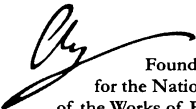


WYDANIE NARODOWE
DZIEŁ FRYDERYKA CHOPINA
NATIONAL EDITION
OF THE WORKS OF FRYDERYK CHOPIN

SCHERZOS

Opp. 20, 31, 39, 54

NATIONAL EDITION
Edited by JAN EKIER


Foundation
for the National Edition
of the Works of Fryderyk Chopin

PWM
EDITION

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

Presto con fuoco

8

1

ff

p

Scherzo b-moll op. 31 / in B \flat minor Op. 31

page / s. 30

Presto

8

2

sotto voce

ff

Scherzo cis-moll op. 39 / in C \sharp minor Op. 39

page / s. 54

Presto con fuoco

3

p

ff

Scherzo E-dur op. 54 / in E major Op. 54

page / s. 69

Presto

4

p

ten.

Scherzo

A Monsieur T. Albrecht

Presto con fuoco ♩. = 120

op. 20

1

ff *fz* *fz p*

Ped * Ped *

10

fz *fz* *cresc.*

16

fz *fz p* *fz* *fz*

22

cresc. *fz* *f*

28

fz *f*

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

33 *fz* *fz*

System 1: Measures 33-37. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *fz* (forzando) in both staves.

38 *cresc.* *fz*

System 2: Measures 38-42. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *cresc.* (crescendo) and *fz* (forzando).

43 *ff* *ritenuto* *p* *fz* *f*

System 3: Measures 43-47. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *ff* (fortissimo), *ritenuto* (ritardando), *p* (piano), *fz* (forzando), and *f* (forte).

51 *dim.* *ritenuto* *p*

System 4: Measures 48-50. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *dim.* (diminuendo), *ritenuto* (ritardando), and *p* (piano). Includes a *[Ped]* marking and an asterisk.

61 1. 2. *[Ped]* *

System 5: Measures 61-65. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *[Ped]* (pedal) and an asterisk. Includes first and second endings.

agitato

69 *sotto voce* *cresc.*

75 *cresc.* *dim..*

81 *Red*

86 *poco* *a* *poco*

* *Red* * *Red* * *Red* * *Red* *

91 *cresc.* 8

Red * *Red* * *Red* * *Red* * *Red* *

8

96

Red * *Red* * *Red* * *Red* * *Red* *

8

sempre più animato

101 *ff*

Red * *Red* * *Red* * *Red* * *Red* * *Red* *

8

107 *fz* *fff*

Red * *Red* * *Red*

8

113

* *Red* * *Red* *

8

119

Red * *Red* * *Red* * *Red* * *Red* * *Red* *

125 *fz**p* *fz* *fz* *cresc.*

This system contains measures 125 to 130. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *fz**p*, *fz*, *fz*, and *cresc.*

131 *fz* *fz* *fz*

This system contains measures 131 to 136. The right hand continues the melodic development with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *fz*, *fz*, and *fz*.

137 *fz* *cresc.* *fz* *f*

This system contains measures 137 to 142. It includes an 8-measure rest in the right hand. Dynamic markings include *fz*, *cresc.*, *fz*, and *f*.

143

This system contains measures 143 to 147. The right hand has a melodic line with slurs and accents. The left hand has a harmonic accompaniment. There are no dynamic markings in this system.

148 *fz*

This system contains measures 148 to 153. The right hand has a melodic line with slurs and accents. The left hand has a harmonic accompaniment. Dynamic markings include *fz*.

