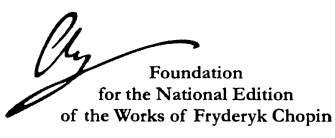
WYDANIE NARODOWE
DZIEŁ FRYDERYKA CHOPINA

NATIONAL EDITION
OF THE WORKS OF FRYDERYK CHOPIN

SCHERZOS
Opp. 20, 31, 39, 54

NATIONAL EDITION
Edited by JAN EKIER



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

FRYDERYK

CHOPIN

SCHERZA
Op. 20, 31, 39, 54

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

FUNDACJA WYDANIA NARODOWEGO
POLSKIE WYDAWNICTWO MUZYCZNE SA
WARSZAWA 2023

SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM IX

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 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.

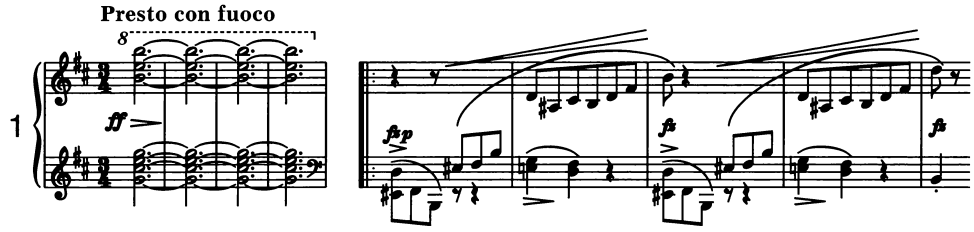
Editors of this Volume: Jan Ekier, Paweł Kamiński

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

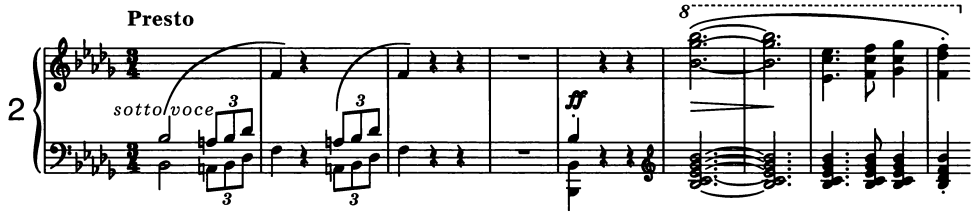
Full *Source Commentaries* on each volume are published separately.

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.

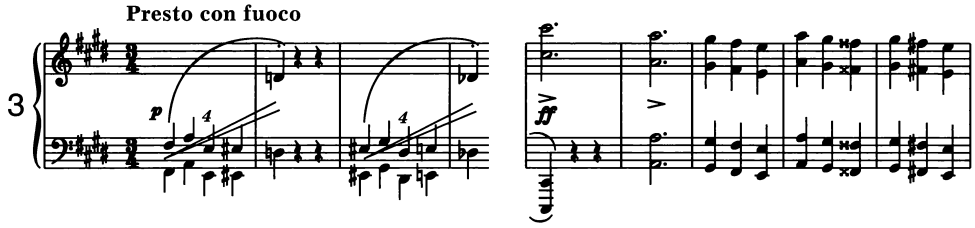
Scherzo h-moll op. 20 / in B minor Op. 20 page / s. 11



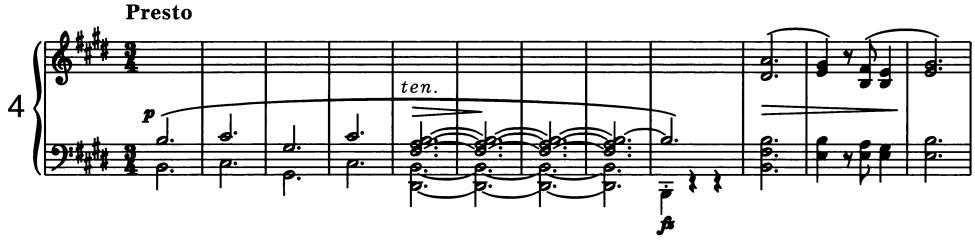
Scherzo b-moll op. 31 / in B♭ minor Op. 31 page / s. 30



Scherzo cis-moll op. 39 / in C♯ minor Op. 39 page / s. 54



Scherzo E-dur op. 54 / in E major Op. 54 page / s. 69

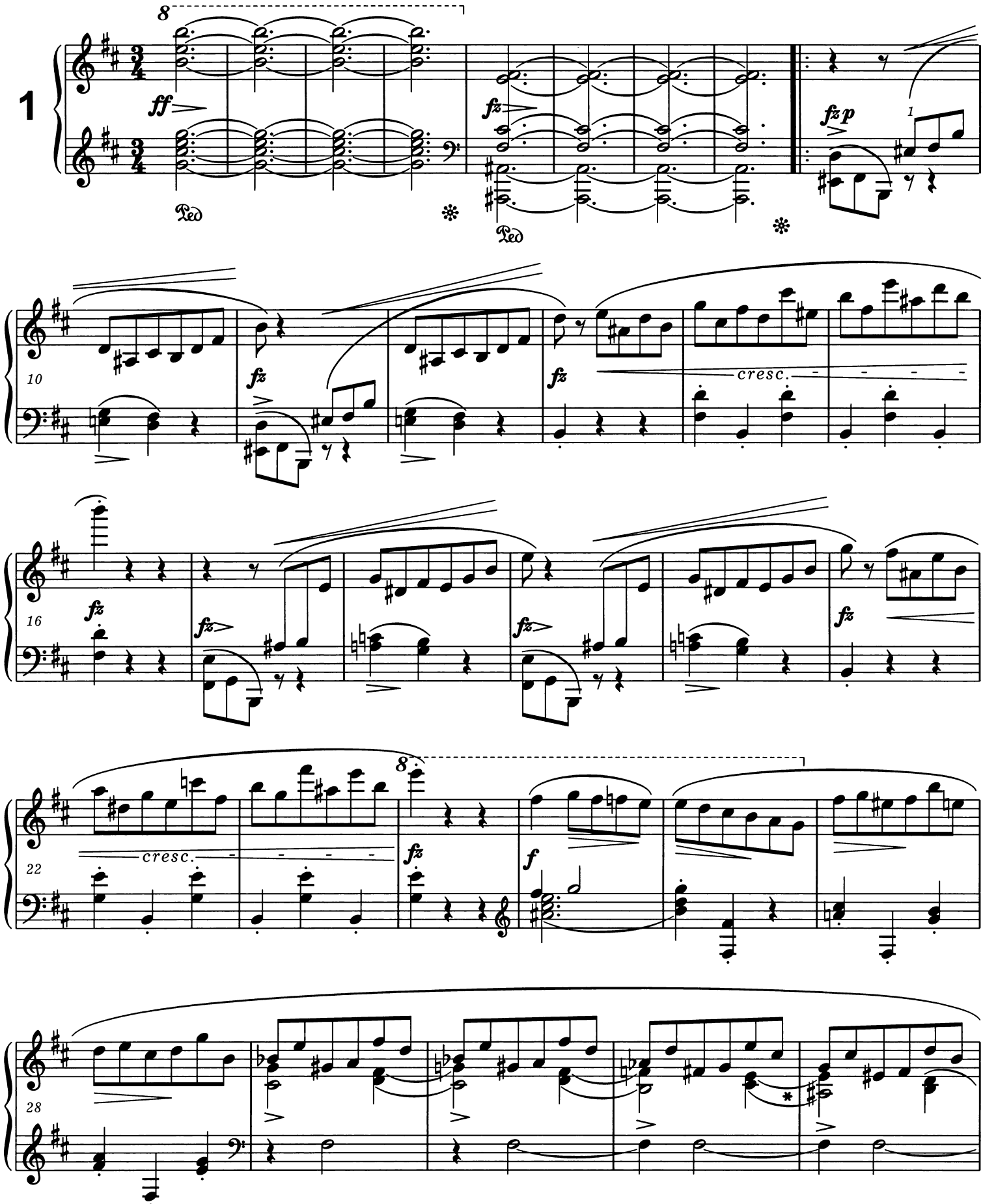


Scherzo

A Monsieur T. Albrecht

op. 20

Presto con fuoco ♩. = 120



* Dźwięk e^1 można powtórzyć (patrz *Komentarz wykonawczy*).
The note e^1 can be repeated (*vide Performance Commentary*).

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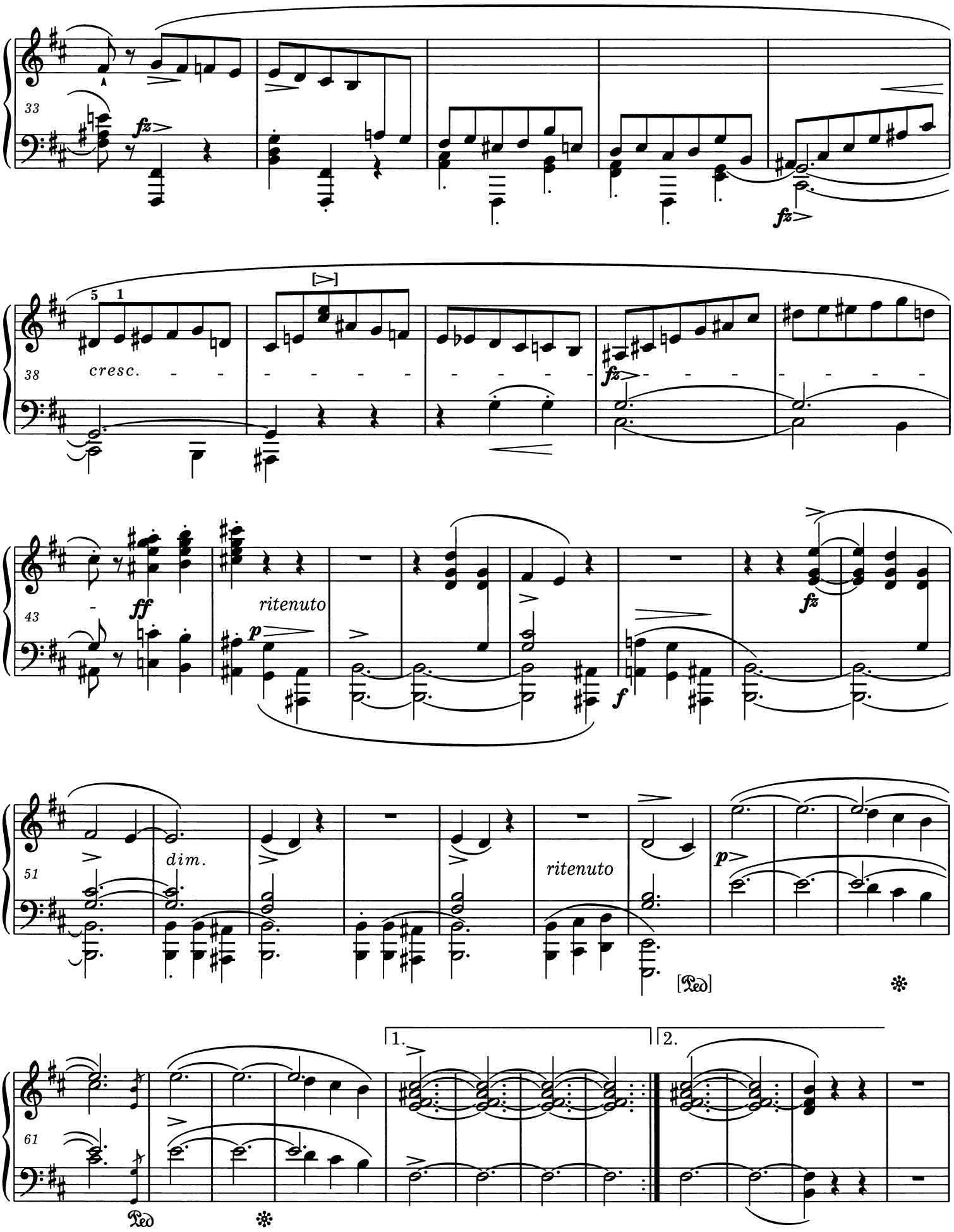
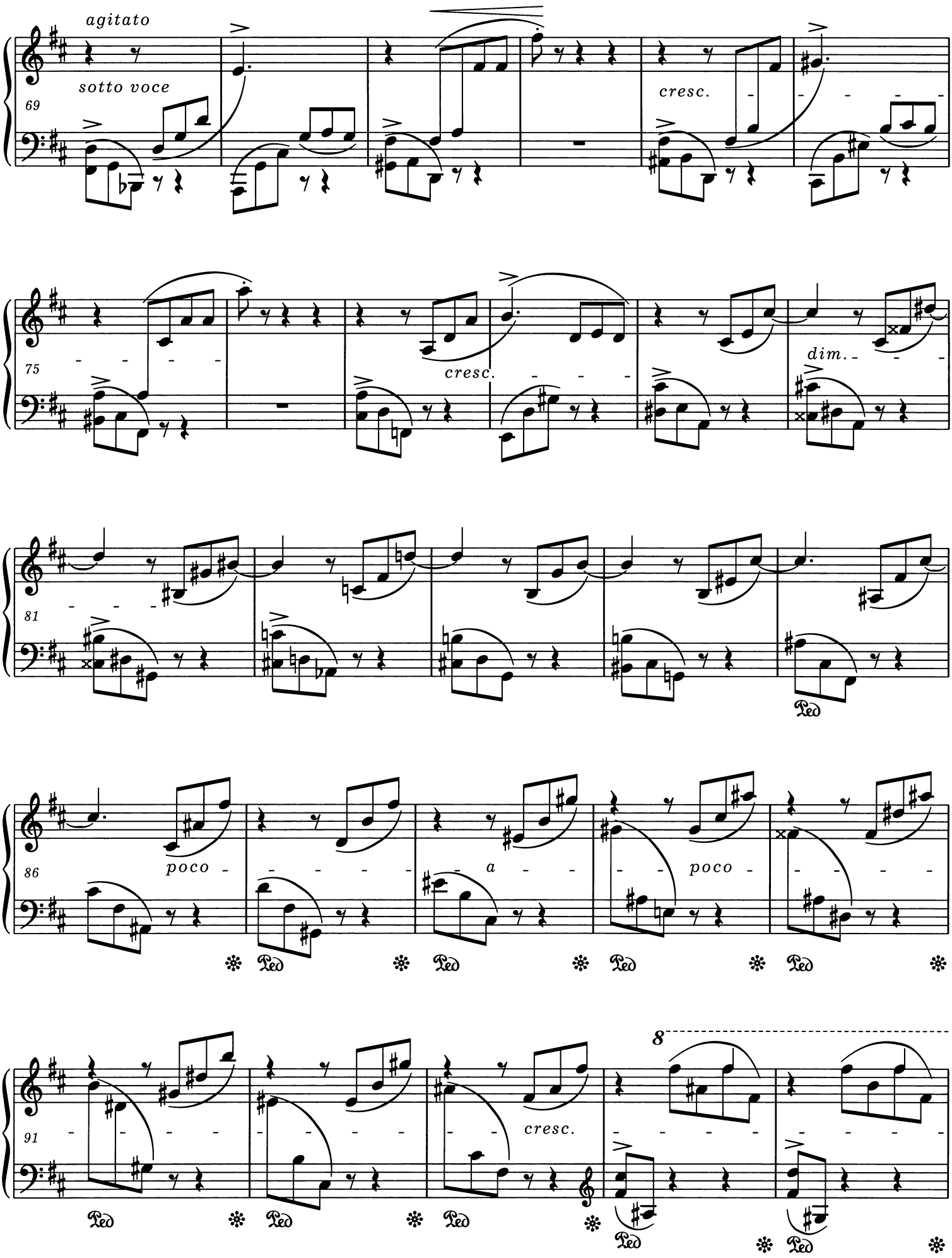
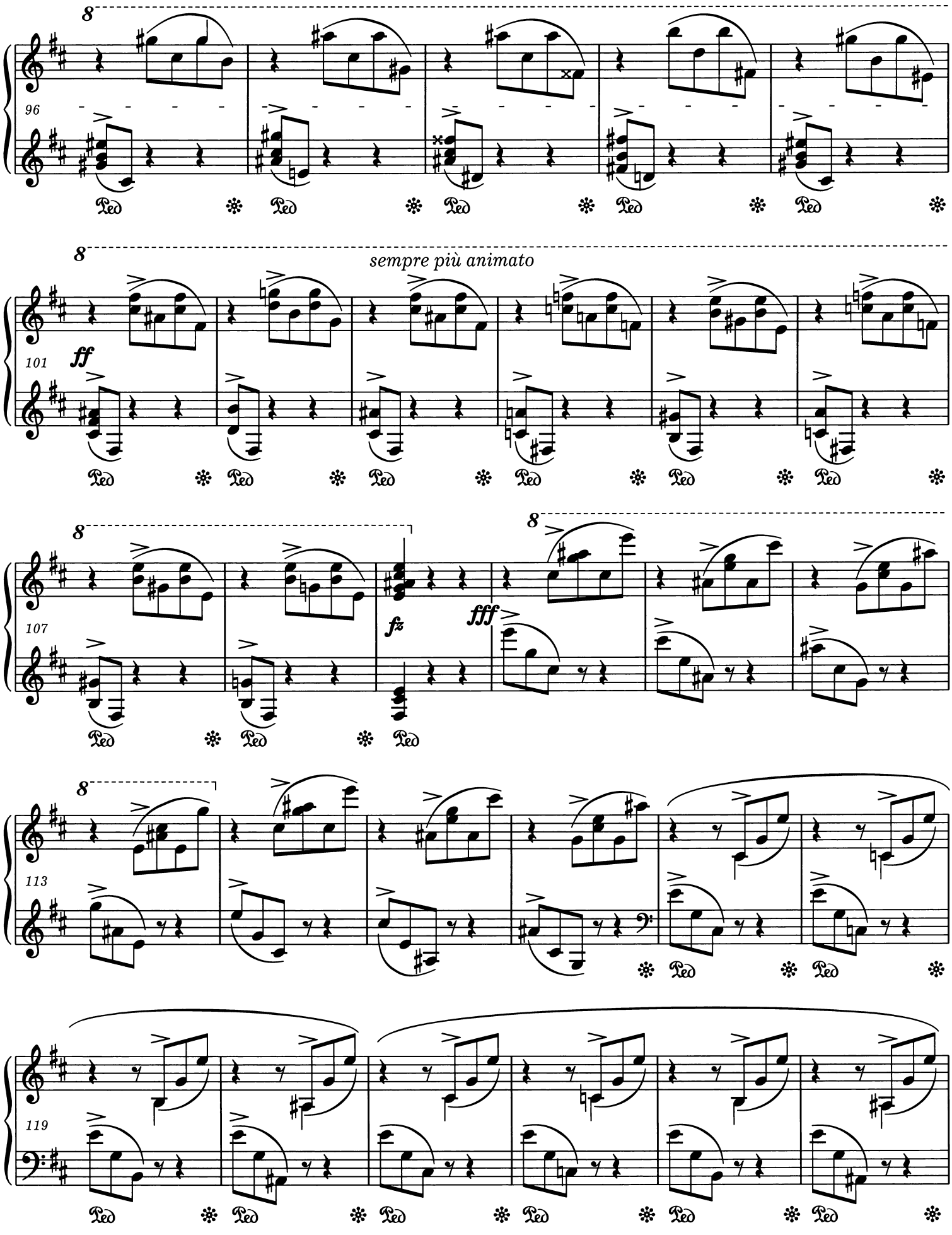
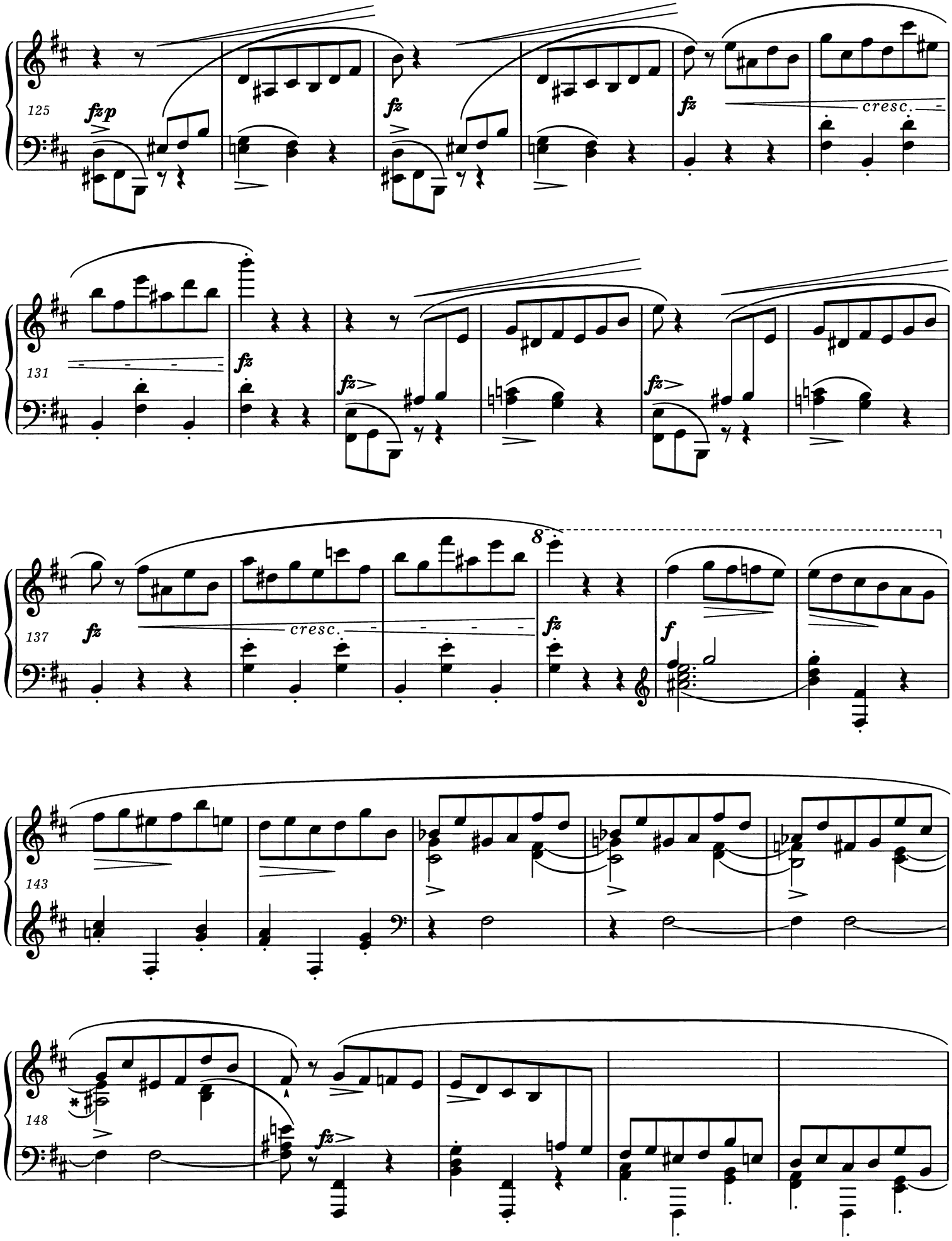
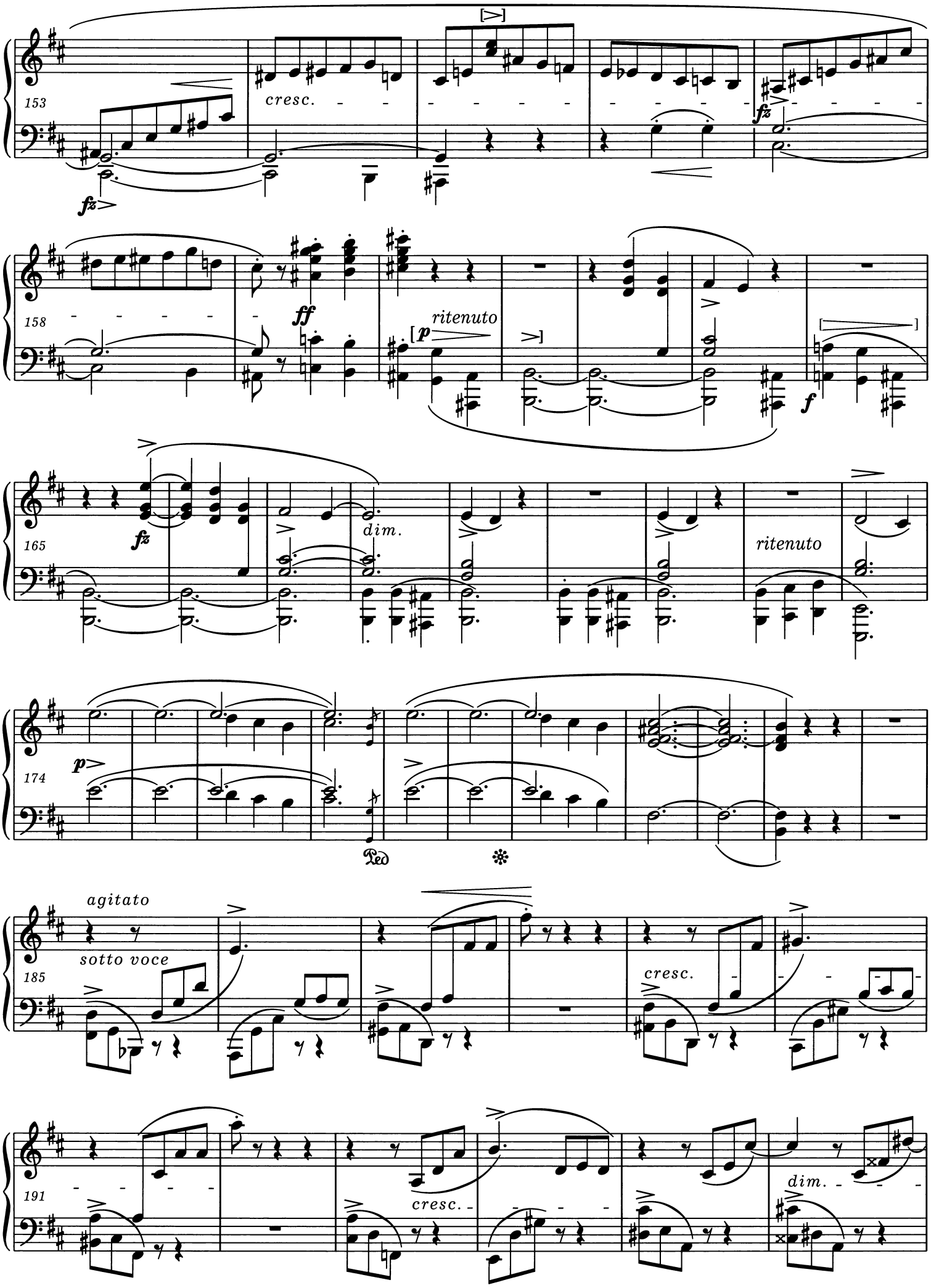

33
fz
fz
38
cresc.
fz
43
ff
ritenuto
p
f
fz
51
dim.
ritenuto
p
[Ped]
61
1.
2.
Ped

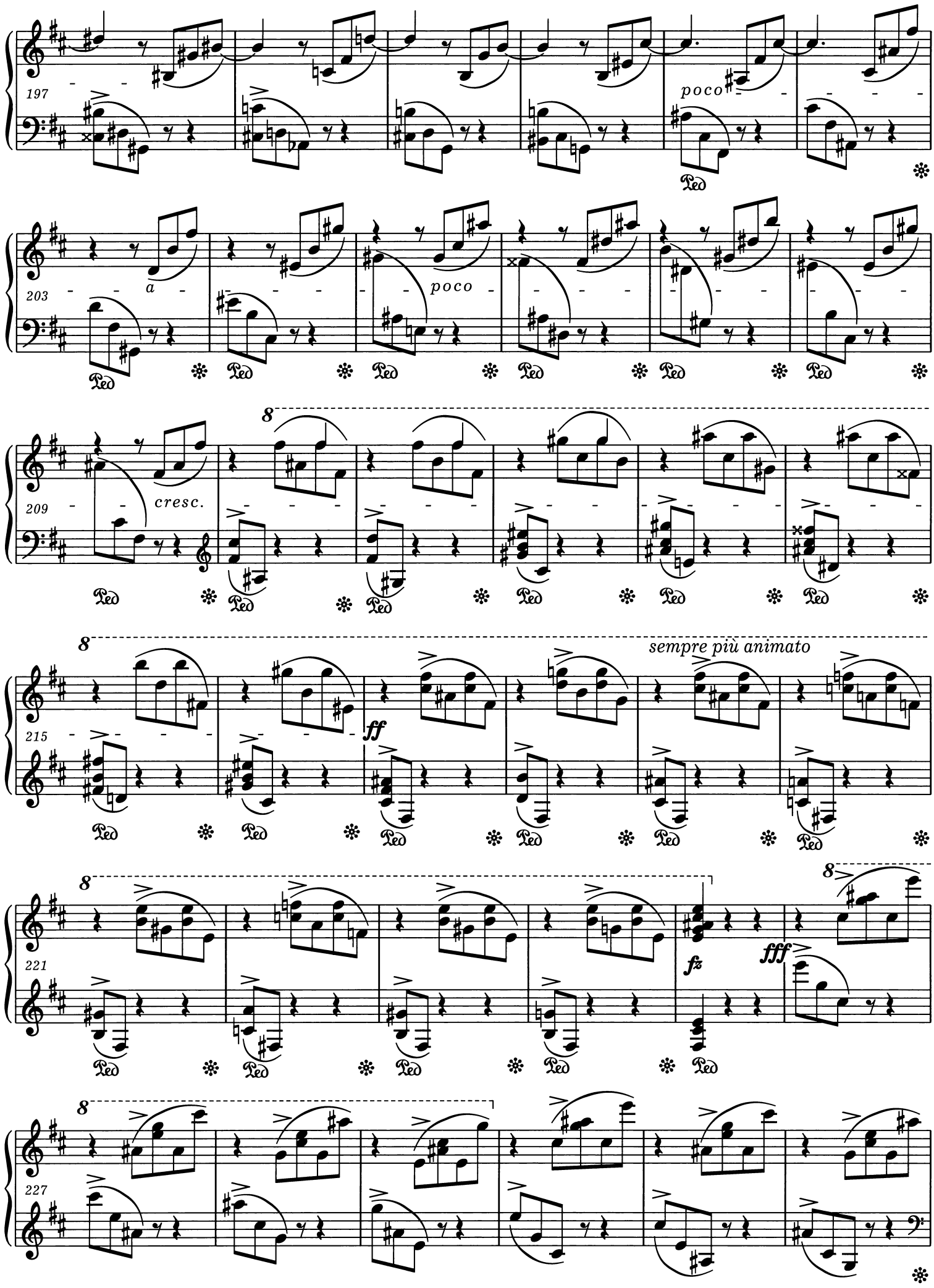

agitato
sotto voce
69
cresc.
75
cresc.
dim.
81
Ped
86
poco
a
poco
Ped
91
cresc.
8
Ped

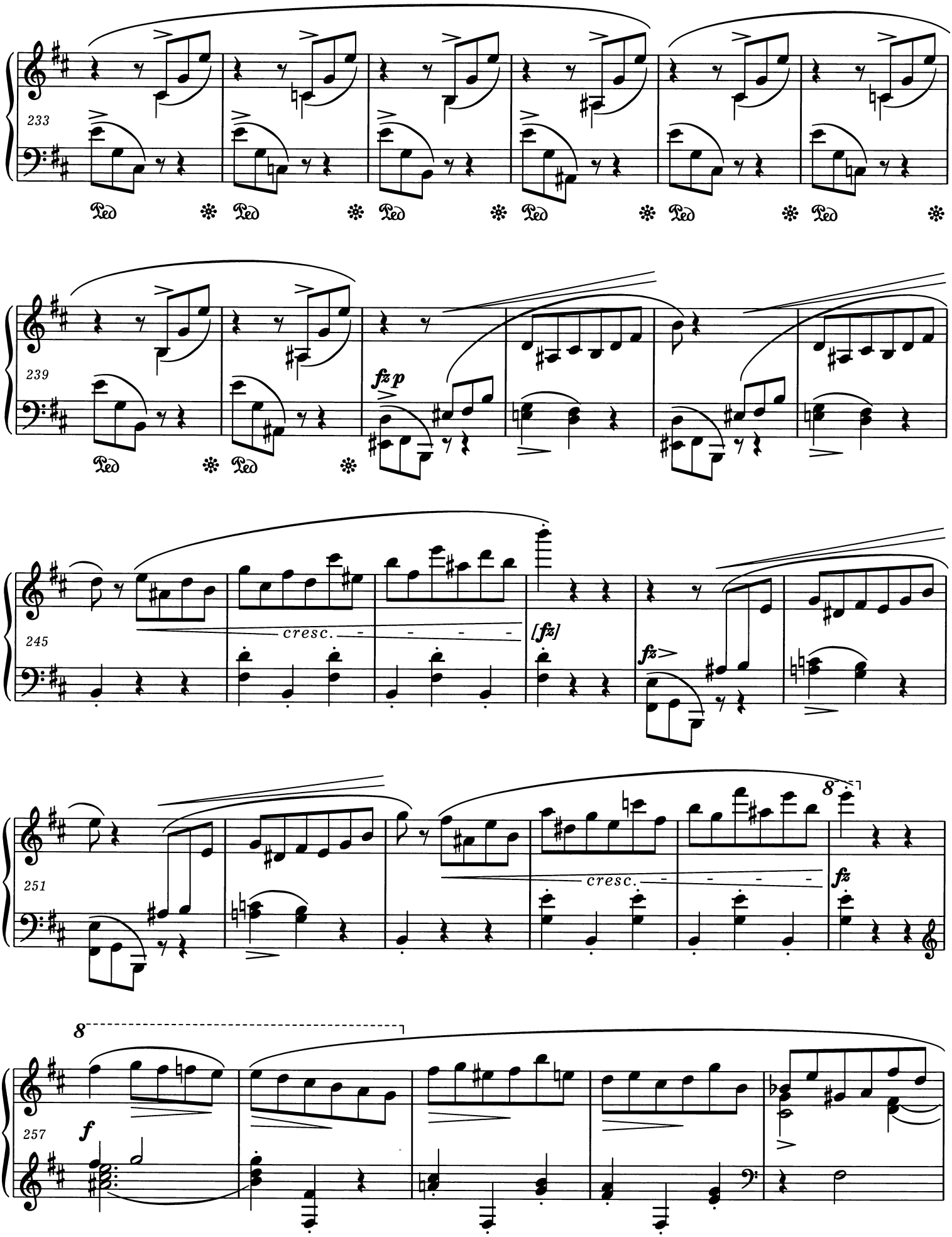

96
101
sempre più animato
ff
107
fz
fff
113
119

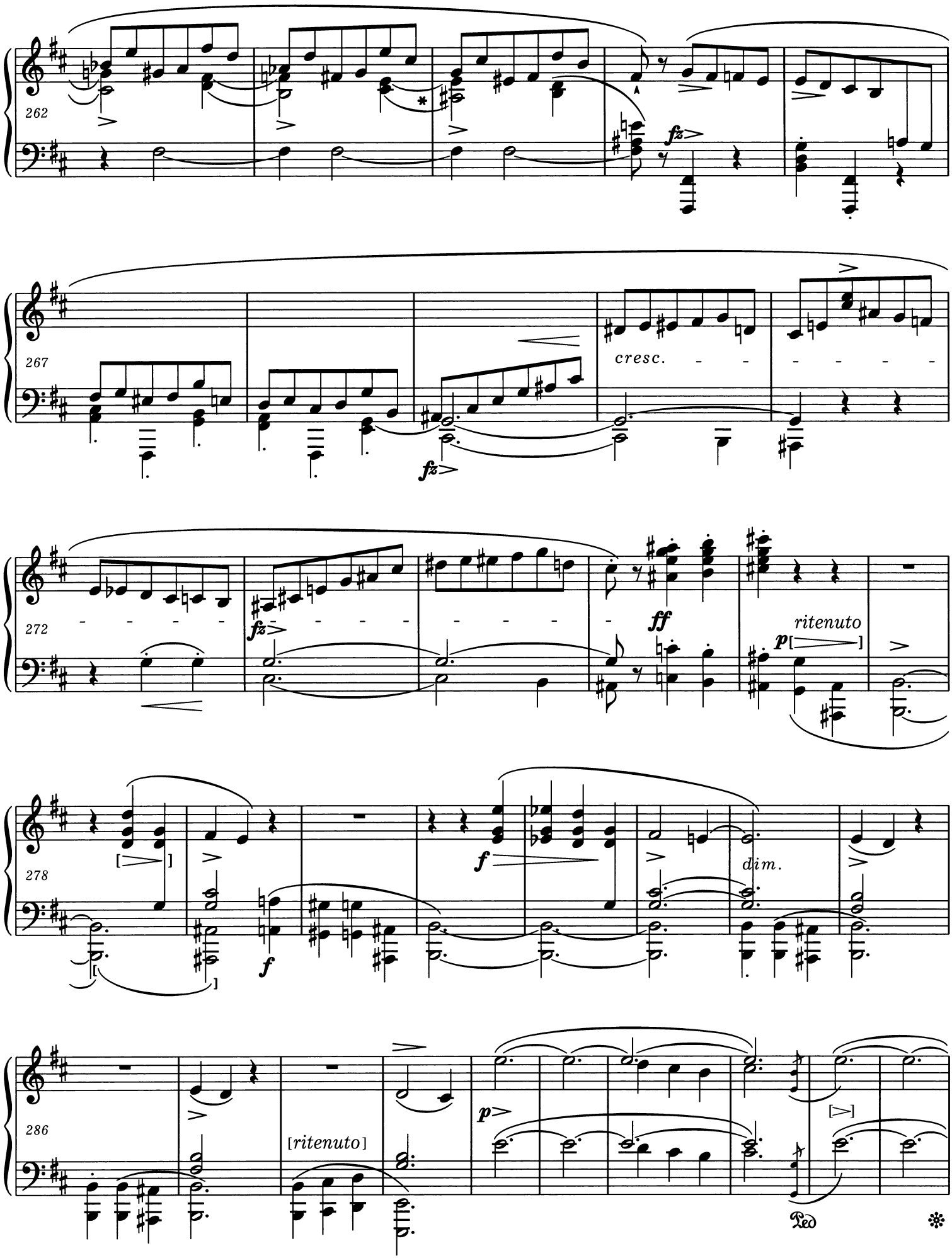


* Patrz uwaga na stronie 11.
Vide note on page 11.

