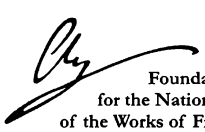
WYDANIE NARODOWE
DZIEŁ FRYDERYKA CHOPINA

NATIONAL EDITION
OF THE WORKS OF FRYDERYK CHOPIN

ETUDES

Opp. 10, 25
THREE ETUDES
Méthode des Méthodes

NATIONAL EDITION
Edited by JAN EKIER



PWM
EDITION

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

FRYDERYK CHOPIN

ETIUDY

Op. 10, 25
TRZY ETIUDY
Méthode des Méthodes

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

FUNDACJA WYDANIA NARODOWEGO
POLSKIE WYDAWNICTWO MUZYCZNE SA
WARSZAWA 2017

SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM II

Redakcja tomu: Jan Ekier, Paweł Kamiński

Do każdego tomu dołączone są luźne wkładki *Komentarz wykonawczy*
i *Komentarz źródłowy (skrócony).*

Pełne *Komentarze źródłowe* do poszczególnych tomów wydawane są 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

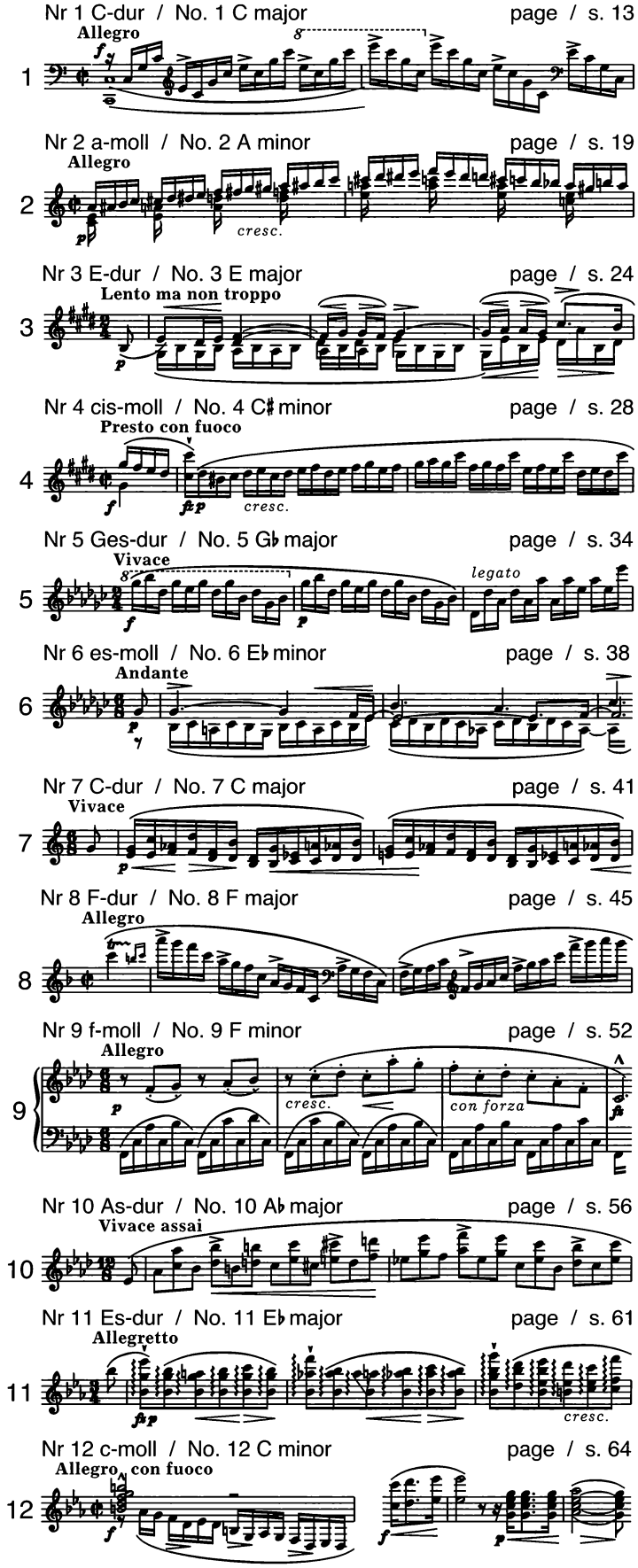
A *Performance Commentary* and a *Source Commentary (abridged)*
are included in each volume in the form of a loose insert.

Full *Source Commentaries* on each volume are published separately.

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

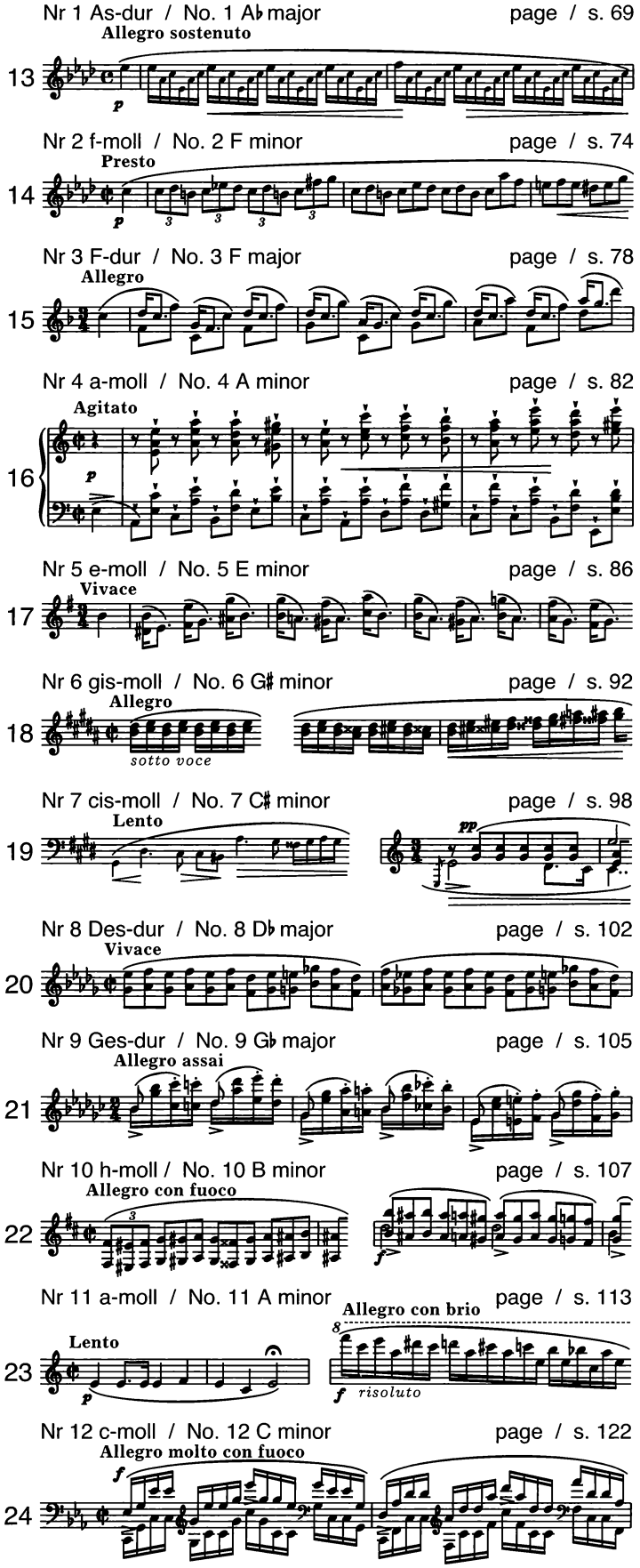
Etiudy op. 10 / Etudes Op. 10

Nr 1 C-dur / No. 1 C major page / s. 13
Nr 2 a-moll / No. 2 A minor page / s. 19
Nr 3 E-dur / No. 3 E major page / s. 24
Nr 4 cis-moll / No. 4 C♯ minor page / s. 28
Nr 5 Ges-dur / No. 5 G♭ major page / s. 34
Nr 6 es-moll / No. 6 E♭ minor page / s. 38
Nr 7 C-dur / No. 7 C major page / s. 41
Nr 8 F-dur / No. 8 F major page / s. 45
Nr 9 f-moll / No. 9 F minor page / s. 52
Nr 10 As-dur / No. 10 A♭ major page / s. 56
Nr 11 Es-dur / No. 11 E♭ major page / s. 61
Nr 12 c-moll / No. 12 C minor page / s. 64



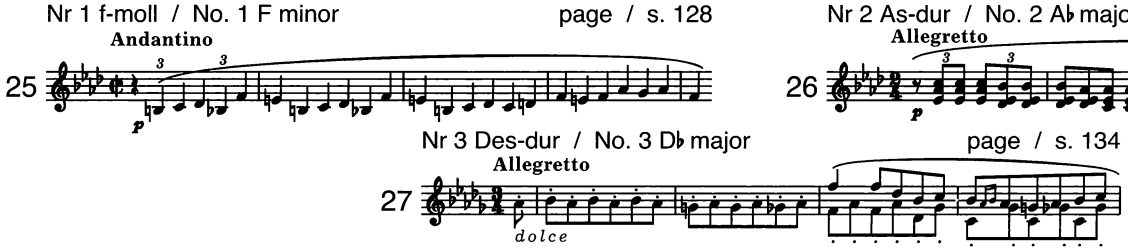
Etiudy op. 25 / Etudes Op. 25

Nr 1 As-dur / No. 1 A♭ major page / s. 69
Nr 2 f-moll / No. 2 F minor page / s. 74
Nr 3 F-dur / No. 3 F major page / s. 78
Nr 4 a-moll / No. 4 A minor page / s. 82
Nr 5 e-moll / No. 5 E minor page / s. 86
Nr 6 gis-moll / No. 6 G♯ minor page / s. 92
Nr 7 cis-moll / No. 7 C♯ minor page / s. 98
Nr 8 Des-dur / No. 8 D♭ major page / s. 102
Nr 9 Ges-dur / No. 9 G♭ major page / s. 105
Nr 10 h-moll / No. 10 B minor page / s. 107
Nr 11 a-moll / No. 11 A minor page / s. 113
Nr 12 c-moll / No. 12 C minor page / s. 122



Etiudy dla "Méthode des Méthodes" Dbop. 36 / Etudes for the "Méthode des Méthodes" Dbop. 36

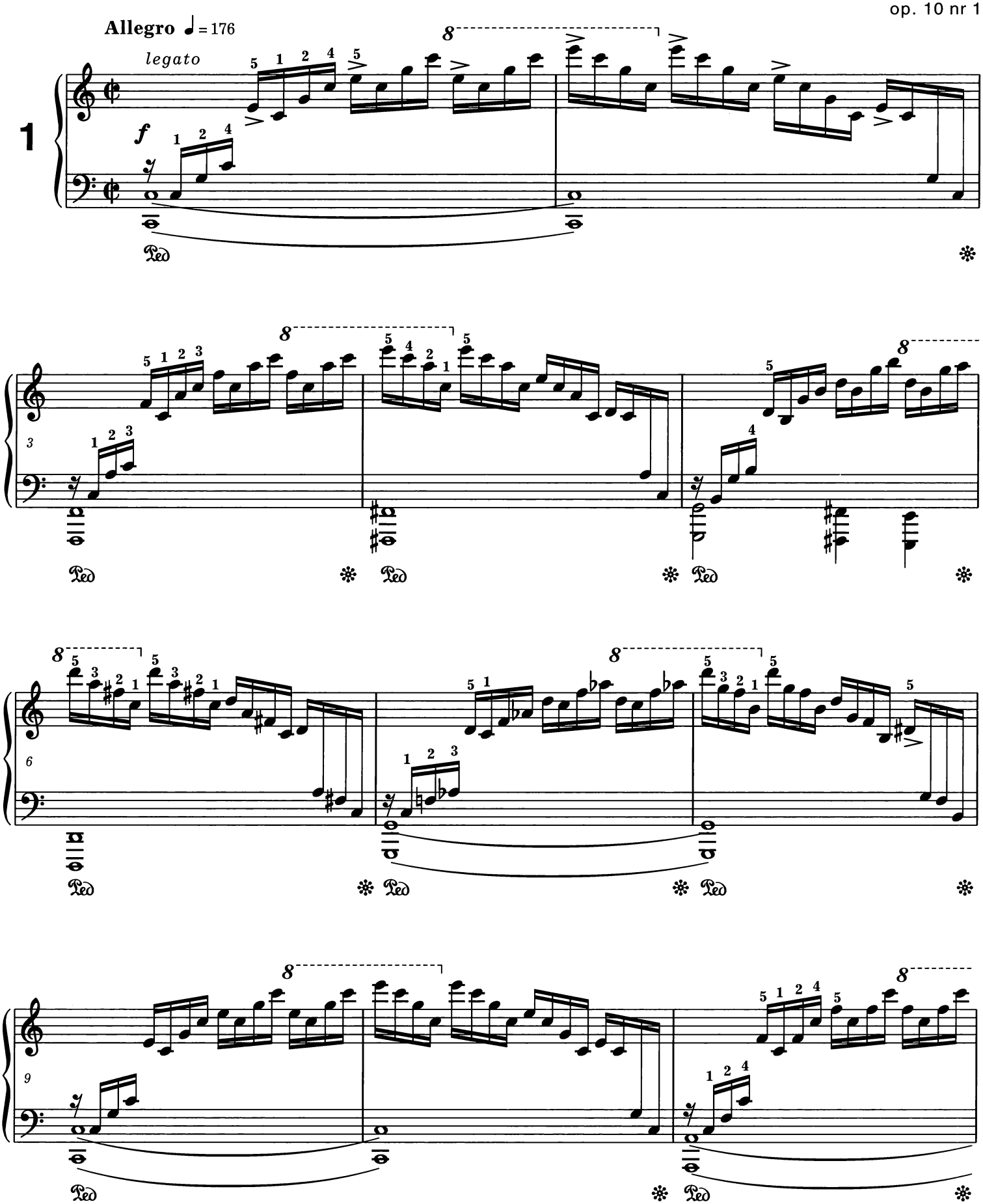
Nr 1 f-moll / No. 1 F minor page / s. 128
Nr 2 As-dur / No. 2 A♭ major page / s. 131
Nr 3 Des-dur / No. 3 D♭ major page / s. 134



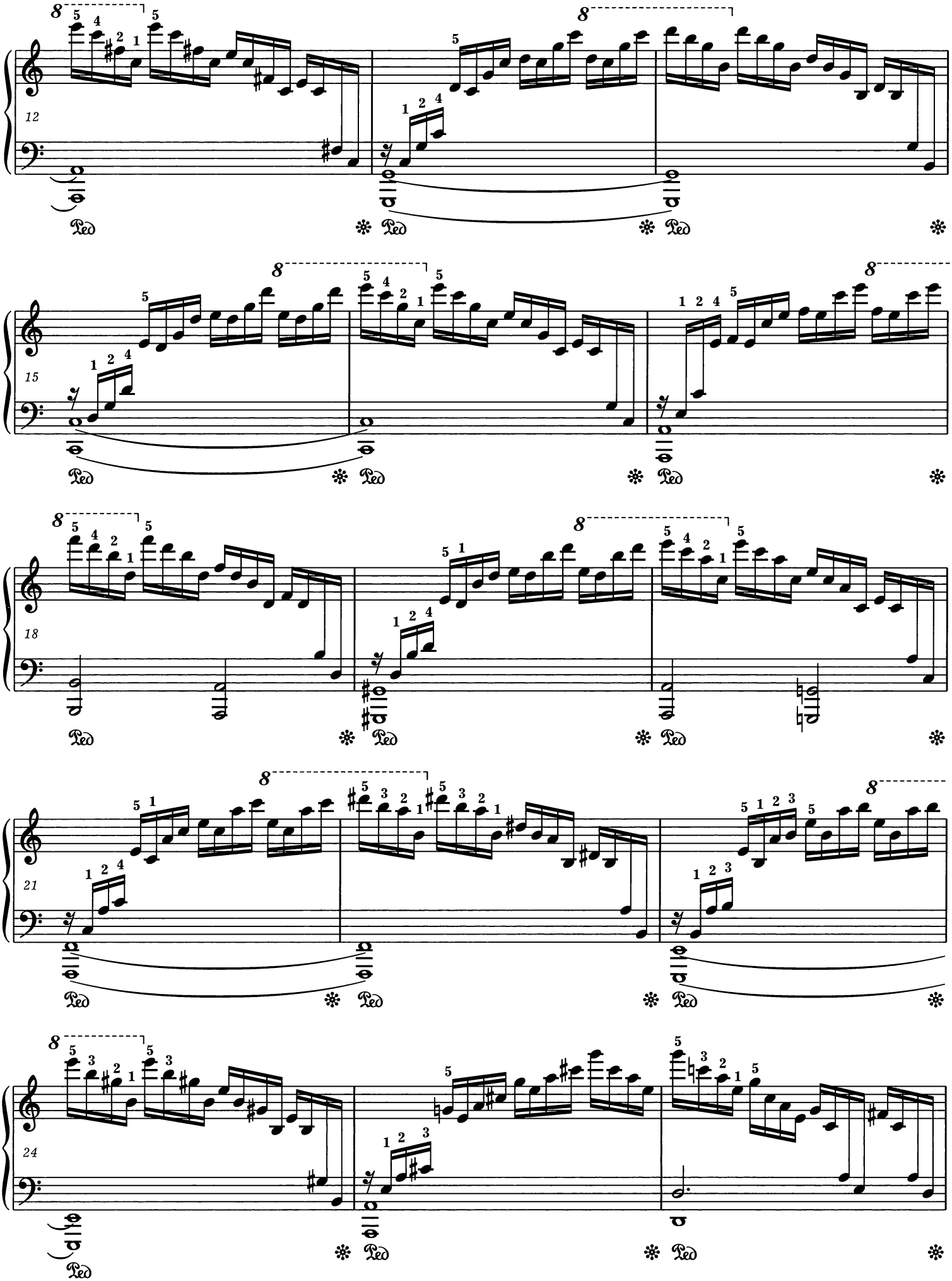
Etudes

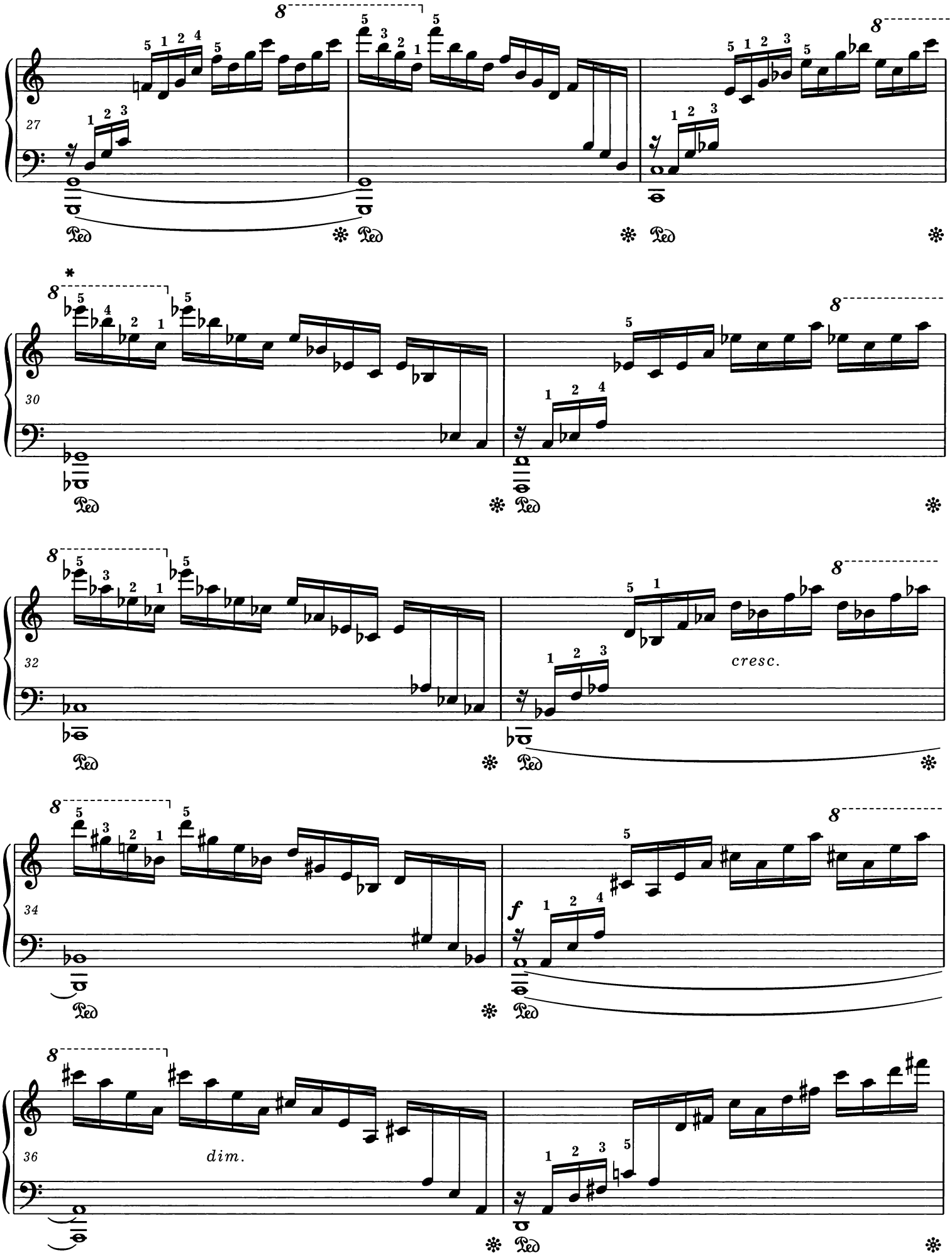
A son ami F. Liszt

op. 10 nr 1

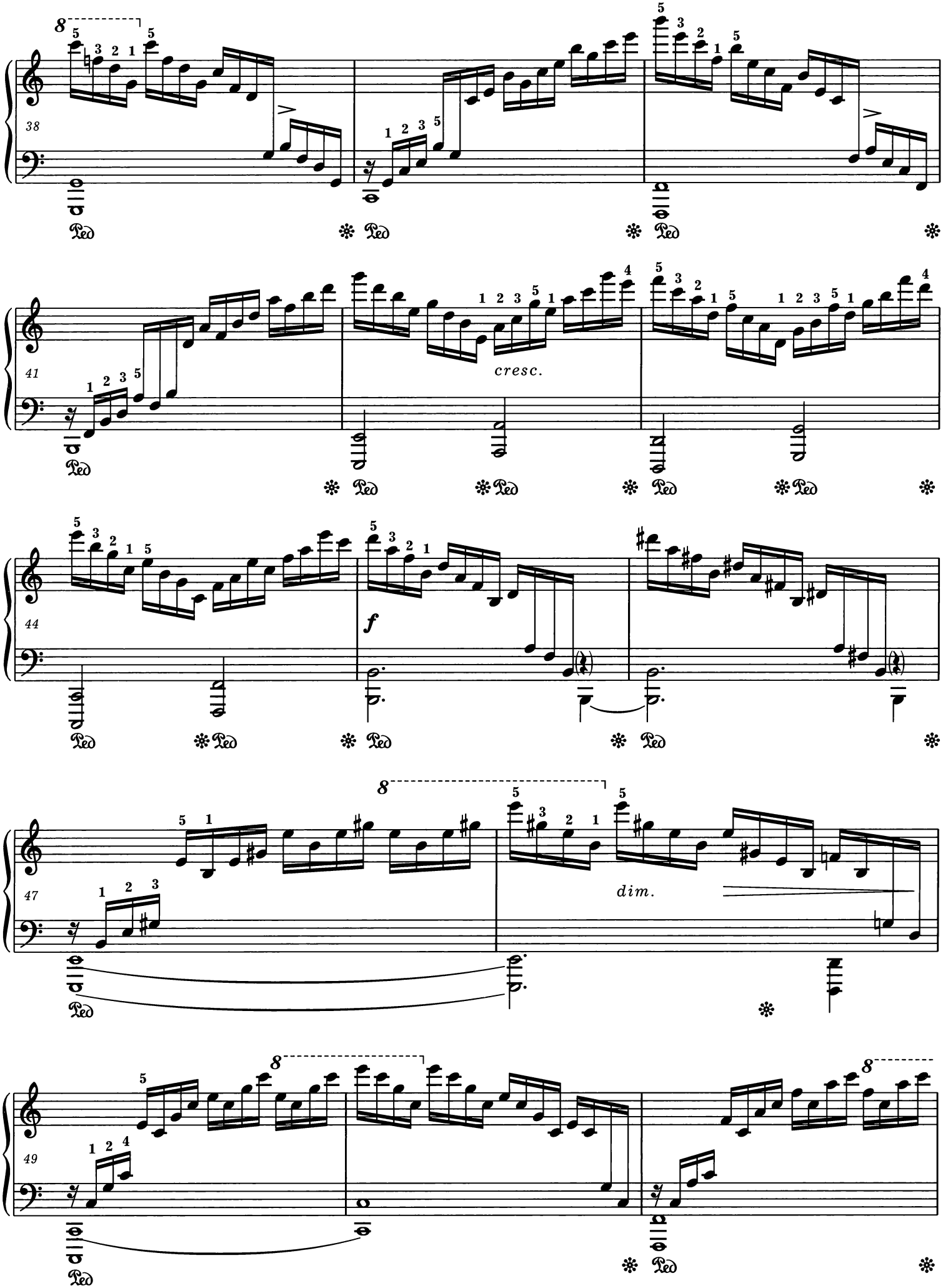


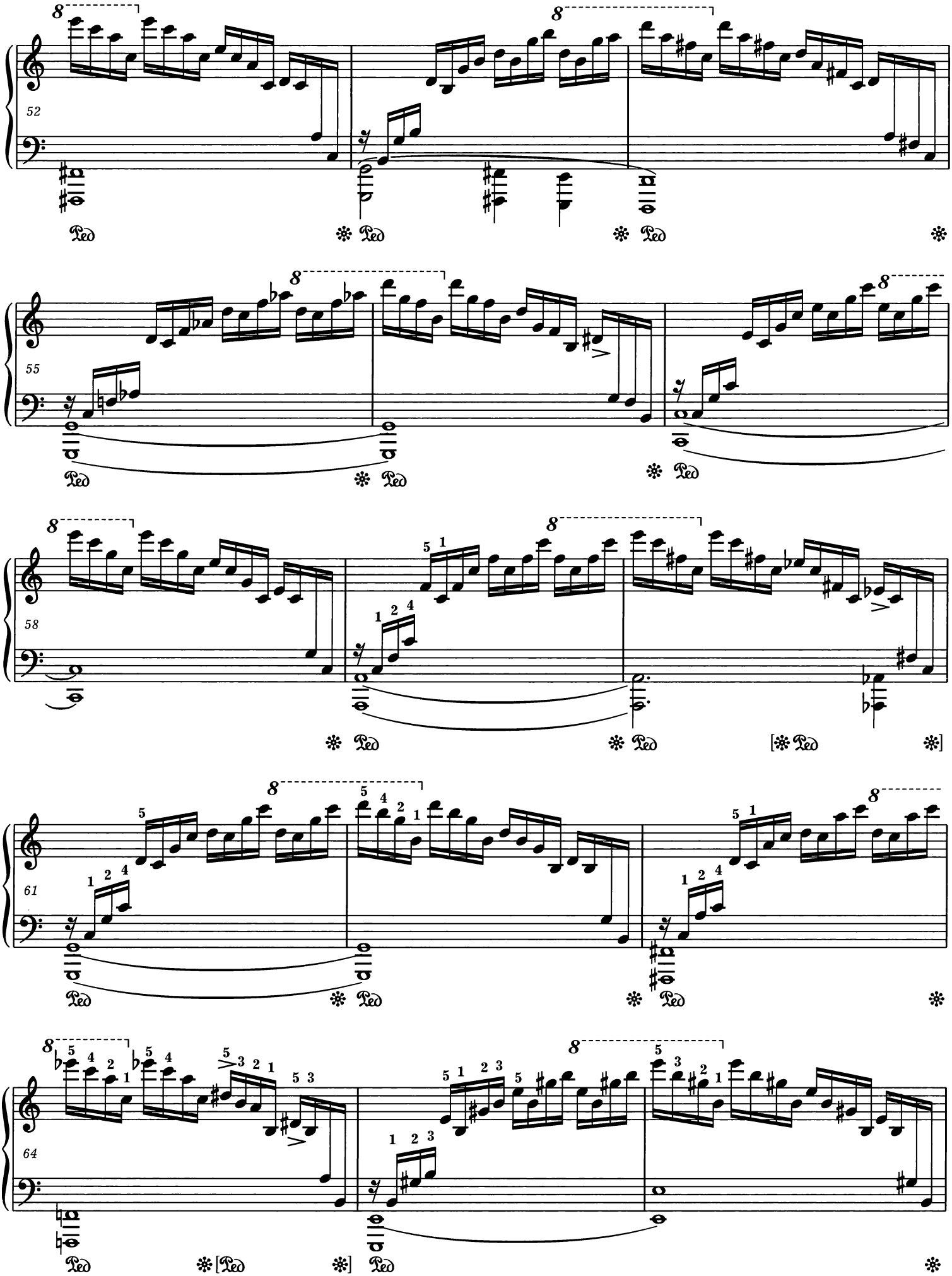
© 1999 by Jan Ekier and Paweł Kamiński, Warszawa, Poland

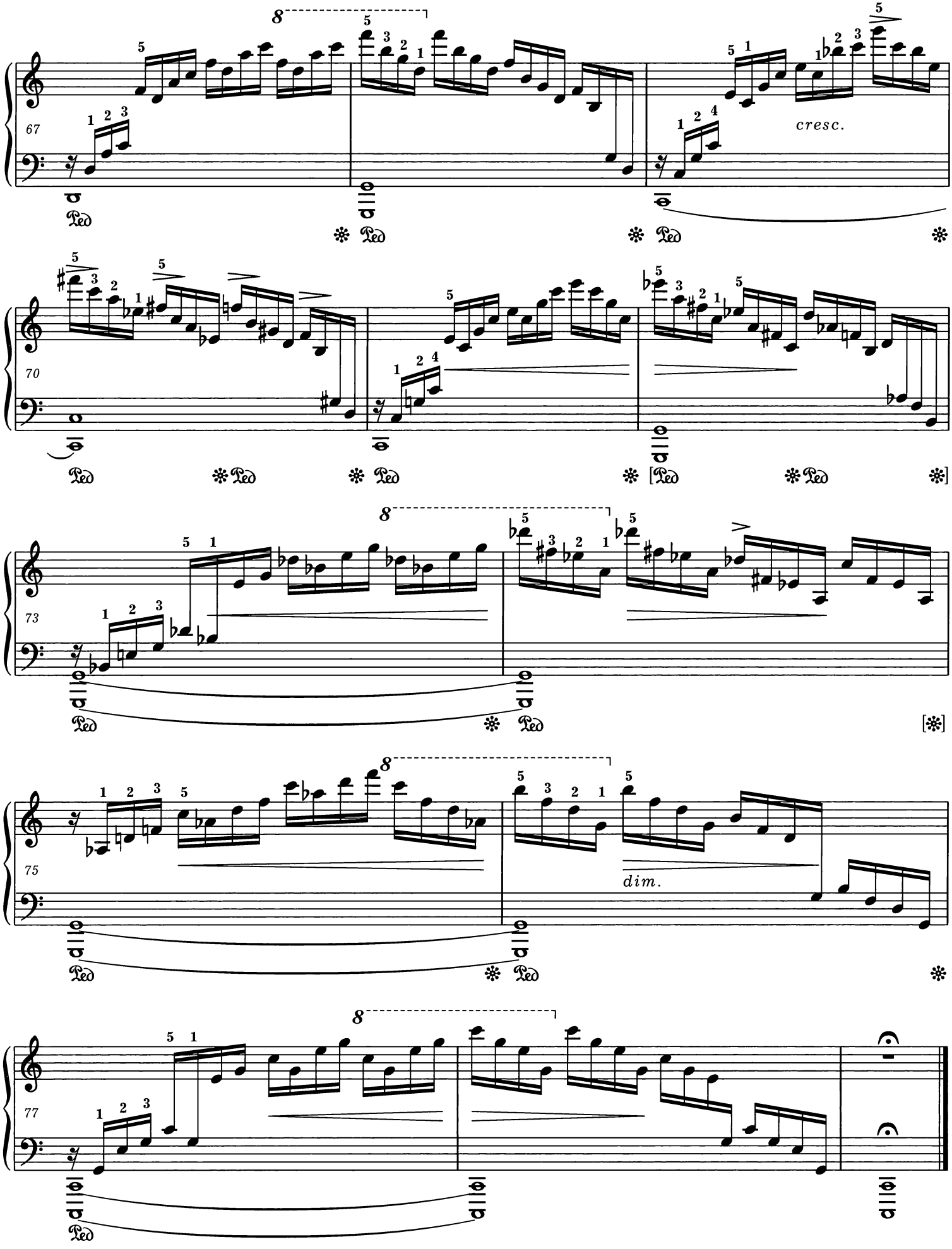

12
15
18
21
24
Ped

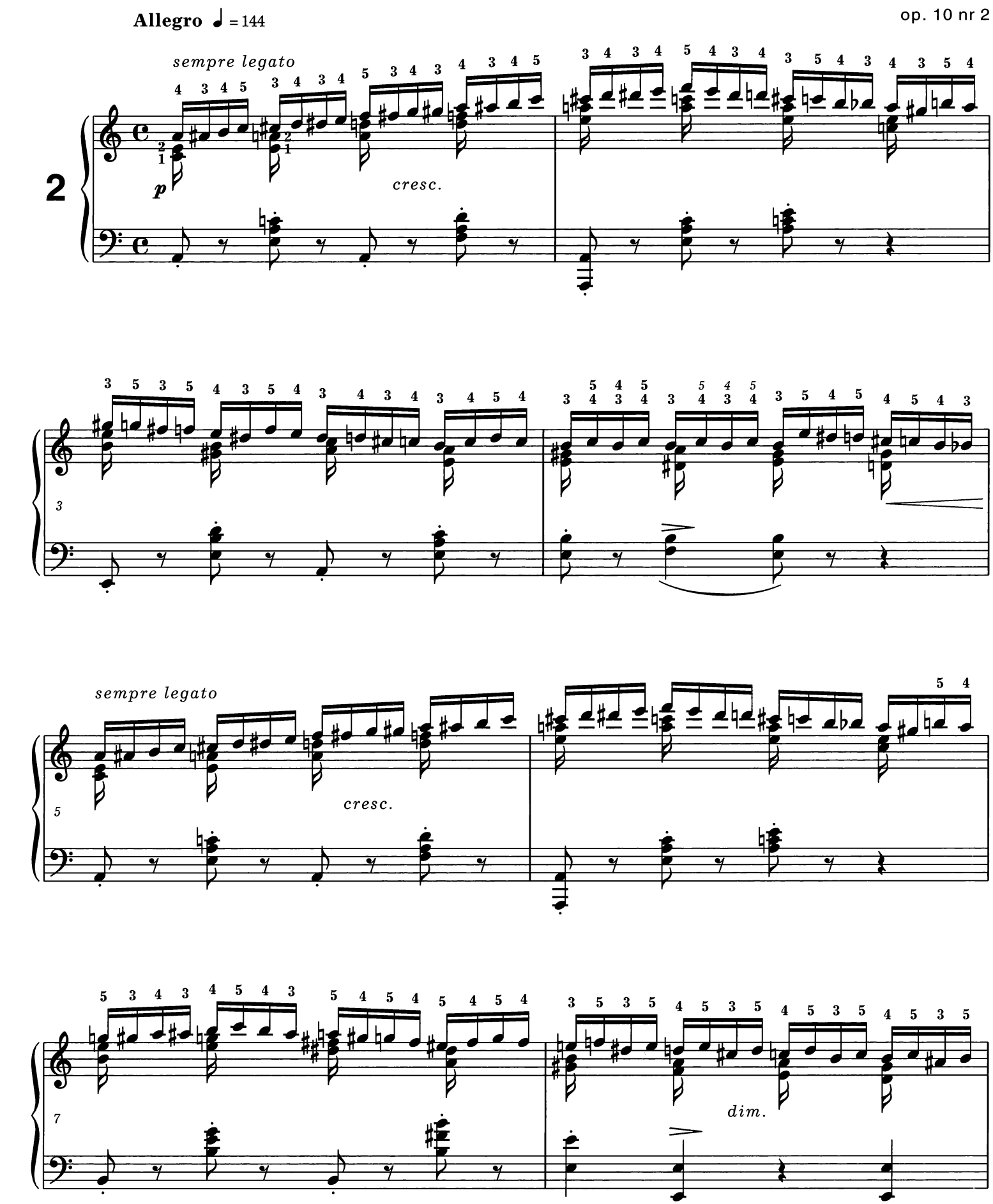


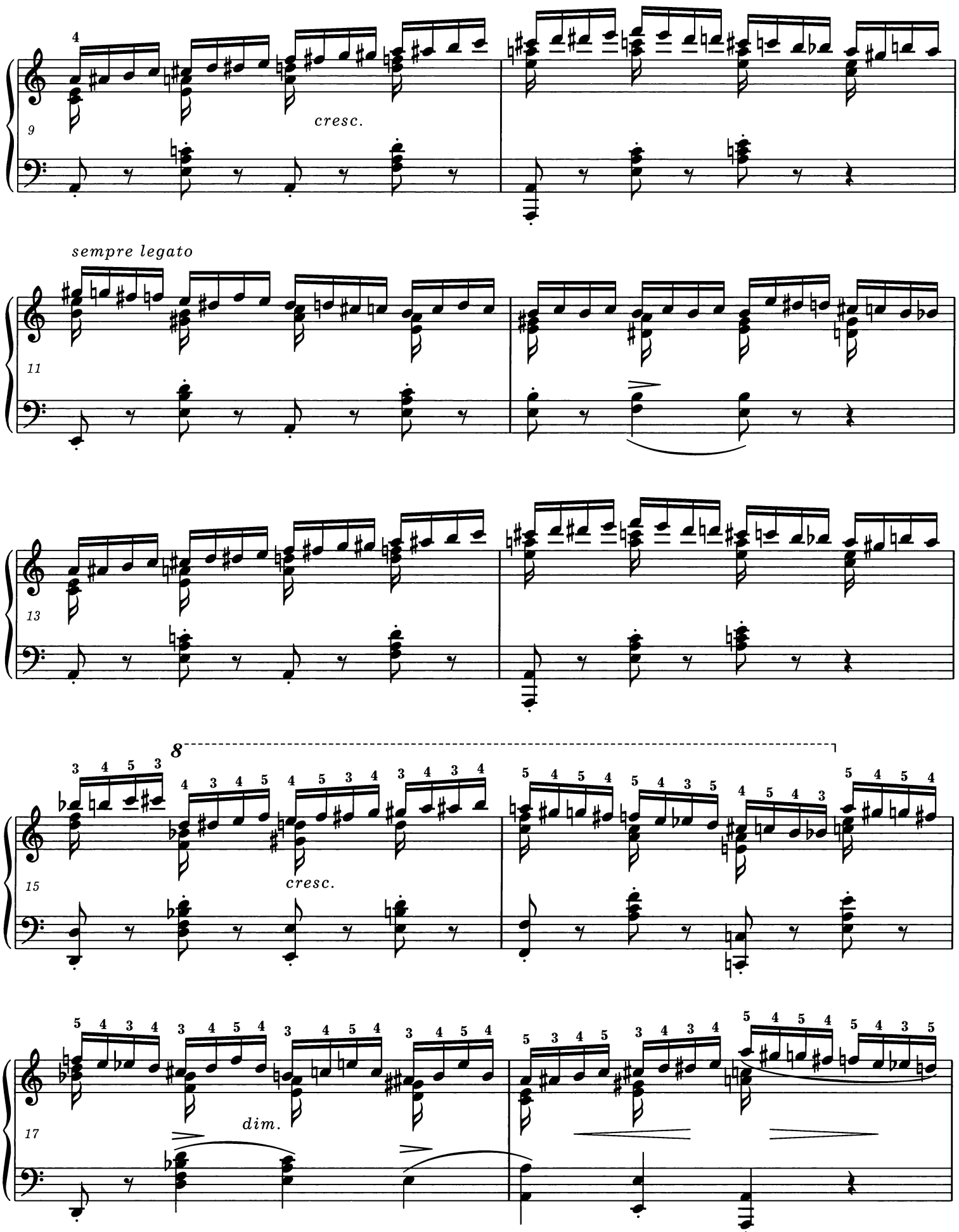
* Inne palcowanie - patrz *Komentarz wykonawczy.*
Different fingering - *vide Performance Commentary.*

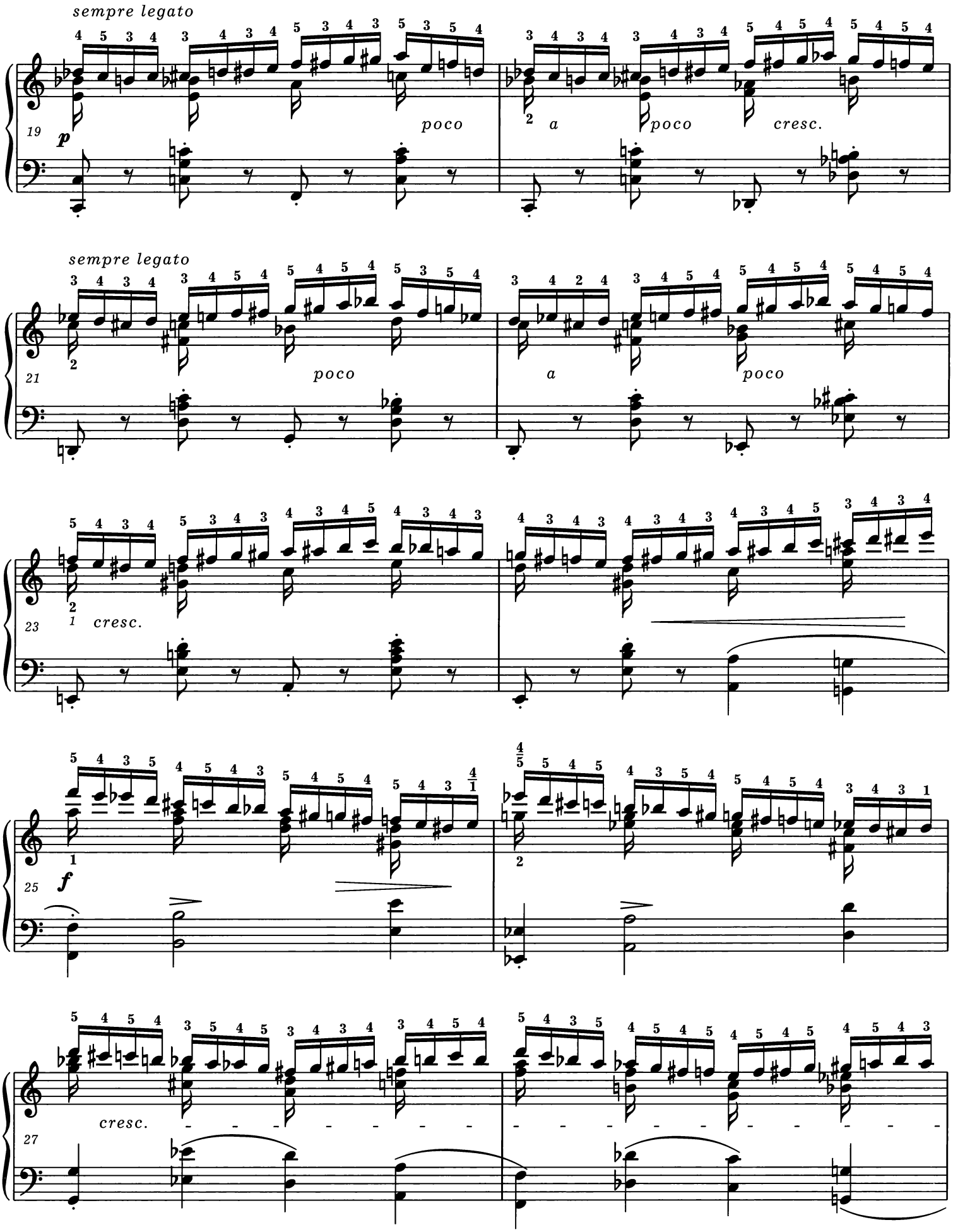

38
41
cresc.
44
f
47
dim.
49

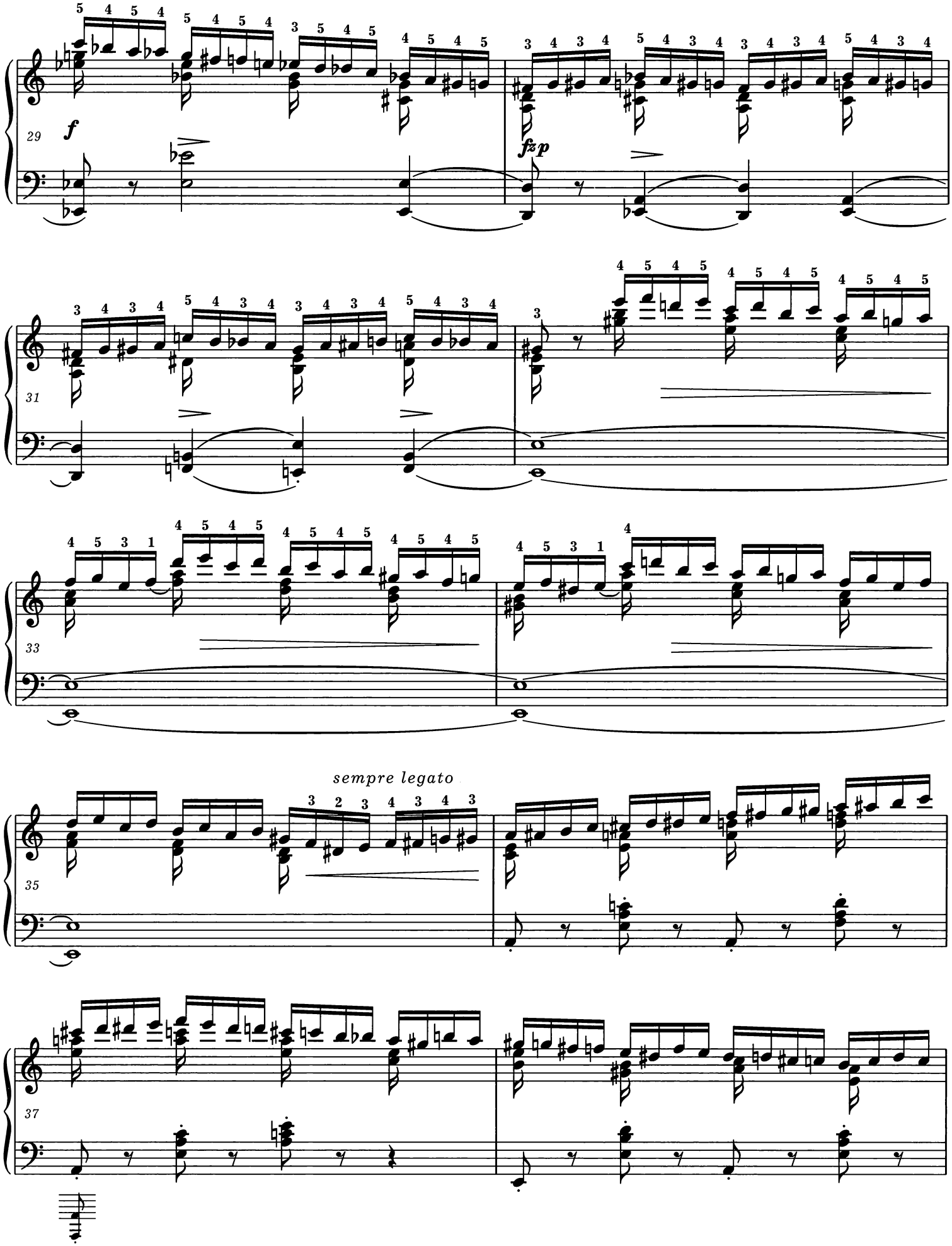

52
Ped
55
58
61
64


67
cresc.
70
73
75
dim.
77


Allegro ♩ = 144
sempre legato
p
cresc.
2
3
5
sempre legato
cresc.
7
dim.


9
cresc.
sempre legato
11
13
8
15
cresc.
17
dim.


sempre legato
19
p
poco
a
poco
cresc.
sempre legato
21
poco
a
poco
23
1
cresc.
25
f
27
cresc.


29
f
fz p
31
33
sempre legato
35
37

39

41

cre - - scen - - do - -

43

*

f

sempre legato

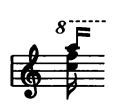
45

cresc. - - - - - - - - - - - - - - - - - -

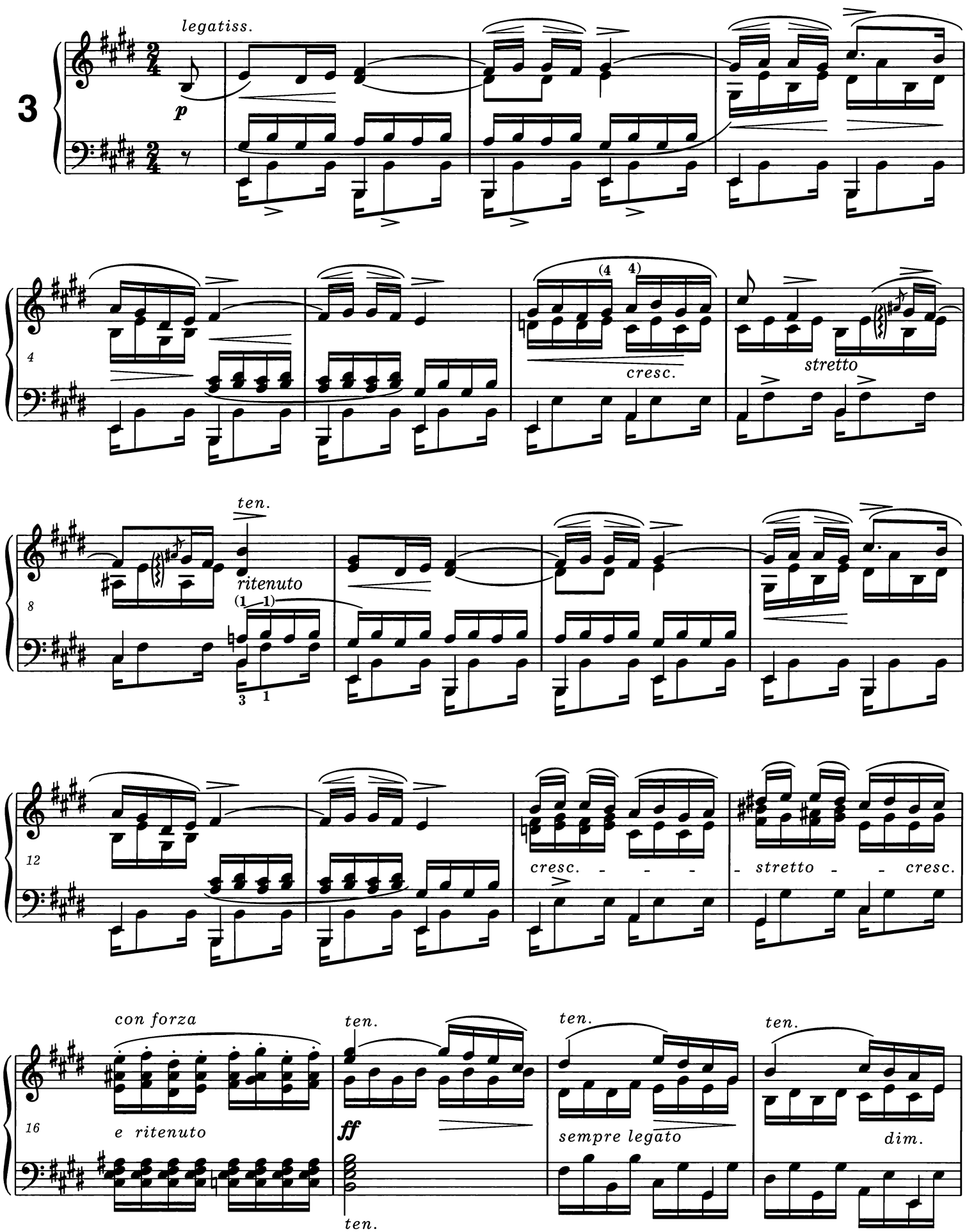
47

dim.

* Dopuszczalny wariant:
Permissible variant:



Patrz *Komentarz źródłowy.*
Vide Source Commentary.


Lento ma non troppo ♪ = 100
legatiss.
p
3
4
cresc.
stretto
ten.
ritenuto
8
12
cresc. - - - - stretto - - cresc.
con forza
e ritenuto
16
ff
ten.
sempre legato
dim.

poco più animato

20 *rall.* *pp* Ped [*]

25 *cresc.*

30 *f* * *p* *cresc.*

34 ** *f* *p* *cresc.*

38 *cresc.* *cresc.* *cresc.*

* Wariant wpisany przez Chopina do egzemplarza lekcyjnego: . Patrz *Komentarz źródłowy* i *wykonawczy*.
Variant added by Chopin in a pupil's copy: . *Vide Source* and *Performance Commentaries*.

** Inna wersja taktu 34:
Different version of bar 34:

41

ff

con forza

sempre

45

più con fuoco

f

con bravura

48

51

cresc.

stretto

ritenuto e cresc.

