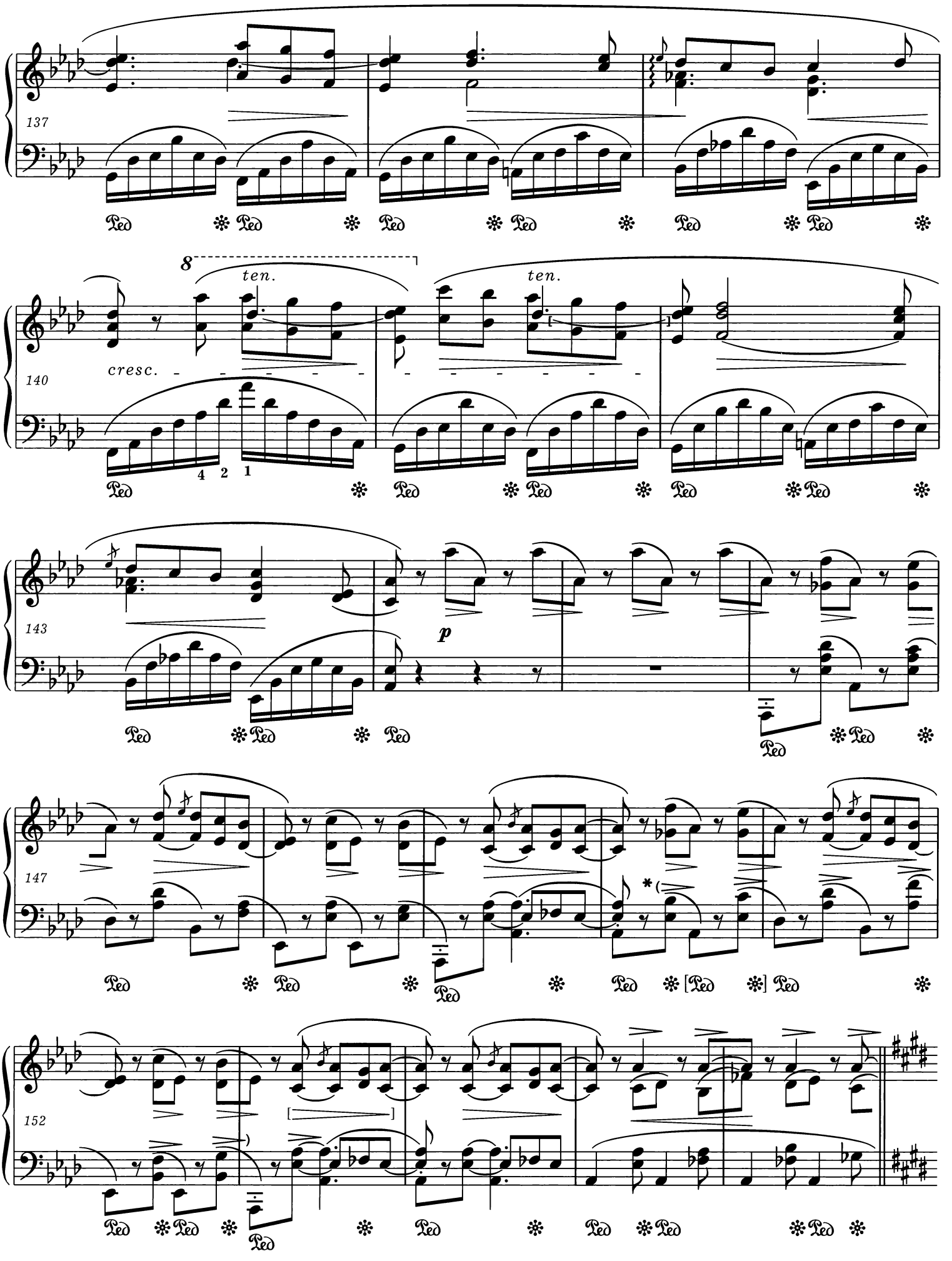
Nie należy stosować tych wariantów w obu miejscach naraz. Patrz *Komentarz źródłowy.*
These variants should not be used simultaneously. *Vide Source Commentary.*

*** 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.

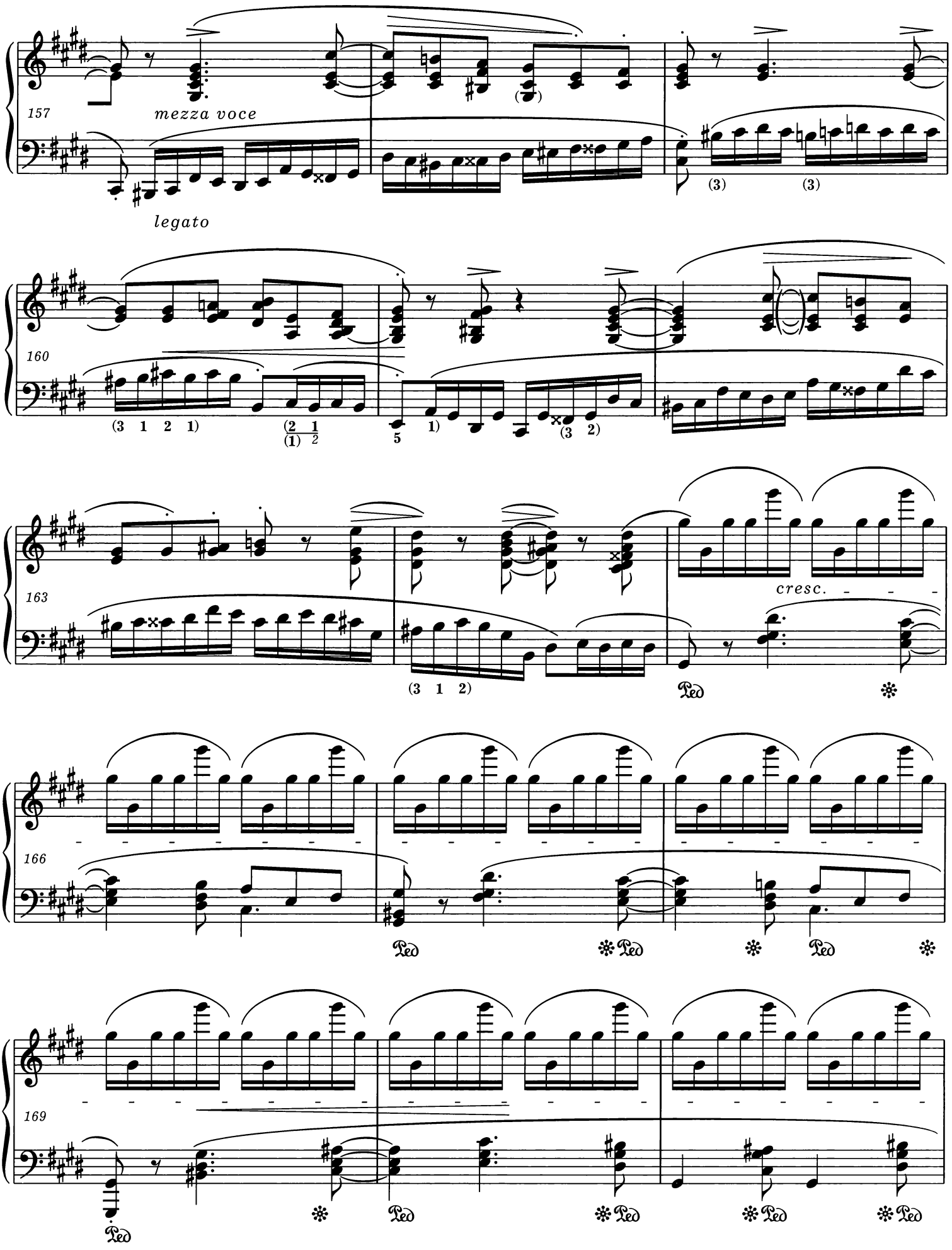
**** Dźwięk *as*^{1} należy powtórzyć.
The note *a♭*^{1} should be repeated.