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

153 *cresc.* *fz*

158 *ff* *p* *ritenuto* *f*

165 *fz* *dim.* *ritenuto*

174 *p*

185 *agitato* *sotto voce* *cresc.*

191 *cresc.* *dim.*

197 *poco*

Ped

203 *a* *poco*

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

209 *cresc.*

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

215 *ff* *sempre più animato*

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

221 *fz* *fff*

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

227

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

233

Red * *Red* * *Red* * *Red* * *Red* * *Red* *

239

Red * *Red* *

fz p

245

cresc. [*fz*] *fz*

251

cresc. *fz*

8

257

f

8

262

267

272

278

286

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

296

ca - - - lan - - - do -

Molto più lento ♩ = 108

p * *f* * *p* * *f* * *p* * *f* *

305

sotto voce e ben legato

p * *f* * *p* * *f* * *p* * *f* *

311

p * *f* * *p* * *f* * *p* * *f* *

317

ritenuto

poco - - a - - poco

p * *f* * *p* * *f* * *p* * *f* *

323

cresc.

con anima

f *fz*

p * *f* * *p* * *f* * *p* * *f* *

329 *p* *dim.*

Red * Red * Red * Red * Red * Red

335 *ritenuto* (1) (1) *sempre piano*

* Red *

341

347 *ritenuto*

353 *poco a poco cresc. f*

359

365

371

377

383

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

Tempo I

389 *molto con fuoco* *fz* *cresc.*

395 *[fz]*

401 *fz* *cresc.* *fz* *f*

407

412 *fz*

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

417 *cresc.* *fz*

422 *ff* *ritenuto* *p* *f*

429 *f* *dim.* *ritenuto*

438 *p*

449 *agitato* *sotto voce* *cresc.* *cresc.*

455 *cresc.* *dim.*

461 *poco* *And* *

467 *a* *poco* *And* *

473 *cresc.* *And* *

479 *ff* *sempre più animato* *And* *

485 *fz* *fff* *And* *

491 *And* *

497

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

503

Ped * *Ped* * *fz p*

509

fz *cresc.* [*fz*] *fz*

515

[*fz*] *cresc.* *fz*

521

f 8

526

531

cresc.

536

ff

p *ritenuito*

542

f

dim.

550

p

ritenuito

rallentando

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

a tempo ed accel.

Musical score for measures 560-568. The piece is in D major (two sharps). The tempo is marked *a tempo ed accel.*. The score features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *cresc.*. Pedal markings are present below the bass line, including a double bar line with a star symbol.

risoluto e sempre più animato

Musical score for measures 569-574. The tempo is marked *risoluto e sempre più animato*. The score continues with a piano accompaniment. The right hand has a more active melodic line. Dynamics include *ff* and *f*, with a *cresc.* marking. Pedal markings are present below the bass line.

Musical score for measures 575-580. The score continues with a piano accompaniment. The right hand has a more active melodic line. Dynamics include *cresc.*. Pedal markings are present below the bass line.

8

Musical score for measures 581-586. The score continues with a piano accompaniment. The right hand has a more active melodic line. Dynamics include *ff*. Pedal markings are present below the bass line.

Musical score for measures 587-592. The score continues with a piano accompaniment. The right hand has a more active melodic line. Dynamics include *ff*. Pedal markings are present below the bass line.

593

fff

601

con brio

607

fz

cresc.

612

617

fff

Scherzo

A Mademoiselle la Comtesse Adèle de Fürstenstein

op. 31

Presto

2

sotto voce 3 3 **ff**

9

pp 3 3 **ff**

17

pp 3 3 **ff**

27

ff *pp* 3 3

35

ff

44 *fz* *ff* 8 35

53 *p* *ff* 8

59 *pp* (2) *poco ritenuto*

65 *con anima*

71 *cresc.*

77 *f*

Red * Red * Red * Red * Red

This system contains measures 77 through 81. The right hand features a melodic line with a long slur over the first five measures. The left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking *f* is present in the fifth measure.

82 *dolce*

* Red * Red *

This system contains measures 82 through 86. The right hand has a melodic line with a slur over the first two measures, followed by a *dolce* marking. The left hand continues with eighth-note accompaniment. Asterisks are placed below the first, second, and sixth measures.

87

Red * Red * Red * Red * Red *

This system contains measures 87 through 92. The right hand has a melodic line with a slur over the first five measures. The left hand continues with eighth-note accompaniment. Asterisks are placed below the first, second, third, fourth, fifth, and sixth measures.