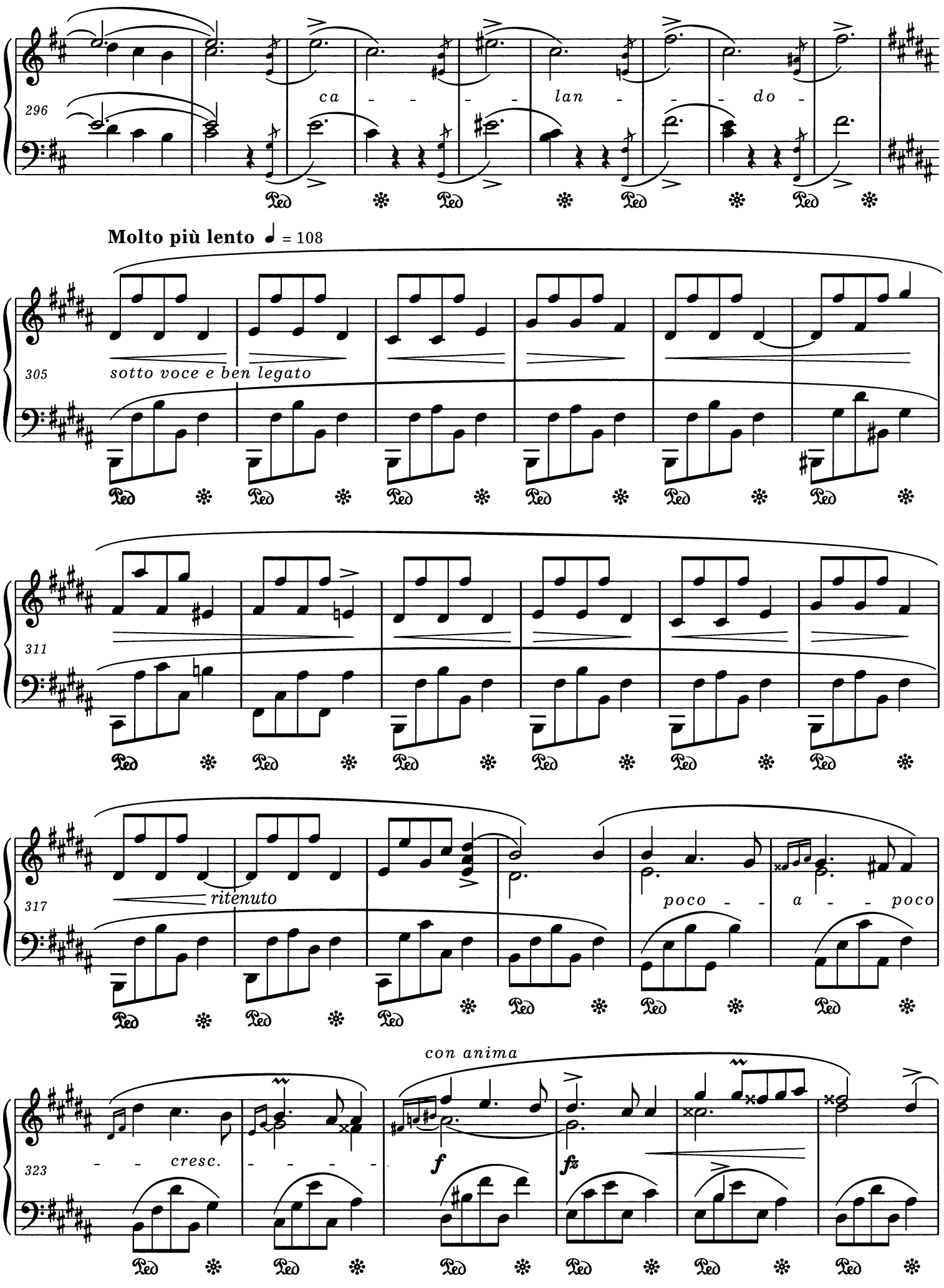

153
cresc.
fz
158
ff
ritenuto
p
f
165
fz
dim.
ritenuto
174
p
Ped.
agitato
sotto voce
185
cresc.
191
cresc.
dim.

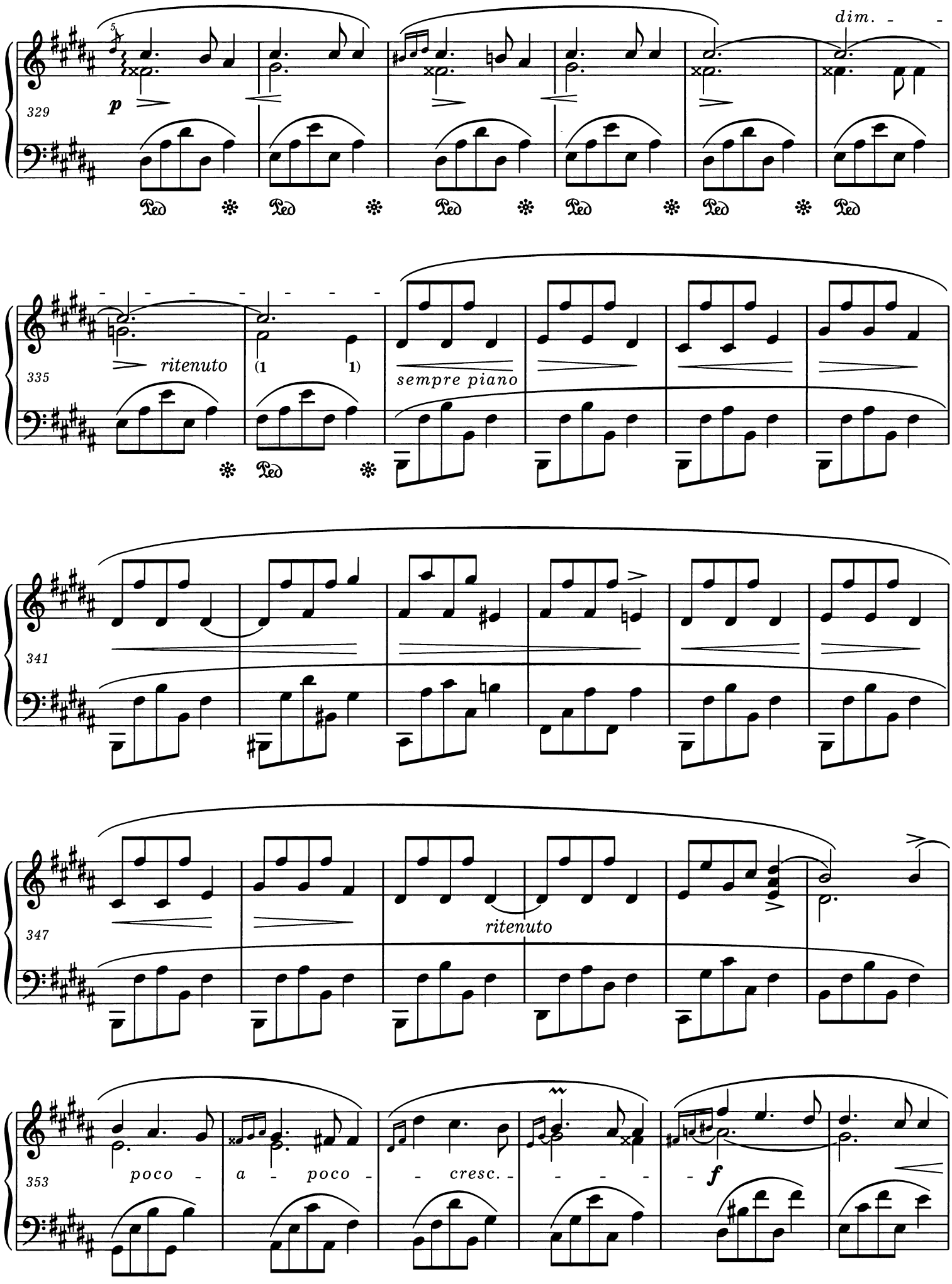

197
poco
203
a
poco
209
cresc.
8
215
ff
sempre più animato
221
fz
fff
227

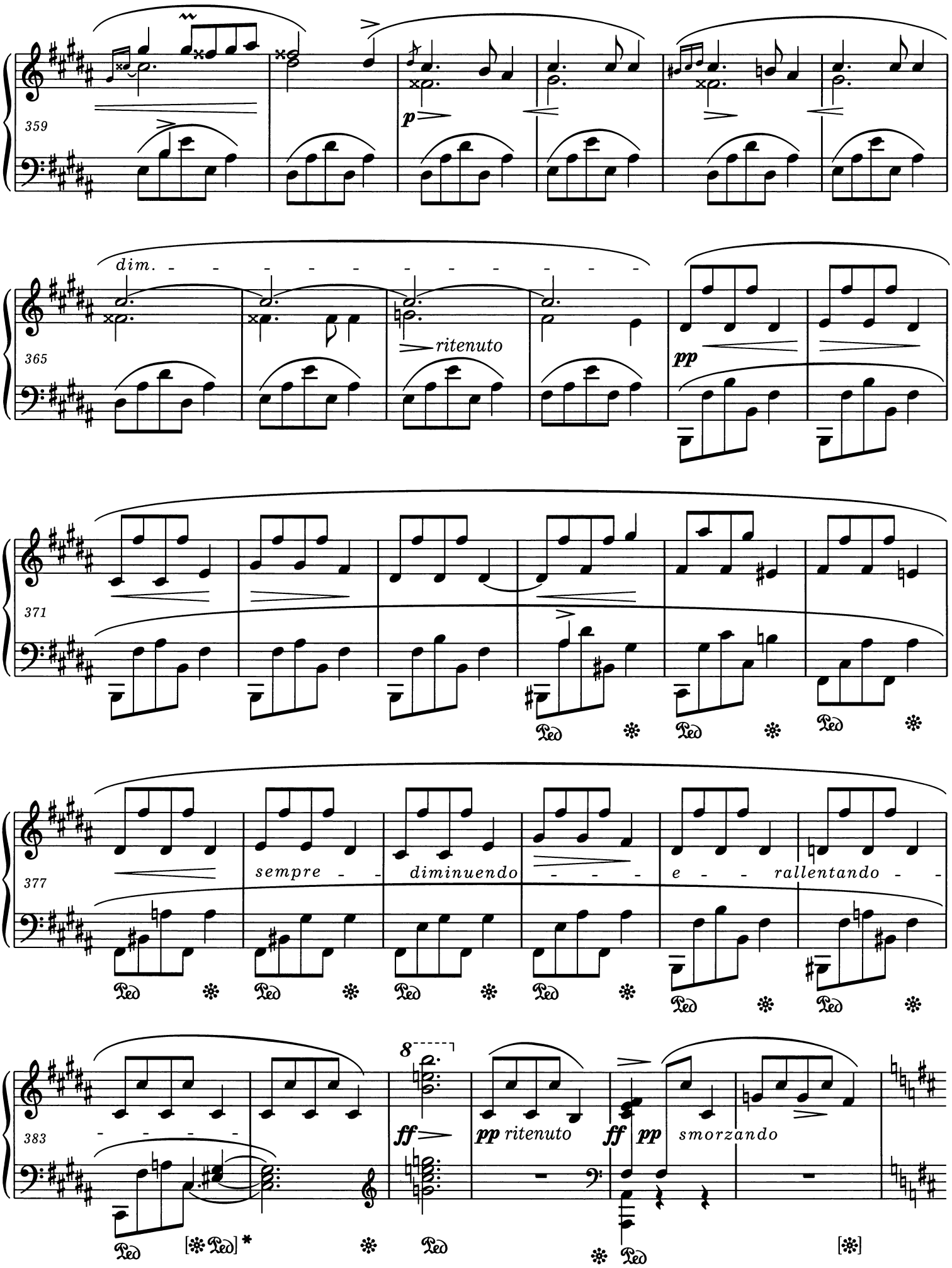

233
Ped
239
fz p
245
cresc.
[fz]
fz
251
cresc.
fz
257
f



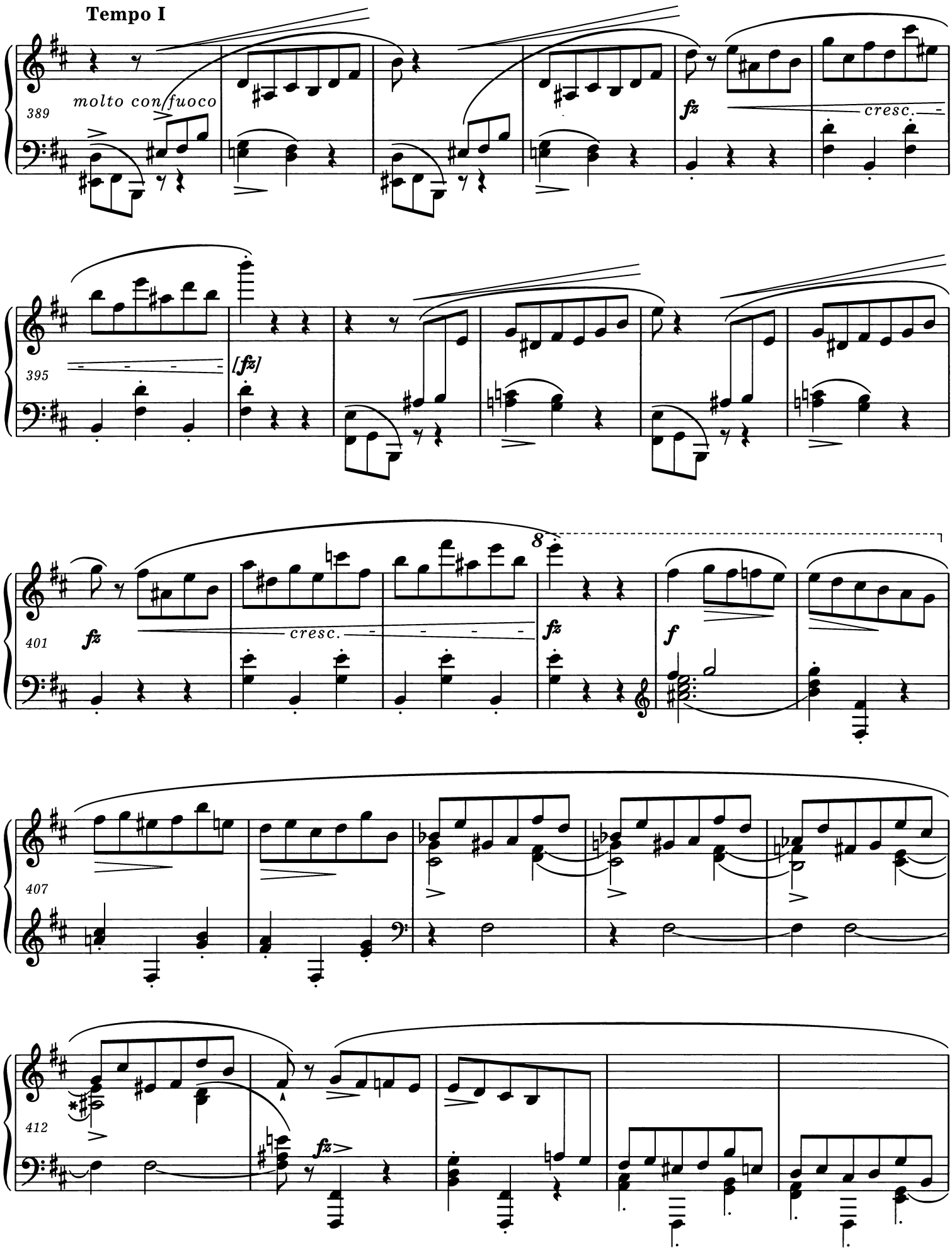
* Patrz uwaga na stronie 11.
Vide note on page 11.


296
ca - - - - lan - - - do -
Molto più lento ♩ = 108
305
sotto voce e ben legato
311
317
ritenuto
poco - - a - - poco
con anima
323
- - cresc. - - - - -
f
fz

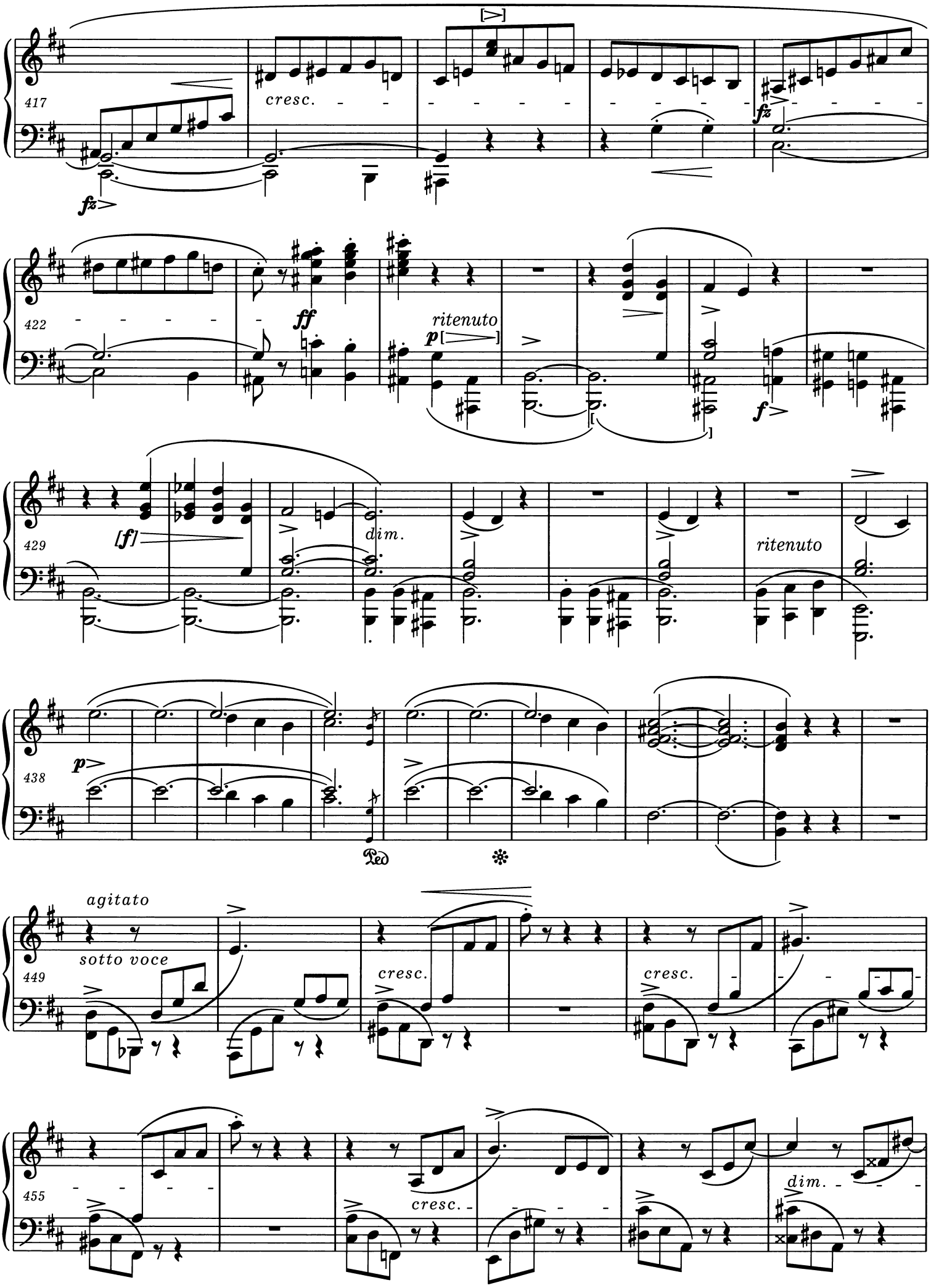

dim.
329
p
Ped
335
ritenuto
(1 1)
sempre piano
341
347
ritenuto
353
poco - a - poco - cresc.
f

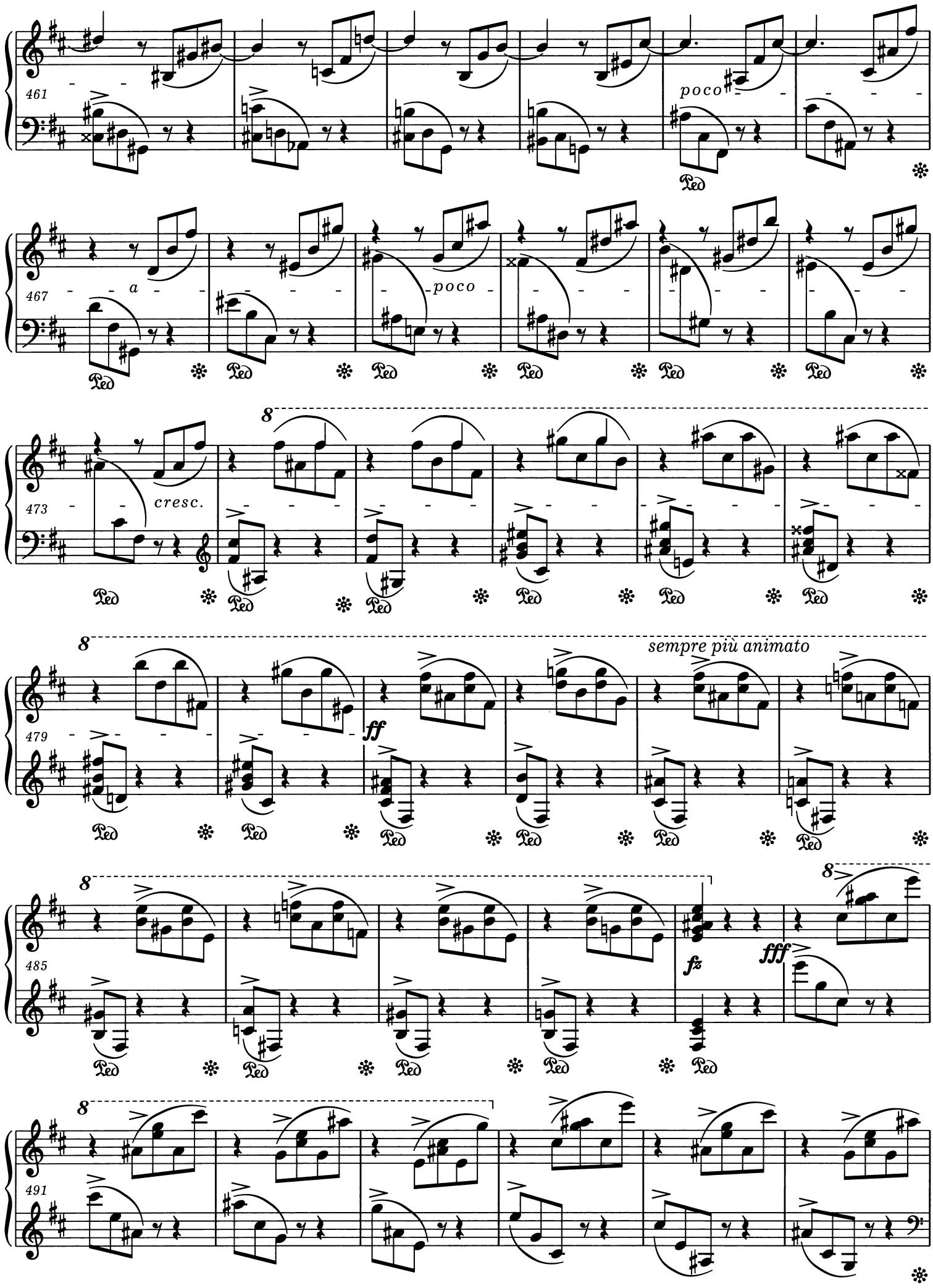


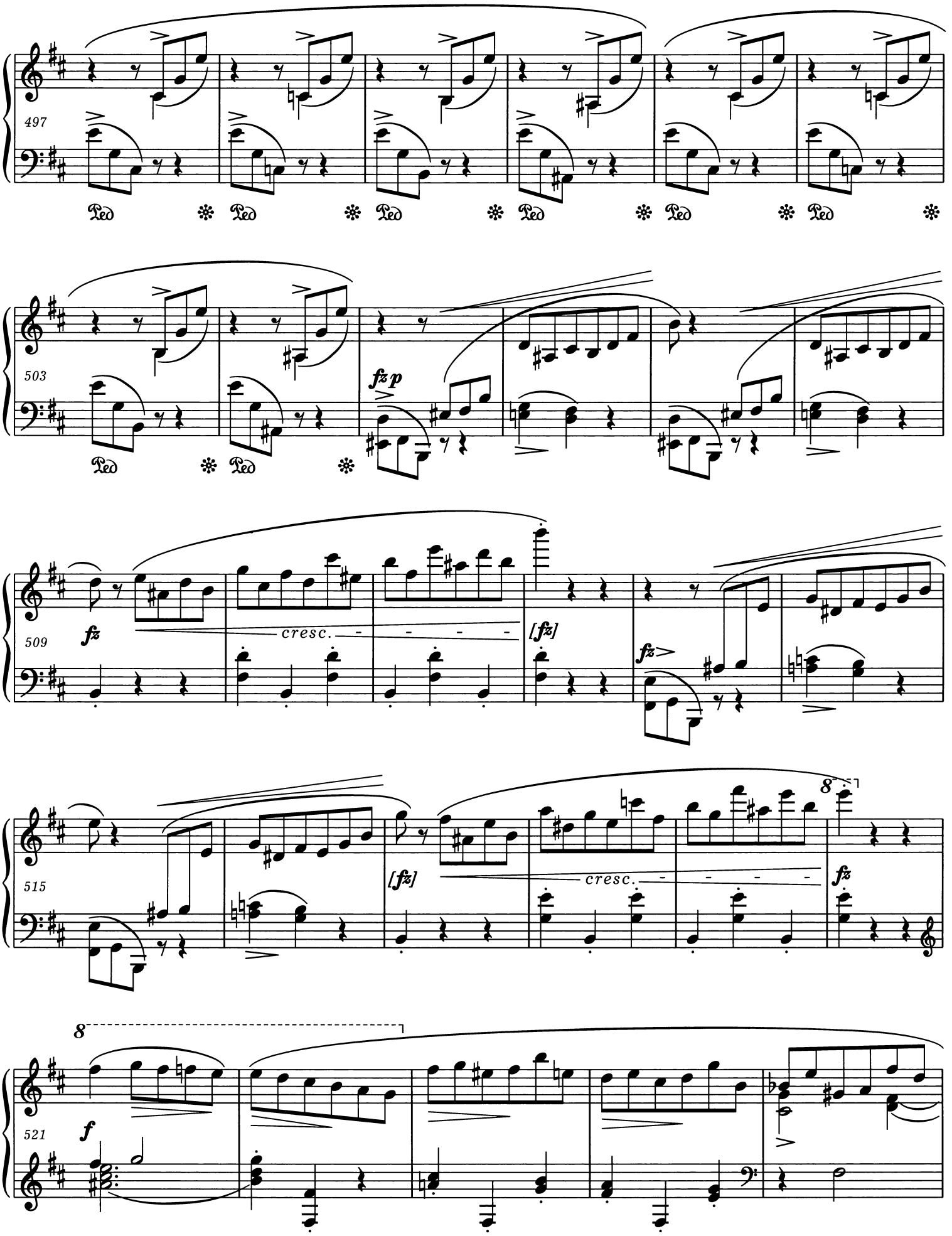
* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

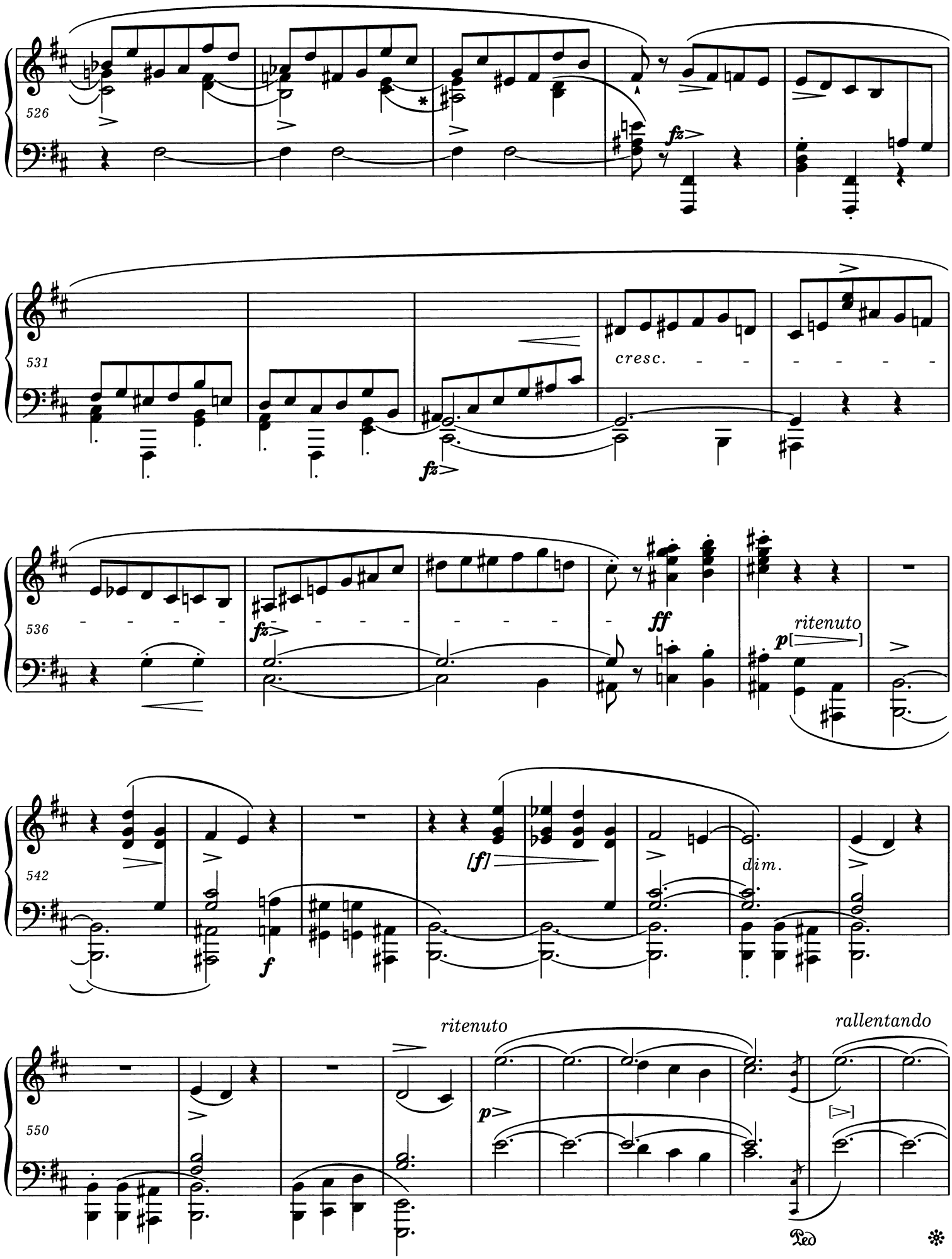


* Patrz uwaga na stronie 11.
Vide note on page 11.

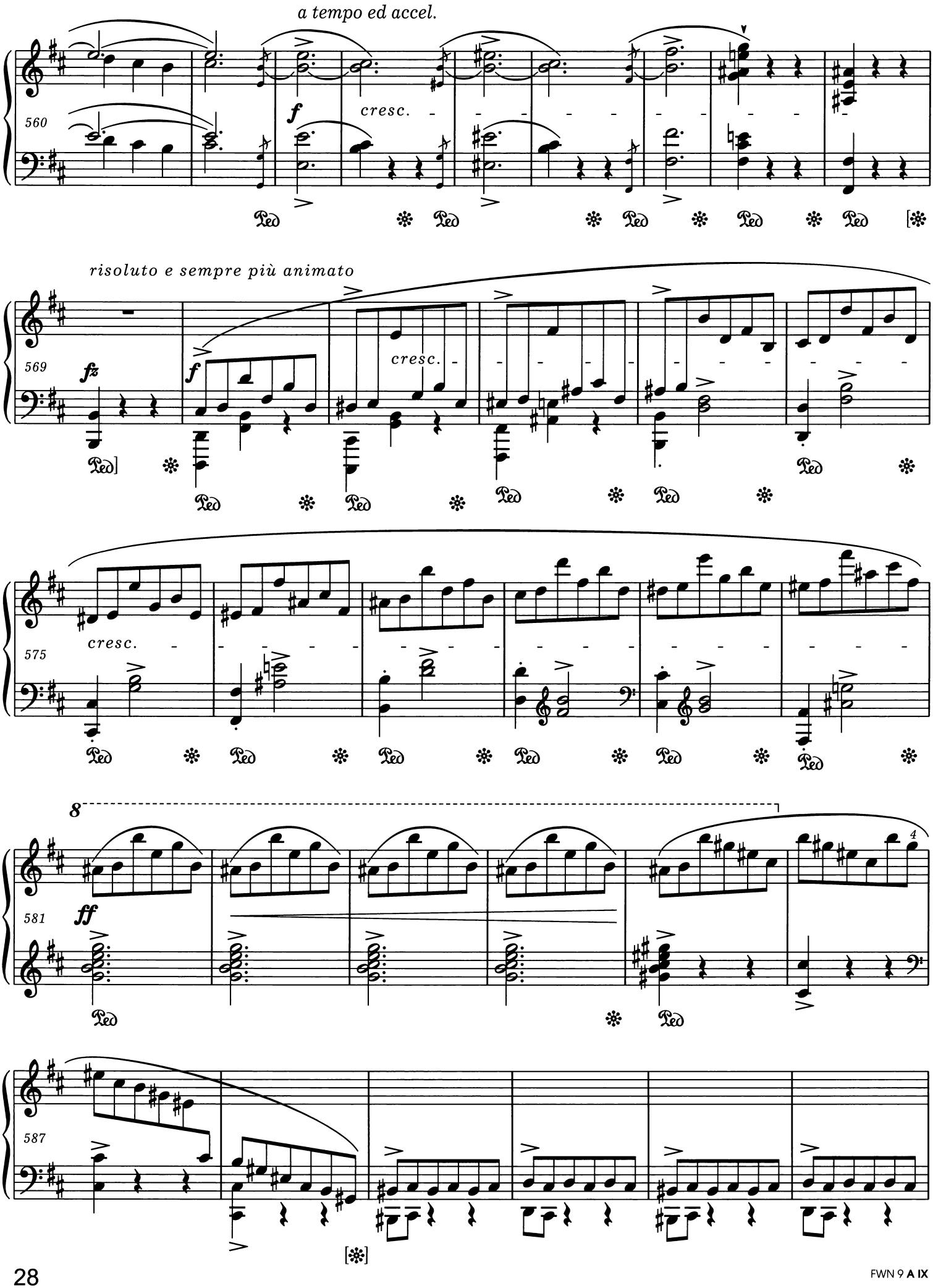

417
cresc.
fz
fz
422
ff
ritenuto
p
f
429
[f]
dim.
ritenuto
438
p
Ped
agitato
sotto voce
449
cresc.
cresc.
455
cresc.
dim.

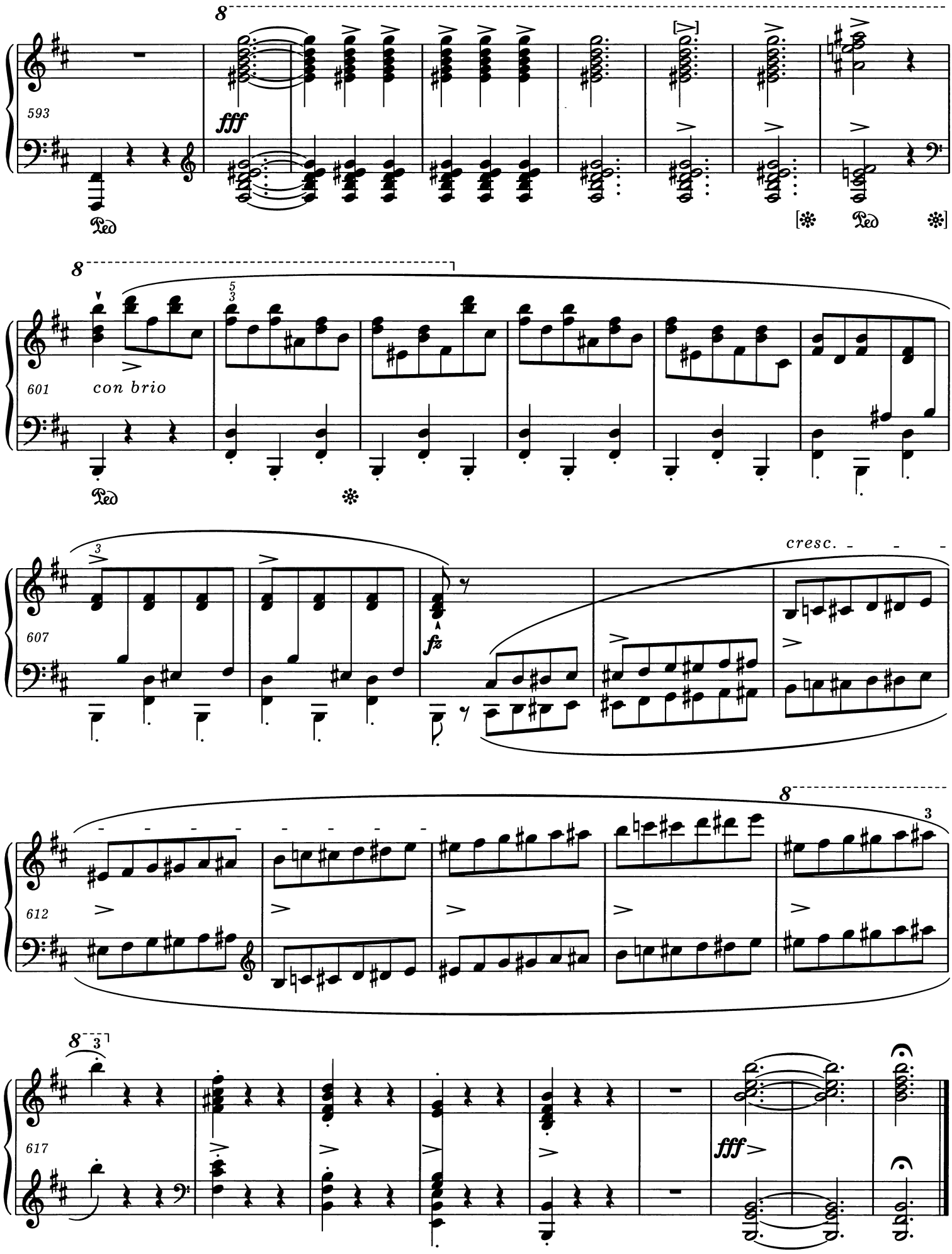

461
poco
467
a
poco
473
cresc.
8
479
ff
sempre più animato
485
fz
fff
491


497
Ped
503
fz p
509
fz
cresc.
[fz]
515
8
521
f



* Patrz uwaga na stronie 11.
Vide note on page 11.