54

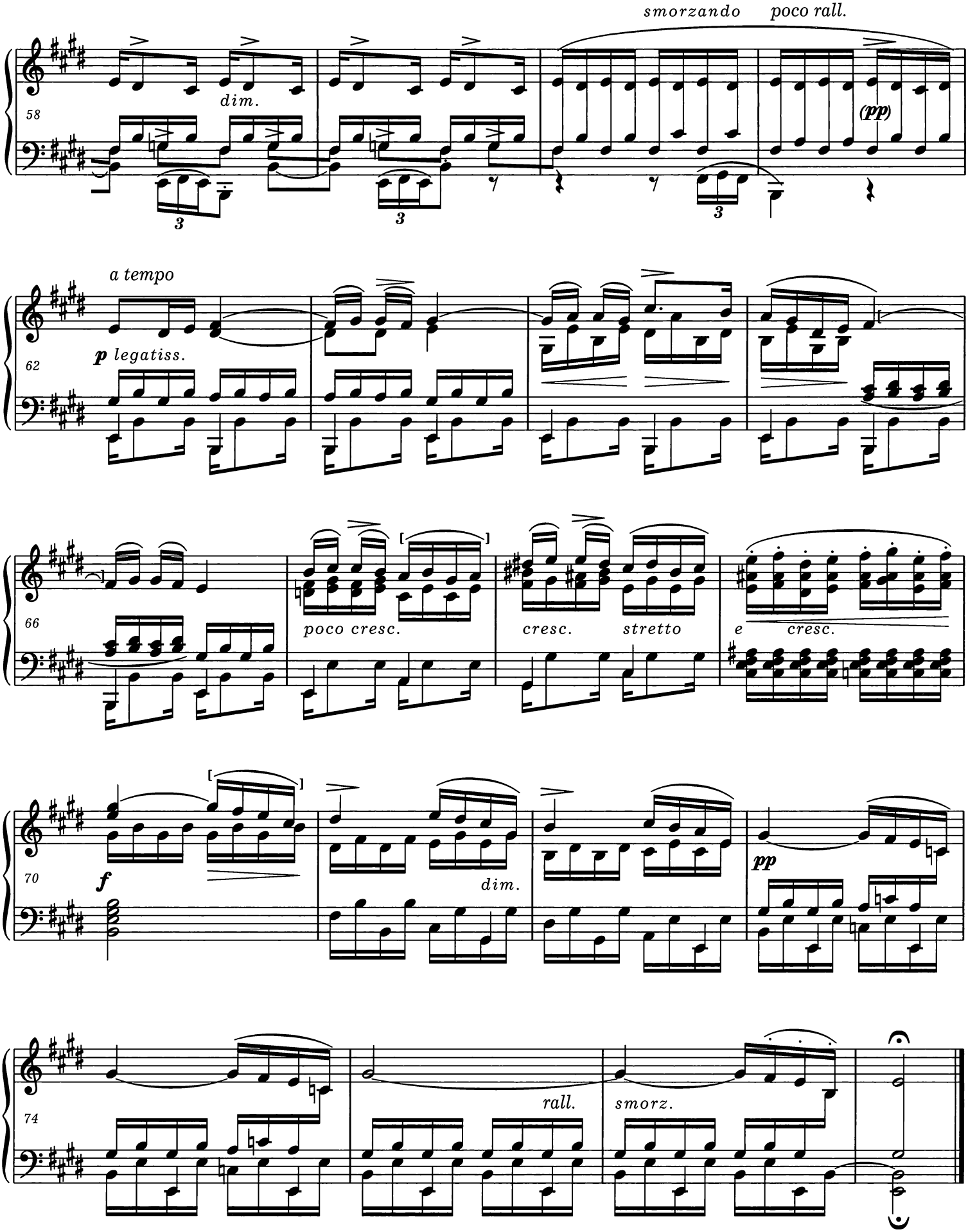
legatissimo

fz

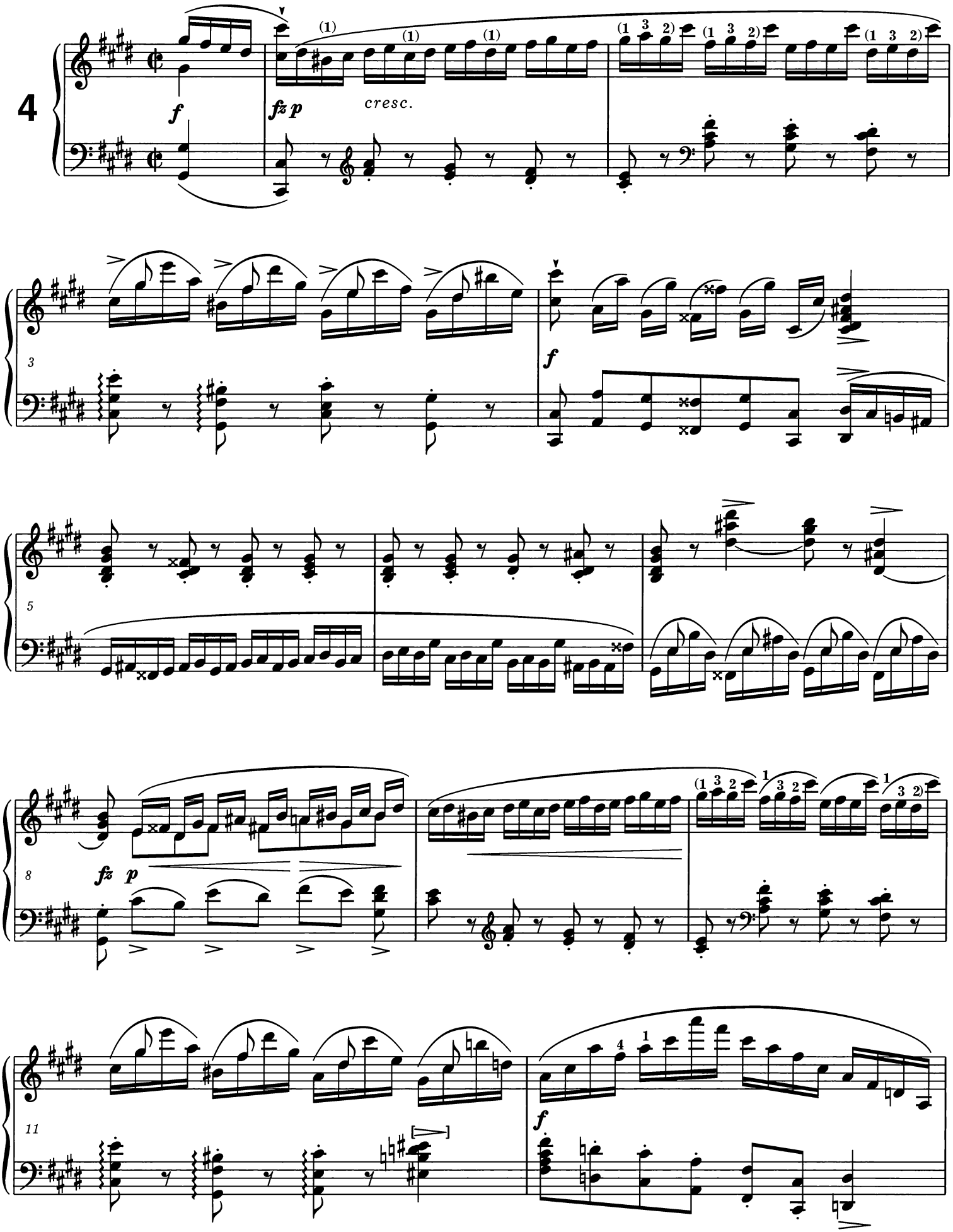
p

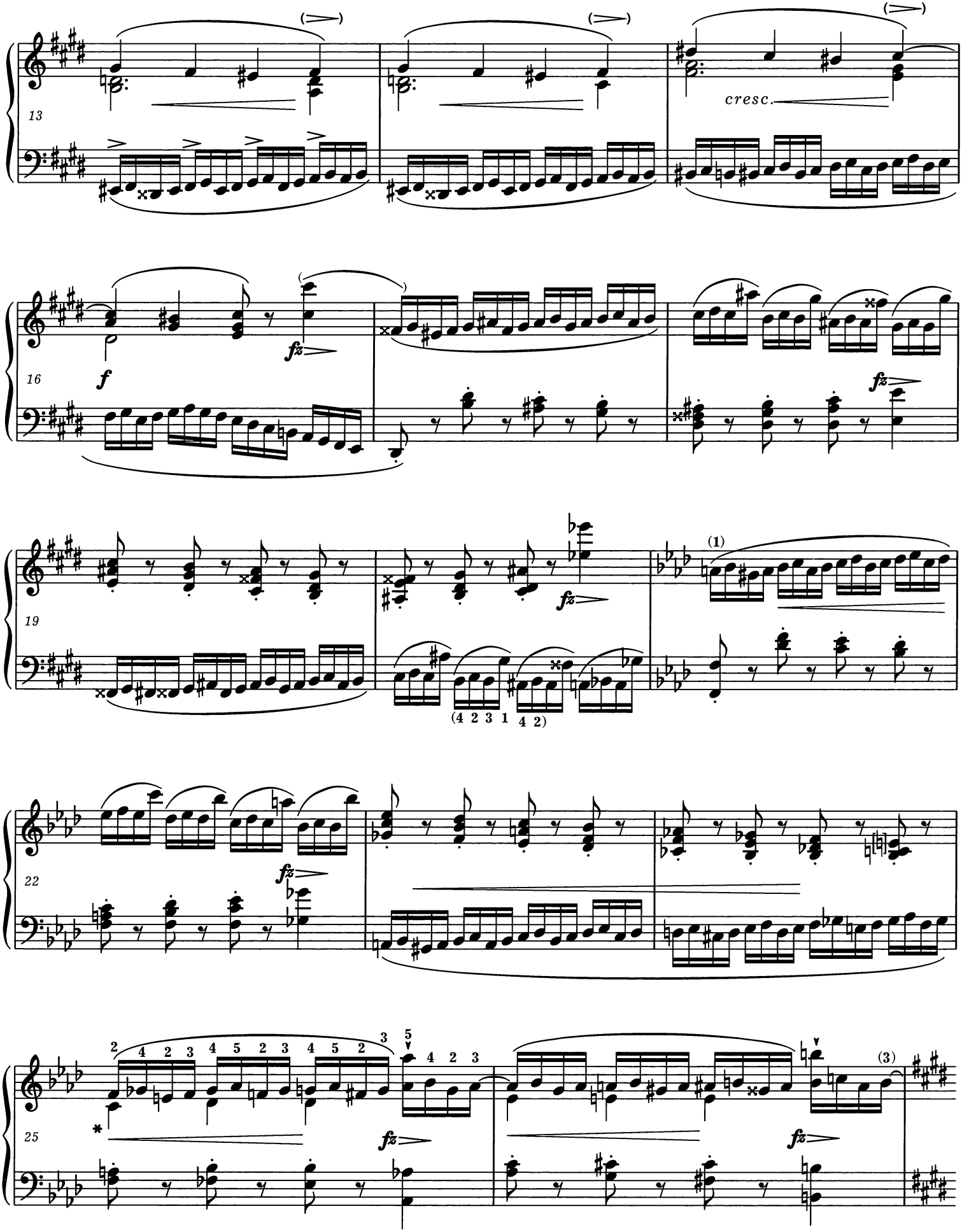
sempre p

* Najprawdopodobniej autentyczny wariant wpisany do egzemplarza lekcyjnego:
Most probably an authentic variant added in a pupil's copy:

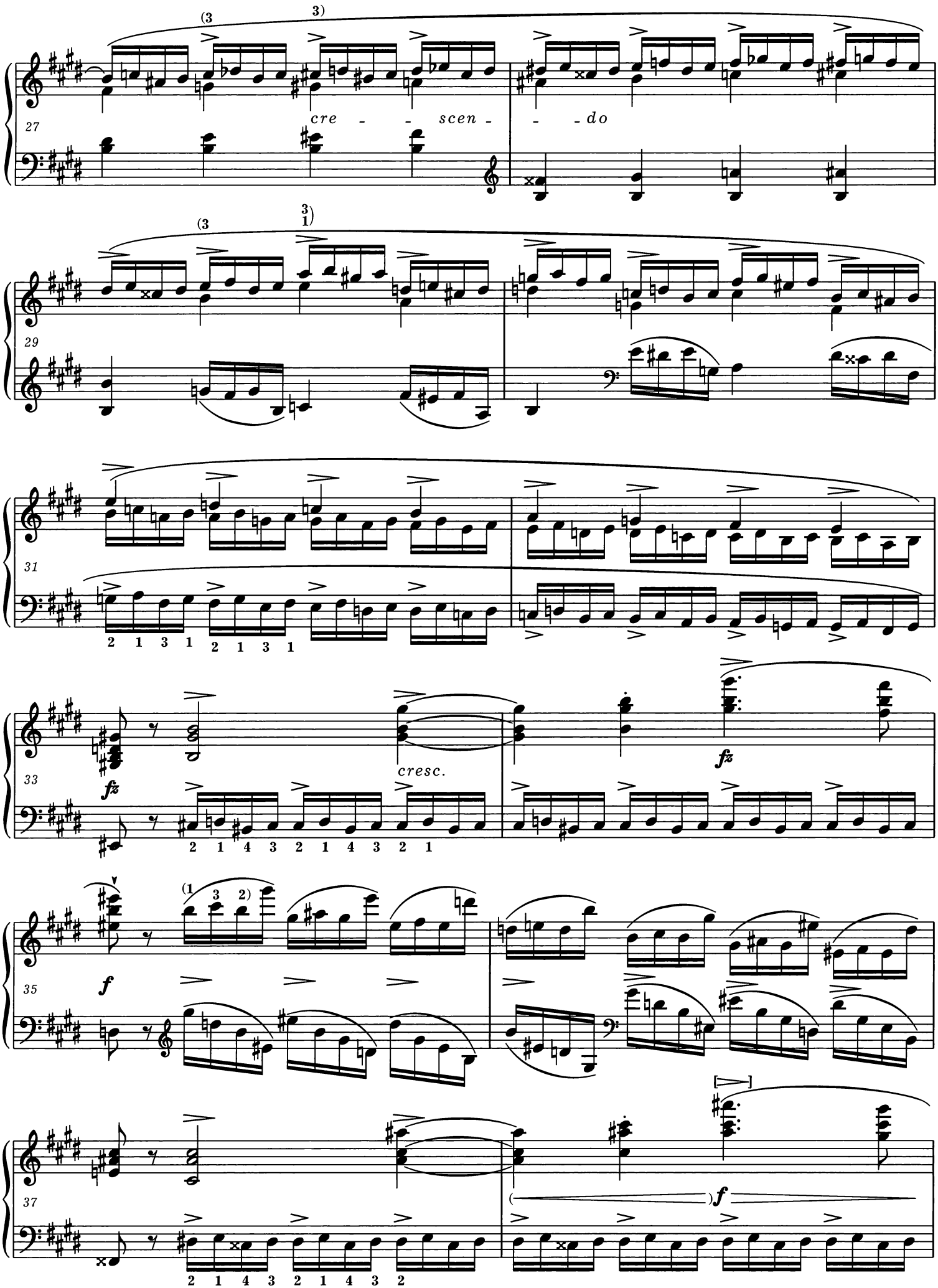

smorzando
poco rall.
58
dim.
(pp)
a tempo
62
p legatiss.
66
poco cresc.
cresc.
stretto
e
cresc.
70
f
dim.
pp
74
rall.
smorz.

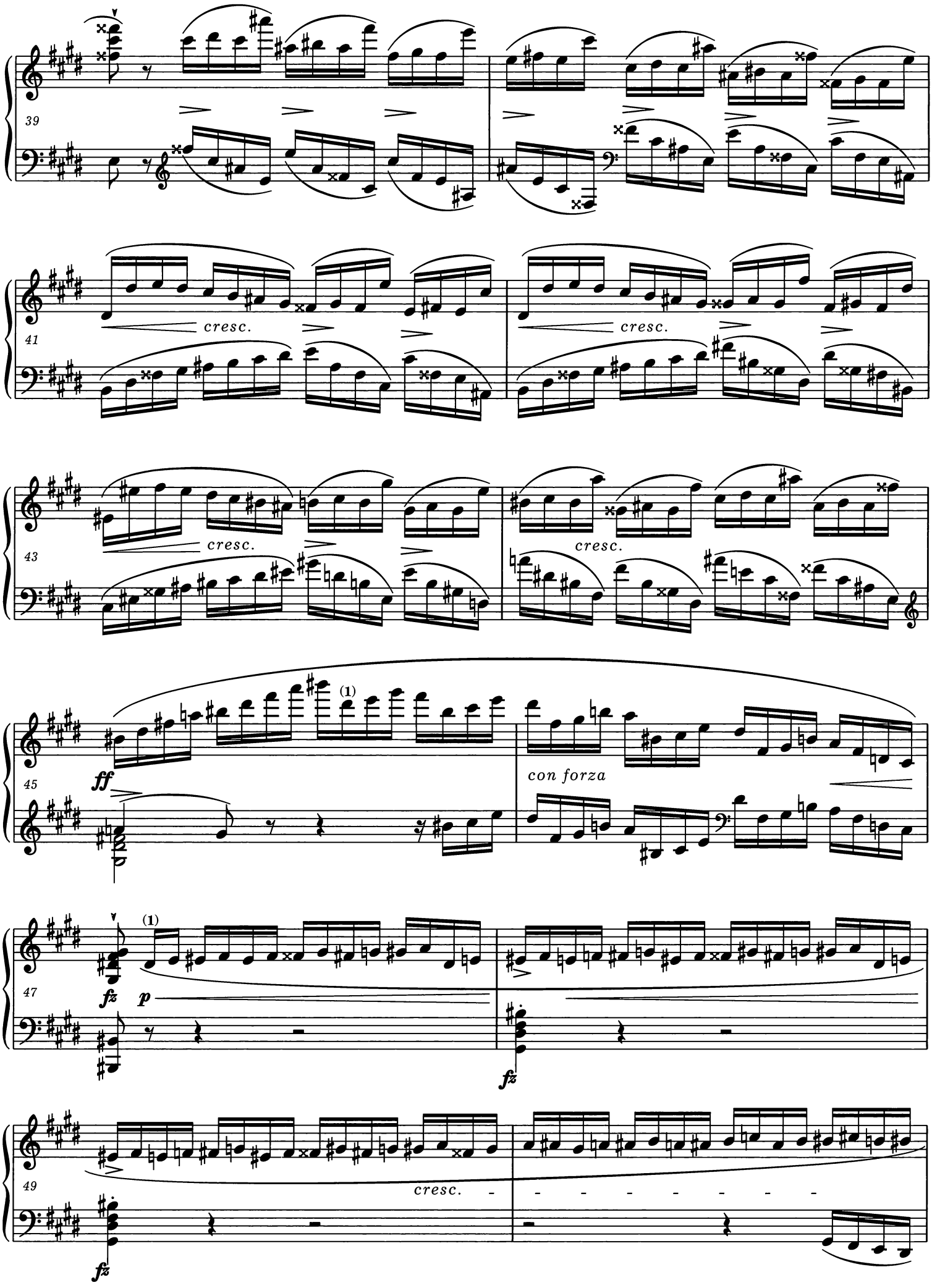
Presto con fuoco ♩ = 88

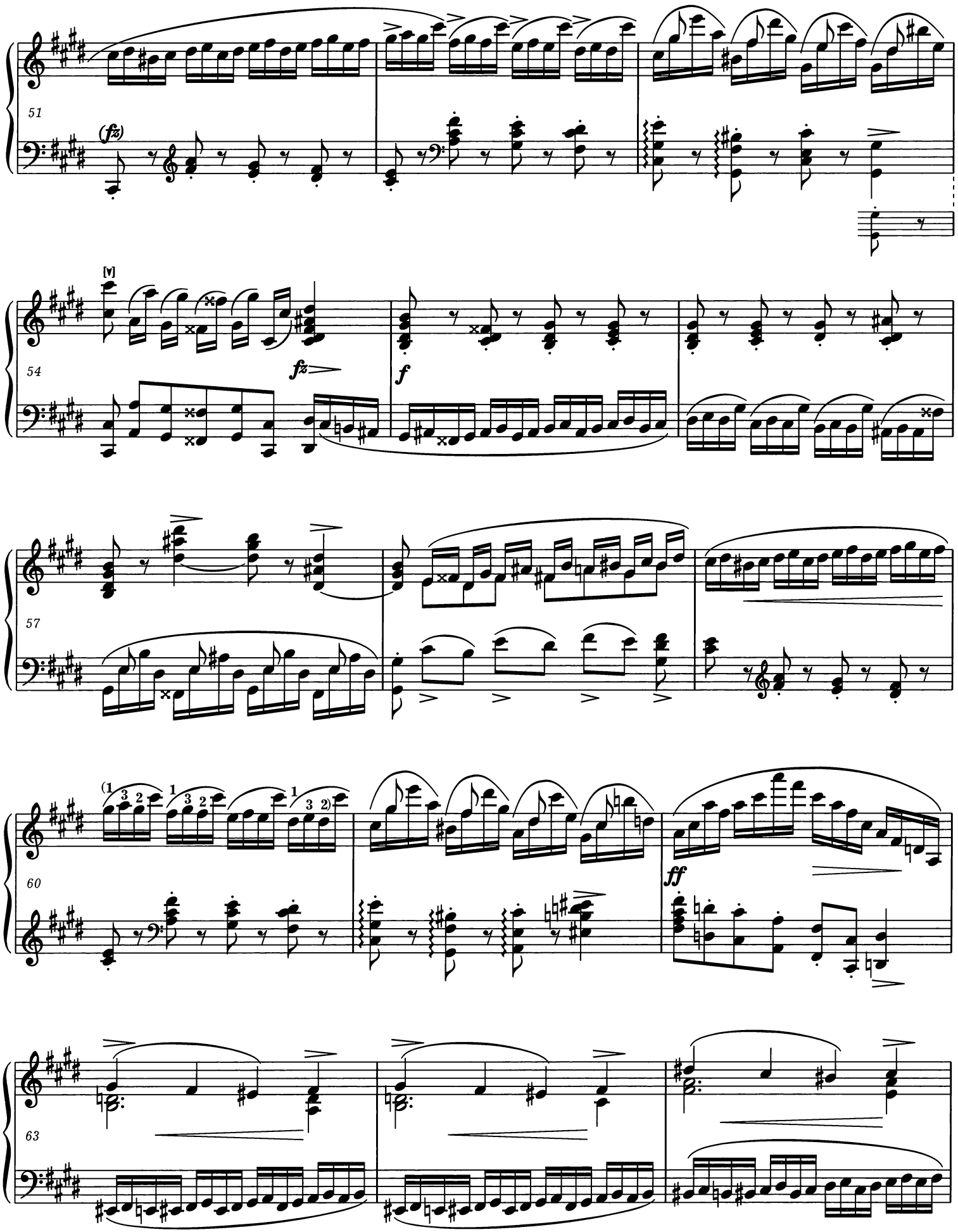


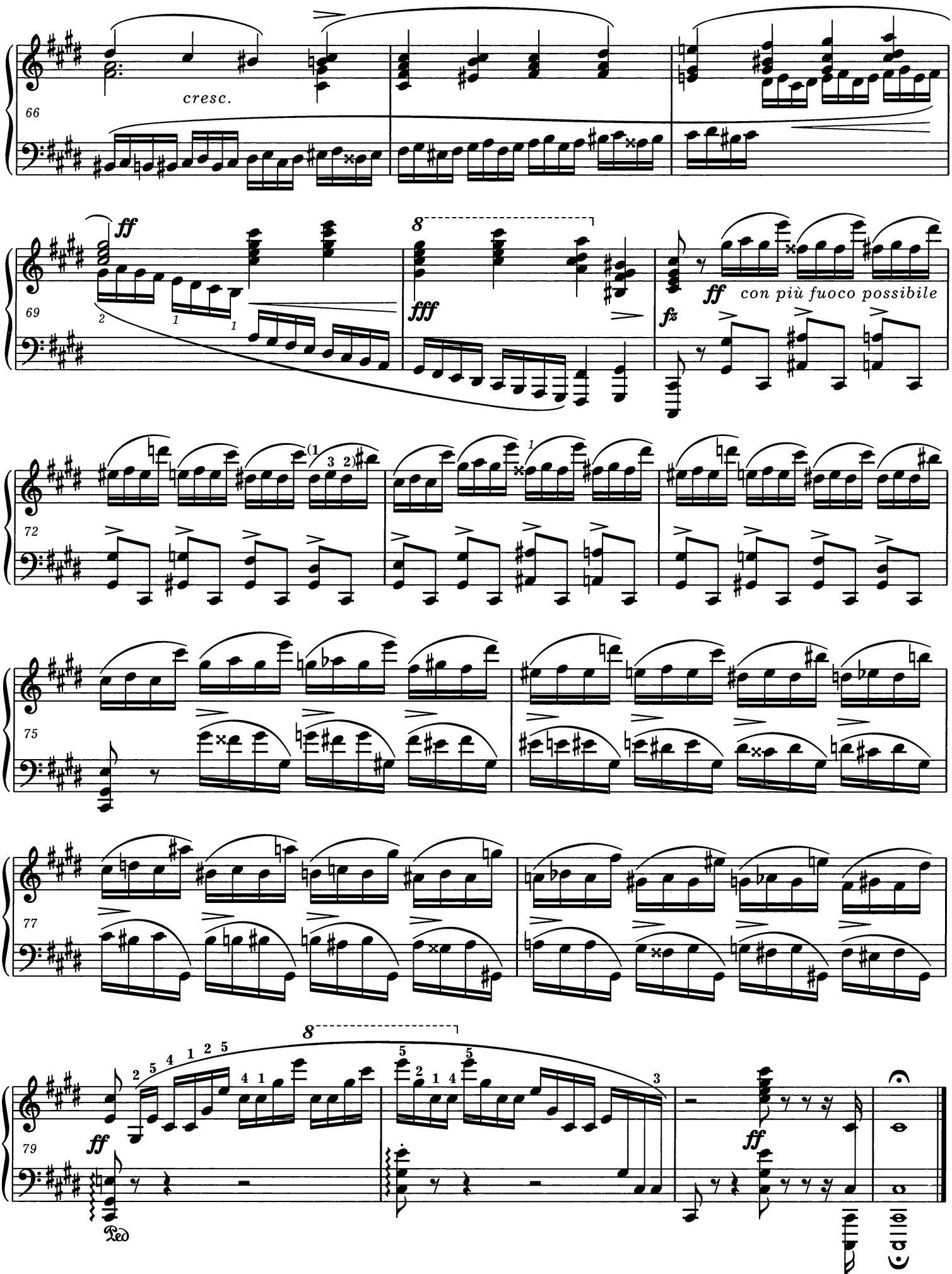


* Inne palcowanie - patrz *Komentarz wykonawczy.*
Different fingering - *vide Performance Commentary.*

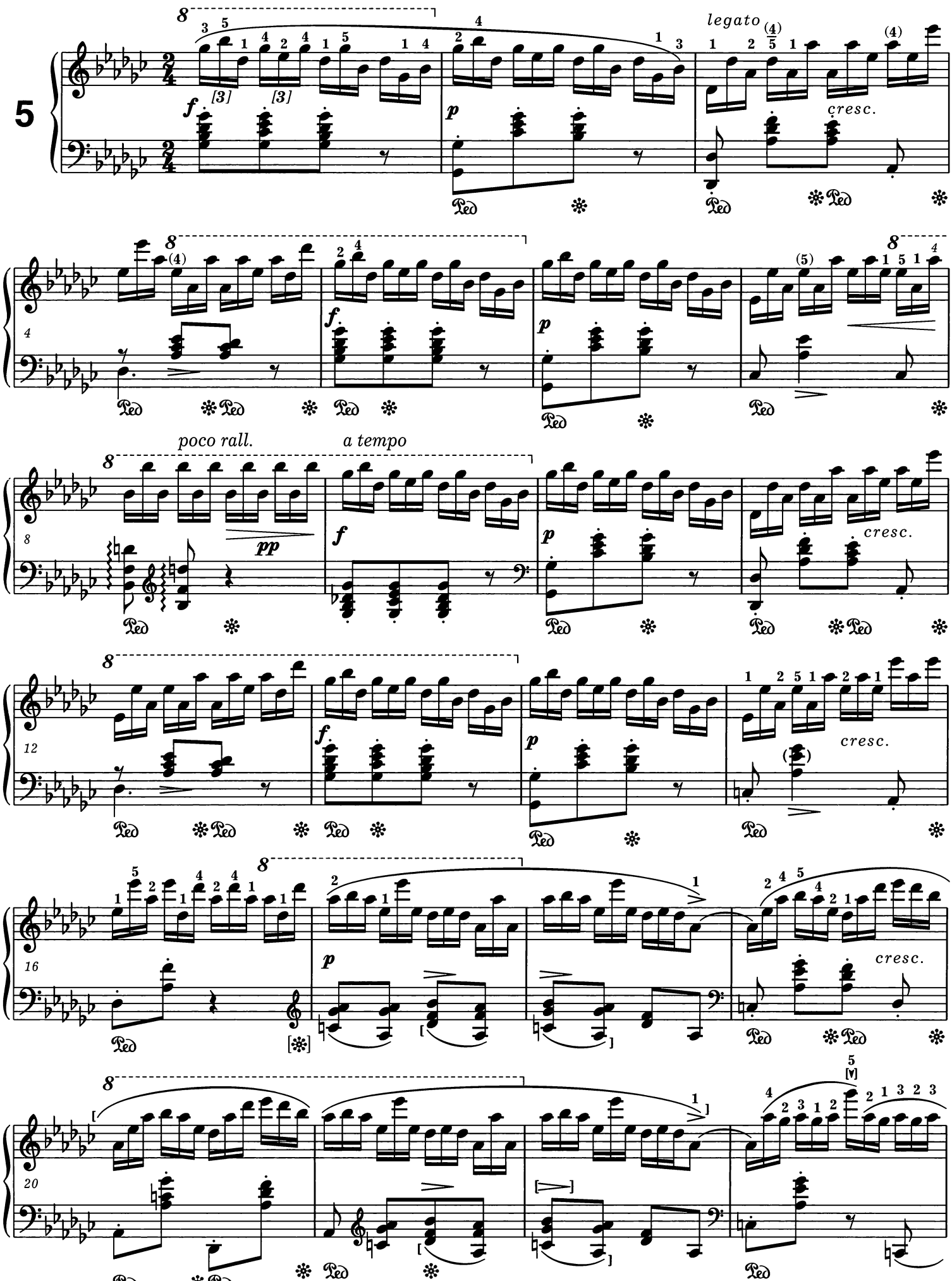

27
cre - - scen - - do
29
31
33
cresc.
35
37

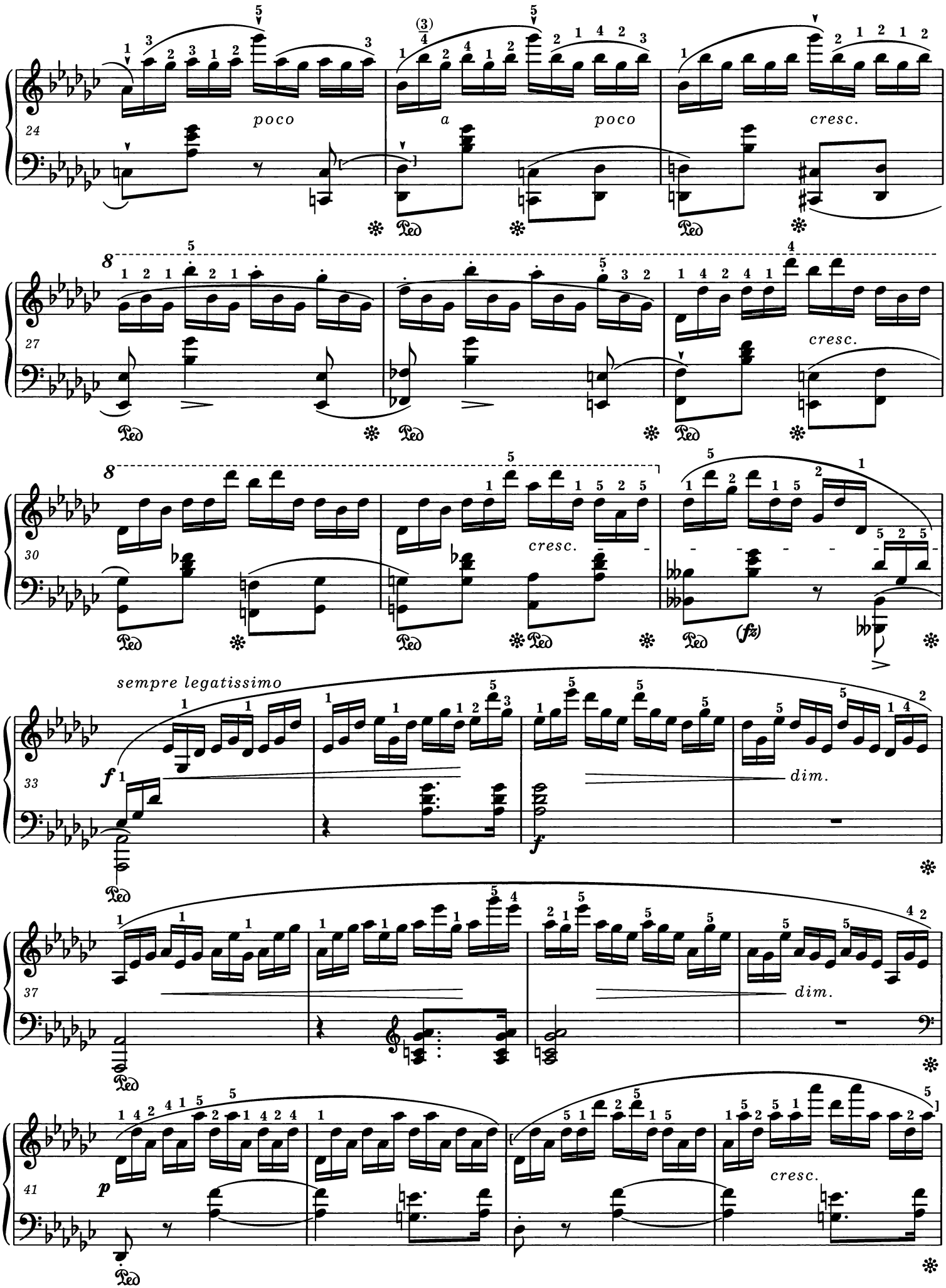

39
41
cresc.
cresc.
43
cresc.
cresc.
45
ff
(1)
con forza
47
fz
p
(1)
fz
49
cresc.
fz

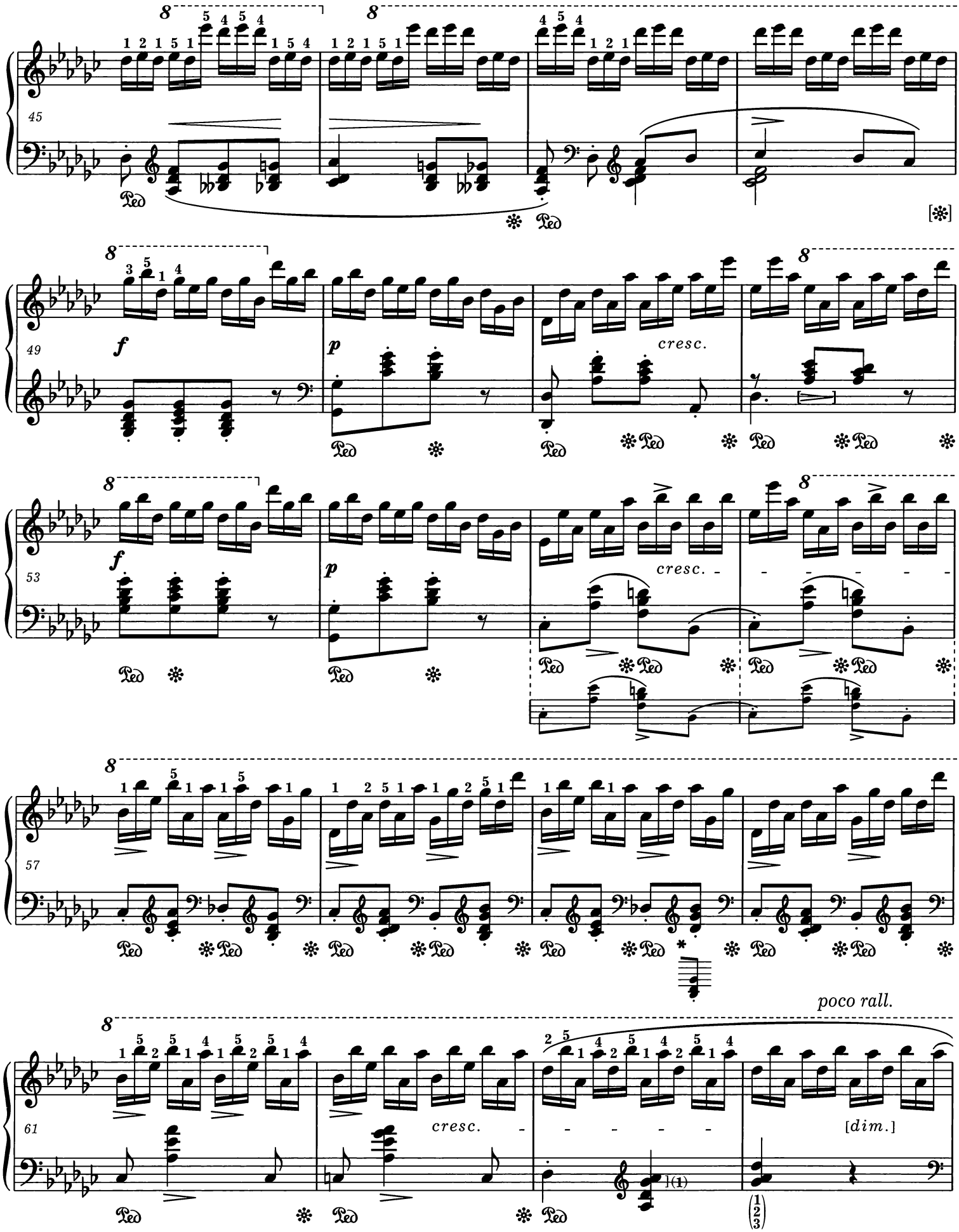

51
(fz)
54
[V]
fz
f
57
60
(1
ff
63


66
cresc.
69
ff
fff
ff
con più fuoco possibile
fz
72
75
77
79
ff
ff
Ped.

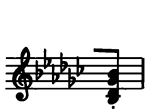
Vivace ♩ = 116
brillante



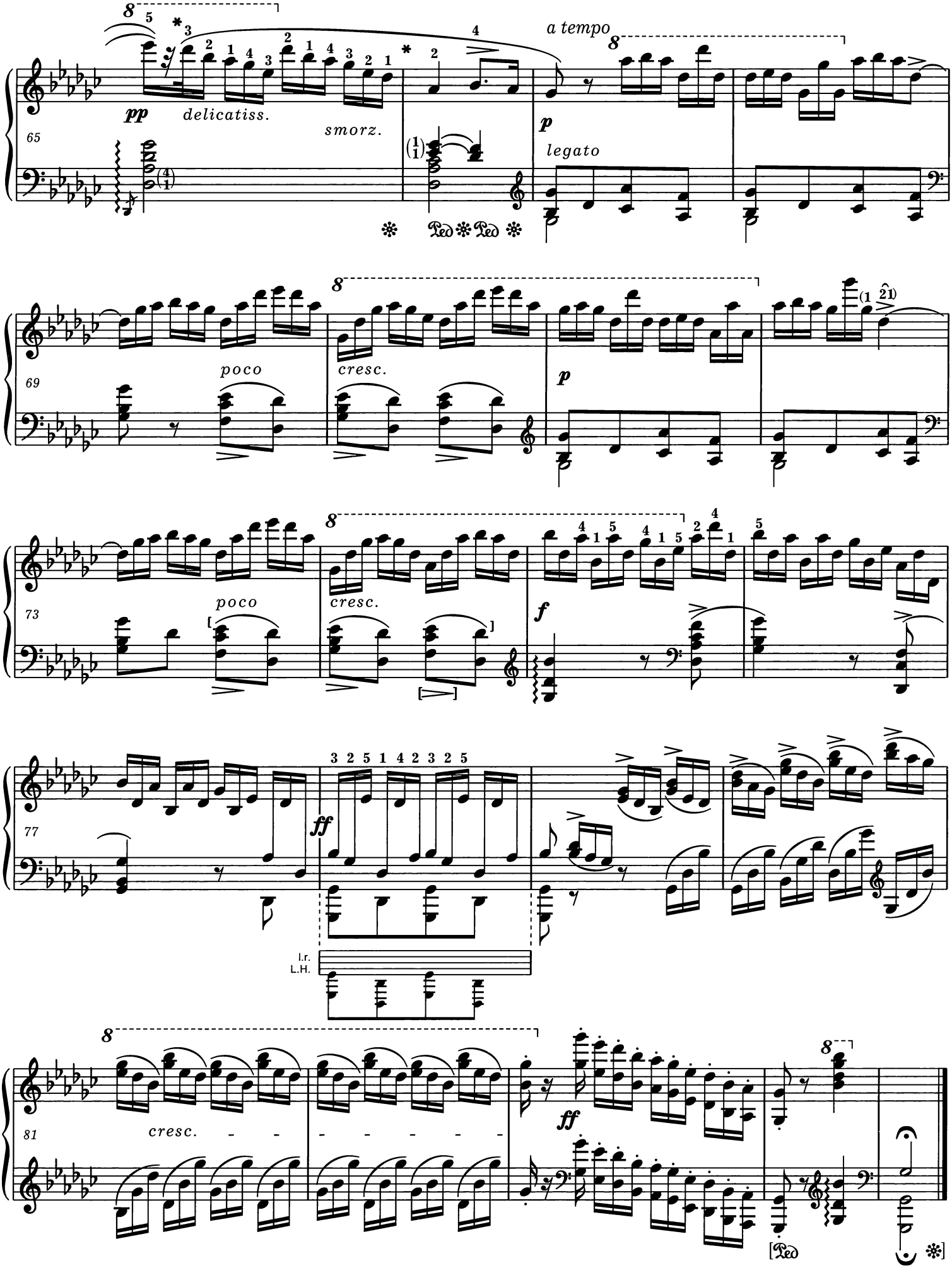

24
poco
a
poco
cresc.
27
cresc.
30
cresc.
(fz)
sempre legatissimo
f
33
dim.
37
dim.
41
p
cresc.



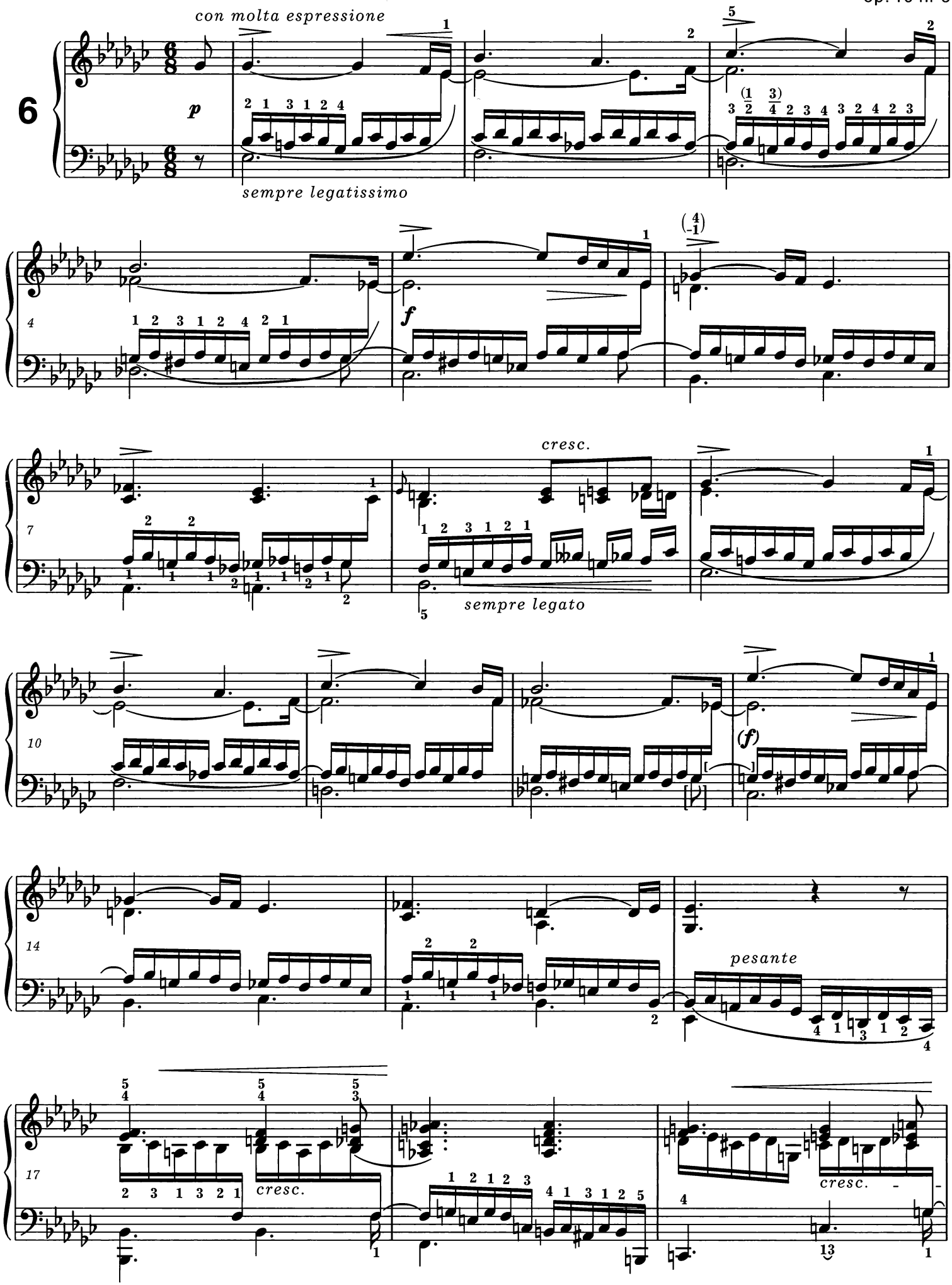
* Trzecia wersja tego akordu:
Third version of this chord:

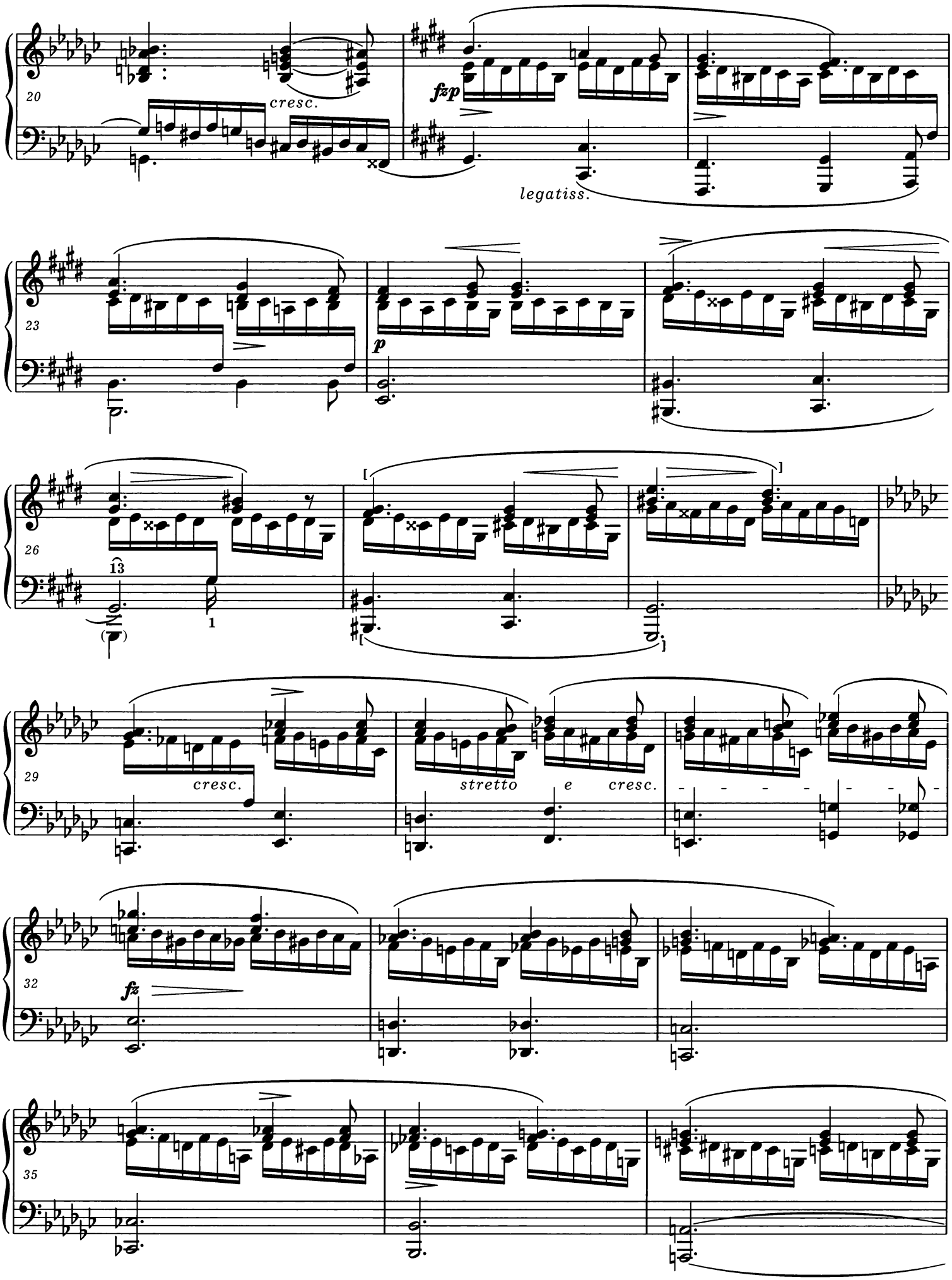


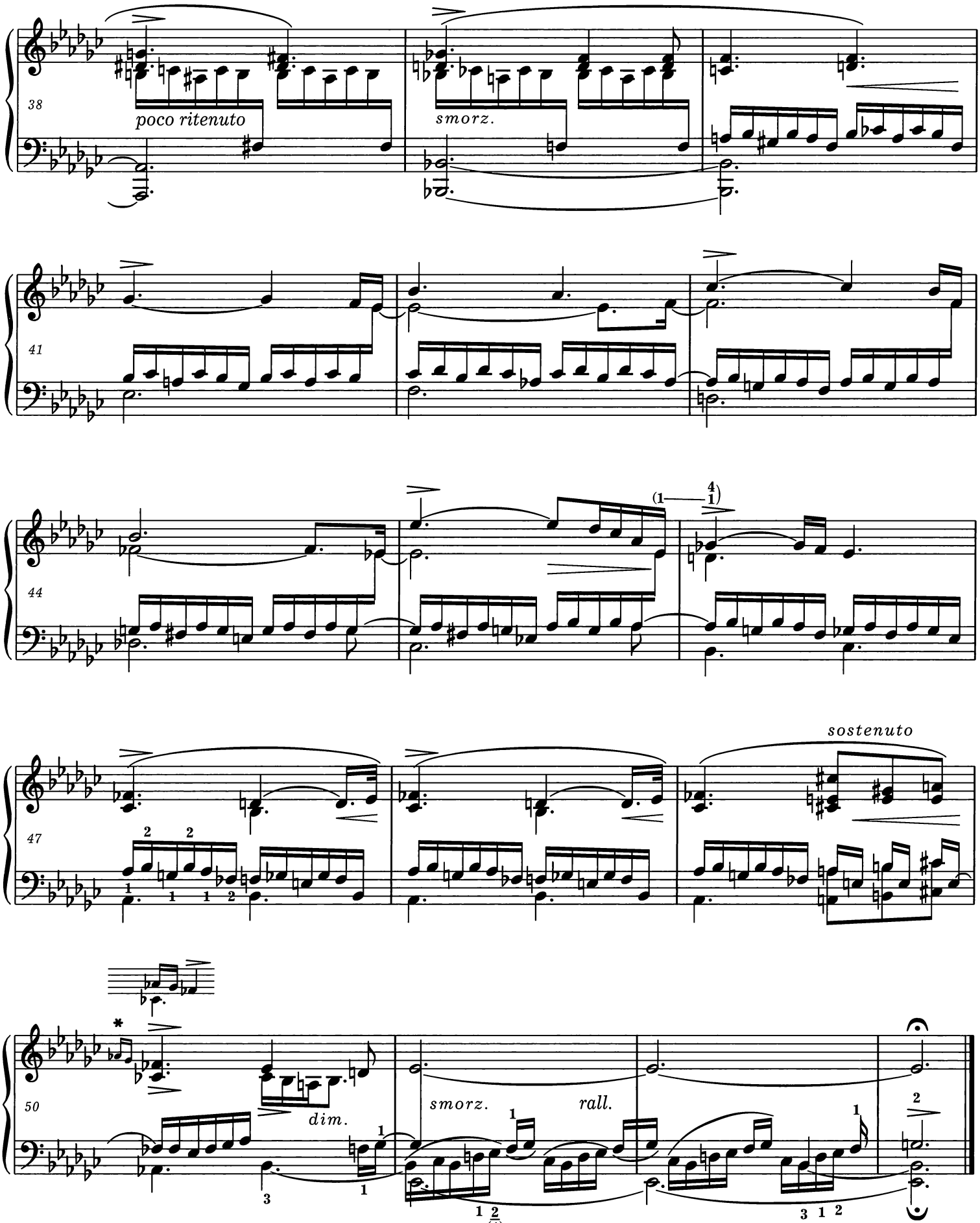
Patrz *Komentarz źródłowy.*
Vide Source Commentary.



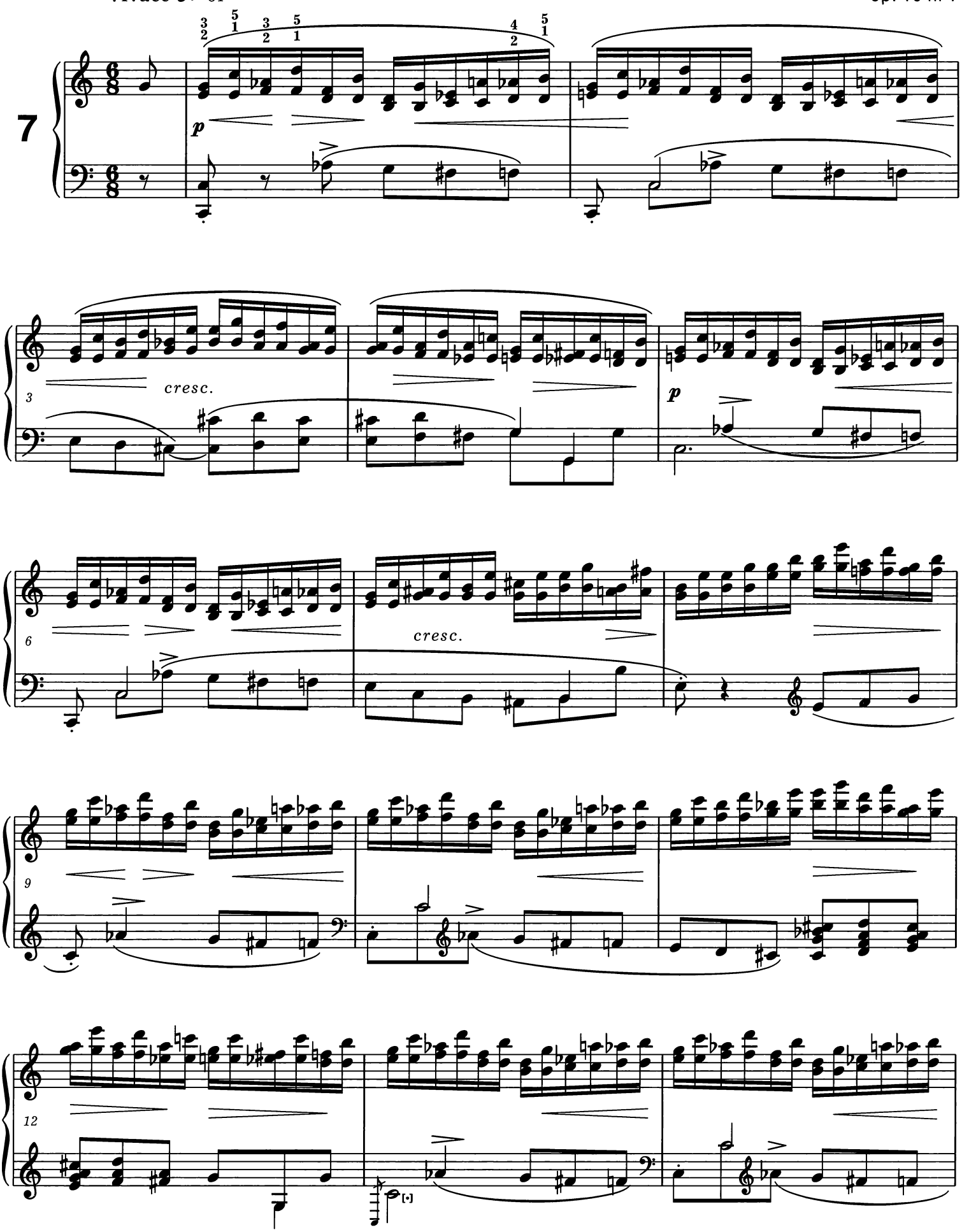
* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

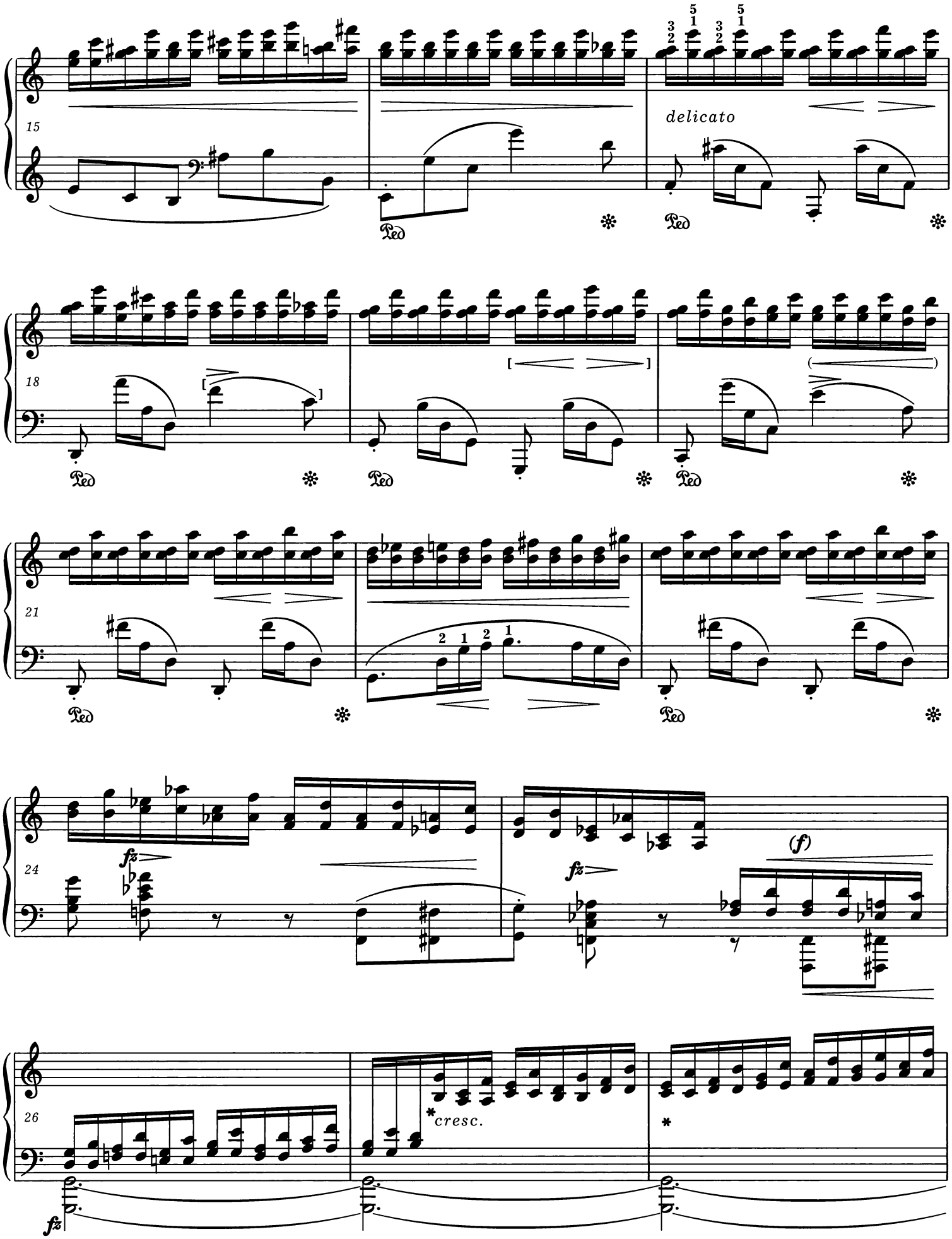

Andante ♩. = 69
con molta espressione
p
sempre legatissimo
f
cresc.
sempre legato
(f)
pesante
cresc.
cresc.