93 ²⁴³

Red * Red * Red * Red

This system contains measures 93 through 97. The right hand has a melodic line with a slur over the first five measures. A fermata is placed over the note in the fifth measure, with the number 243 written above it. The left hand continues with eighth-note accompaniment. Asterisks are placed below the first, second, third, and fourth measures.

98

* Red * Red *

This system contains measures 98 through 102. The right hand has a melodic line with a slur over the first five measures. The left hand continues with eighth-note accompaniment. Asterisks are placed below the first, second, and sixth measures.

103

Red * *Red* * *Red* * *Red* * *Red*

108

cresc. * *Red* * *Red* * *Red* *

113

ff * *Red* * *Red* * *Red* *

119

* *Red* * *Red* * *Red* *

125

* *Red* *

* 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

p 3 3 *ff*

8

141

pp 3 3 *ff*

8

149

pp 3 3 *fz*

8

159

pp 3 3 *ff*

8

167

ff 4 4 *ff*

8

176

tr *ff*

Red *tr* *(m.g.)* *

185

p *ff*

Red *

191

pp [*poco ritenuto*]

Red *

197

con anima

Red * *Red* * *Red* * *Red* * *Red* *

203

cresc.

Red * *Red* * *Red* * *Red* * *Red* * *Red* *

209

f dolce

Red * Red * Red * Red * Red

214

* Red * Red *

219

Red * Red * Red * Red * Red *

225

Red * Red * Red * Red

230

* Red * Red *

sostenuto

sotto voce

265

Musical score for measures 265-272. The piece is in A major (two sharps) and 3/4 time. The tempo is *sostenuto*. The dynamics are *sotto voce*. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. A fermata is placed over the final measure of this system.

45
23

273

p

Musical score for measures 273-280. The piece is in A major (two sharps) and 3/4 time. The dynamics are *p*. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. A fermata is placed over the final measure of this system.

281

delicatiss.

8

Red

*

Musical score for measures 281-287. The piece is in A major (two sharps) and 3/4 time. The dynamics are *delicatiss.*. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. A fermata is placed over the final measure of this system. There are markings *Red* and *** below the bass staff.

288

Musical score for measures 288-295. The piece is in A major (two sharps) and 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. A fermata is placed over the final measure of this system.

296

pp

slentando

Musical score for measures 296-303. The piece is in A major (two sharps) and 3/4 time. The dynamics are *pp*. The tempo is *slentando*. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. A fermata is placed over the final measure of this system.

304 *espress.*

Ped *

310 *legato*

legato

316

322 *legato*

legato *Ped* * *Ped* *

328

Ped * *Ped* * *Ped* *

leggiero

2 1

334

Red

*

Red

*

Red

*

340

Red

*

Red

*

346

Red

*

Red

*

Red

*

Red

*

352

cresc. ed animato

Red

*

Red

*

Red

*

358

ff

1

fz

Red

fz

*

pp

sostenuto

366

f

375

p

383

delicatiss.

Ped *

390

398

pp *slentando*

406 *espress.*

Ped *

412 *legato*

legato

418

424 *legato*

legato

Ped * *Ped* *

430 *poco ritenuto*

poco ritenuto

Ped * *Ped* * *Ped* *

leggiero

436

Measures 436-441: Treble clef contains a melodic line with slurs and ties. Bass clef contains a bass line with chords and slurs. Pedal markings are present below the bass line.

442

Measures 442-447: Treble clef contains a melodic line with slurs and ties. Bass clef contains a bass line with chords and slurs. Pedal markings are present below the bass line.

448

Measures 448-453: Treble clef contains a melodic line with slurs and ties. Bass clef contains a bass line with chords and slurs. Pedal markings are present below the bass line.

454

cresc. ed animato

Measures 454-459: Treble clef contains a melodic line with slurs and ties. Bass clef contains a bass line with chords and slurs. Pedal markings are present below the bass line.