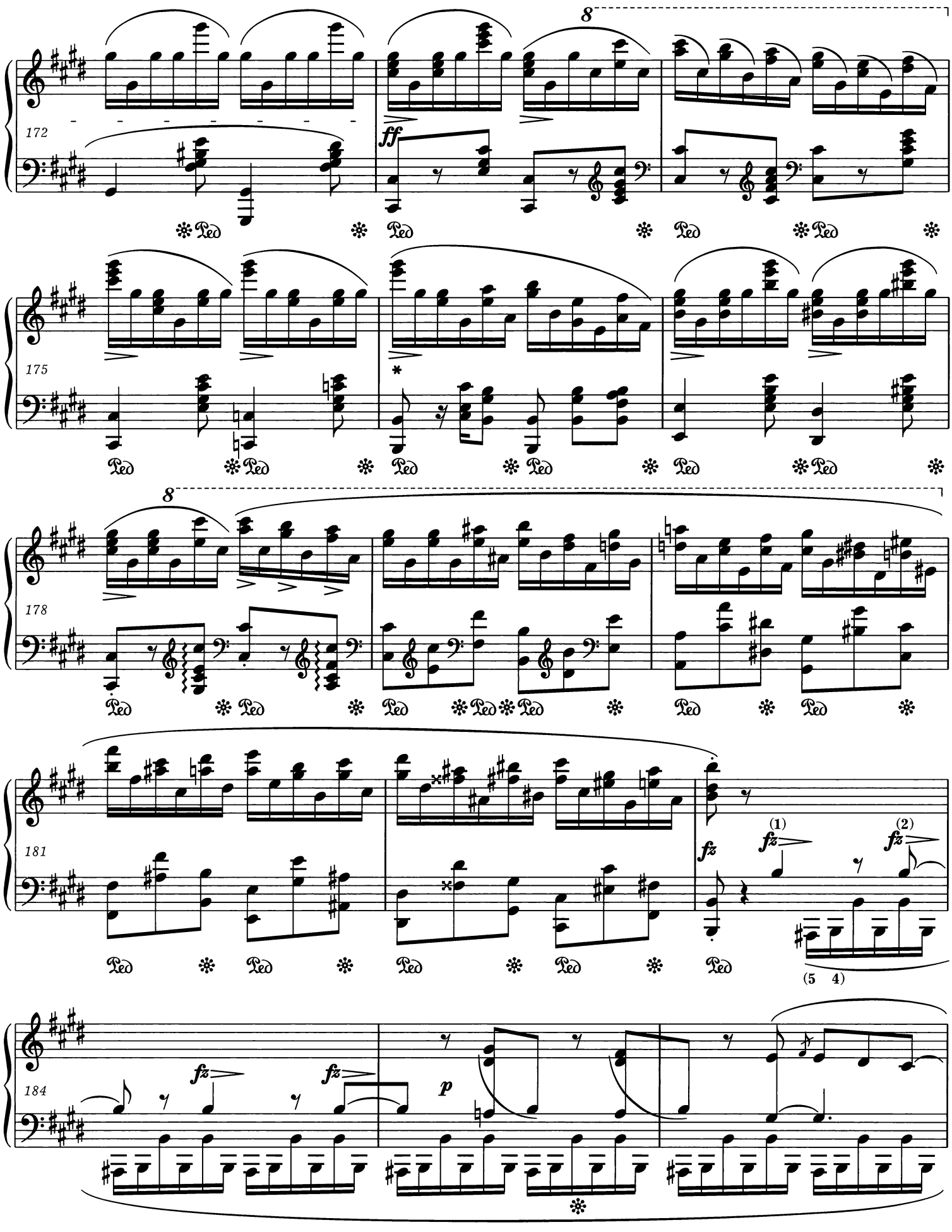


* Dźwięk *es*^{1} należy powtórzyć.
The note *e♭*^{1} should be repeated.

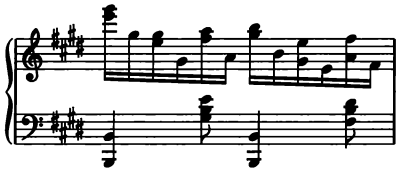


* W t. 150-153 w dwóch egzemplarzach lekcyjnych dodany przez Chopina łuk jak w t. 109-112.
In bars 150-153 two pupils' copies contain a slur added by Chopin, as in bars 109-112.


157
mezza voce
legato
160
(3 1 2 1)
(2 1 / (1) 2)
5 1)
(3 2)
163
(3 1 2)
cresc.
Ped
166
169

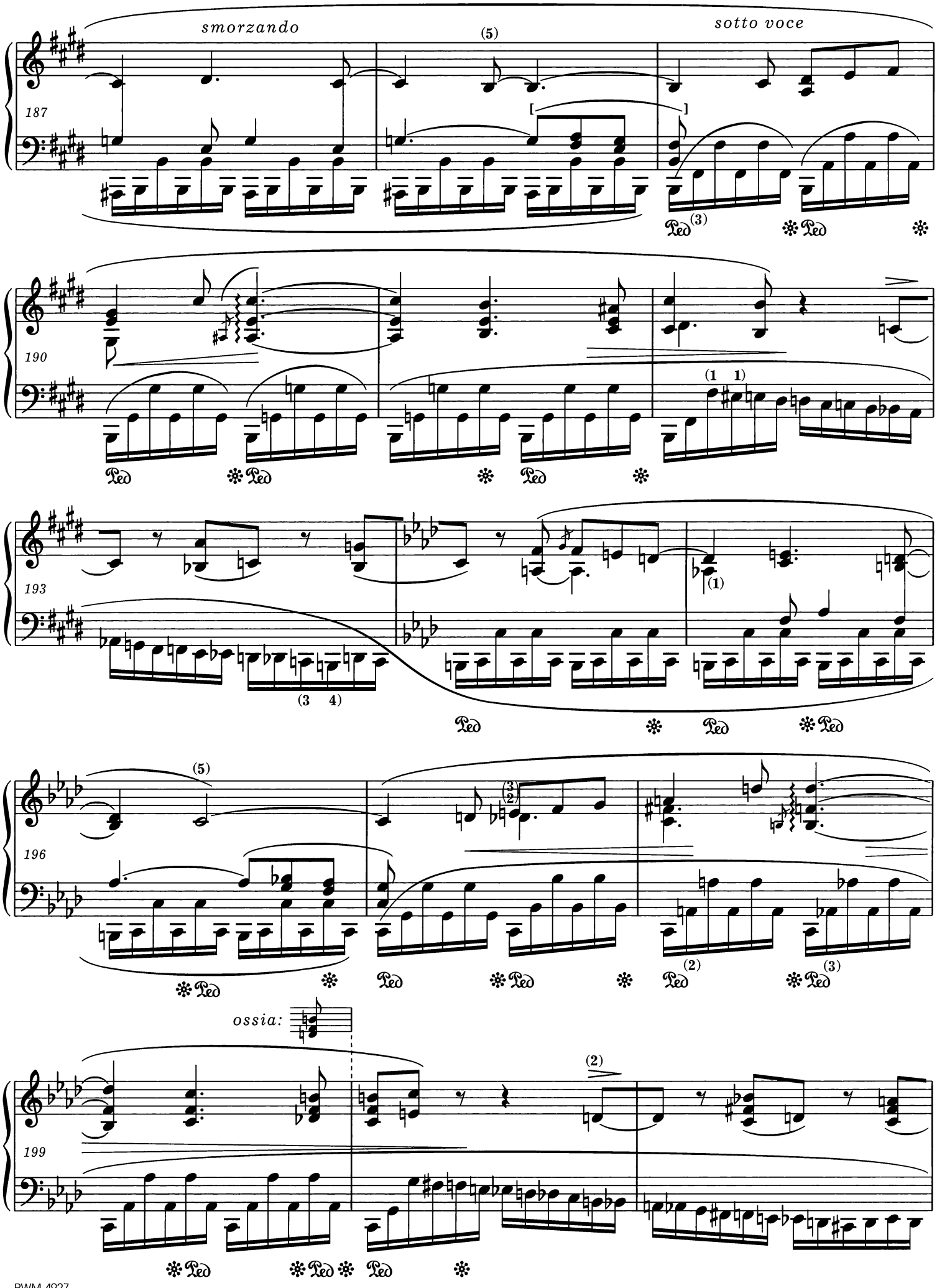


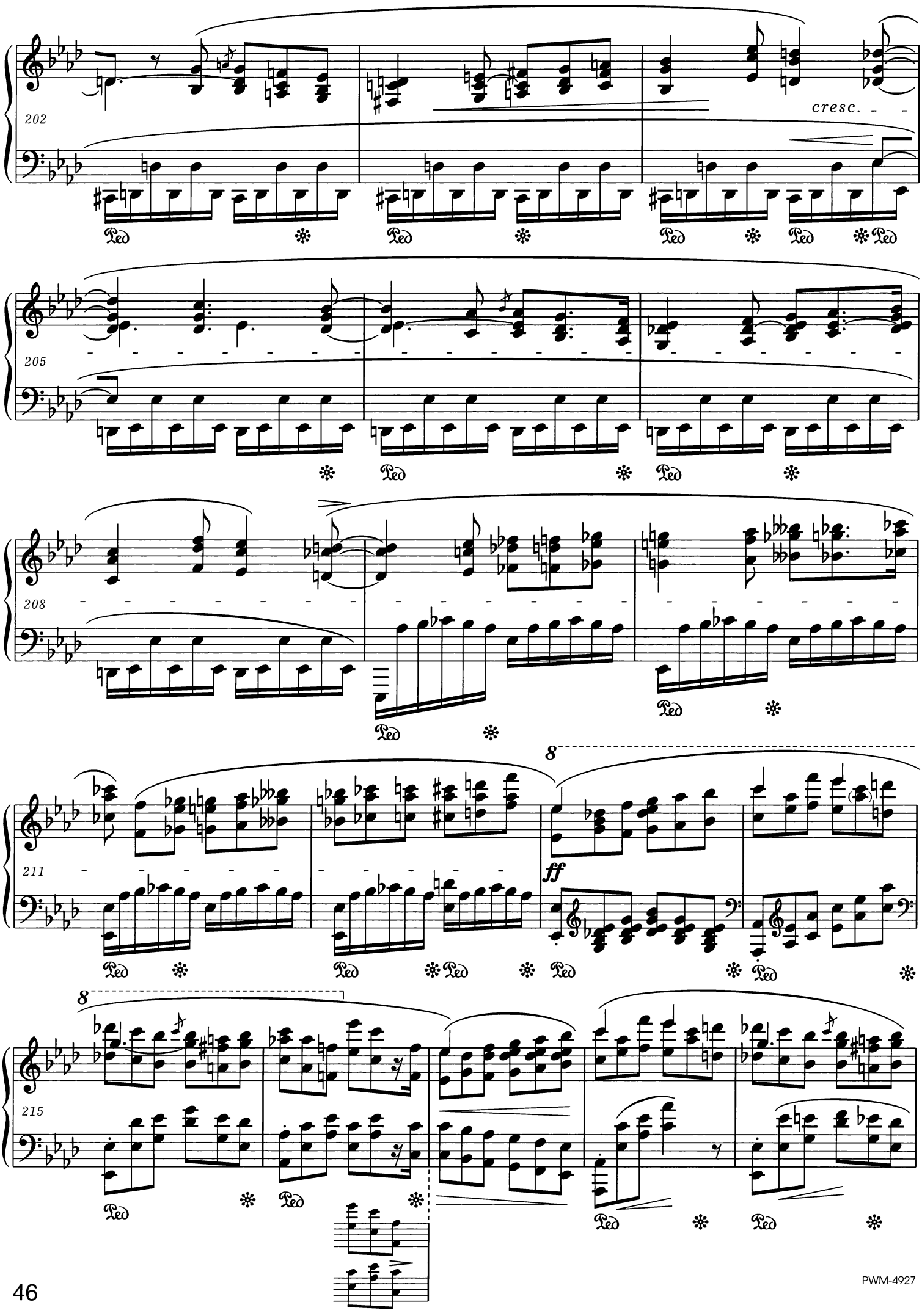
* Dopuszczalny wariant oparty na wcześniejszej wersji:
A permissible variant, based on the earlier version:

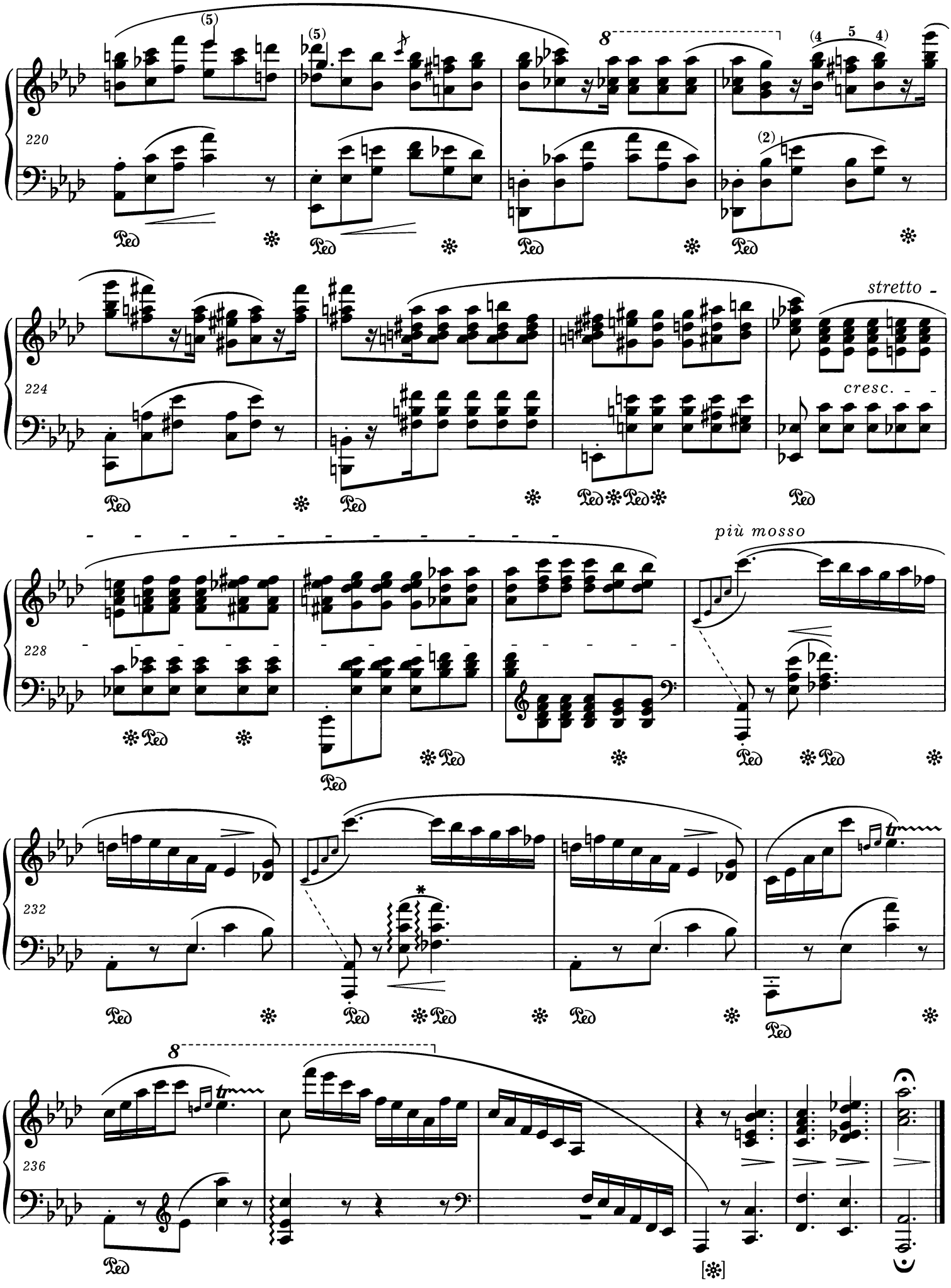


Patrz *Komentarz źródłowy.*
Vide Source Commentary.

PWM-4927


smorzando
sotto voce
187
190
193
196
199
ossia:


202
cresc.
205
208
211
ff
8
8
215



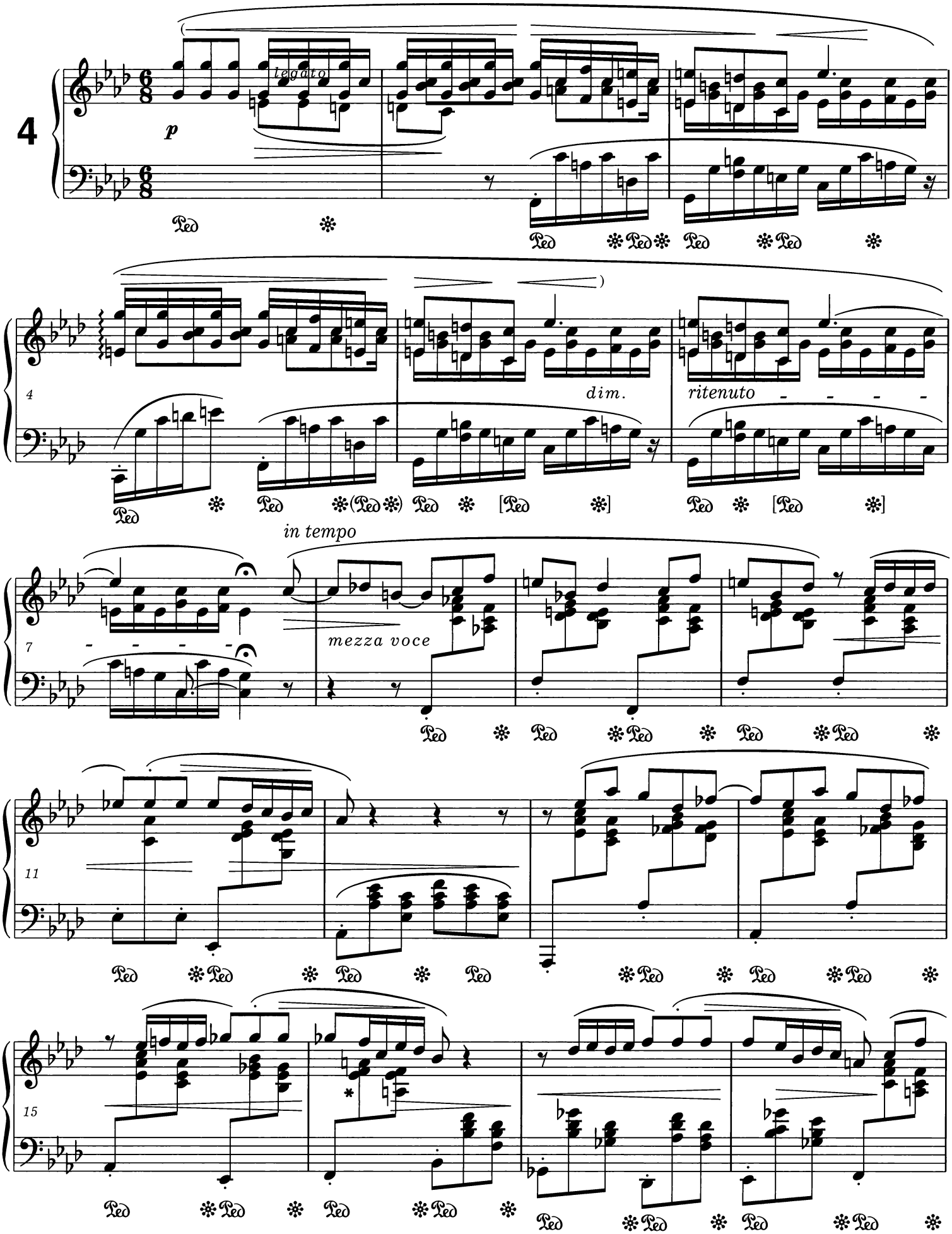
* Dźwięk *as*^{1} należy powtórzyć.
The note *ab*^{1} should be repeated.