20
cresc.
fzp
legatiss.
23
p
26
13
1
29
cresc.
stretto
e
cresc.
32
fz
35

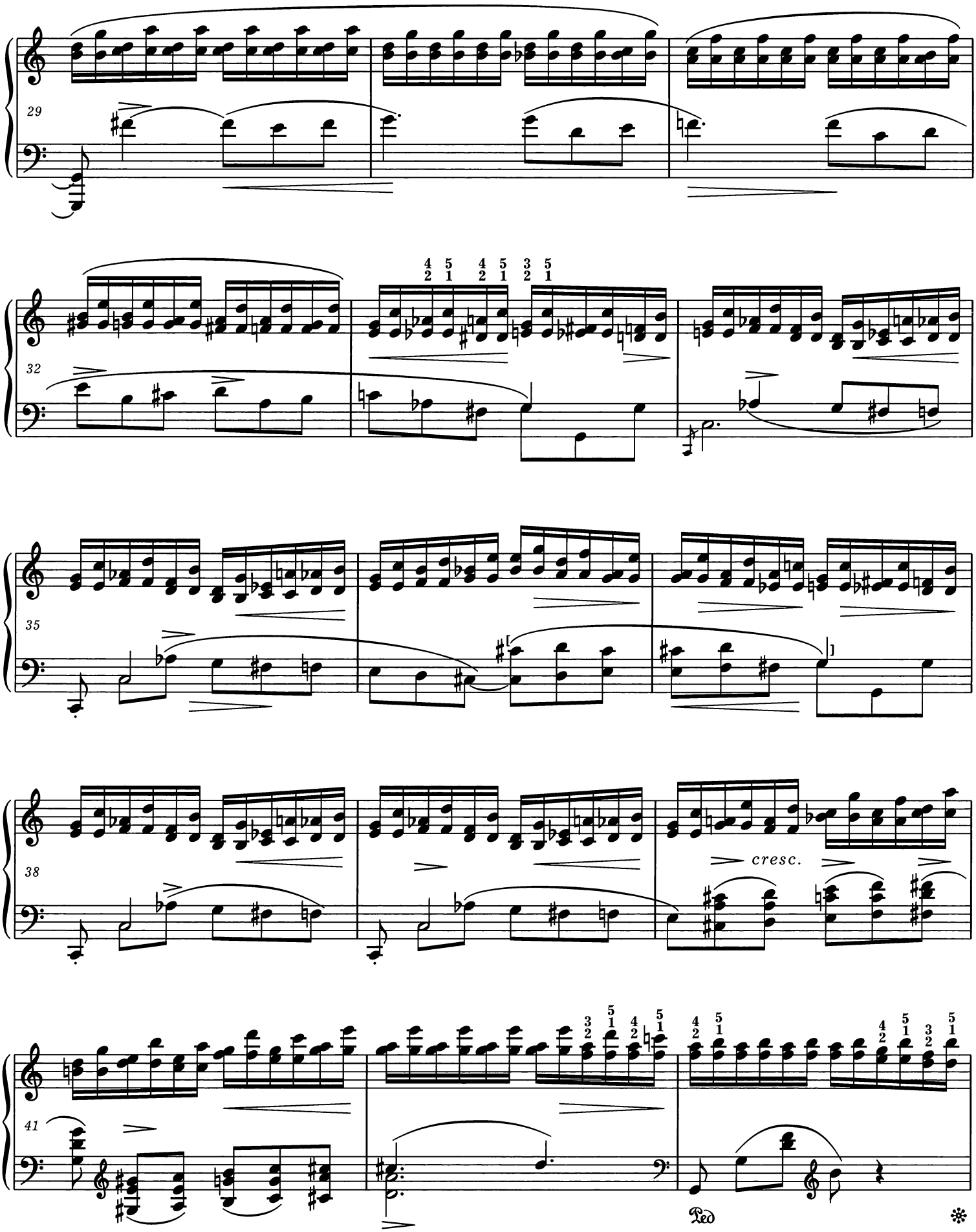


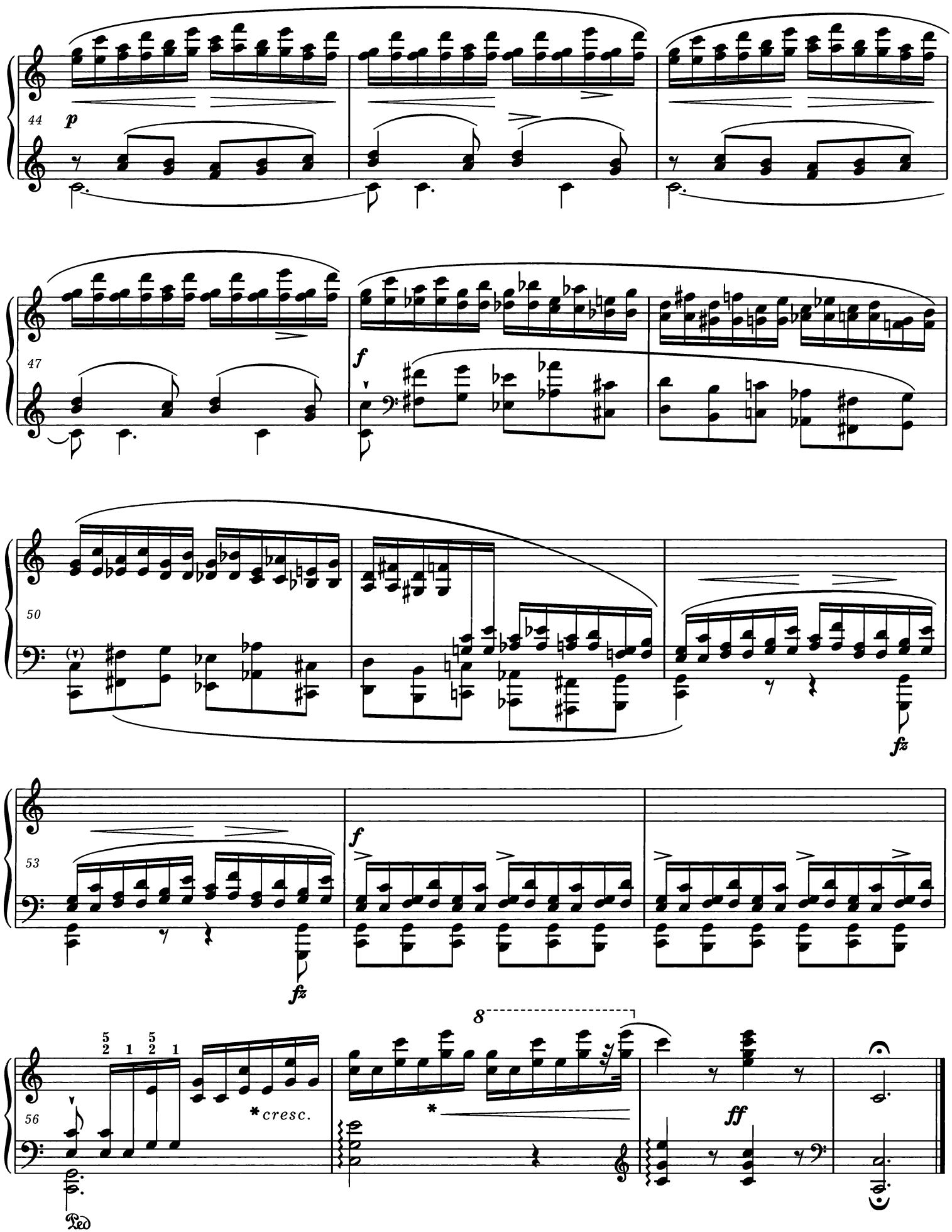
* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.


Vivace ♩.= 84
7
p
3
cresc.
p
6
cresc.
9
12

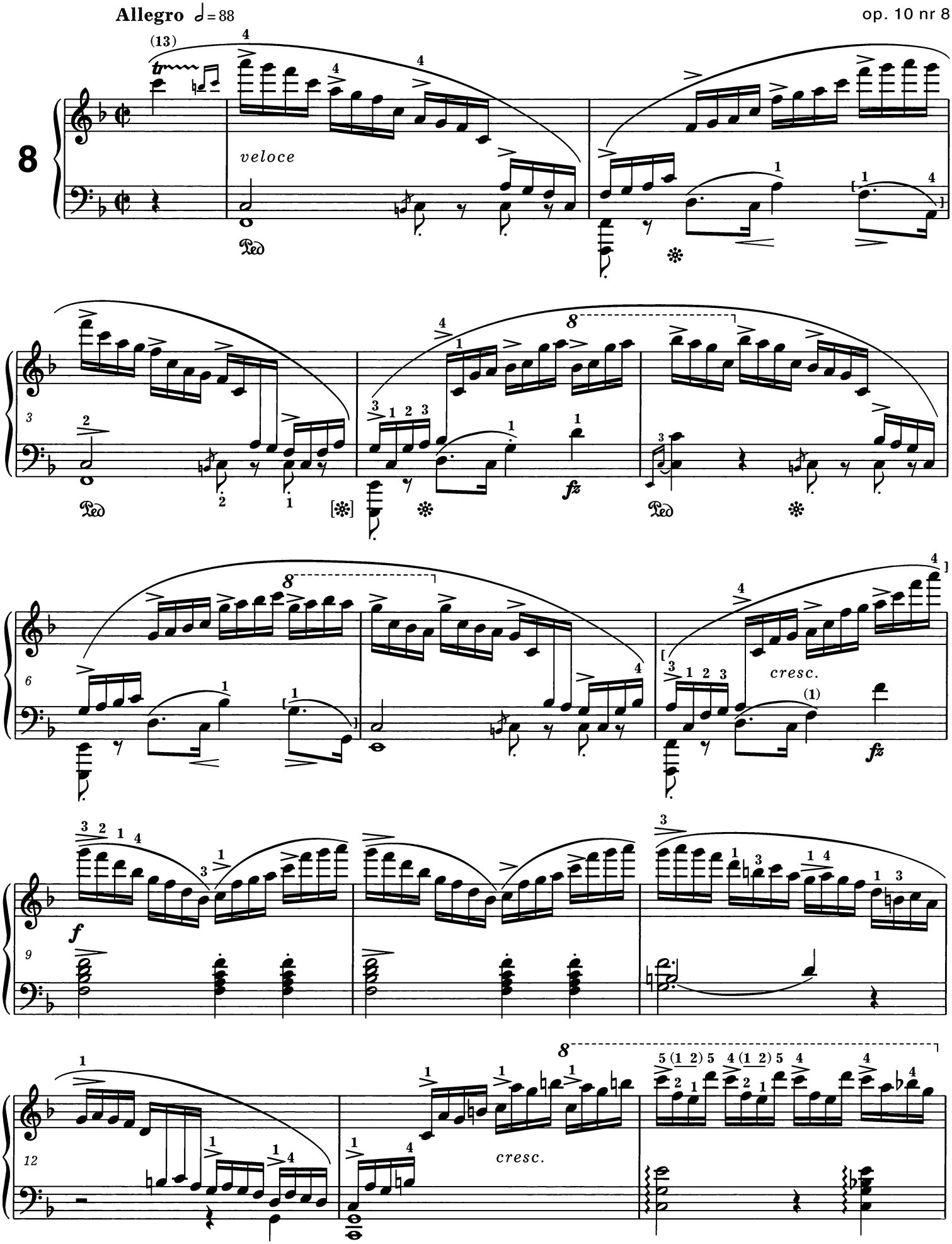


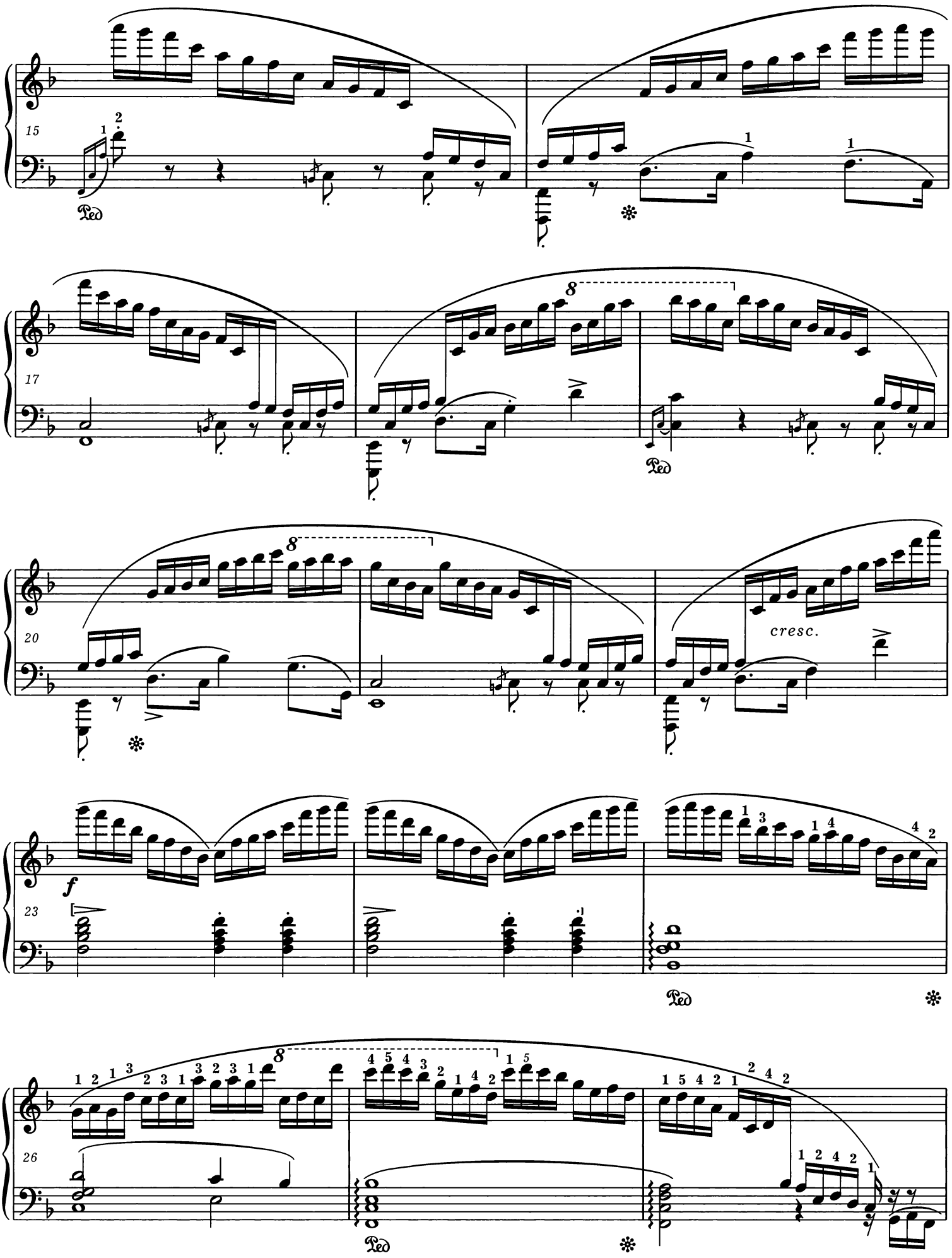
* W egzemplarzu lekcyjnym Chopin skreślił *cresc.* w t. 27 i wpisał *dim.* w t. 28.
In a pupil's copy Chopin deleted *cresc.* in bar 27 and wrote *dim.* in bar 28.

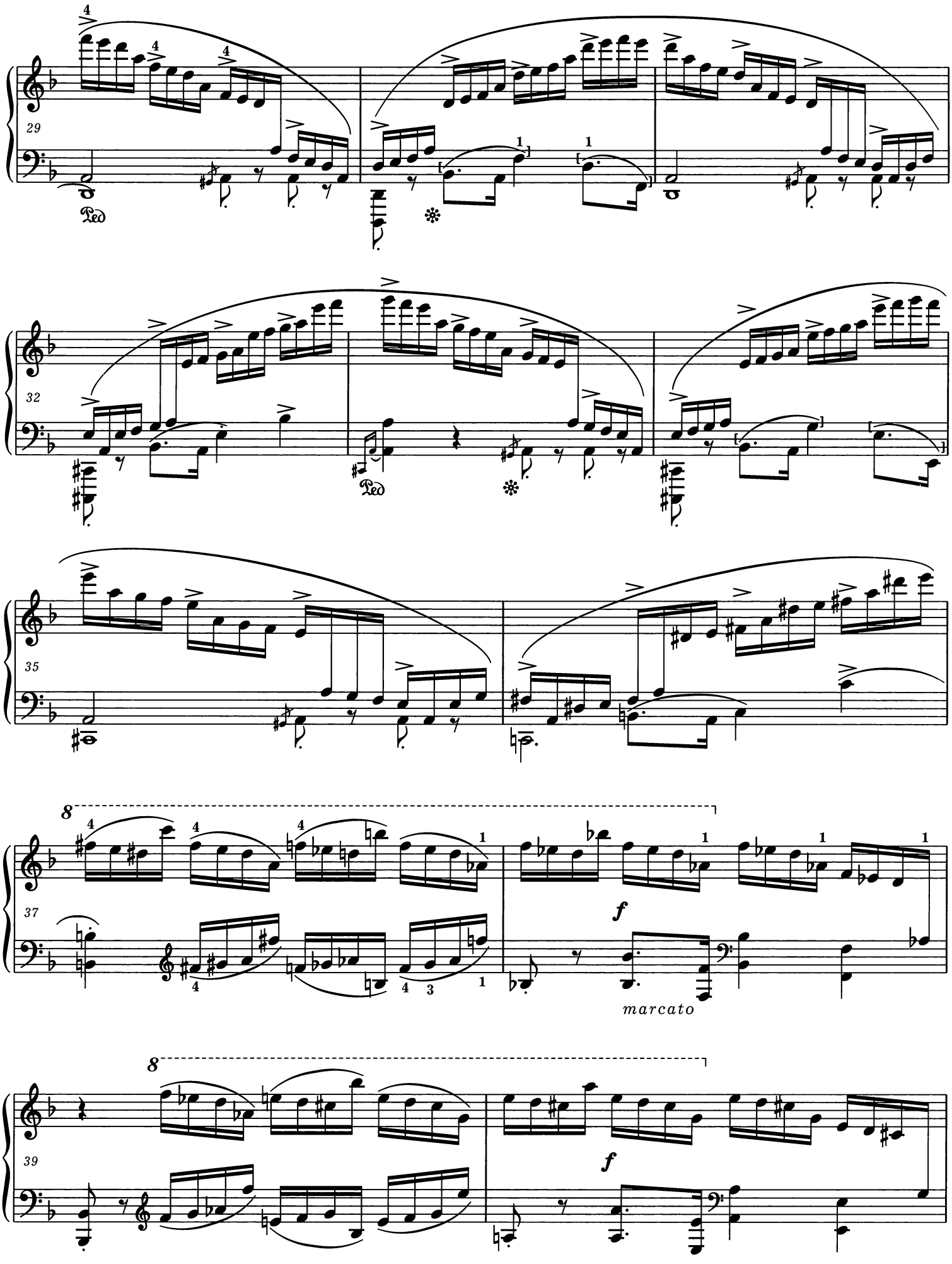

29
32
35
38
cresc.
41
Ped

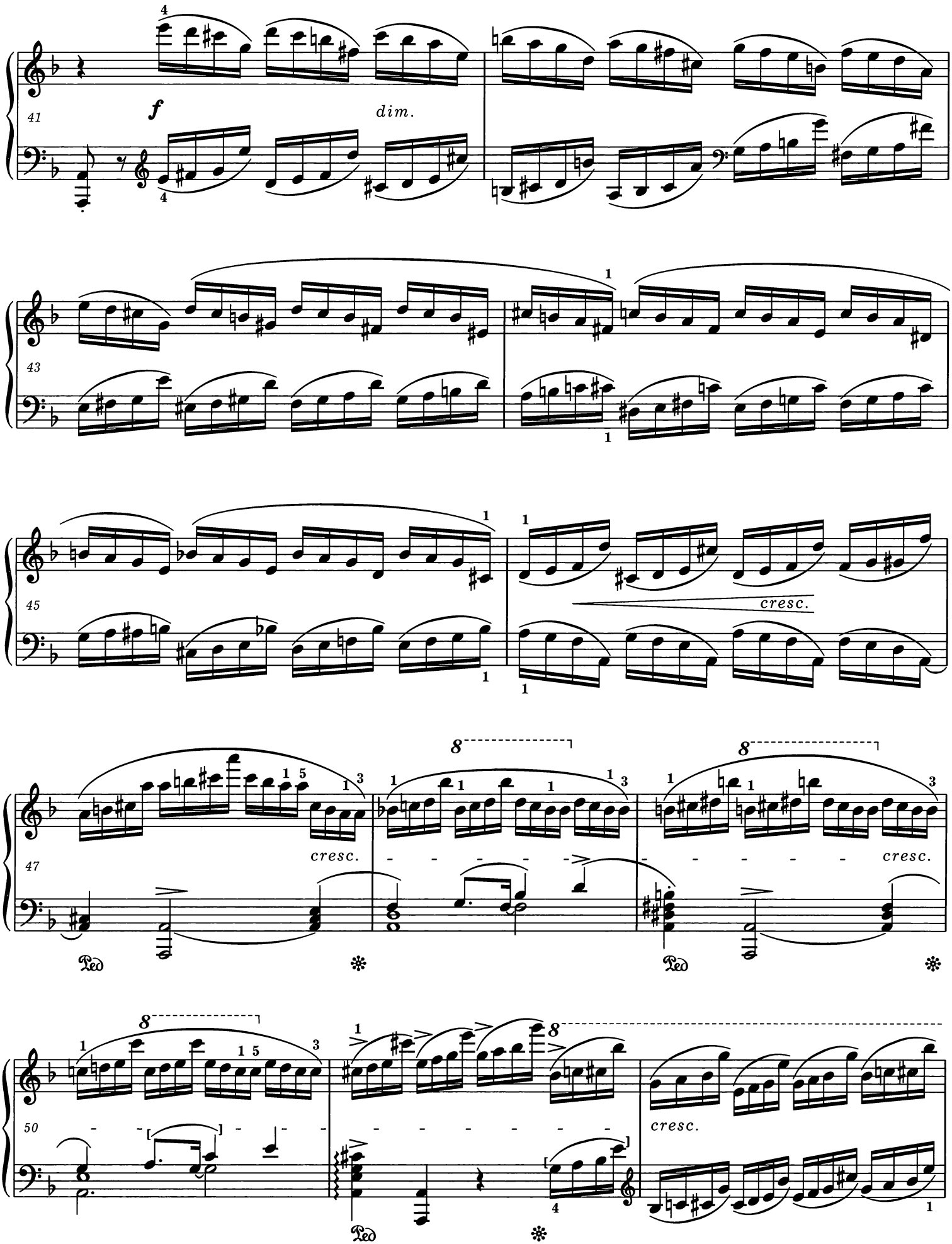


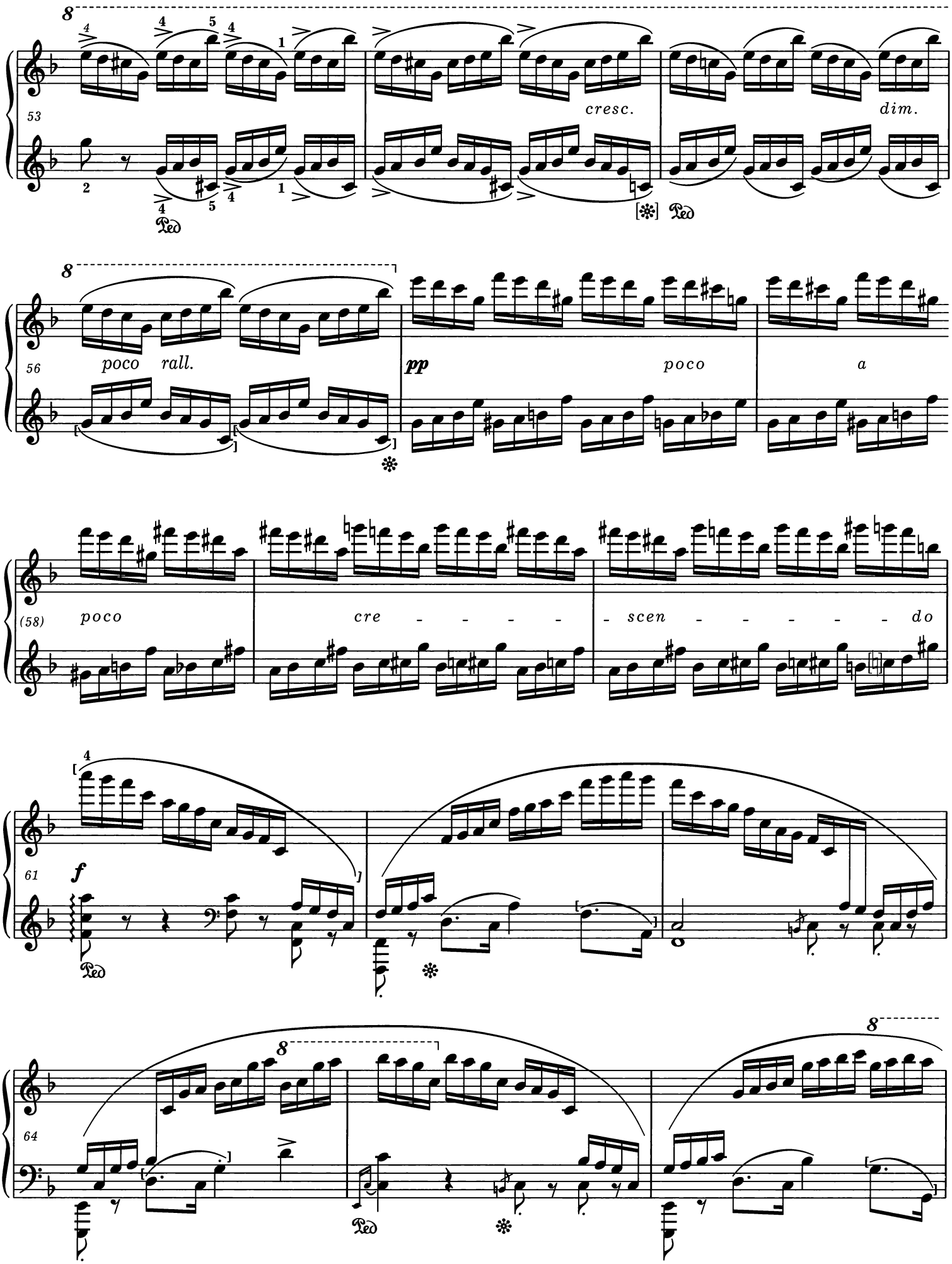
* W egzemplarzu lekcyjnym Chopin skreślił oba oznaczenia *crescendo* i wpisał *dim.* na początku t. 57.
In a pupil's copy Chopin deleted both *crescendo* markings and wrote *dim.* at the beginning of bar 57.

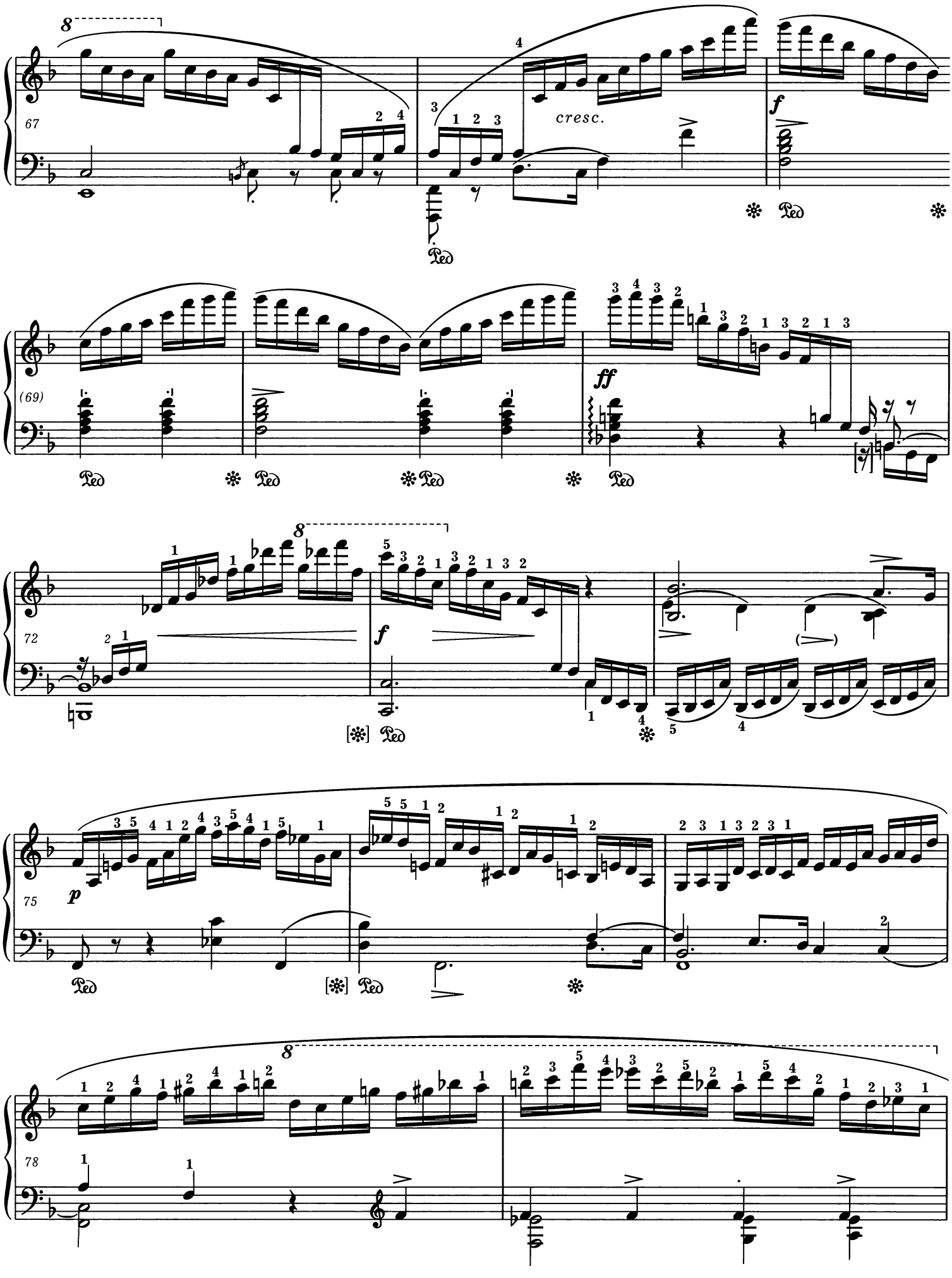

Allegro ♩= 88
8
veloce
cresc.
cresc.

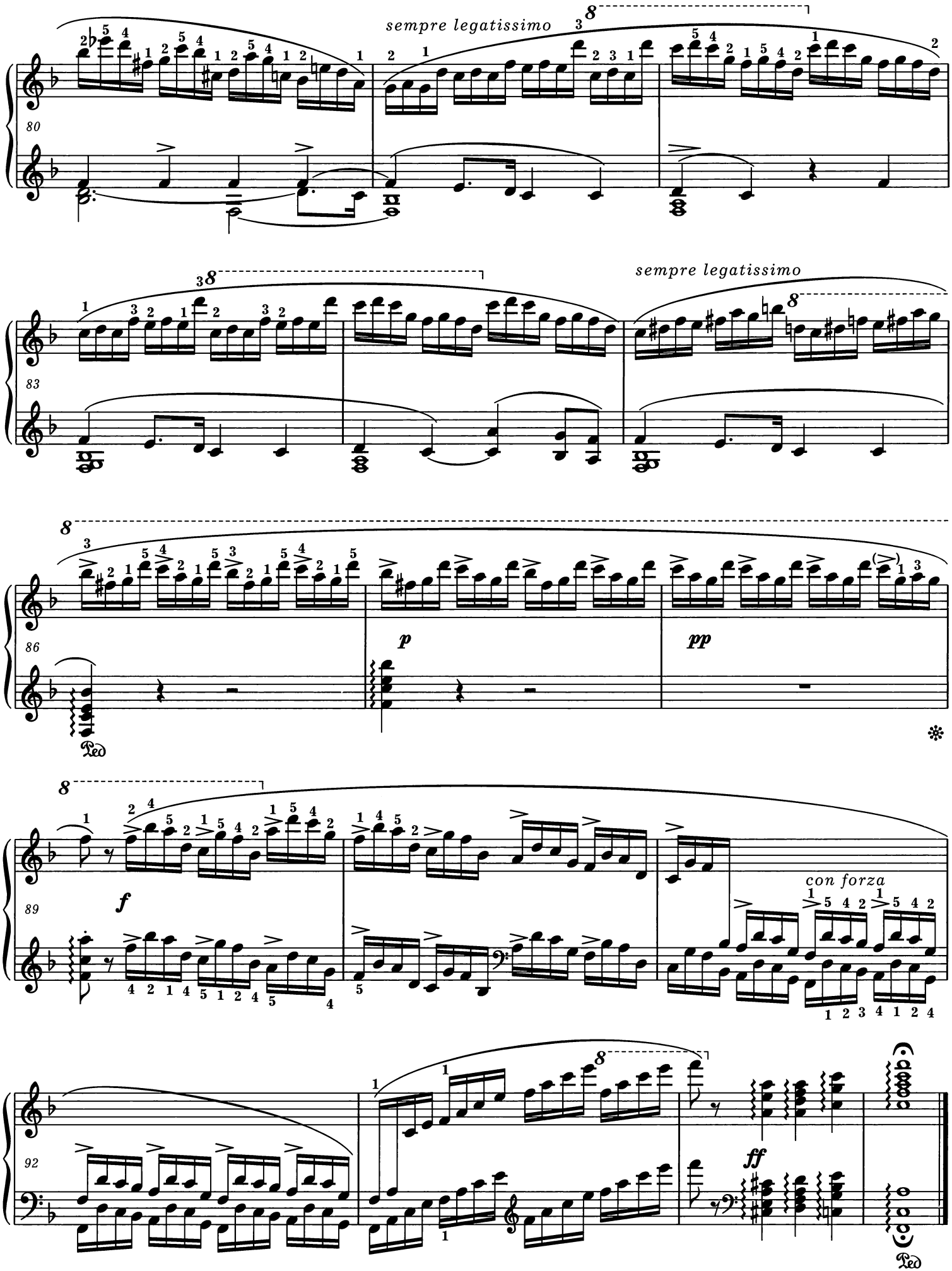

15
Ped
17
Ped
20
cresc.
23
f
Ped
26
Ped

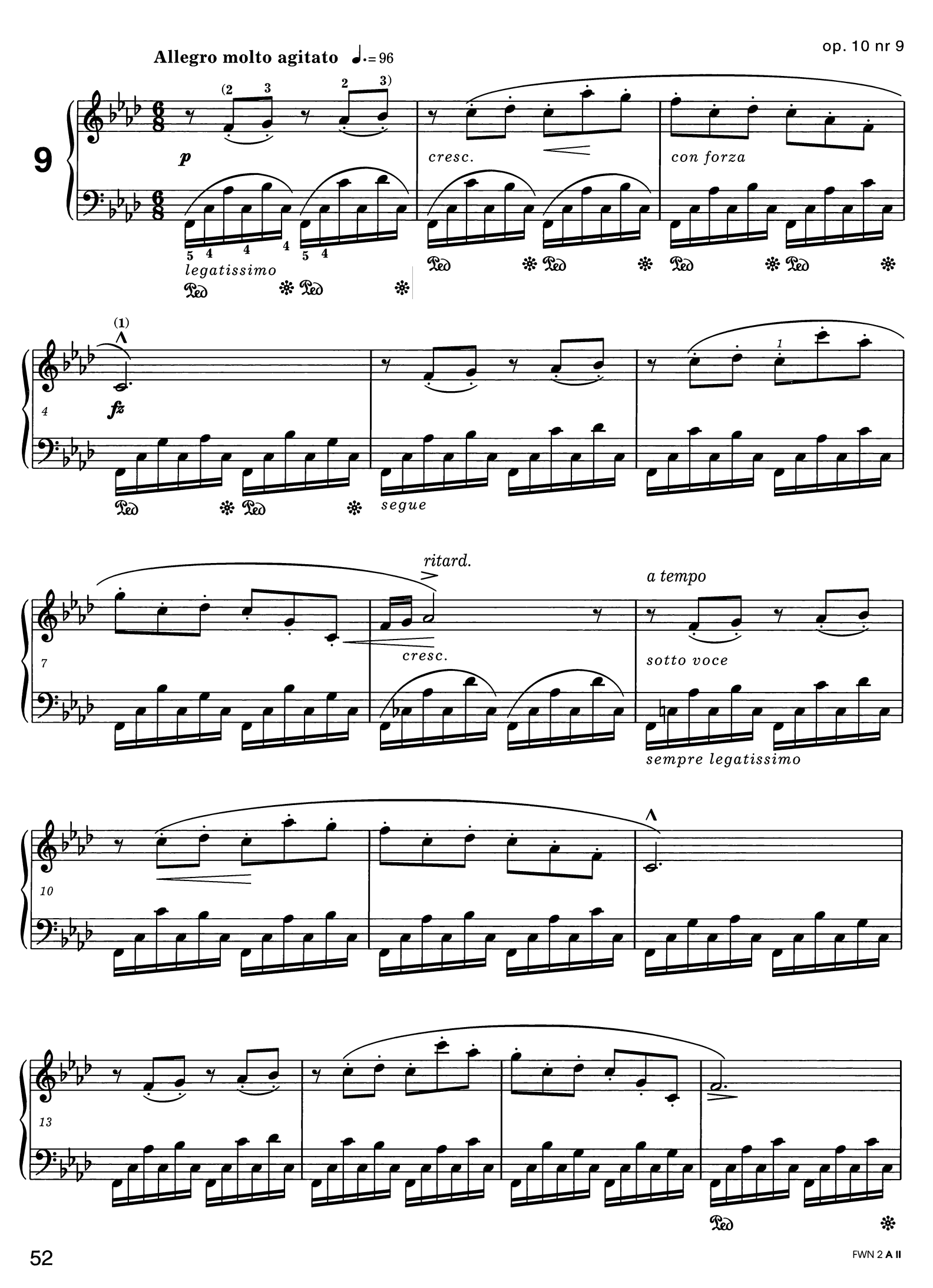

29
Ped
32
Ped
35
8
37
f
marcato
8
39
f

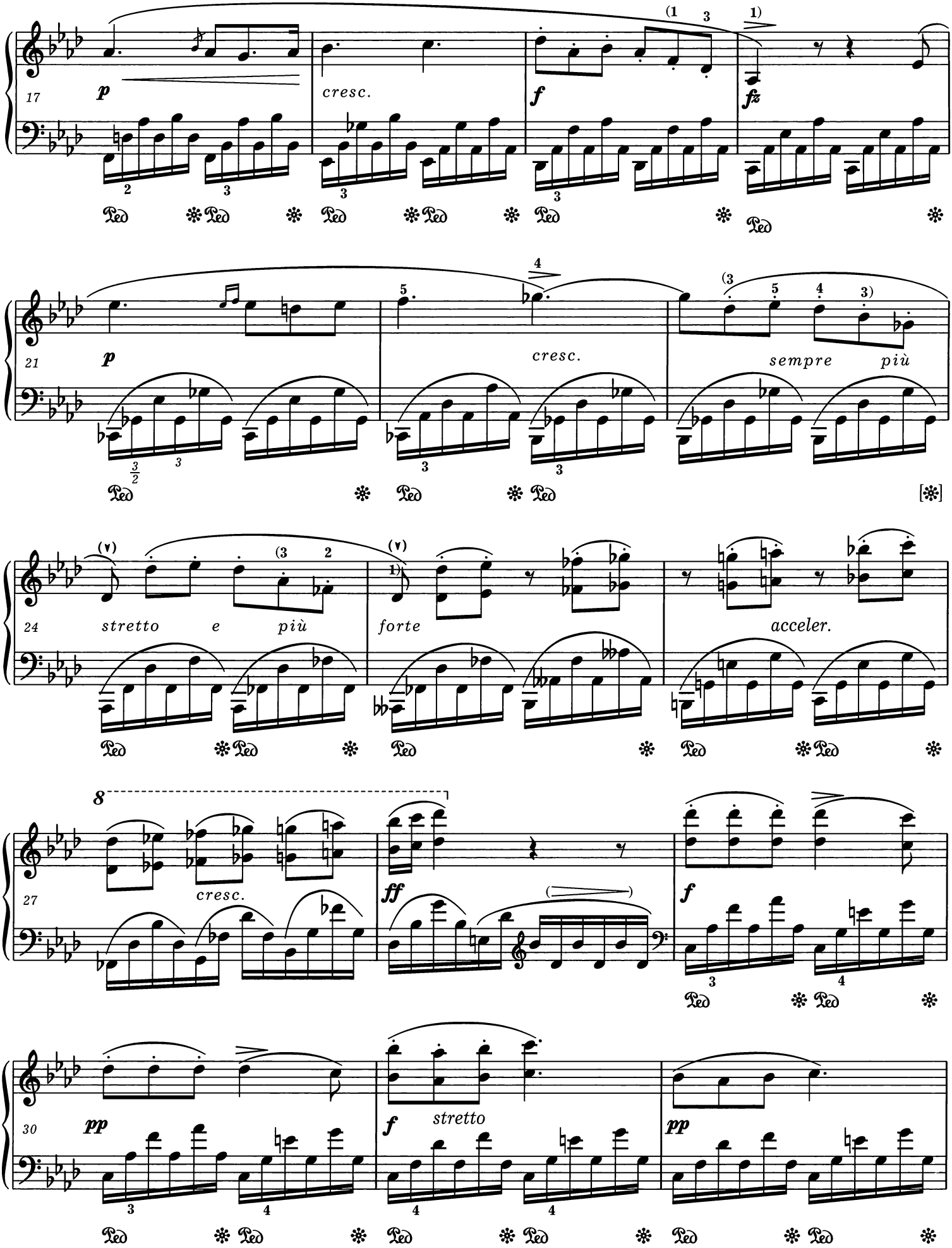

41
f
dim.
43
45
cresc.
47
cresc.
cresc.
Ped
Ped
50
cresc.
Ped

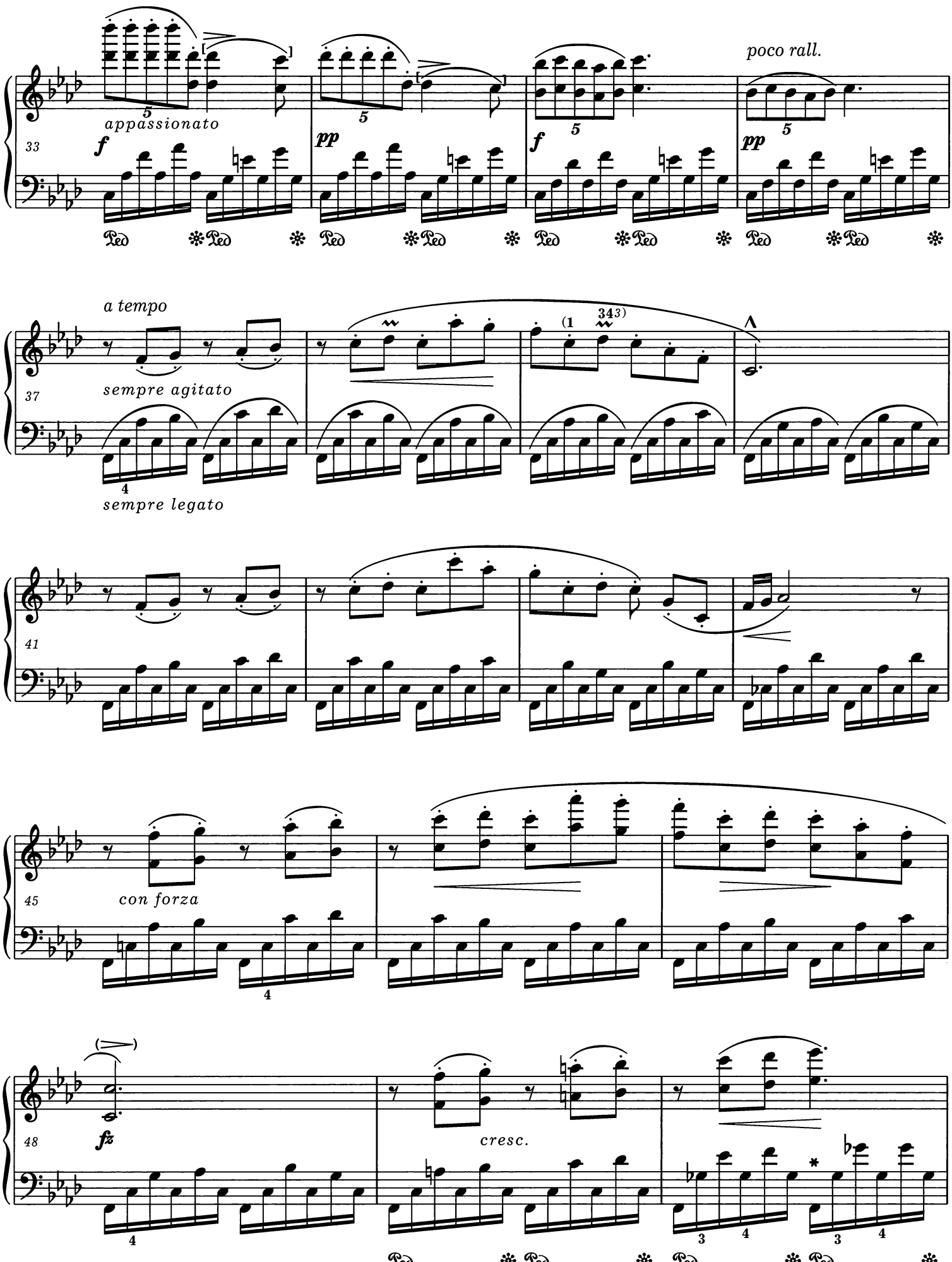

8
53
cresc.
dim.
Ped
[*] Ped
8
56
poco rall.
pp
poco
a
(58)
poco
cre - - - - -
- scen - - - - - - do
61
f
Ped
64
8
8
Ped


67
cresc.
f
(69)
ff
72
f
75
p

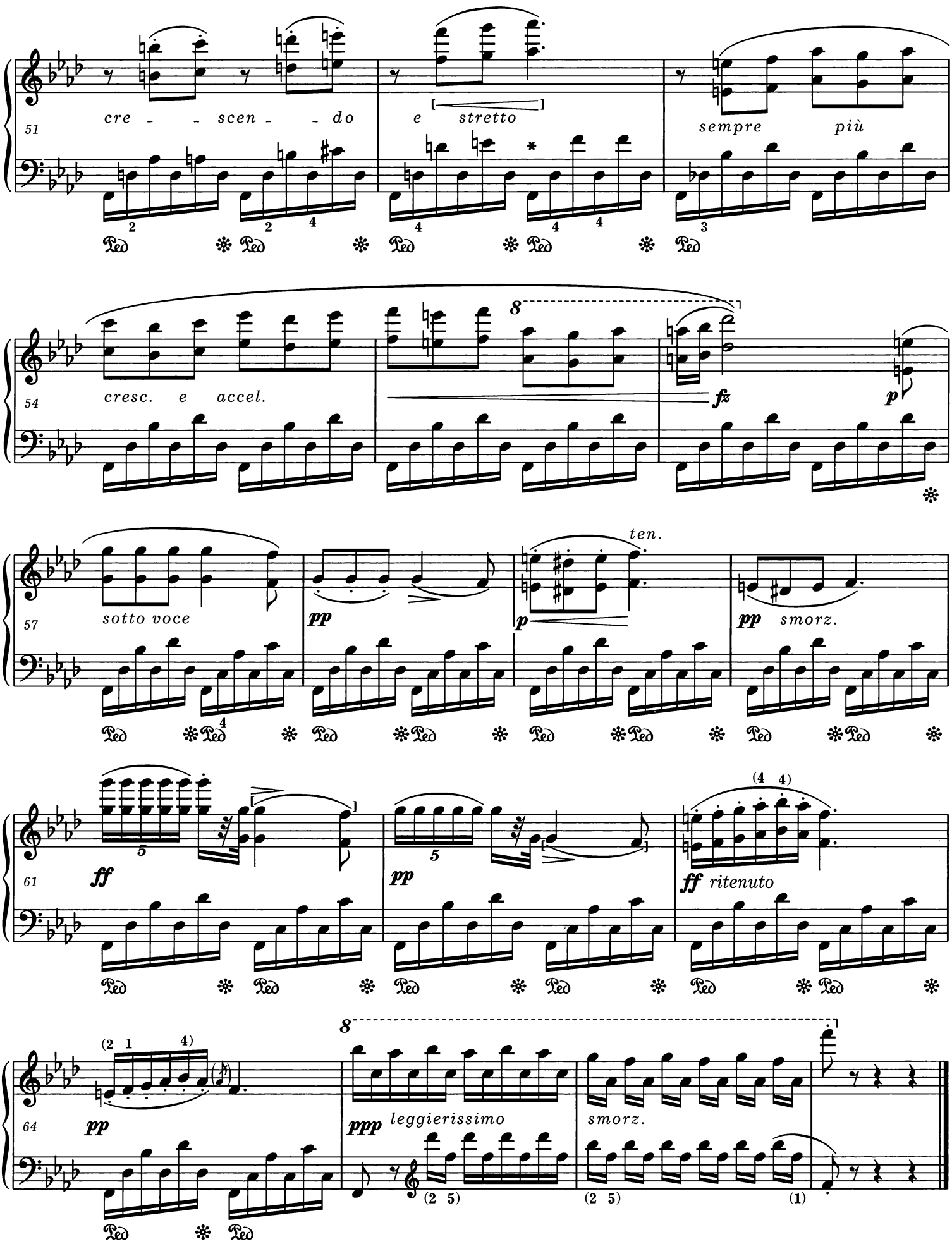

sempre legatissimo
80
sempre legatissimo
83
86
p
pp
Ped
89
f
con forza
92
ff
Ped


Allegro molto agitato ♩.= 96
9
p
cresc.
con forza
legatissimo
4
fz
segue
ritard.
a tempo
7
cresc.
sotto voce
sempre legatissimo
10
13

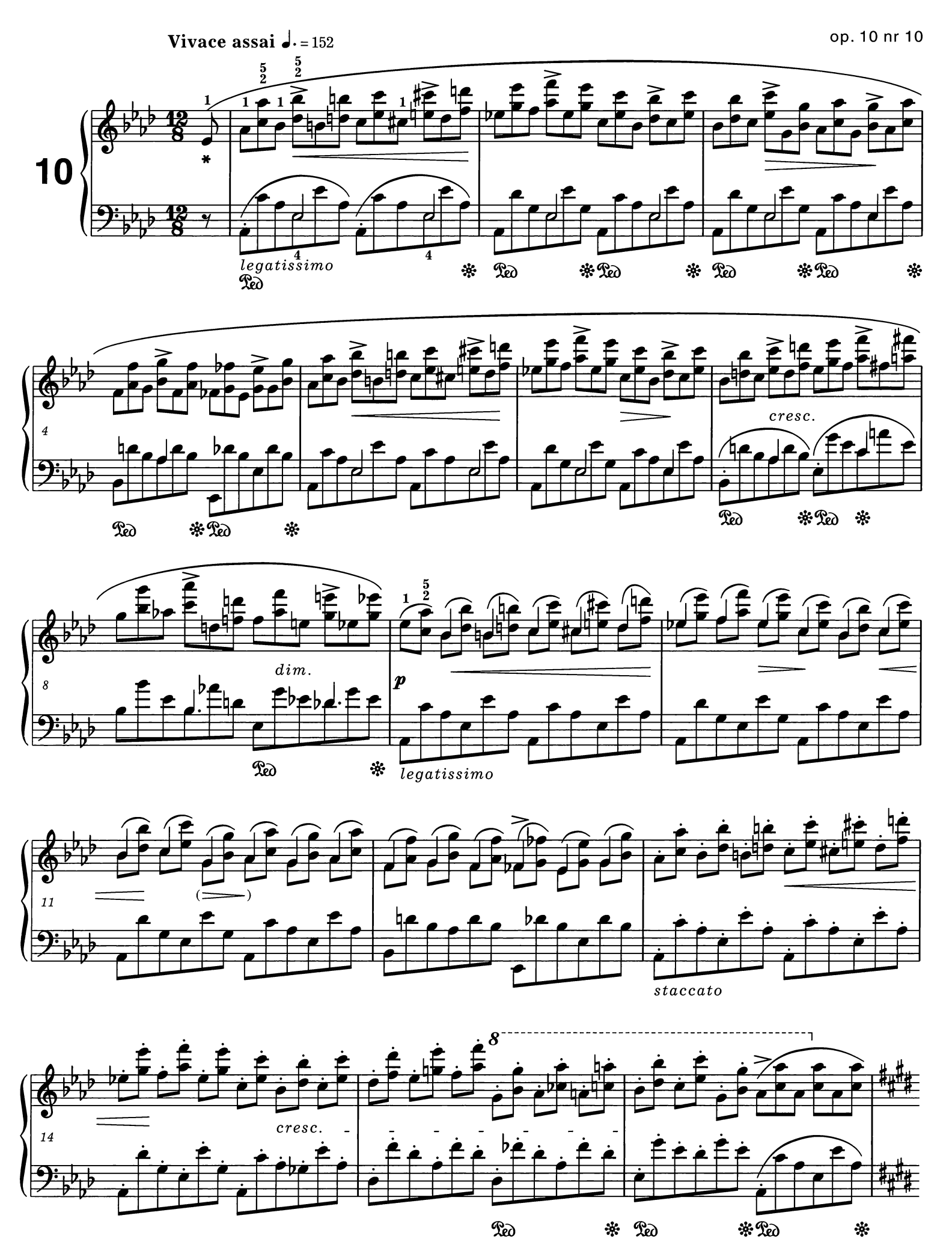

17
p
cresc.
f
fz
21
p
cresc.
sempre più
24
stretto e più
forte
acceler.
27
cresc.
ff
f
30
pp
f
stretto
pp



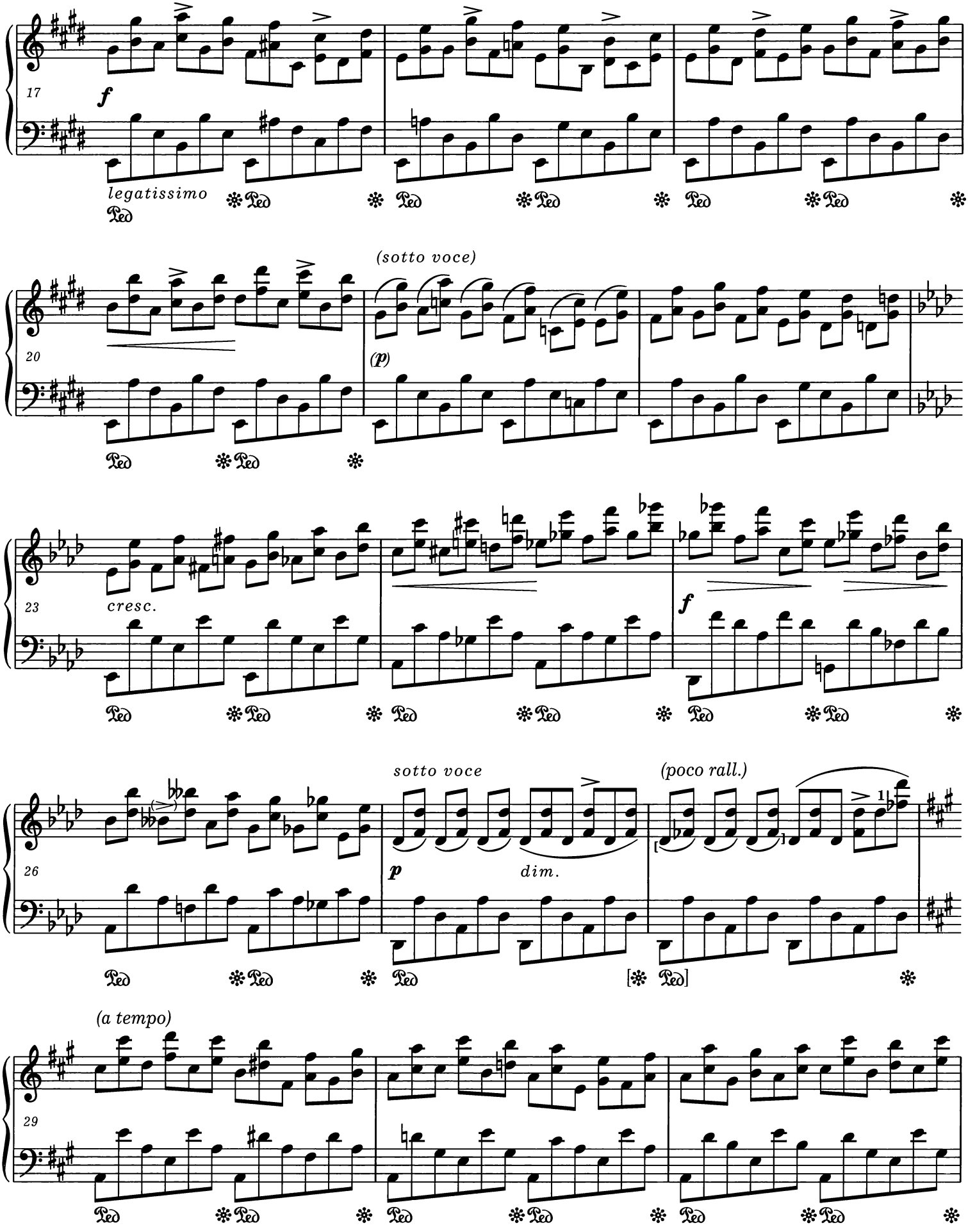
* Inne palcowanie - patrz *Komentarz wykonawczy.*
For different fingering - *vide Performance Commentary.*

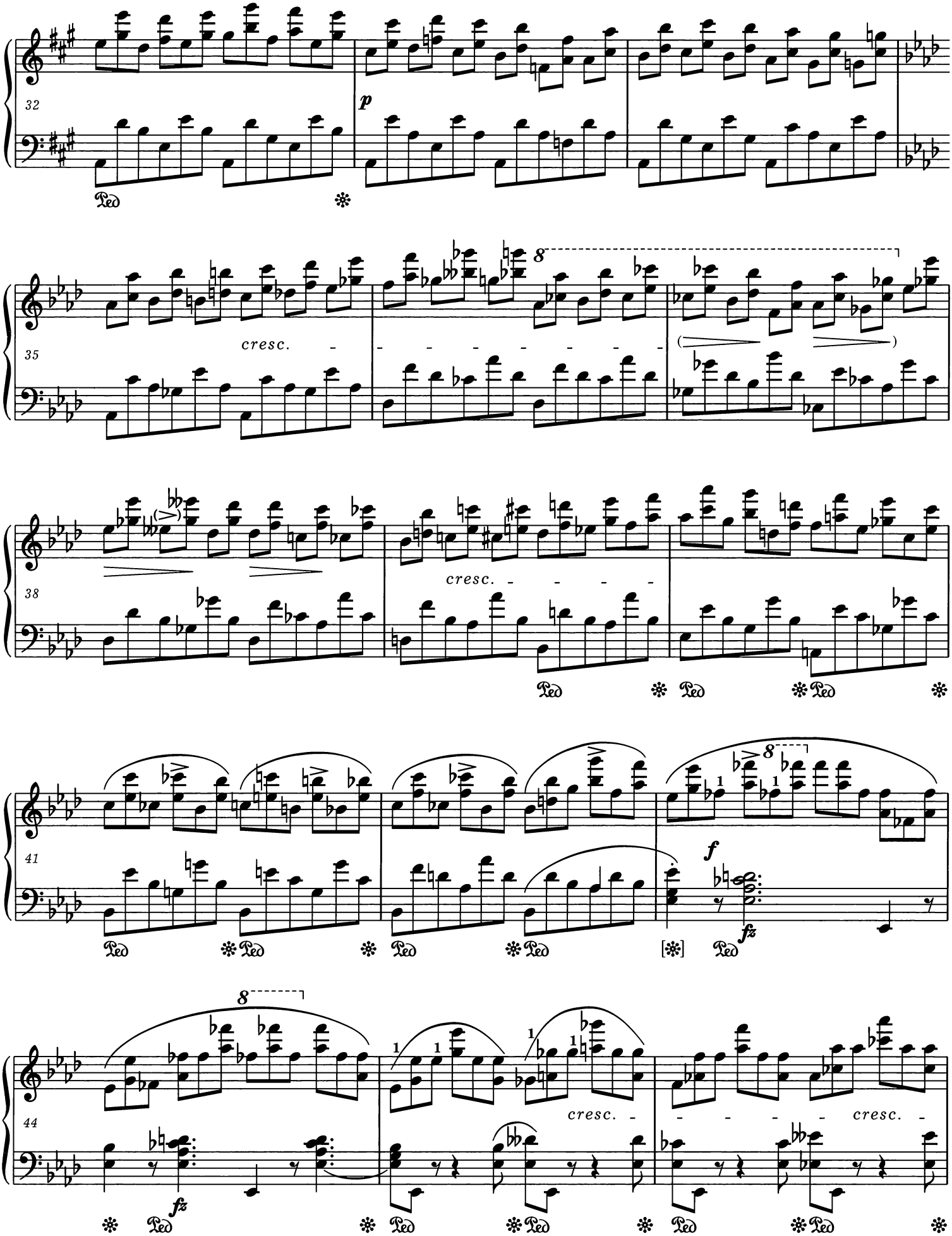


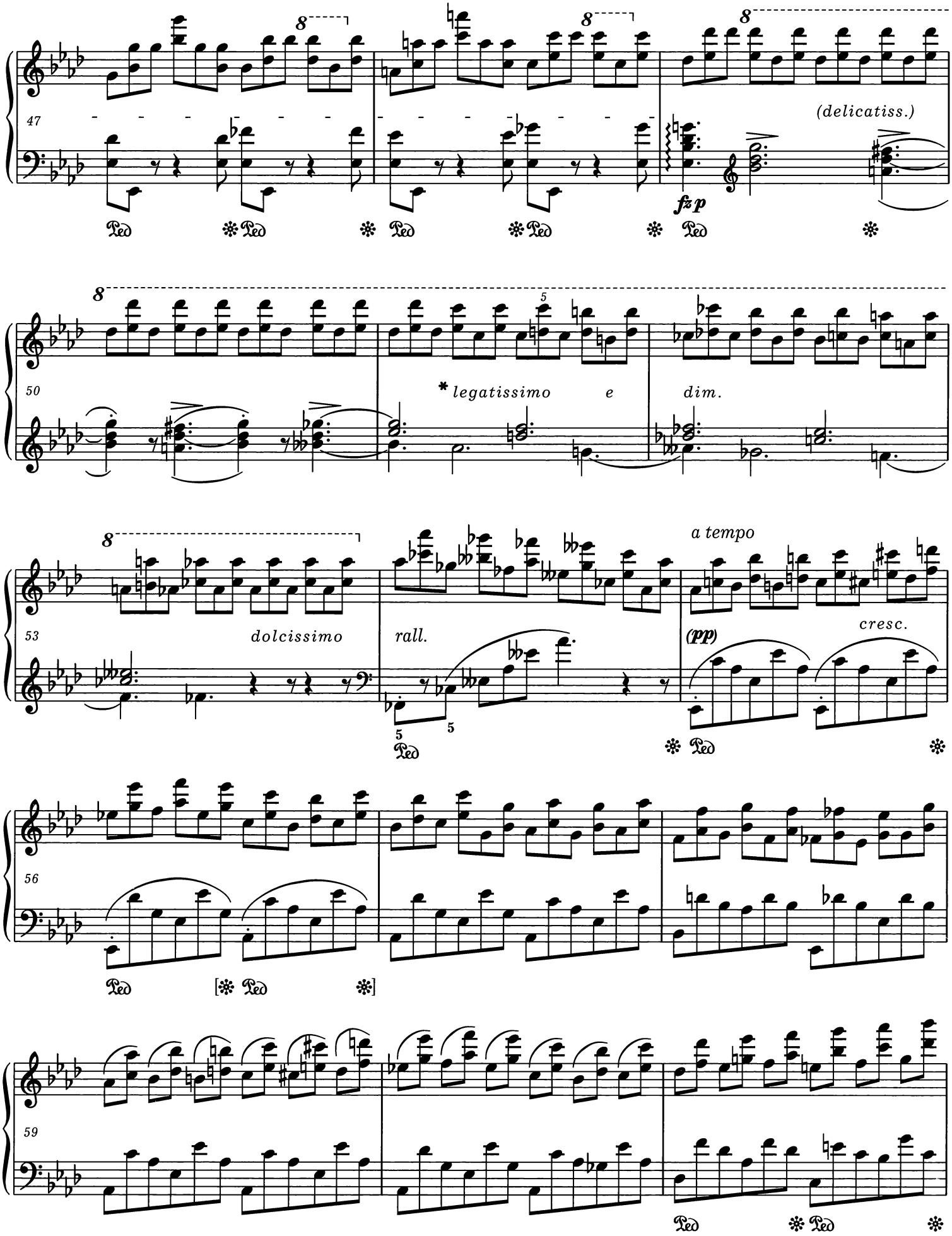
* Inne palcowanie - patrz *Komentarz wykonawczy.*
For different fingering - *vide Performance Commentary.*



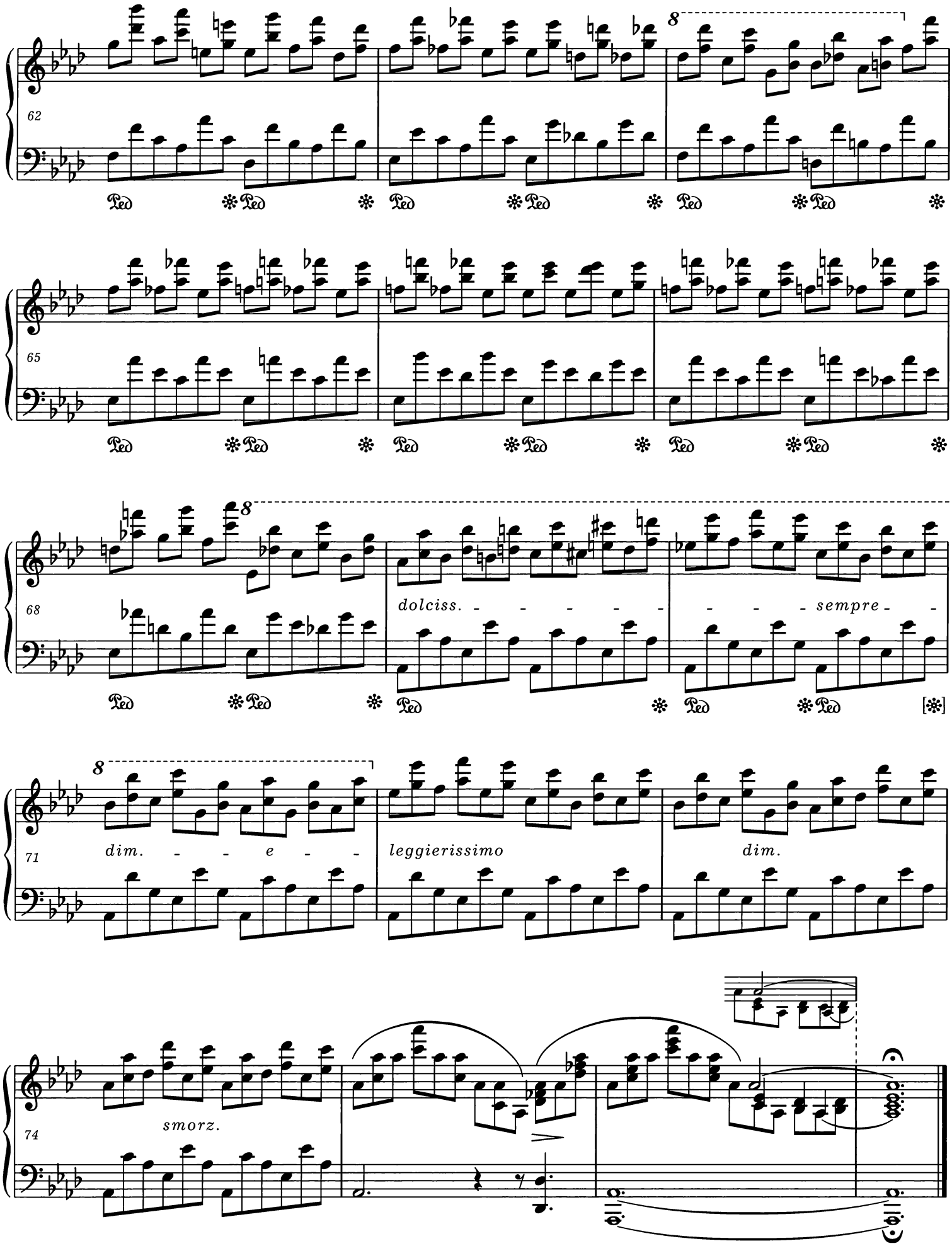
* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.