460

ff

Measures 460-465: Treble clef contains a melodic line with slurs and ties. Bass clef contains a bass line with chords and slurs. Pedal markings are present below the bass line.

468 *sempre f*

1

Ped

473

1

Ped

479

1

Ped

484

8

Ped

489

8

agitato

1 4 3

fz

Ped

494

500

506

512

cresc.

ff

Red

518

Red

524 *ff* *cresc.*

Red * Red *

530

Red *

8
536

Red () [*] Red

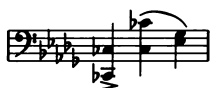
8
541 *sempre con fuoco* *(sempre ff)*

* Red * Red *

546

Red * Red * Red * Red * Red *

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



552

558

564

dim.

570

calando

576

smorzando

584 *sotto voce* *ff*

8

Ped *

592 *pp* *ff*

8

Ped * Ped *

600 *fz* *pp*

8

Ped * Ped *

610 *ff* *pp*

8

Ped * Ped *

618 *ff*

8

Ped * Ped *

627

tr

ff

8

Red *Red*

636

p

ff

8

Red *Red*

642

pp

[poco ritenuto]

Red *Red* *Red* *Red*

con anima

648

Red *Red* *Red* *Red* *Red*

653

cresc.

Red *Red* *Red* *Red* *Red*

658

Red * Red * Red * Red * Red *

This system contains five measures of music. The right hand features a melodic line with a long slur over measures 658-662. The left hand plays a steady eighth-note accompaniment. The key signature has three flats, and the time signature is 3/4. The word 'Red' is printed below the first measure, followed by an asterisk and 'Red' at the start of each subsequent measure.

663

f dolce

Red * Red * Red *

This system contains five measures of music. The right hand has a melodic line with a slur over measures 663-667. The left hand continues with eighth-note accompaniment. The dynamic marking *f* (forte) is present in measure 663, followed by the hairpin *dolce* (piano) in measure 664. The word 'Red' is printed below the first measure, followed by an asterisk and 'Red' at the start of each subsequent measure.

668

Red * Red * Red * Red *

This system contains five measures of music. The right hand features a melodic line with a slur over measures 668-672. The left hand plays eighth-note accompaniment. The word 'Red' is printed below the first measure, followed by an asterisk and 'Red' at the start of each subsequent measure.

673

Red * Red * Red *

This system contains five measures of music. The right hand has a melodic line with a slur over measures 673-677. The left hand continues with eighth-note accompaniment. The word 'Red' is printed below the first measure, followed by an asterisk and 'Red' at the start of each subsequent measure.

678

Red * Red * Red * Red *

This system contains five measures of music. The right hand features a melodic line with a slur over measures 678-682. The left hand plays eighth-note accompaniment. The word 'Red' is printed below the first measure, followed by an asterisk and 'Red' at the start of each subsequent measure.

683

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

688

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

693

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

698

* [*ped*] * *ped* * *ped* * *ped* *

703

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

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

708 *ff*

Ped * *Ped* * *Ped* *

714

Ped *

720 *cresc.*

Ped

726

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

732 *più mosso* *fz* *f*

* *Ped* *

740

8

3

3

3

8

Ped *

748

8

stretto e cresc.

Ped

756

8

marcato

Ped

762

più mosso

Ped

770

8

finito

Ped *

Scherzo

A Monsieur Adolphe Gutmann

op. 39

Presto con fuoco

3

Musical notation for measures 3-8. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Presto con fuoco. The music features a piano (*p*) dynamic with a four-measure slur and a forte (*f*) dynamic. There are four-measure slurs in both hands. A *Red* marking and an asterisk are present at the end of the system.

Musical notation for measures 9-16. The piece continues with piano (*p*) and forte (*f*) dynamics. There are four-measure slurs in both hands. A *Red* marking and an asterisk are present at the end of the system.

Musical notation for measures 17-28. The piece continues with piano (*p*) and forte (*f*) dynamics. A *risoluto* marking is present. There are four-measure slurs in both hands. A *Red* marking and an asterisk are present at the end of the system.