Ballade

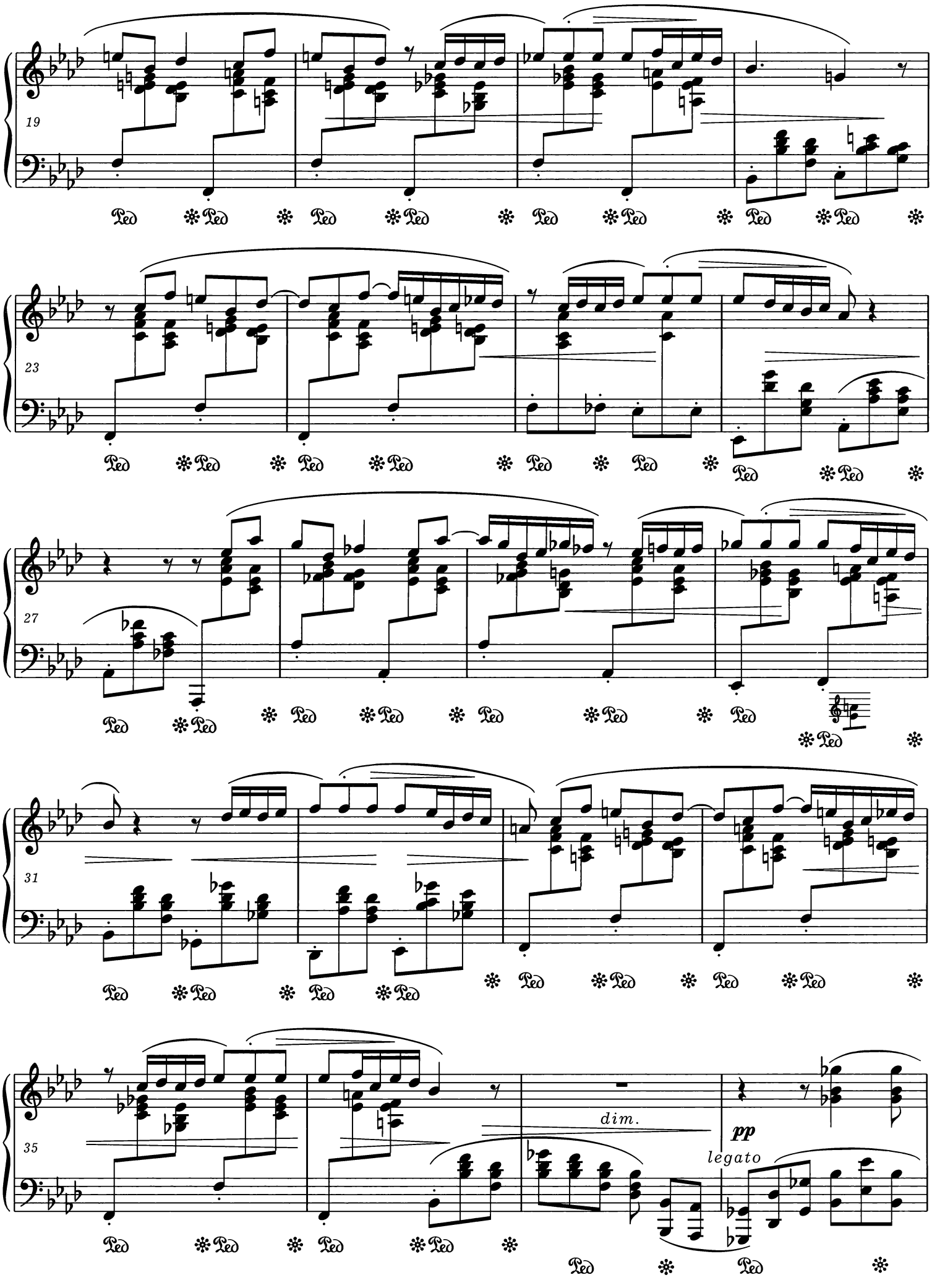
A Madame Nathaniel de Rothschild

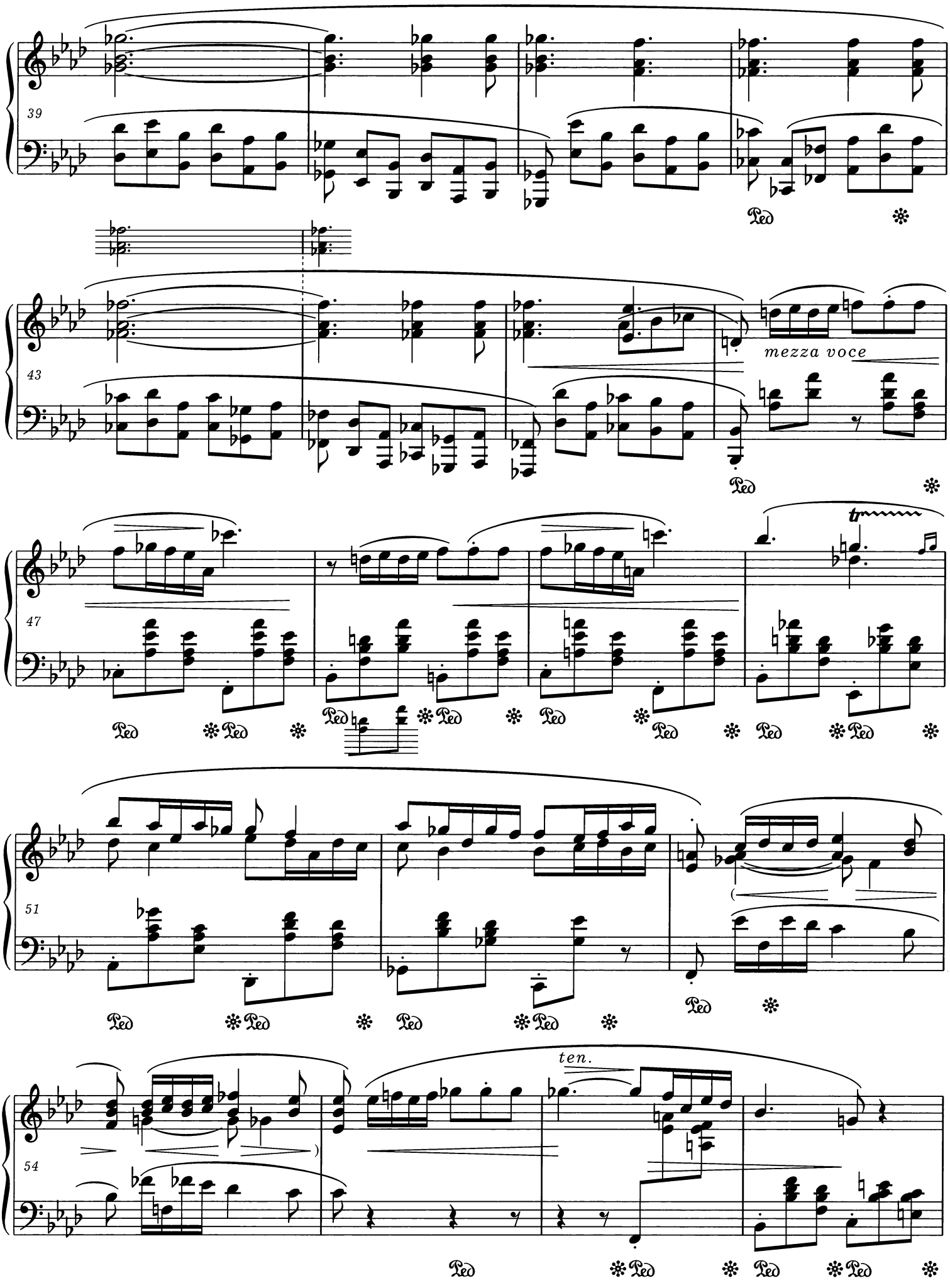
op. 52

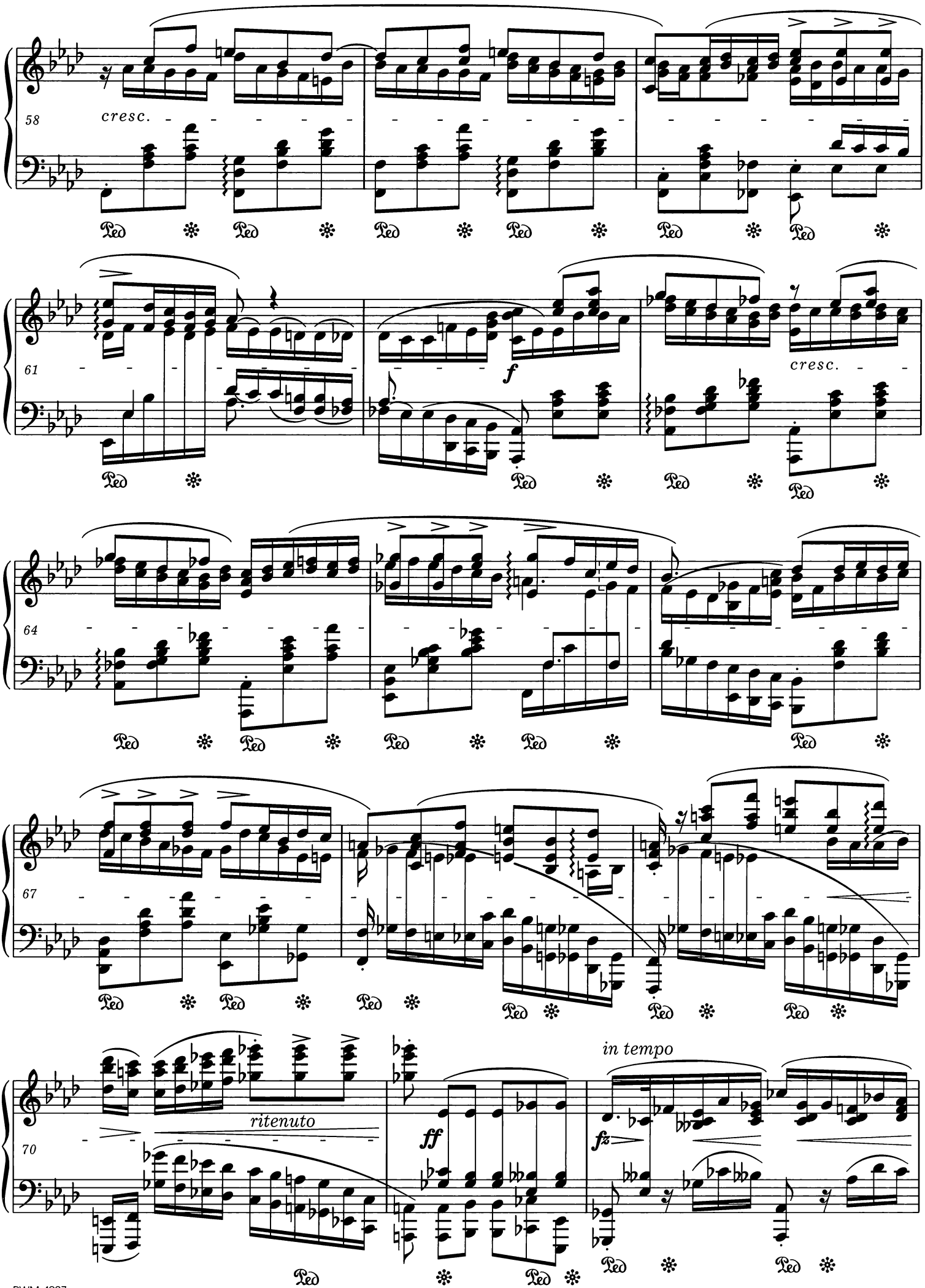
Andante con moto

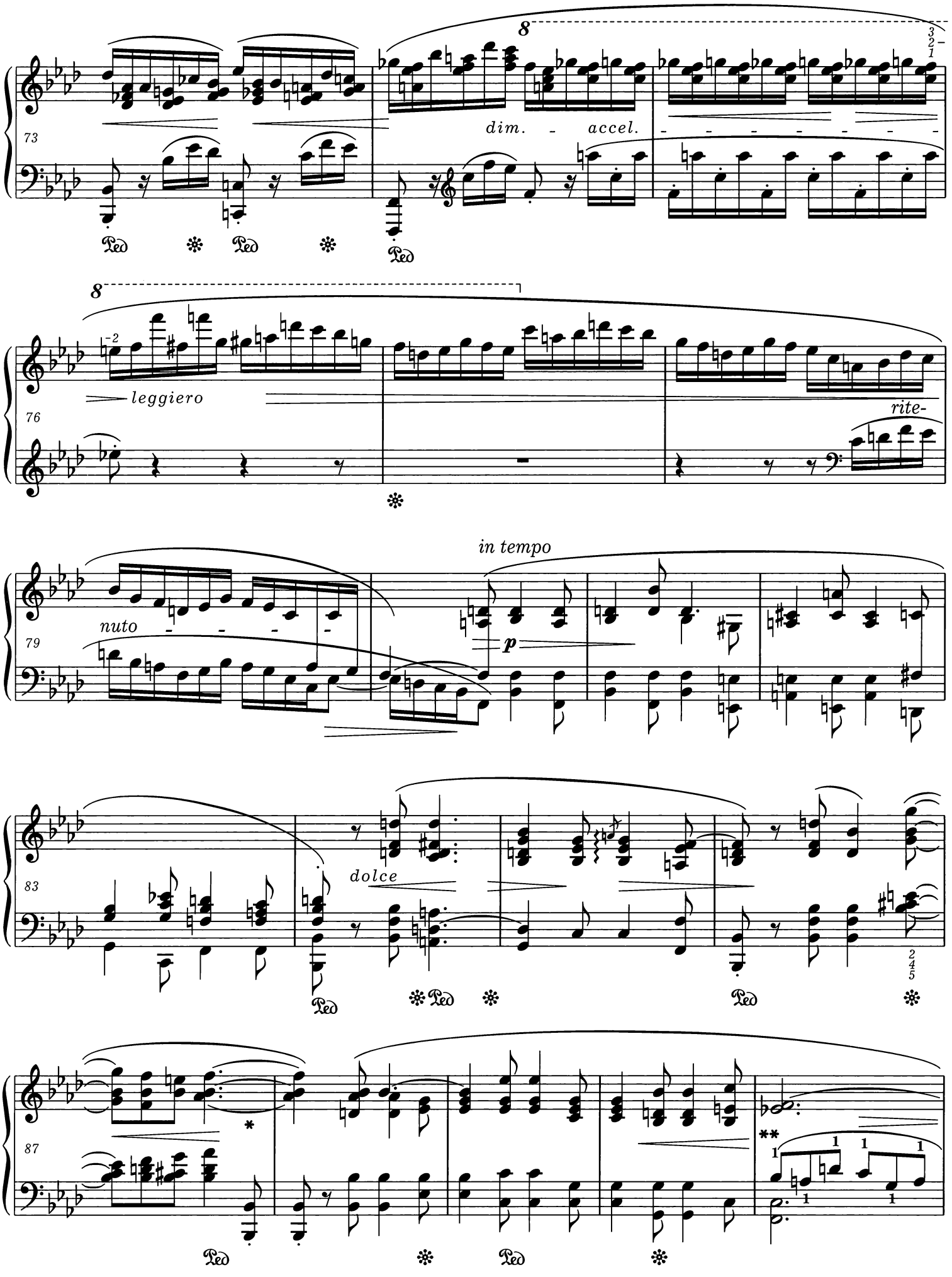


* Dopuszczalny wariant jak w t. 30.
A permissible variant, as in bar 30.


19
23
27
31
35
dim.
pp
legato


39
43
mezza voce
47
tr
51
54
ten.


58
cresc.
61
f
cresc.
64
67
70
ritenuto
ff
in tempo
fz



* 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

97

ritardando

a tempo

cresc.

101

104

cresc.