17
f
legatissimo
Ped
20
(sotto voce)
(p)
23
cresc.
f
26
sotto voce
p
dim.
(poco rall.)
(a tempo)
29

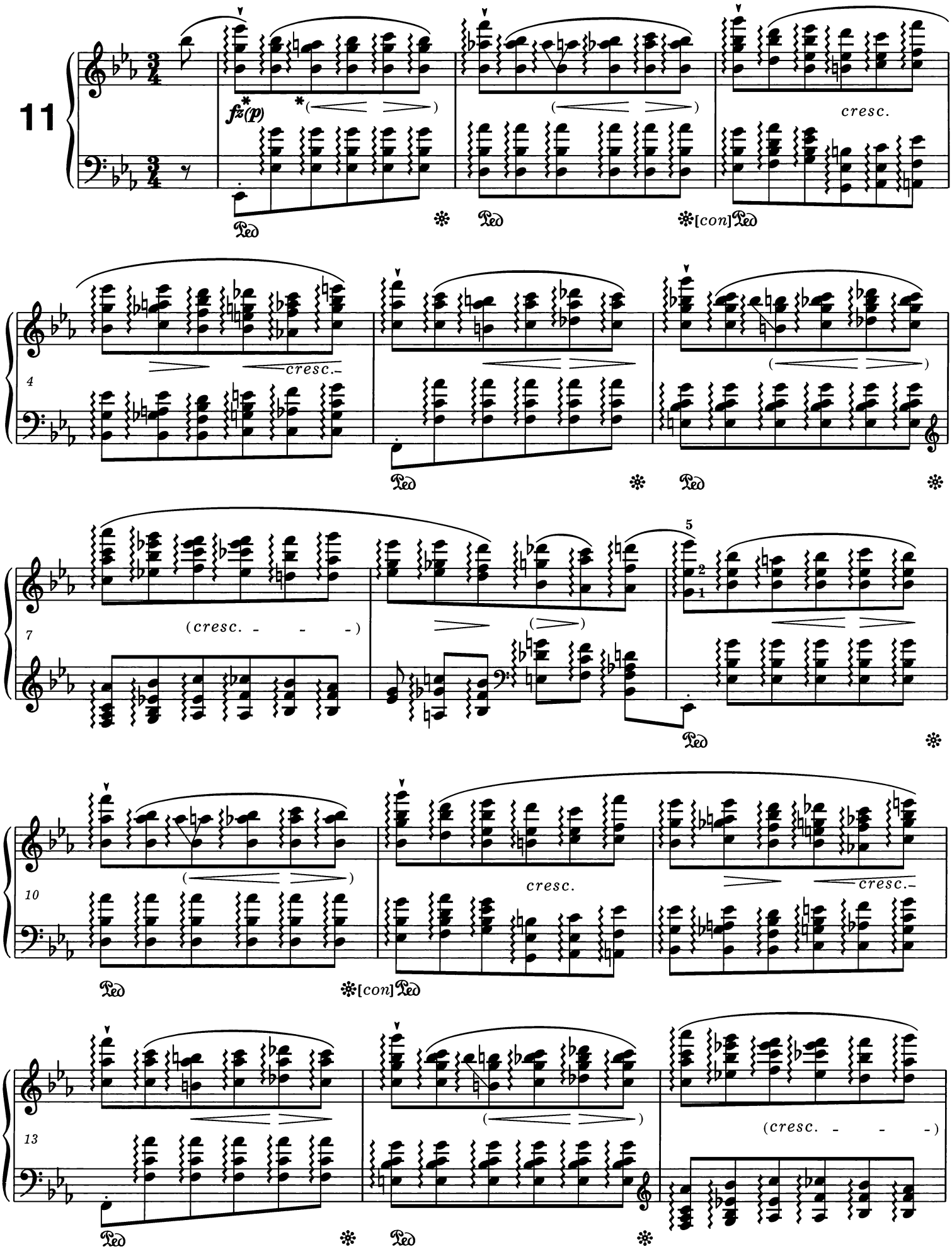

32
p
35
cresc.
38
cresc.
41
f
fz
44
fz
cresc.
cresc.



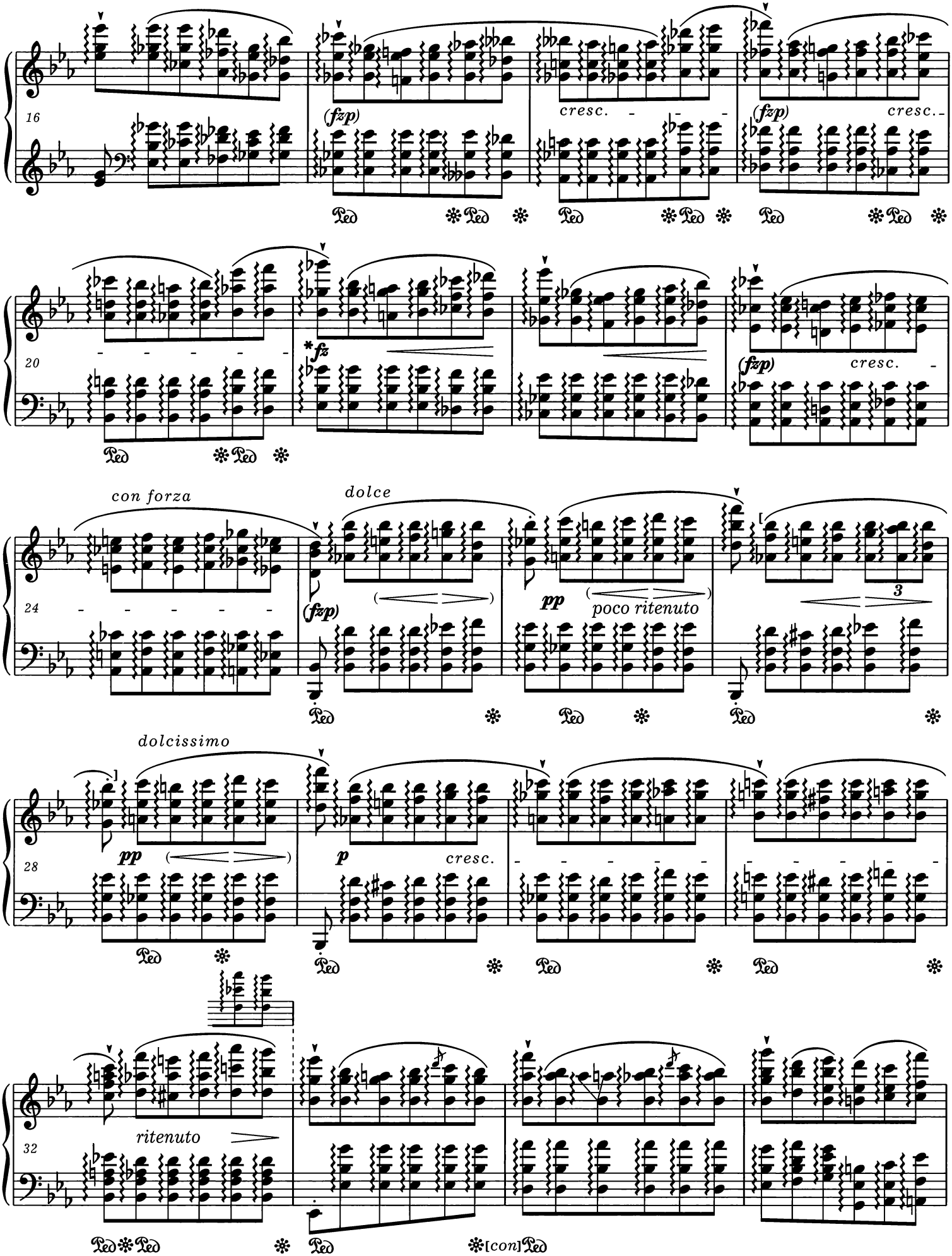
* W niektórych źródłach zamiast *legatissimo e dim.* jest *leggierissimo.*
There is *leggierissimo* instead of *legatissimo e dim.* in some sources.


62
65
68
dolciss.
sempre
71
dim.
e
leggierissimo
dim.
74
smorz.

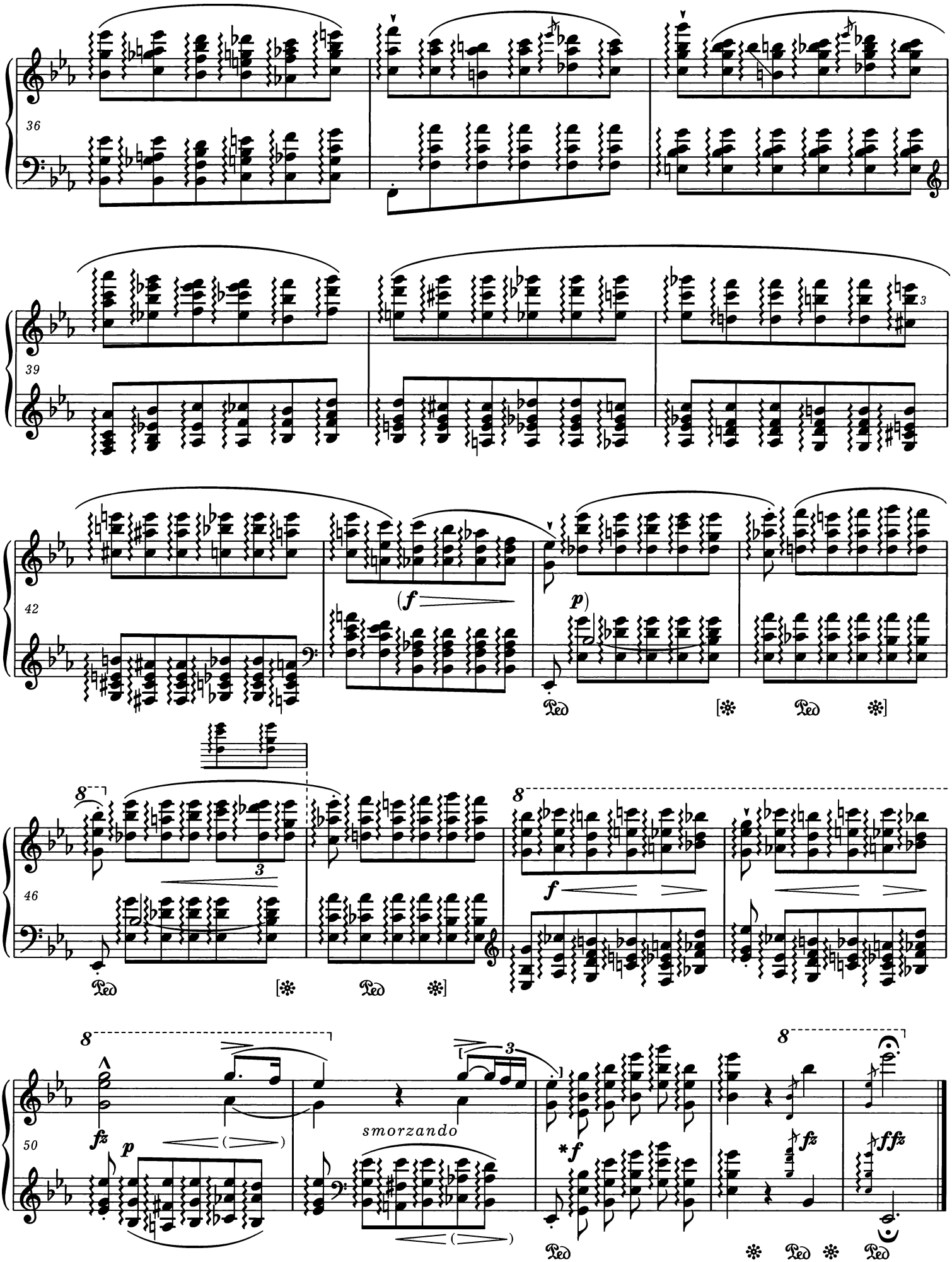
Allegretto ♩ = 76



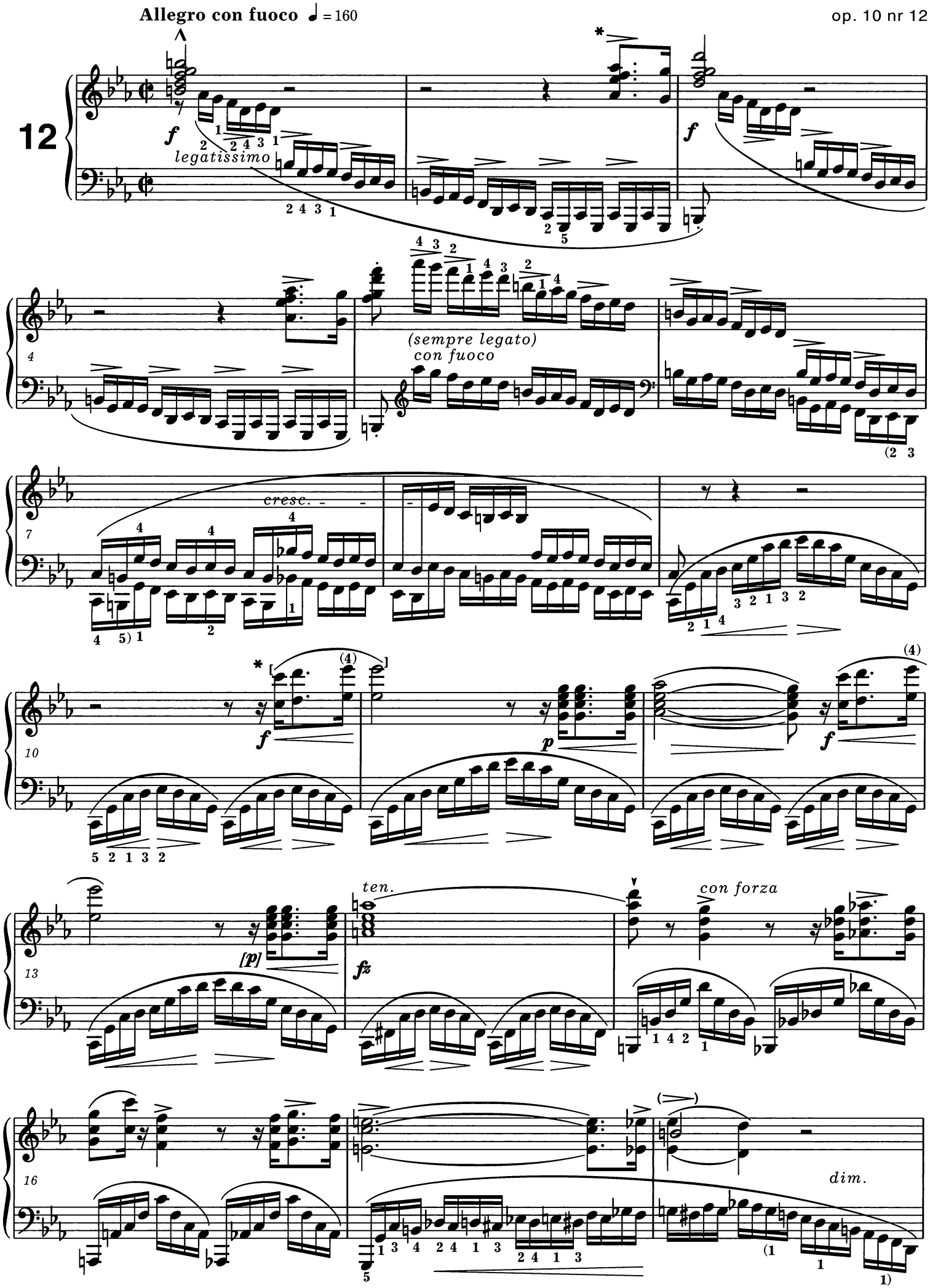
* W źródłach występują dwa różne zestawy oznaczeń dynamicznych tej etiudy. Patrz *Komentarz wykonawczy* i *źródłowy*.
The sources have two different sets of dynamic markings in this etude. *Vide Performance* and *Source Commentaries*.



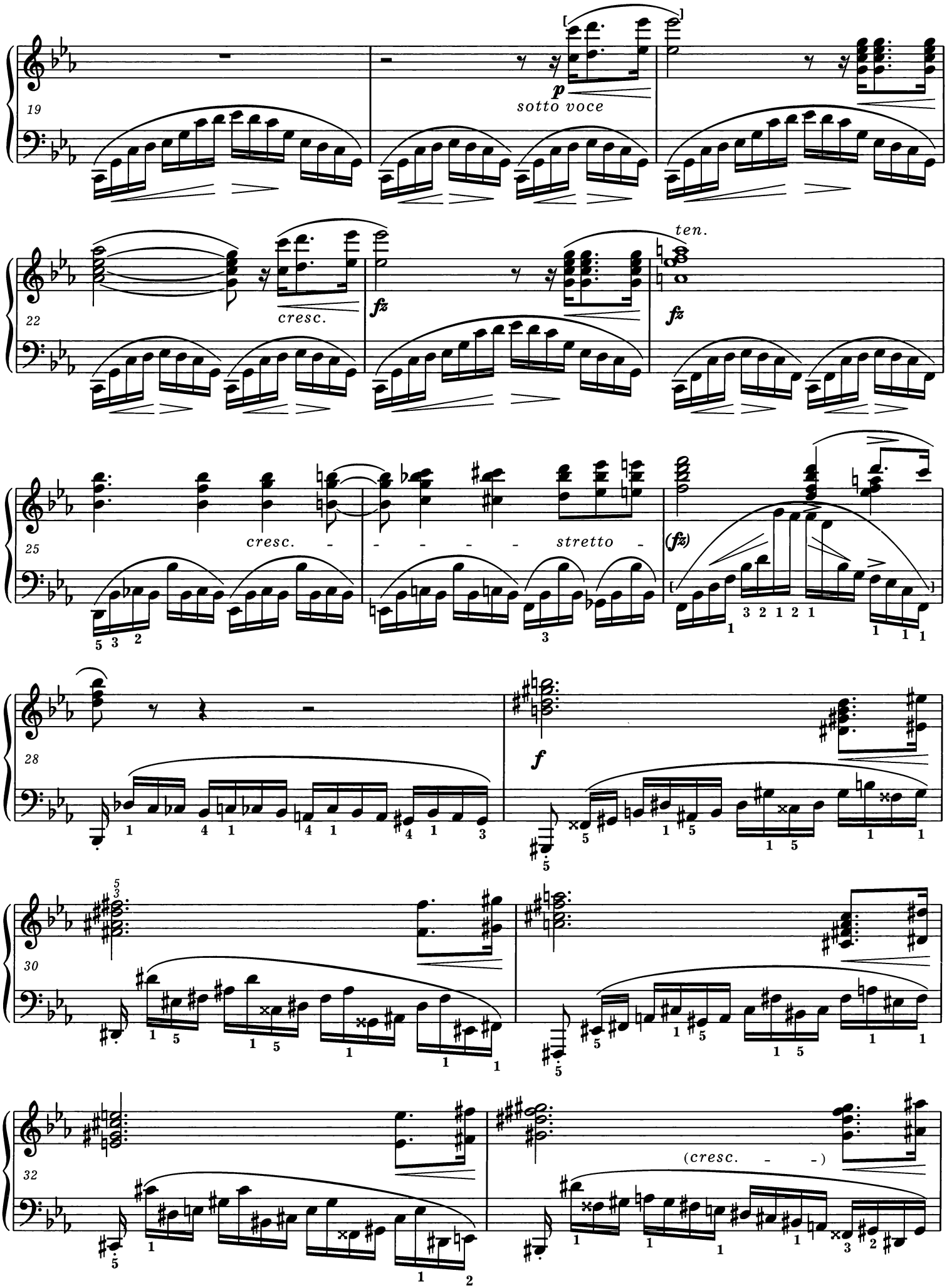
* W jednym ze źródeł zamiast *fz* znajduje się w tym miejscu *f*. Patrz uwaga na stronie 61.
At this point one of the sources has *f* instead of *fz*. *Vide* note on page 61.

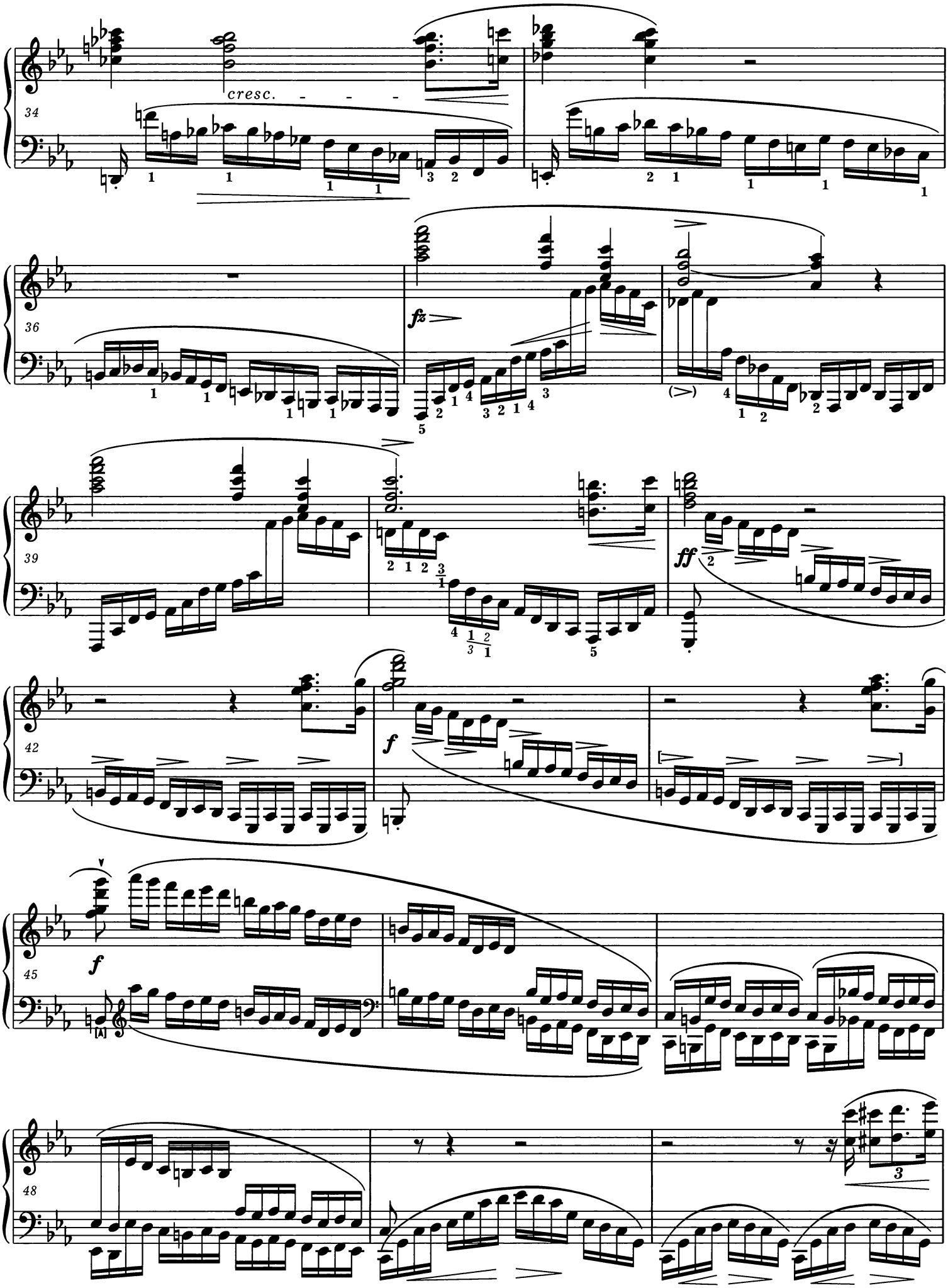


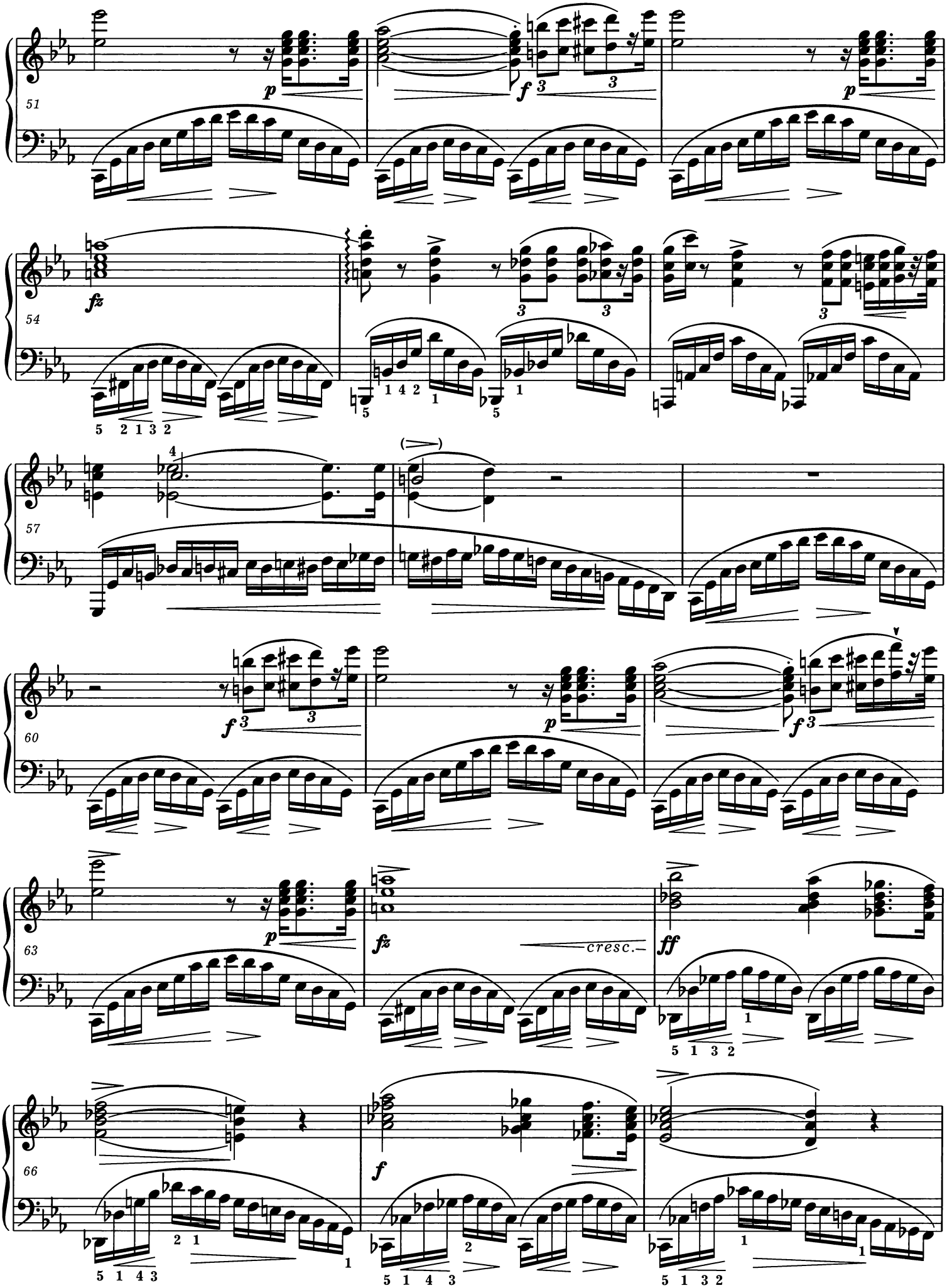
* W jednym ze źródeł zamiast *f* znajduje się w tym miejscu *sotto voce* oraz < do 5. ósemki taktu. Patrz uwaga na stronie 61.
In this passage one of the sources has *sotto voce* and < to the fifth quaver of the bar instead of *f*. *Vide* note on page 61.

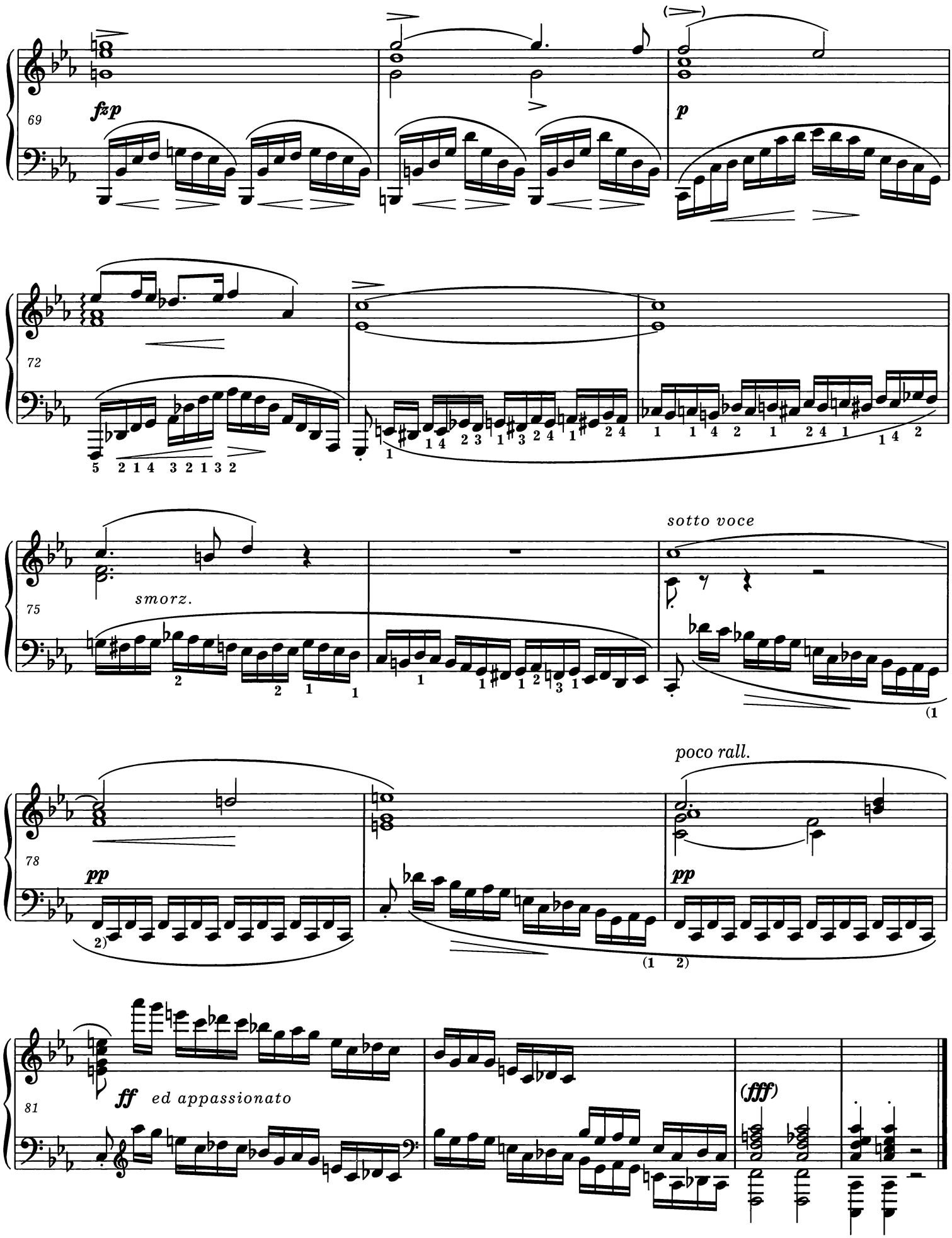


* Patrz *Komentarz źródłowy.*
Vide Source Commentary.


19
p
sotto voce
22
cresc.
fz
fz
ten.
25
cresc.
stretto
(fz)
28
f
30
32
(cresc.)


34
cresc.
36
fz
39
ff
42
f
45
f
48
3


51
p
f
3
3
p
54
fz
3
3
3
5 2 1 3 2
1 4 2
57
(>)
60
f
3
3
p
f
3
63
p
fz
cresc.
ff
5 1 3 2
66
f
5 1 4 3
5 1 4 3
5 1 3 2

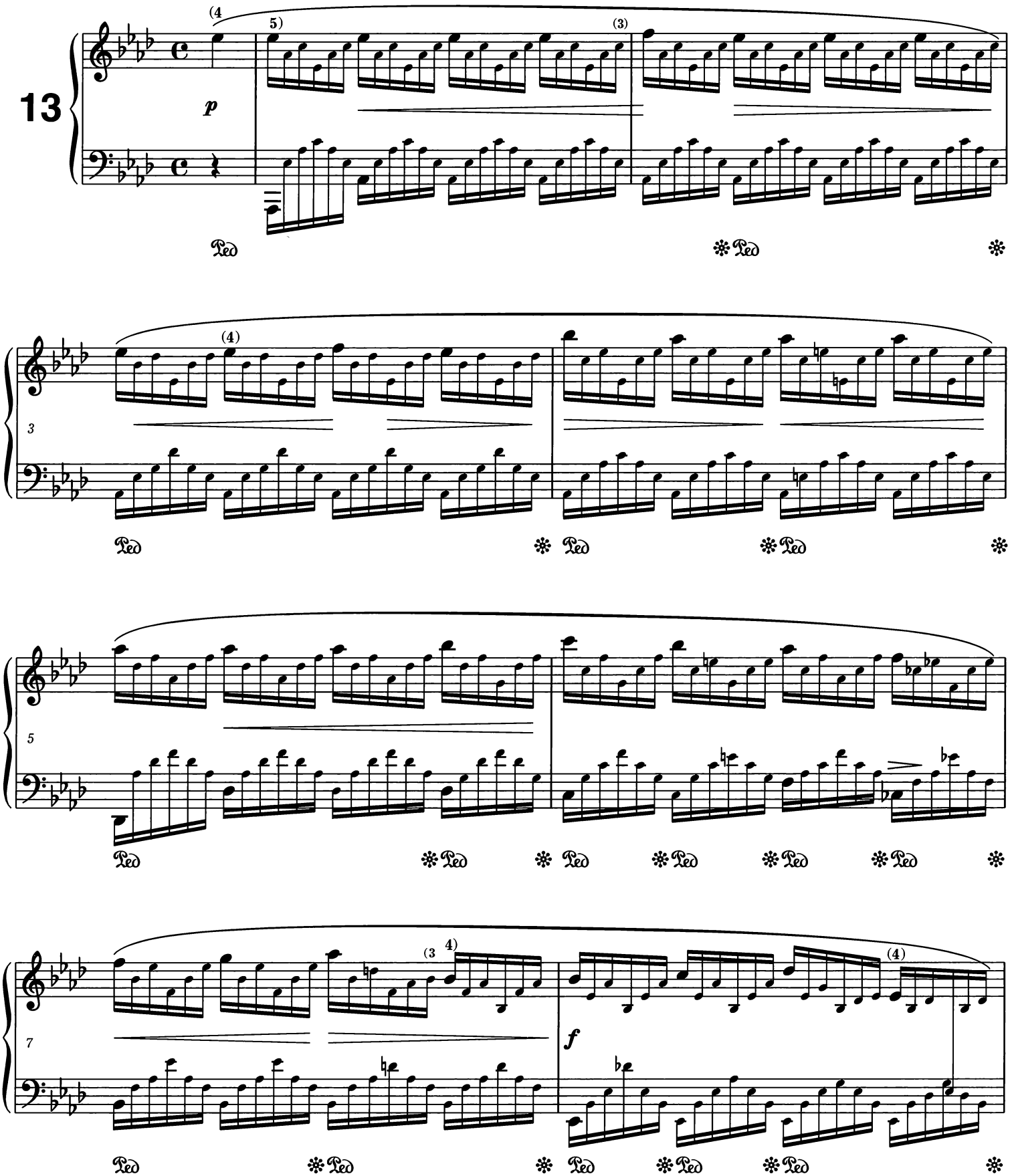

69
fzp
p
72
5 2 1 4 3 2 1 3 2
1 4 2 3 1 3 2 4 1 2 4
1 1 4 2 1 2 4 1 1 4 2
75
smorz.
sotto voce
2 2 1 1
1 1 1 2 3 1
(1
78
pp
pp
2)
(1 2)
poco rall.
81
ff ed appassionato
(fff)

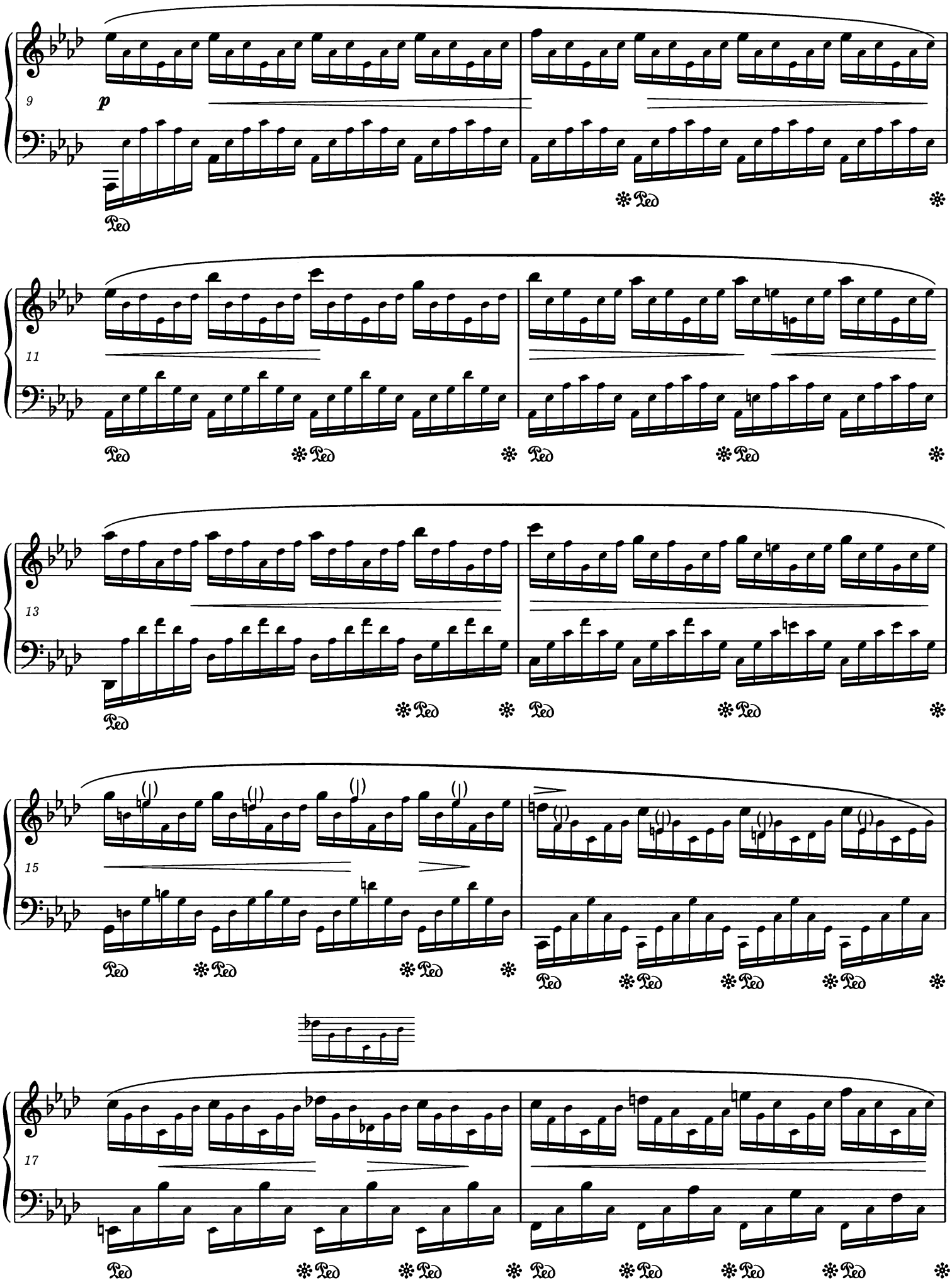
Etudes

A Madame la Comtesse d'Agoult

Allegro sostenuto ♩ = 104

op. 25 nr 1




9
p
Ped
11
13
15
17

(4)

19

Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻

21

p

Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻

ritenuto

23

Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻

25

cresc.

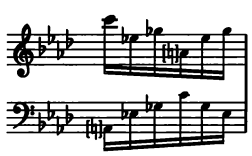
f

Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻

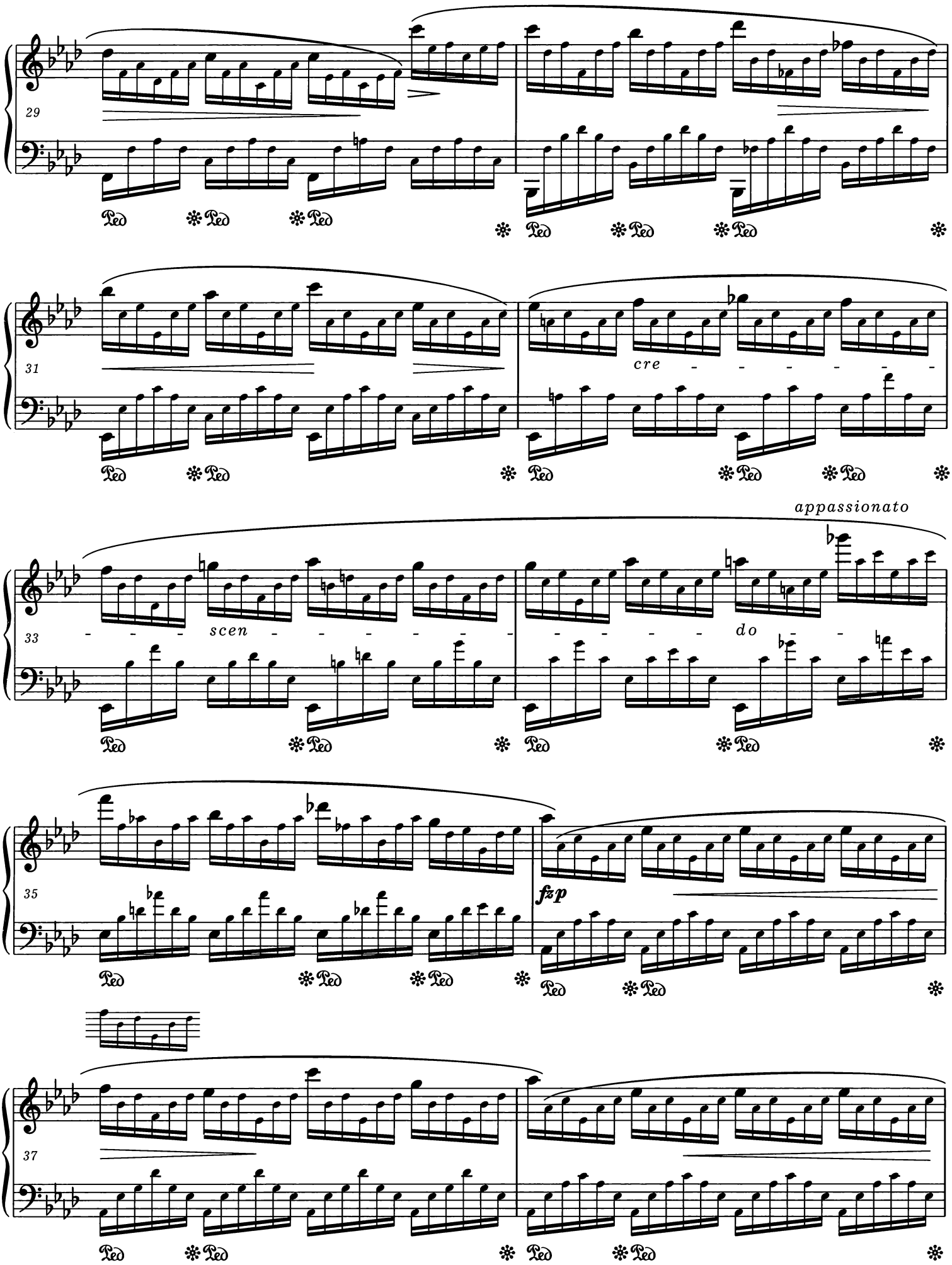
27

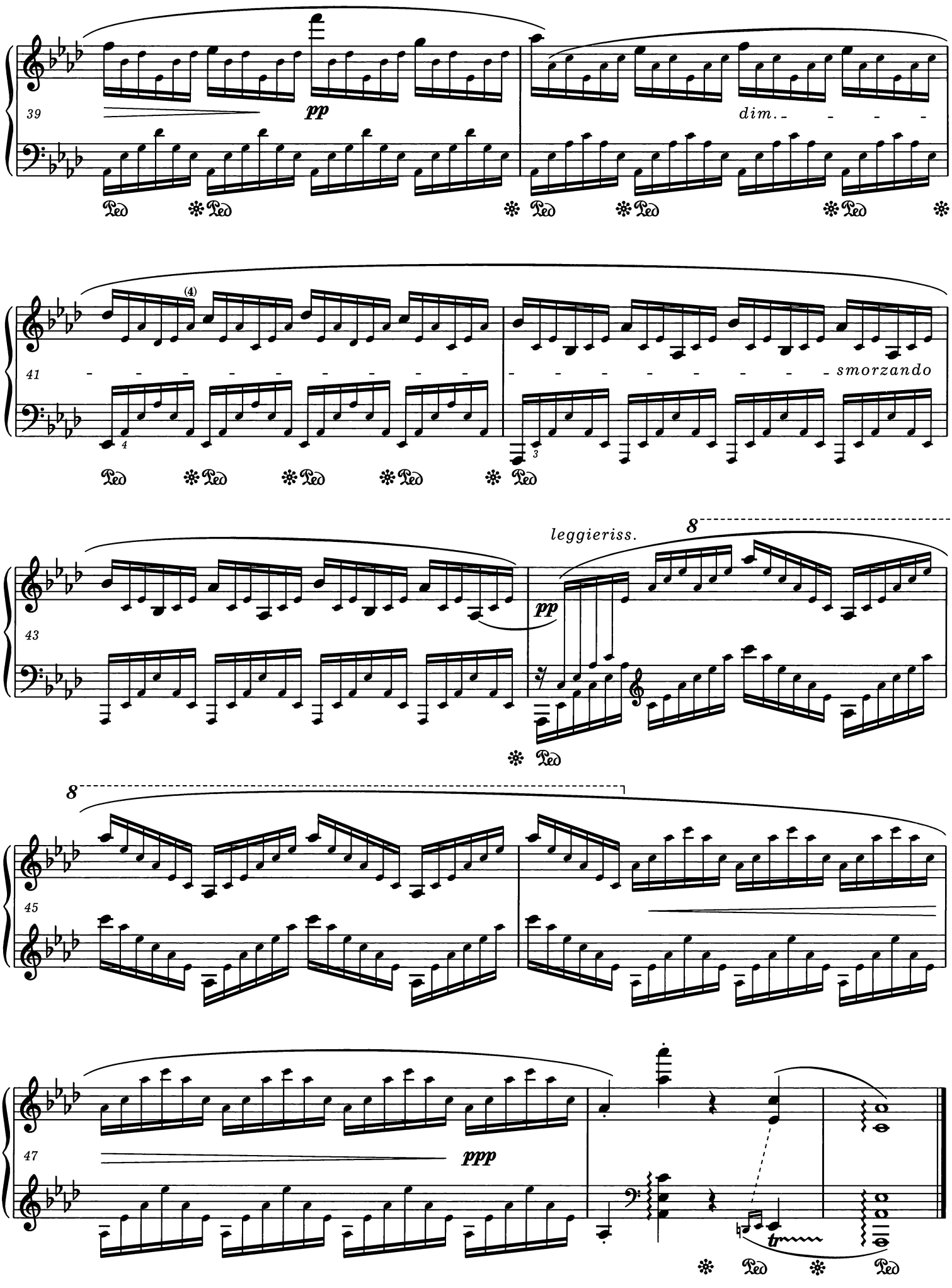
Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻ Ped ✻

* Wcześniejsza wersja, którą można traktować jako wariant:
Earlier version, which could be treated as a variant:

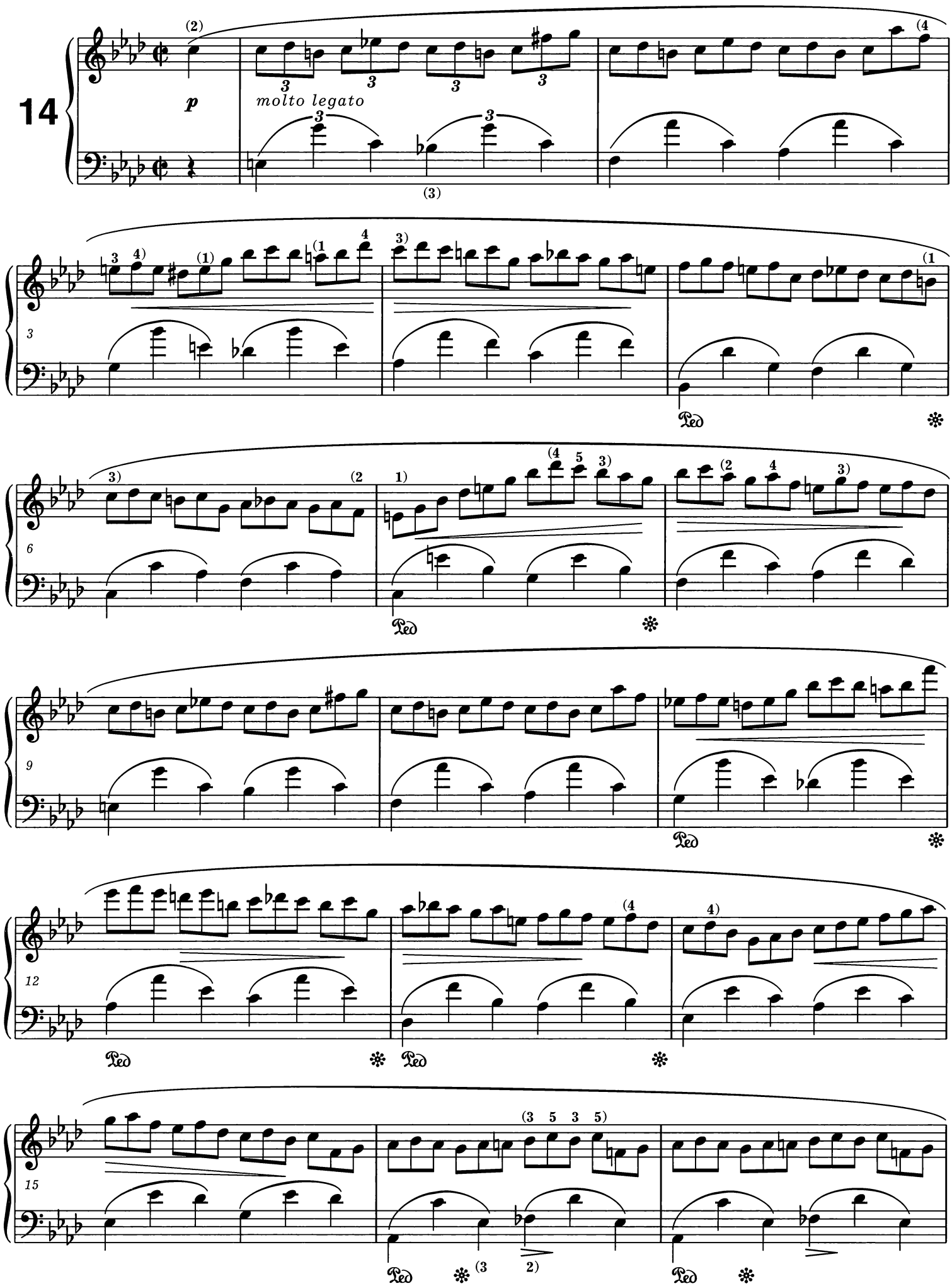


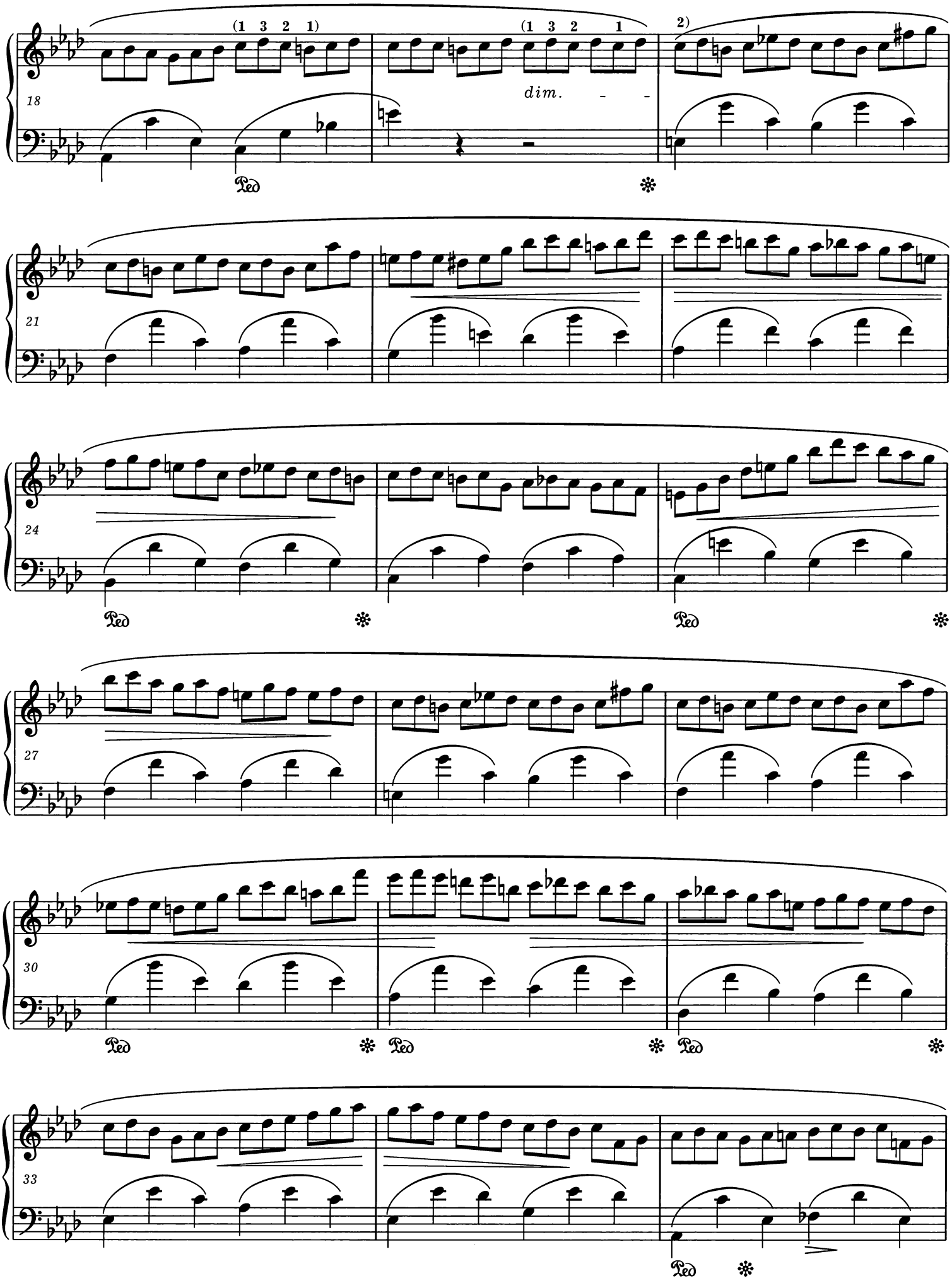
Patrz *Komentarz źródłowy.*
Vide Source Commentary.