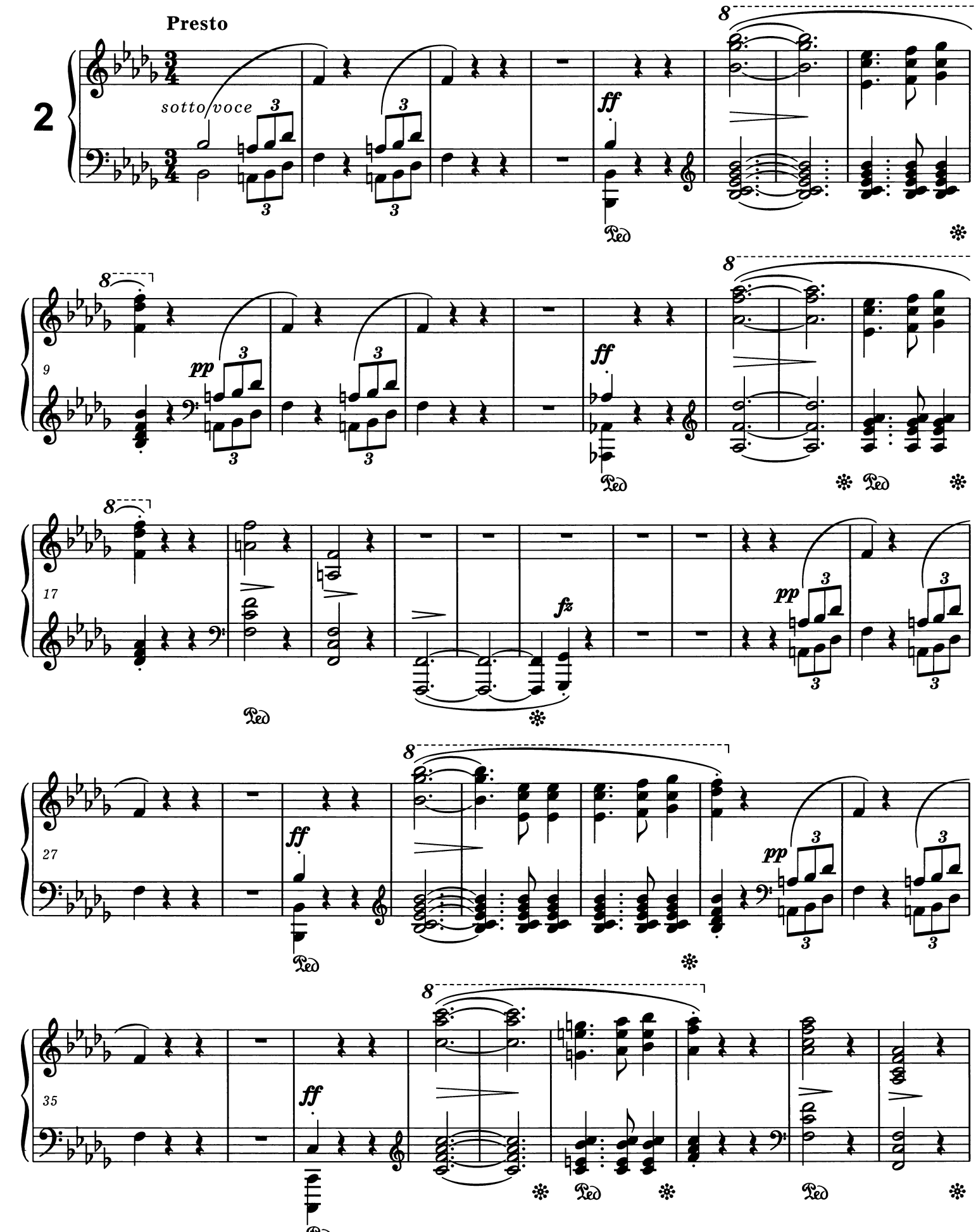

a tempo ed accel.
560
f
cresc.
risoluto e sempre più animato
569
fz
f
cresc.
575
cresc.
8
581
ff
4
587

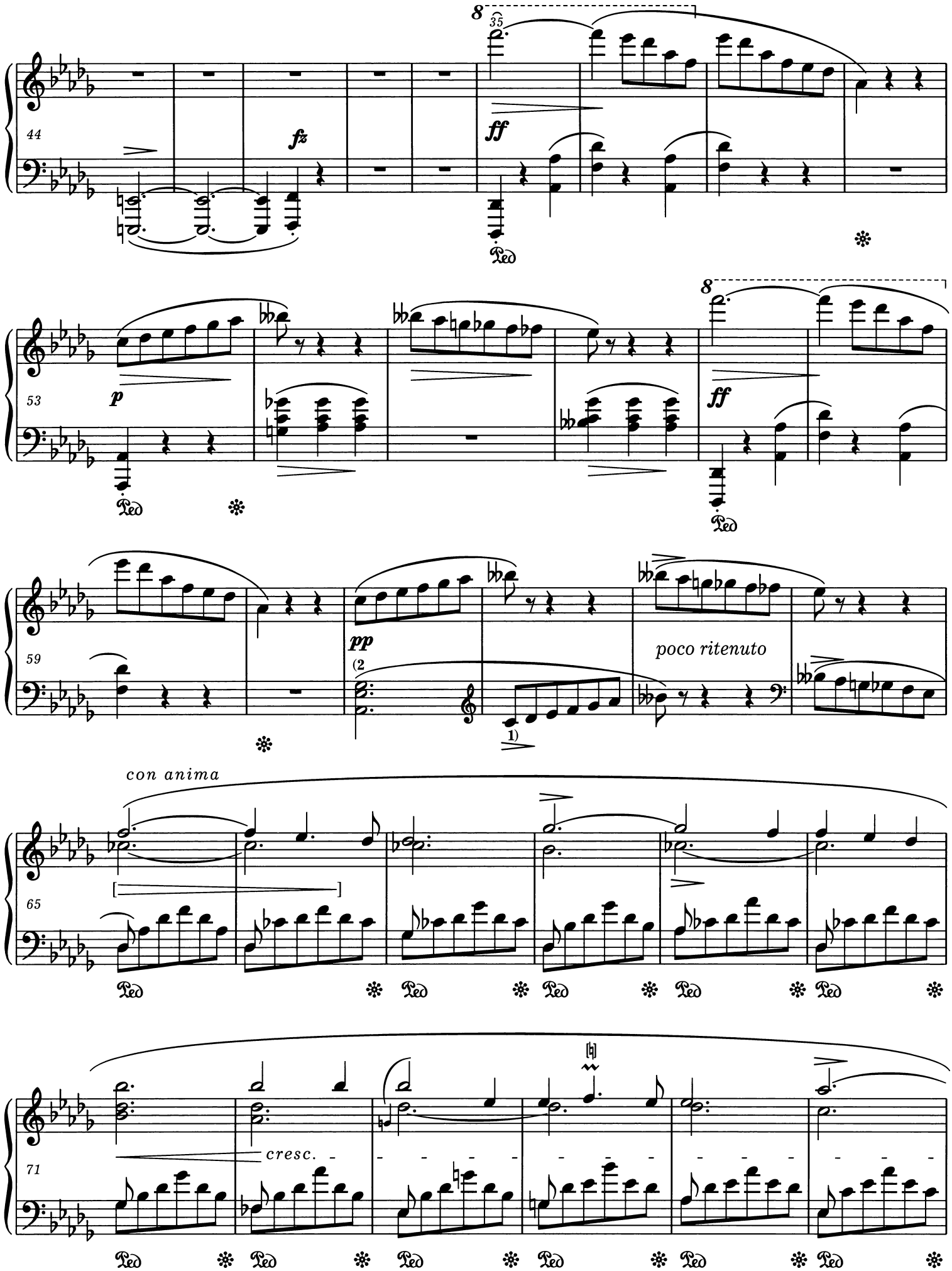

593
fff
Ped
[✻ Ped ✻]
601
con brio
Ped
✻
607
fz
cresc.
612
617
fff

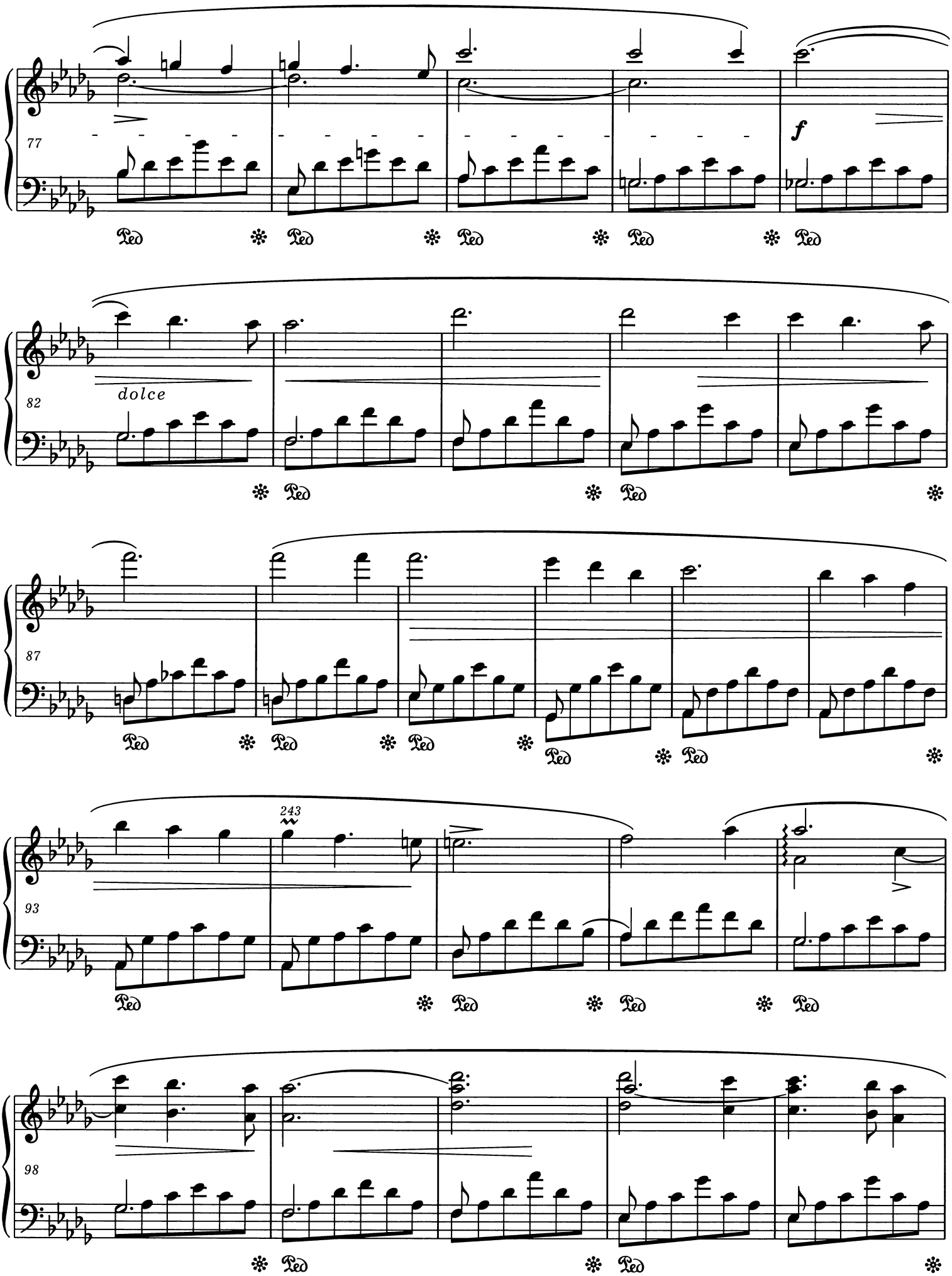
Scherzo

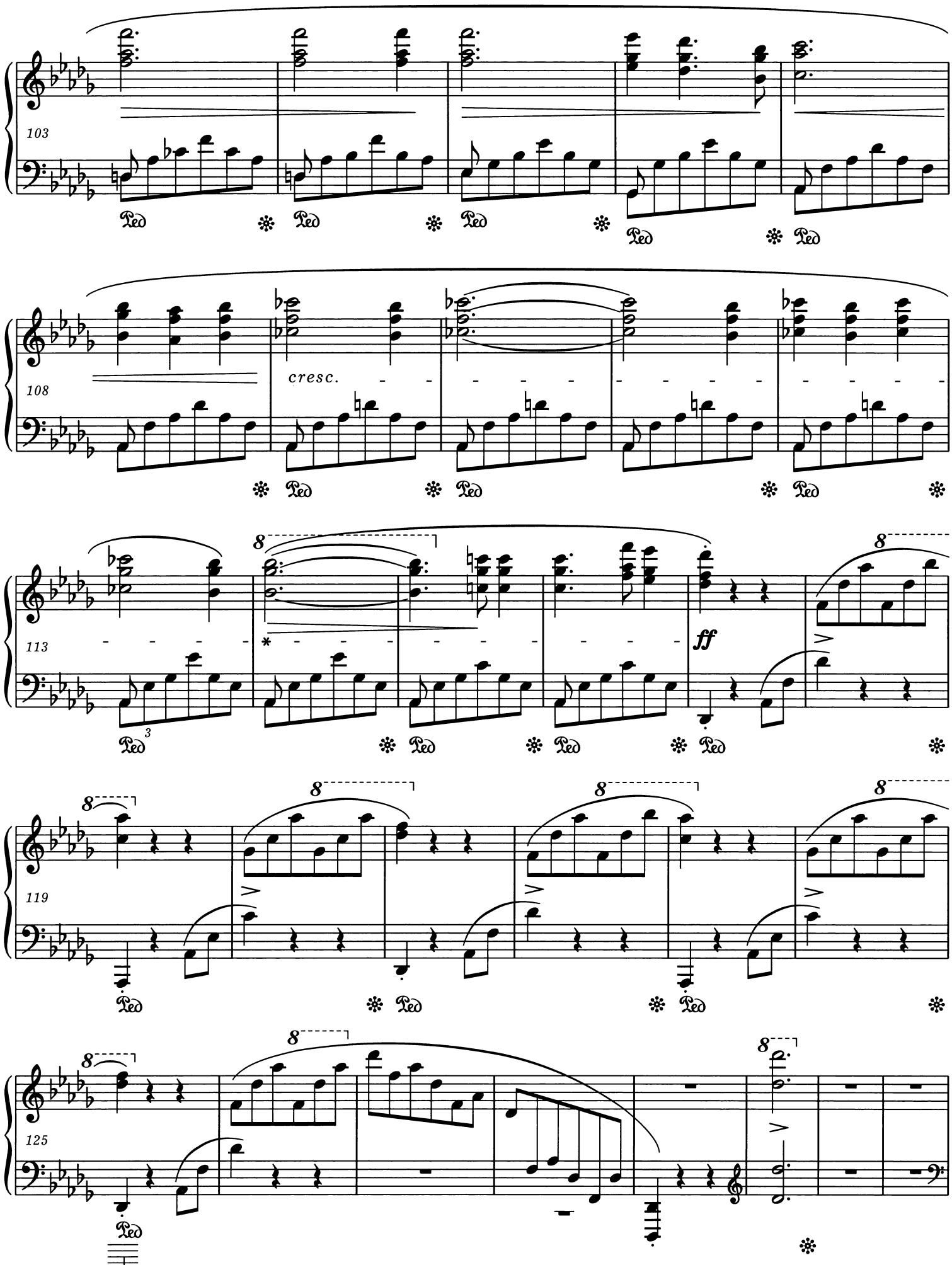
A Mademoiselle la Comtesse Adèle de Fürstenstein

op. 31

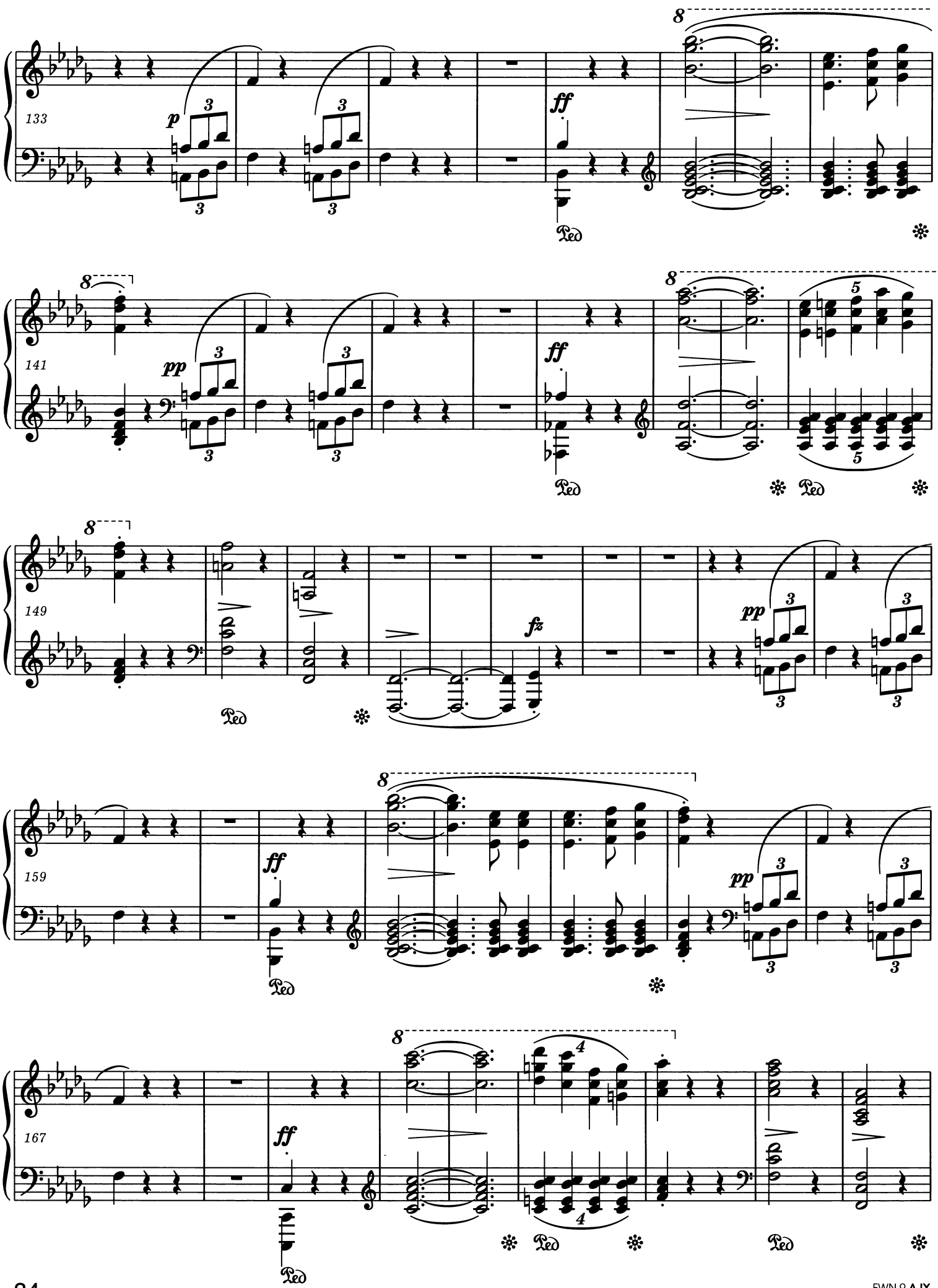


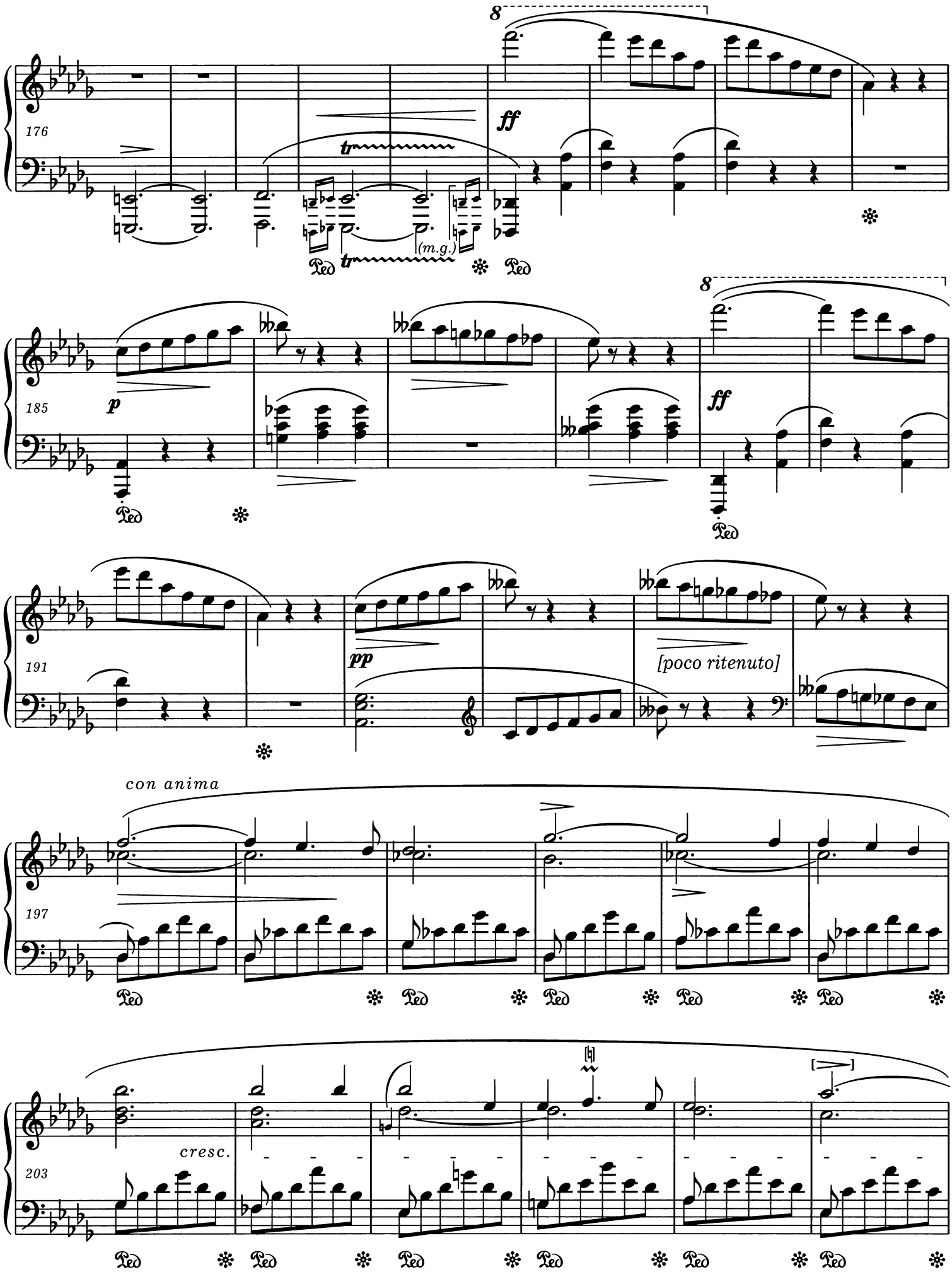

8
35
44
fz
ff
Ped
8
53
p
ff
Ped
59
pp
(2
poco ritenuto
1)
con anima
65
Ped
71
cresc.
Ped

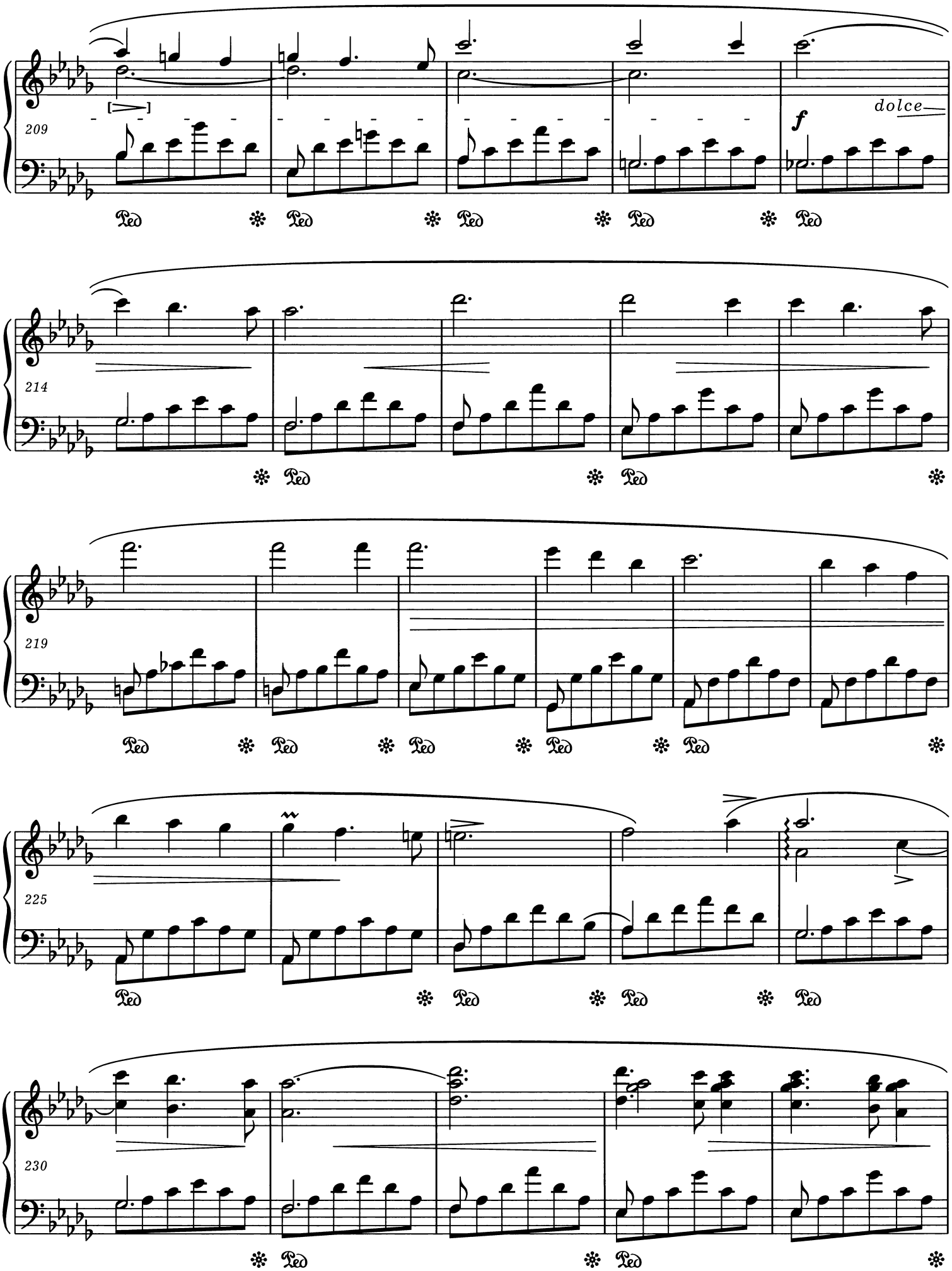

77
f
82
dolce
87
243
93
98

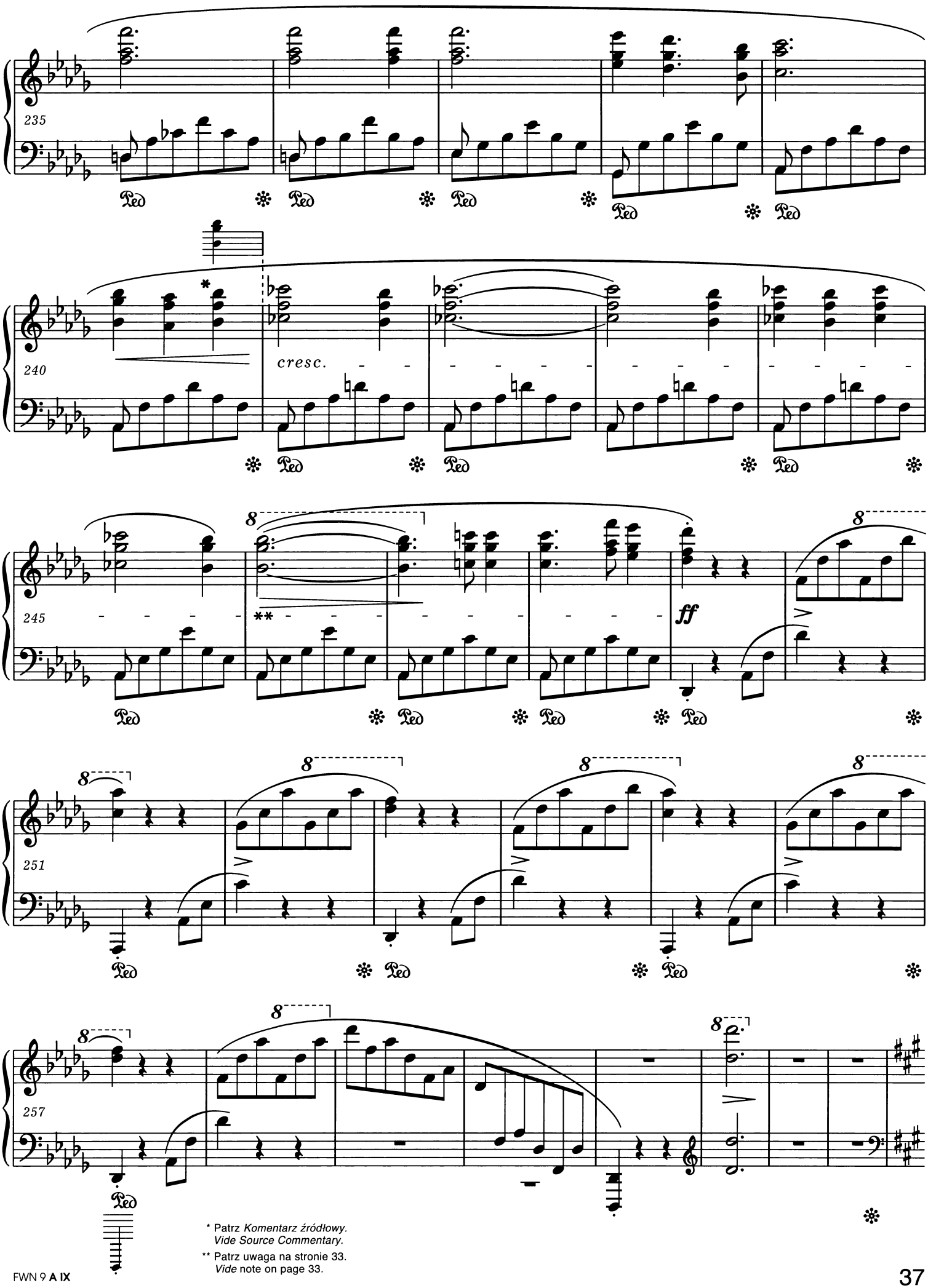


* W niektórych źródłach *cresc.* - - - kończy się oznaczeniem ***ff*** na początku t. 114; brak też ≻ w t. 114-115. Podobnie w t. 246.
In some sources *cresc.* - - - ends with the marking ***ff*** at the beginning of bar 114; there is no ≻ in bars 114-115. Similarly in bar 246.


133
141
149
159
167
p
pp
ff
fz
Ped

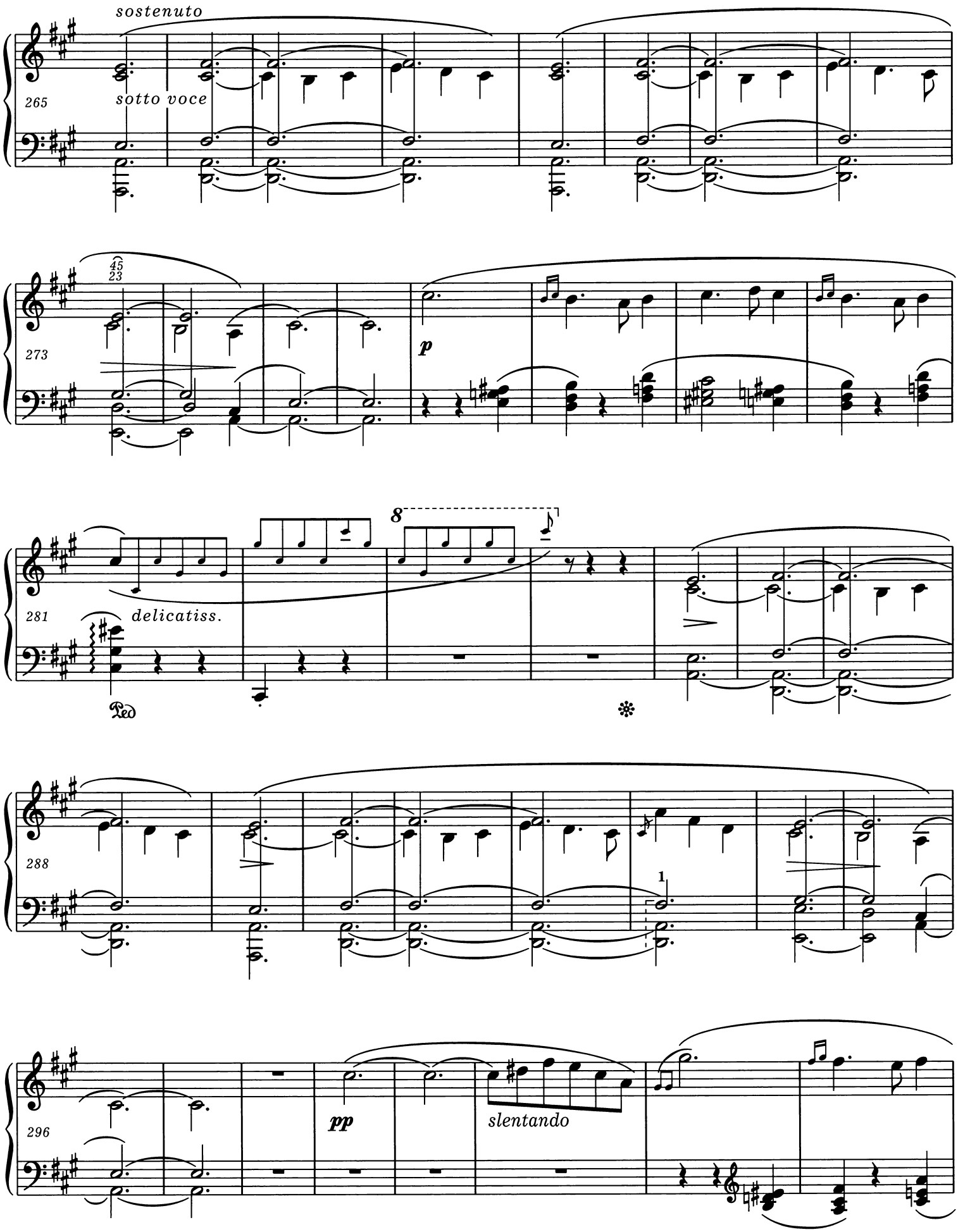

176
8
ff
tr
(m.g.)
Ped
185
p
ff
191
pp
[poco ritenuto]
con anima
197
203
cresc.

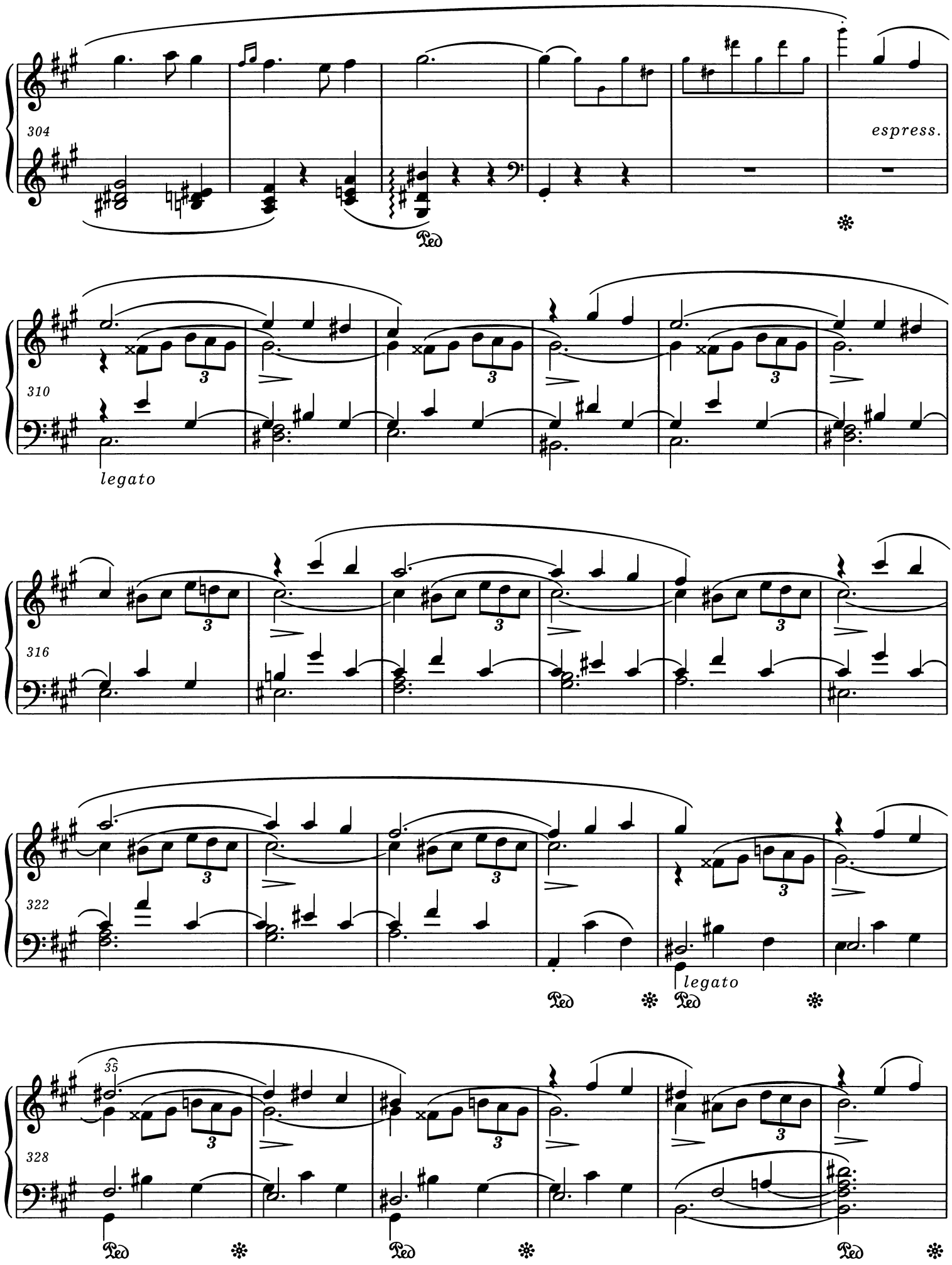

209
dolce
f
214
219
225
230

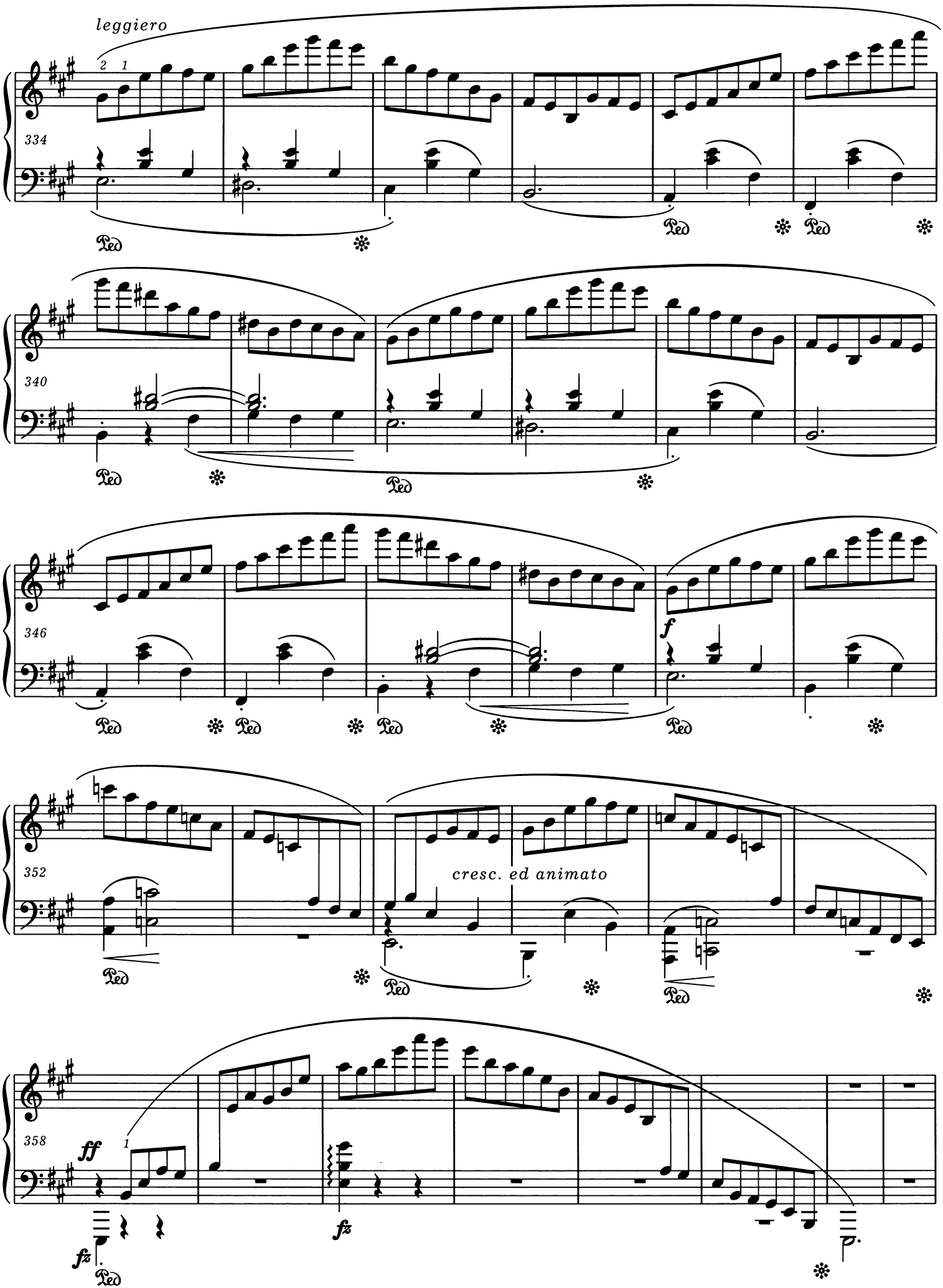


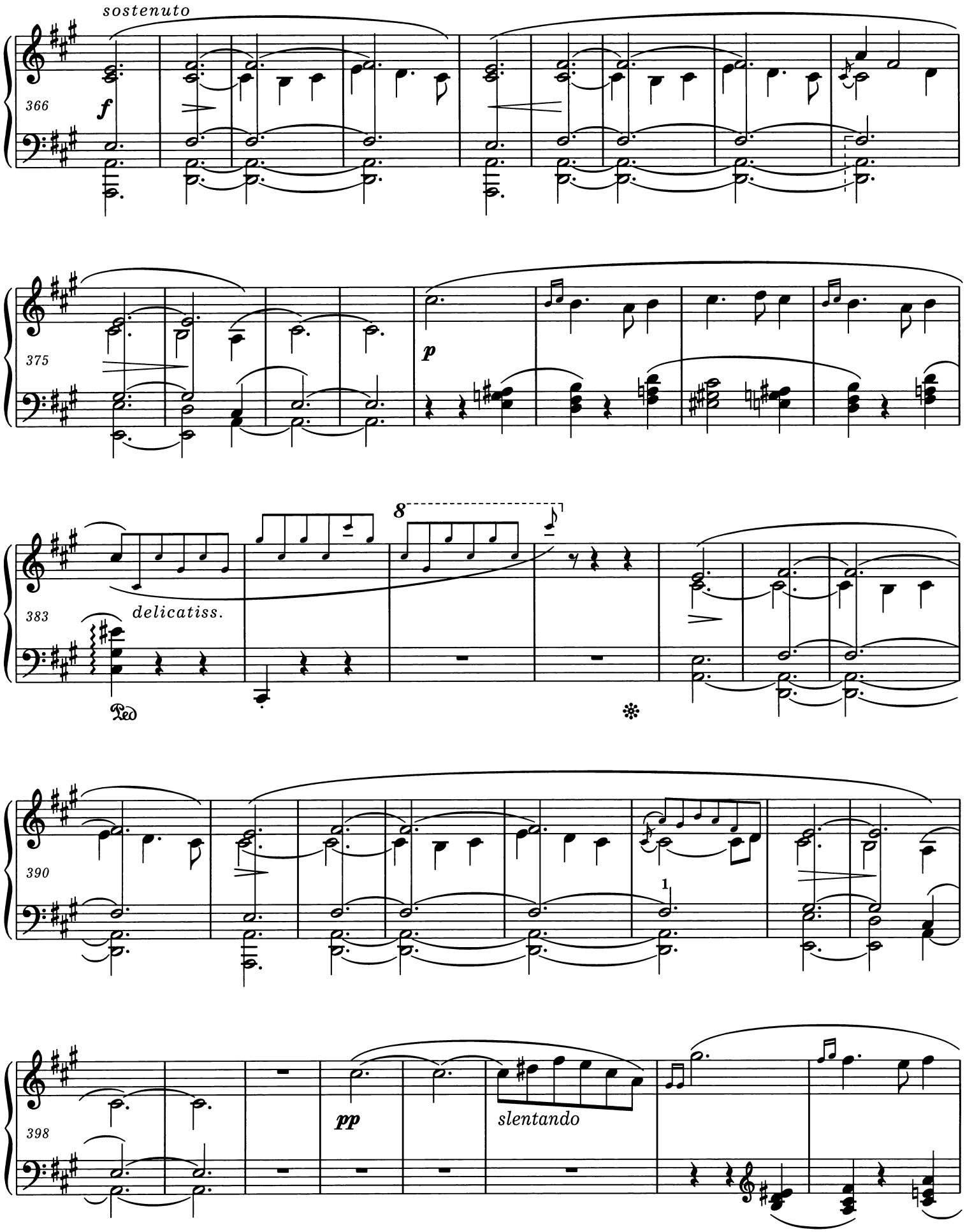
* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