Musical notation for measures 29-38. The piece continues with piano (*p*) and forte (*f*) dynamics. A *ten.* marking is present. There are four-measure slurs in both hands. A *Red* marking and an asterisk are present at the end of the system.

Musical notation for measures 39-48. The piece continues with piano (*p*) and forte (*f*) dynamics. There are four-measure slurs in both hands. A *Red* marking and an asterisk are present at the end of the system.

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

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

Rhythmic variant notation for both hands, showing a sequence of notes with stems.

48

59

67



cresc.

75

83

91

f

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

99

109

119

129

141

150

* 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.


159 *p* *leggierissimo* *f*

167 *p* *f*

175 *p* *f*

183 *p* *f*

189 *pp*

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

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

199

cresc.

p

8

207

f

p

8

215

f

p

8

223

f

p

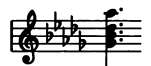
8

5 4

231

pp

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



leggiero

239

ff

* * Ped** [* Ped] * Ped *

247

ff

Ped * Ped * Ped * Ped * Ped *

253

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

259

ff

*** Ped (* Ped * Ped * Ped * Ped *

265

ff

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

* Patrz t. 197.
Vide bar 197.

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

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



8

271 *dim.*

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

8

277 *cresc.*

283

* *ff*

8

291 *p*

f *

Ped

8

299 *p*

f *

Ped

348

stretto

cresc.

358

accel.

Tempo I

ff

370

ten.

p

379

f

ff

ped

388

p

* 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

Musical score for measures 399-406. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with a long slur over measures 399-406, including a fermata over measure 406. The left hand provides a steady accompaniment of eighth notes.

407

cresc.

Musical score for measures 407-414. The right hand continues the melodic line with a slur and a fermata over measure 414. The left hand accompaniment includes a dynamic marking of *cresc.* (crescendo) starting in measure 407.

415

Musical score for measures 415-422. The right hand features a melodic line with a slur and a fermata over measure 422. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) starting in measure 415.

423

Musical score for measures 423-430. The right hand features a melodic line with a slur and a fermata over measure 430. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) starting in measure 423.

431

Musical score for measures 431-438. The right hand features a melodic line with a slur and a fermata over measure 438. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) starting in measure 431.

439

ff

Musical score for measures 439-446. The right hand features a melodic line with a slur and a fermata over measure 446. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) starting in measure 439.

meno mosso

447

sostenuto

8

p

455

8

f

p

4/5

463

f

p

8

4/5

471

f

p

8

479

8

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



più lento

485

pp

sotto voce

497

8

505

8

513

8

521

pp

Ped

529

8

smorz.

Ped

537

cresc.

Ped

543

Ped

549

Ped

554

Ped

560

Ped

566 *stretto* *ff*

573 *Tempo I*
con fuoco *cresc.*

579 *ff*

585

591 *5(4)*
2

597

605 *cresc.*

611 *ff*

617

623

629

637 *stretto** *fff*

* 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

Presto

4

4

p

ten.

fz

ten.

ten.

fz

ten.

fz

ten.

fz

ten.

fz

* W jednym ze źródeł dedykacja brzmi: à M^{lle} Clotilde de Caraman.
In one of the sources the dedication reads: à M^{lle} Clotilde de Caraman.

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

53

3
4
12

Ped *

65

fz

leggiere

8

Ped *

71

Ped *

81

fz

8

Ped *

87

Ped *

97

103

109 (ten.)

117

123

129

139

149

161

170

179

190

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

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

199

(pp)

fz

Red

*

209

Red

*

217

leggiere

Red

*

223

Red

*

Red

*

228

Red

*

Red

*

233

Musical score for measures 233-237. The system consists of a grand staff with treble and bass clefs. Measure 233 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The bass clef part begins with a series of eighth notes. A first ending bracket with a double bar line and a repeat sign spans measures 233-234. A second ending bracket with a double bar line and a repeat sign spans measures 235-237. The key signature changes to two sharps (F#, C#) at the start of measure 236. The piece concludes with a fermata over a whole note in measure 237. Performance markings include accents (>) and a 'Ped' (pedal) marking at the end.