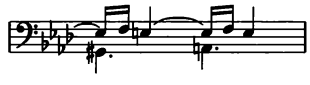
8

107

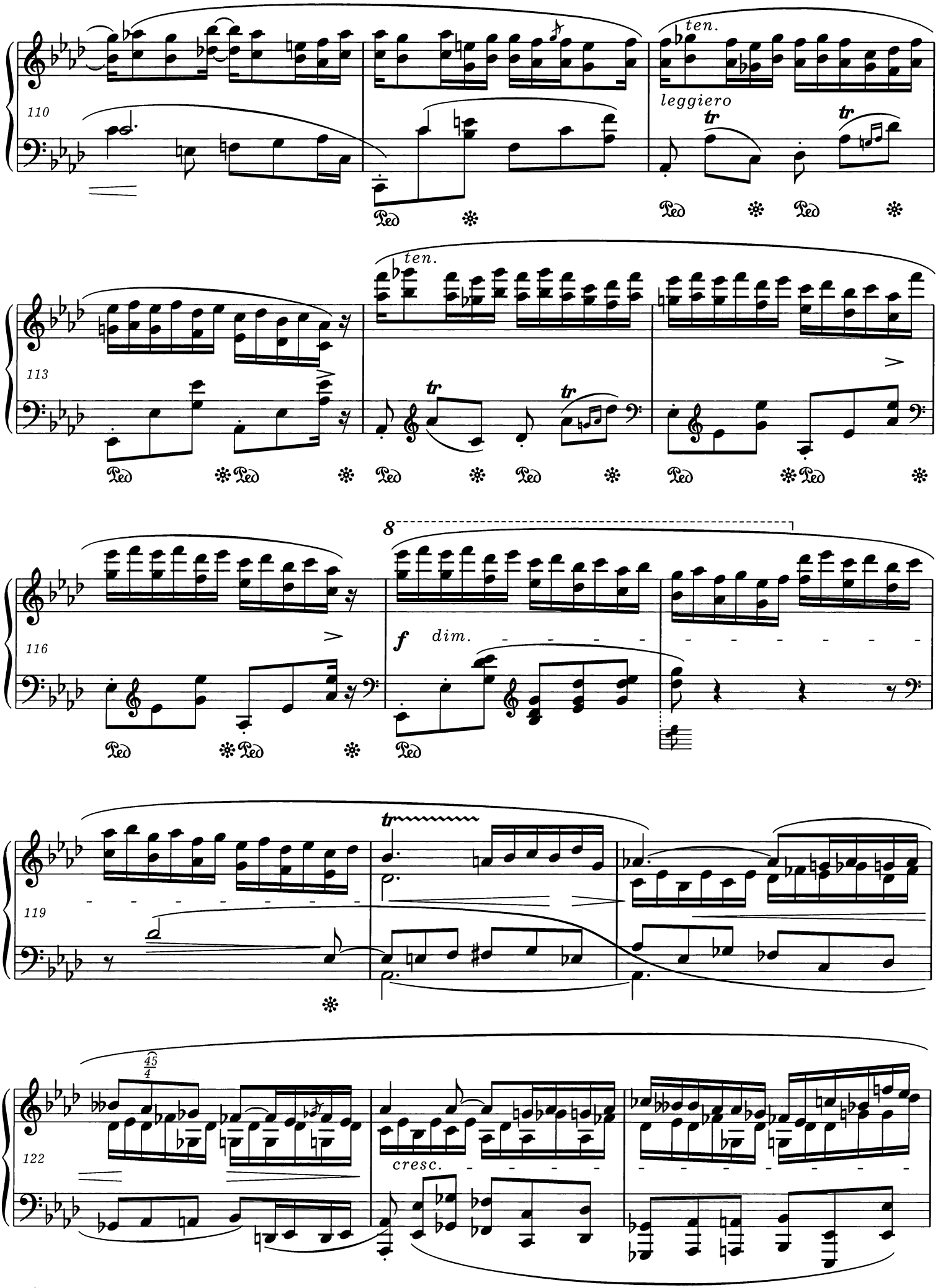
ritenuto

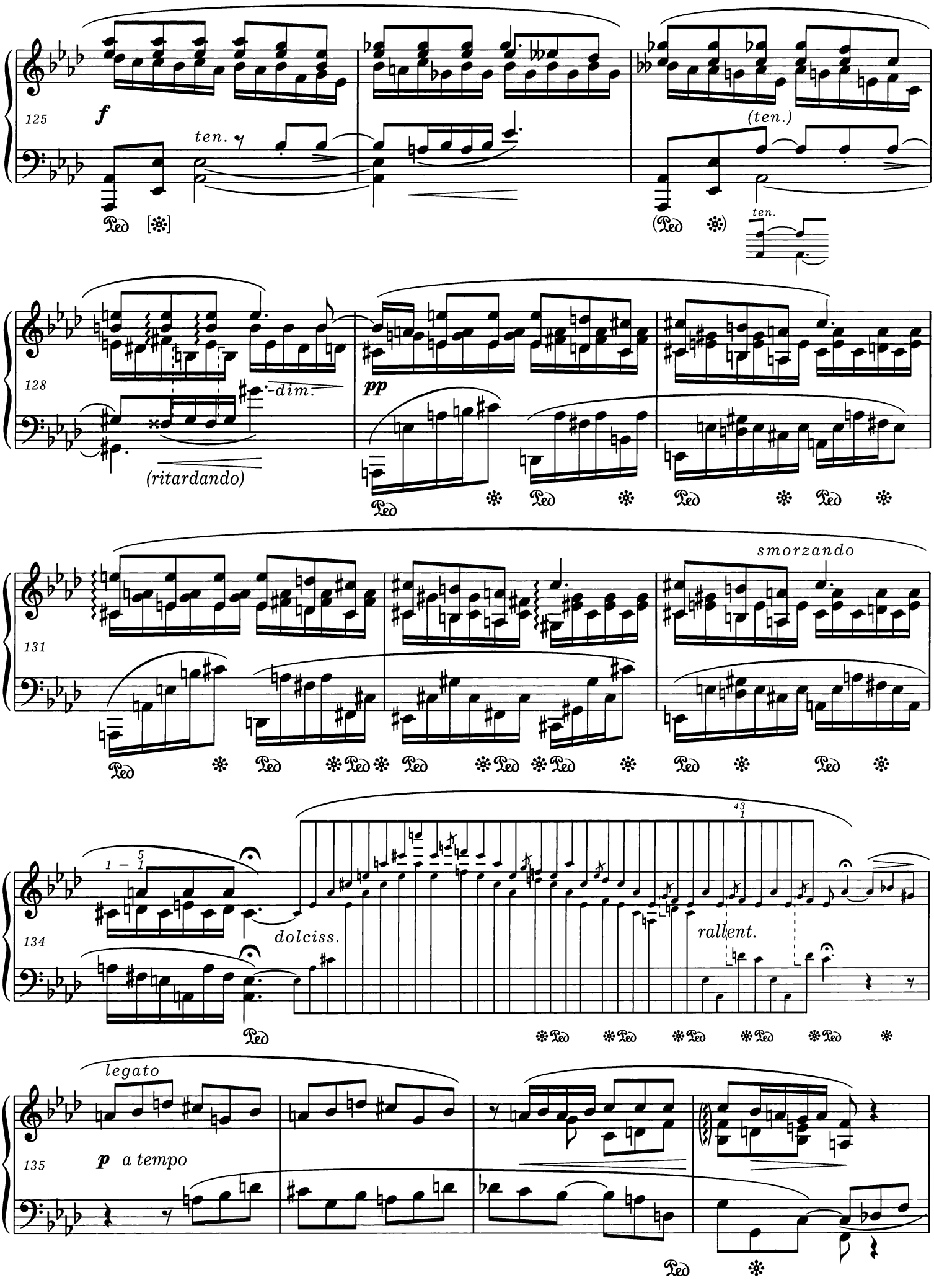
in tempo

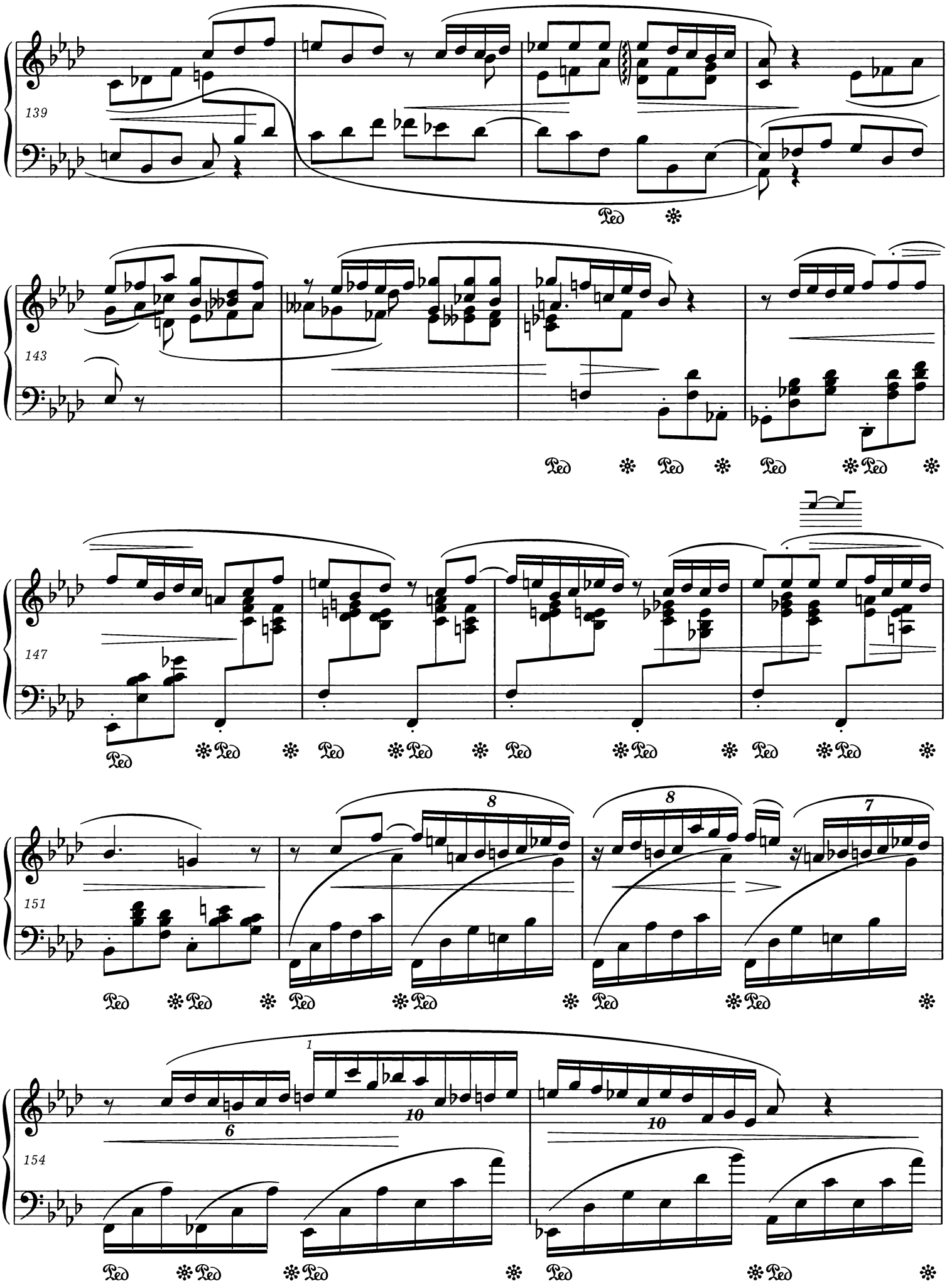
* Wcześniejsza wersja, którą można uważać za wariant:
An earlier version which should be recognized as a variant:

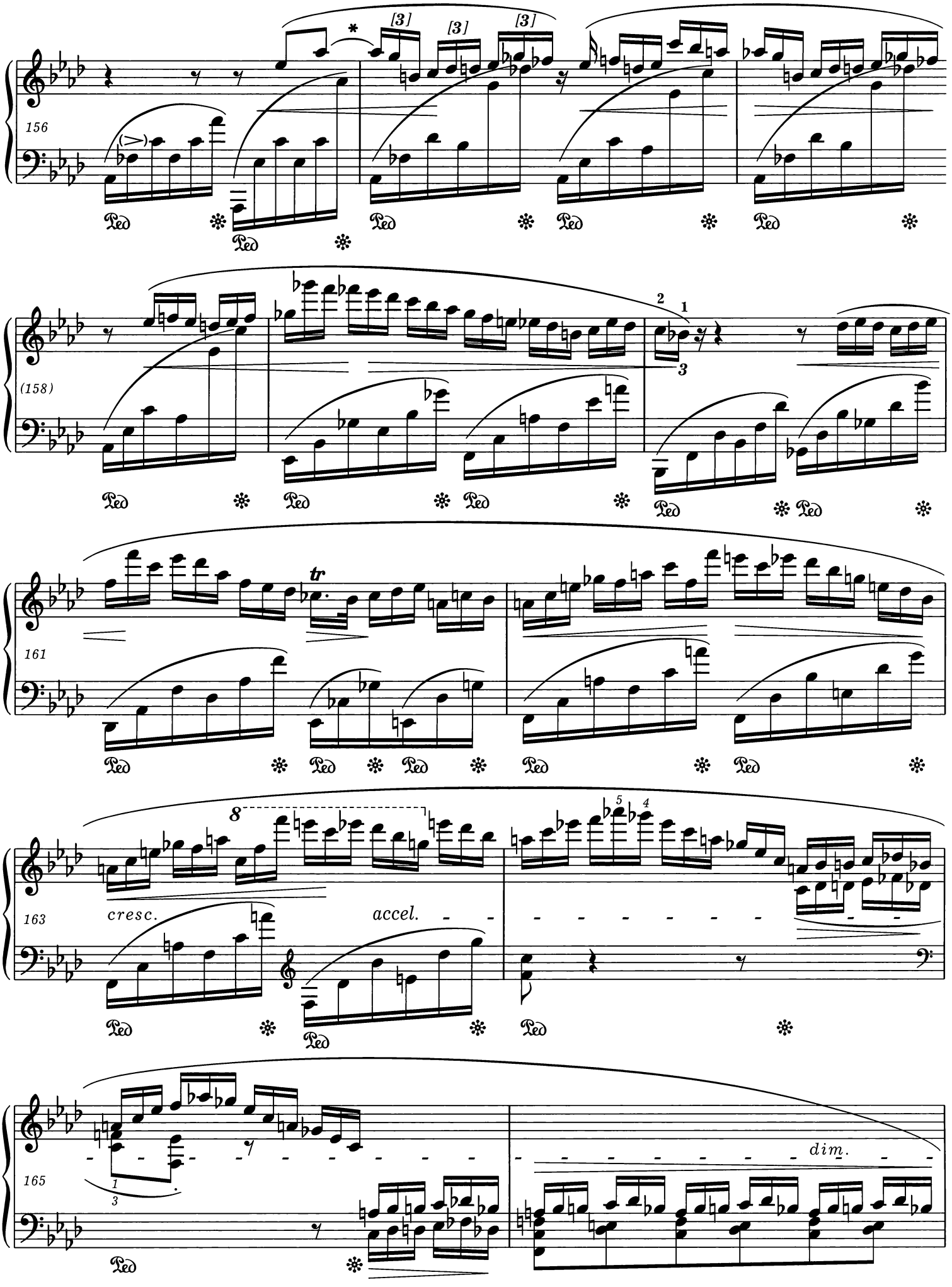


** Patrz *Komentarz źródłowy.*
Vide Source Commentary.

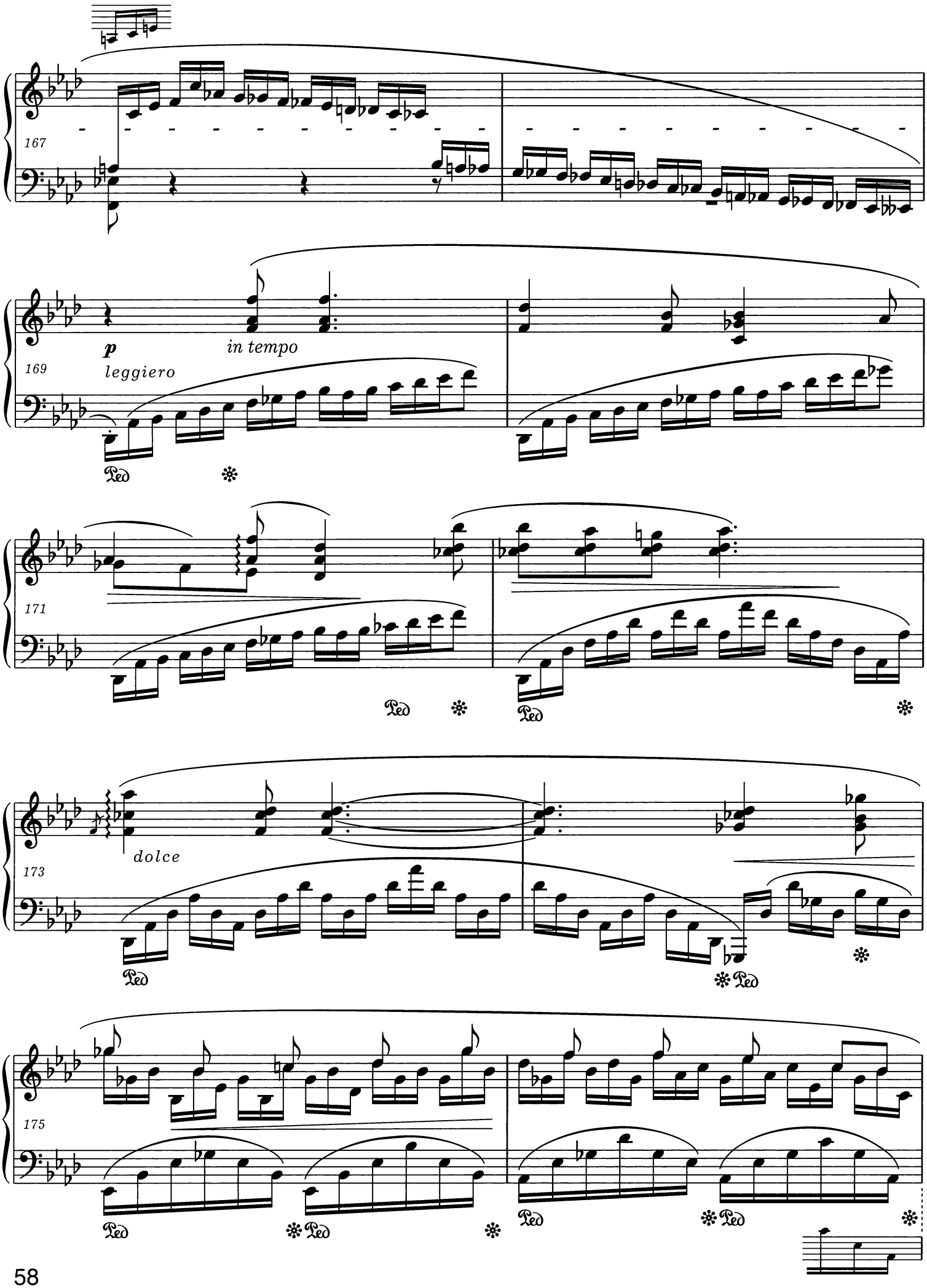

110
ten.
leggiero
tr
tr
Ped
113
ten.
tr
tr
116
8
f
dim.
119
tr
122
cresc.

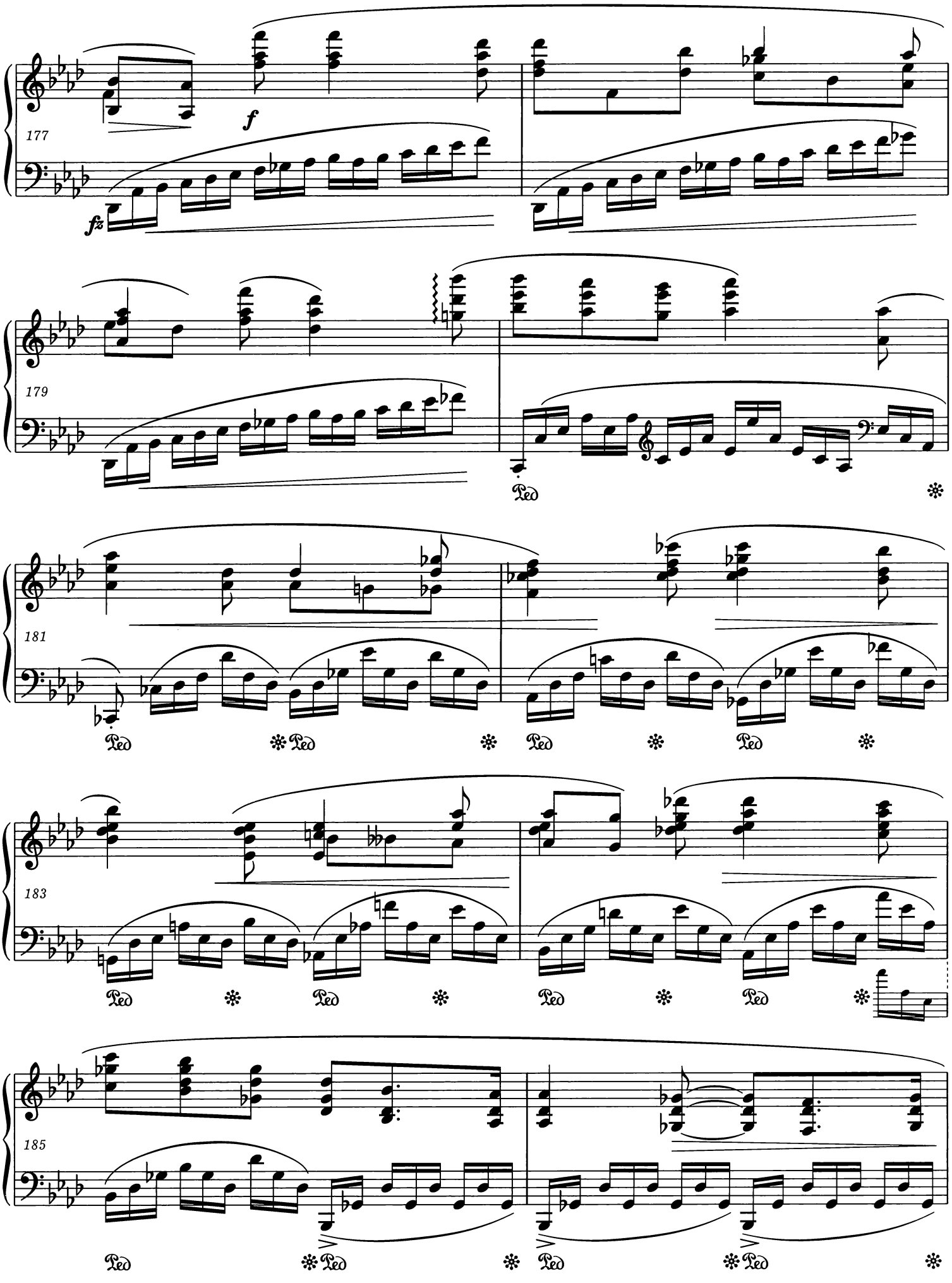

125
f
ten.
(ten.)
ten.
128
dim.
(ritardando)
pp
131
smorzando
134
dolciss.
rallent.
135
legato
p a tempo