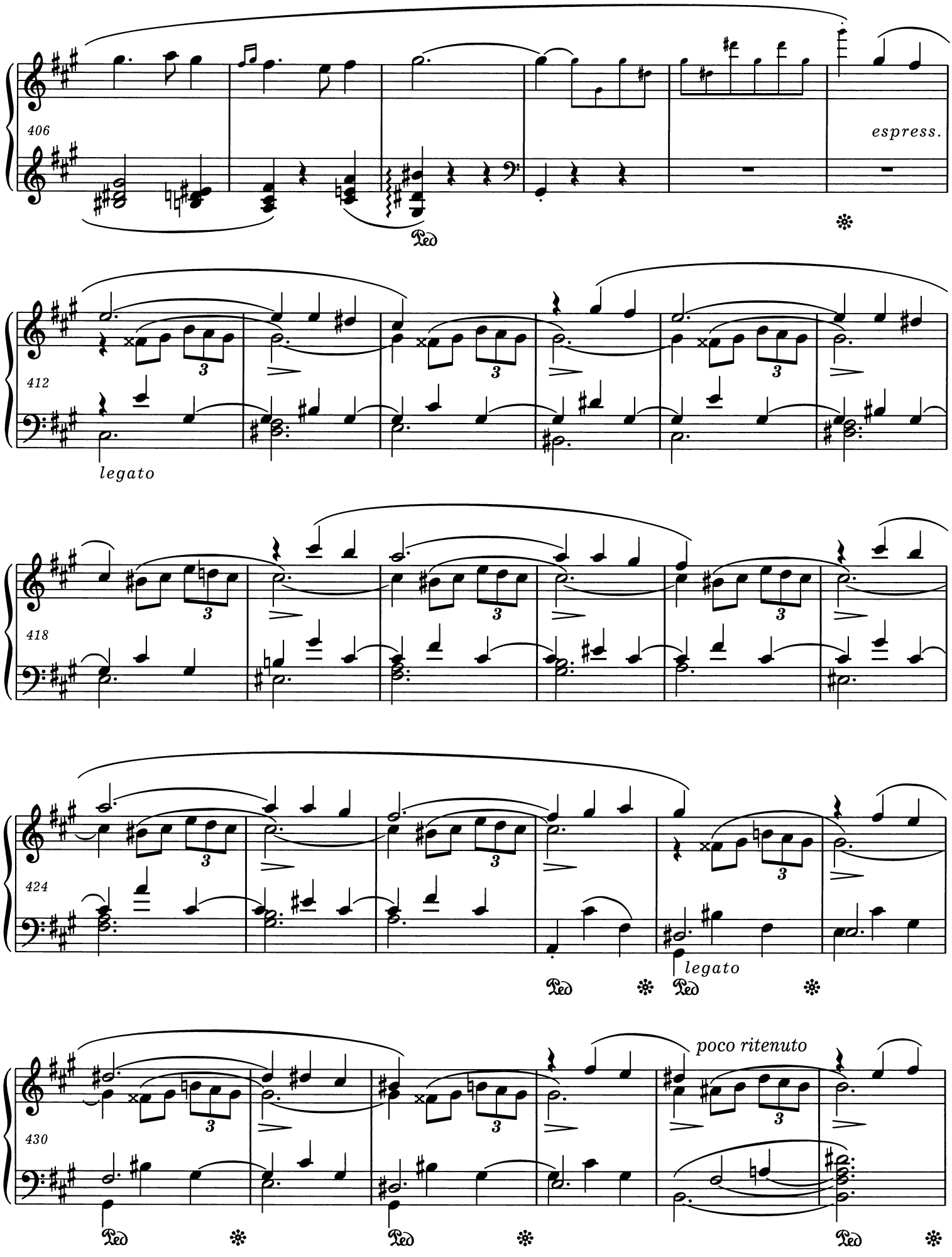
** Patrz uwaga na stronie 33.
Vide note on page 33.

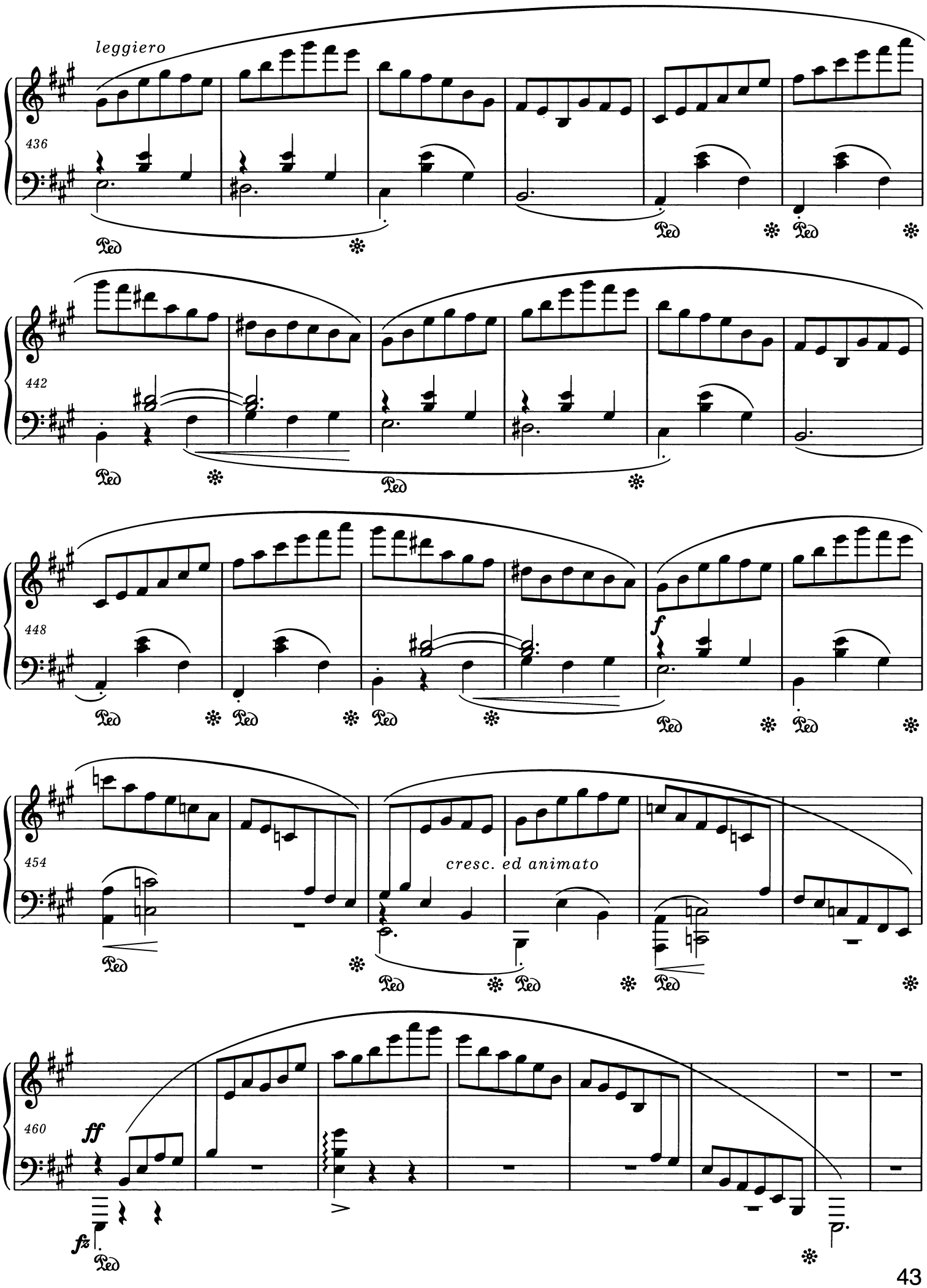

sostenuto
265
sotto voce
45
23
273
p
281
delicatiss.
8
Ped
288
1
296
pp
slentando

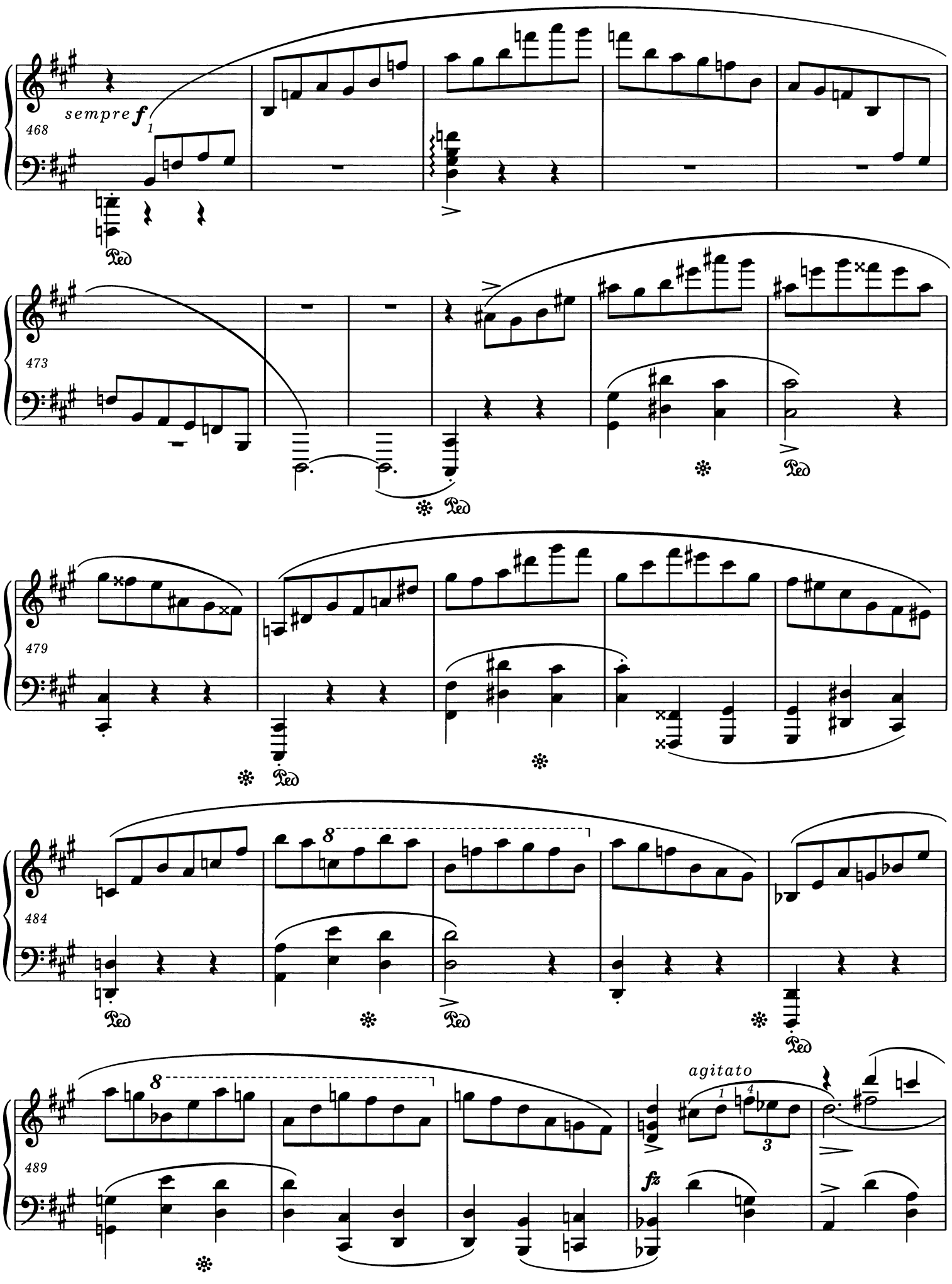

304
espress.
Ped
310
legato
316
322
legato
Ped
Ped
35
328
Ped
Ped
Ped

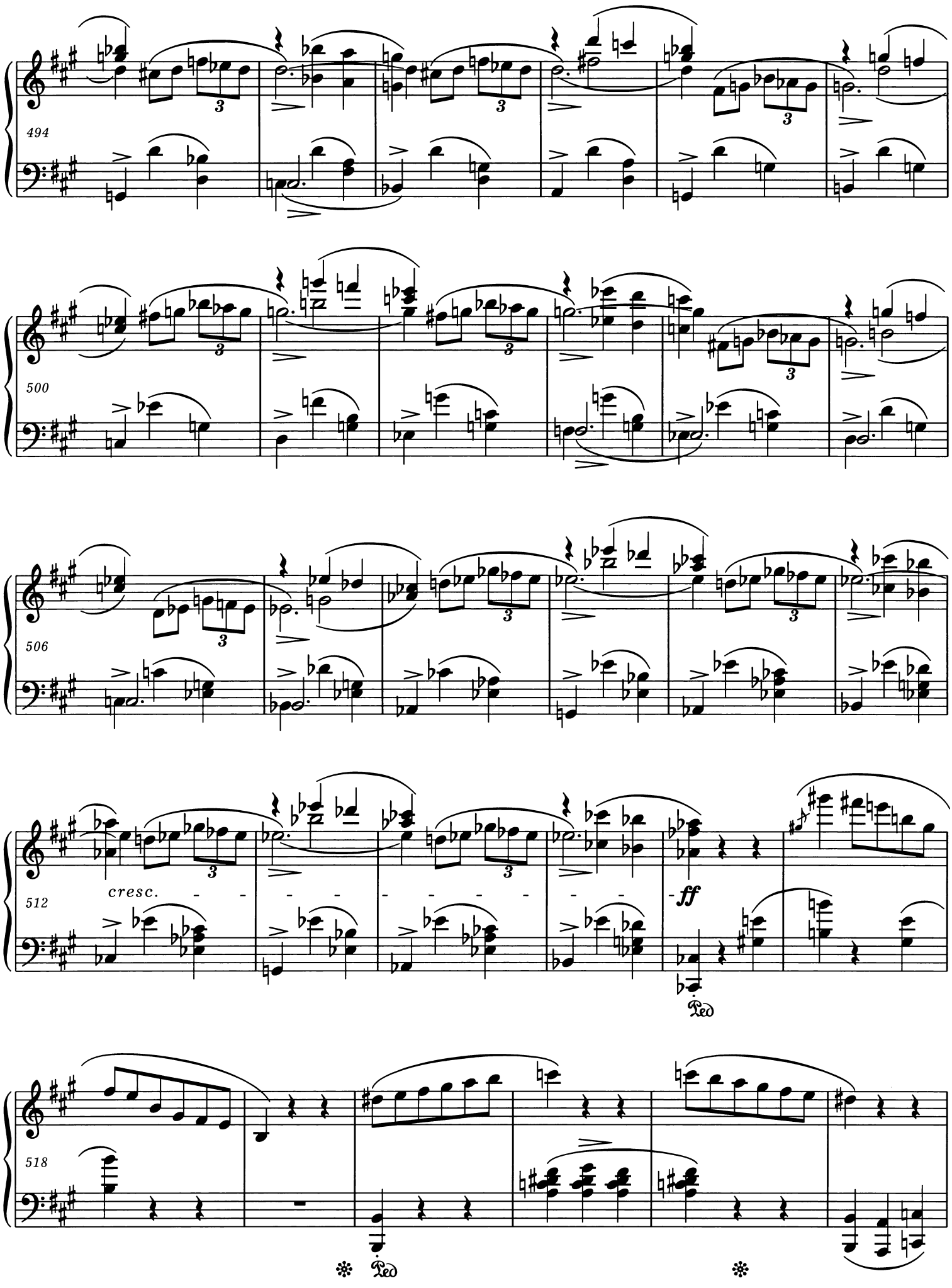

leggiero
334
Ped
340
346
f
352
cresc. ed animato
358
ff
fz

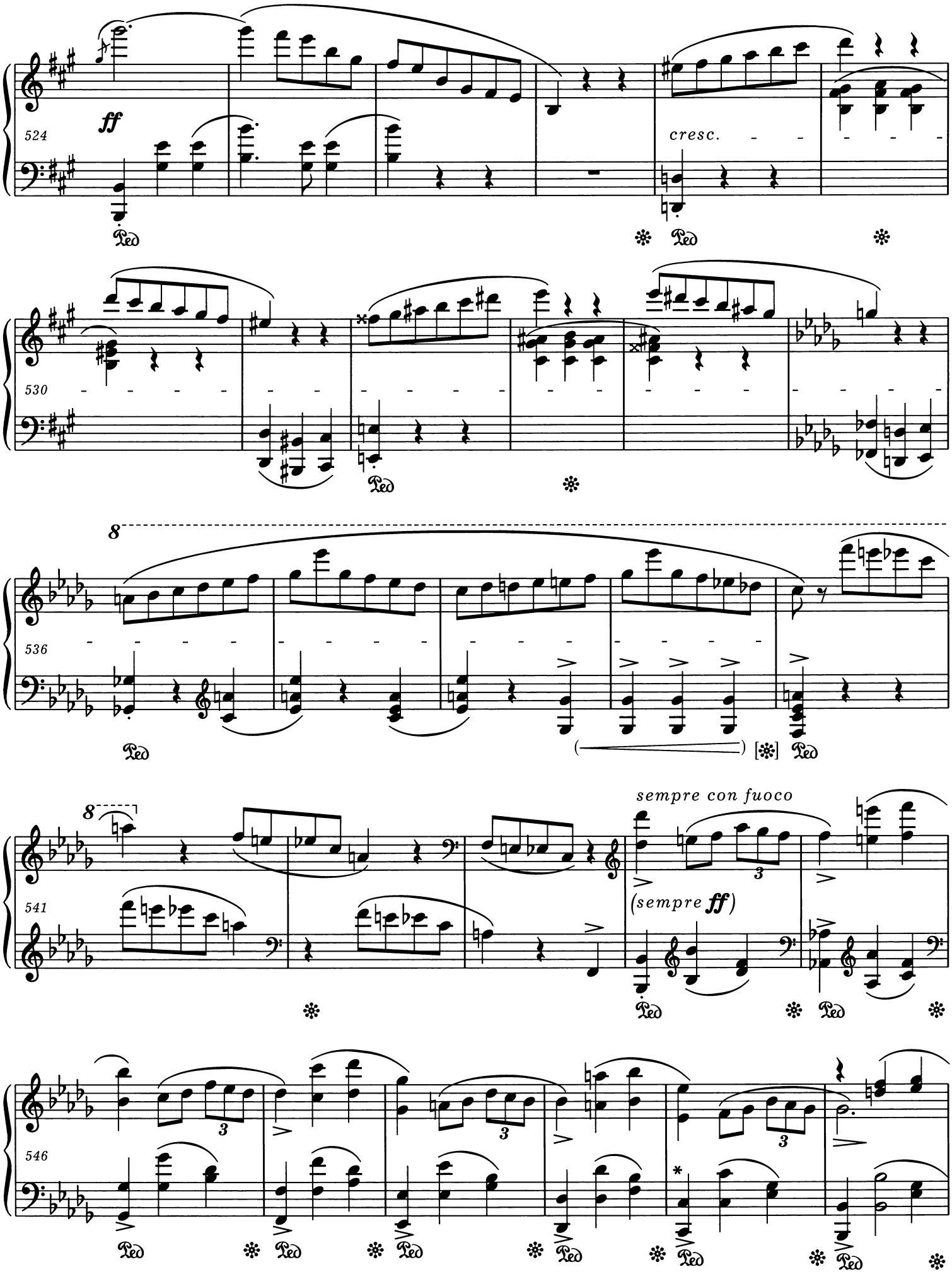

sostenuto
366
f
375
p
383
delicatiss.
8
Ped
390
1
398
pp
slentando


406
espress.
Ped
412
legato
418
424
legato
Ped
Ped
430
poco ritenuto
Ped
Ped
Ped

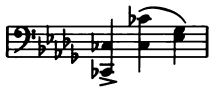

leggiero
436
Ped
442
448
f
454
cresc. ed animato
460
ff
fz

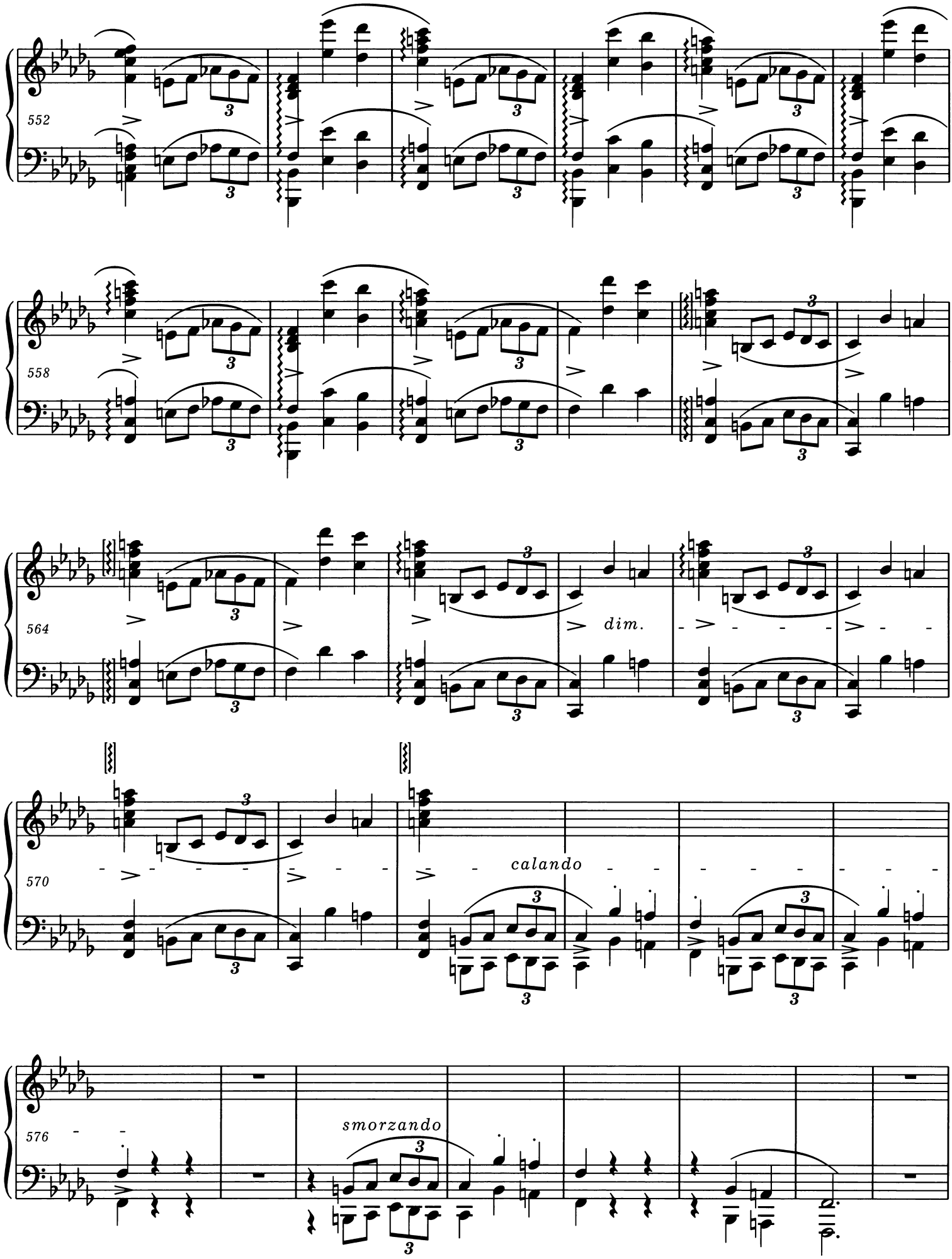

sempre f
468
473
479
484
8
8
agitato
489
fz

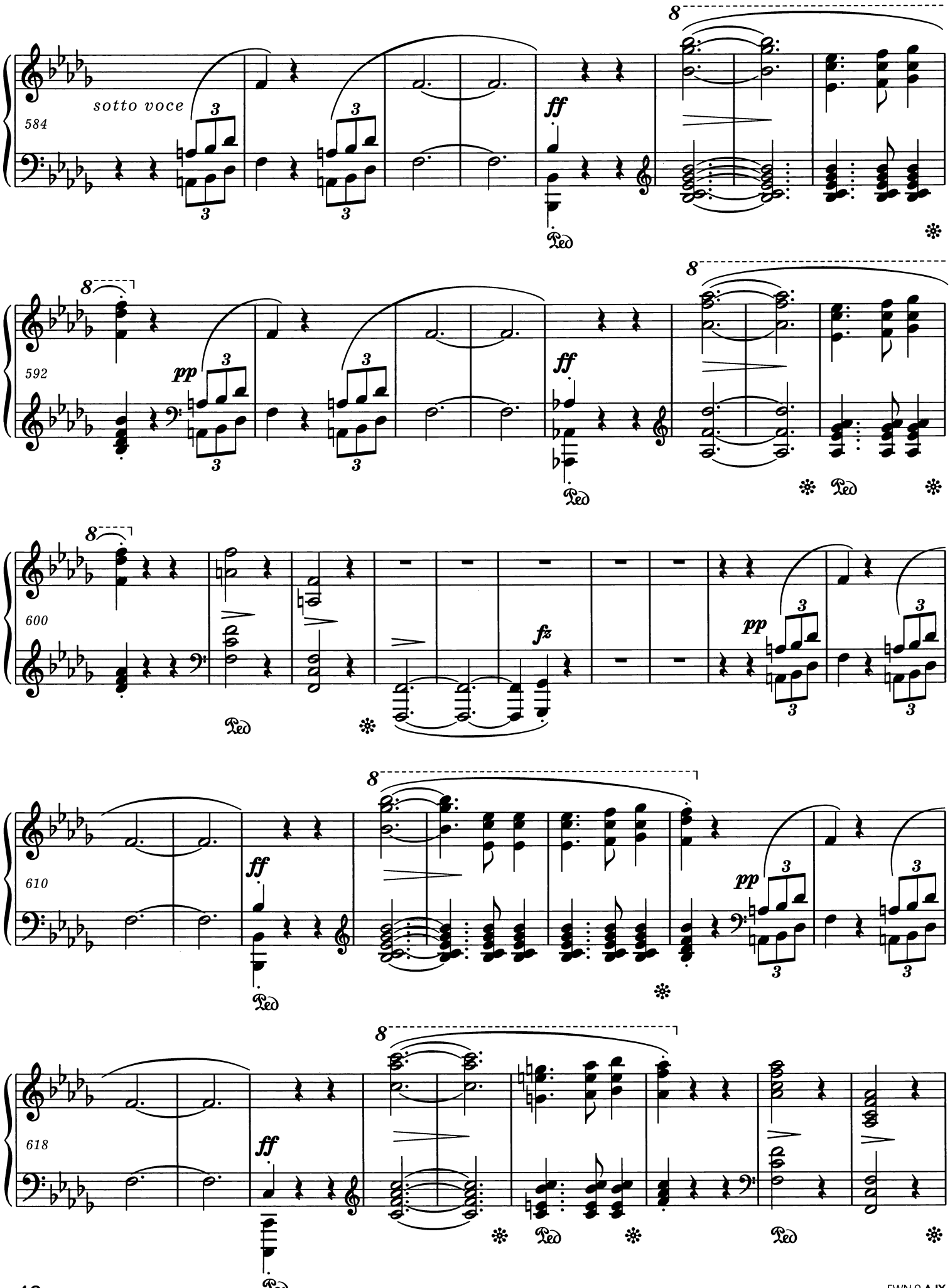

494
500
506
512
cresc.
ff
Ped
Ped

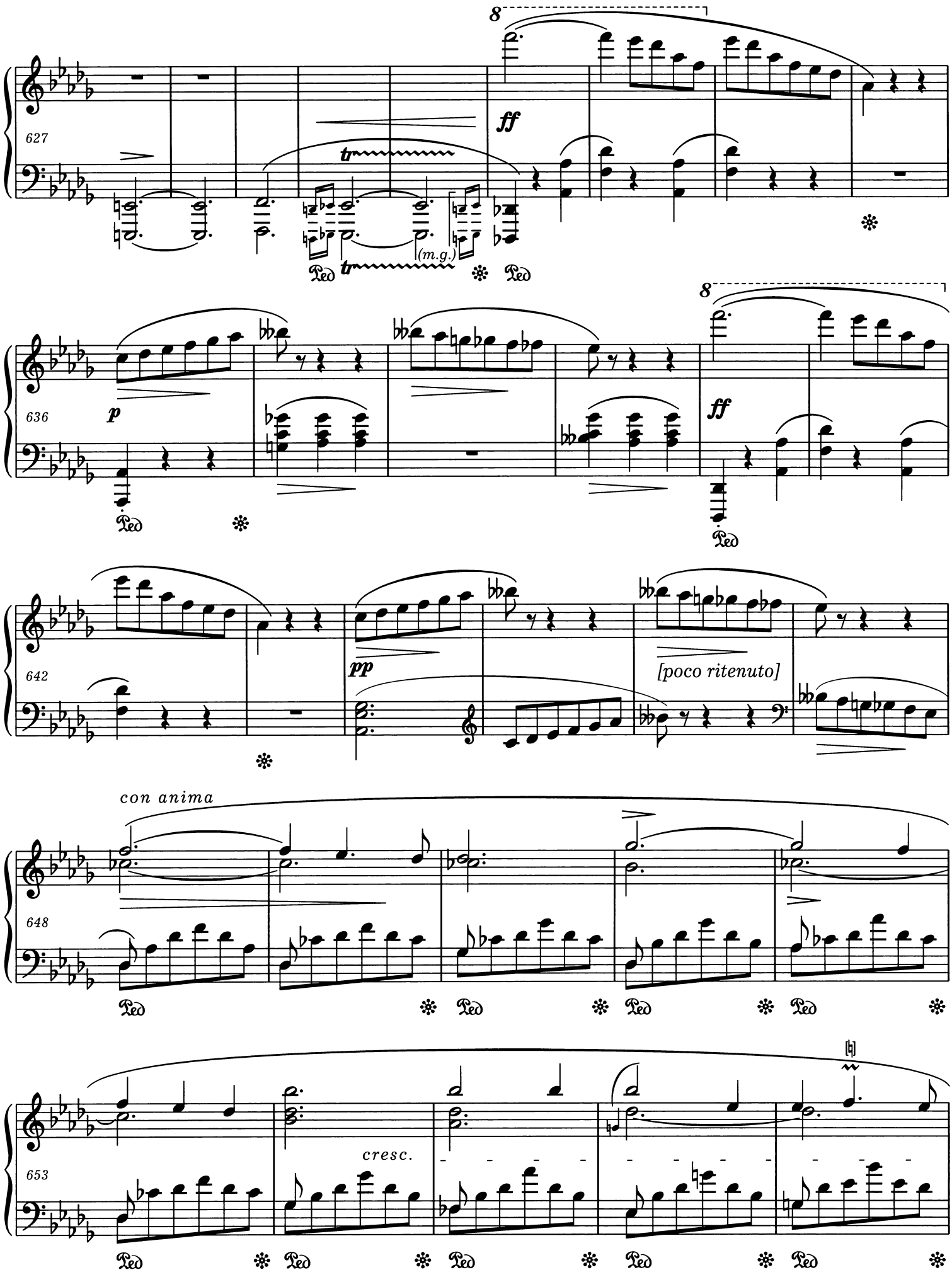


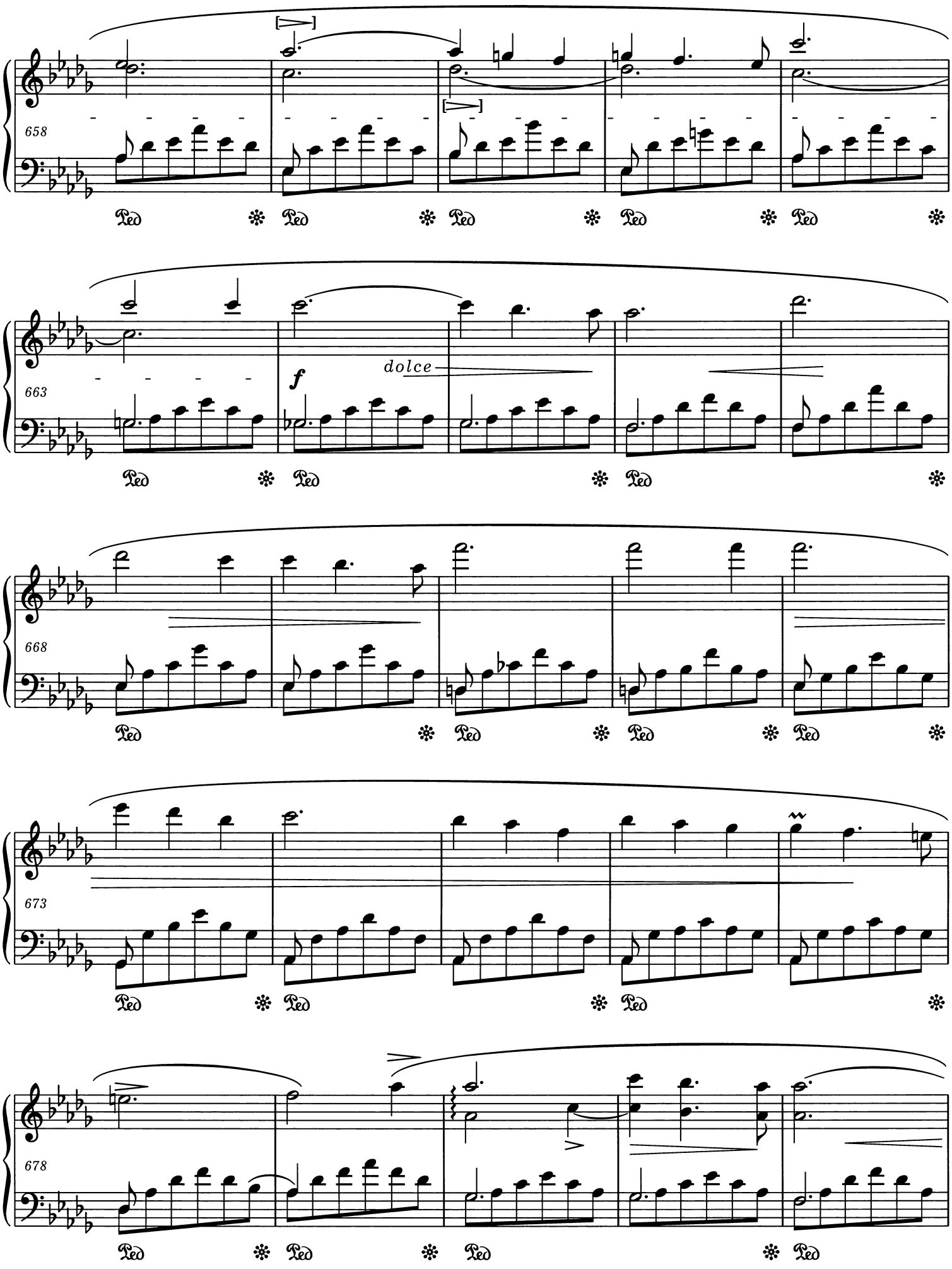
* Wariant mogący pochodzić od Chopina:
A variant, possibly by Chopin:

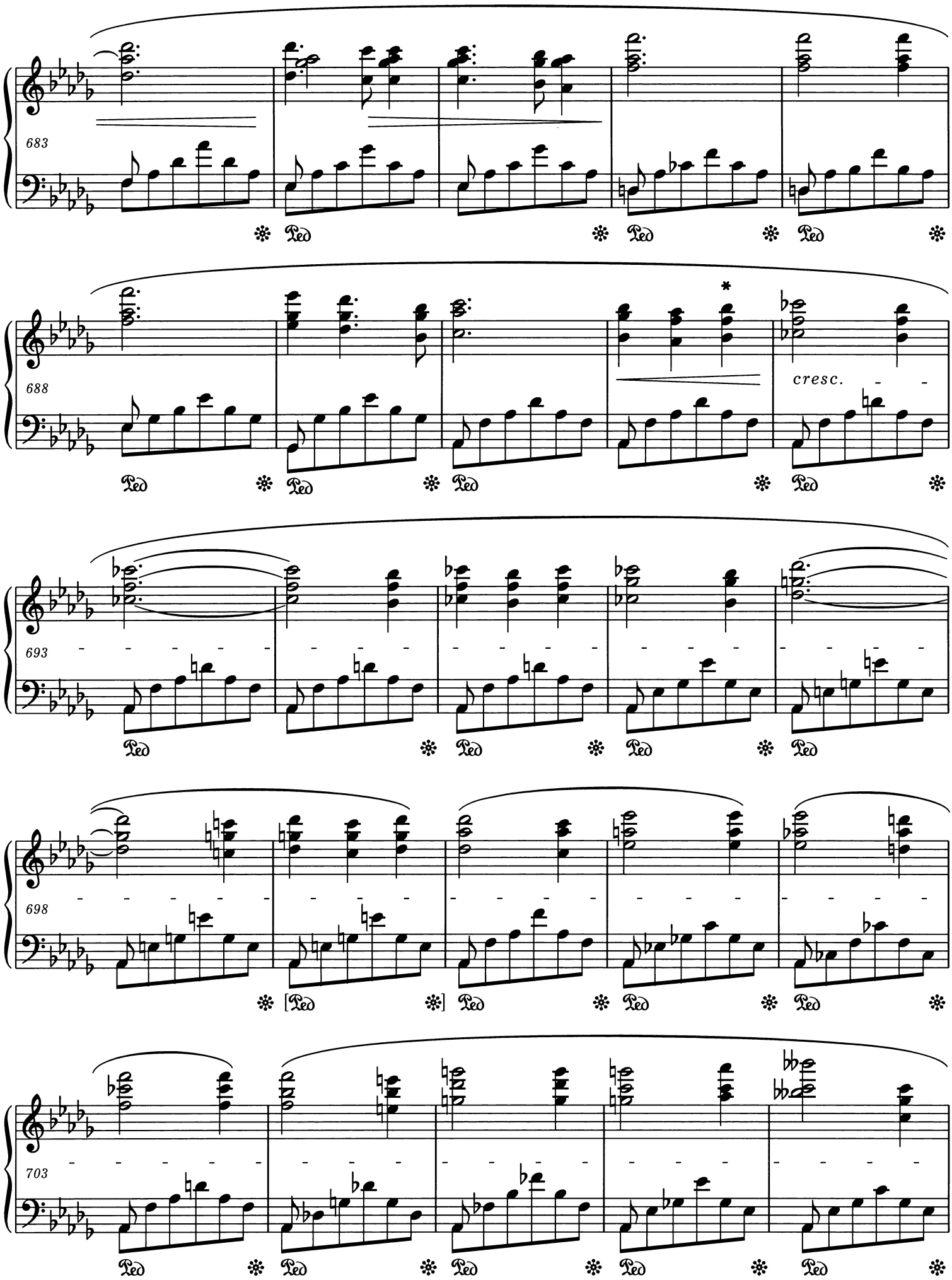



552
558
564
dim.
570
calando
576
smorzando

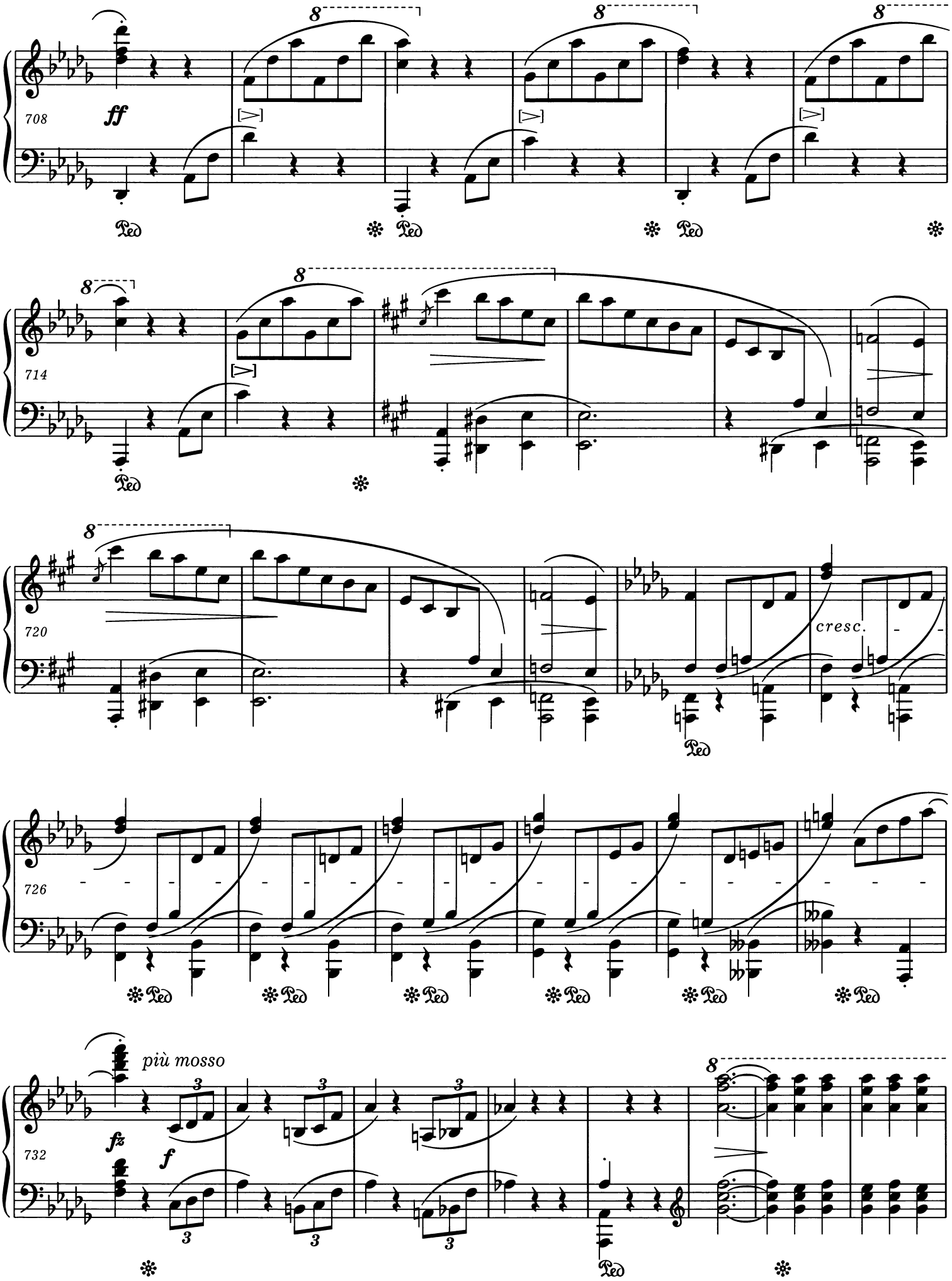

sotto voice
584
ff
Ped
592
pp
ff
600
fz
pp
610
ff
pp
618
ff

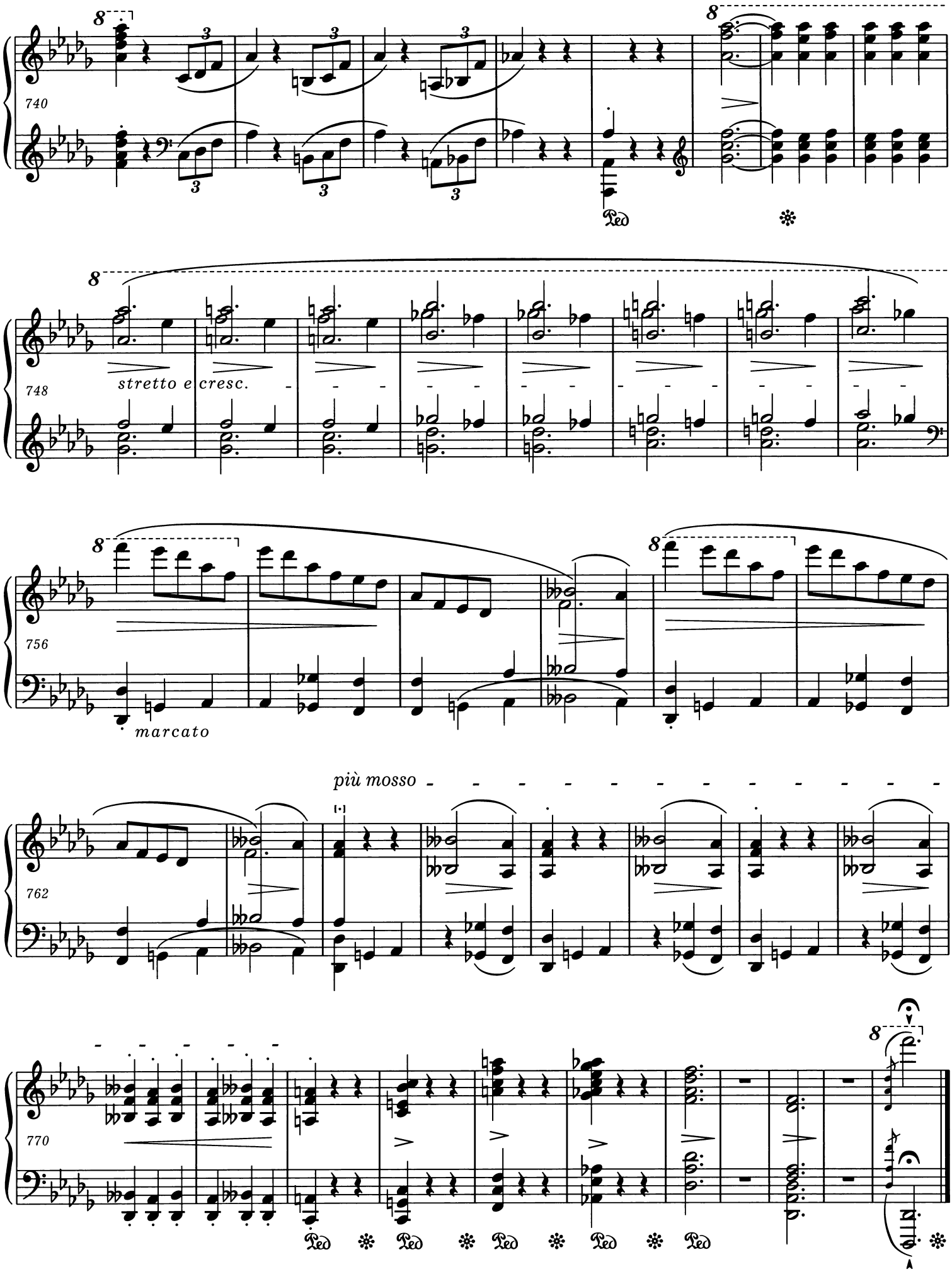

627
8
ff
tr
(m.g.)
Ped
636
p
ff
642
pp
[poco ritenuto]
con anima
648
653
cresc.


658
663
f
dolce
668
673
678



* Wariant jak w t. 240.
Variant as in bar 240.

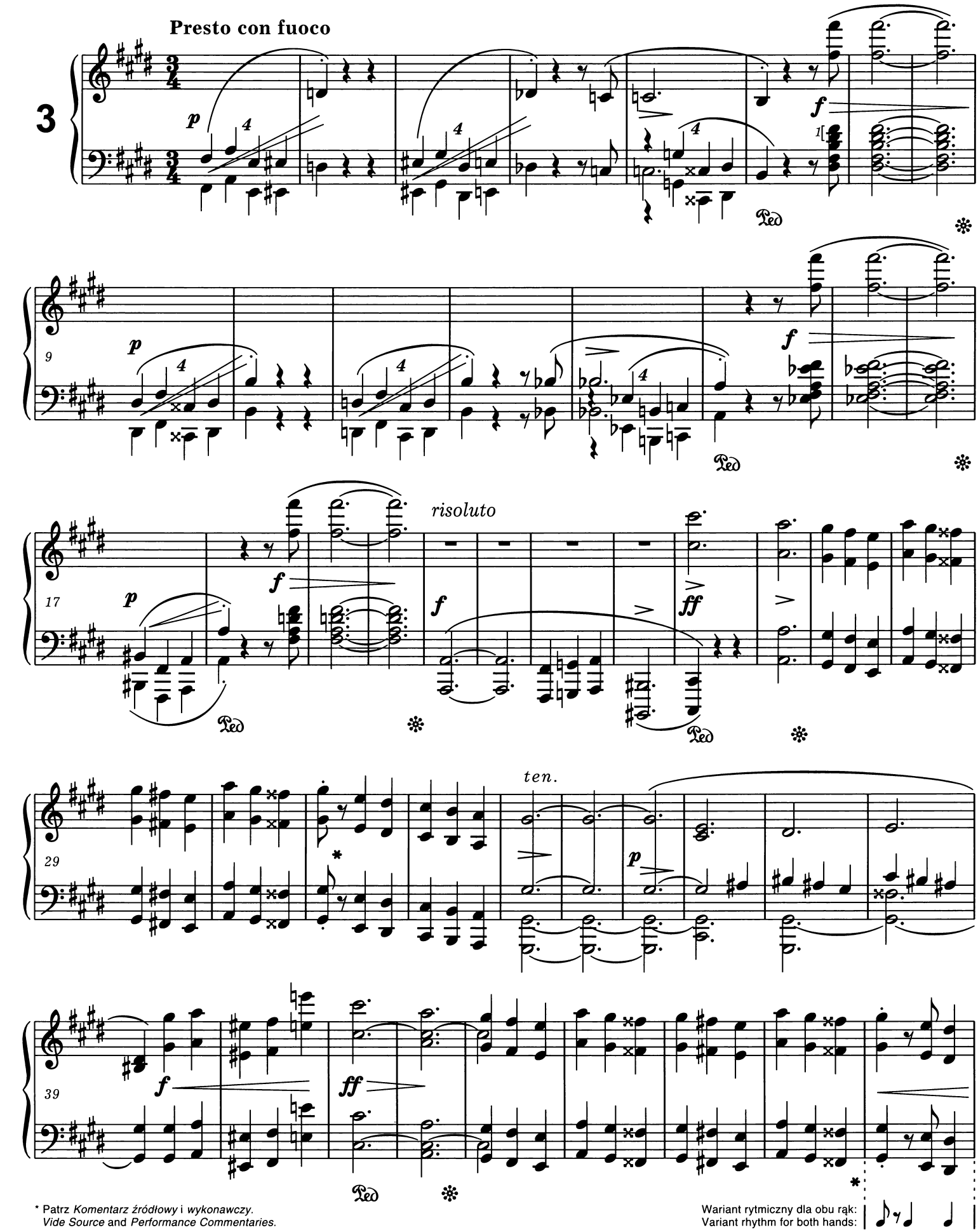

708
ff
Ped
714
720
cresc.
726
732
più mosso
fz
f


740
748
stretto e cresc.
756
marcato
762
più mosso
770

Scherzo

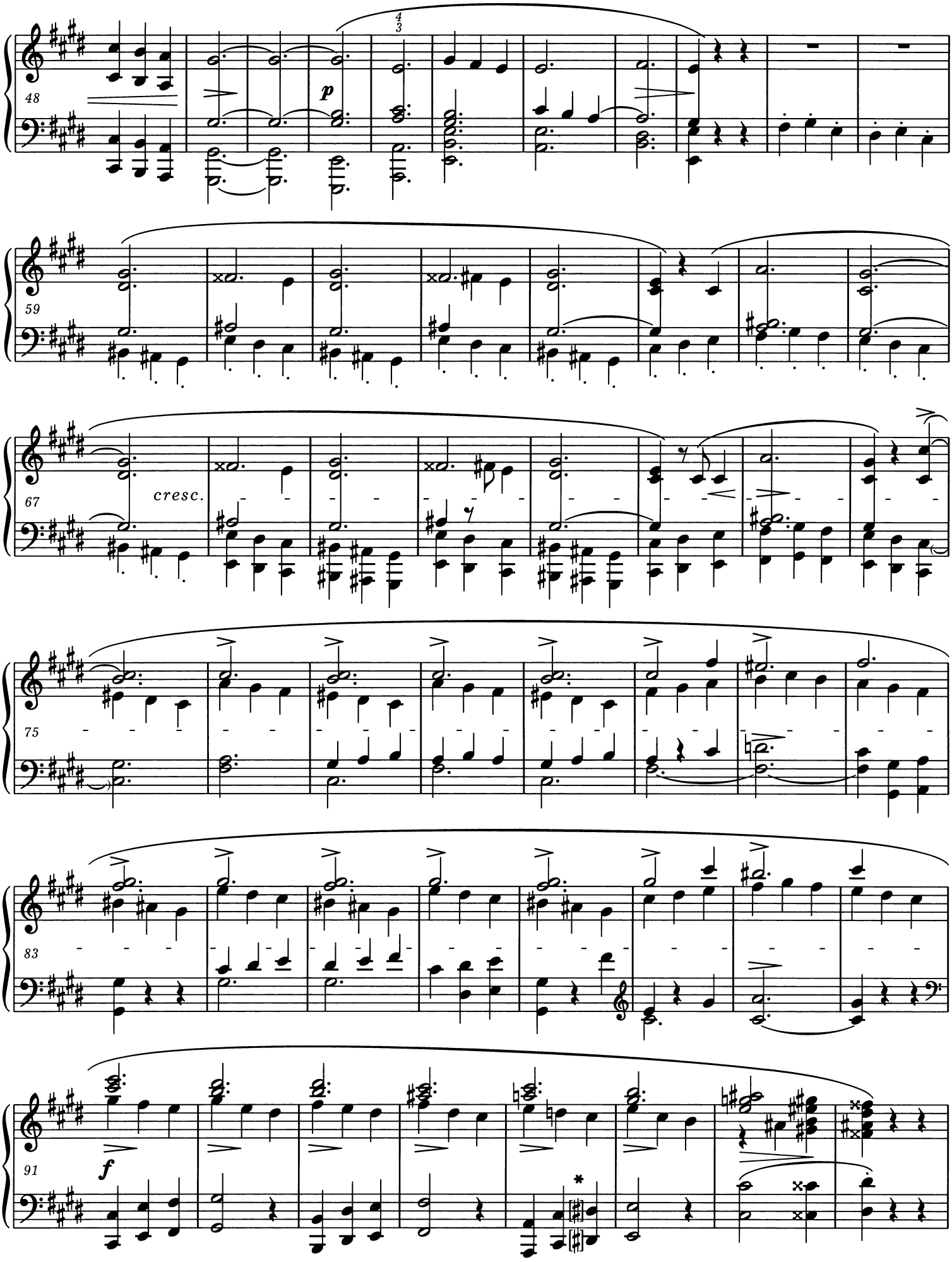
A Monsieur Adolphe Gutmann

op. 39

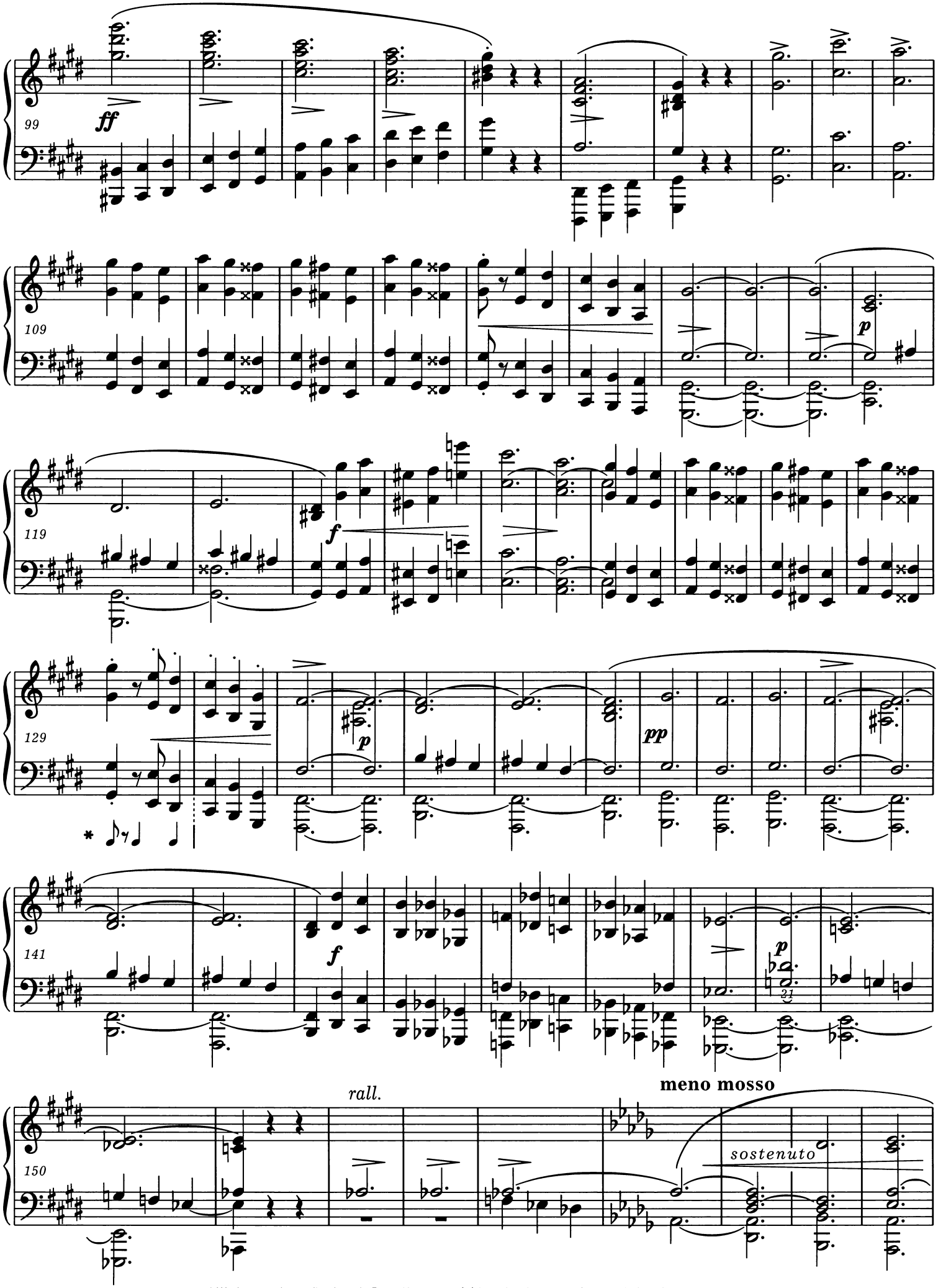


* Patrz *Komentarz źródłowy* i *wykonawczy*.
Vide Source and *Performance Commentaries*.

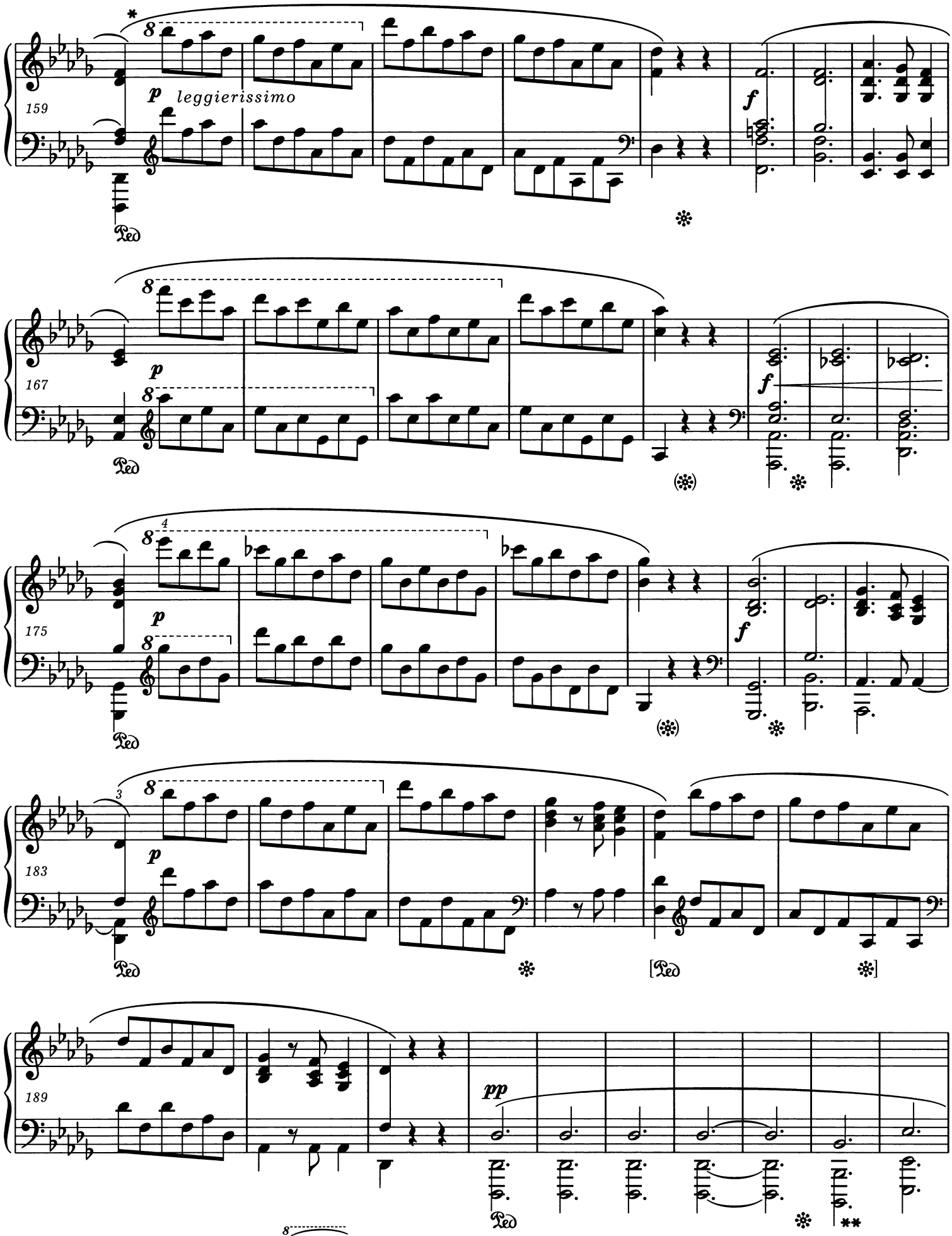
Wariant rytmiczny dla obu rąk:
Variant rhythm for both hands:

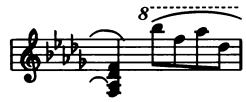


* Dopuszczalny wariant: (możliwość błędnego opuszczenia kasowników).
Permissible variant: (possibility of an erroneous omission of the naturals).

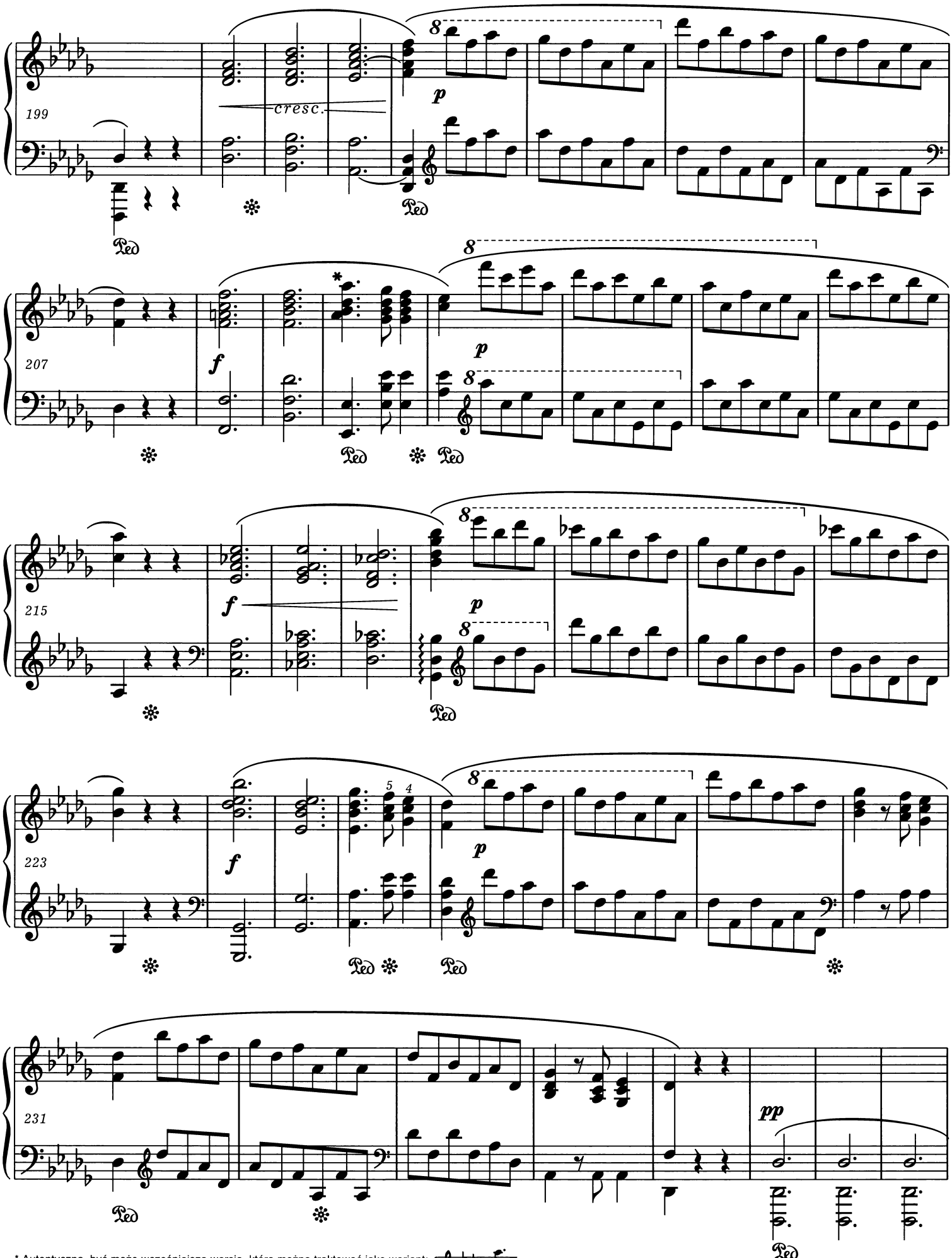


* Wariant rytmiczny dla obu rąk. Patrz *Komentarz źródłowy* i *wykonawczy* do t. 31, 47 i analog.
Variant rhythm for both hands. *Vide Source* and *Performance Commentaries* to bars 31, 47 and analog.

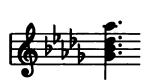


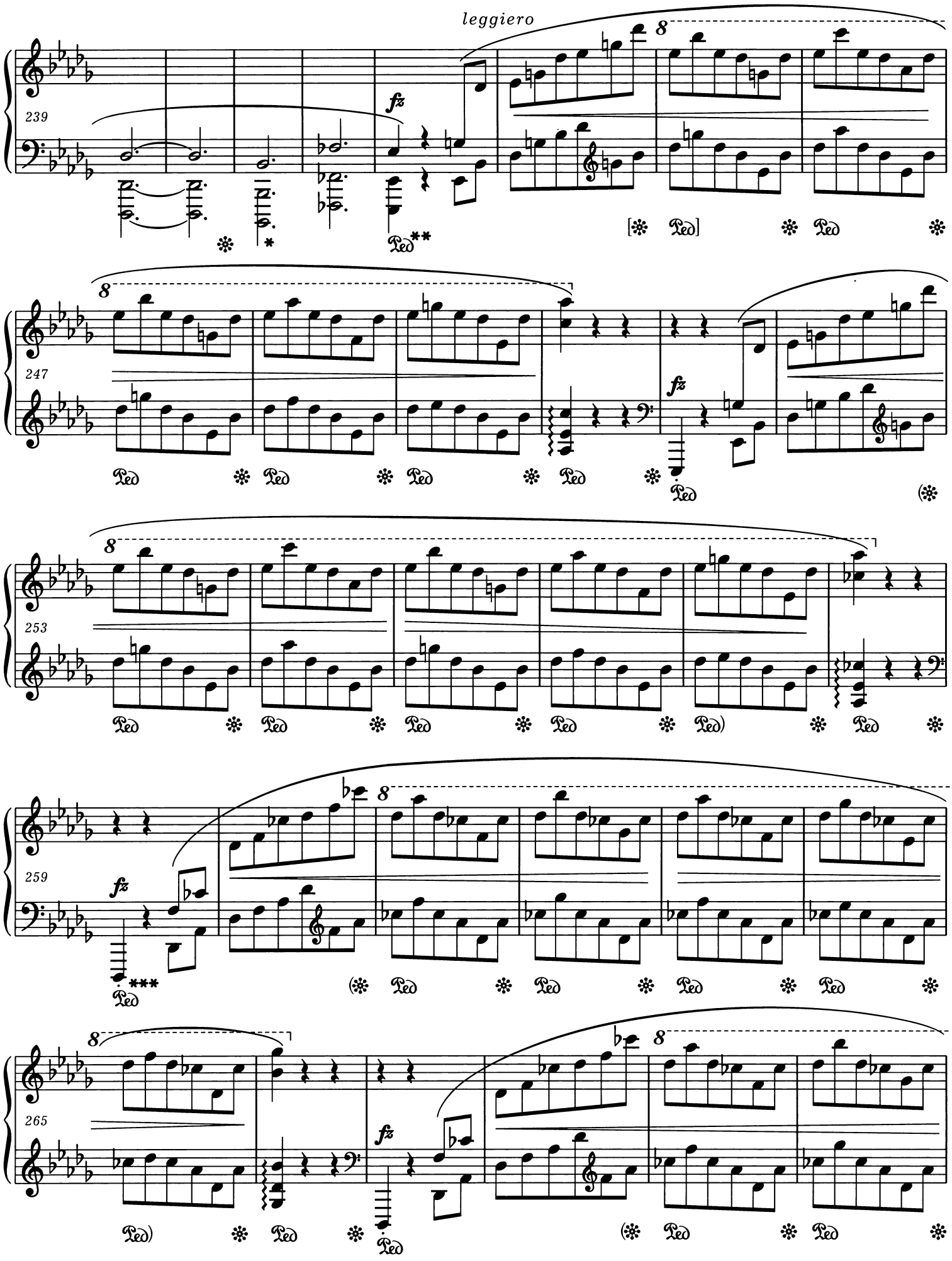
* Łukowanie w niektórych źródłach:  . Podobnie we wszystkich analogicznych miejscach. Patrz *Komentarz wykonawczy* i *źródłowy*.
Slurring in certain sources: . Similarly in all analogous passages. *Vide Performance* and *Source Commentaries.*

** W źródłach brak B_2 (skala fortepianu Chopina sięgała tylko do C_1). Por. t. 491.
The sources do not have $B\flat_2$ (Chopin's piano only went down to C_1). *Cf.* bar 491.



* Autentyczna, być może wcześniejsza wersja, którą można traktować jako wariant:
Authentic, possibly earlier version, which can be treated as a variant:

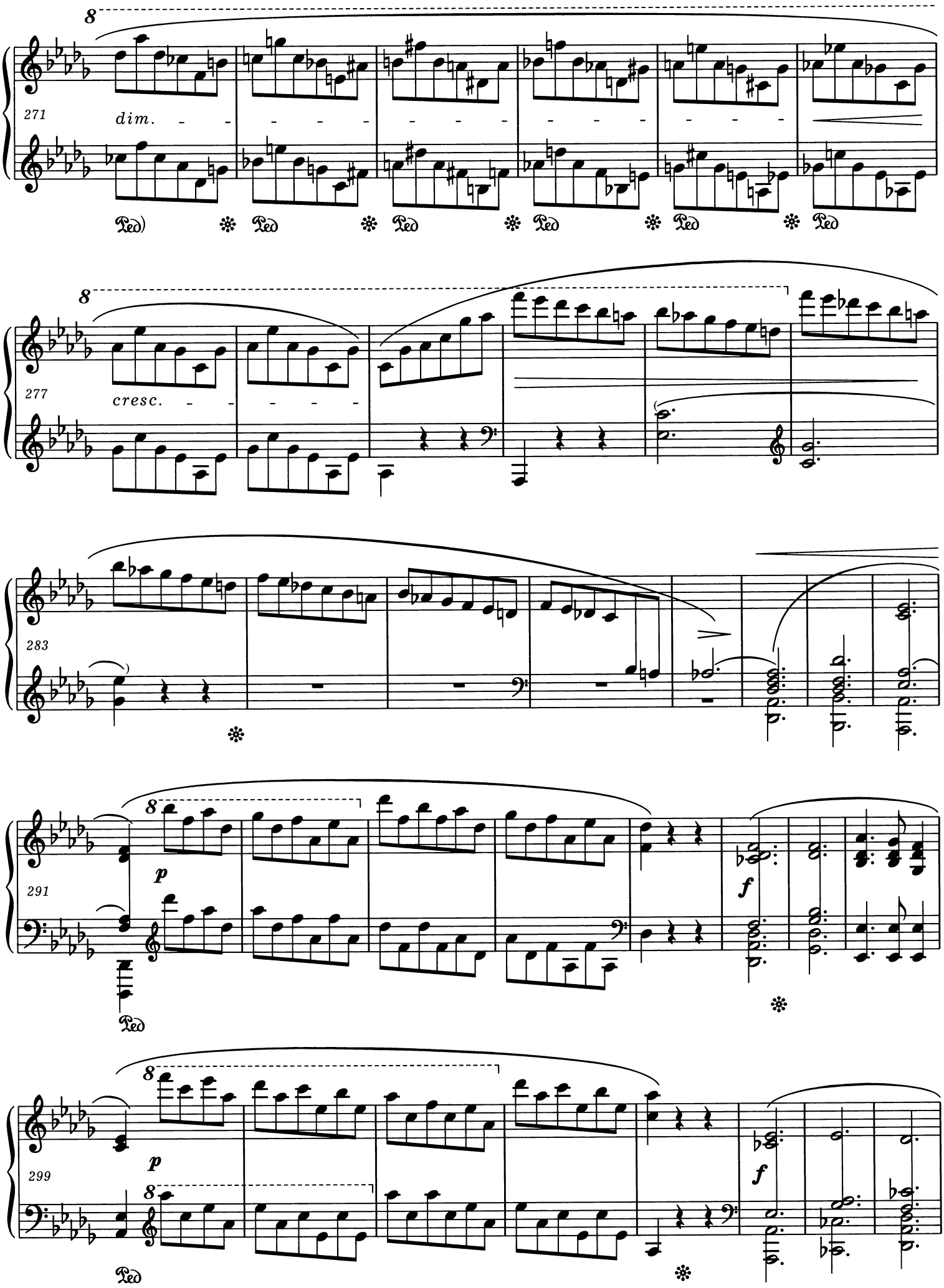


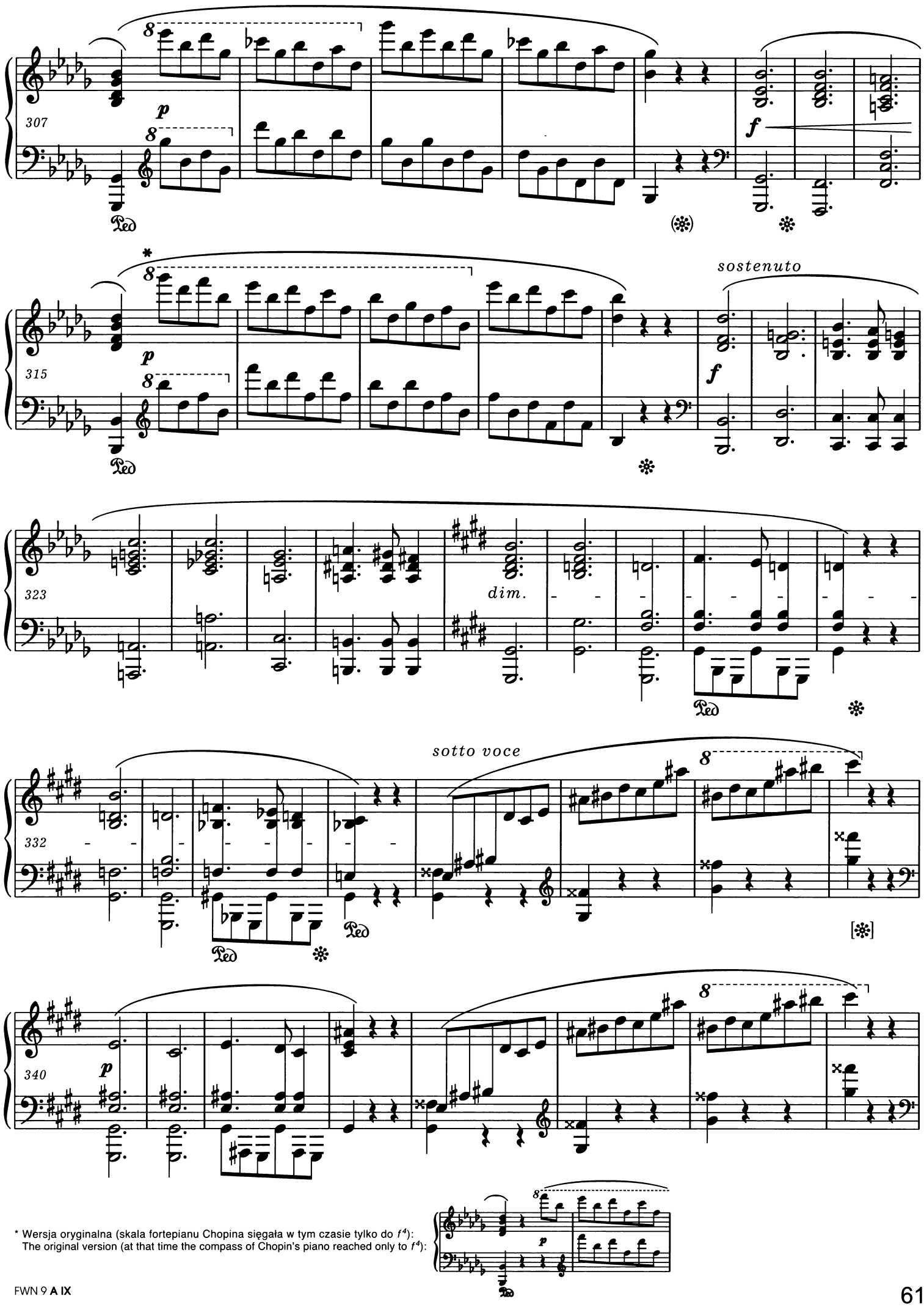


* Patrz t. 197.
Vide bar 197.