238

Musical score for measures 238-242. The system consists of a grand staff with treble and bass clefs. Measure 238 starts with a treble clef and a key signature of two sharps (F#, C#). The bass clef part begins with a series of eighth notes. A first ending bracket with a double bar line and a repeat sign spans measures 238-240. A second ending bracket with a double bar line and a repeat sign spans measures 241-242. The key signature changes to one sharp (F#) at the start of measure 241. The piece concludes with a fermata over a whole note in measure 242. Performance markings include accents (>) and 'Ped' (pedal) markings.

243

Musical score for measures 243-248. The system consists of a grand staff with treble and bass clefs. Measure 243 starts with a treble clef and a key signature of one sharp (F#). The bass clef part begins with a series of eighth notes. A first ending bracket with a double bar line and a repeat sign spans measures 243-245. A second ending bracket with a double bar line and a repeat sign spans measures 246-248. The key signature changes to natural (C) at the start of measure 246. The piece concludes with a fermata over a whole note in measure 248. Performance markings include accents (>) and 'Ped' (pedal) markings.

249

Musical score for measures 249-254. The system consists of a grand staff with treble and bass clefs. Measure 249 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The bass clef part begins with a series of eighth notes. A first ending bracket with a double bar line and a repeat sign spans measures 249-251. A second ending bracket with a double bar line and a repeat sign spans measures 252-254. The key signature changes to two sharps (F#, C#) at the start of measure 252. The piece concludes with a fermata over a whole note in measure 254. Performance markings include accents (>) and 'Ped' (pedal) markings.

255

Musical score for measures 255-259. The system consists of a grand staff with treble and bass clefs. Measure 255 starts with a treble clef and a key signature of three sharps (F#, C#, G#). The bass clef part begins with a series of eighth notes. A first ending bracket with a double bar line and a repeat sign spans measures 255-257. A second ending bracket with a double bar line and a repeat sign spans measures 258-259. The key signature changes to two sharps (F#, C#) at the start of measure 258. The piece concludes with a fermata over a whole note in measure 259. Performance markings include accents (>) and 'Ped' (pedal) markings.

* 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

f

ten.

Ped *

313

fz

ten.

Ped

323

Ped

333

fz

leggiere

Ped

8

341

fz

Ped

8

347

8

353

cresc. - - - *ed* - - - *accel.*

360

367

Ped * *Ped* * *Ped*

374

ff *stretto*

383

fz *ritenuto*

Ped *

Più lento

393

p

Ped * Ped * Ped * Ped *

401

Ped * Ped * Ped * Ped * Ped *

409

Ped * Ped * Ped * Ped * Ped *

418

pp

Ped * Ped * Ped * Ped * Ped *

425

sostenuto

Ped * Ped * Ped * Ped *

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

433 *p*

Two staves of music in G major. The right hand features a melodic line with a fermata over measures 433-438. The left hand has a steady eighth-note accompaniment. Performance markings include a piano (*p*) dynamic and a second ending bracket in the right hand. Below the staff, there are five asterisks and the word 'Ped'.

* Ped * Ped * Ped * Ped *

441

Two staves of music in G major. The right hand continues the melodic line with a fermata. The left hand accompaniment remains consistent. Below the staff, there are five asterisks and the word 'Ped'.

* Ped * Ped * Ped * Ped *

449

Two staves of music in G major. The right hand melodic line continues with a fermata. The left hand accompaniment is steady. Below the staff, there are five asterisks and the word 'Ped'.

* Ped * Ped * Ped * Ped *

458 *pp*

Two staves of music in G major. The right hand has a melodic line with a fermata and a *pp* dynamic marking. The left hand accompaniment continues. Below the staff, there are five asterisks and the word 'Ped'.