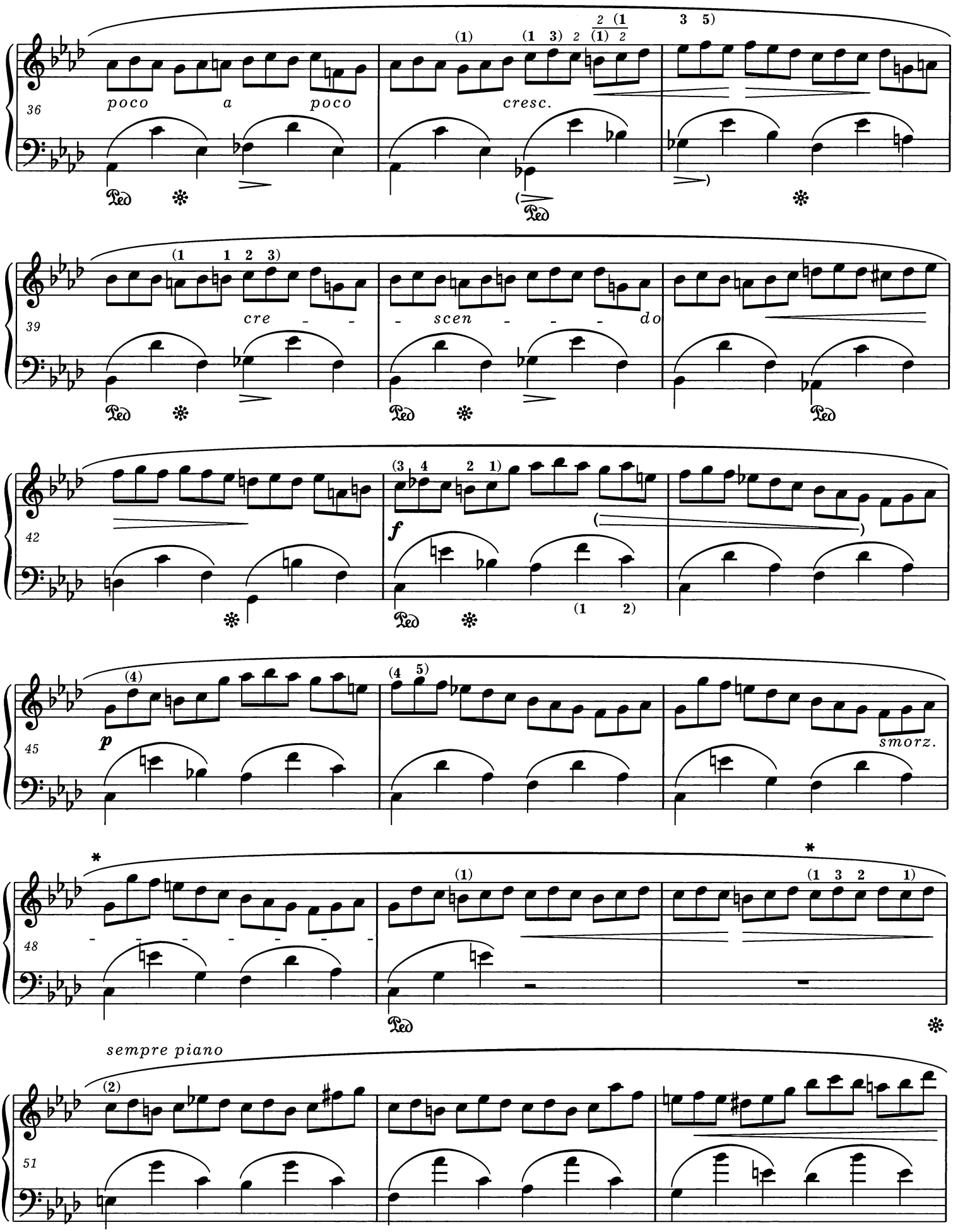

29
Ped
31
cre
33
scen
do
appassionato
35
fzp
37


39
pp
dim.
Ped
41
(4)
smorzando
43
leggieriss.
8
45
47
ppp
tr

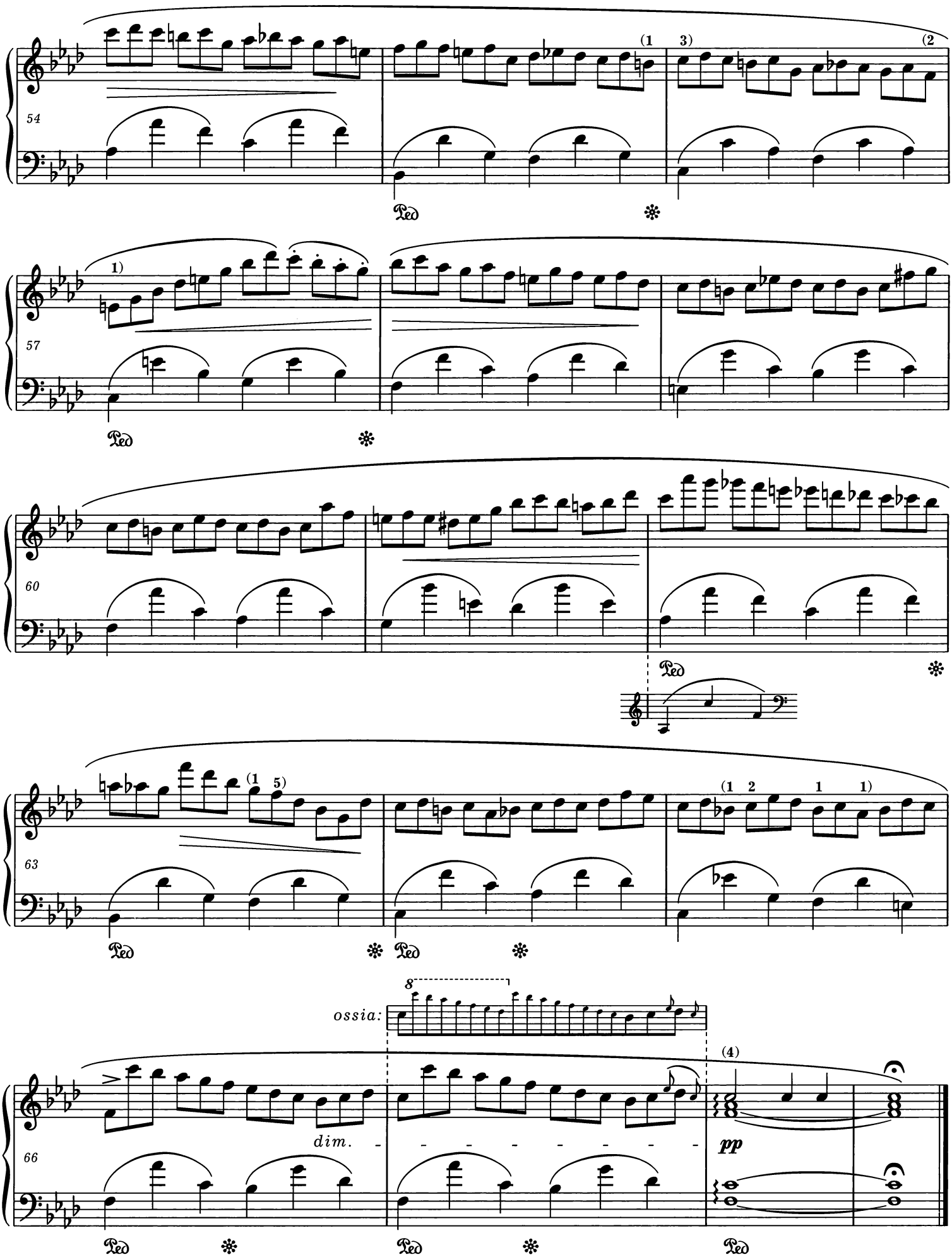
Presto ♩ = 112

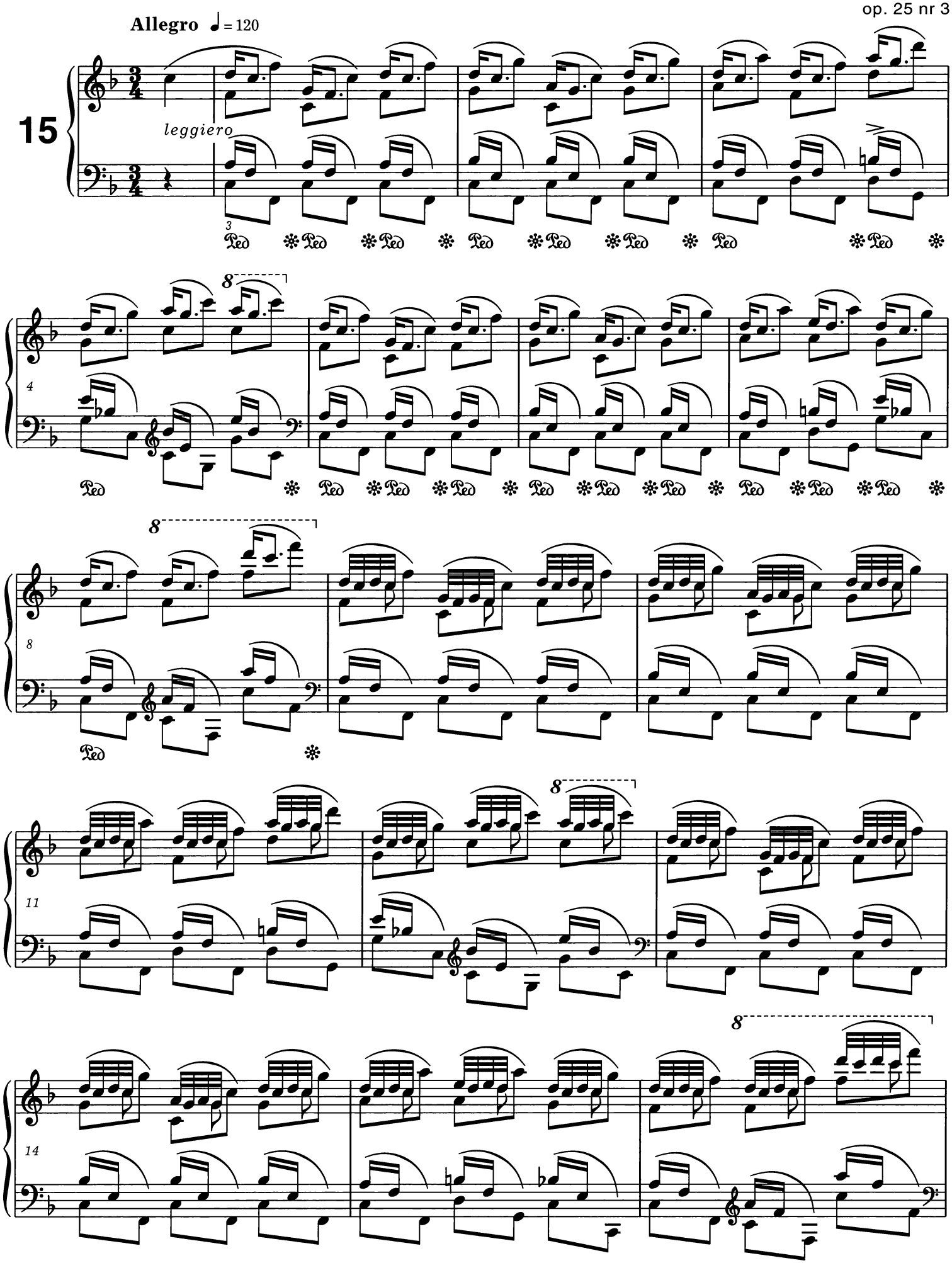


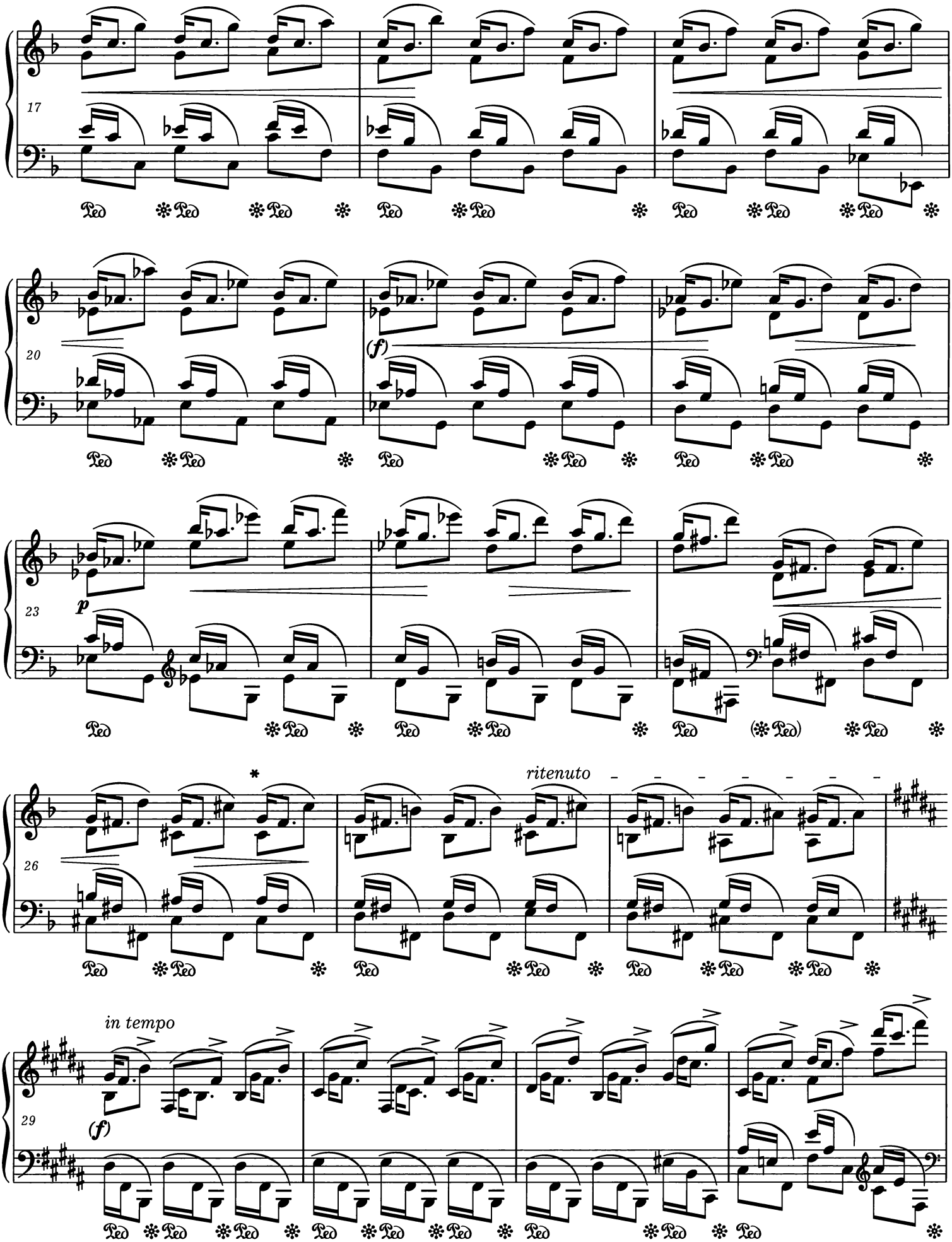

(1 3 2 1)
(1 3 2 1
2)
dim.
18
21
24
27
30
33
Ped



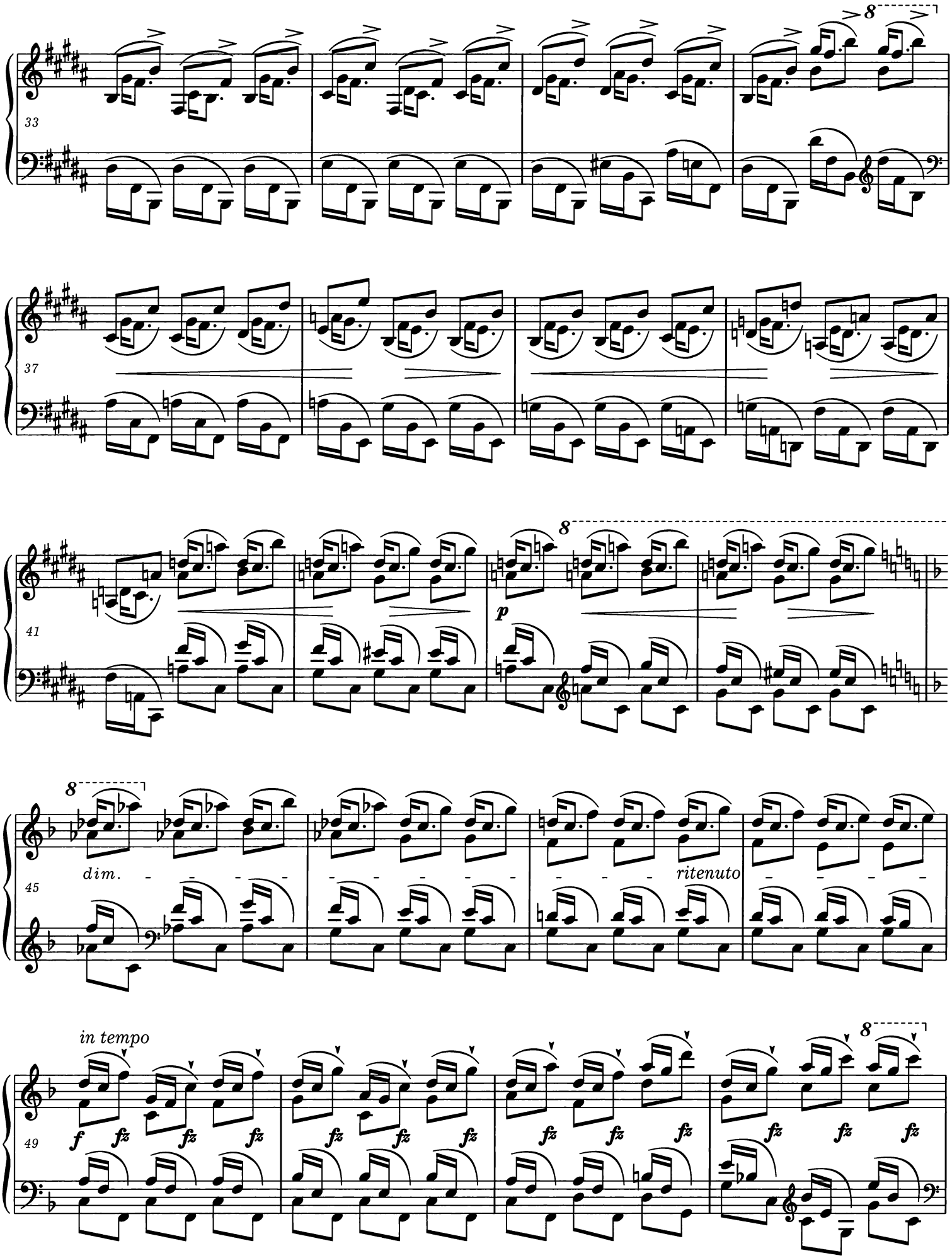
* W jednym ze źródeł w t. 48 znajduje się określenie *poco ritenuto*, a w t. 50 - *a tempo*.
In bar 48 one of the sources has the marking *poco ritenuto* and in bar 50 - *a tempo*.

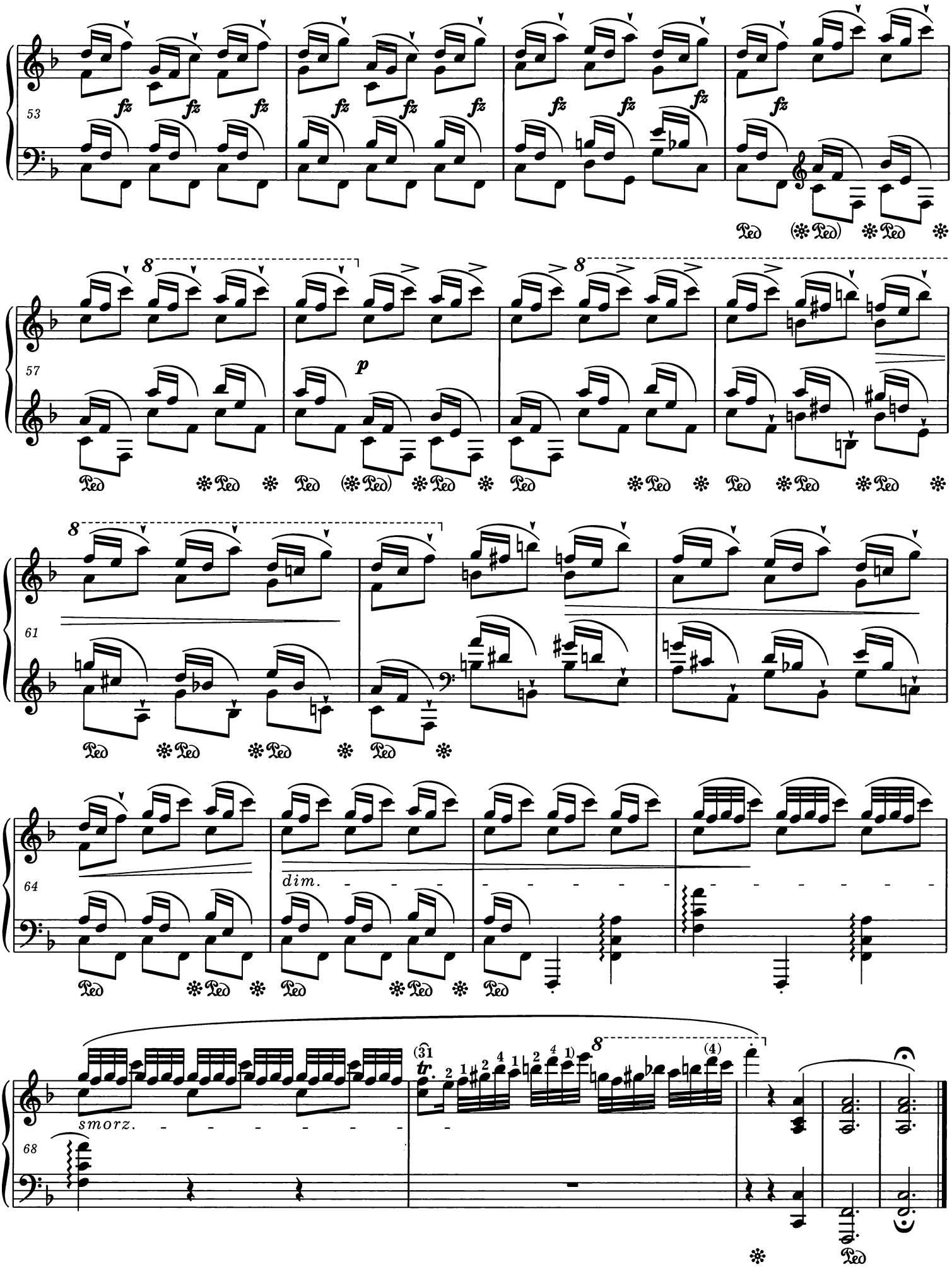

54
(1
3)
(2
Ped
57
1)
60
(1
5)
63
(1
2
1
1)
8
ossia:
dim.
66
(4)
pp

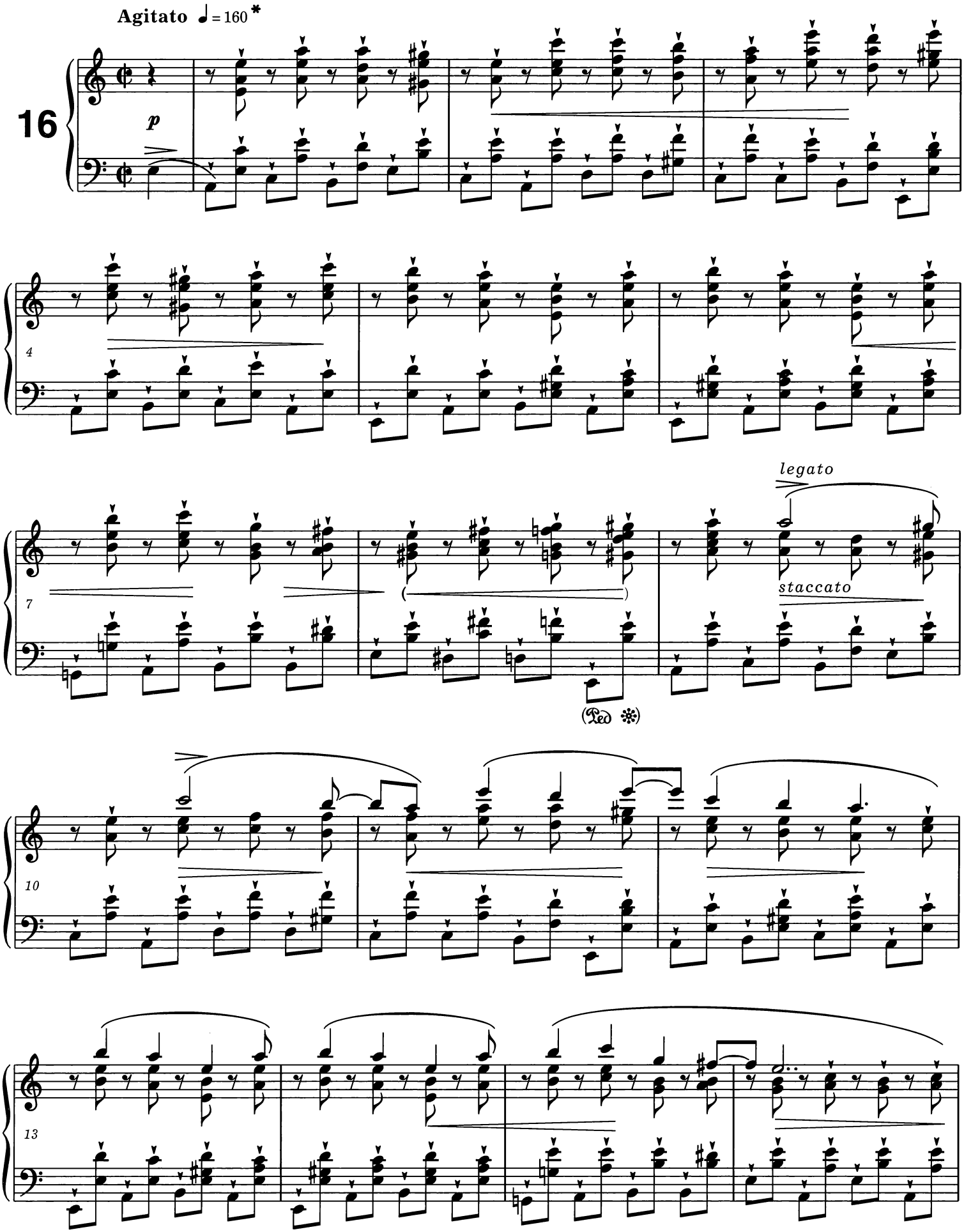

Allegro ♩= 120
15
leggiero
3
4
8
8
11
8
14
8



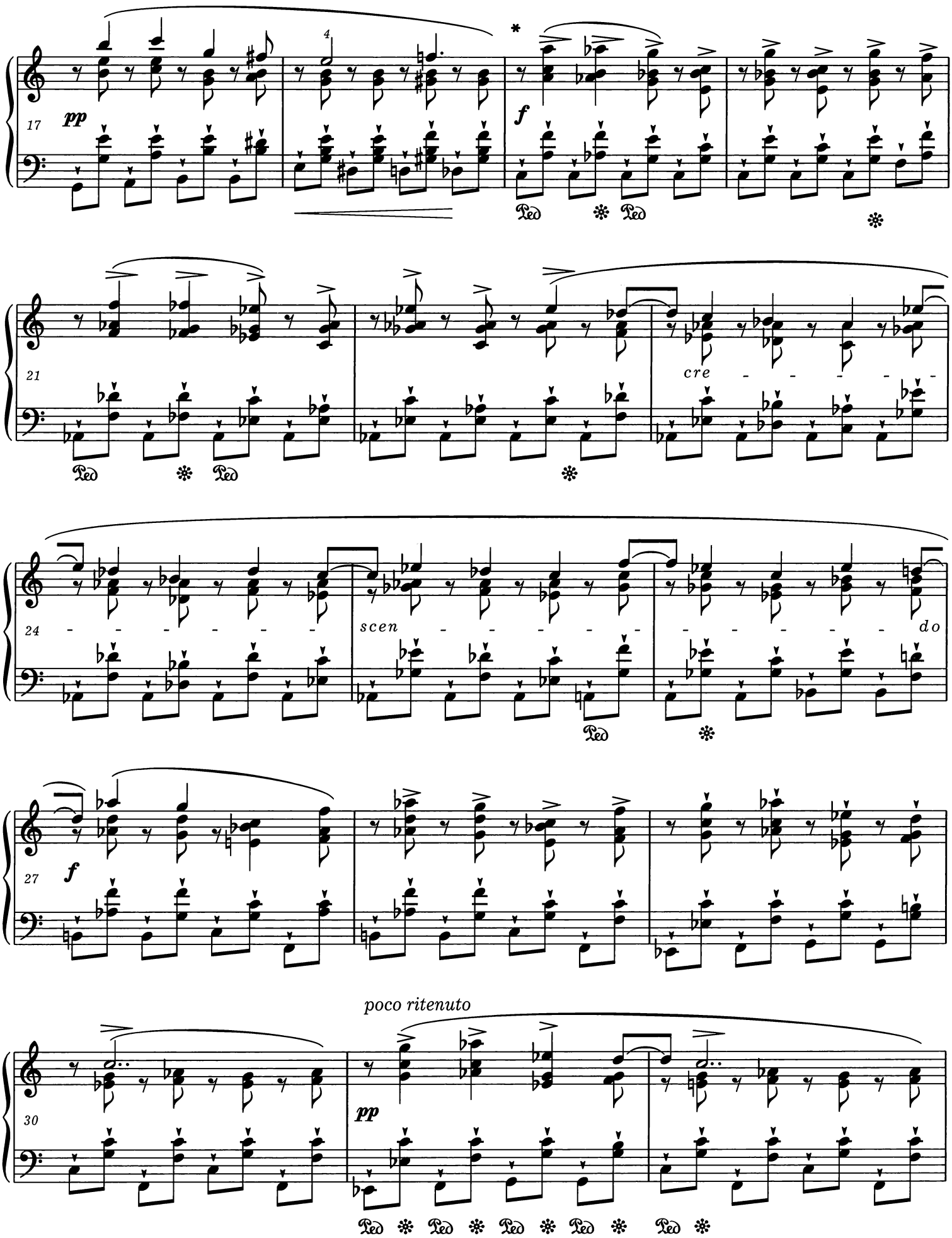
* W jednym ze źródeł w tym miejscu rozpoczyna się *dim.* - - - (do *ritenuto*).
In this place one of the sources starts *dim.* - - - (to *ritenuto*).


33
8
37
41
8
p
45
8
dim.
ritenuto
49
in tempo
8
f
fz

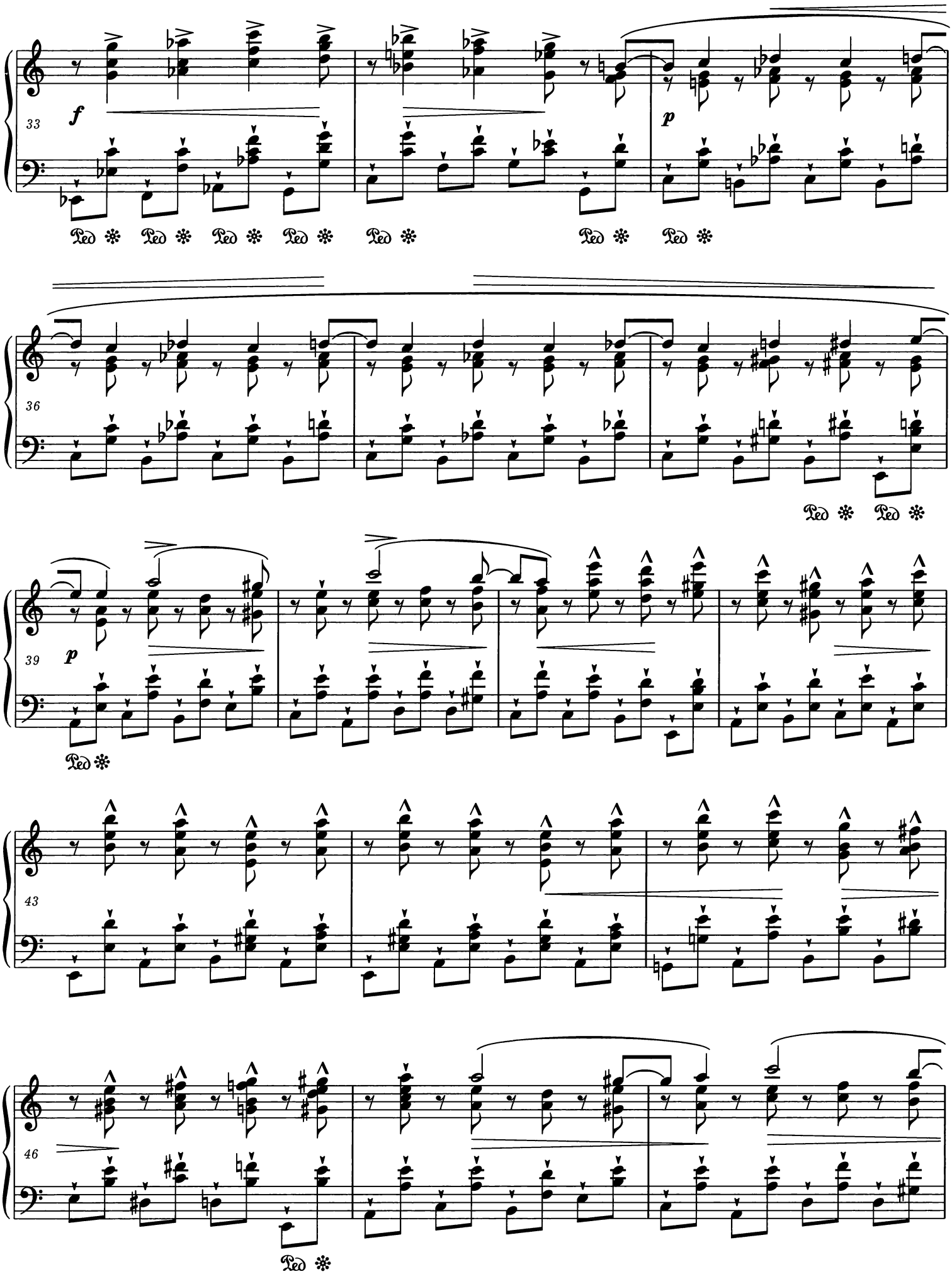

53
fz
57
p
61
64
dim.
68
smorz.
tr.
Ped

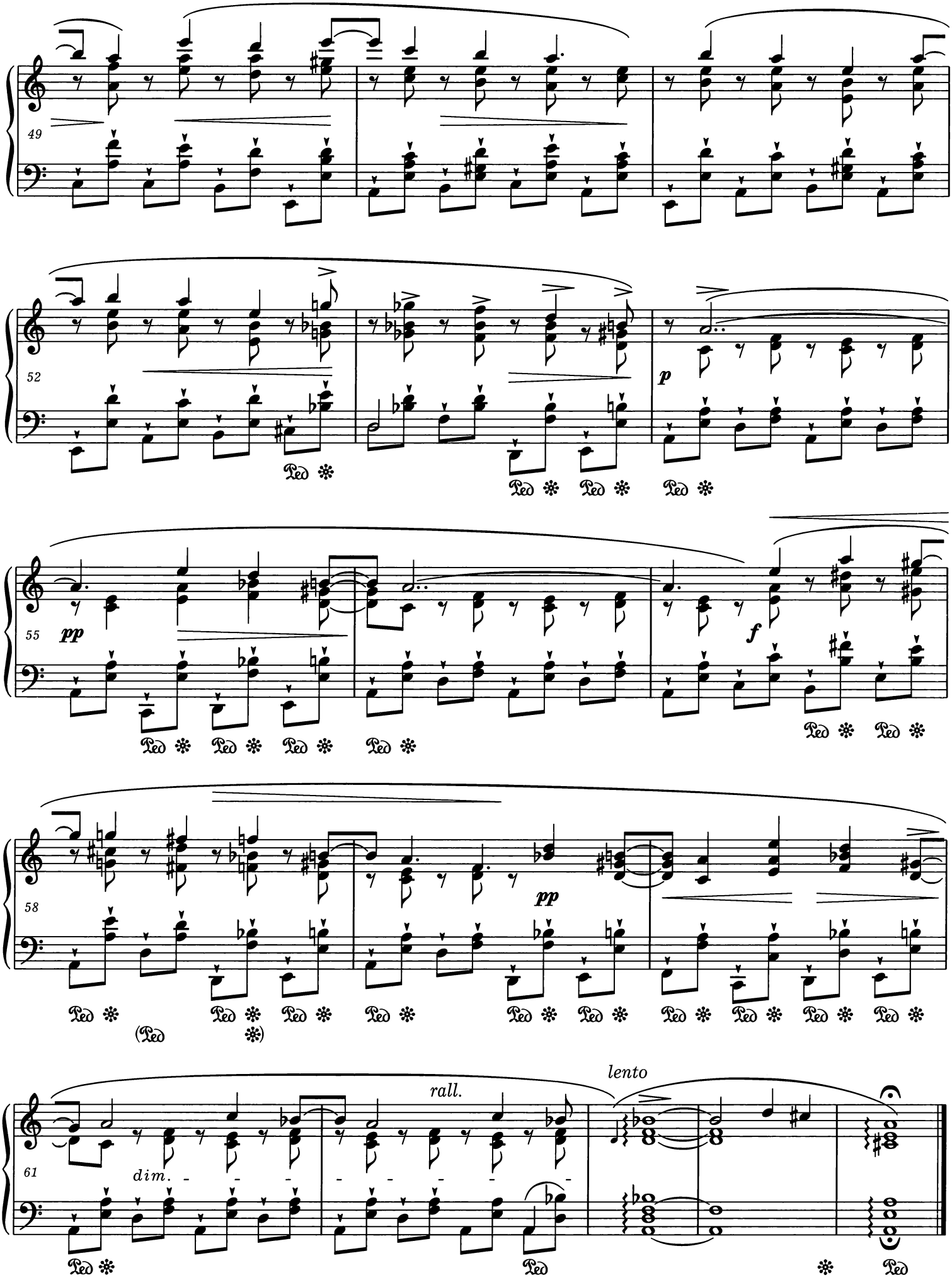


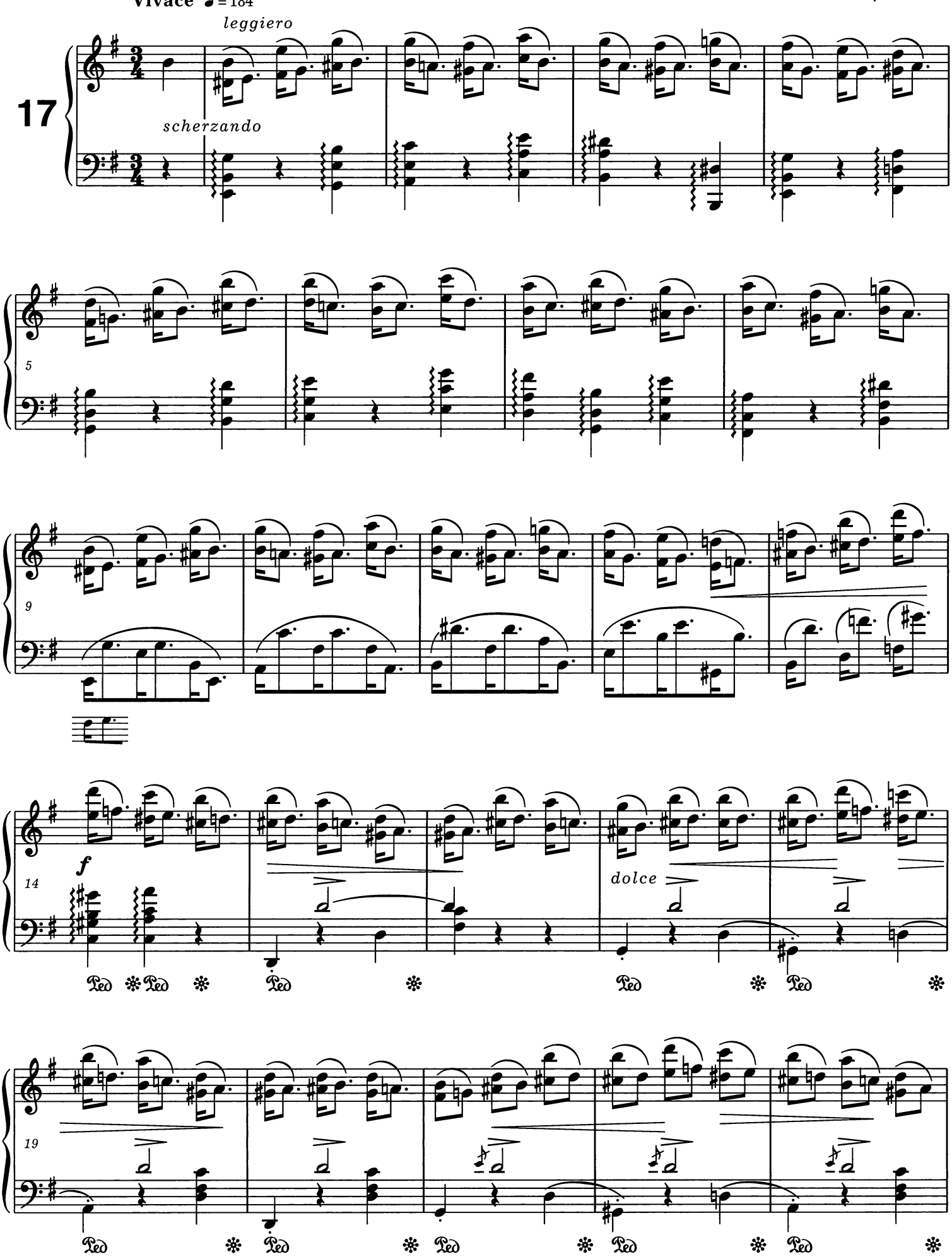
* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

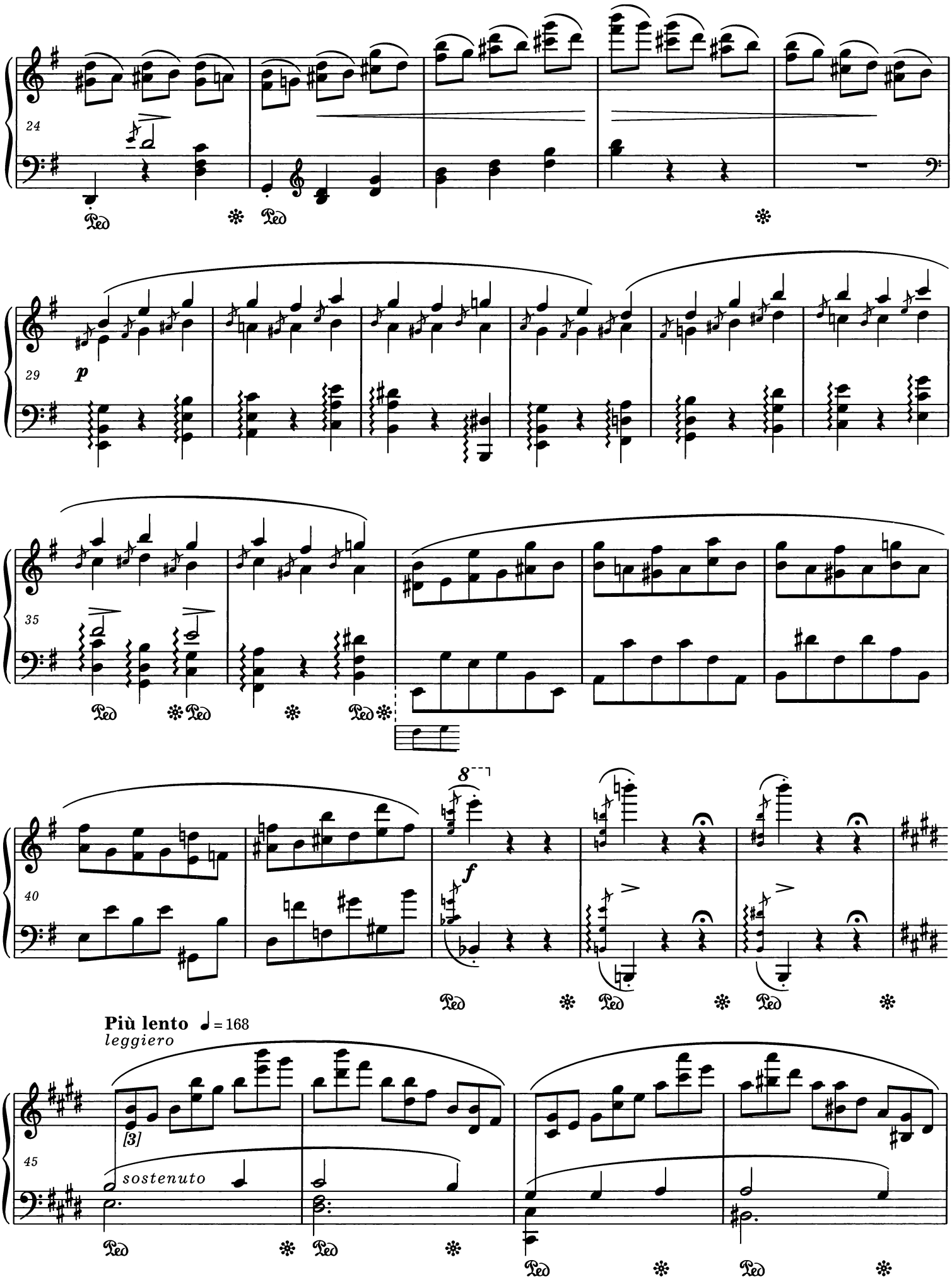


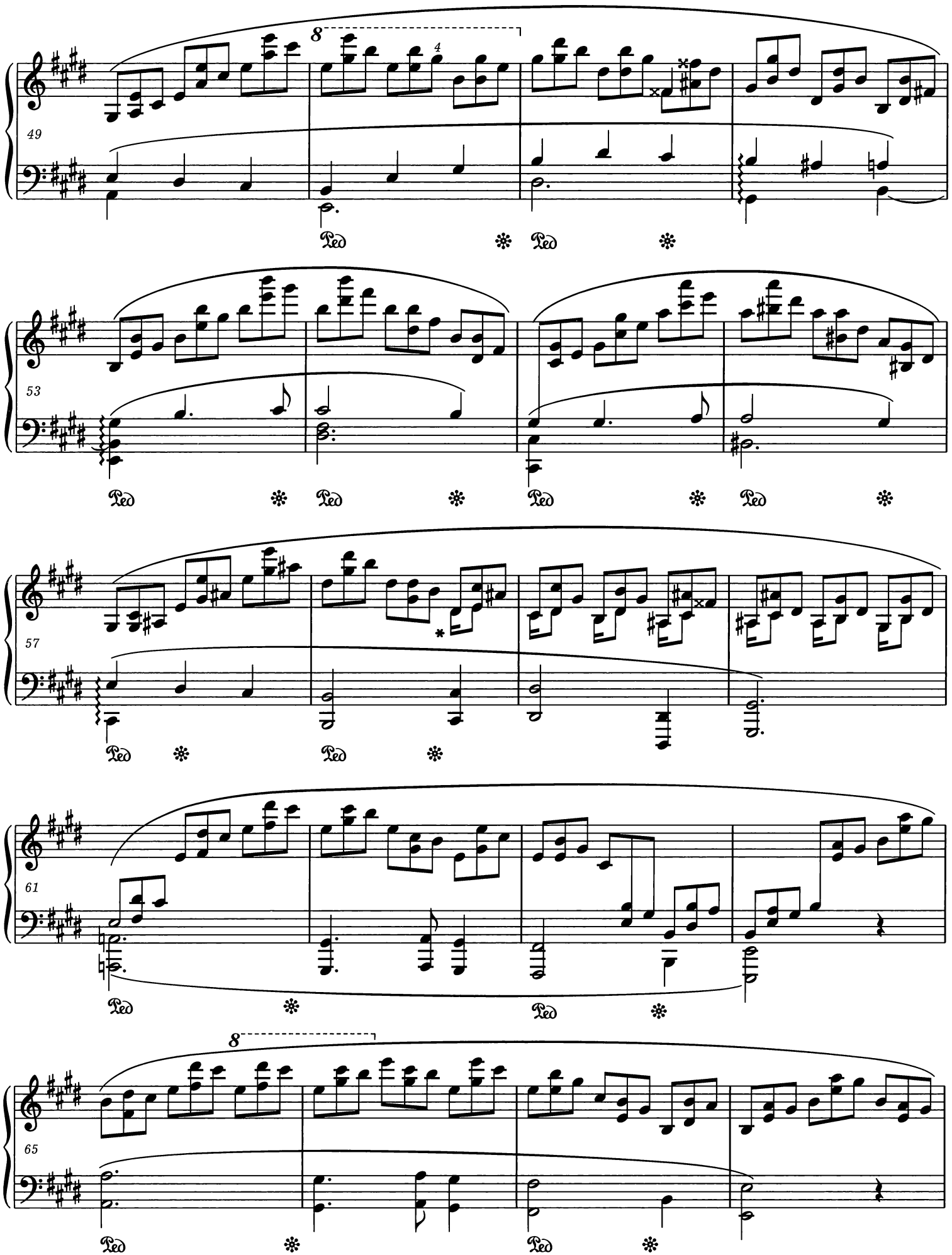
* W niektórych źródłach łuk nie jest w tym miejscu przerwany.
In some sources the slur is not broken here.