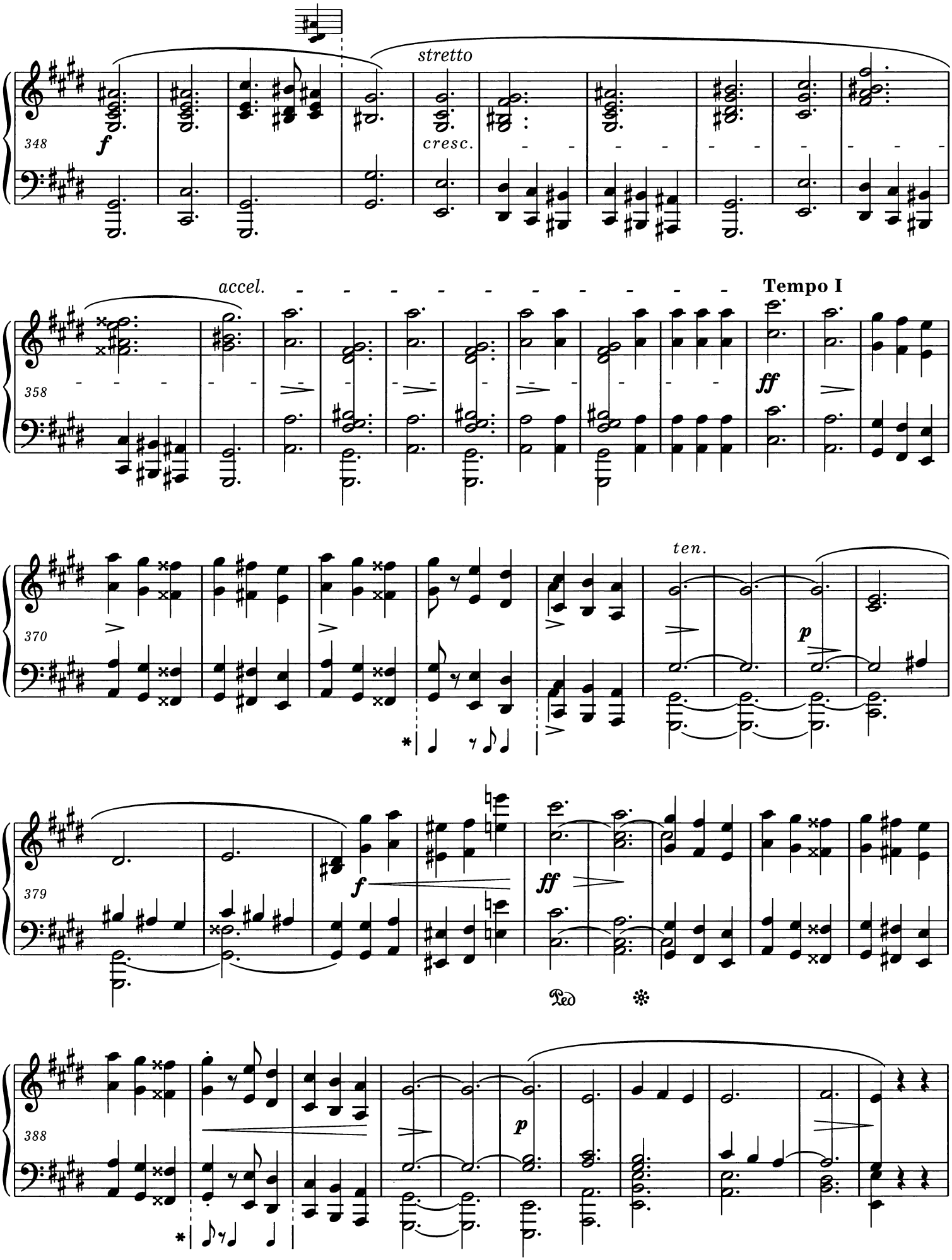
** Pedalizacja - patrz *Komentarz wykonawczy*.
For pedalling *vide Performance Commentary*.

*** Wariant niepewnej autentyczności:
Variant of uncertain authenticity:

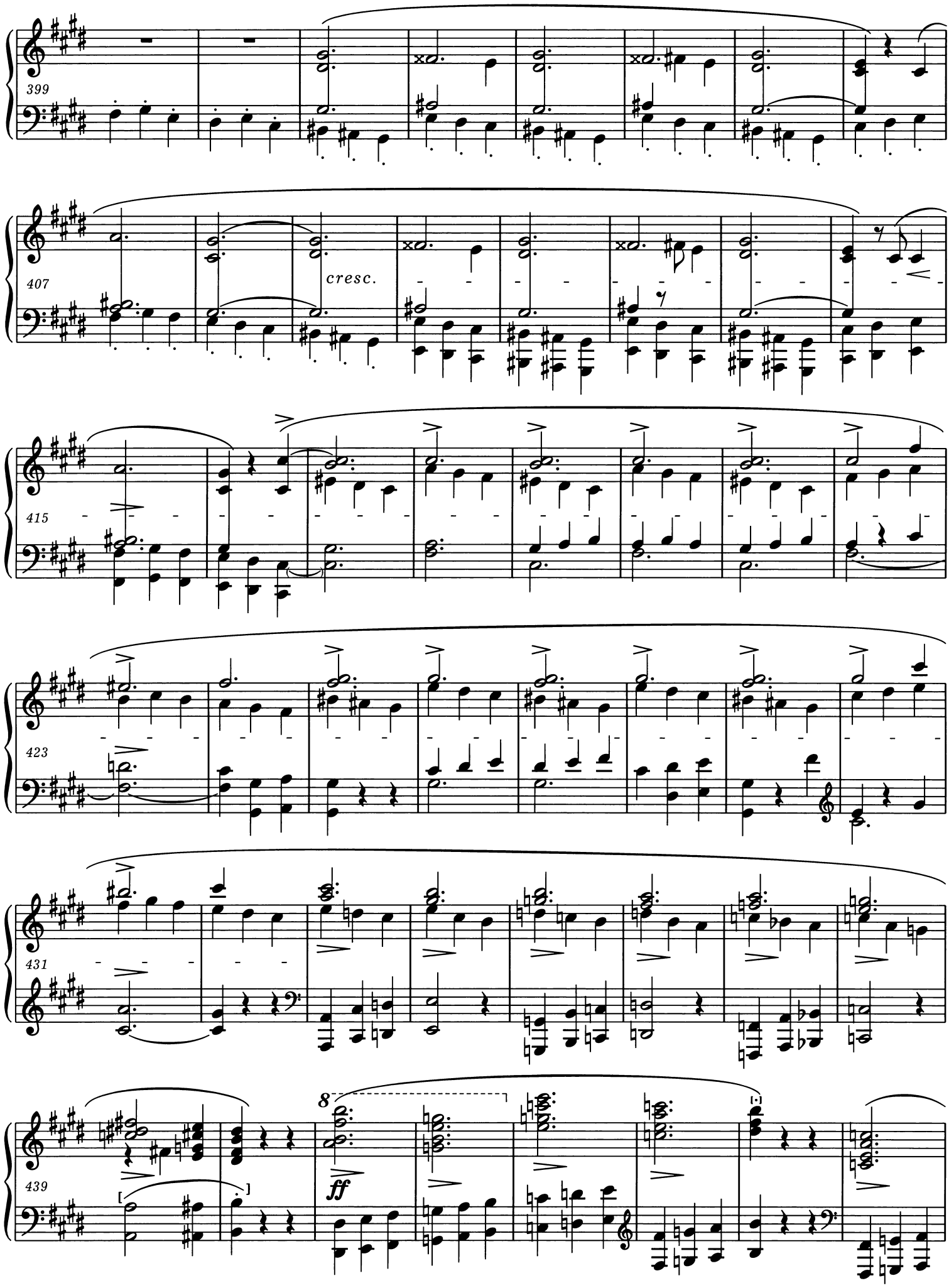

271
dim.
277
cresc.
283
291
p
f
299
p
f



* Wersja oryginalna (skala fortepianu Chopina sięgała w tym czasie tylko do f^4):
The original version (at that time the compass of Chopin's piano reached only to f^4):



* Warianty rytmiczne dla obu rąk. Patrz *Komentarz źródłowy* i *wykonawczy* do t. 31, 47 i analog.
Variant rhythms for both hands. *Vide Source* and *Performance Commentaries* to bars 31, 47 and analog.


399
407
cresc.
415
423
431
439
8
ff

meno mosso

sostenuto

447

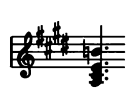
455

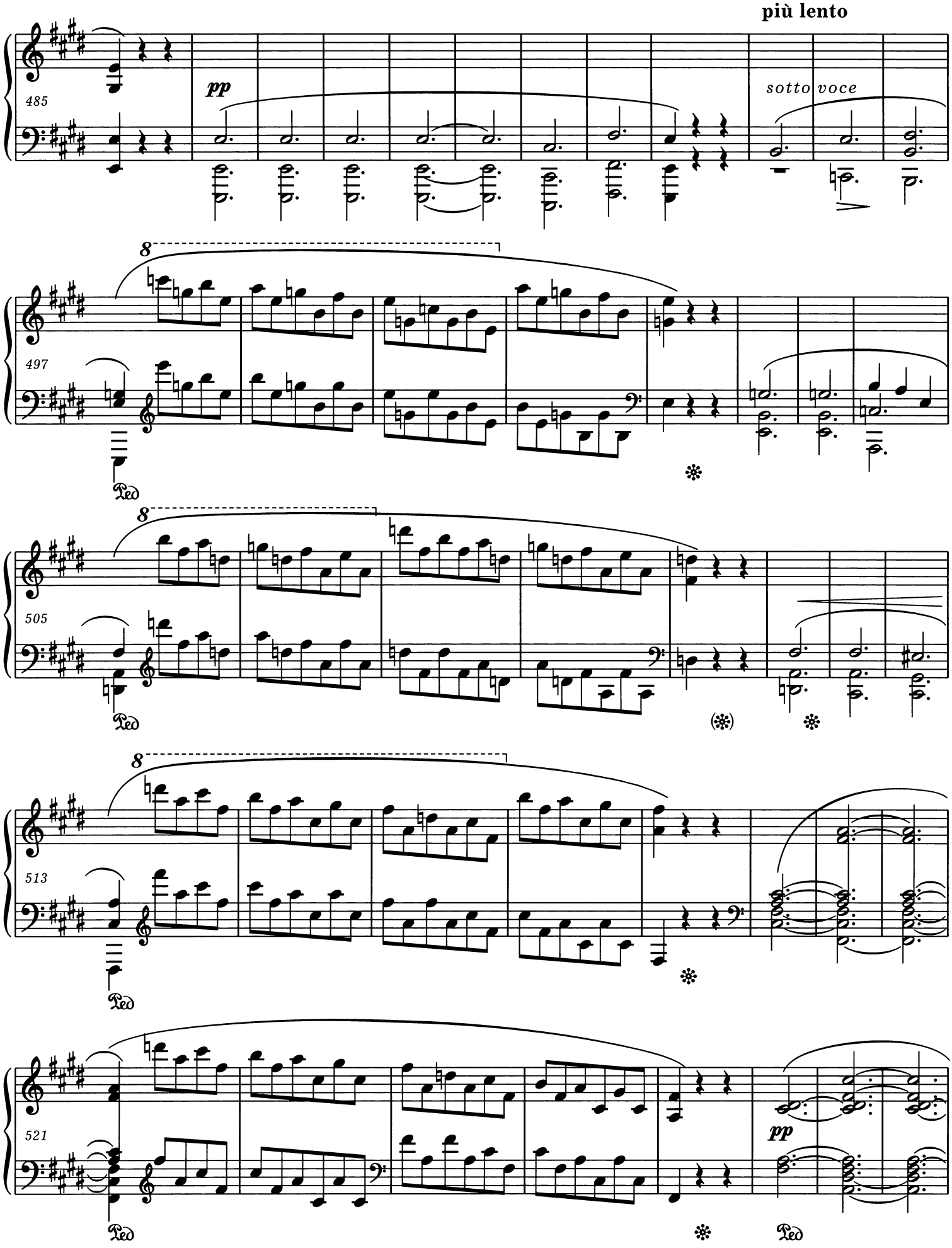
463

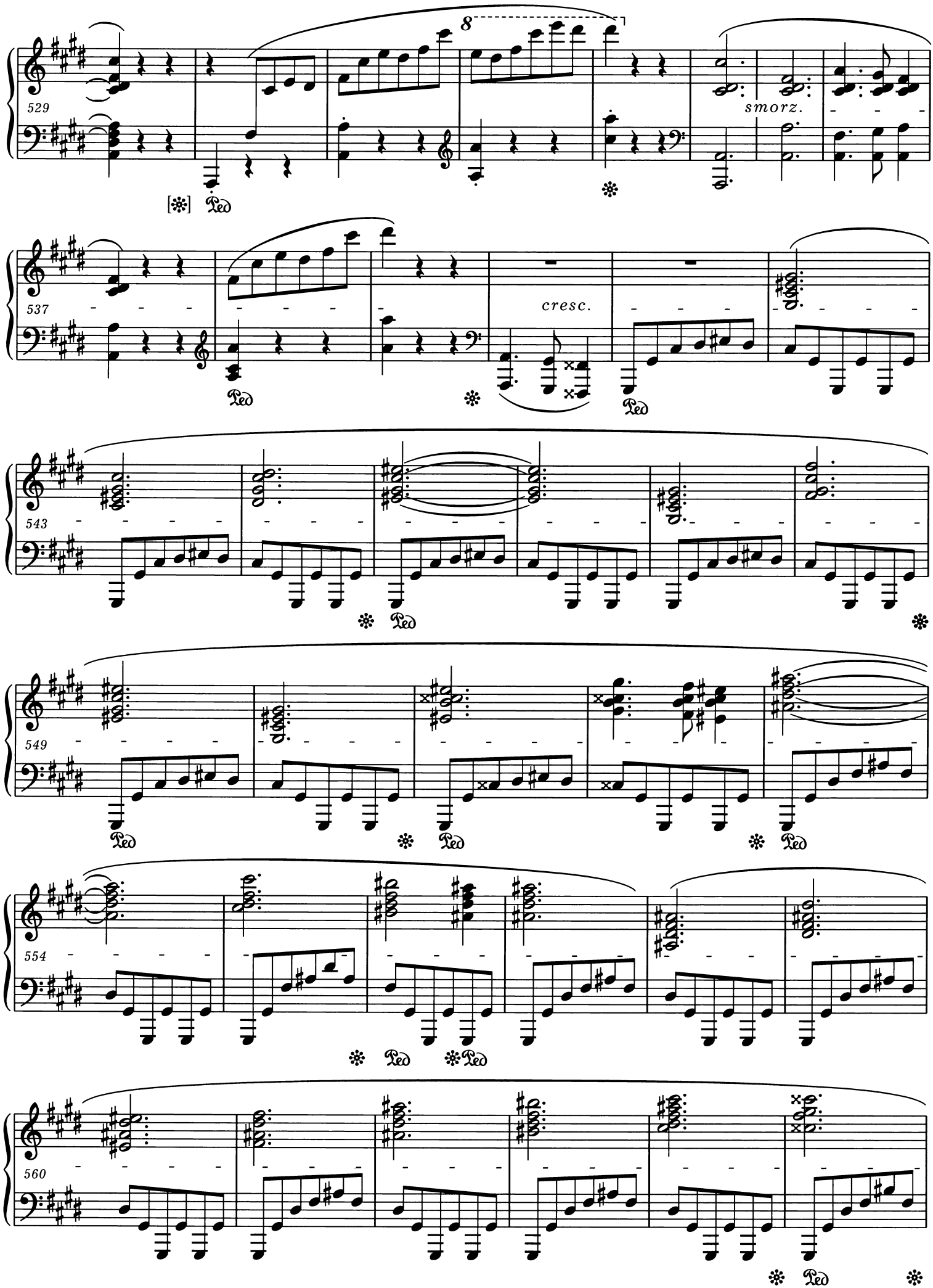
471

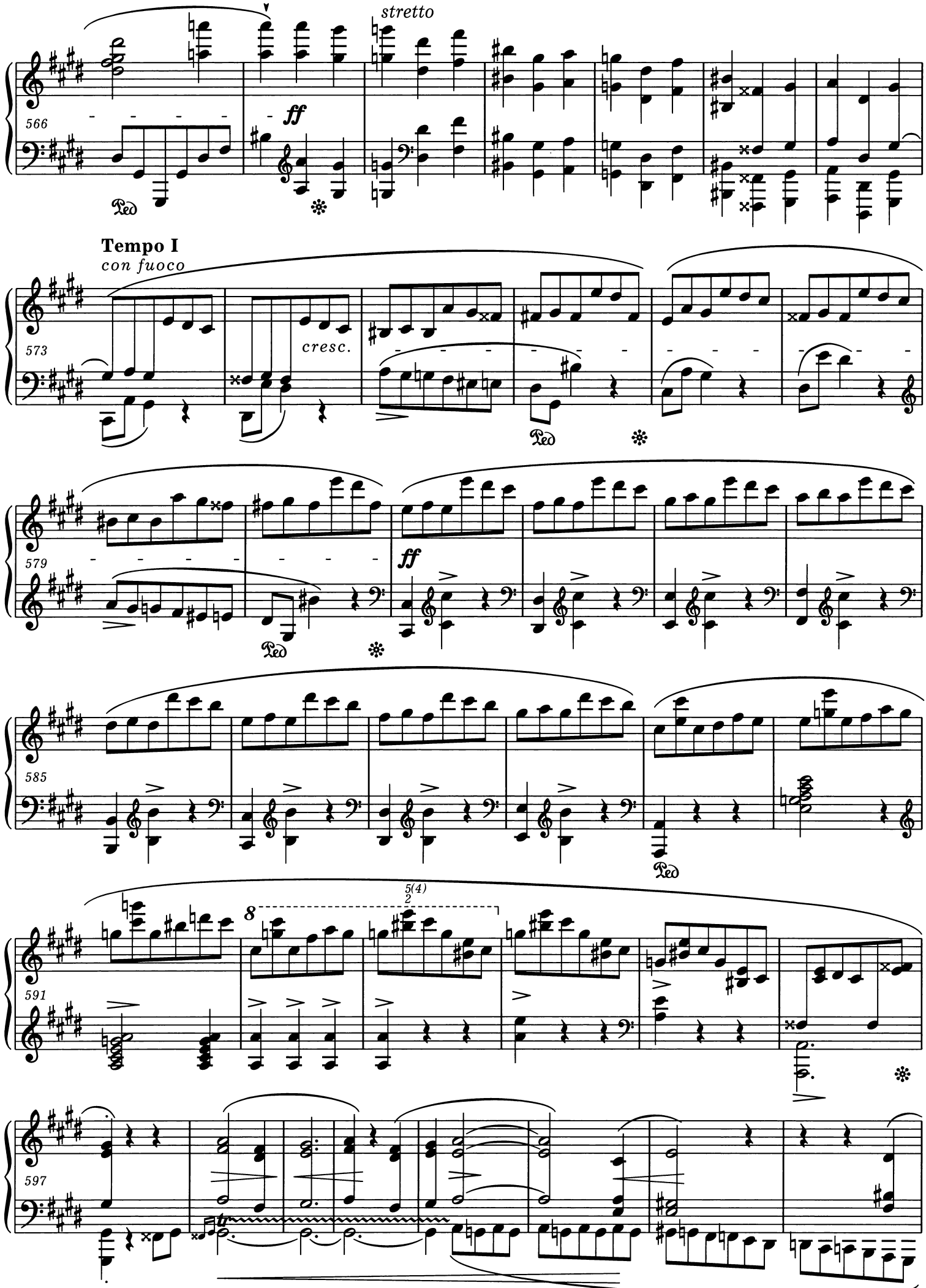
479

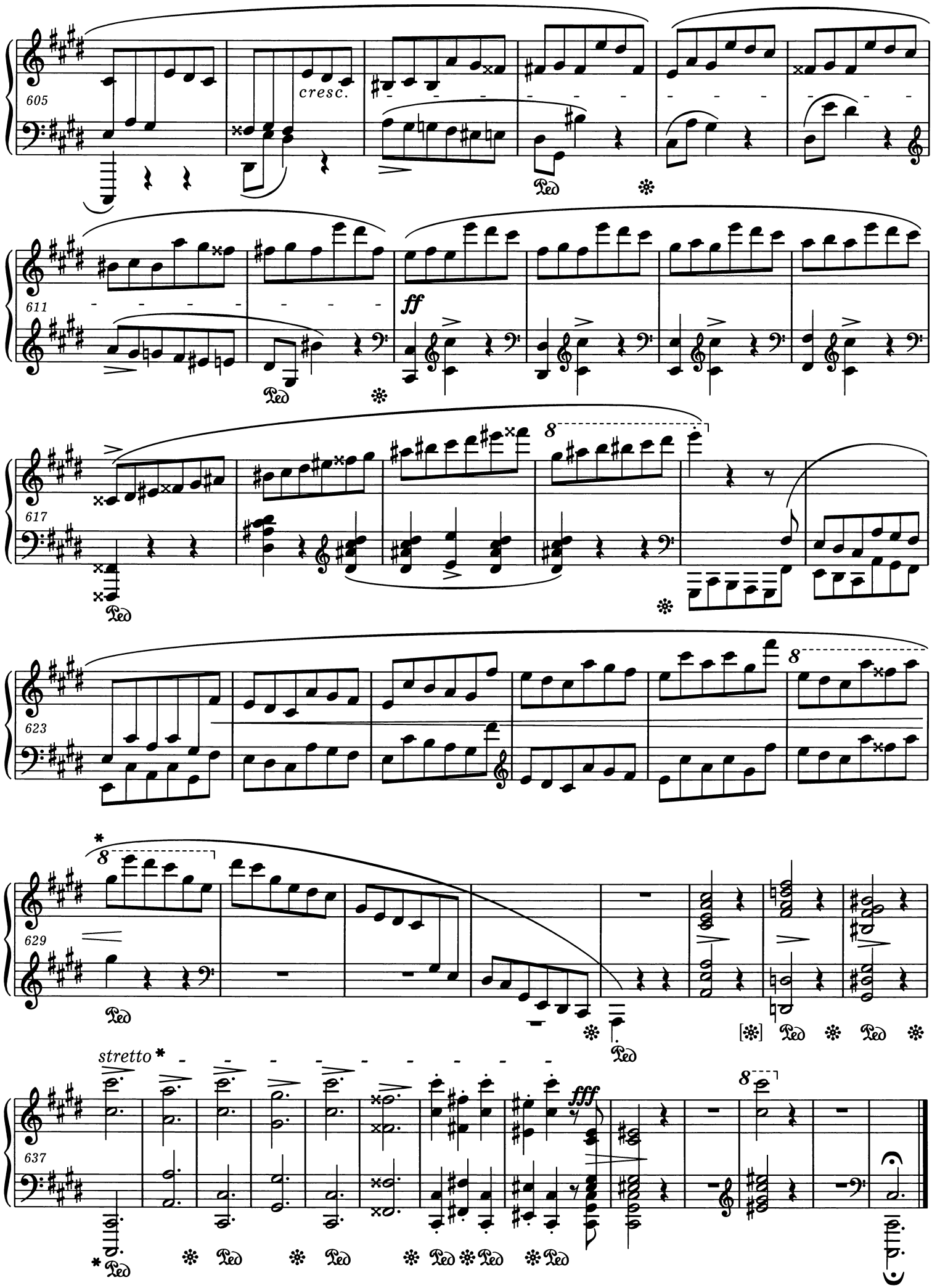
* Autentyczna, być może wcześniejsza wersja, którą można traktować jako wariant:
Authentic, possibly earlier version, which can be treated as a variant:




più lento
pp
sotto voce
485
8
497
Ped
505
513
521
pp


529
8
smorz.
537
cresc.
543
549
554
560


stretto
566
ff
Ped
Tempo I
con fuoco
573
cresc.
Ped
579
ff
Ped
585
Ped
591
8
5(4)
2
597

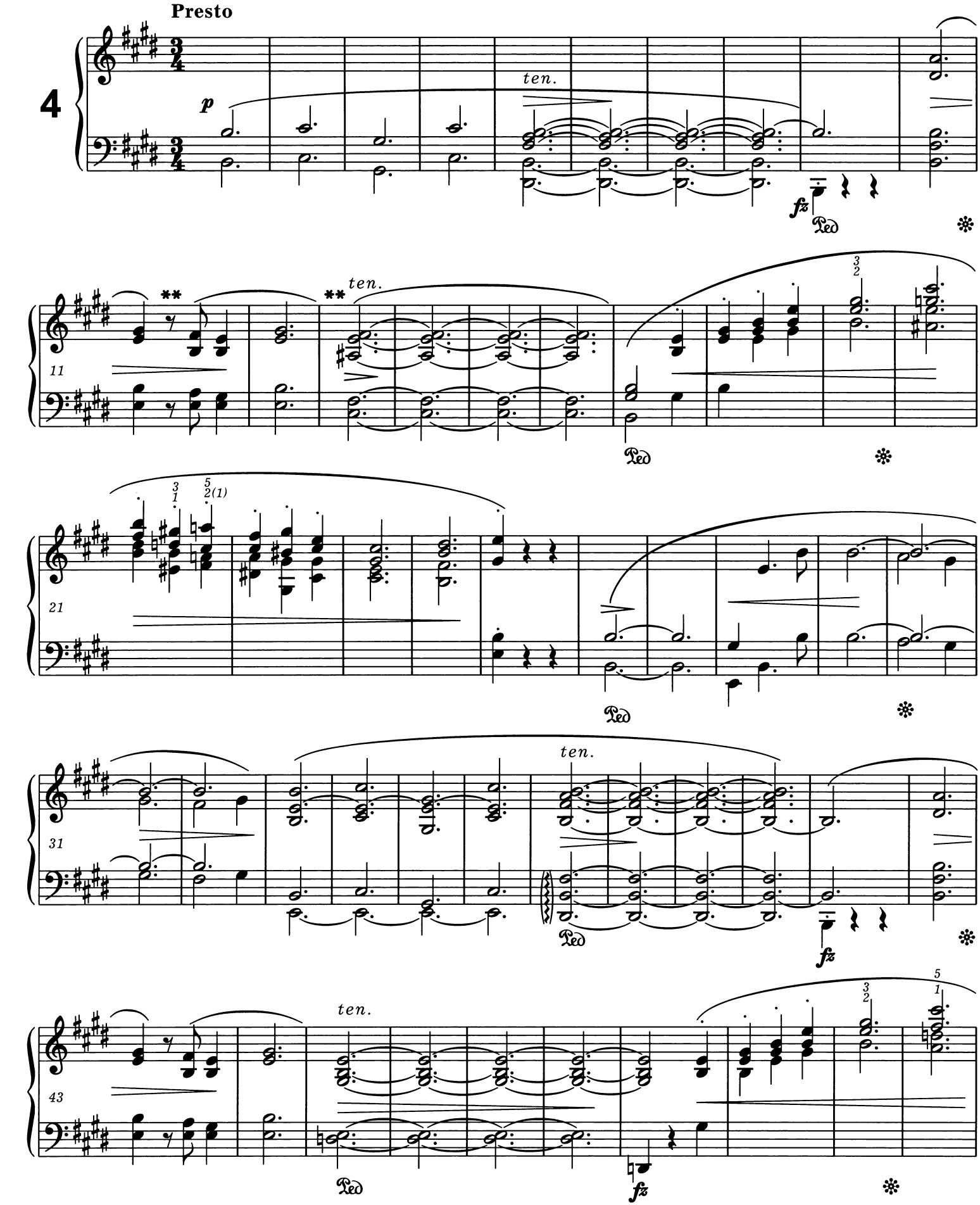


* Inne palcowania pasażu w t. 629-633 oraz propozycja realizacji *stretto* i inna pedalizacja Chopinowska w t. 637-644 - patrz *Komentarz wykonawczy.*
For a proposal for the realisation of the *stretto*, and a different, authentic pedalling in bars 637-644 - *vide Performance Commentary.*

Scherzo

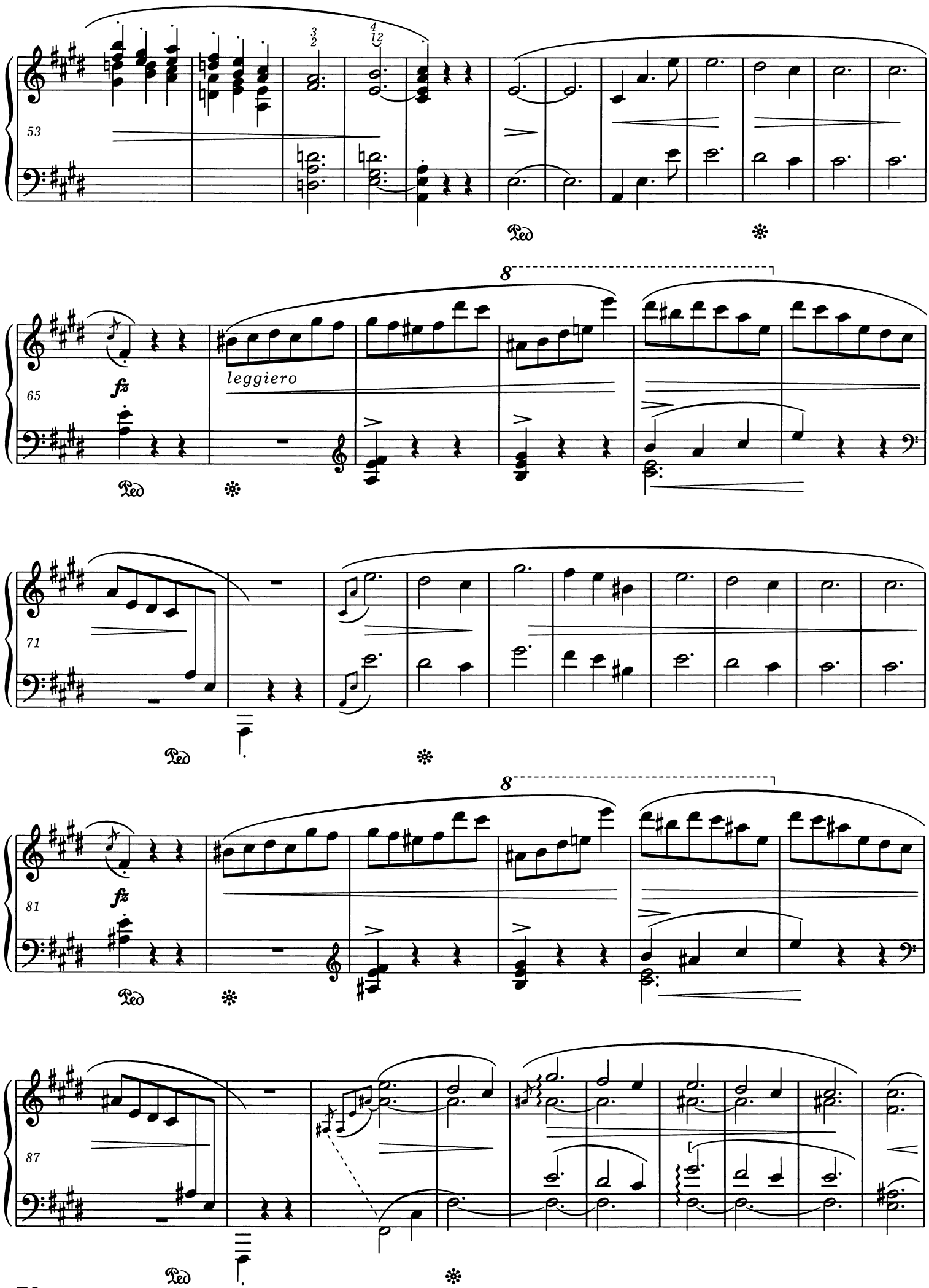
A Mademoiselle Jeanne de Caraman*

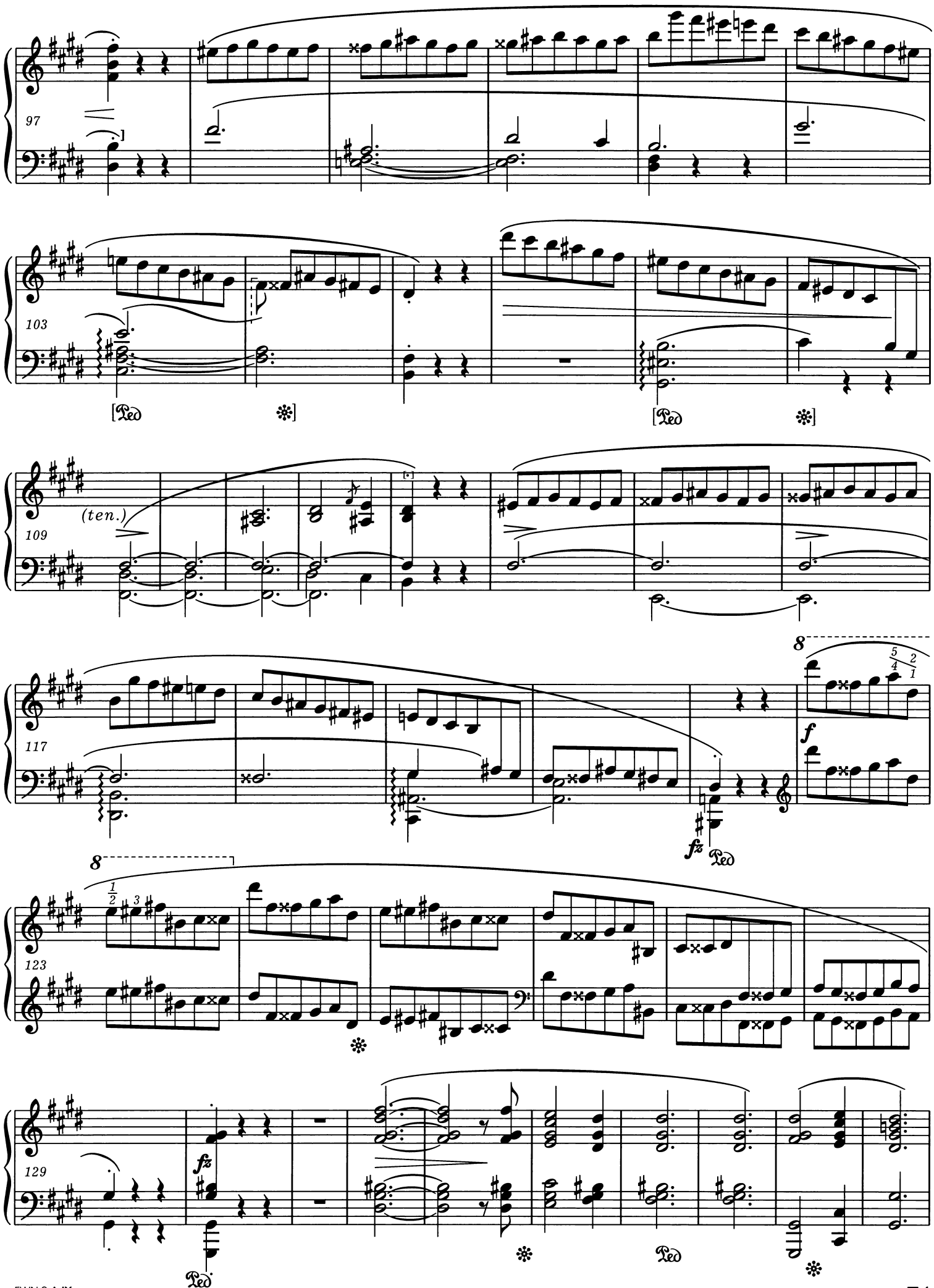
op. 54

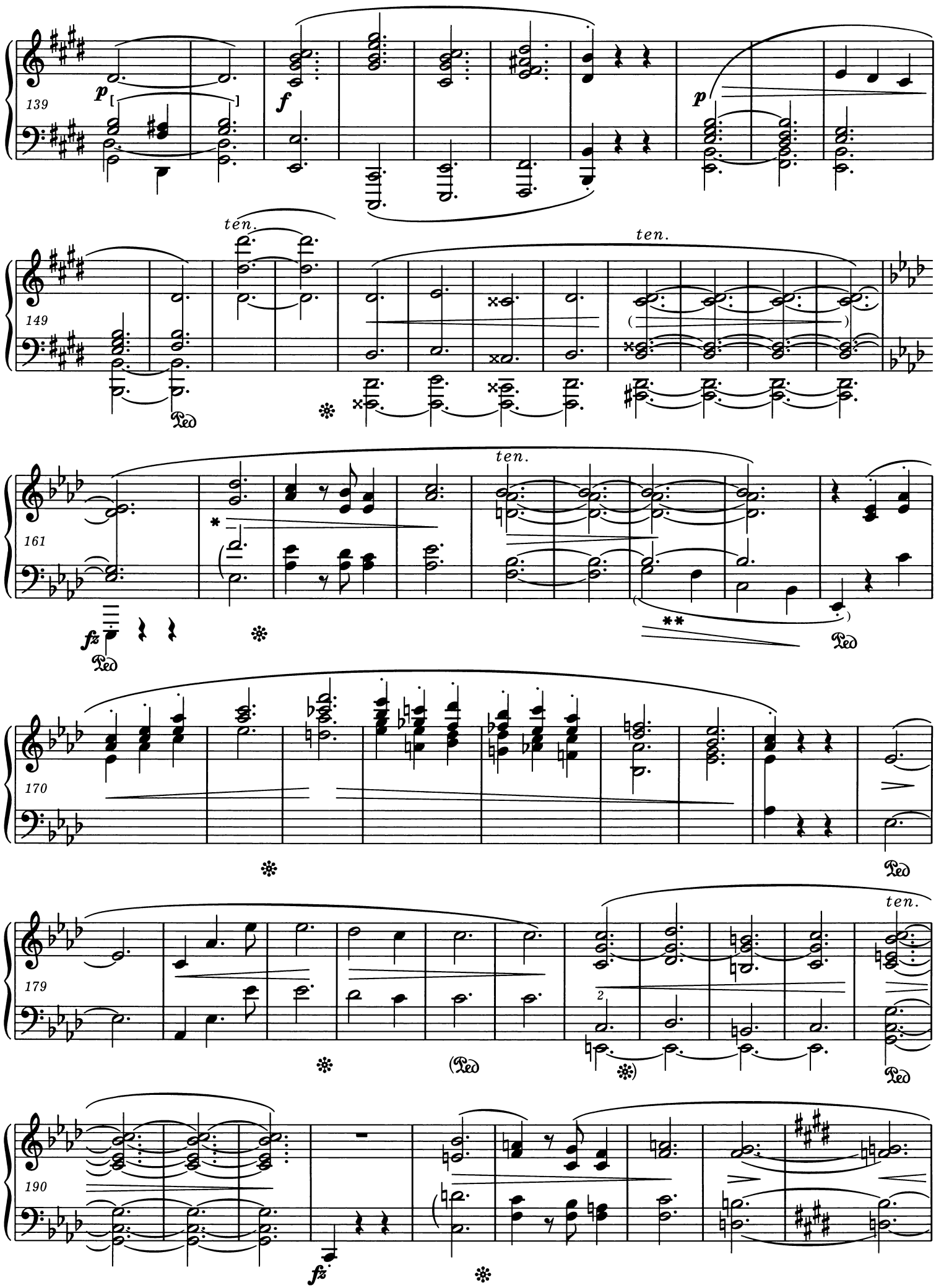


* W jednym ze źródeł dedykacja brzmi: *à Mlle Clotilde de Caraman.*
In one of the sources the dedication reads: *à Mlle Clotilde de Caraman.*