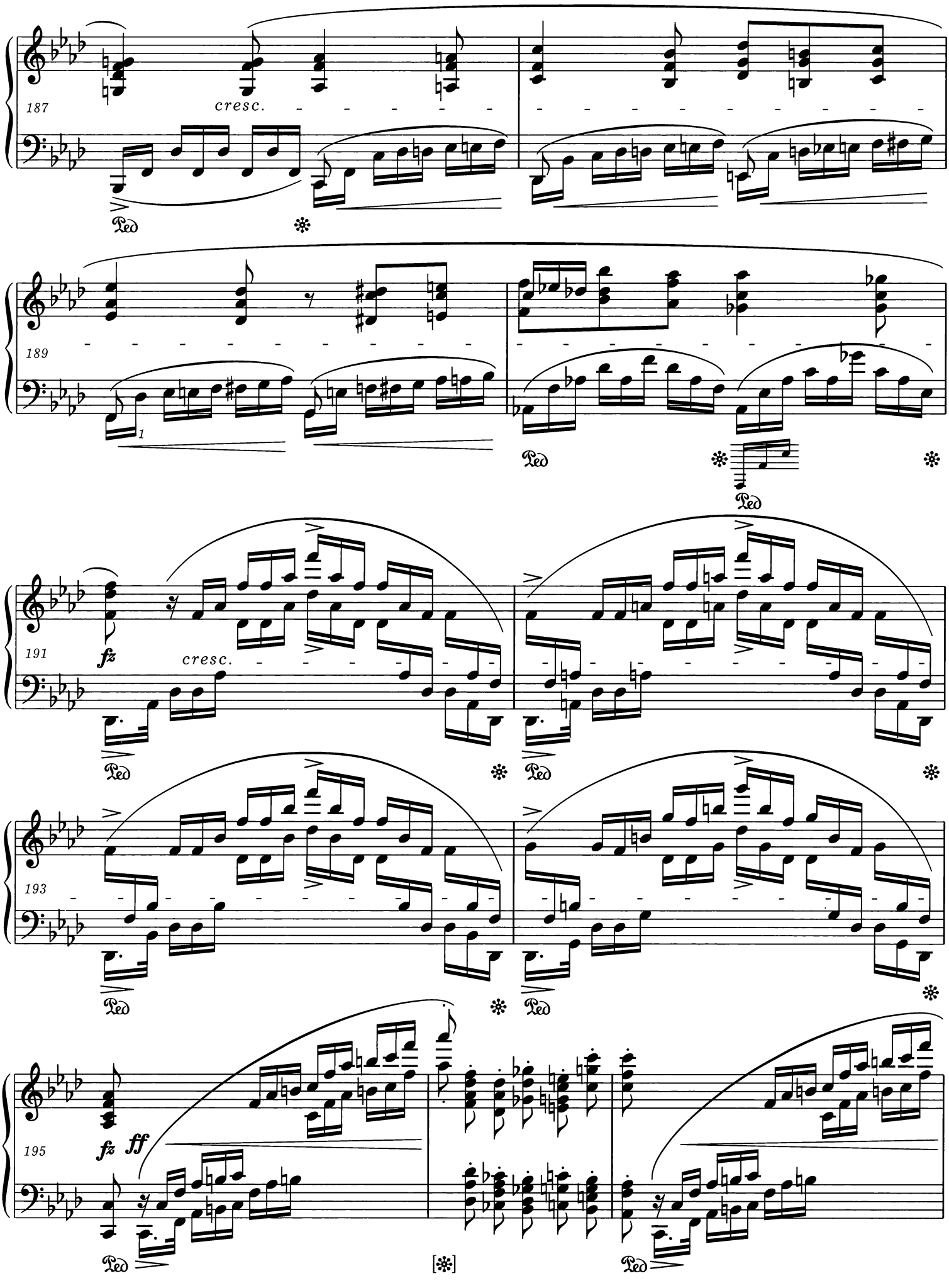

139
143
147
151
154
8
8
7
1
6
10
10

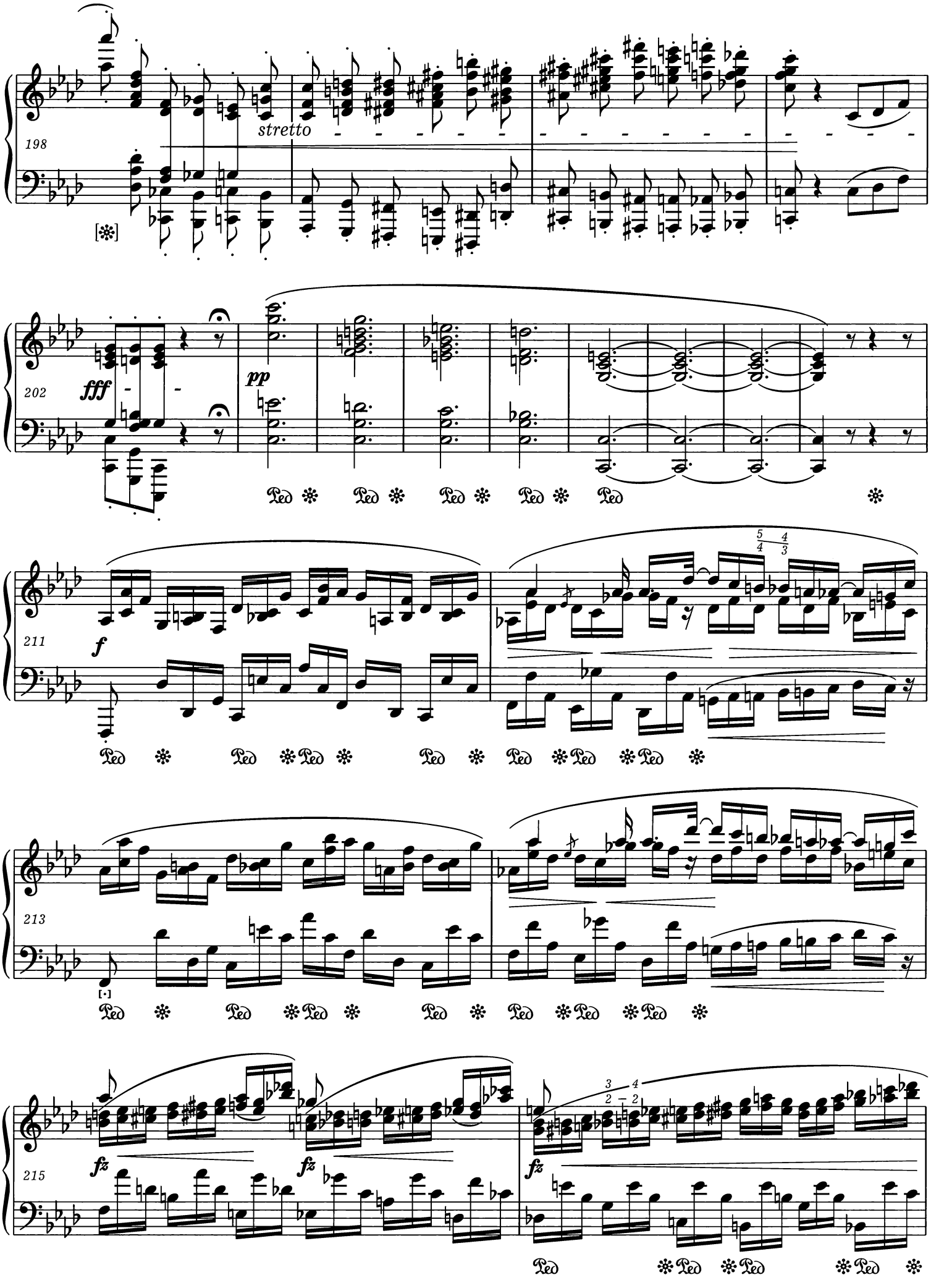


* W jednym ze źródeł, być może omyłkowo, brak łuku przetrzymującego *as*^{2}.
One of the sources, maybe erroneously, has no tie sustaining the *a♭*^{2}.


167
169
p
leggiero
in tempo
Ped
171
Ped
Ped
173
dolce
Ped
Ped
175
Ped
Ped
Ped


177
f
fz
179
Ped
181
183
185


187
cresc.
Ped
189
1
Ped
Ped
191
fz
cresc.
Ped
Ped
193
Ped
Ped
195
fz
ff
Ped
[*]
Ped


198
stretto
202
fff
pp
211
f
213
215
fz
fz
fz

217

Ped ✻Ped ✻Ped ✻Ped ✻ Ped ✻Ped ✻Ped ✻

marcato

219

221

*

223

ff

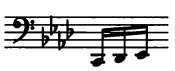
**

8

225

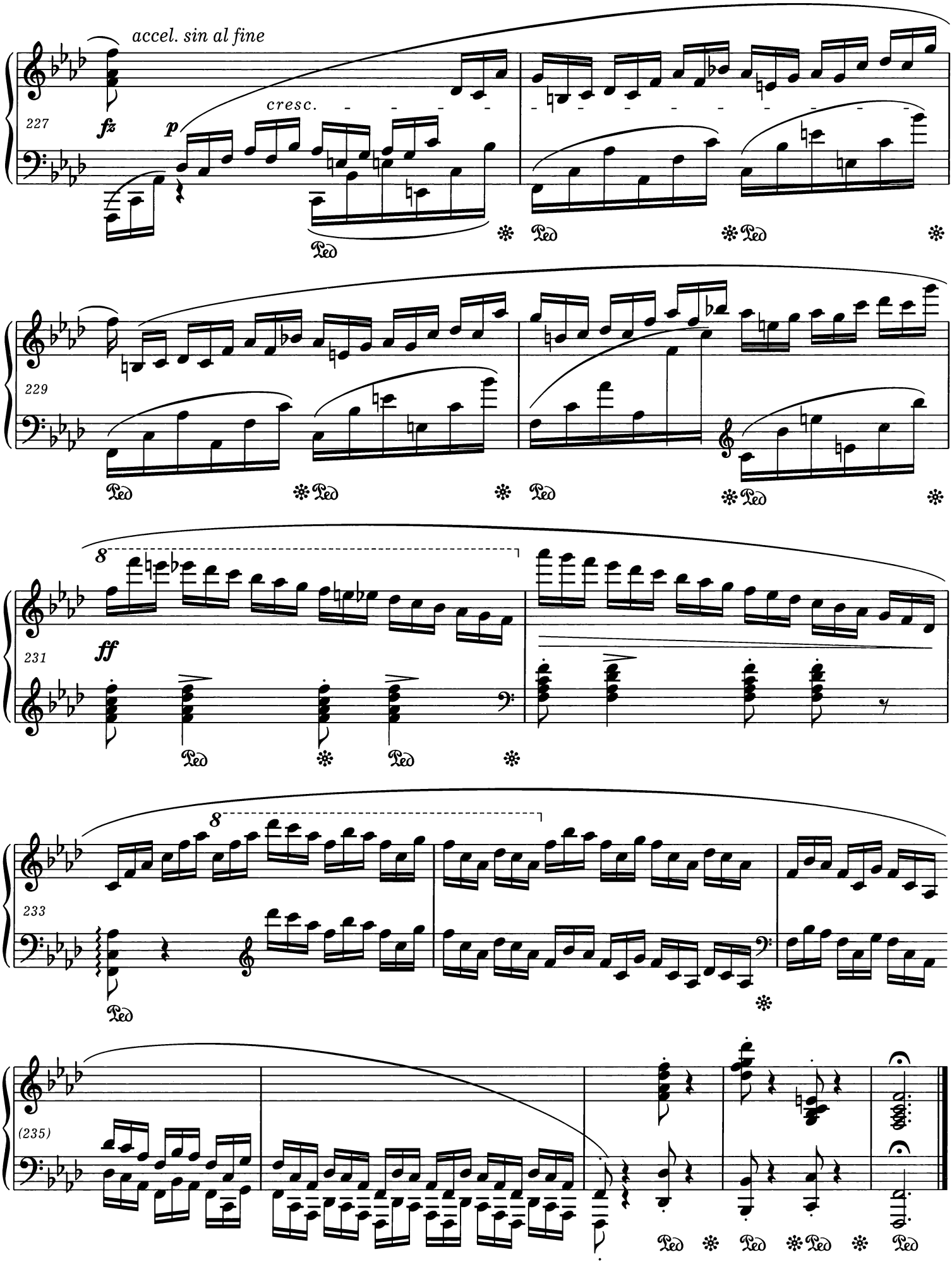
8

* 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.


accel. sin al fine
227
fz
p
cresc.
Ped
229
231
ff
8
233
(235)

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Tłumaczenie angielskie • English translation: ALEKSANDRA RODZIŃSKA-CHOJNOWSKA
Redaktor • Editor: JERZY ULMAN

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NATIONAL EDITION OF THE WORKS OF FRYDERYK CHOPIN

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1 **A I** **Ballades** Opp. 23, 38, 47, 52

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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

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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 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