33
f
p
Ped
36
Ped
Ped
39
p
Ped
43
46
Ped

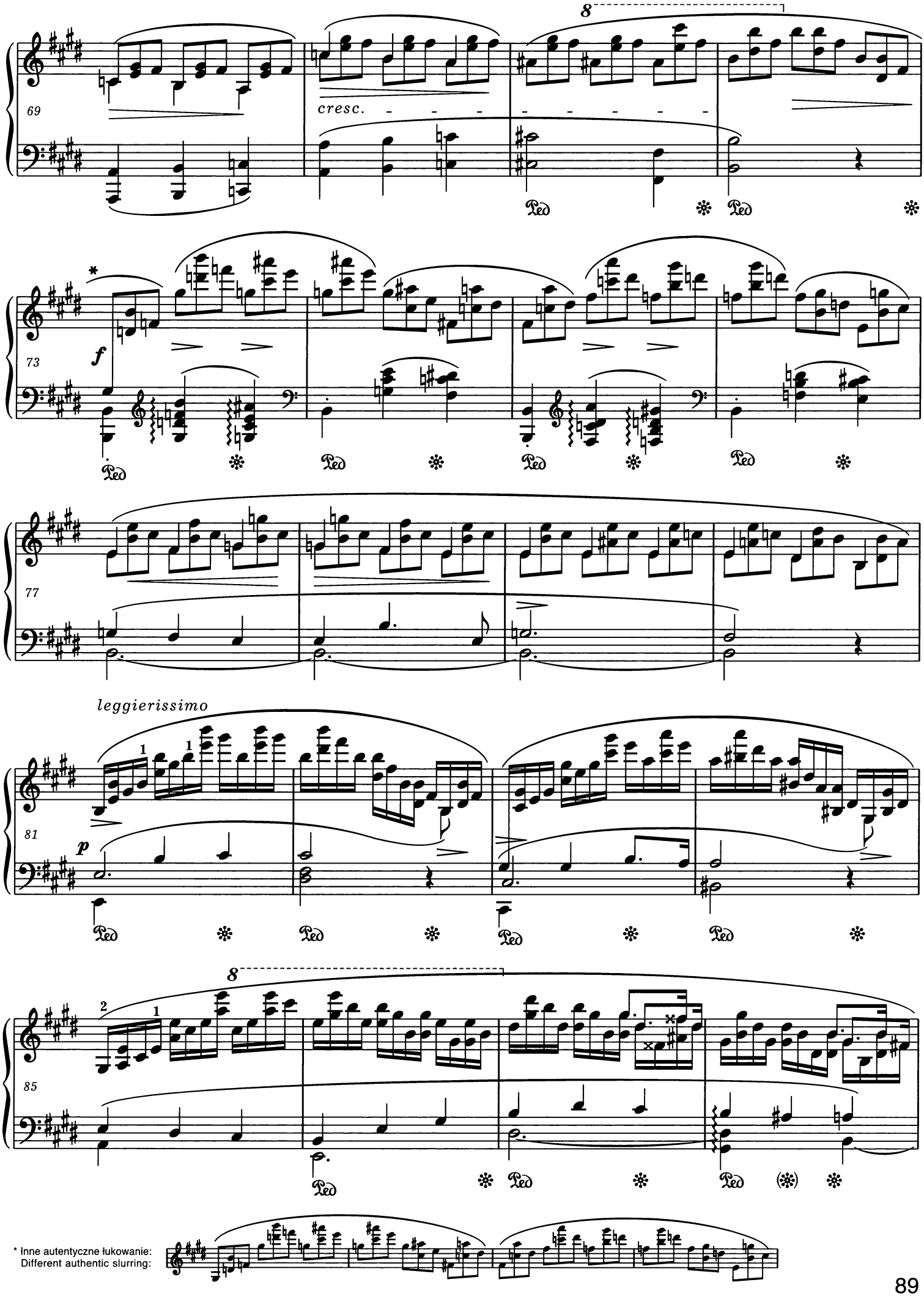

49
52
p
55
pp
f
58
pp
61
dim.
rall.
lento

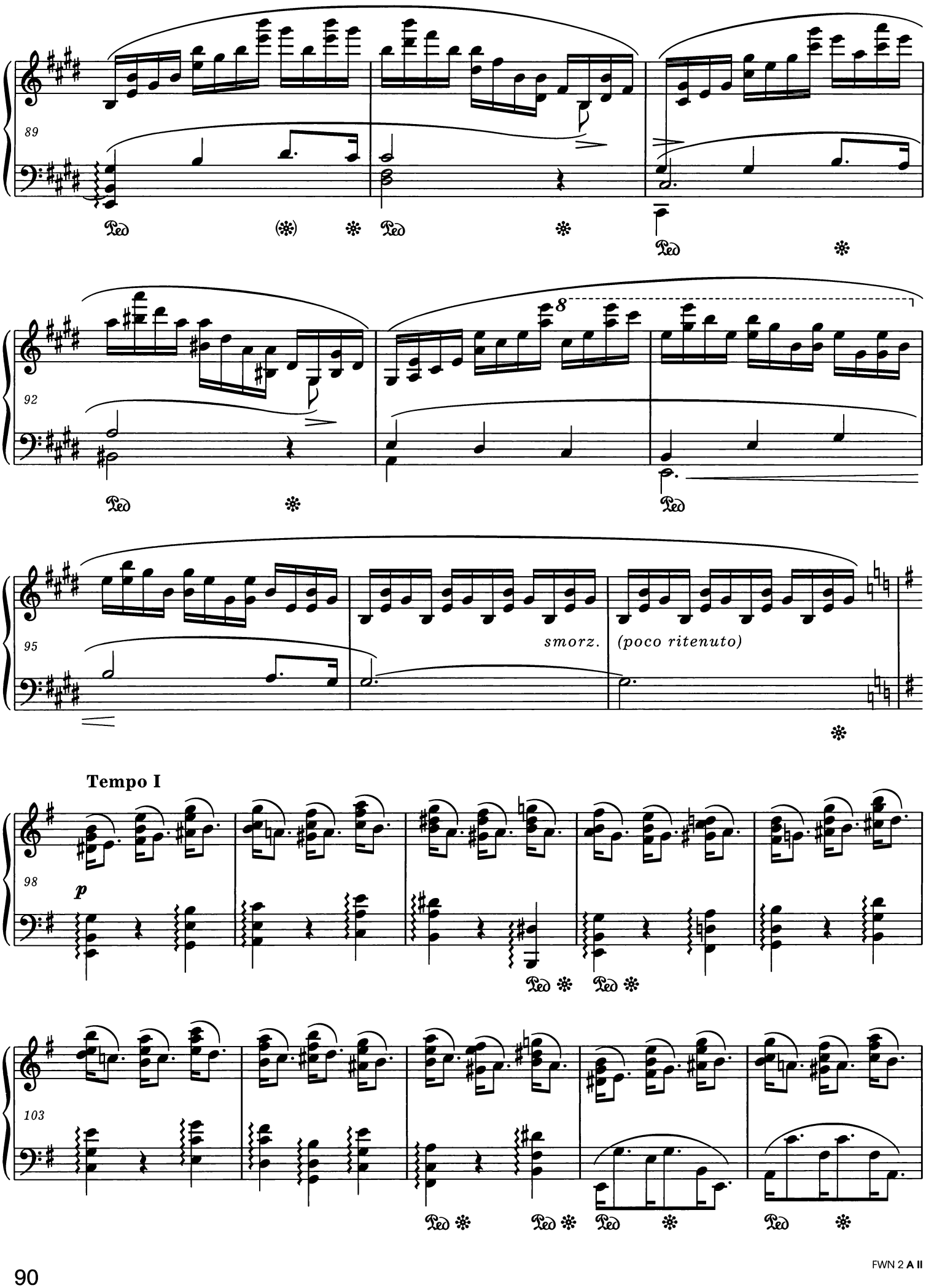

Vivace ♩= 184
leggiero
17
scherzando
5
9
f
14
dolce
19

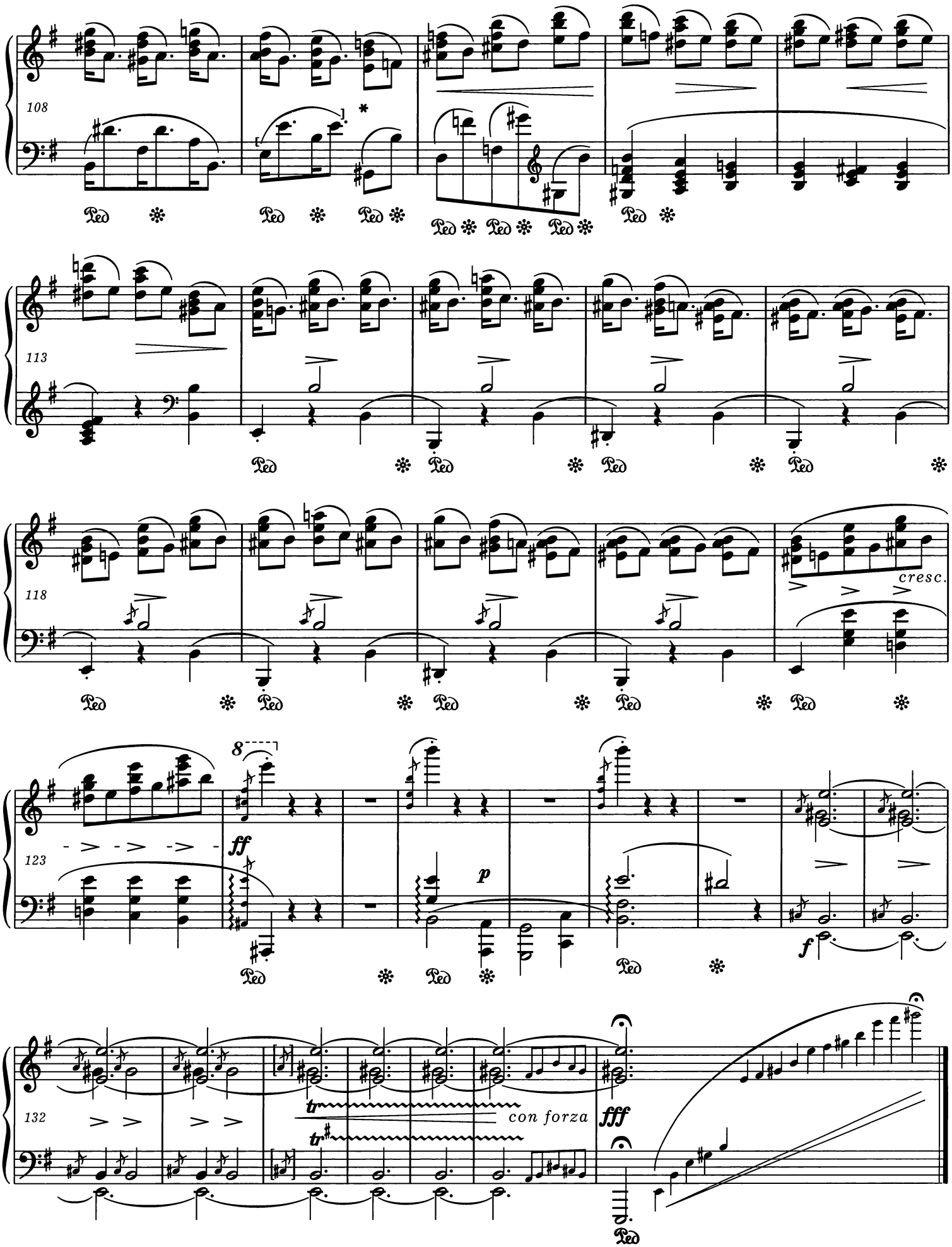

24
29
p
35
40
f
Più lento ♩ = 168
leggiero
[3]
45
sostenuto



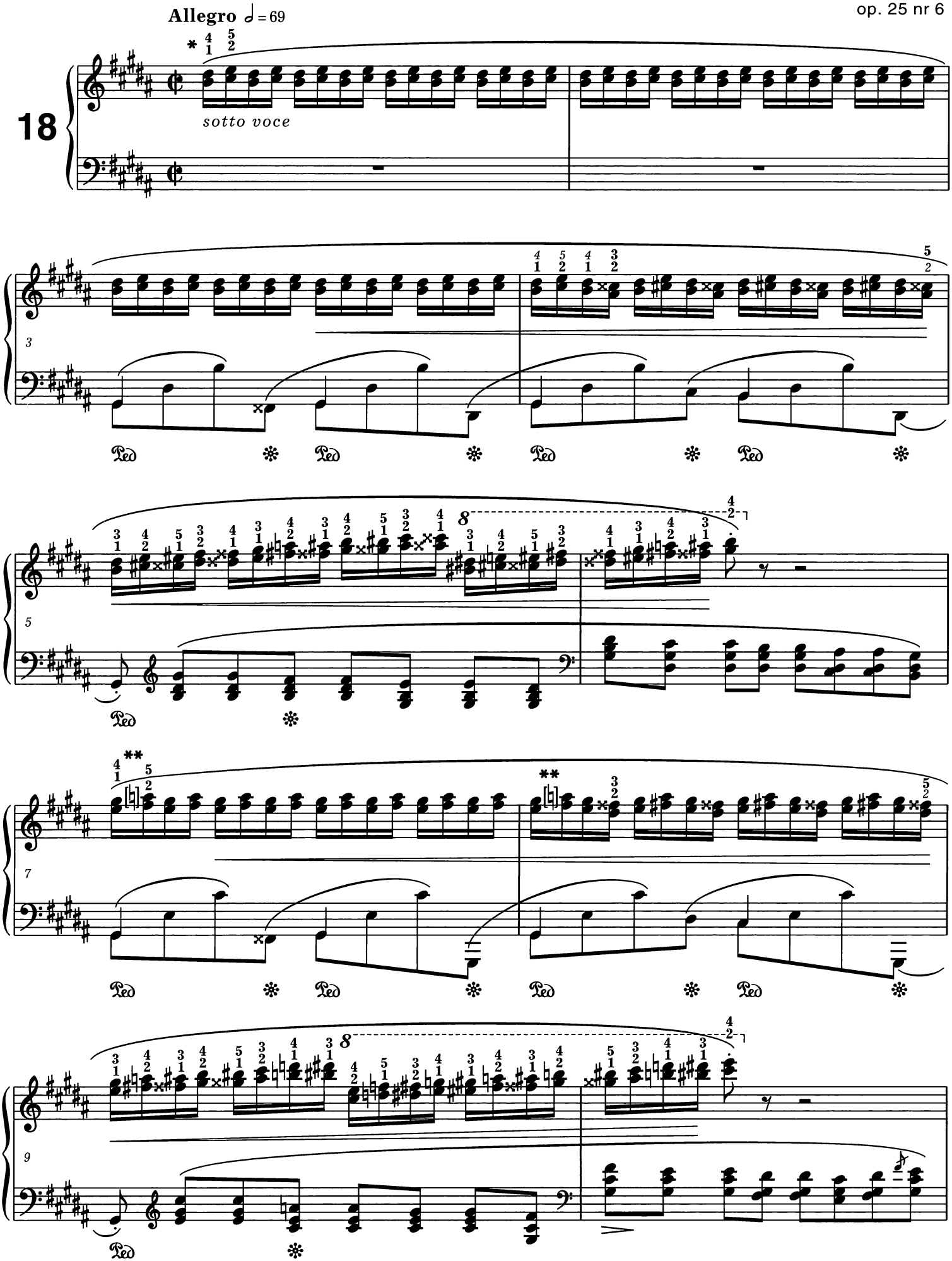
* Takty 58-60, pr. r., dolny głos: (w notacji chopinowskiej) = (w notacji współczesnej).
Bars 58-60, R. H., lower voice: (in Chopin's notation) = (in contemporary notation).


69
cresc.
8
73
f
77
leggierissimo
81
p
85
8
* Inne autentyczne łukowanie:
Different authentic slurring:


89
Ped
Ped
Ped
92
8
Ped
Ped
95
smorz.
(poco ritenuto)
Tempo I
98
p
Ped
Ped
103
Ped
Ped
Ped
Ped

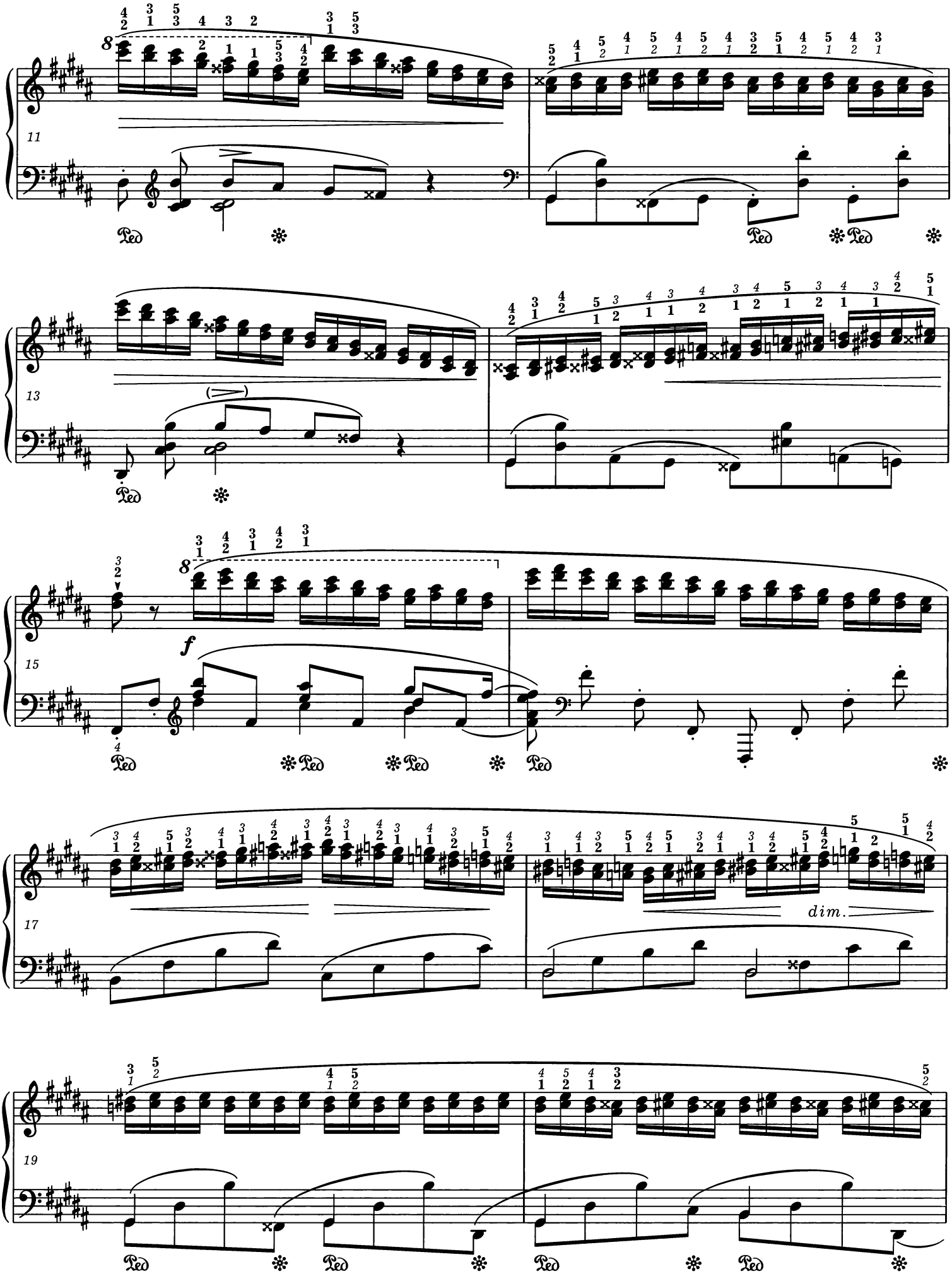


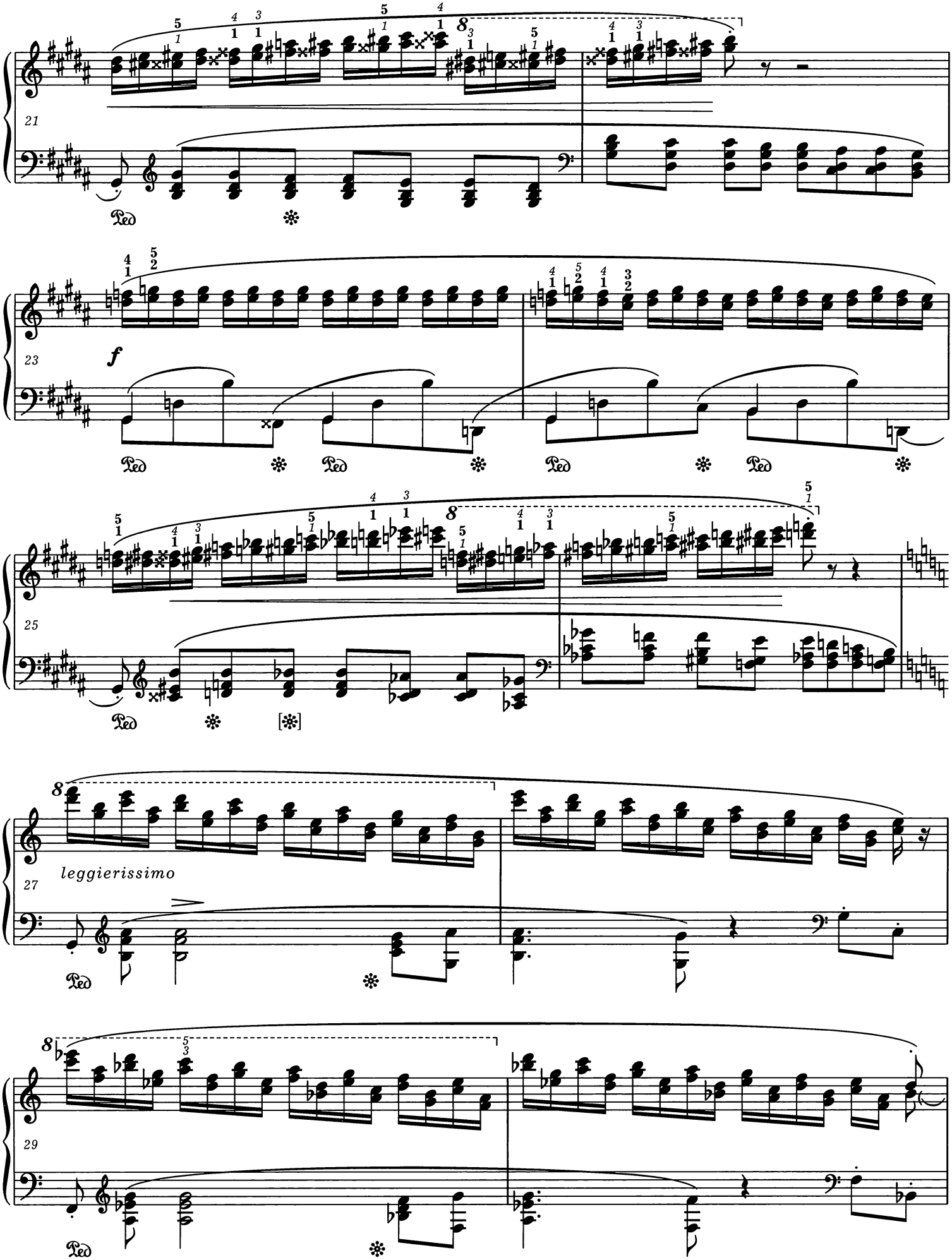
* Wariant rytmiczny 3. ćwierćnuty tego taktu w obu rękach: (jak w poprzednich figurach).
Variant rhythm on the third beat in this bar in both hands: (as in previous figures).

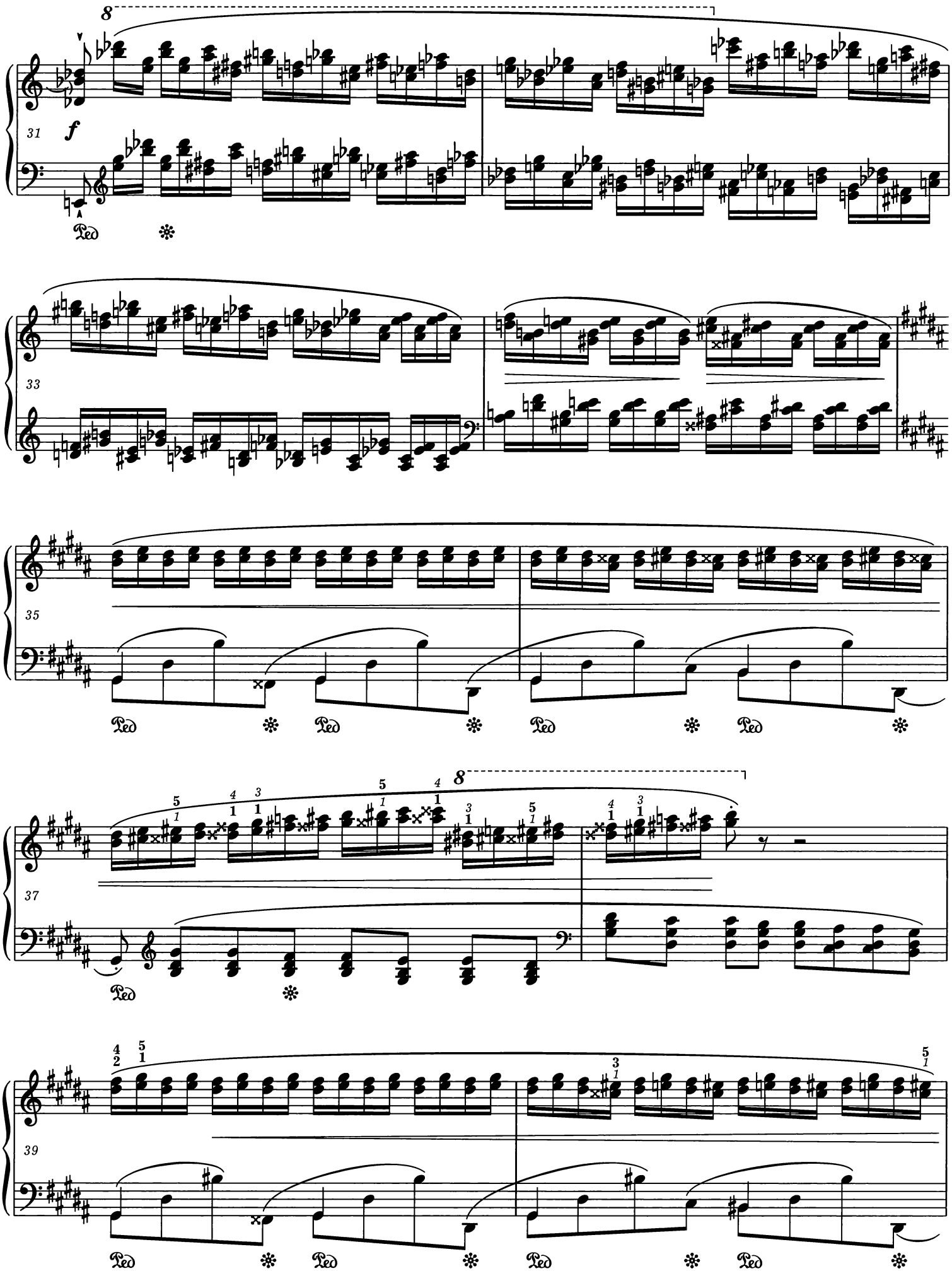


* Inne palcowanie - patrz *Komentarz wykonawczy.*
** Patrz *Komentarz źródłowy.*

* For different fingering *vide Performance Commentary.*
** *Vide Source Commentary.*


11
13
15
f
17
dim.
19


21
23
f
25
27
leggierissimo
29


8
31
f
Ped
33
35
Ped
37
8
39

41

43

46

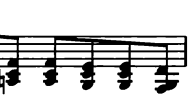
f(z)

49

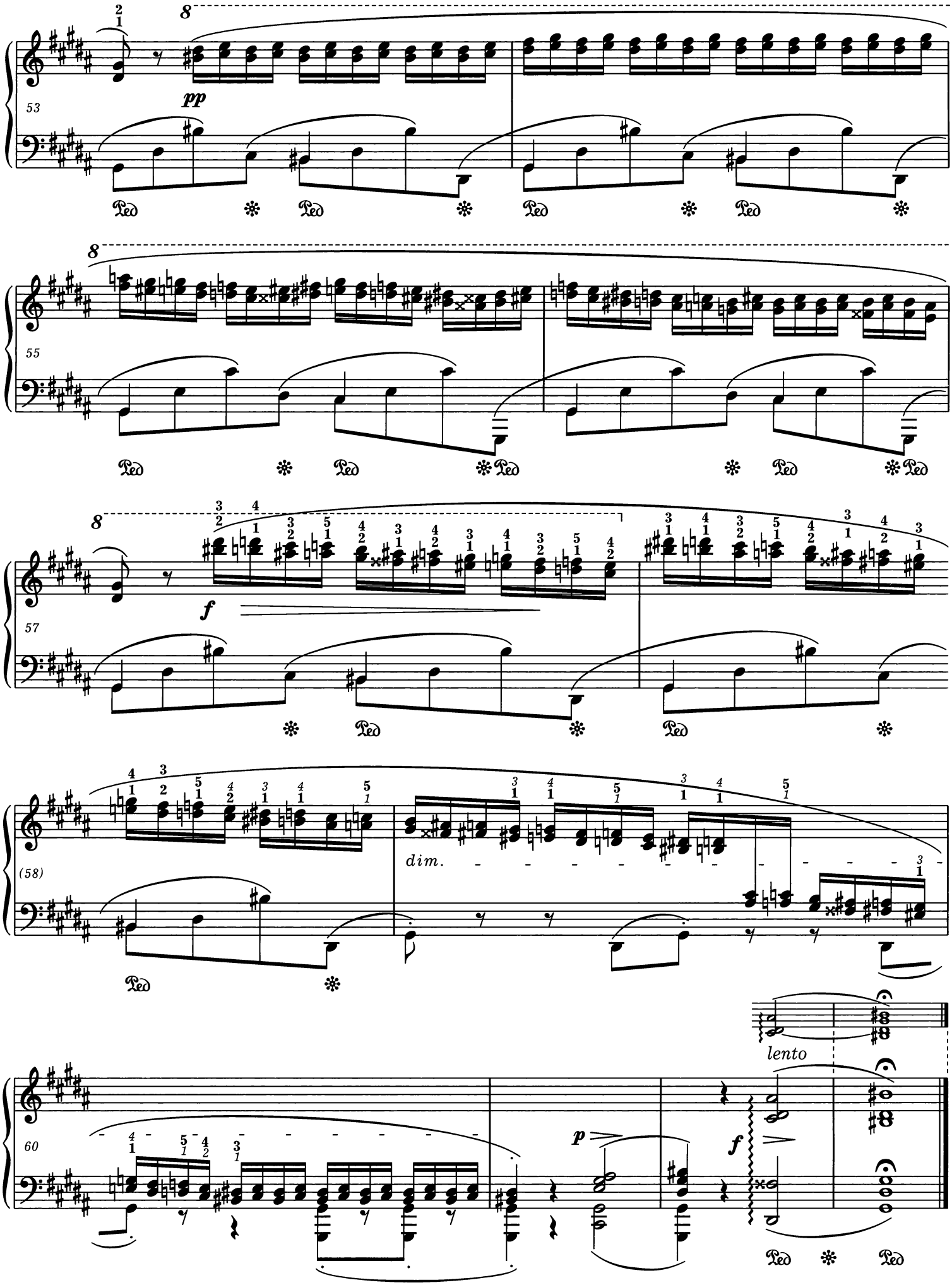
sotto voce

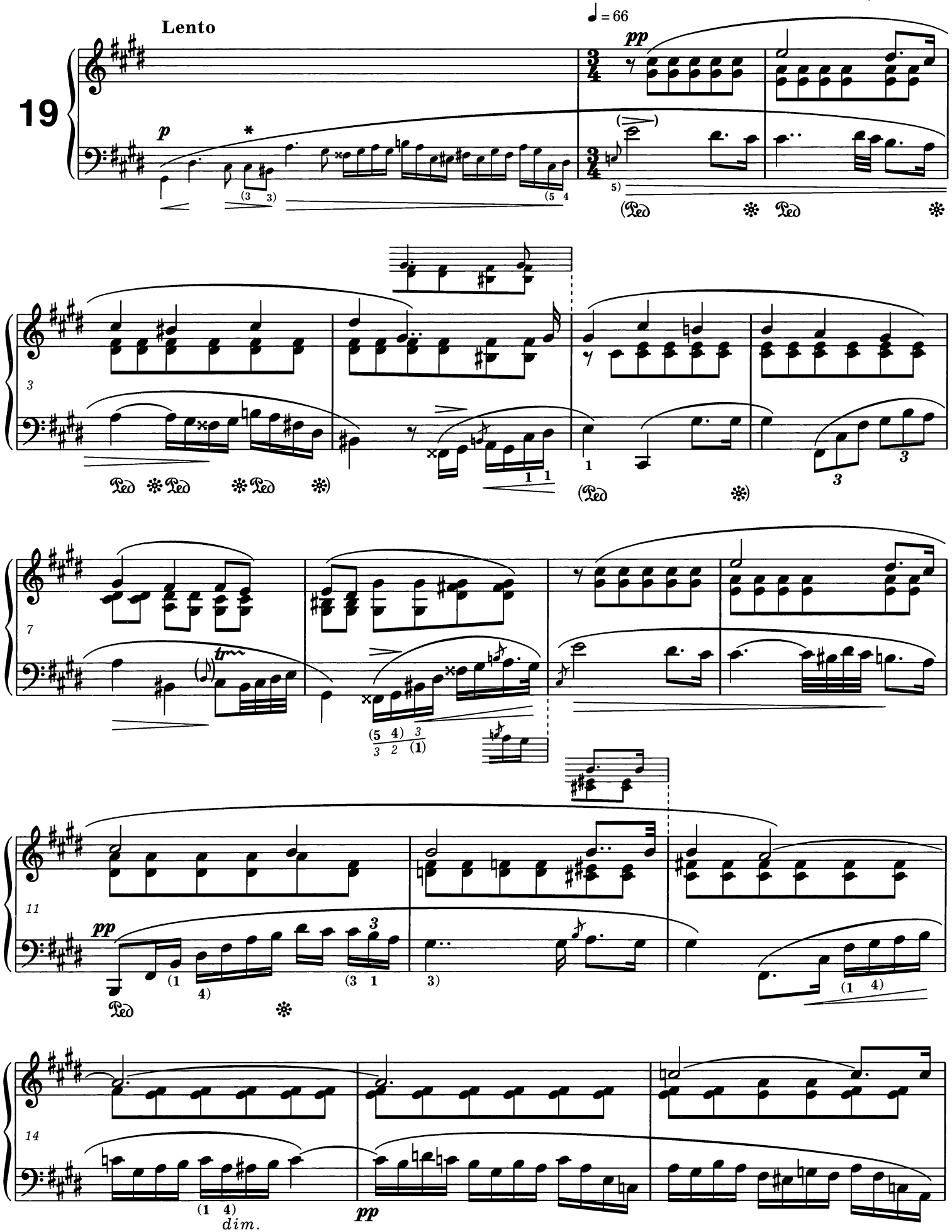
51

* Pierwotna wersja:
Original version:

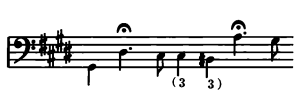


. Patrz *Komentarz źródłowy.*
. *Vide Source Commentary.*

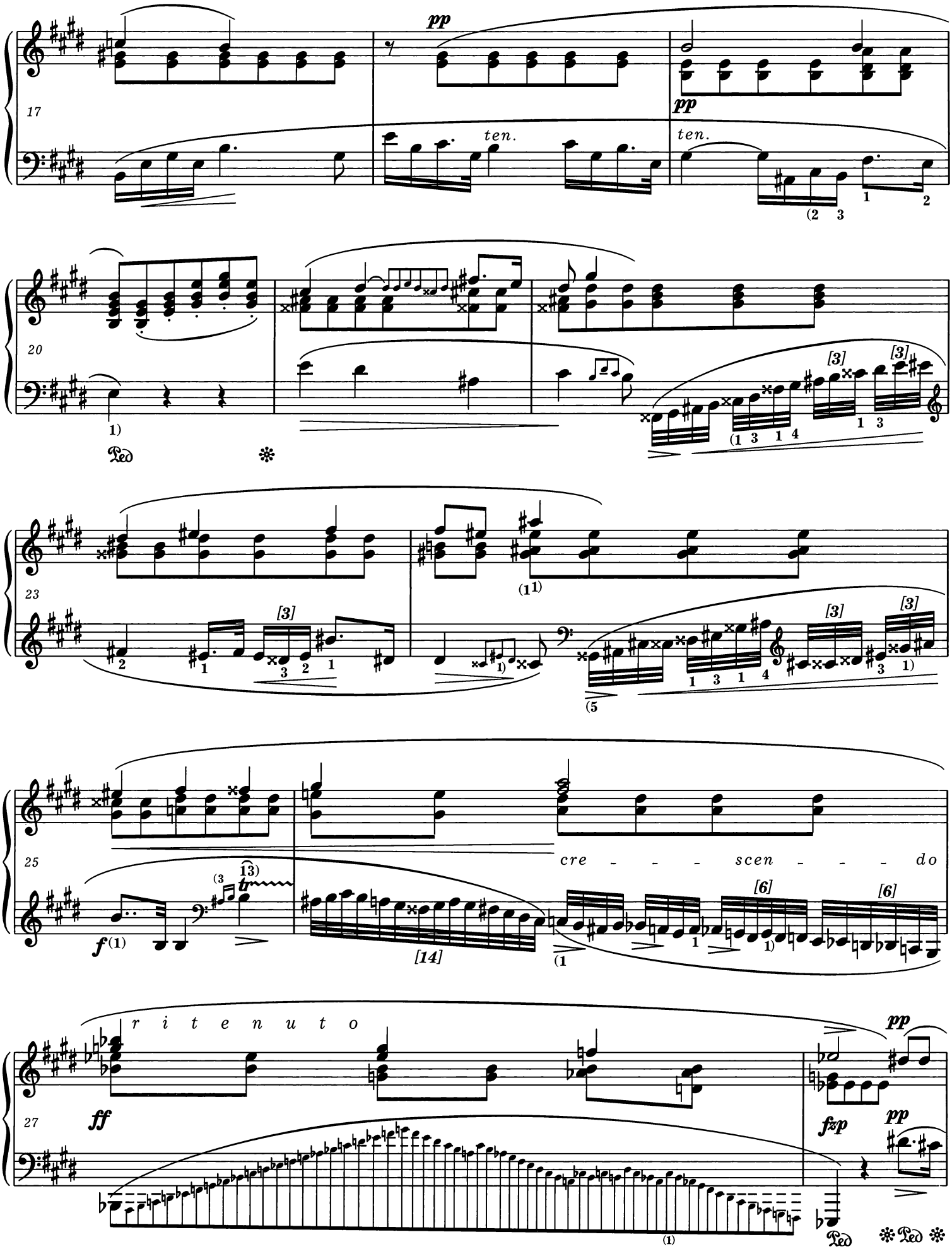

53
pp
55
57
f
(58)
dim.
60
lento
p
f

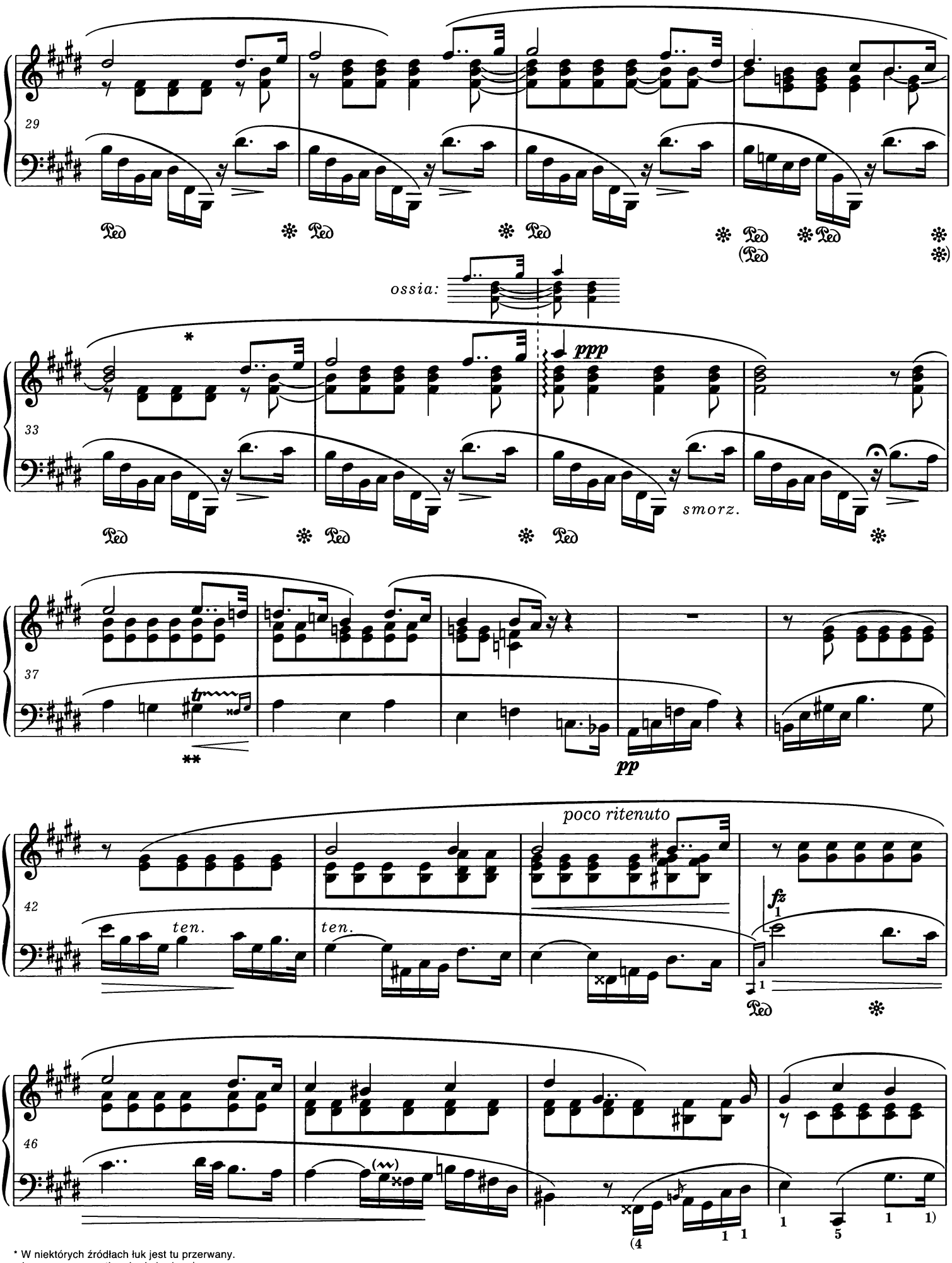


* Odmiana rytmiczna w jednym z pierwszych wydań:
Rhythmic variation in one of the first editions:



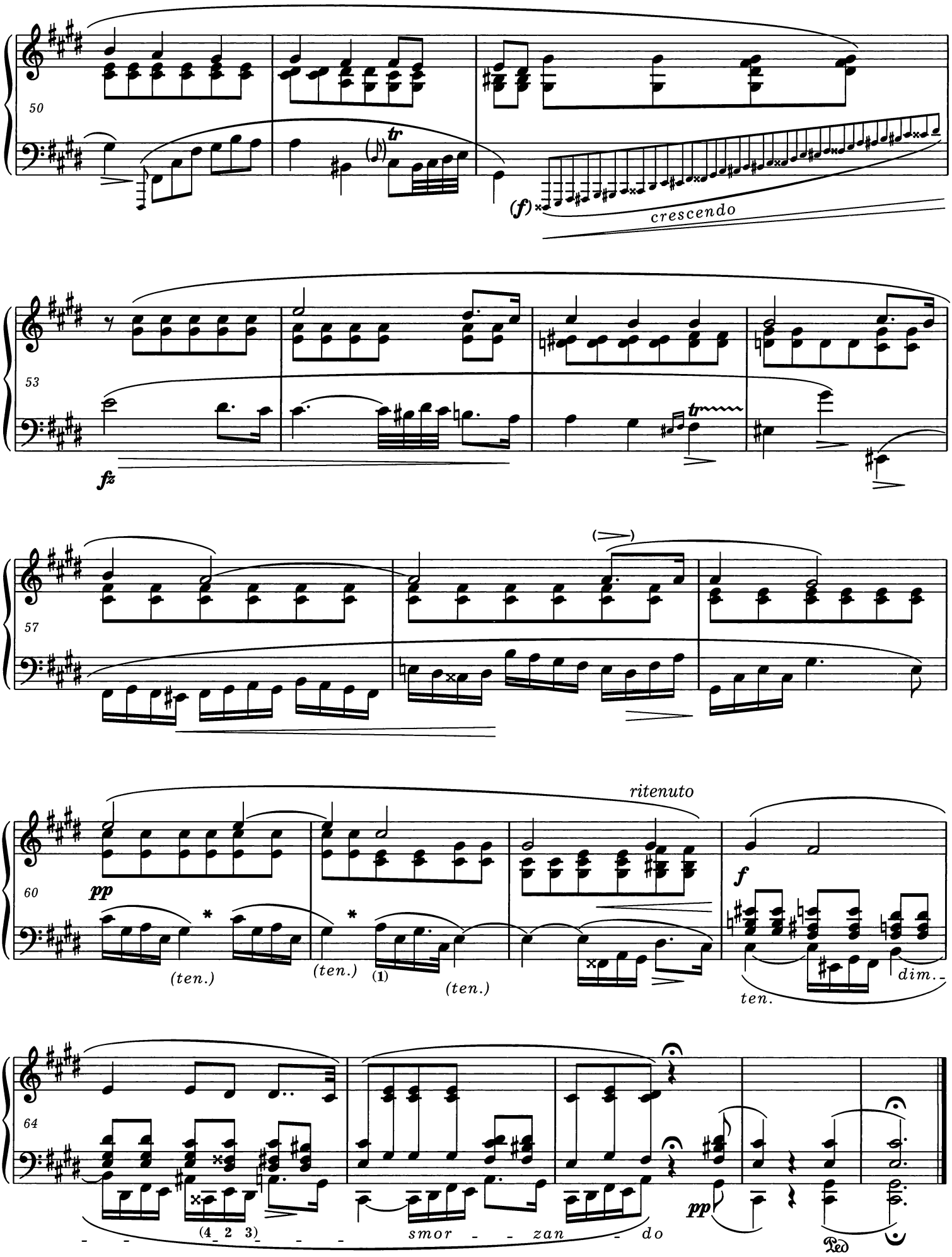
. Patrz *Komentarz źródłowy* i *wykonawczy*.
. *Vide Performance* and *Source Commentaries*.


17
pp
ten.
pp
ten.
20
23
25
cre - - - scen - - - do
f
[14]
[6]
[6]
27
r i t e n u t o
ff
fzp
pp
pp



* W niektórych źródłach łuk jest tu przerwany.
In some sources the slur is broken here.

** Sposób rozpoczęcia trylu - patrz *Komentarz wykonawczy* i *źródłowy*.
Manner of starting the trill - *vide Performance* and *Source Commentaries*.

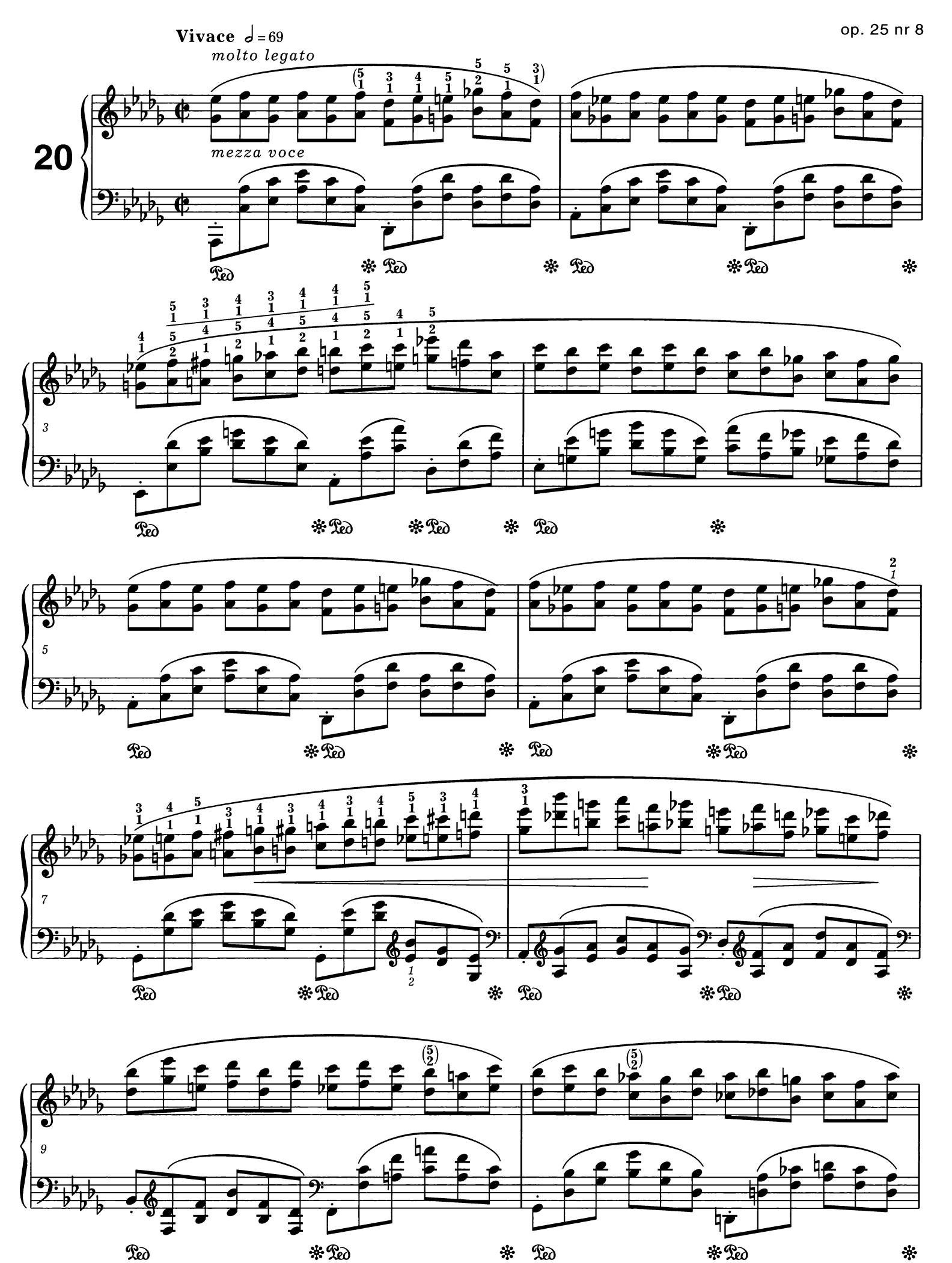


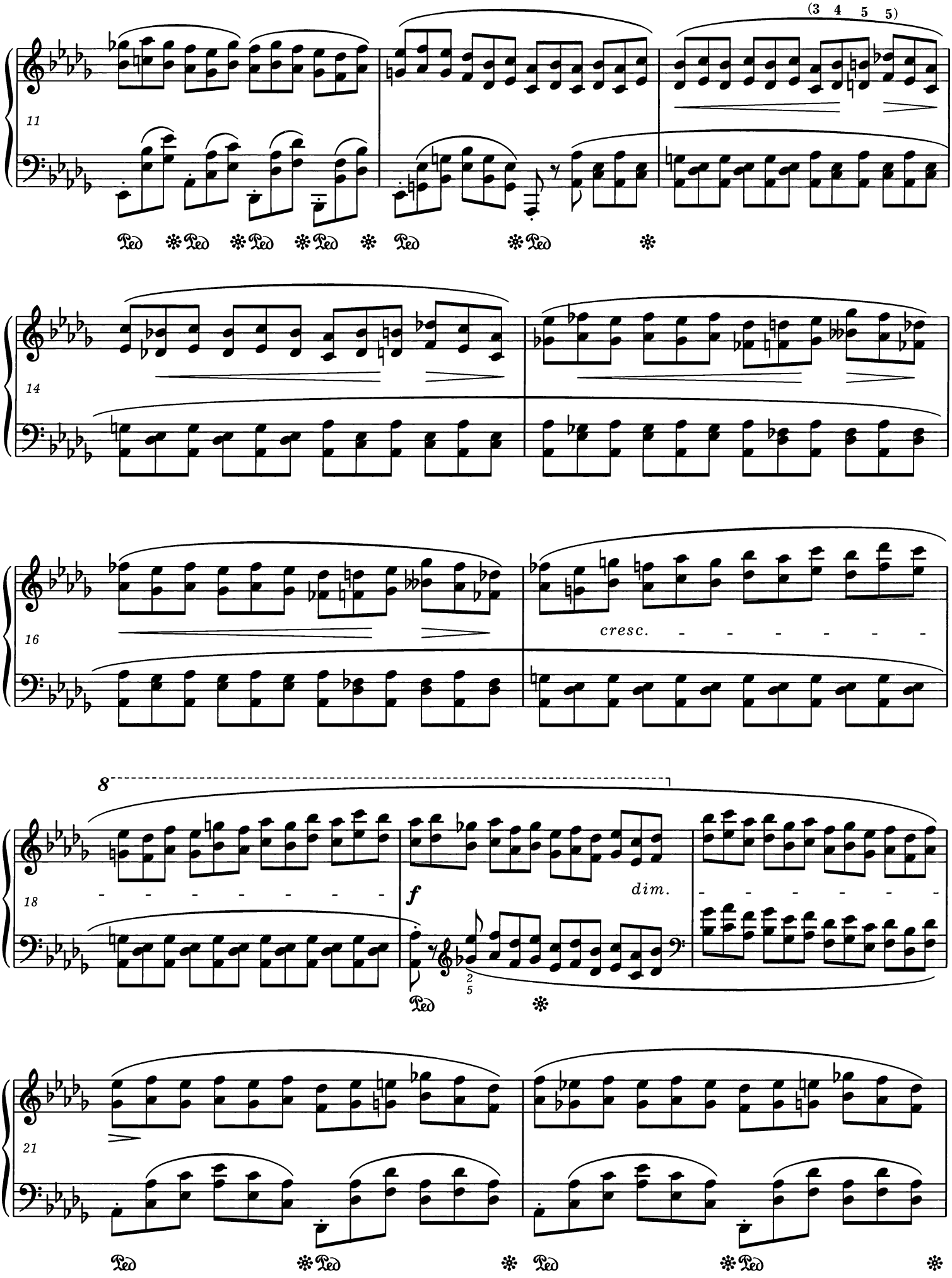
* Jedno ze źródeł nie przerywa łuku w miejscach oznaczonych gwiazdką.
One of the sources does not break the slur in passages marked with an asterisk.