** Patrz *Komentarz wykonawczy* do t. 9-16.
Vide Performance Commentary to bars 9-16.

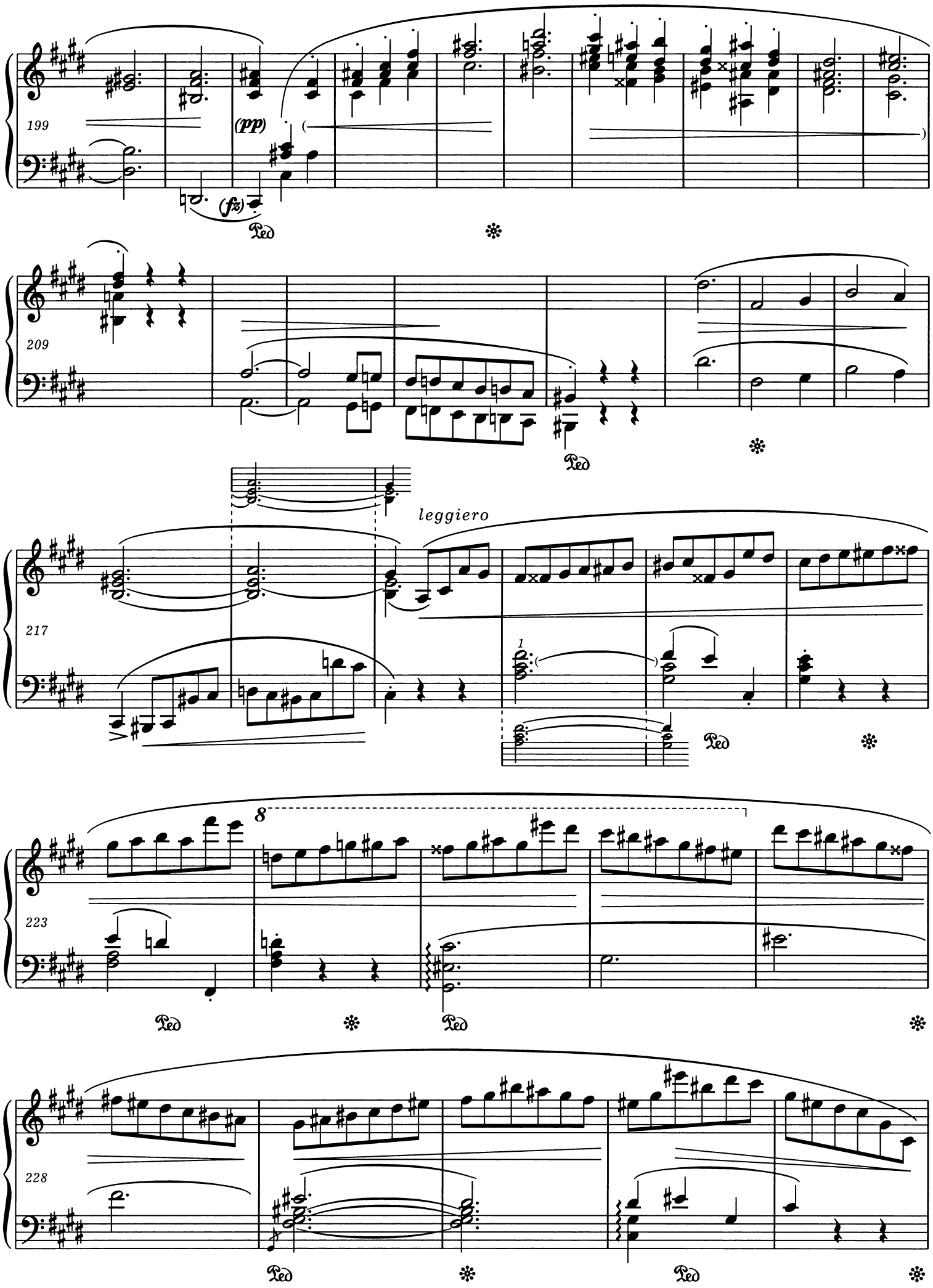

53
Ped
65
fz
leggiero
Ped
71
Ped
81
fz
Ped
87
Ped

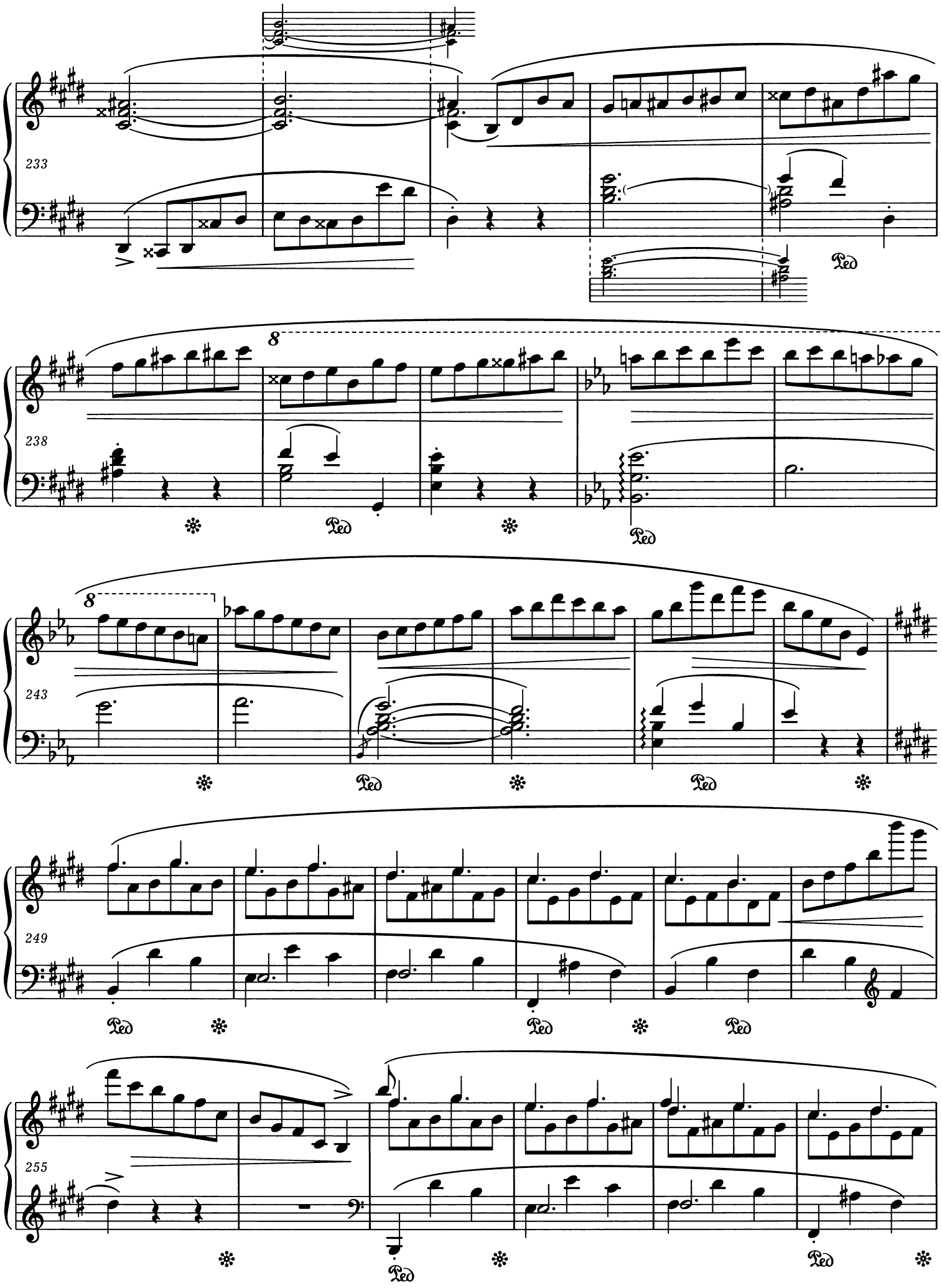

97
103
[Ped. *]
[Ped. *]
(ten.)
109
117
f
fz
Ped.
123
129
fz
Ped.
Ped.
*
*

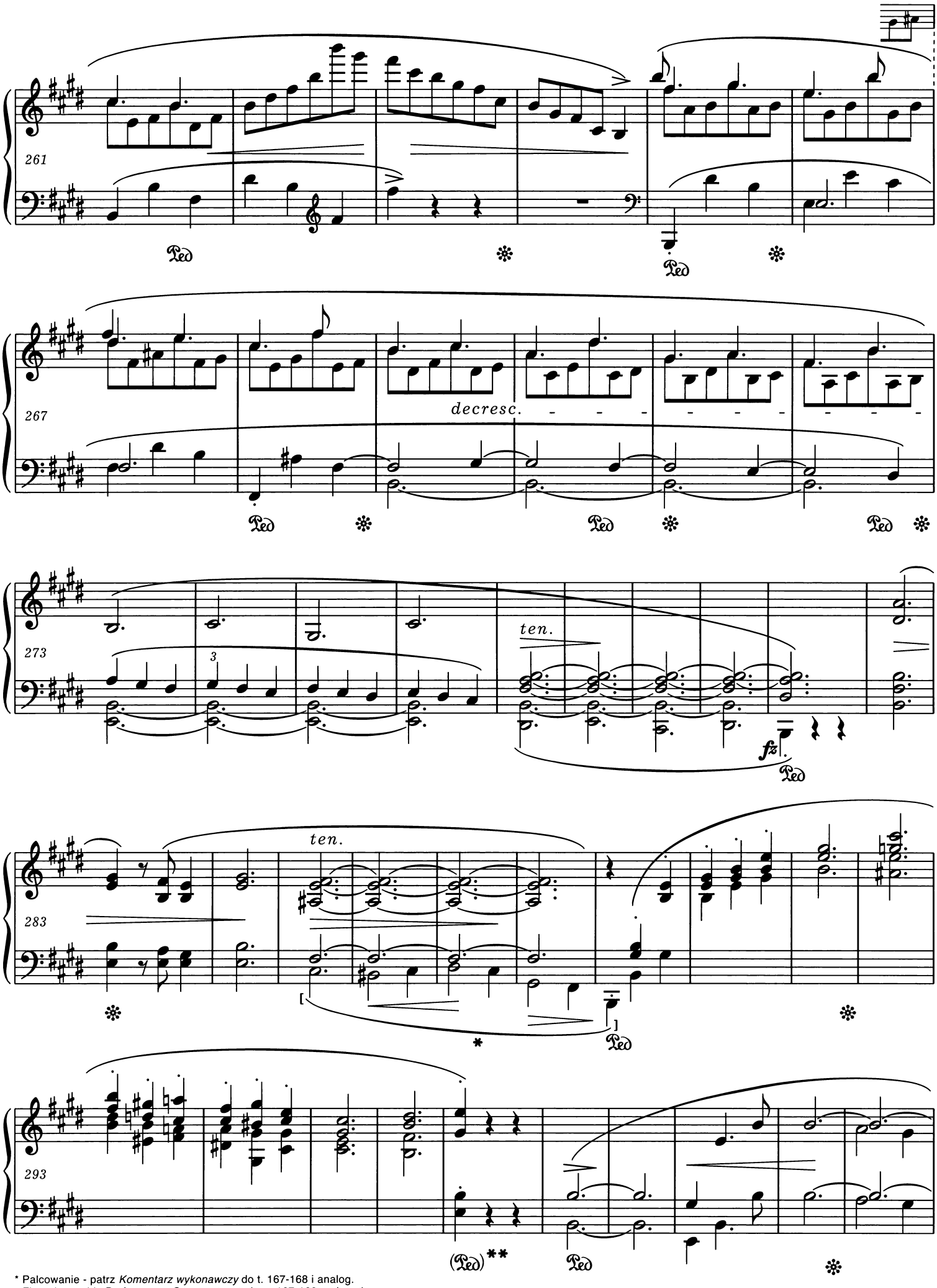


* Patrz *Komentarz źródłowy* i *wykonawczy.*
Vide Source and *Performance Commentaries.*

** Palcowanie - patrz *Komentarz wykonawczy.*
Fingering - *vide Performance Commentary.*

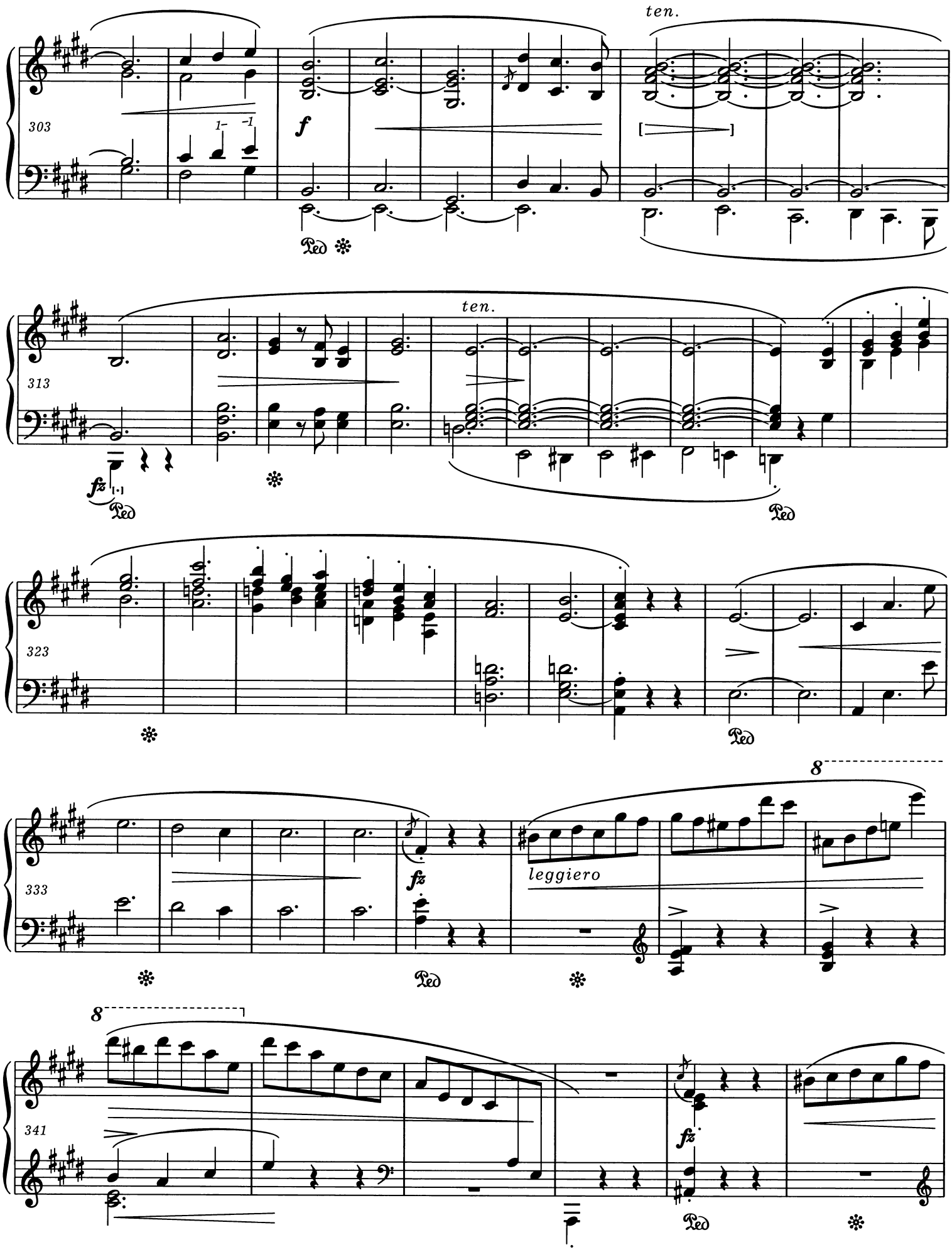

199
(pp)
(fz)
Ped
209
Ped
leggiero
217
1
Ped
8
223
Ped
Ped
228
Ped
Ped

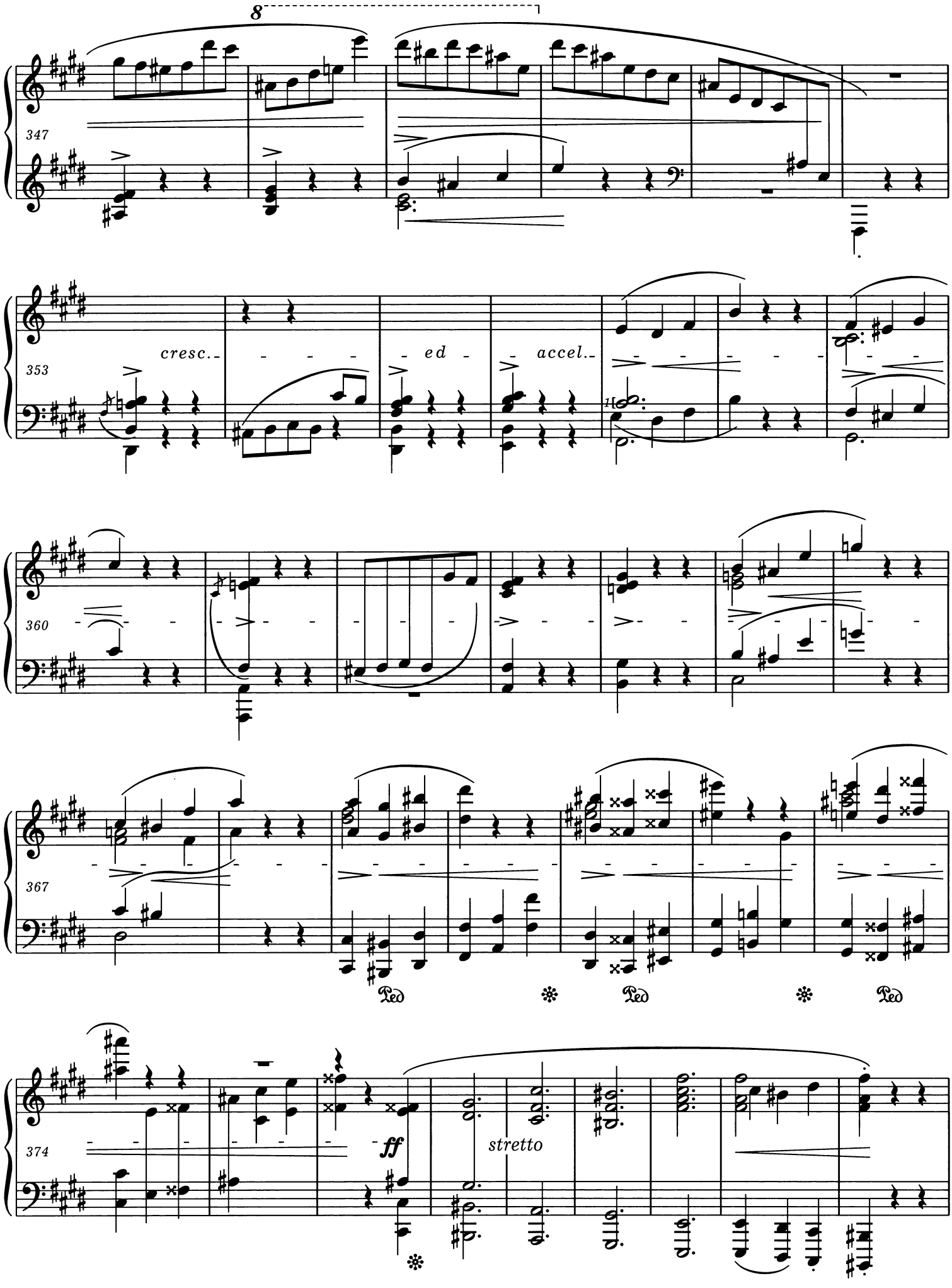

233
Ped
238
8
Ped
Ped
243
8
Ped
Ped
Ped
249
Ped
Ped
Ped
255
Ped
Ped

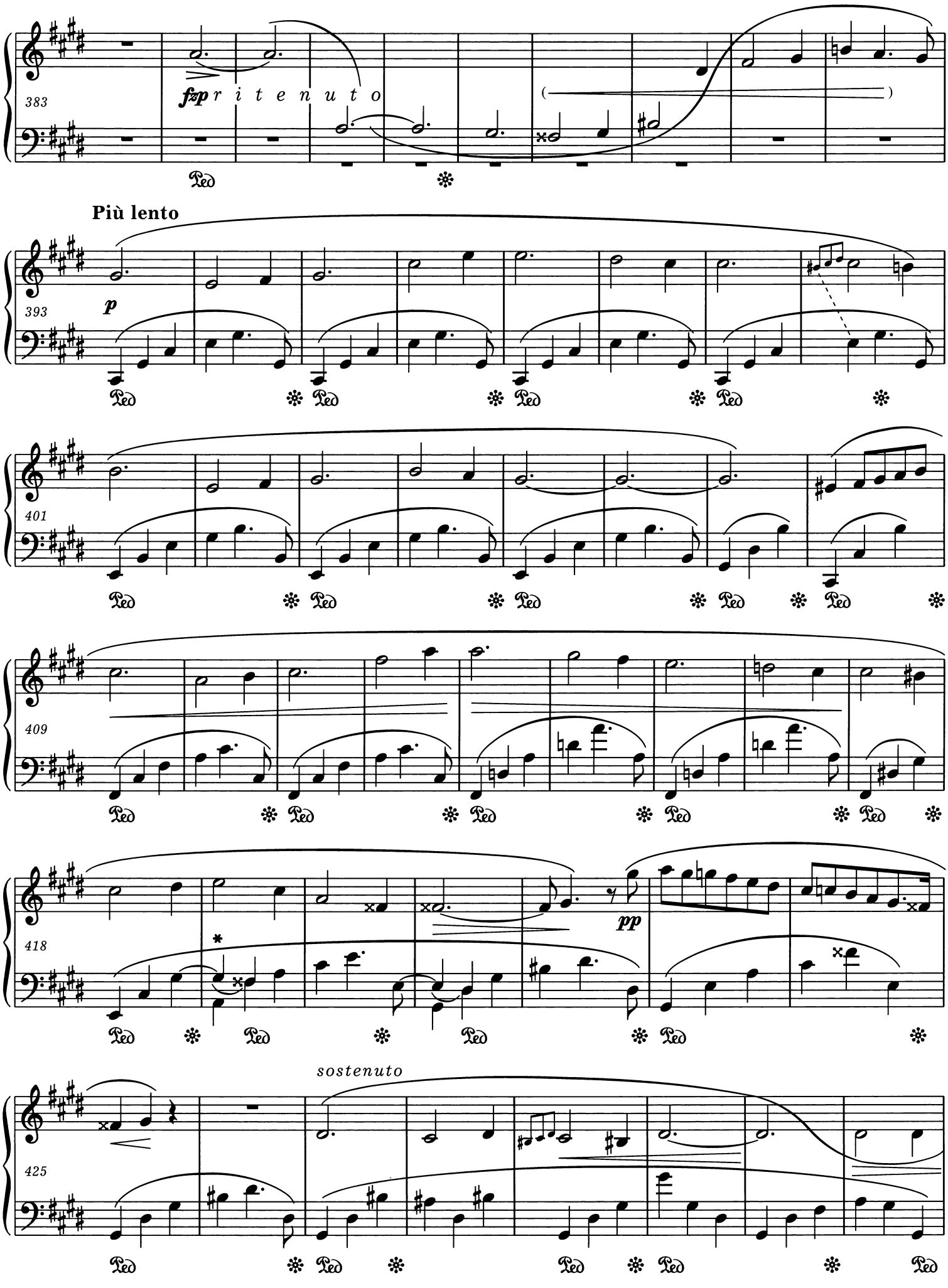


* Palcowanie - patrz *Komentarz wykonawczy* do t. 167-168 i analog.
Fingering - *vide Performance Commentary* to bars 167-168 and analog.

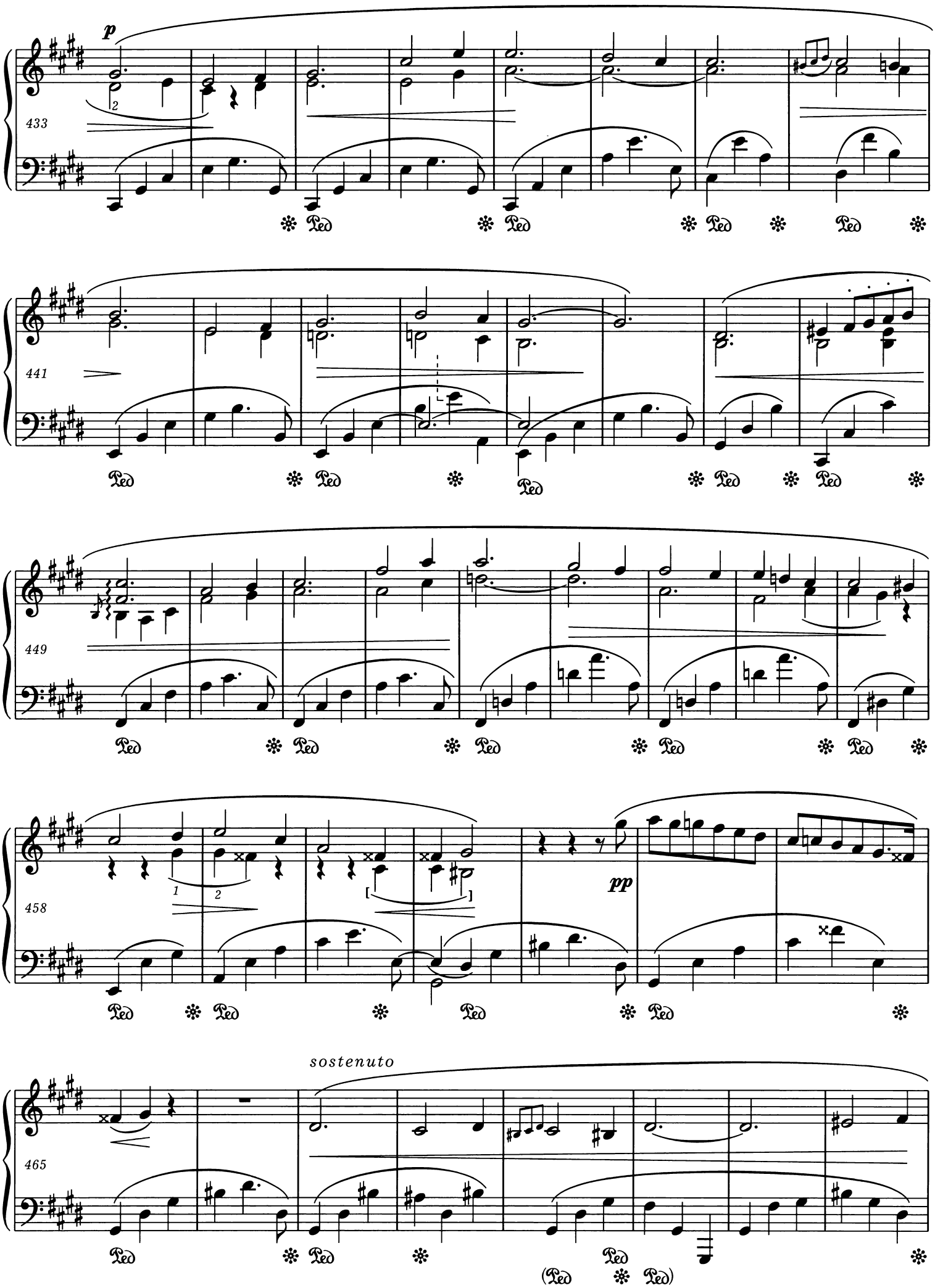
** Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.

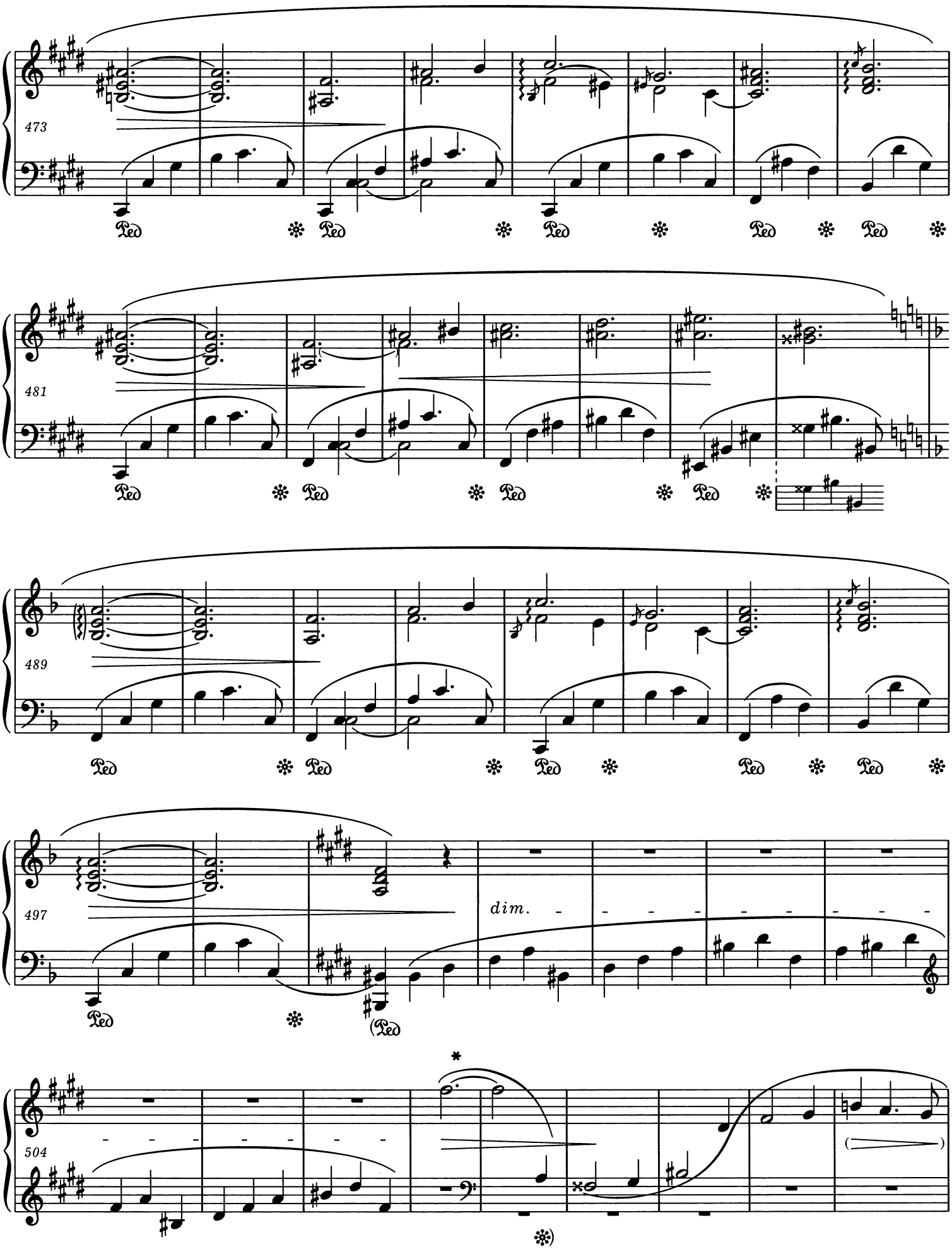

303
ten.
f
Ped
313
ten.
fz
Ped
323
Ped
333
8
fz
leggiero
Ped
341
8
fz
Ped


8
347
353
cresc.
ed
accel.
360
367
Ped
Ped
Ped
374
ff
stretto

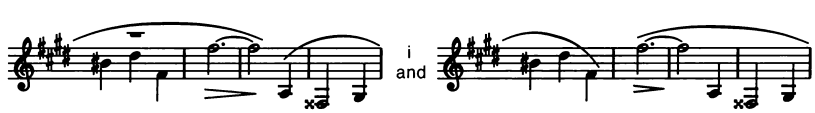


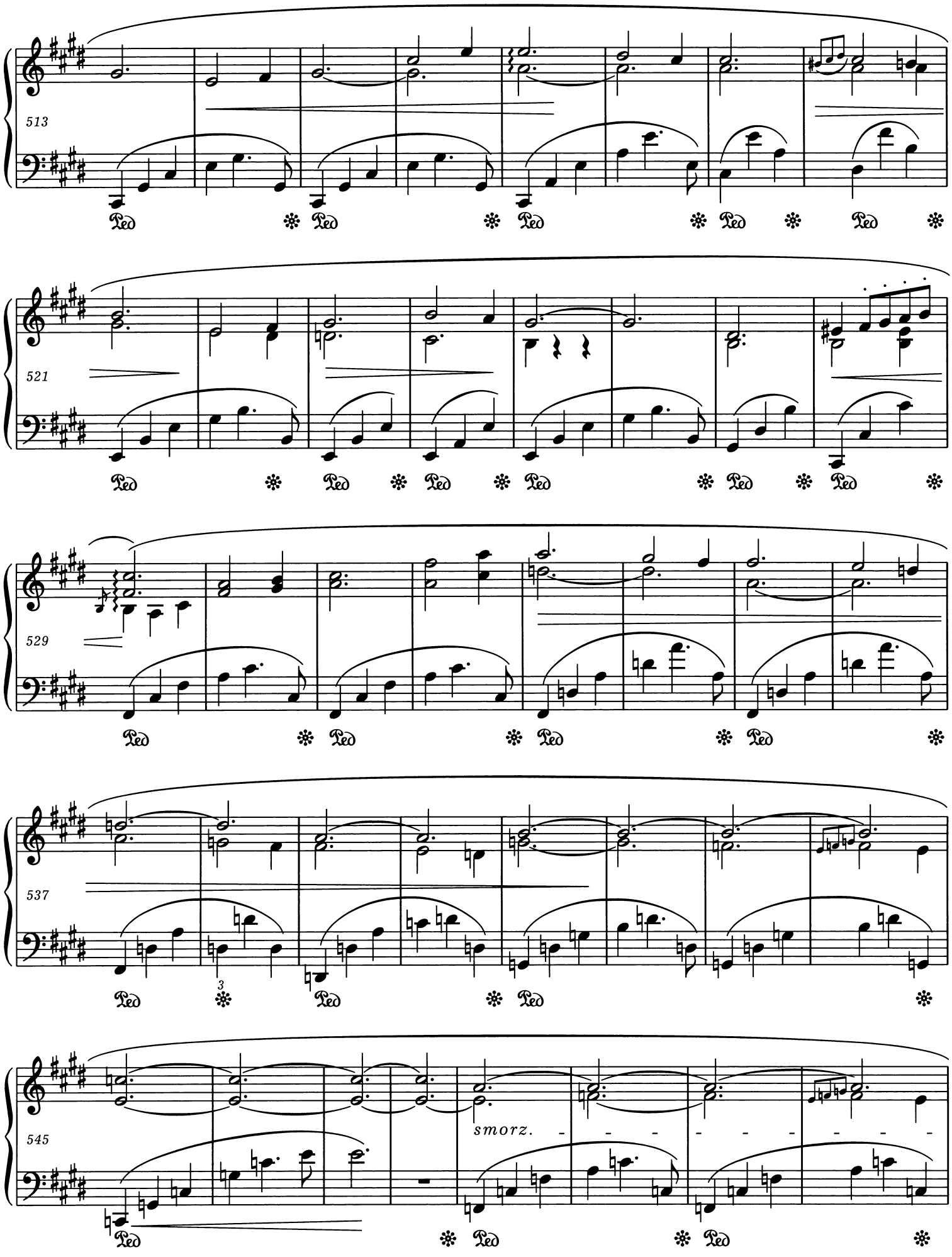
* Patrz *Komentarz wykonawczy* do tego i podobnych taktów.
Vide Performance Commentary to this and similar bars.

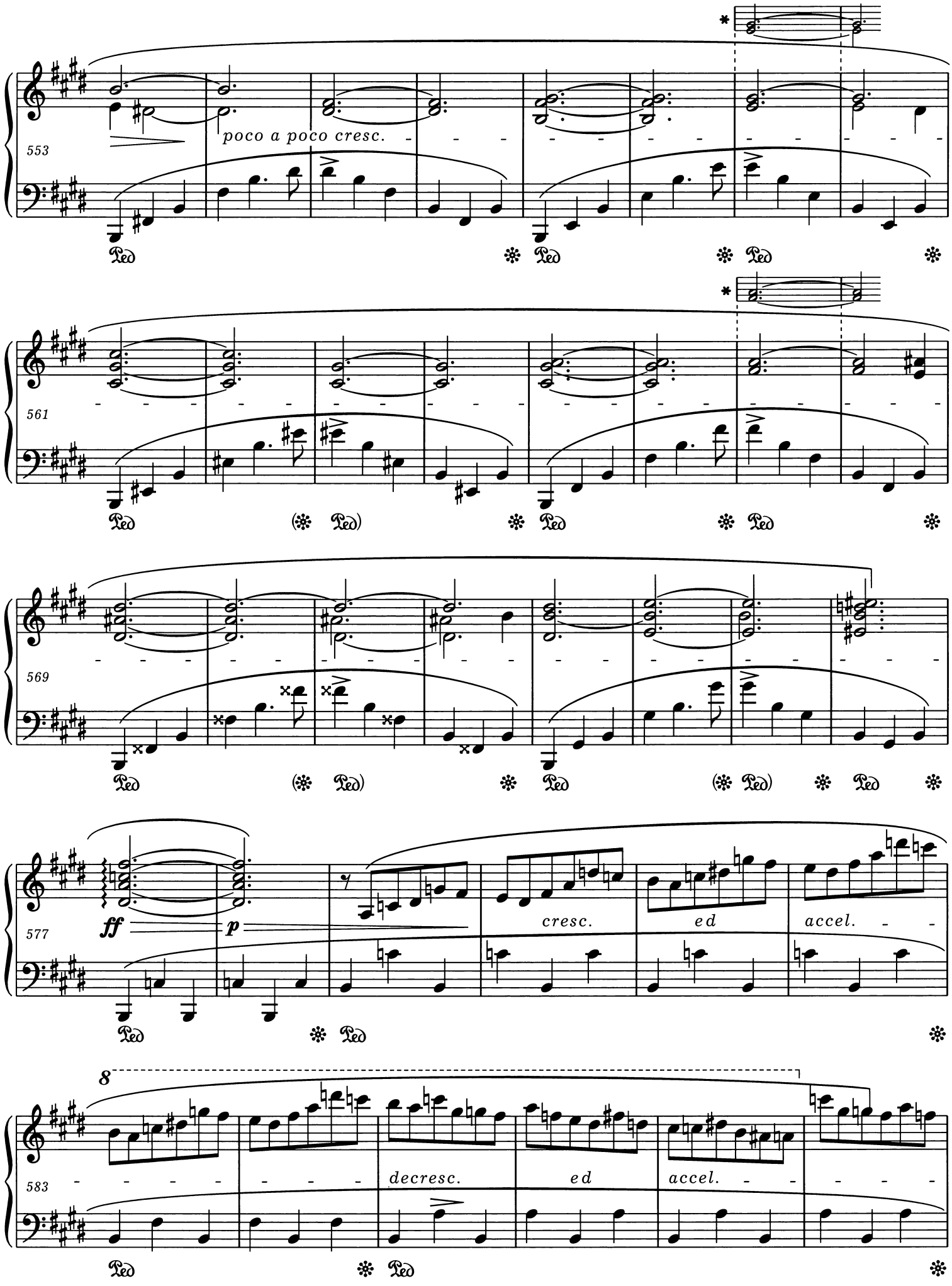

p
433
441
449
458
pp
sostenuto
465



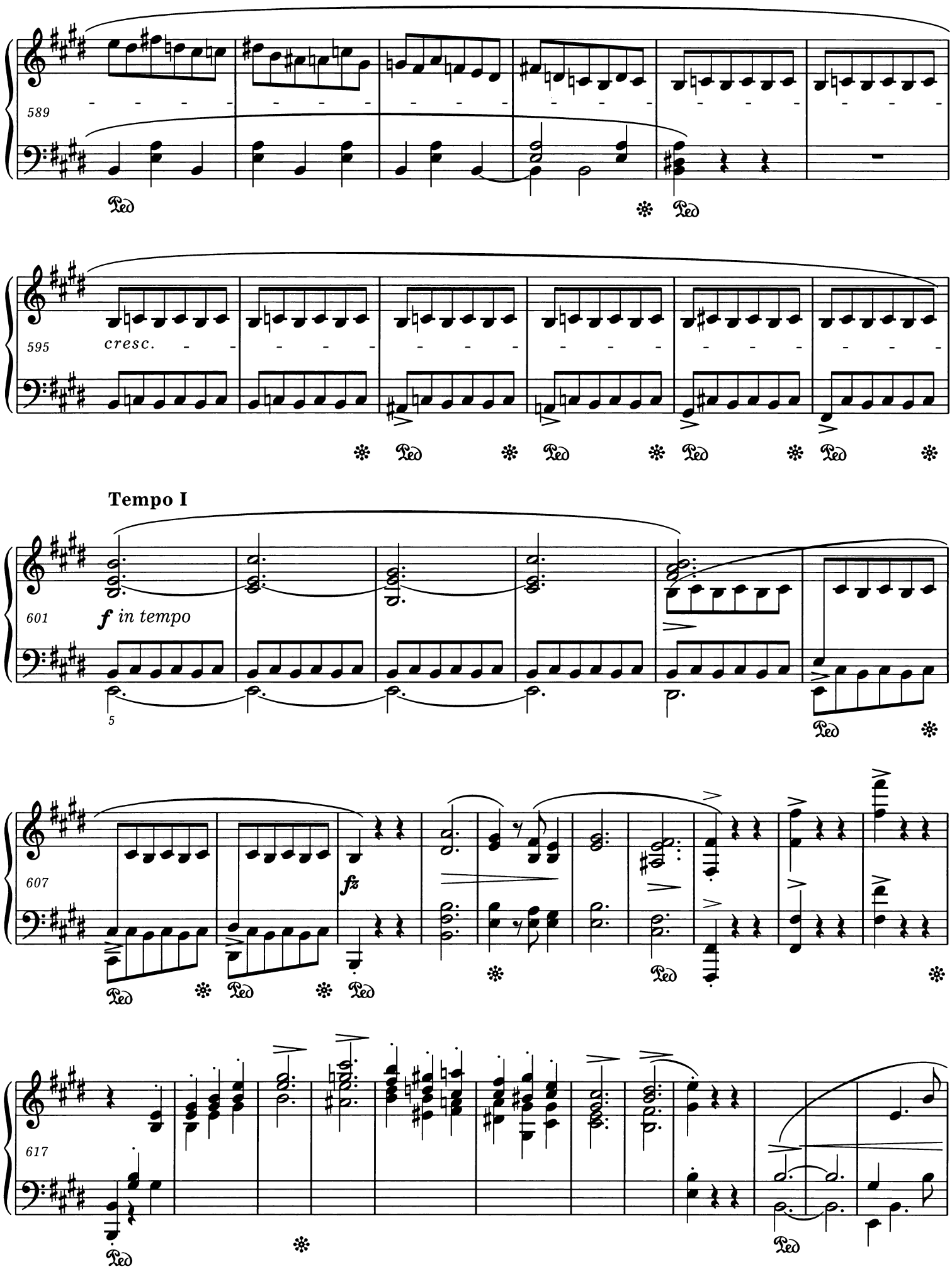
* Inne autentyczne łukowanie:
Different authentic slurring:

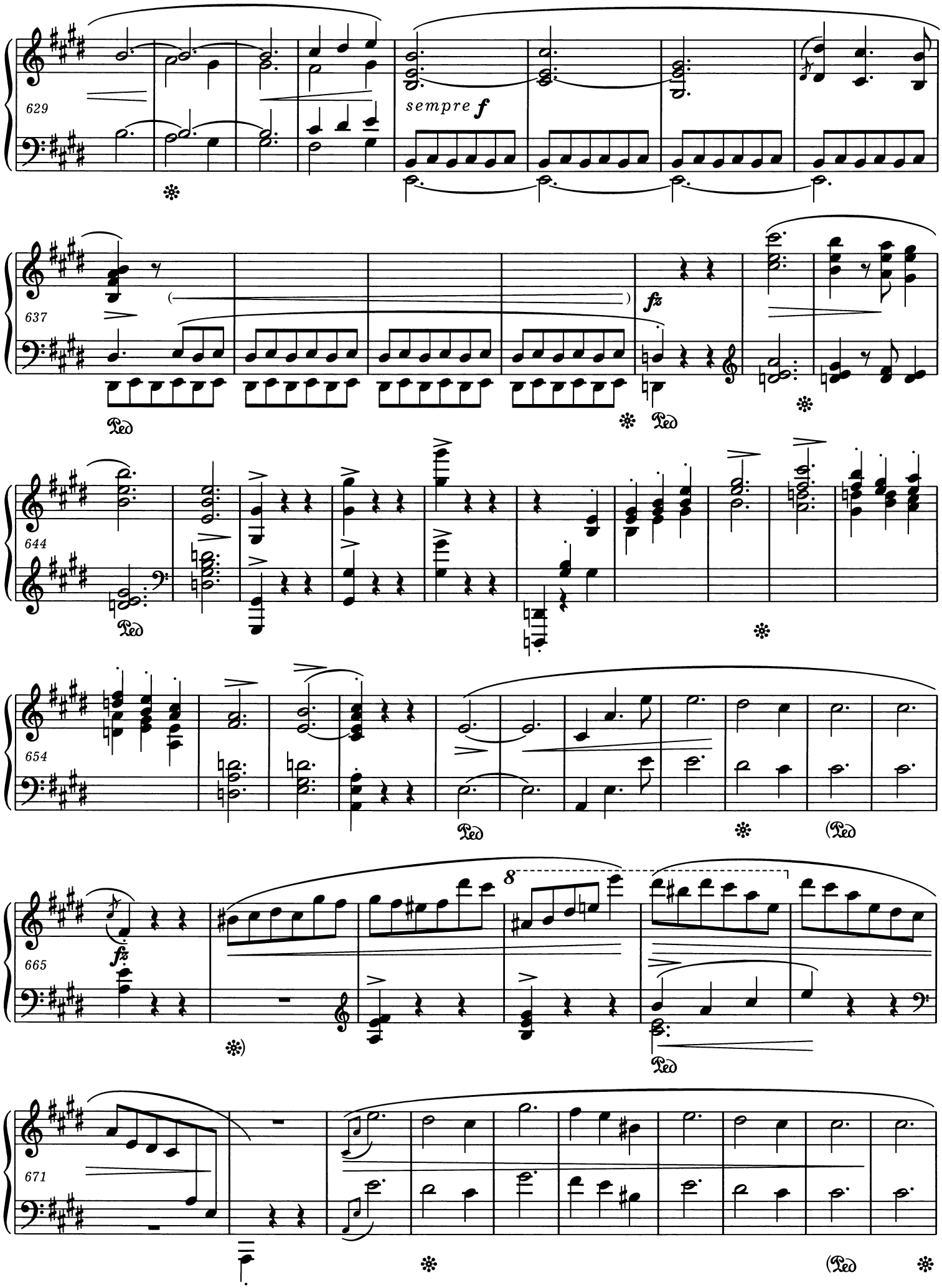



513
Ped
521
529
537
3
545
smorz.



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


589
595
cresc.
Tempo I
601
f in tempo
5
607
fz
617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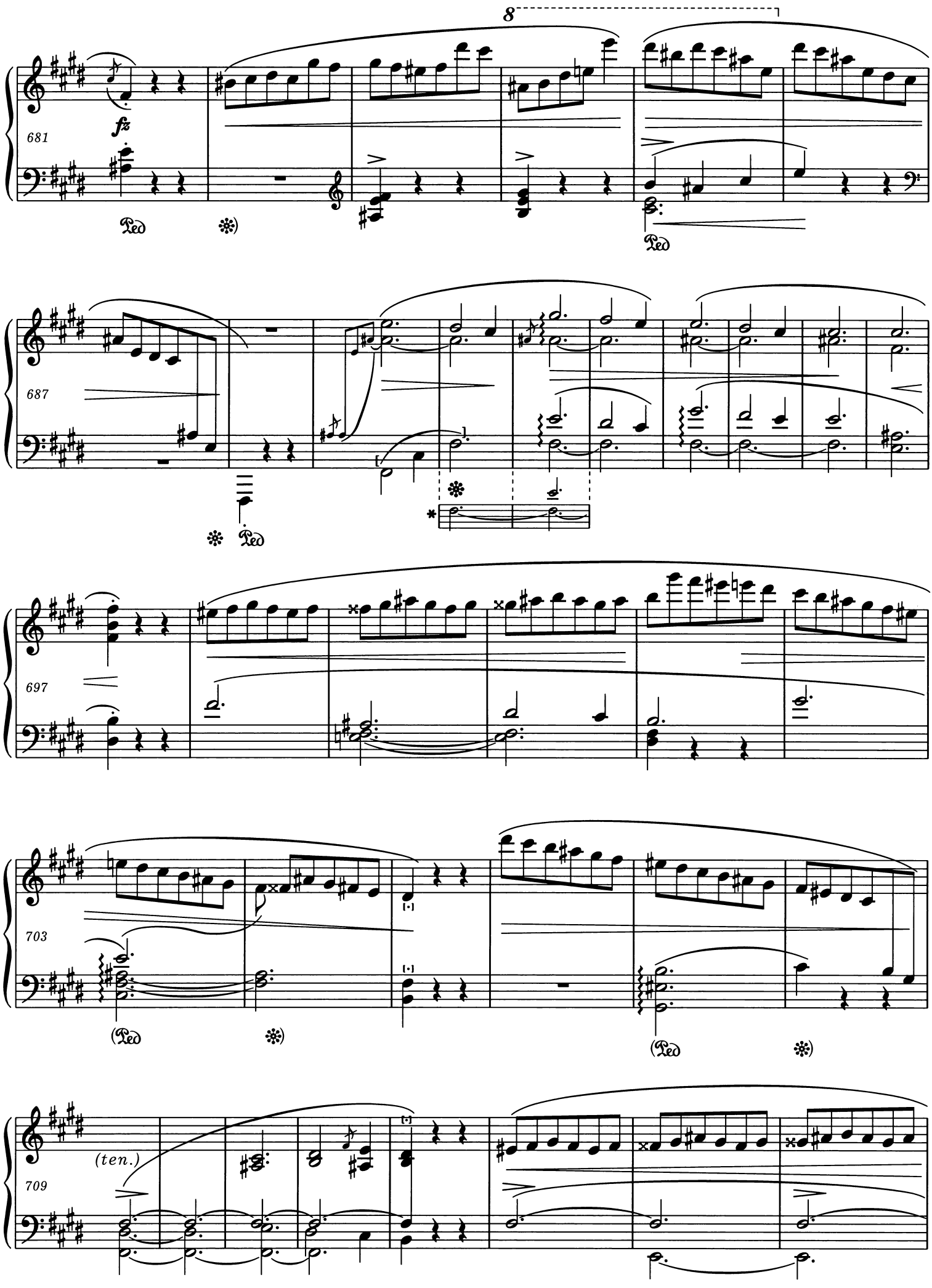
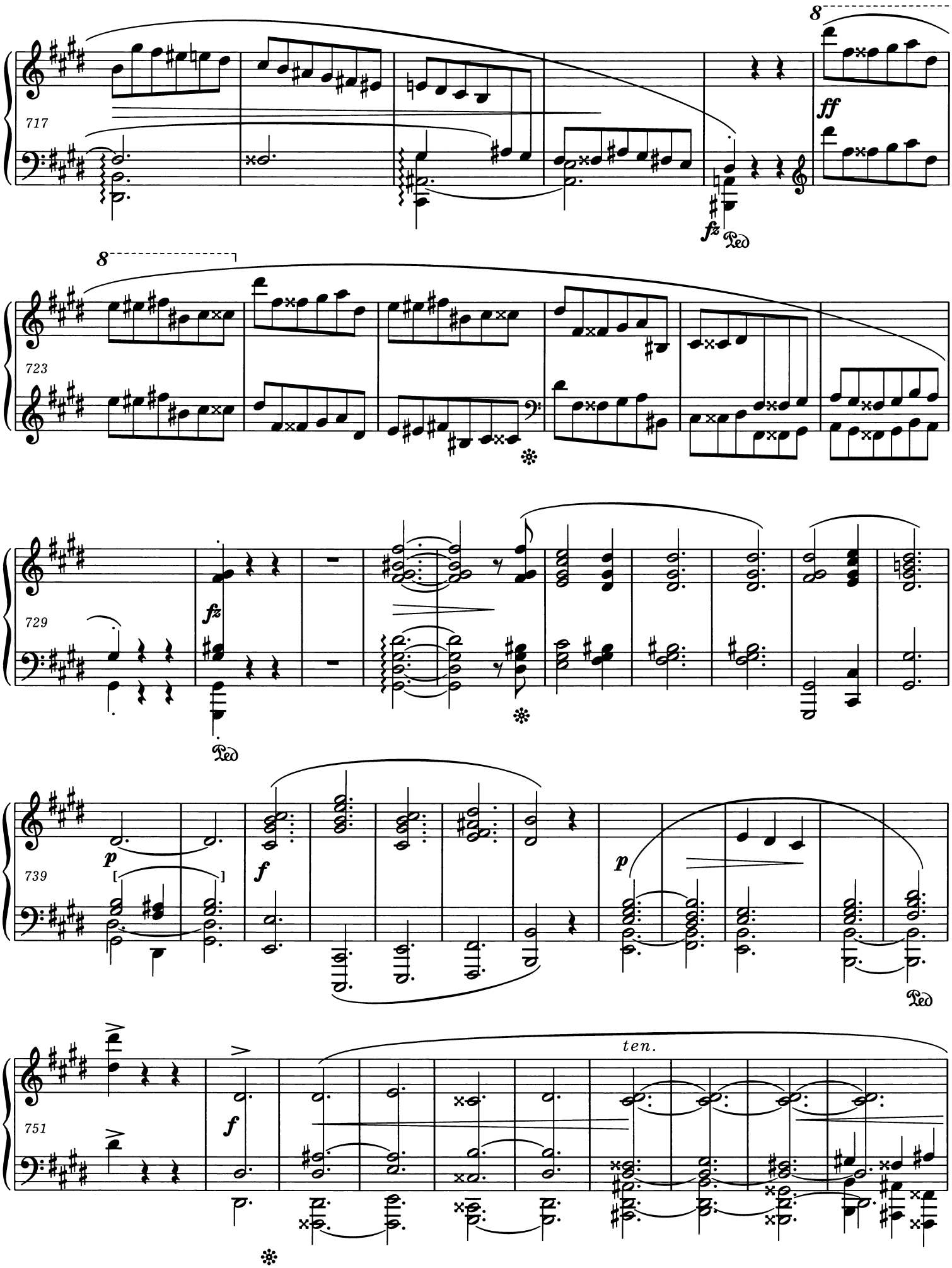


* Por. t. 90-91.
Cf. bars 90-91.


717
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751
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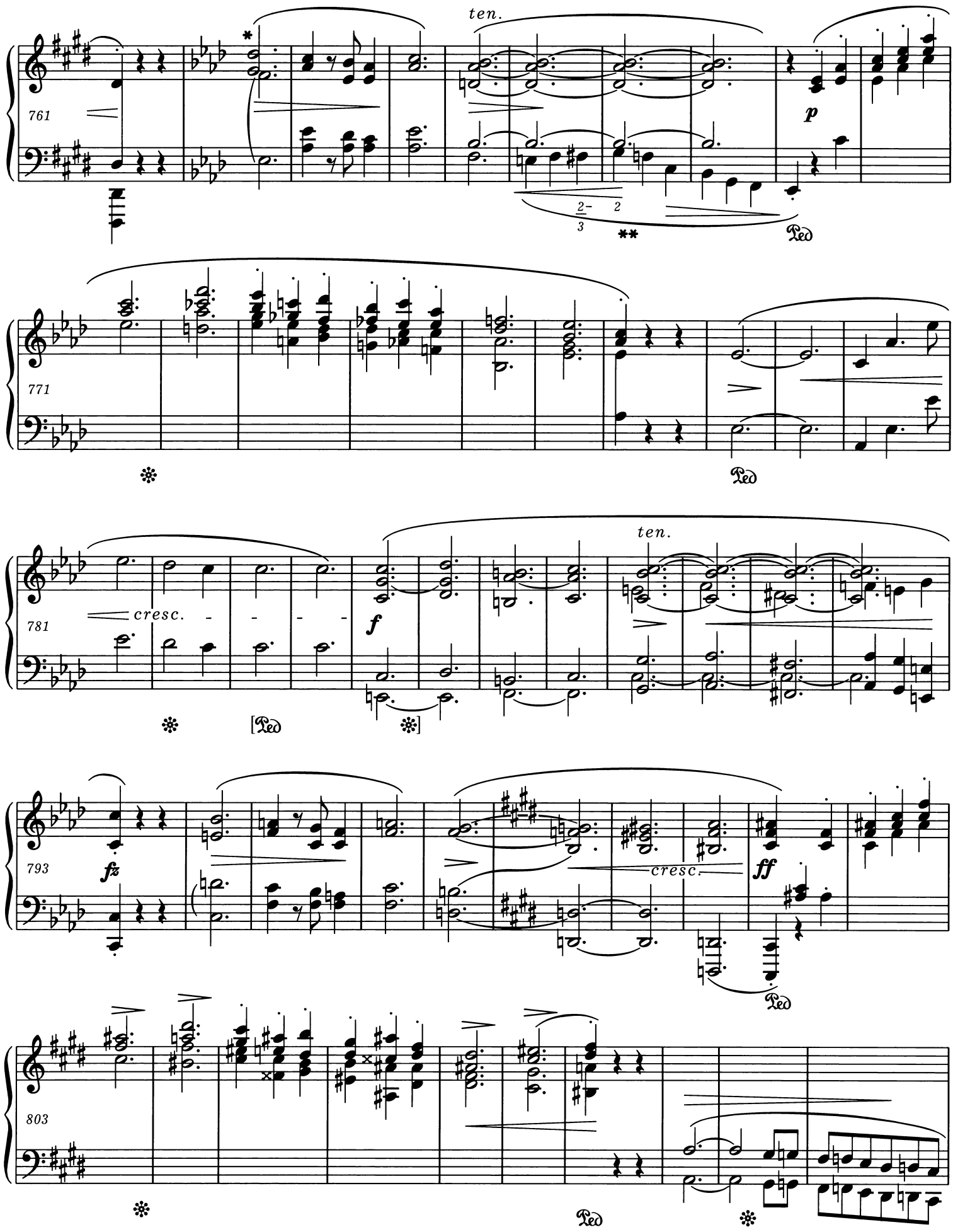
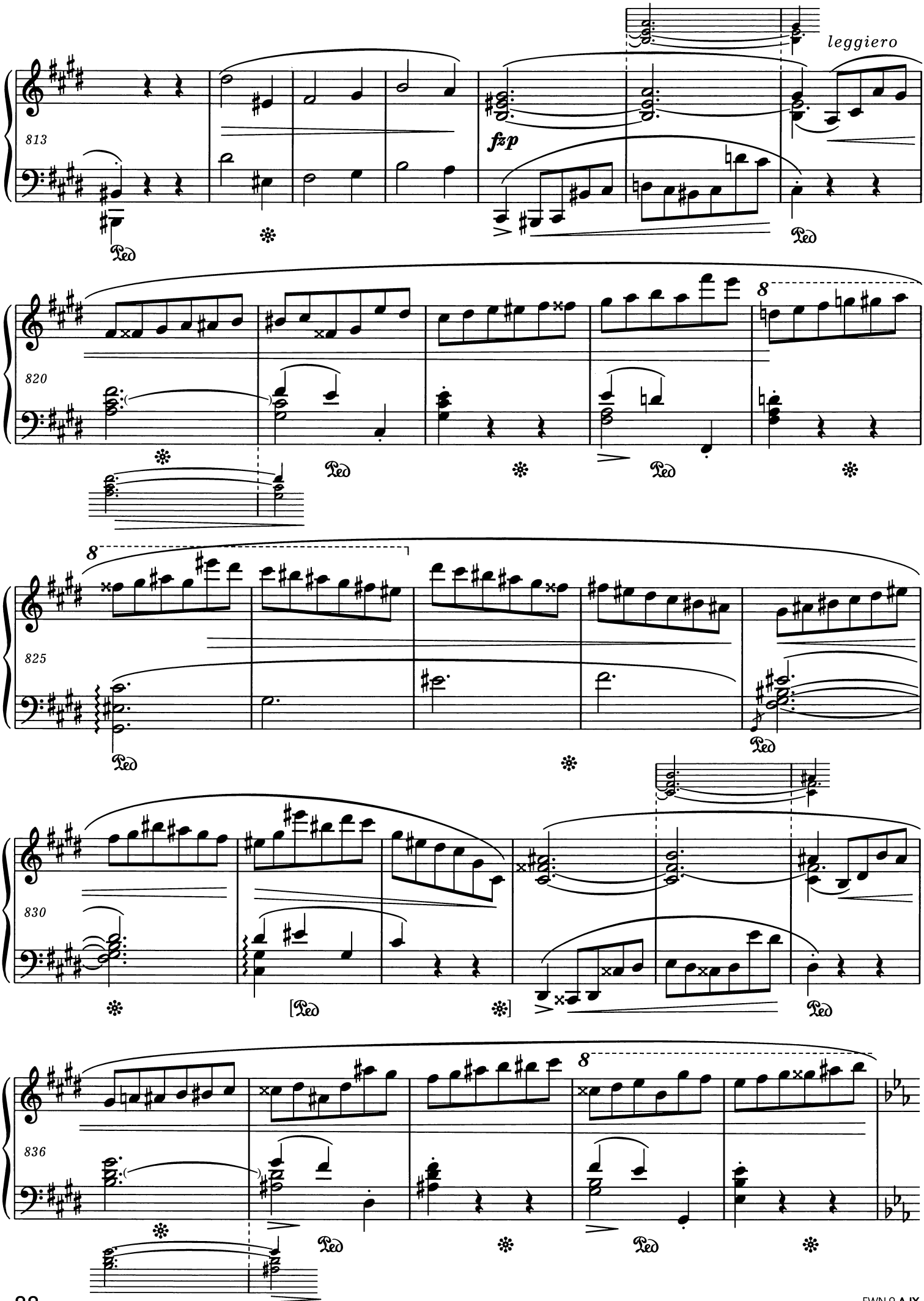


* Patrz *Komentarz wykonawczy* i *źródłowy* do t. 162, 194 i analog.
Vide Performance and *Source Commentaries* to bars 162, 194 and analog.

** Palcowanie - patrz *Komentarz wykonawczy* do t. 167-168 i analog.
Fingering - *vide Performance Commentary* to bars 167-168 and analog.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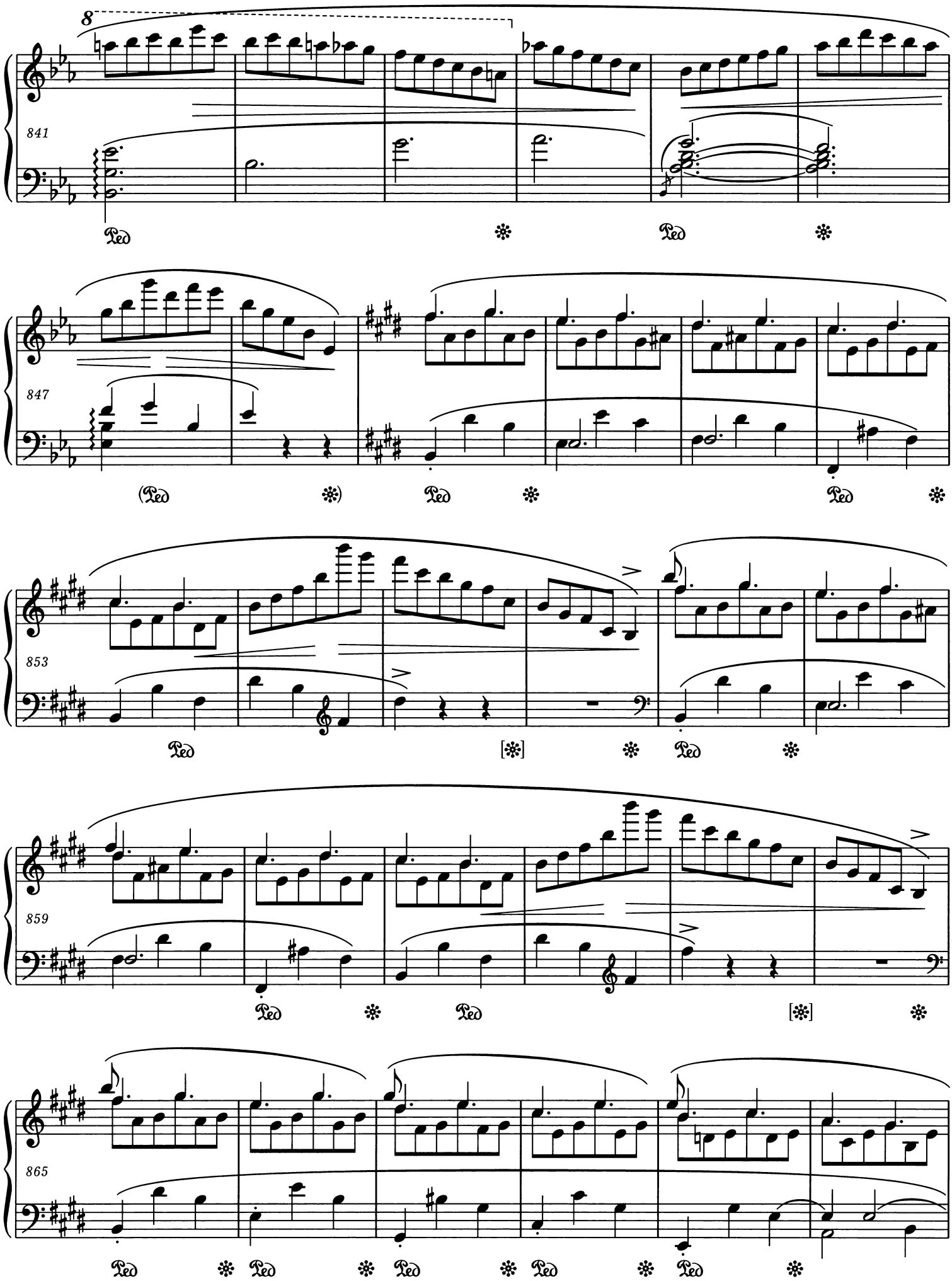
8
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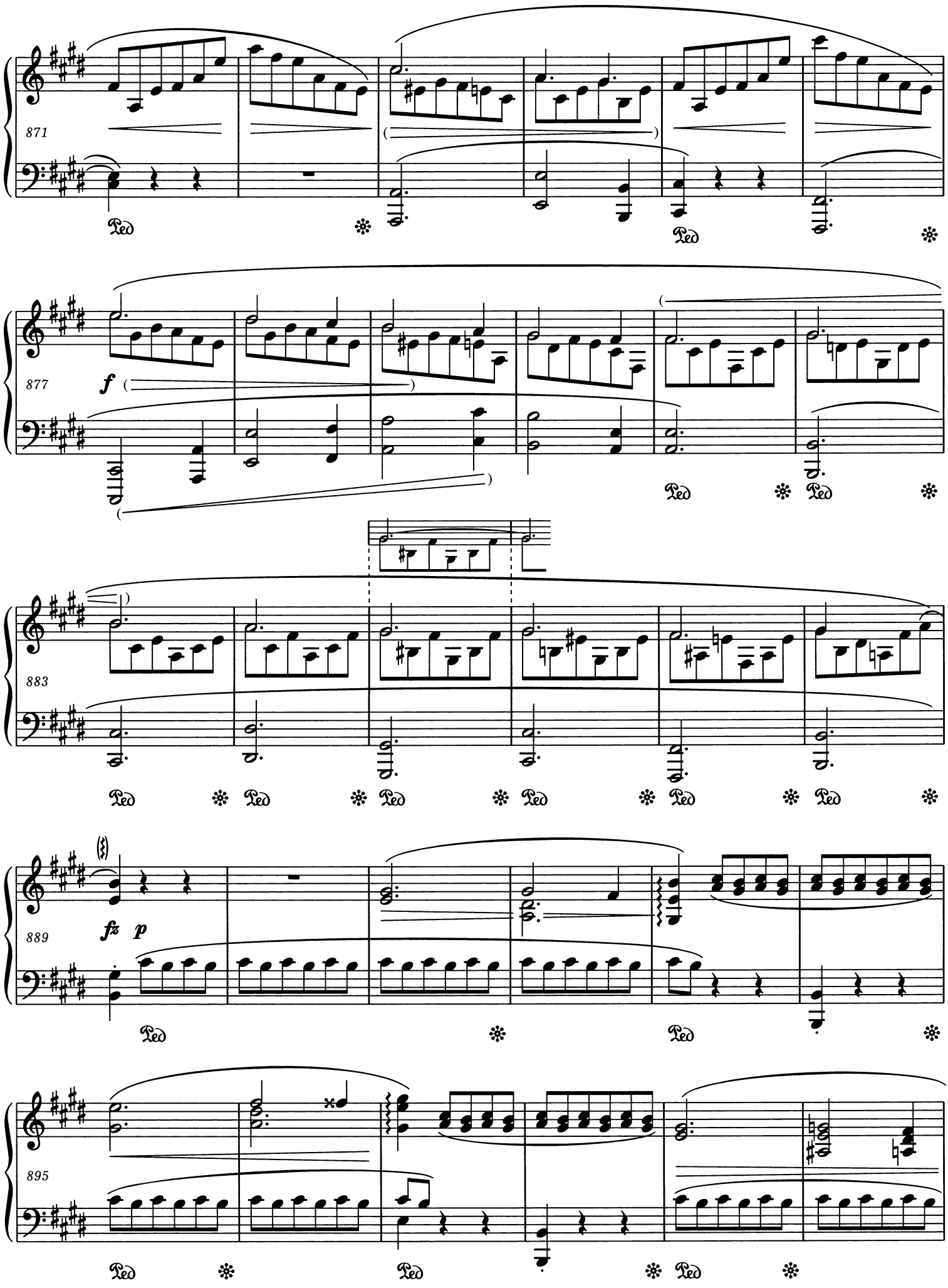
871
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877
f
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883
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889
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Ped
895
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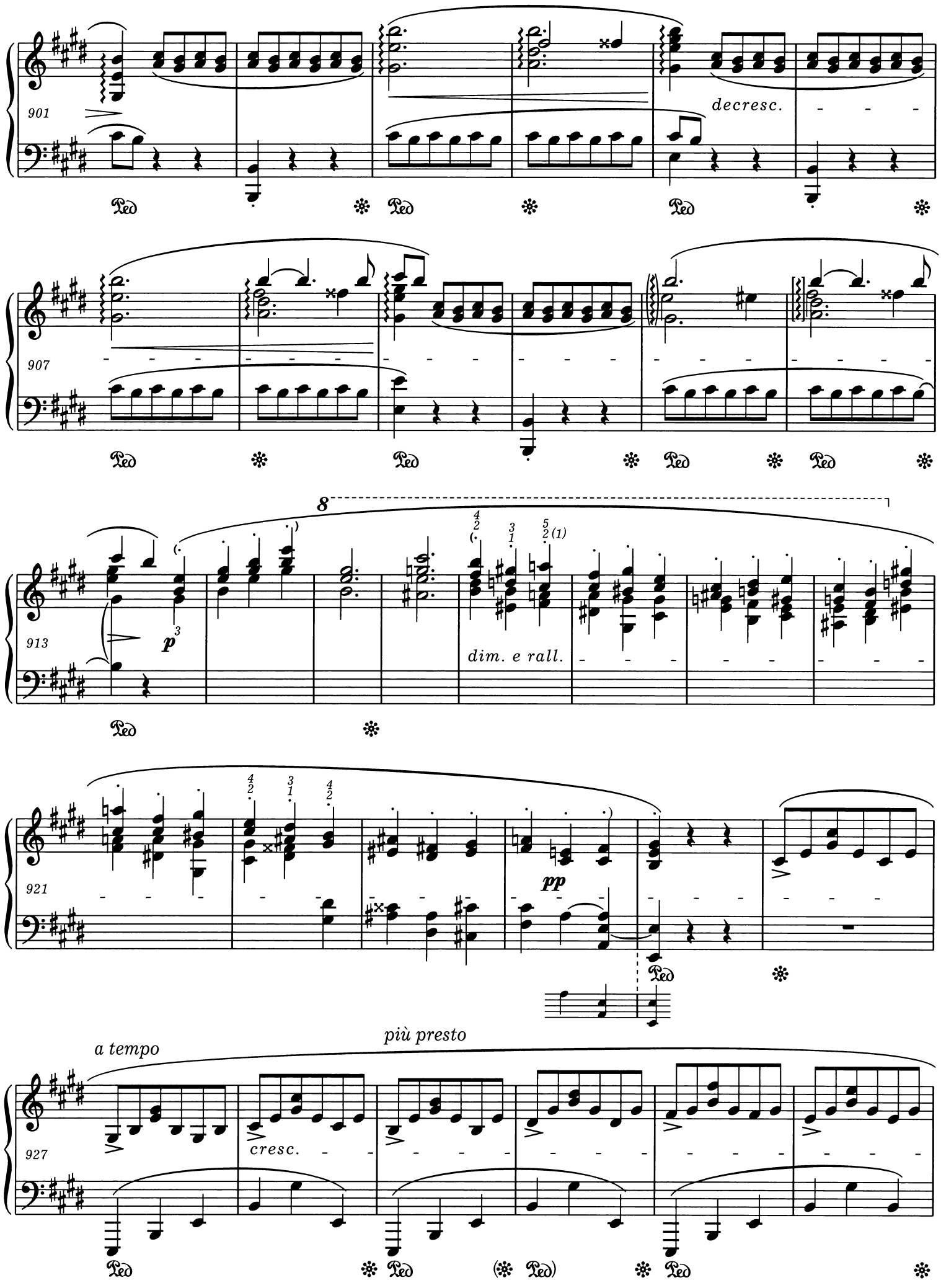
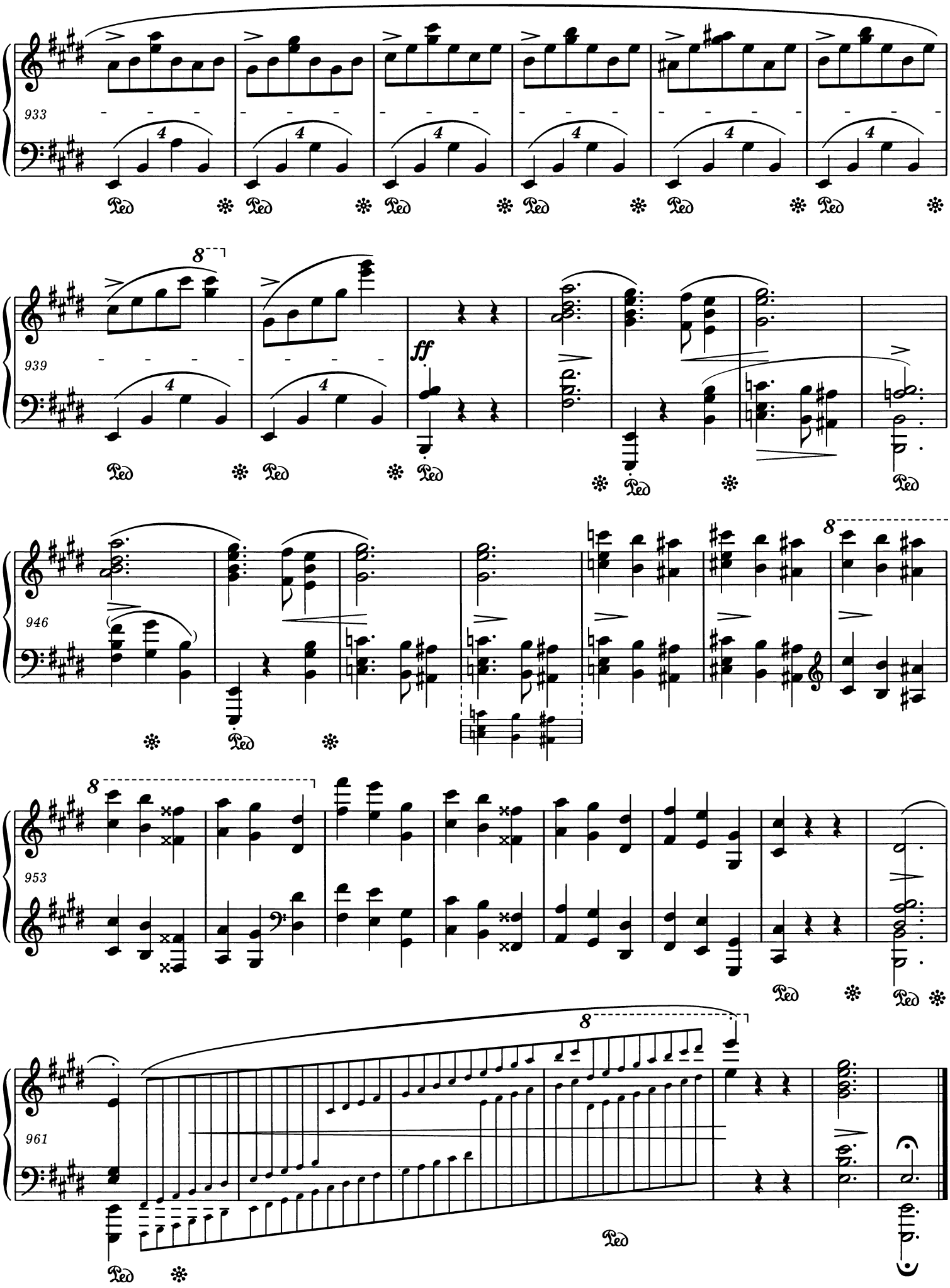

901
decresc.
907
8
913
p
dim. e rall.
921
pp
a tempo
più presto
927
cresc.


933
939
946
953
961
ff
8
Ped

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NATIONAL EDITION OF THE WORKS OF FRYDERYK CHOPIN

Plan of the edition

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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
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6	**A VI**	**Polonaises (A)** Opp. 26, 40, 44, 53, 61
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8	**A VIII**	**Rondos** Opp. 1, 5, 16
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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)
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(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

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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