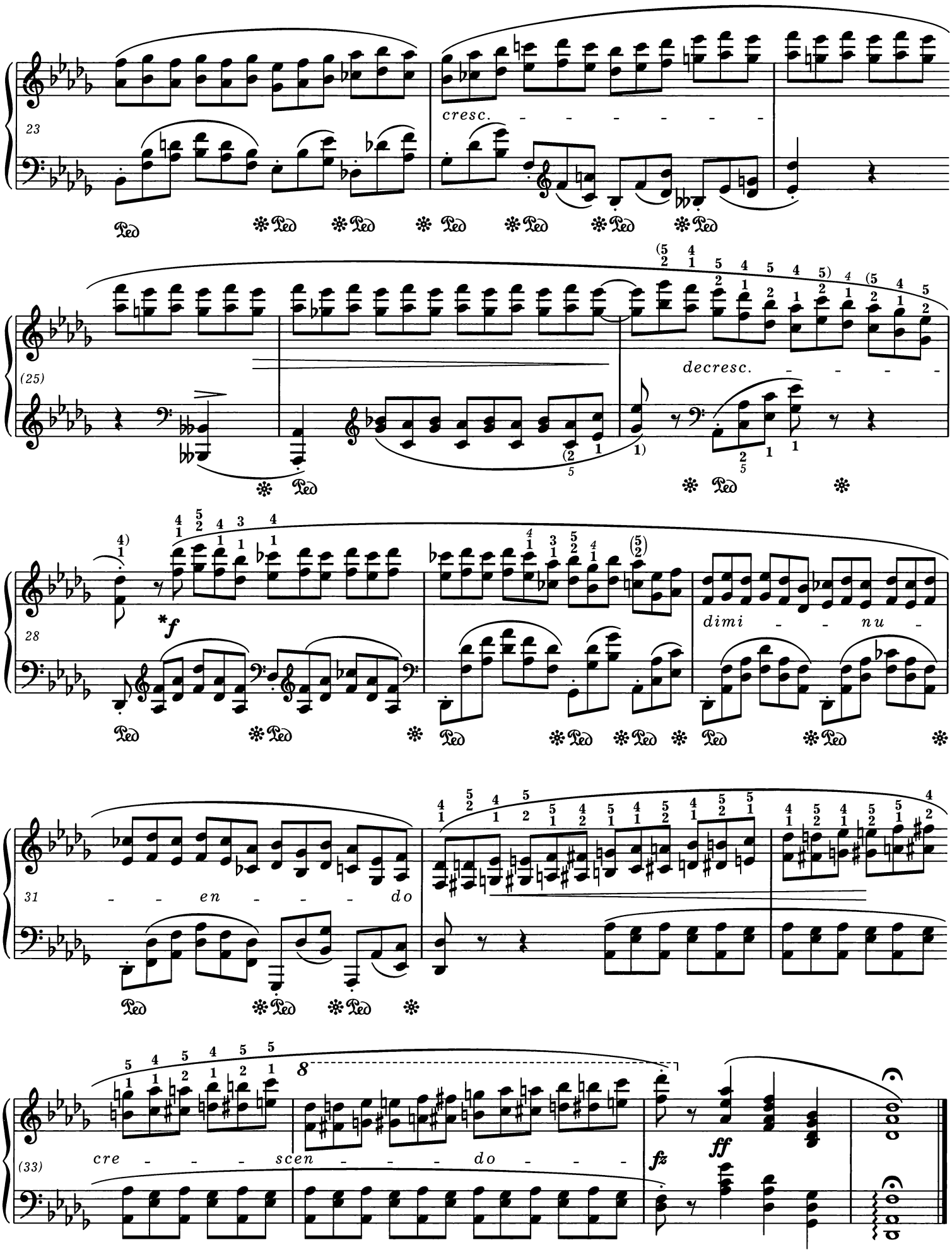
Vivace ♩= 69

molto legato

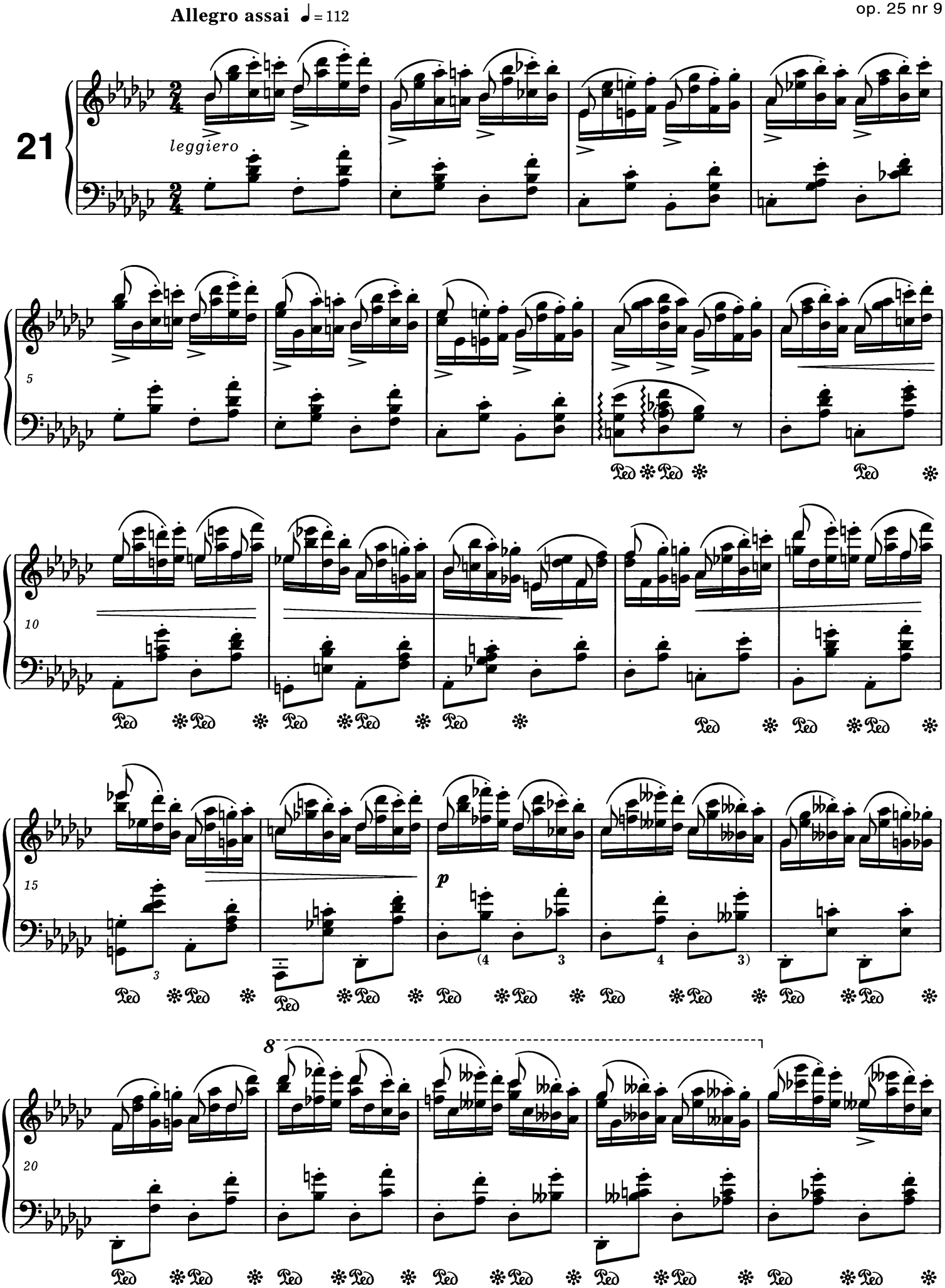
mezza voce

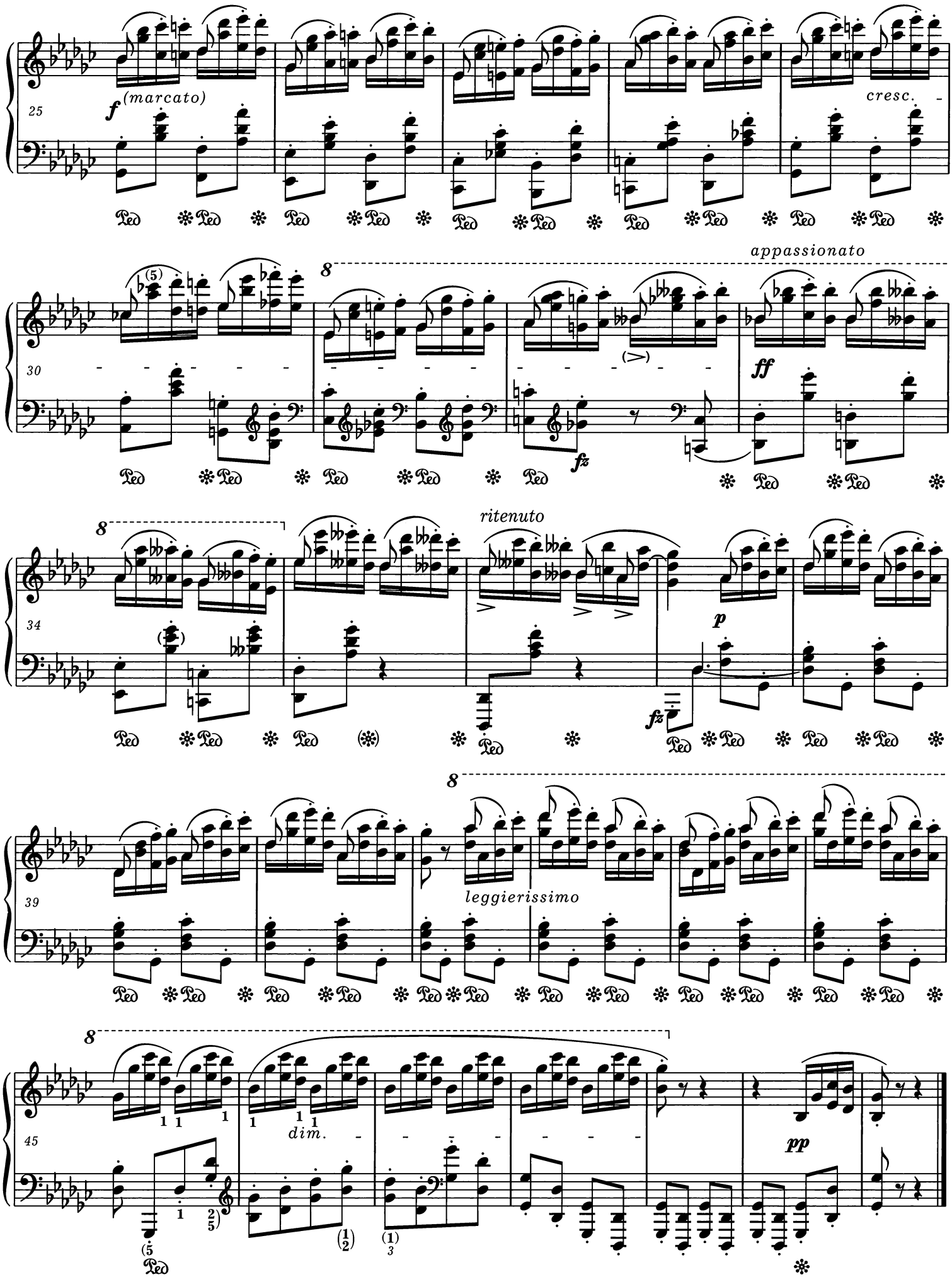



(3 4 5 5)
11
Ped
14
16
cresc.
8
18
f
dim.
21

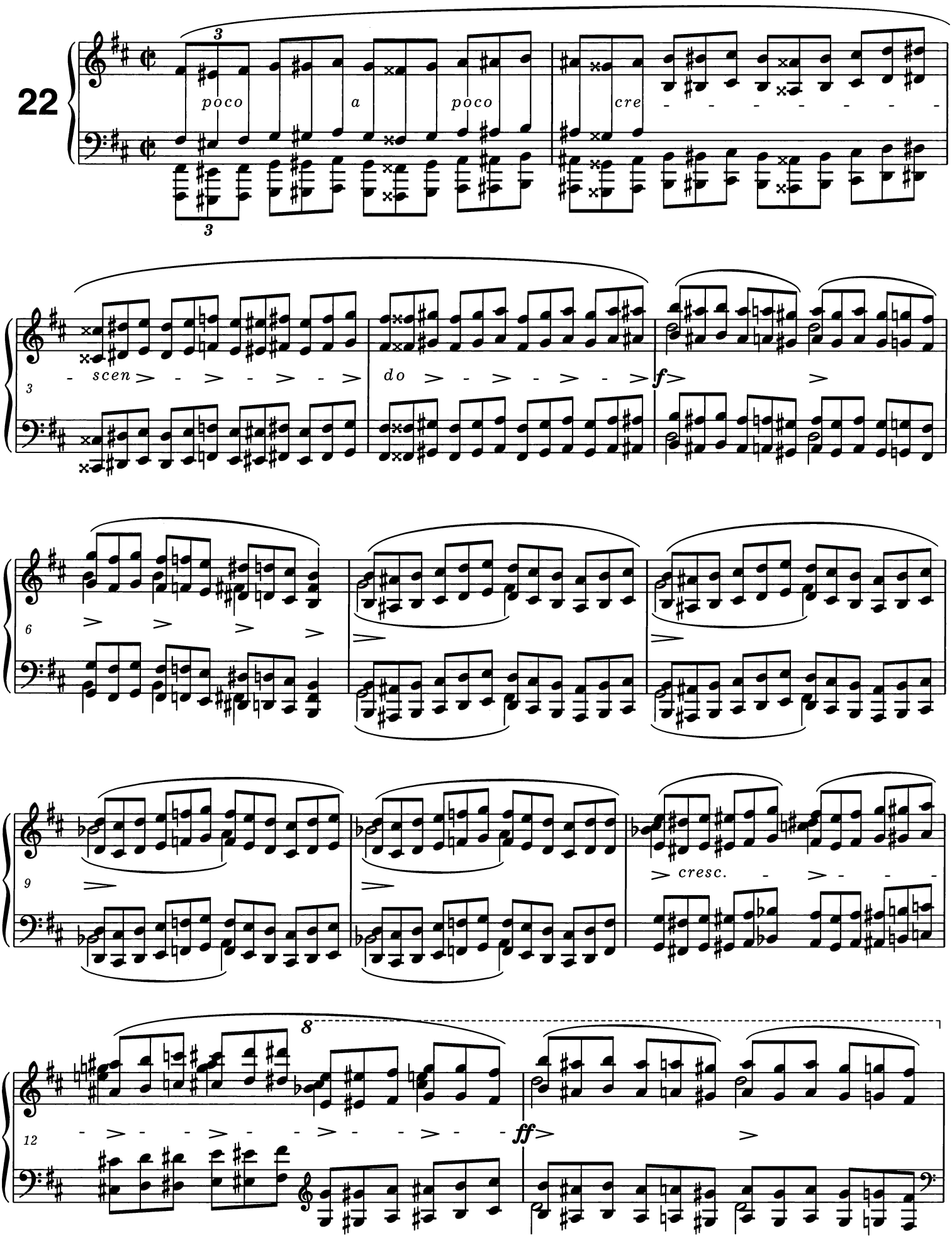


* W egzemplarzu lekcyjnym Chopin wpisał w tym miejscu **p**. Patrz *Komentarz źródłowy.*
In a pupil's copy Chopin added **p** in this passage. *Vide Source Commentary.*


Allegro assai ♩= 112
leggiero
21
5
10
15
p
20


25
f (marcato)
cresc.
30
appassionato
ff
fz
34
ritenuto
p
fz
39
leggierissimo
45
dim.
pp

Allegro con fuoco ♩ = 72



14

17

20

23

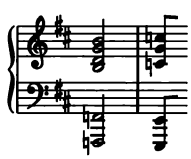
cre - - -

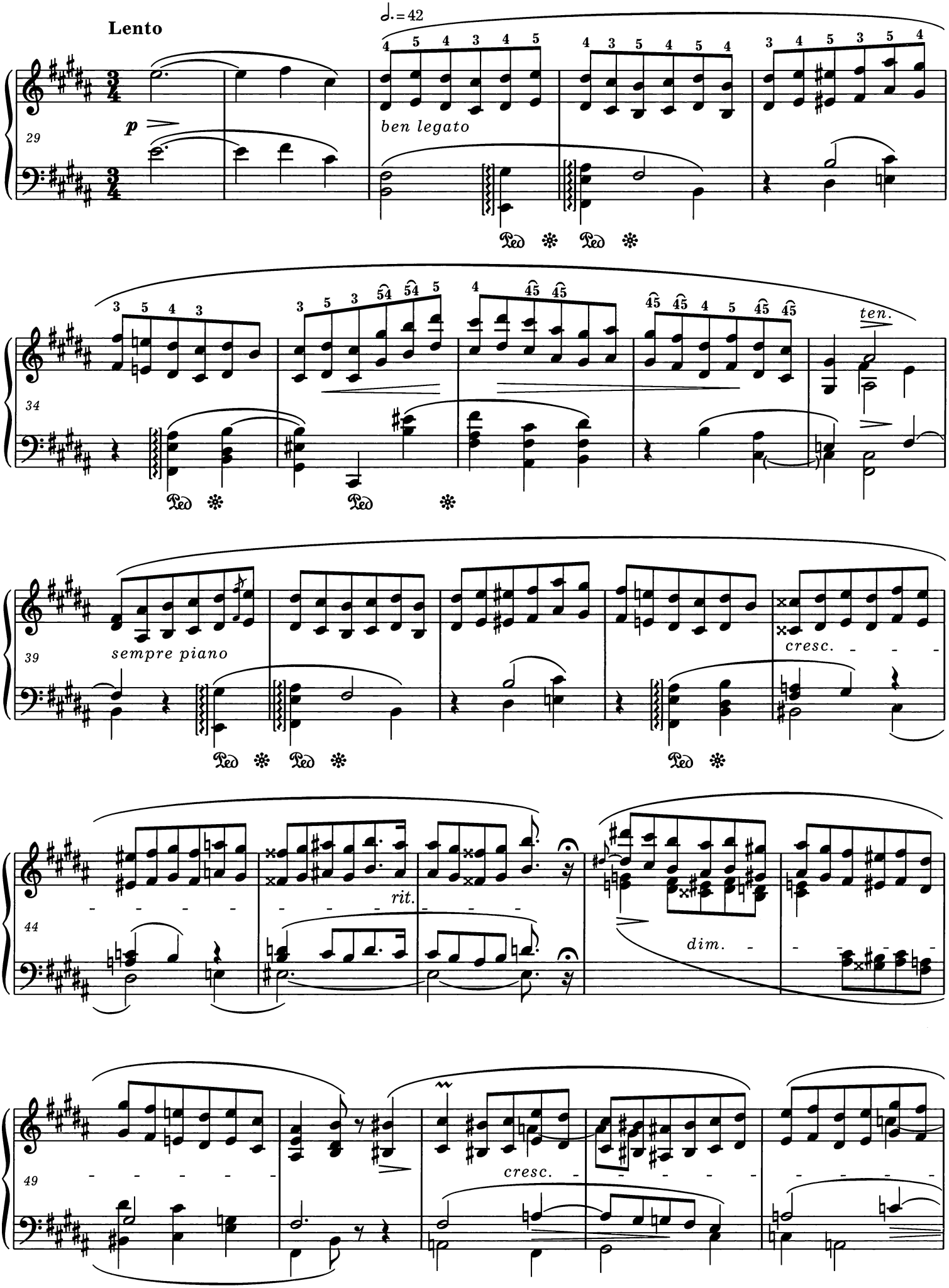
26

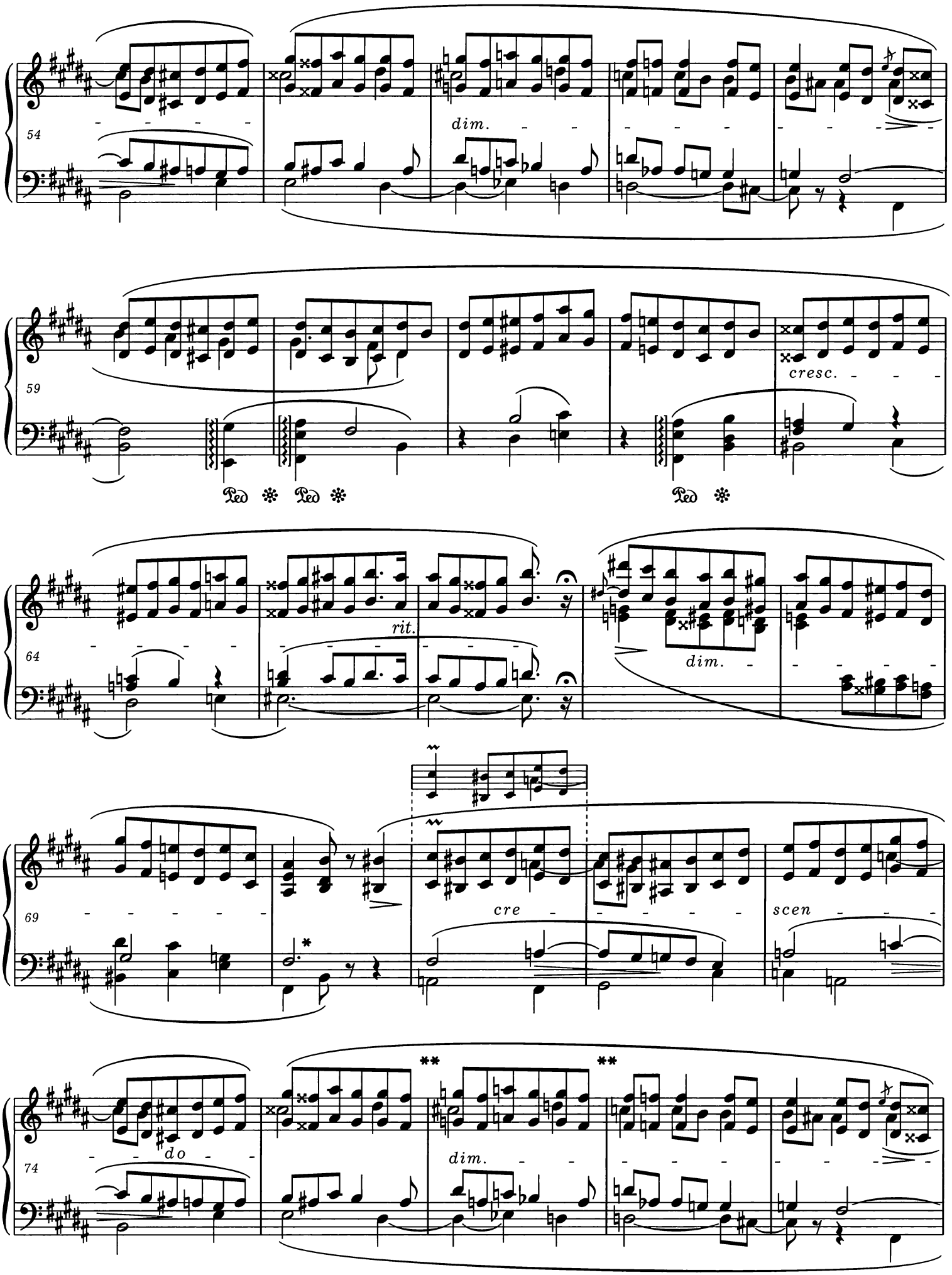
- scen - - - do -

fff

* W wielu wydaniach, aby ułatwić odczytanie, oryginalną pisownię tych akordów zmieniono enharmonicznie na:
In order to facilitate deciphering many editions enharmonically changed the original script of these chords to:

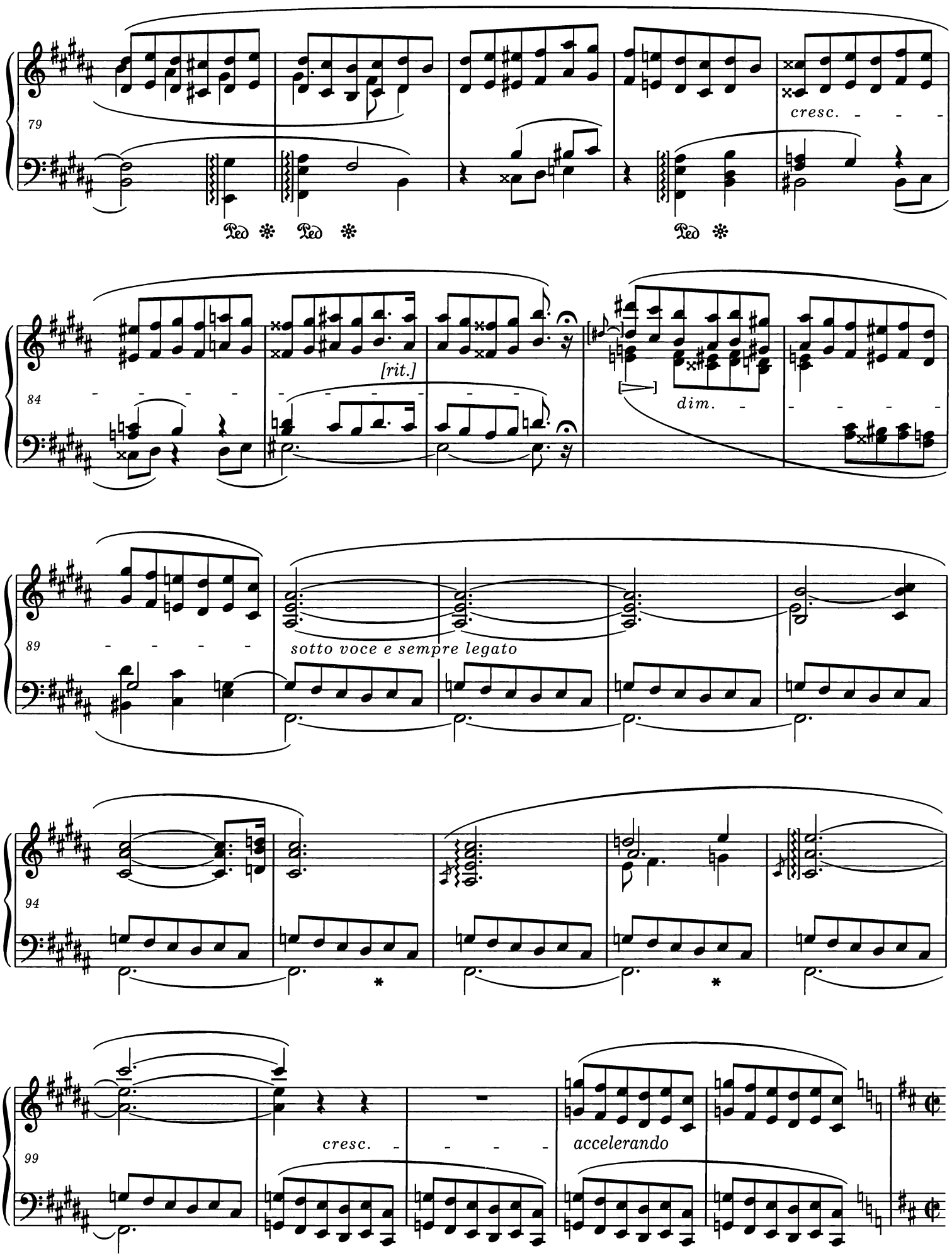



Lento
♩. = 42
p
ben legato
ten.
sempre piano
cresc.
rit.
dim.
cresc.

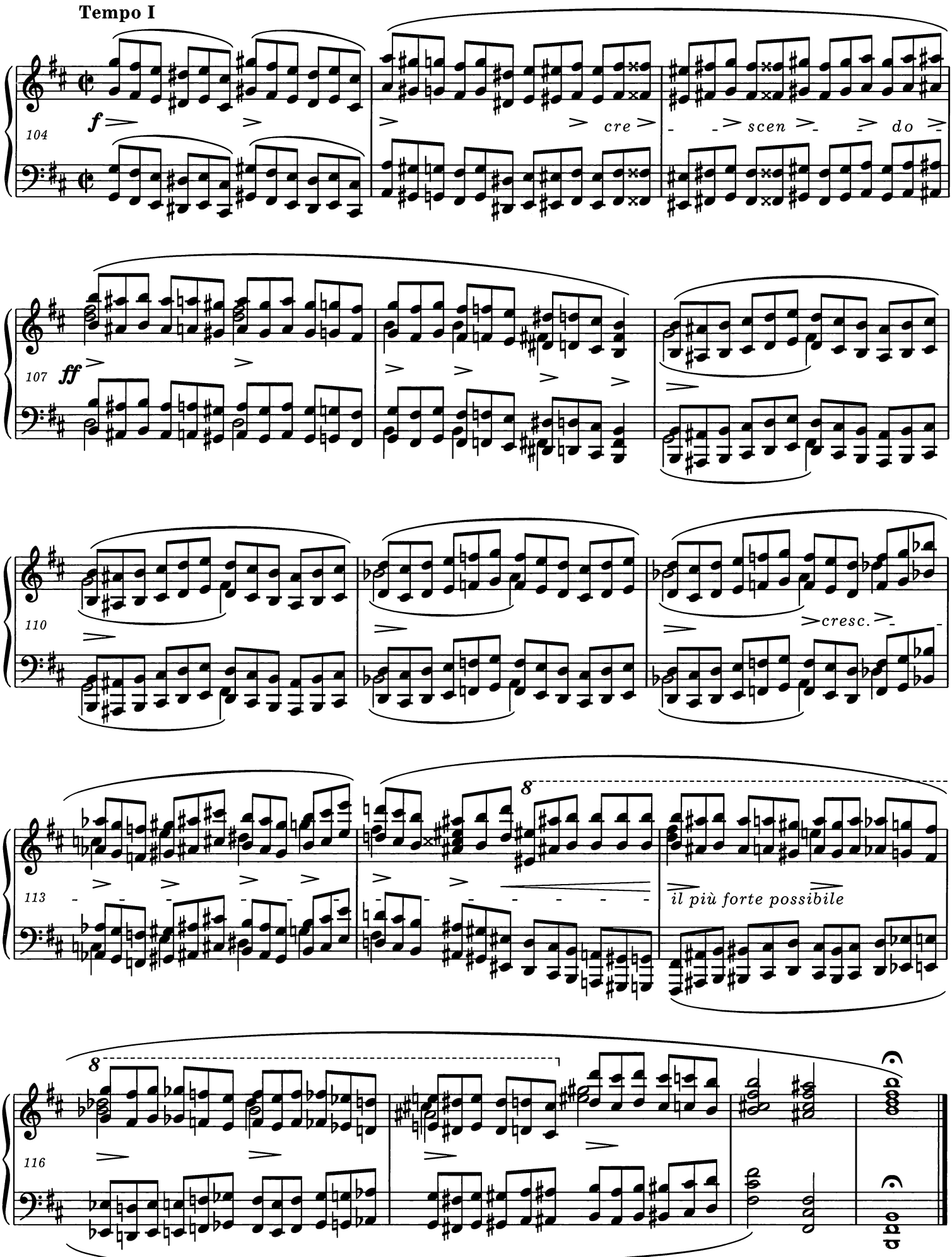


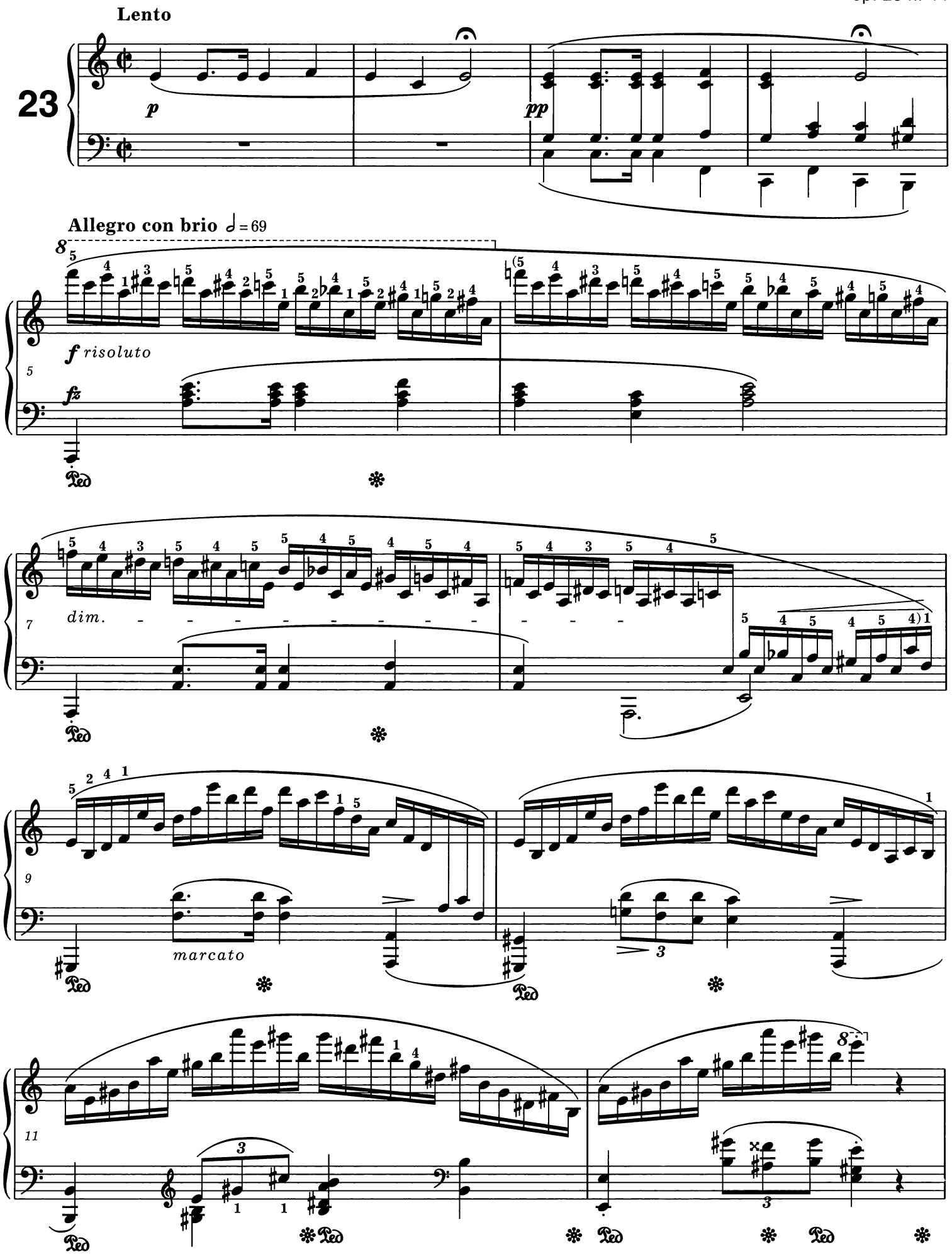
* W jednym ze źródeł nuty *fis* w t. 70-71 są połączone łukiem.
** W niektórych źródłach łuk jest w tych miejscach przerwany.

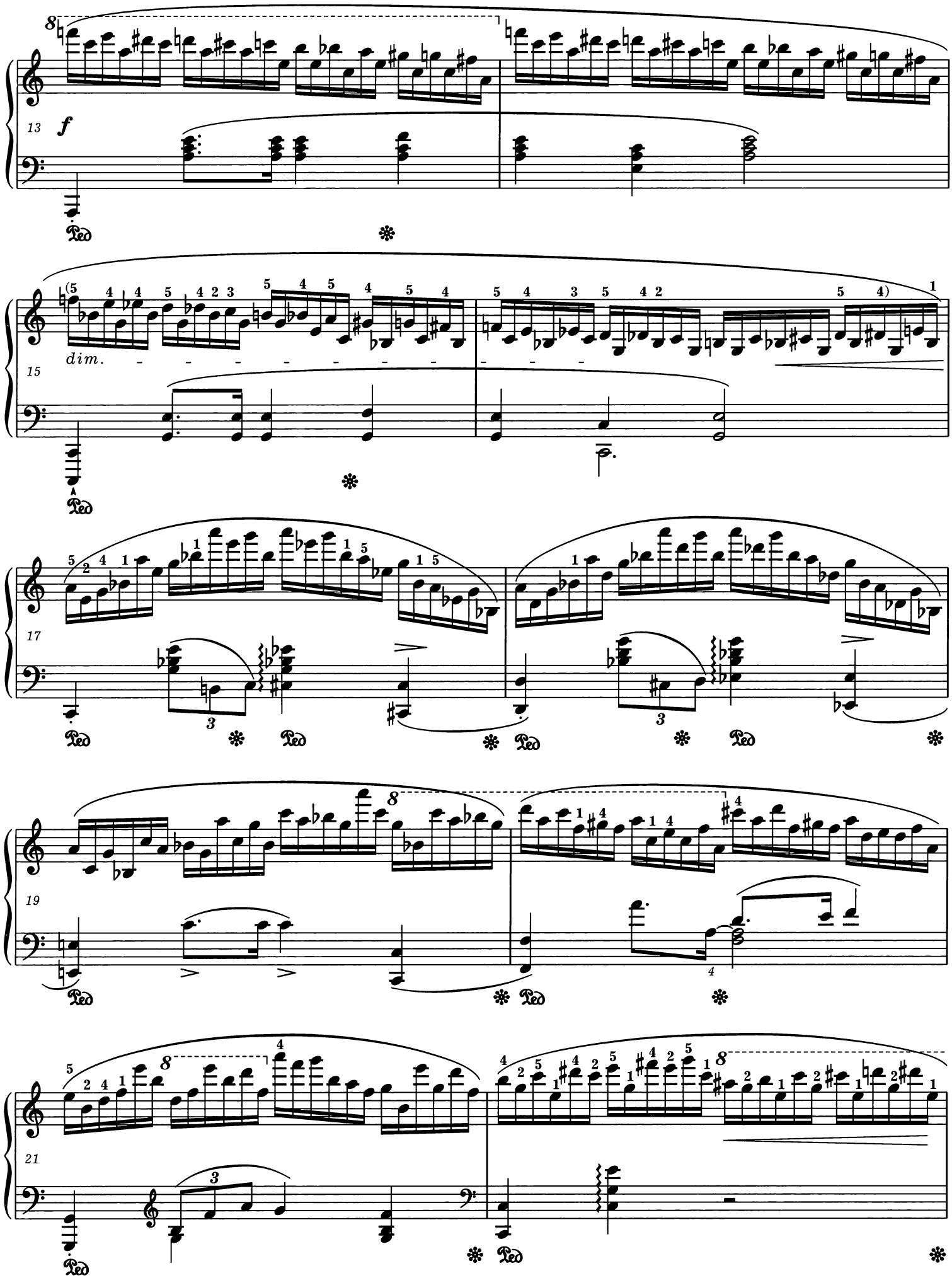
* In one of the sources the notes *f♯* in bars 70-71 are tied.
** In some sources the slur is broken here.

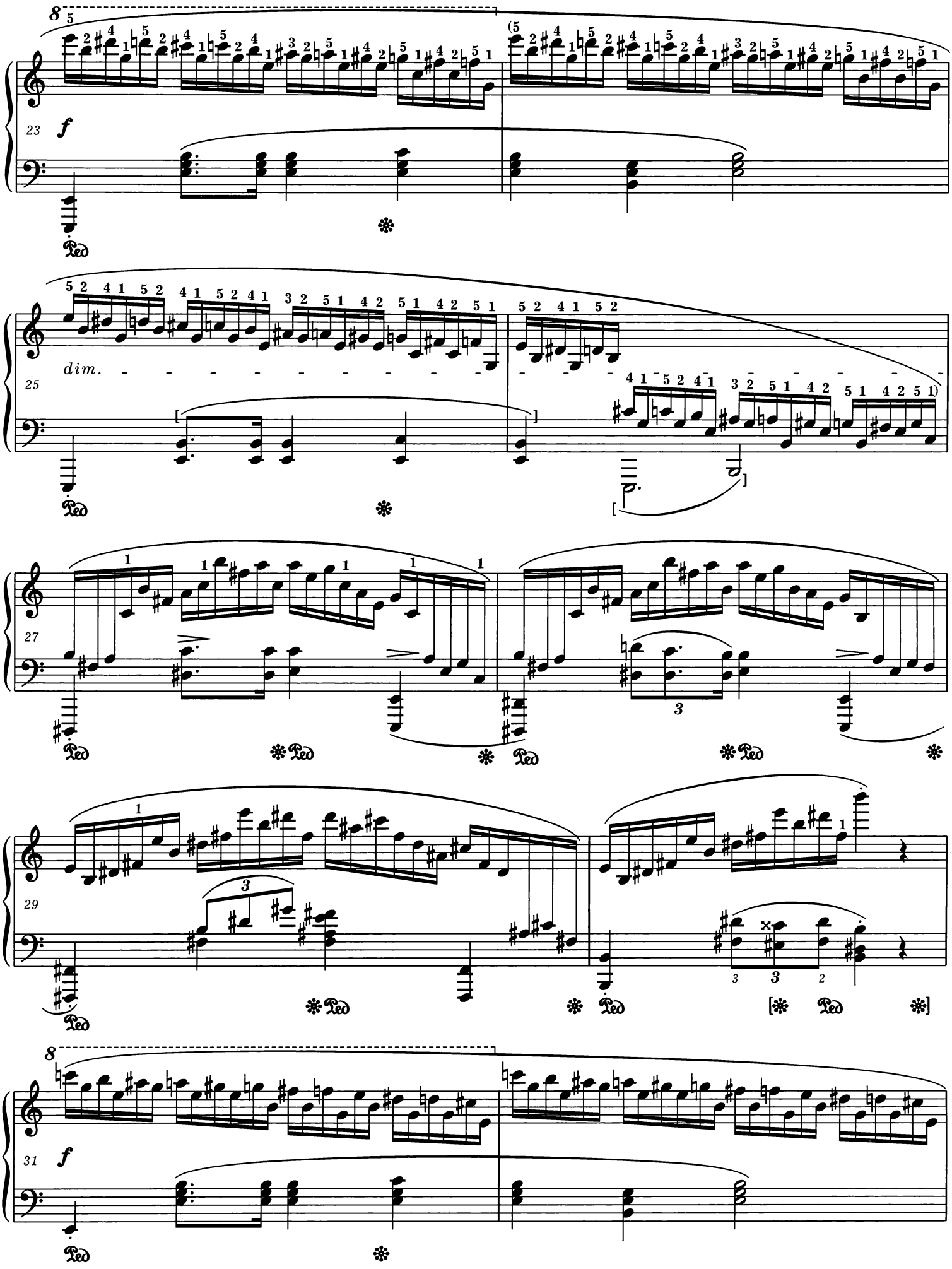


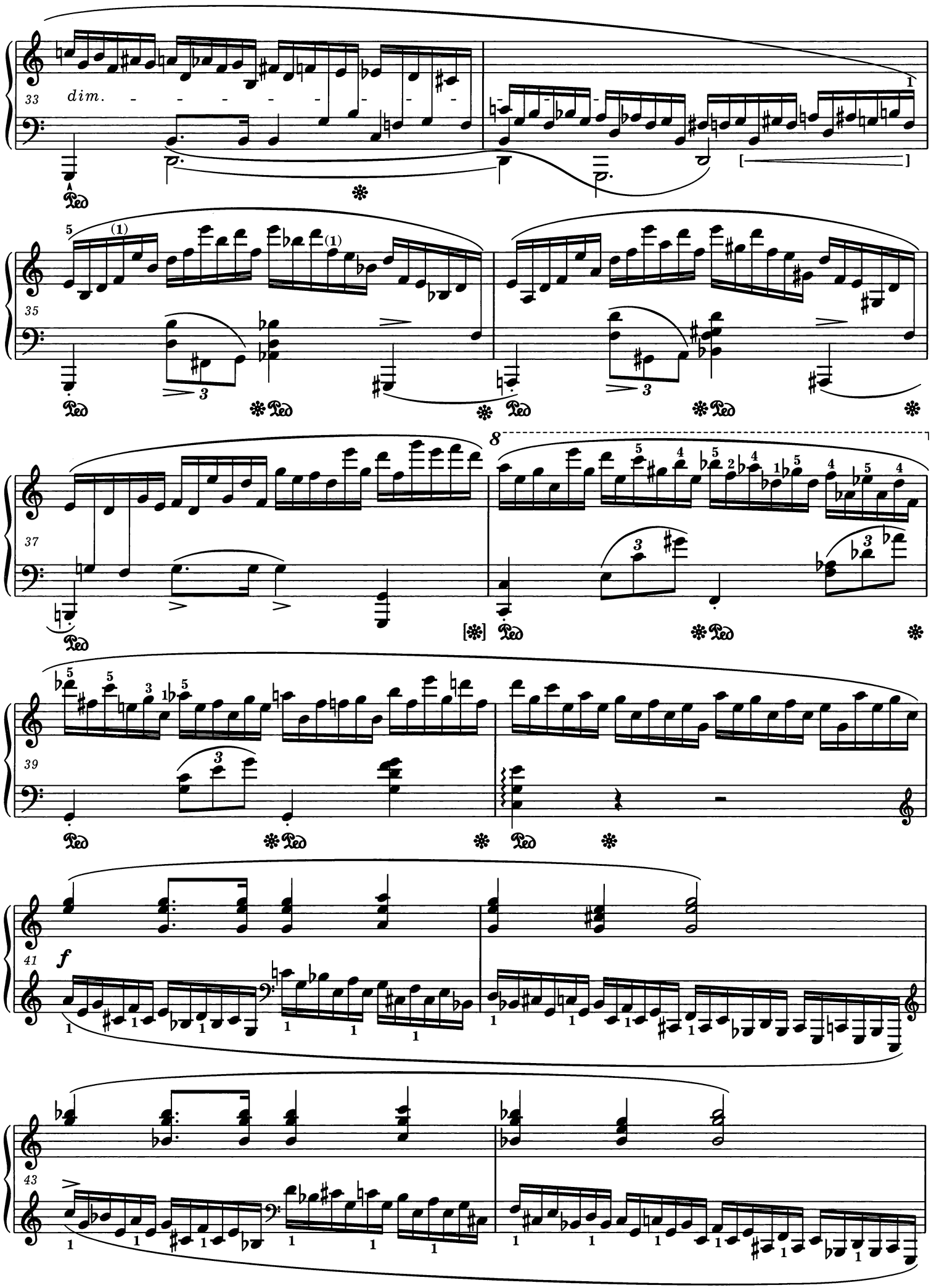
* W jednym ze źródeł łuk przetrzymujący *Fis* znajduje się także w t. 95-96, w innym - w obu wskazanych miejscach. Patrz *Komentarz źródłowy*.
In one of the sources the tie sustaining *F♯* is found in bars 95-96, and in another - in both indicated passages. *Vide Source Commentary*.

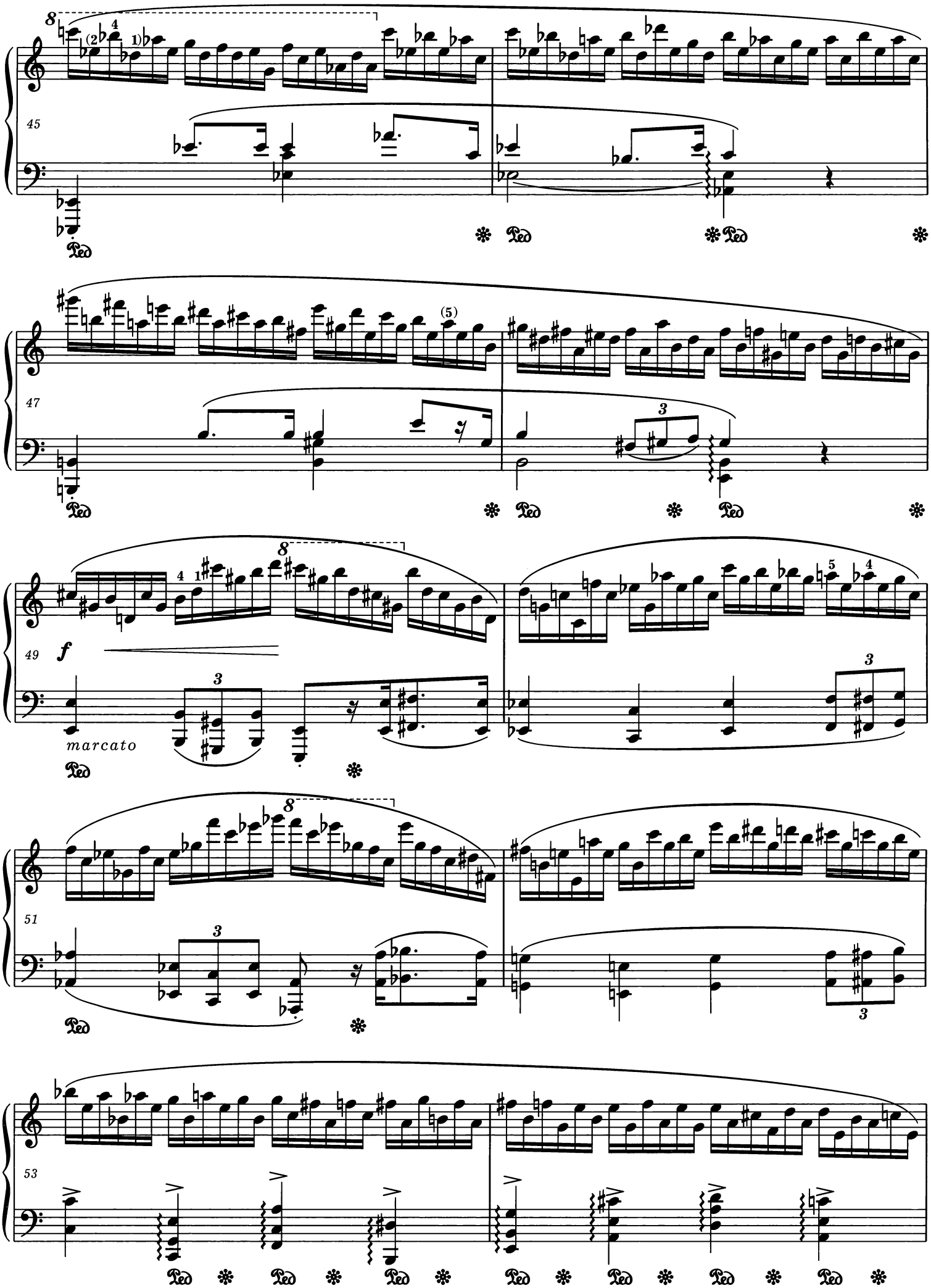

Tempo I
104
f
cre
scen
do
107
ff
110
cresc.
113
il più forte possibile
8
116
8

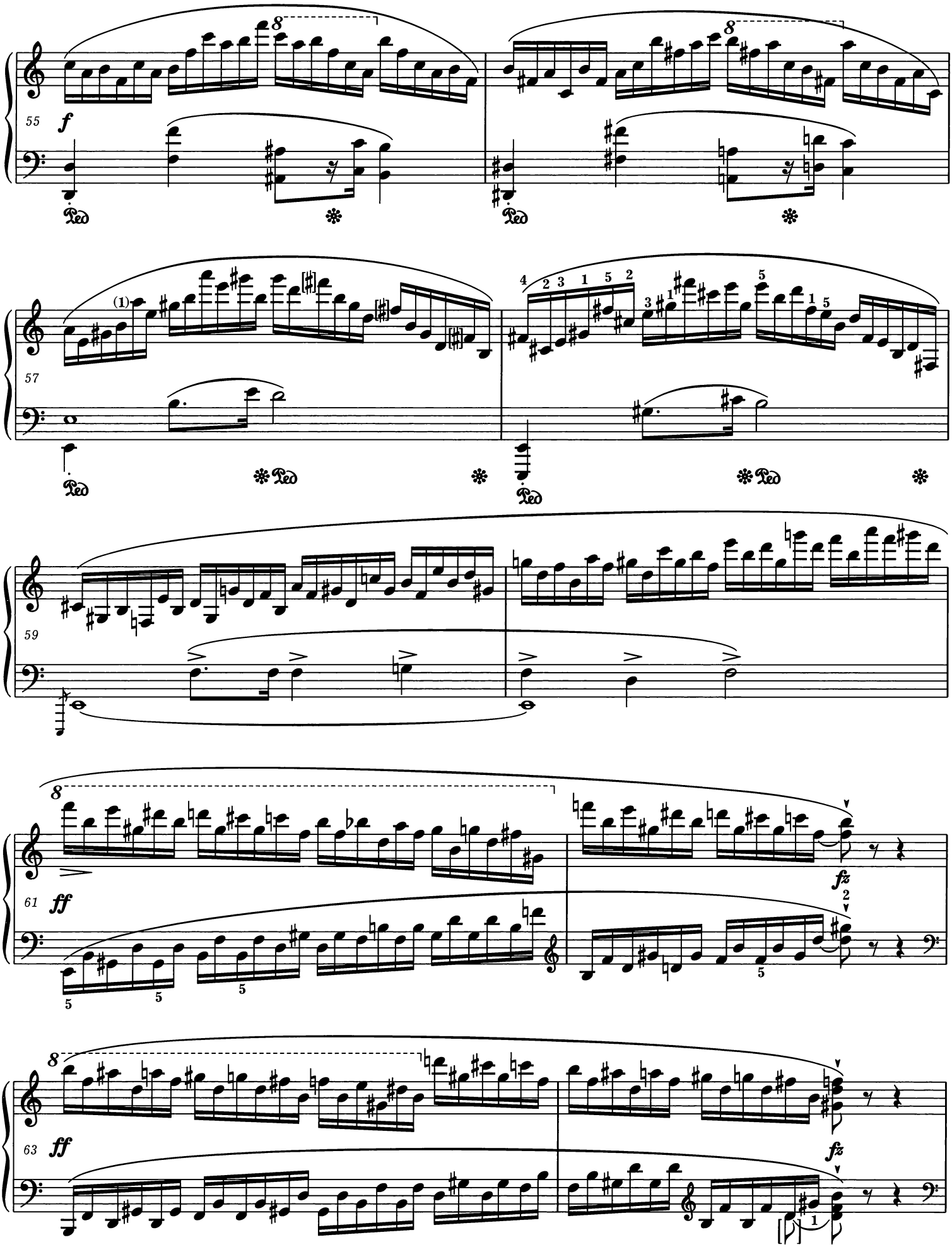

Lento
23
p
pp
Allegro con brio ♩= 69
f risoluto
fz
dim.
marcato

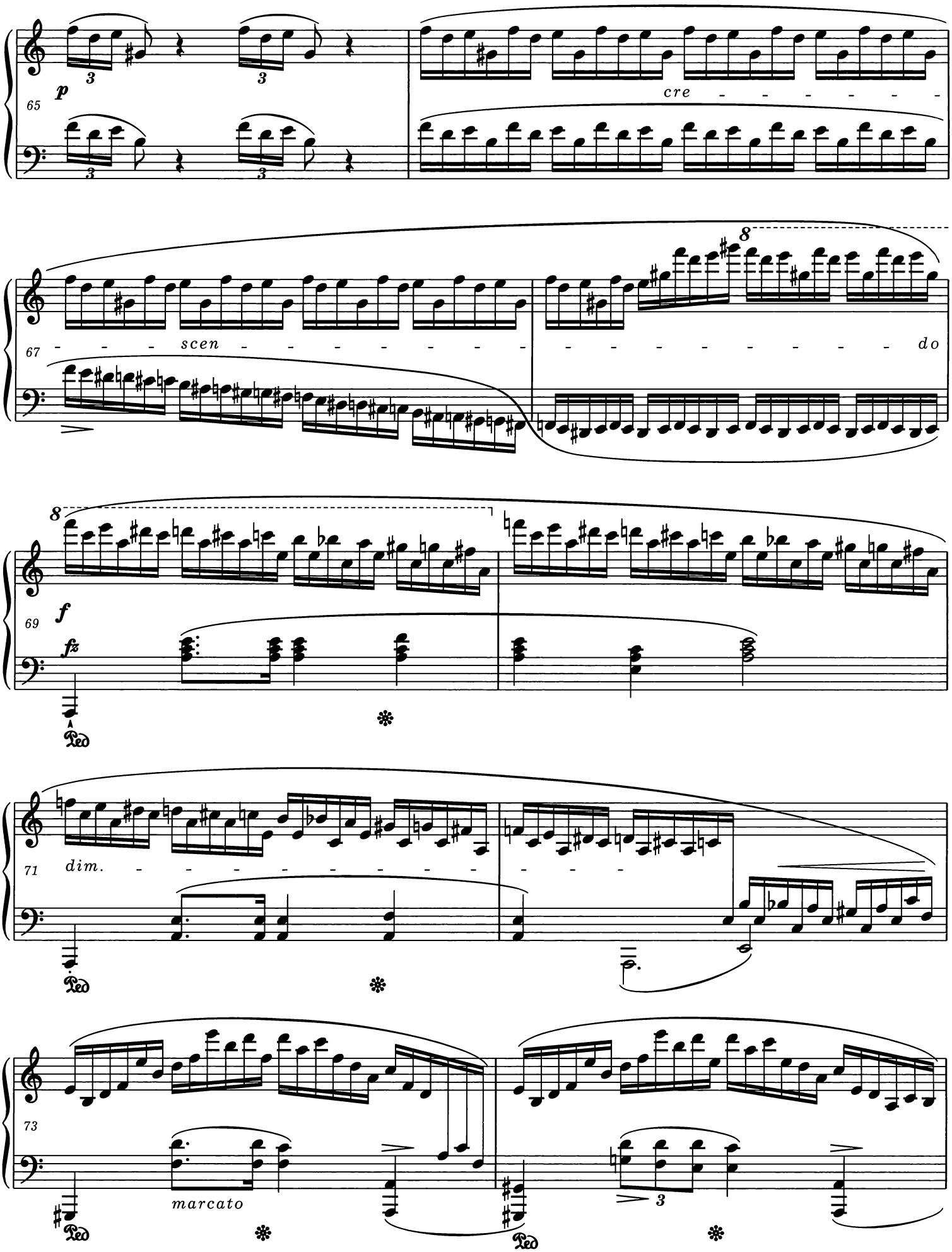

13
f
15
dim.
17
19
21

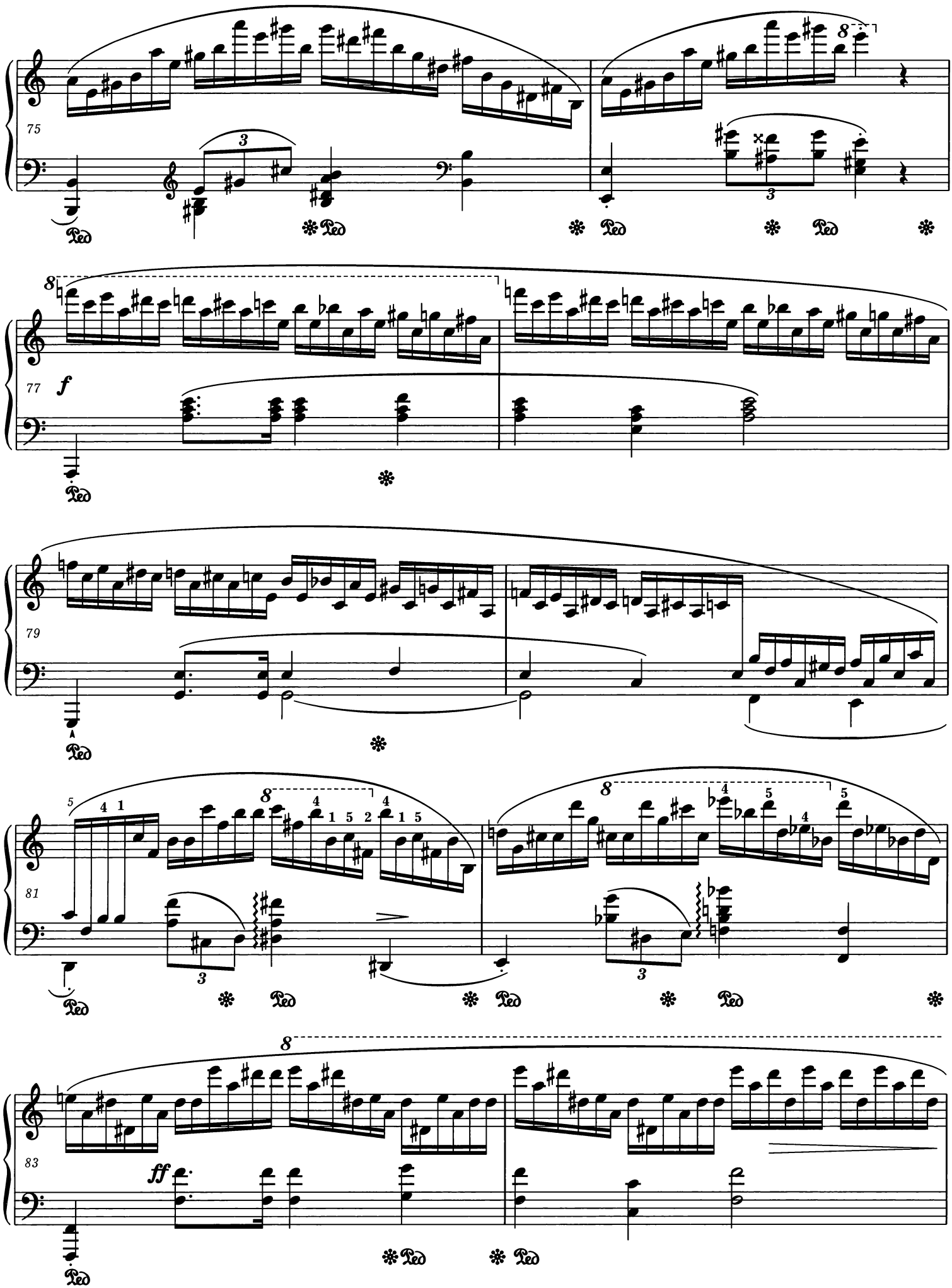

8
23
f
Ped
25
dim.
27
29
3
31
f

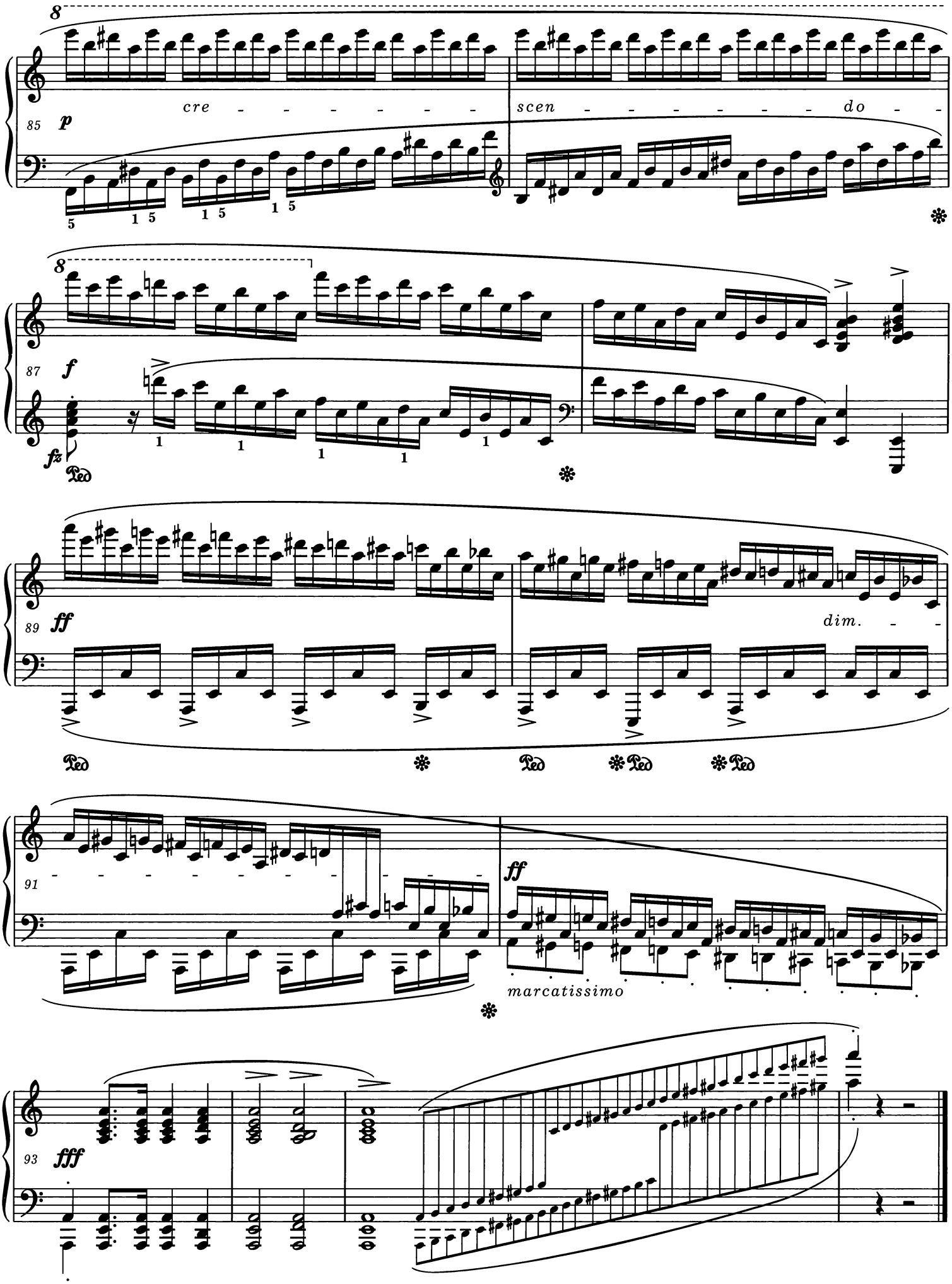

33
dim.
35
37
39
41
f
43


45
47
49
f
marcato
51
53

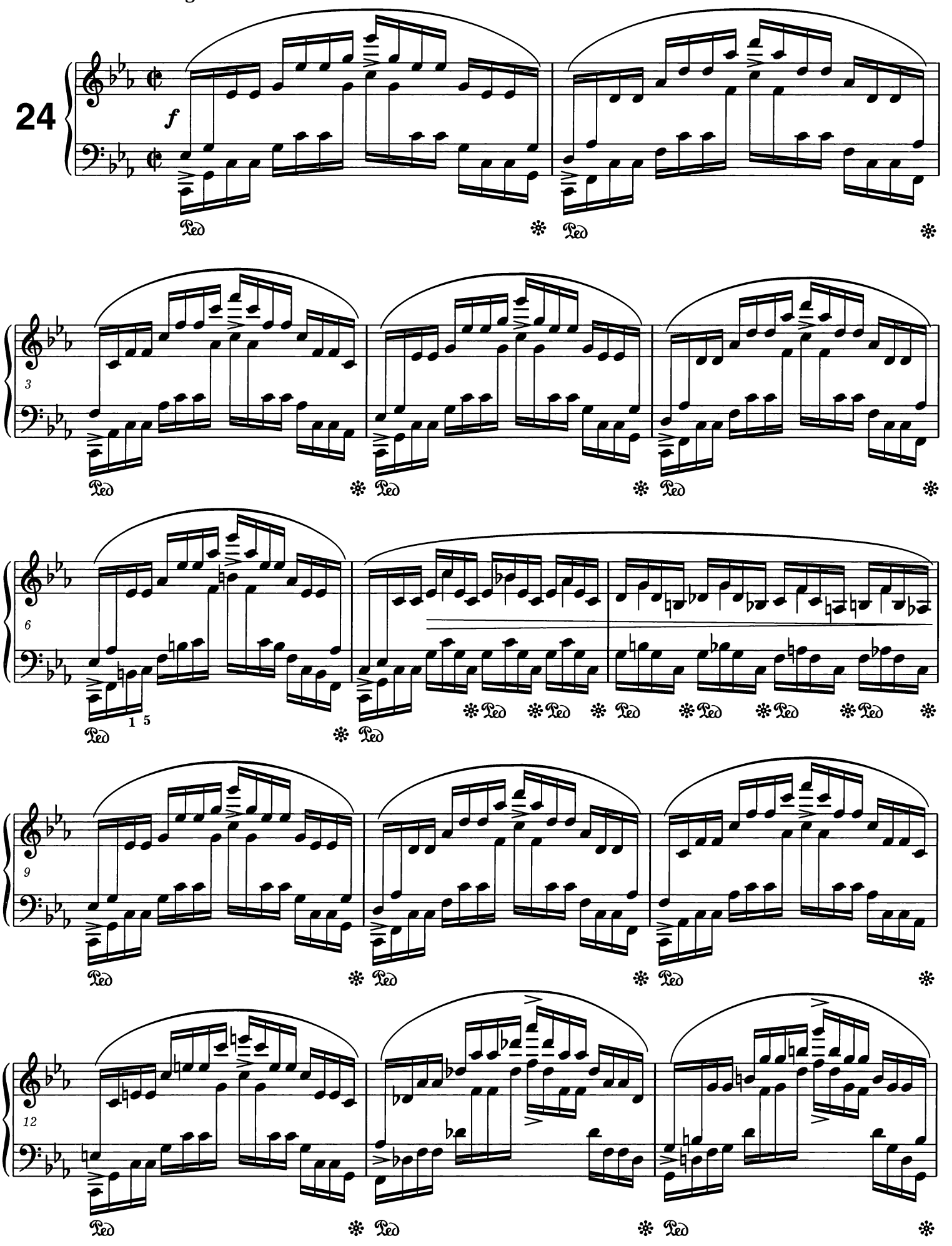

55
f
Ped
57
59
61
ff
fz
63
ff
fz

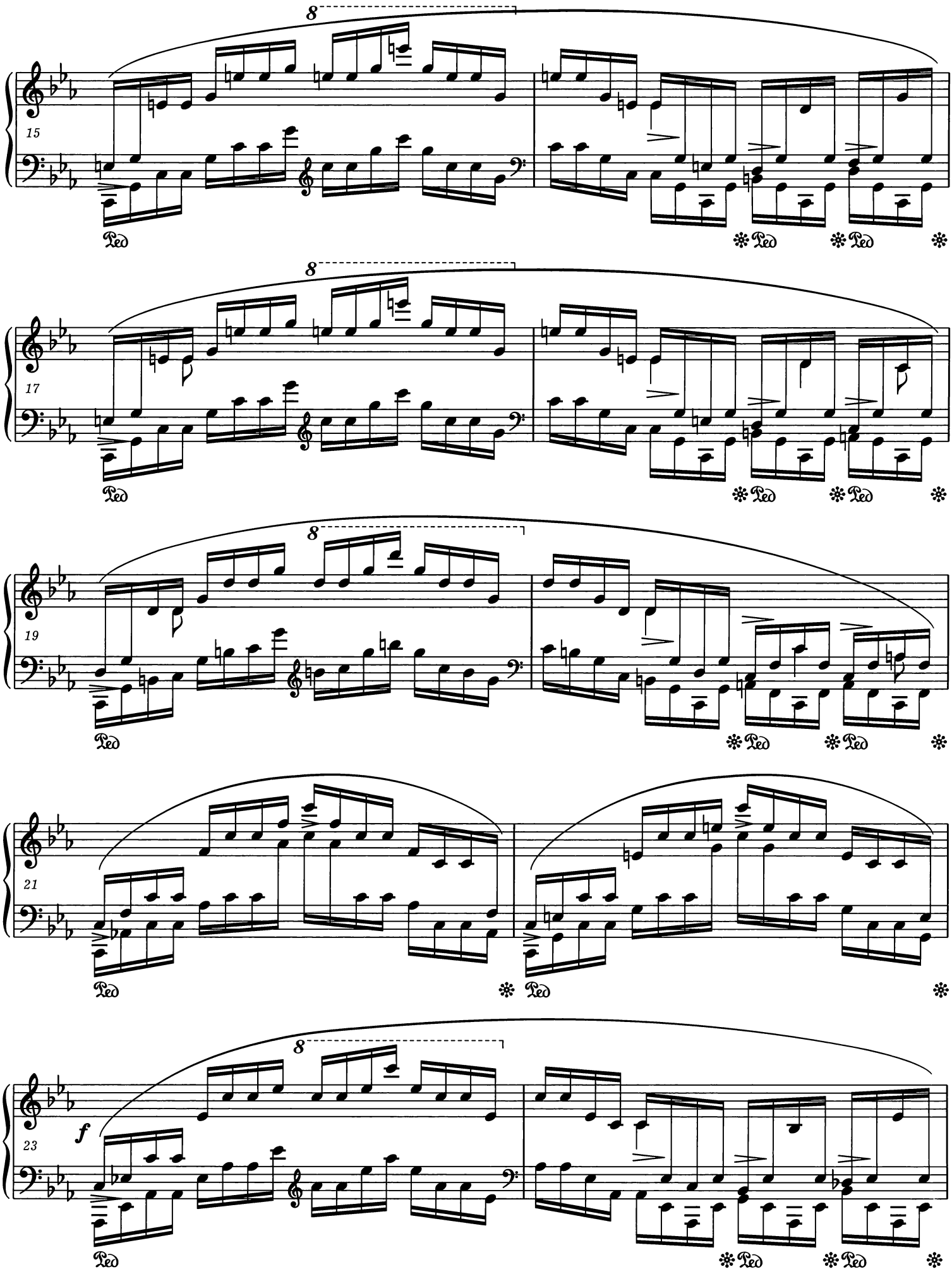

65
p
cre
67
scen
do
8
69
f
fz
Ped
71
dim.
73
marcato
3

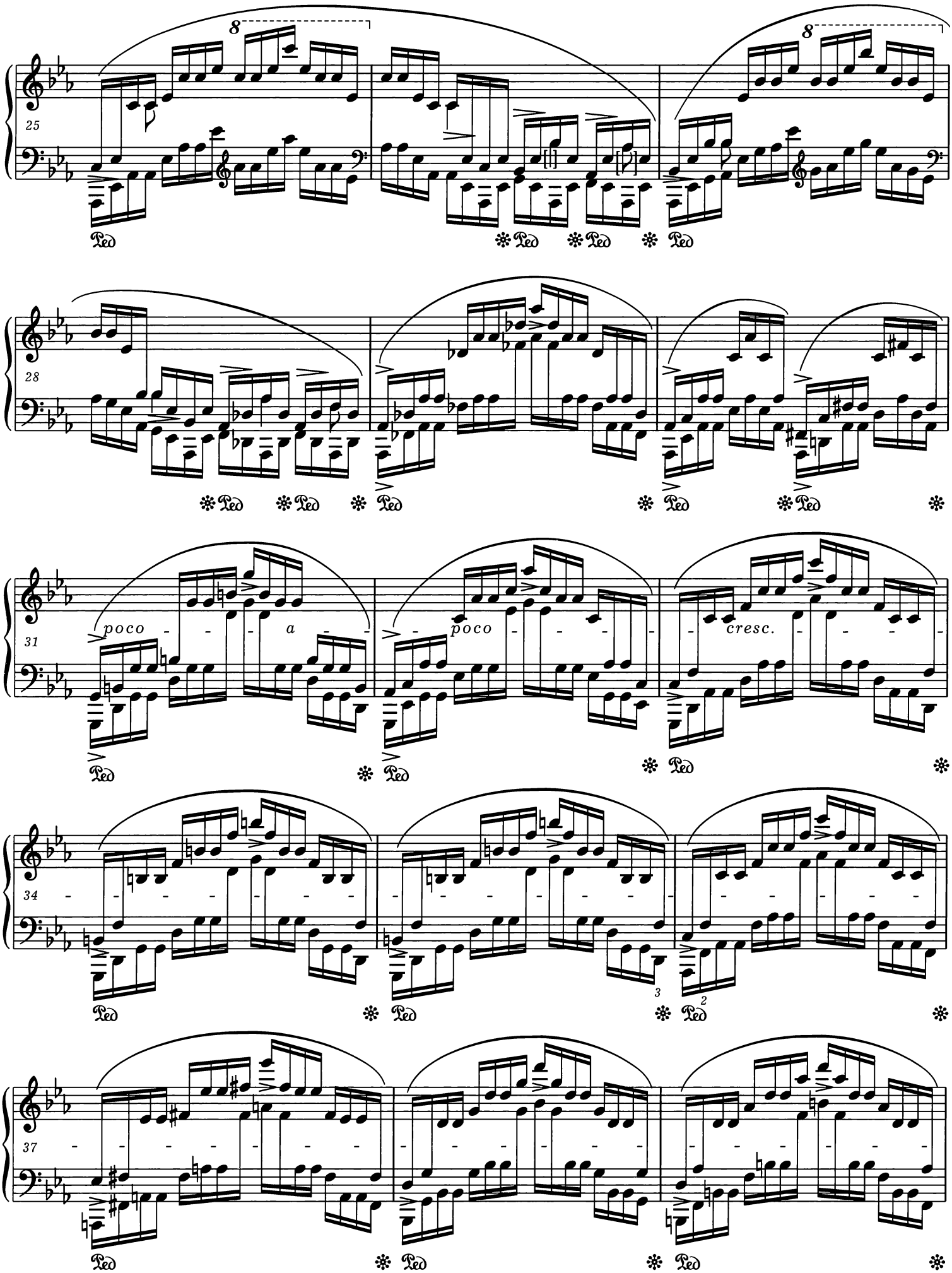

75
77
f
79
81
83
ff
Ped

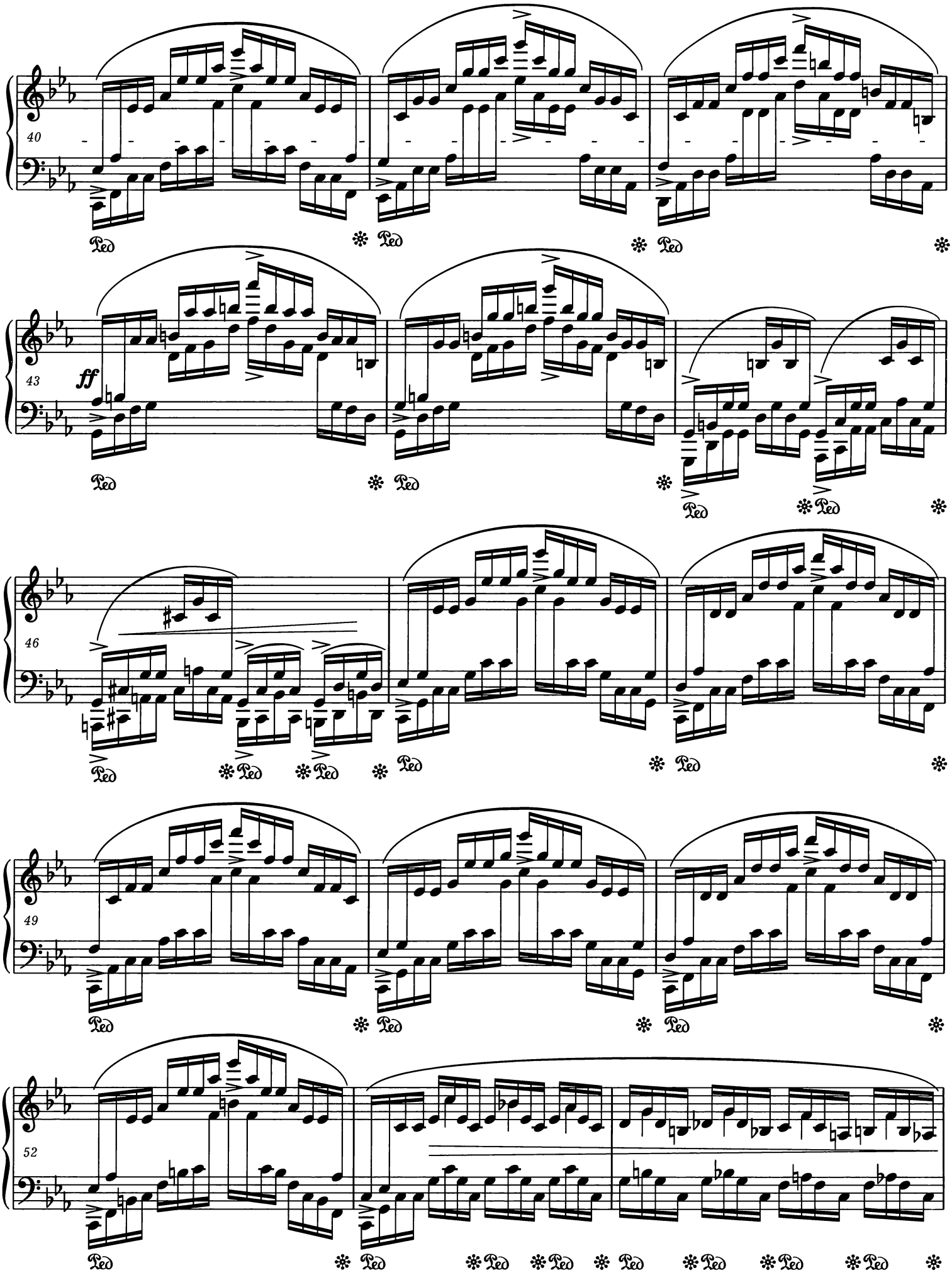

8
85
p
cre - - - - - - - -
scen - - - - - - - - do - -
8
87
f
fz
Ped
89
ff
dim. - -
Ped
Ped
Ped
Ped
91
- - - - - - - - - - - - -
ff
marcatissimo
93
fff

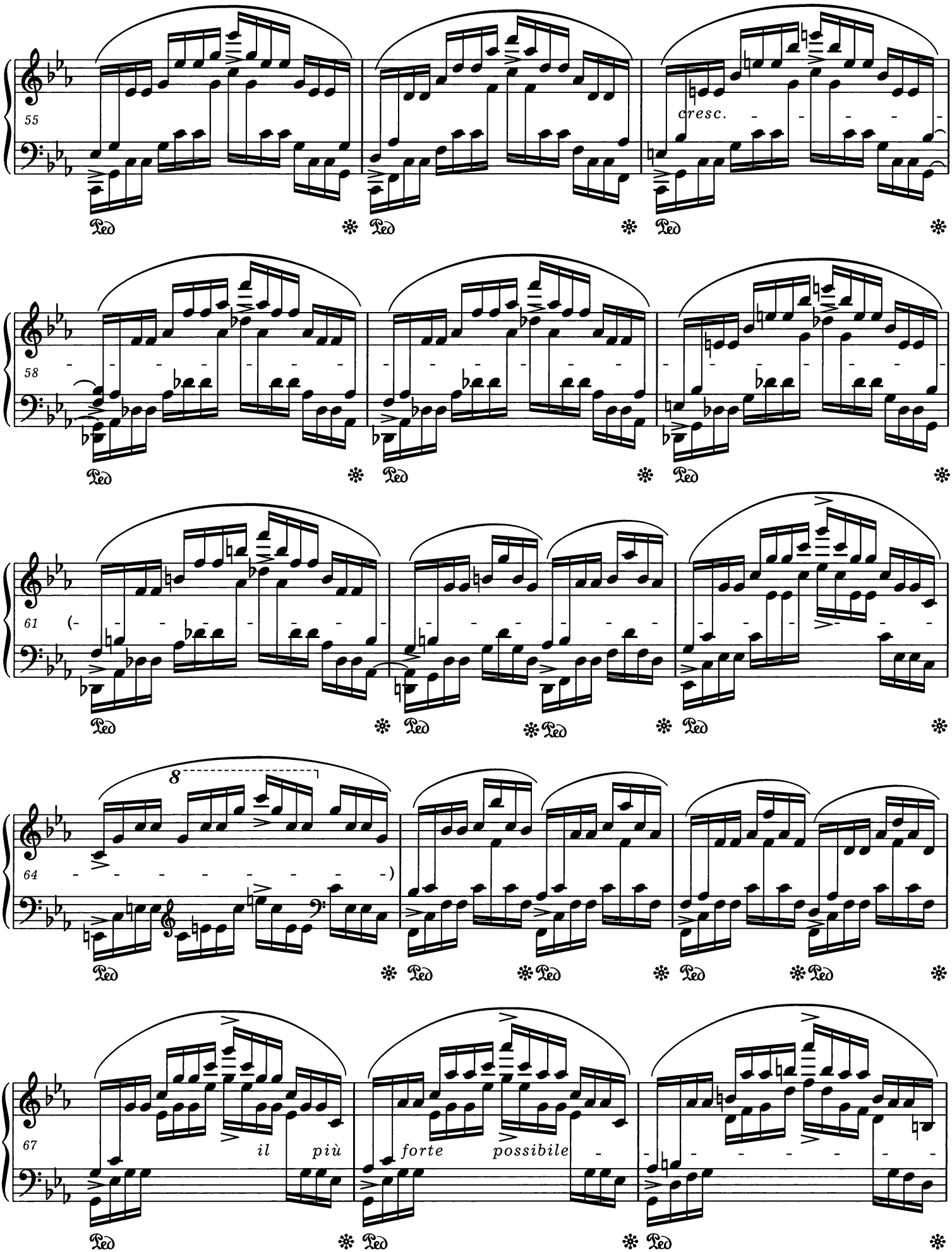
Allegro molto con fuoco ♩ = 80

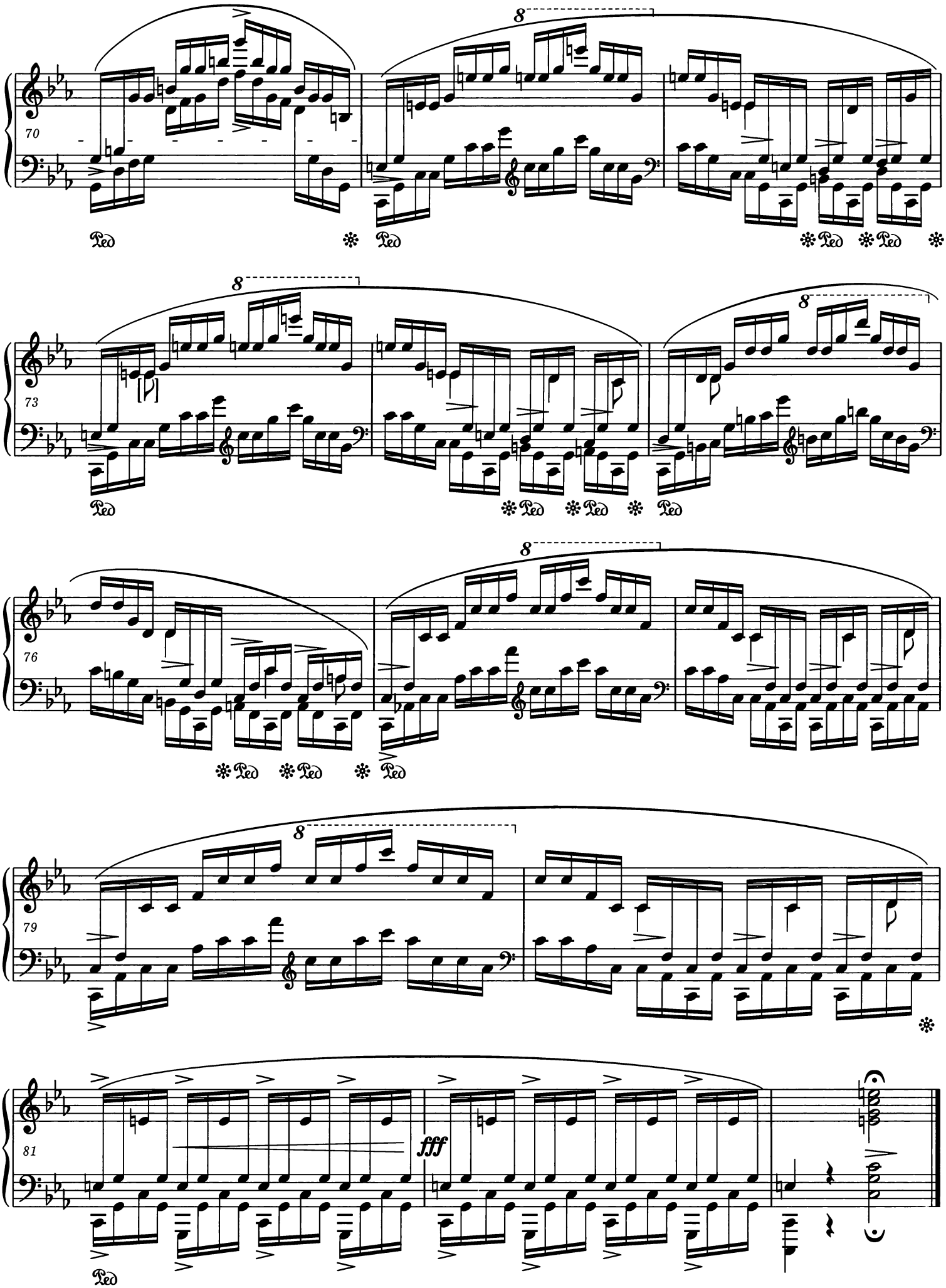



8
15
Ped
8
17
Ped
8
19
Ped
21
Ped
8
f
23
Ped


25
8
8
Ped
28
31
poco
a
poco
cresc.
34
37

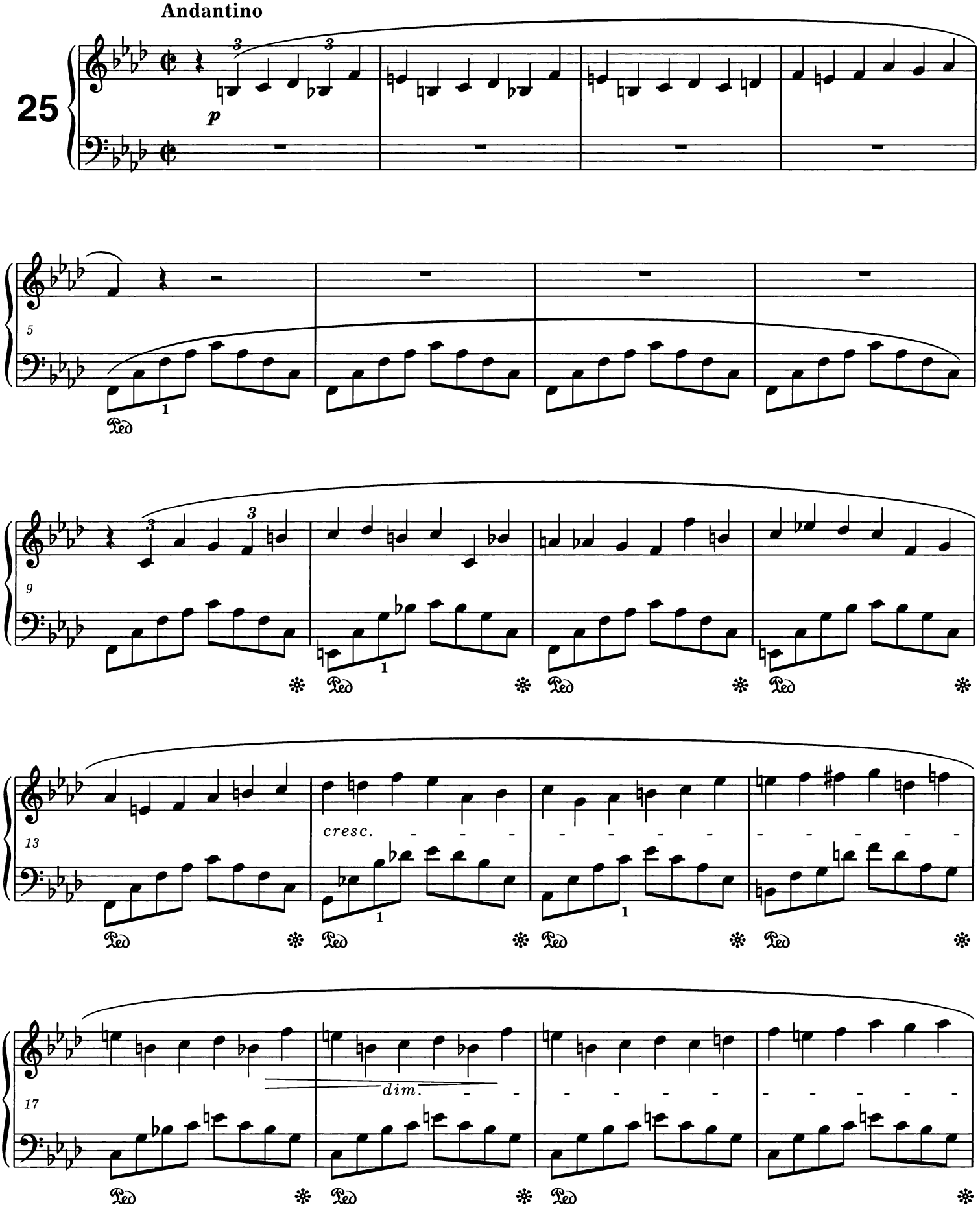

40
43
ff
46
49
52

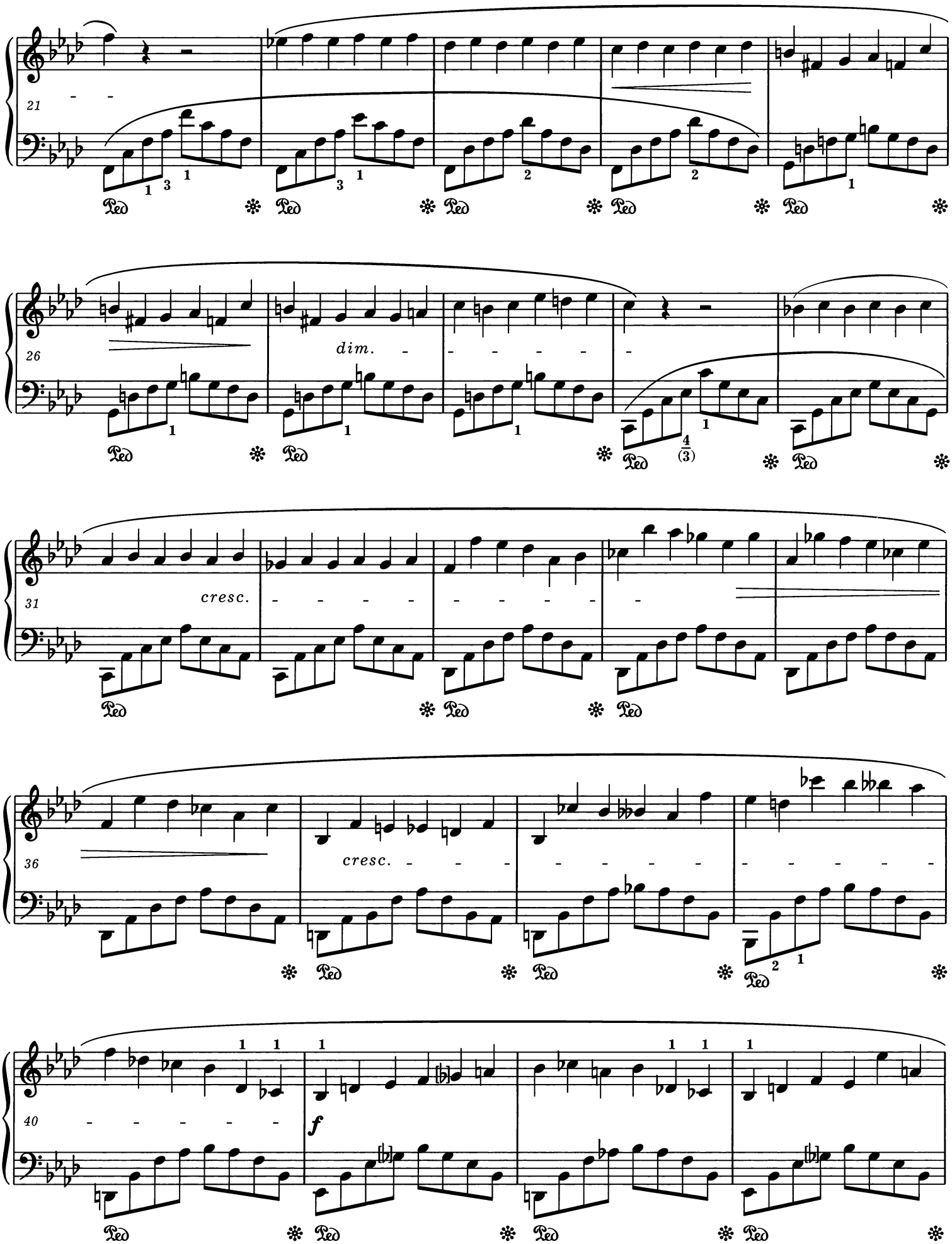

55
cresc.
58
61
64
8
67
il più
forte possibile

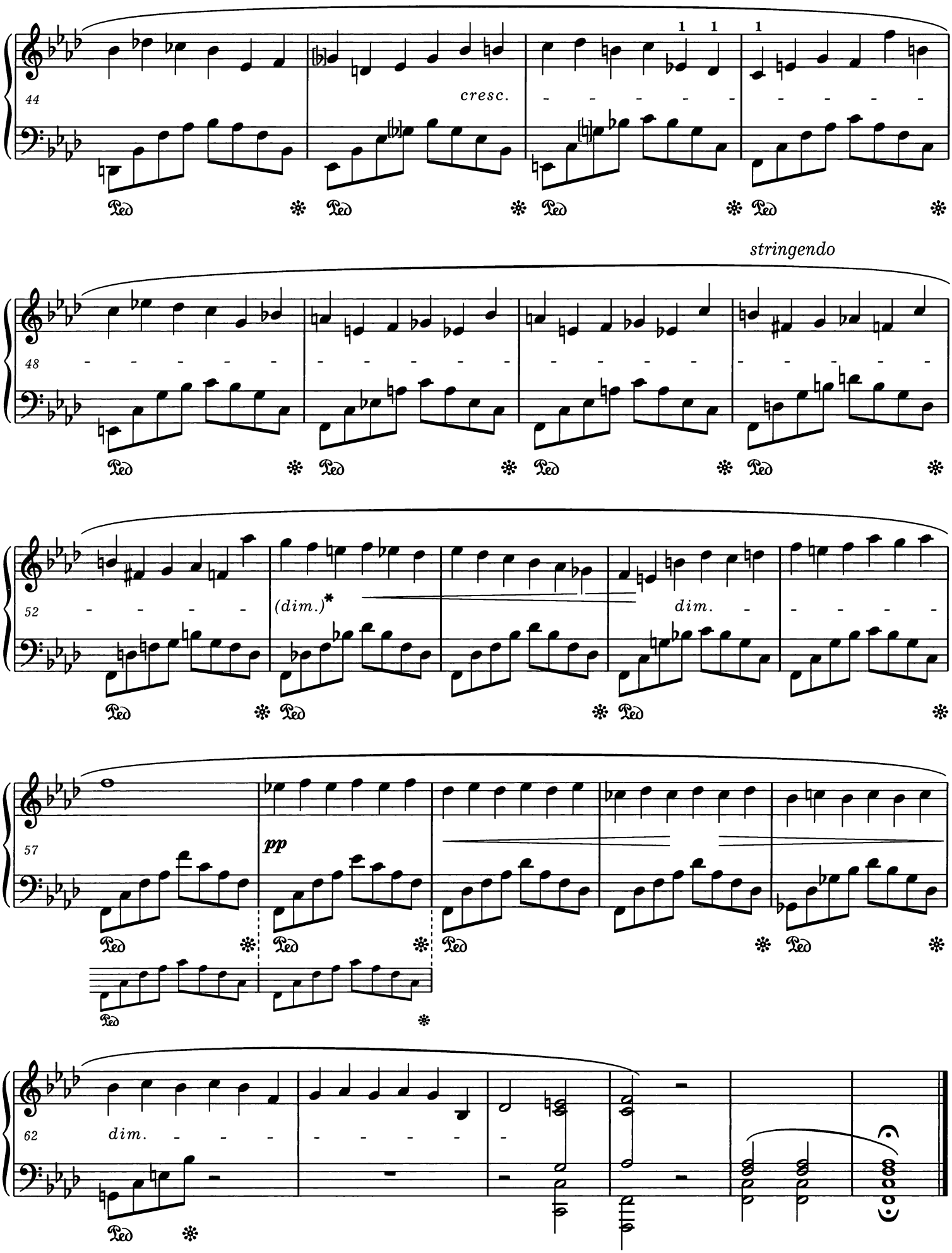

70
8
Ped
73
76
79
81
fff

Dbop. 36 nr 1

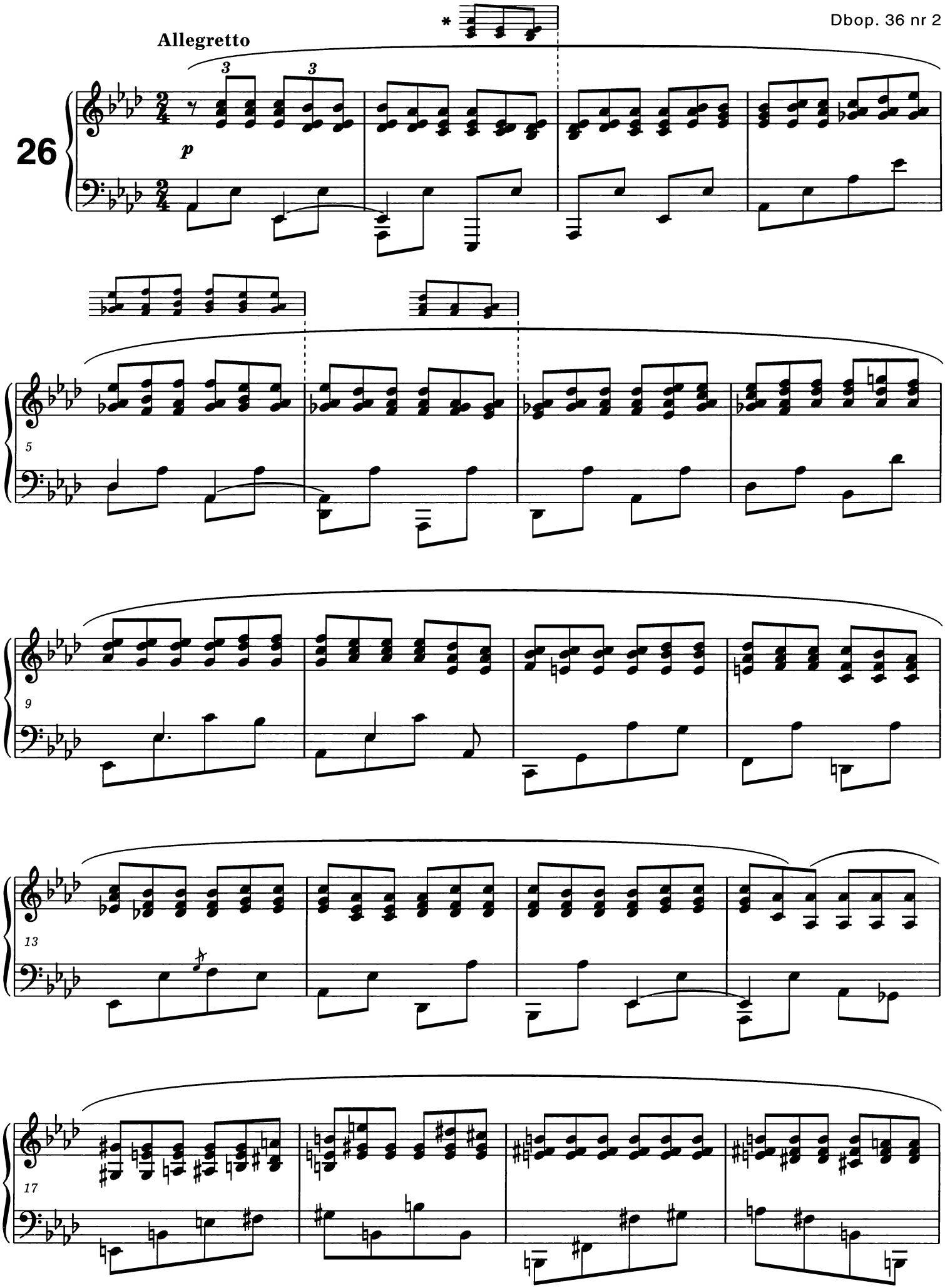
Andantino



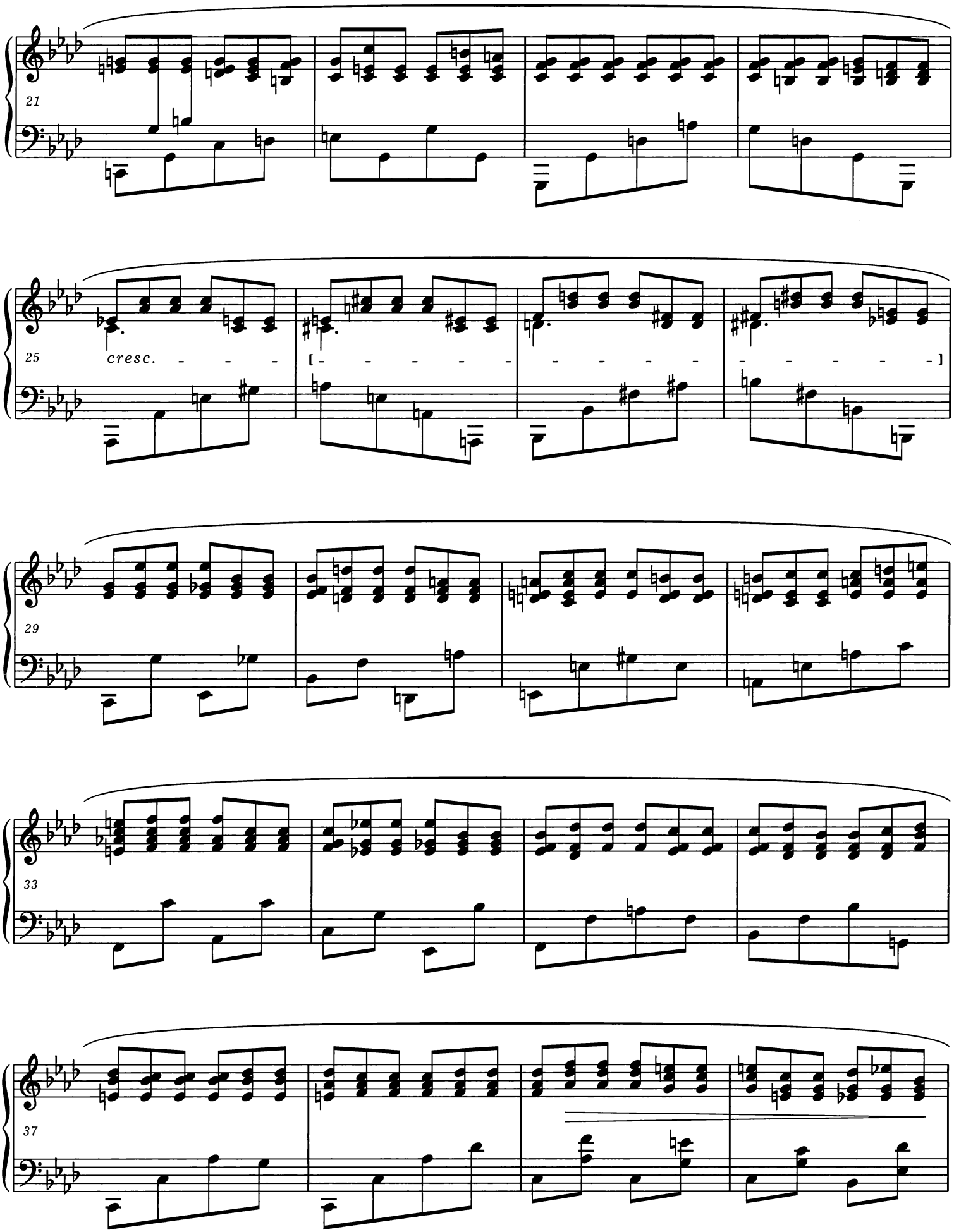

21
26
dim.
31
cresc.
36
cresc.
40
f

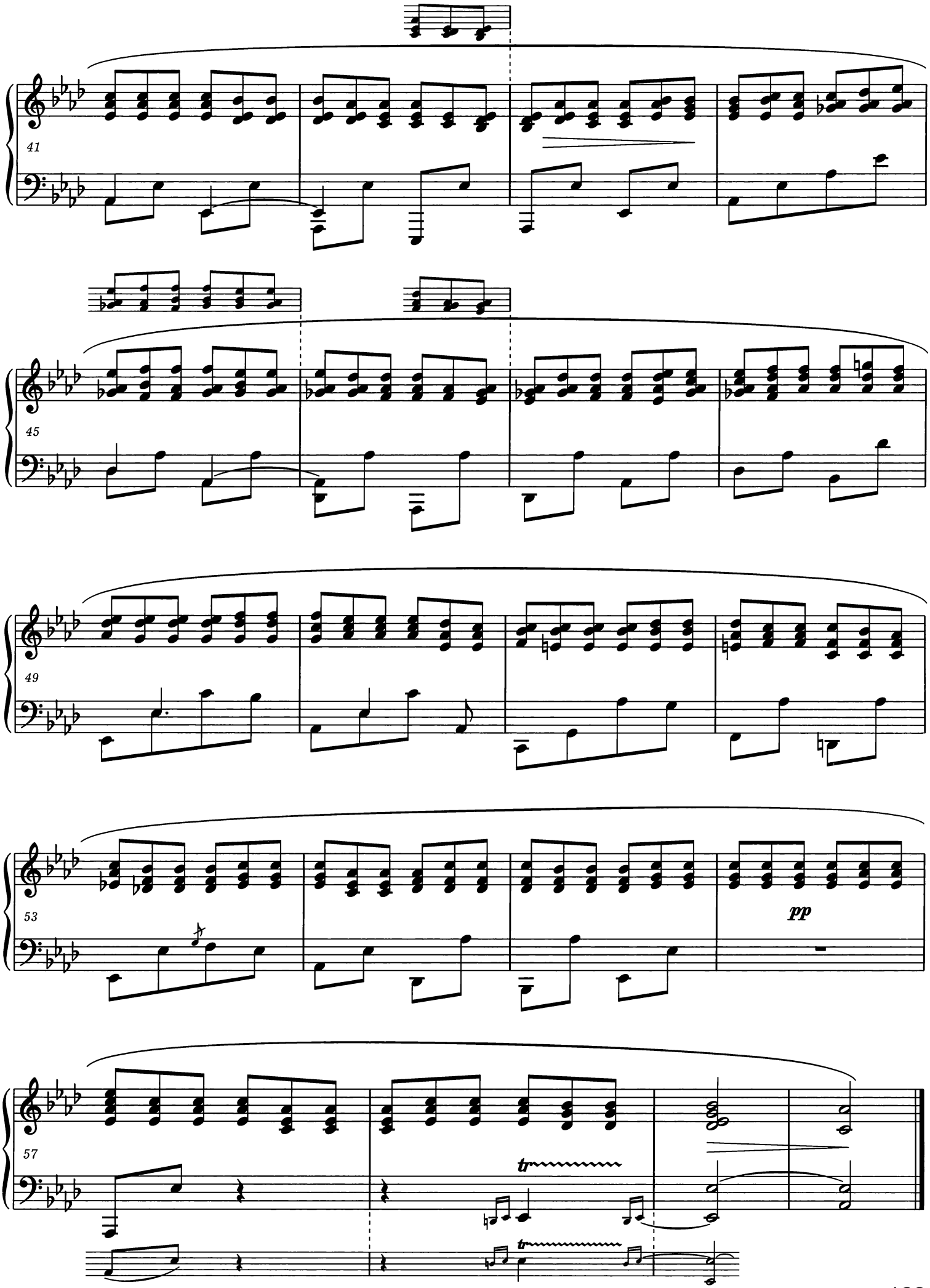


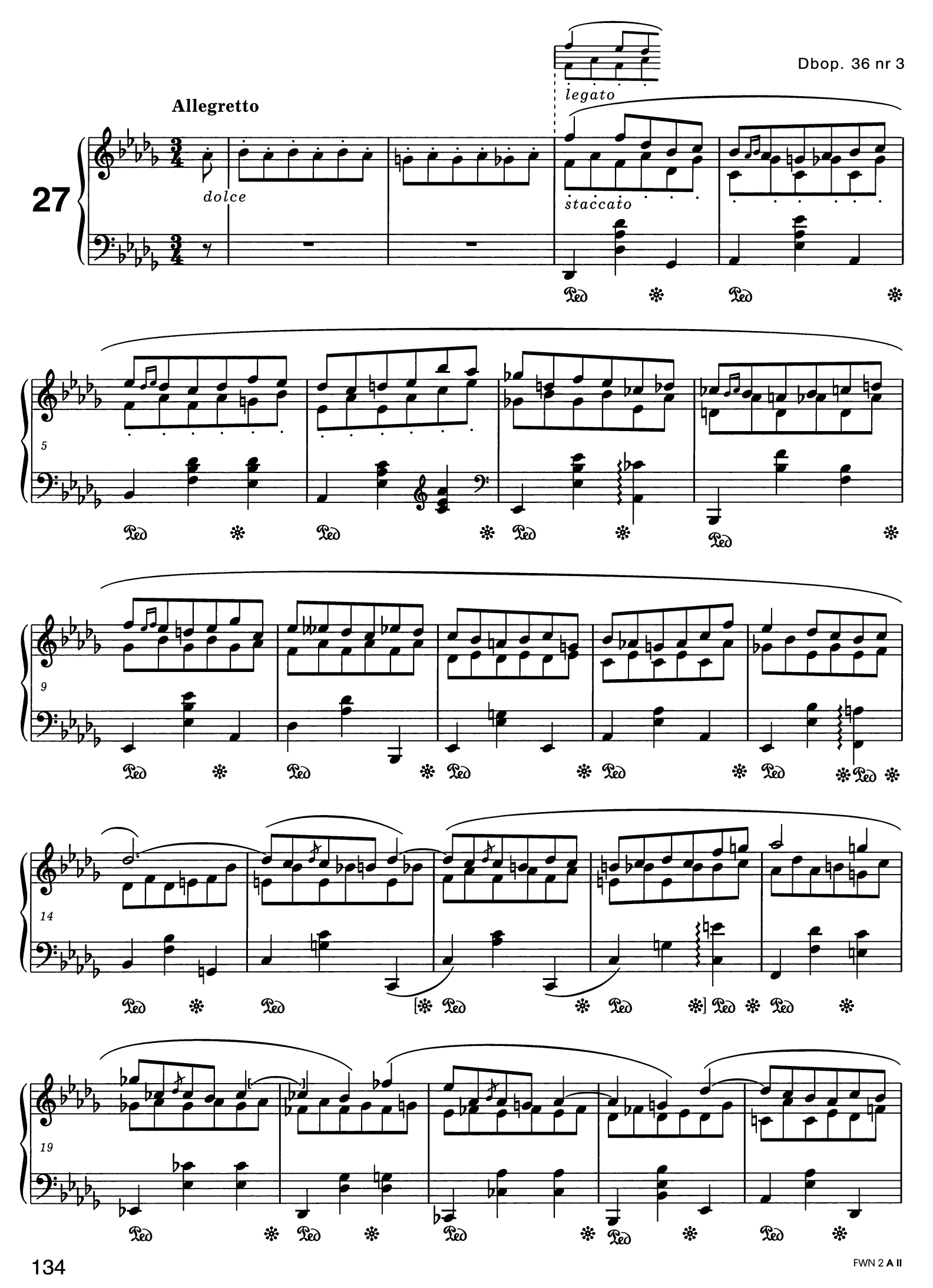
* Patrz *Komentarz źródłowy* i *wykonawczy*.
Vide Source and *Performance Commentaries*.

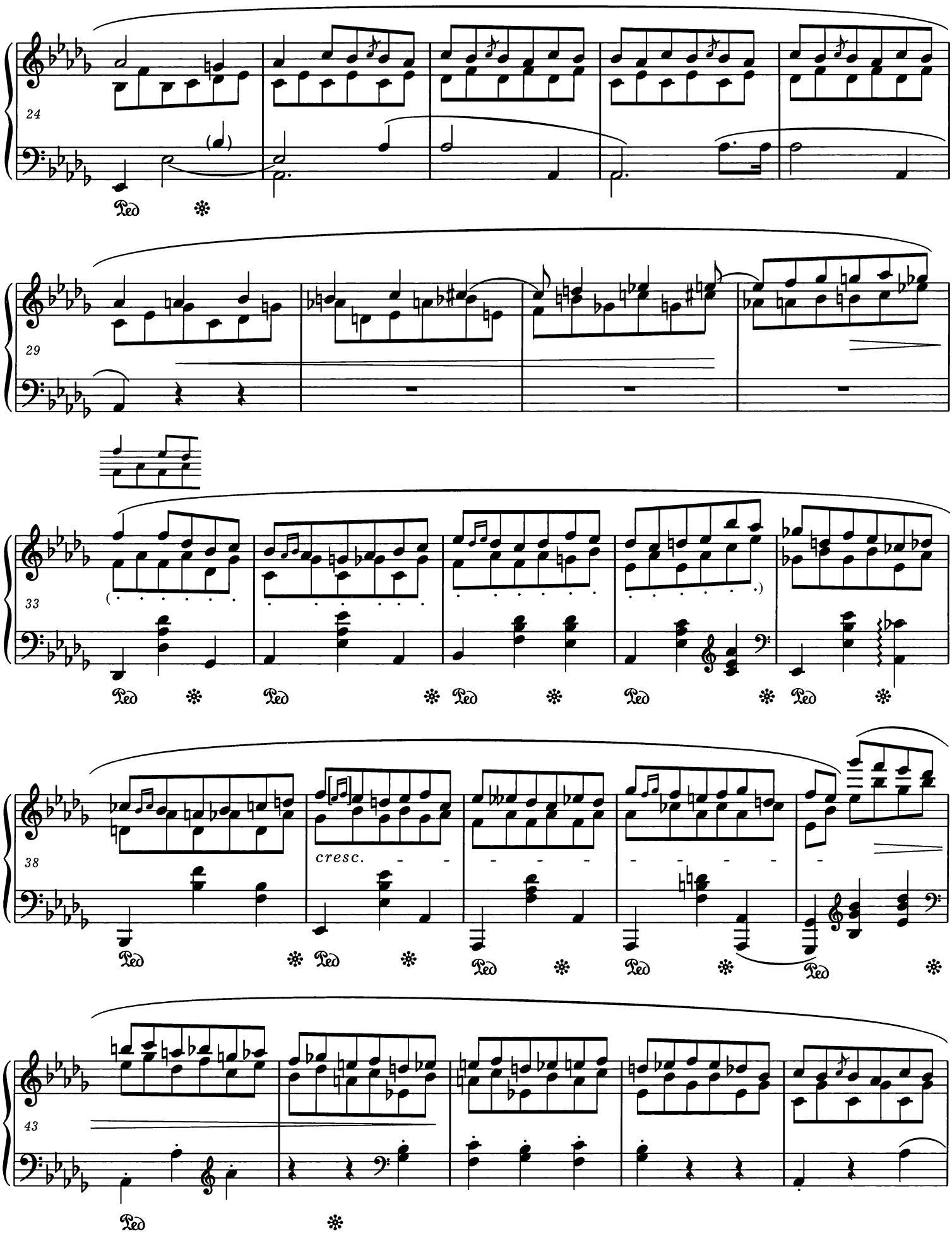


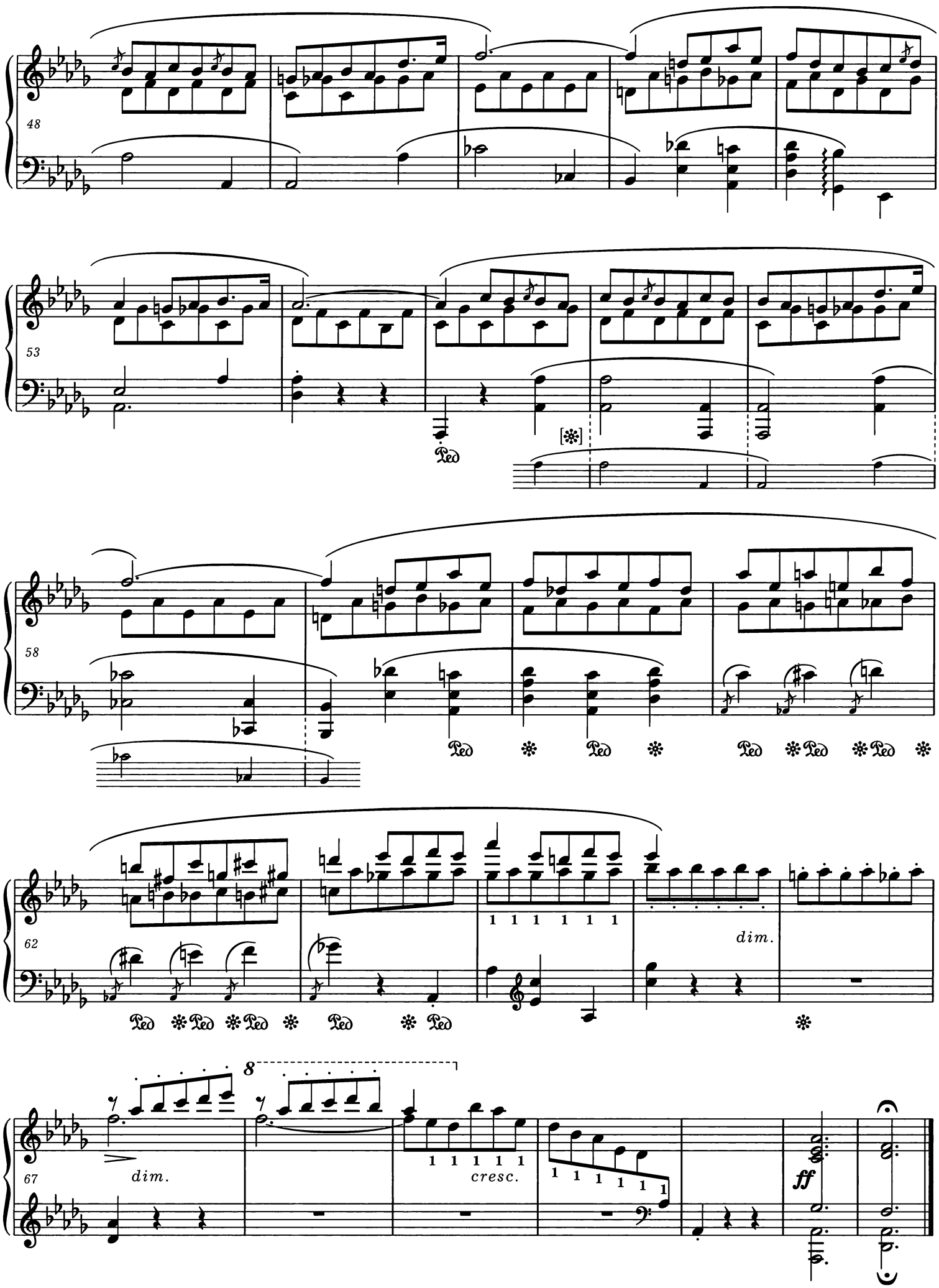
* Propozycje redakcji co do wyboru wariantów - patrz *Komentarz wykonawczy.*
For the editors' proposals as regards the choice of variants - *vide Performance Commentary.*


21
25
cresc.
29
33
37


41
45
49
53
pp
57
tr
tr


Allegretto
27
dolce
legato
staccato
5
9
14
19


24
Ped
29
33
Ped
38
cresc.
Ped
43
Ped


48
53
58
62
67
dim.
cresc.
dim.
ff

Okładka i opracowanie graficzne · Cover design and graphics: MARIA EKIER
Tłumaczenie angielskie · English translation: ALEKSANDRA RODZIŃSKA-CHOJNOWSKA

Fundacja Wydania Narodowego Dzieł Fryderyka Chopina
ul. Okólnik 2, pok. 405, 00-368 Warszawa
www.chopin-nationaledition.com

Polskie Wydawnictwo Muzyczne SA
al. Krasińskiego 11a, 31-111 Kraków
www.pwm.com.pl

Wyd. I. Printed in Poland 2017. Drukarnia REGIS Sp. z o.o.
ul. Napoleona 4, 05-230 Kobyłka

ISBN 83-87202-33-9