* Ped * Ped * Ped * Ped *

465 *sostenuto*

Two staves of music in G major. The right hand has a melodic line with a fermata and a *sostenuto* marking. The left hand accompaniment continues. Below the staff, there are five asterisks and the word 'Ped'.

* Ped * Ped * Ped * Ped *

473

481

489

497

504

* Inne autentyczne łukowanie: i and

513

Red * Red * Red * Red * Red *

This system contains six measures of music. The right hand features a melodic line with various note values and rests, while the left hand provides a steady accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#).

521

Red * Red * Red * Red * Red *

This system contains six measures of music. The right hand continues the melodic development with some chordal textures. The left hand maintains the eighth-note accompaniment. The key signature remains three sharps.

529

Red * Red * Red * Red *

This system contains six measures of music. The right hand has more complex chordal structures. The left hand's accompaniment continues. The key signature is three sharps.

537

Red ³ * Red * Red *

This system contains six measures of music. A triplet of eighth notes is marked in the left hand in the second measure. The right hand has sustained chords. The key signature is three sharps.

545

Red * Red * Red *

smorz.

This system contains six measures of music. The right hand features long, sustained notes. The left hand continues the accompaniment. The key signature is three sharps.

553 *poco a poco cresc.*

Red * Red * Red *

561

Red (* Red) * Red * Red *

569

Red (* Red) * Red (* Red) * Red *

577 *ff p cresc. ed accel.*

Red * Red *

583 *decresc. ed accel.*

Red * Red *

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

589

Ped *

595 *cresc.*

* Ped * Ped * Ped * Ped *

Tempo I

601 *f in tempo*

5 Ped *

607 *ff*

Ped * Ped * Ped *

617

Ped *

629 *sempre f*

637 *f*

644

654

665

671

681

fz

8

Red *

Red

687

*

Red

697

703

Red *

Red *

709

(ten.)

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

717

8

ff

fz *Red*

This system contains measures 717 through 722. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music is characterized by rapid sixteenth-note passages in the treble and more rhythmic accompaniment in the bass. A dynamic marking of *ff* (fortissimo) is present. A first ending bracket labeled '8' spans measures 721 and 722. Performance markings include *fz* and *Red*.

723

8

This system contains measures 723 through 728. It continues the rapid sixteenth-note texture in both hands. A first ending bracket labeled '8' spans measures 727 and 728. A small asterisk (*) is placed below the bass staff in measure 728.

729

fz

Red

This system contains measures 729 through 738. The texture shifts to a more sustained, chordal accompaniment in the bass with some melodic lines in the treble. A dynamic marking of *fz* is present. A first ending bracket labeled '8' spans measures 737 and 738. Performance markings include *Red* and an asterisk (*) below the bass staff in measure 738.

739

p *f* *p*

Red

This system contains measures 739 through 750. The music features a mix of dynamics, including *p* (piano) and *f* (forte). The bass staff has a first ending bracket labeled '8' spanning measures 749 and 750. Performance markings include *Red* and an asterisk (*) below the bass staff in measure 750.

751

f *ten.*

Red

This system contains measures 751 through 756. It begins with a dynamic marking of *f* and includes a *ten.* (tension) marking. The music features long, sustained notes in the treble and more active accompaniment in the bass. Performance markings include *Red* and an asterisk (*) below the bass staff in measure 756.

761

ten.

p

2- 2
3 **

Red

771

Red

781

cresc.

f

ten.

Red

793

ff

cresc.

ff

Red

803

Red

* 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.

813

fz *p*

leggiro

820

825

830

836

8

841

Ped * Ped *

This system contains measures 841 through 846. The right hand features a complex melodic line with many sixteenth notes, while the left hand provides a steady accompaniment. A large slur covers the entire system. Pedal markings are placed below the first and fourth measures, and asterisks are placed below the second and fifth measures.

847

(Ped) * Ped * Ped *

This system contains measures 847 through 852. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A large slur covers the entire system. Pedal markings are placed below the first, third, and fifth measures, and asterisks are placed below the second, fourth, and sixth measures.

853

Ped [*] * Ped *

This system contains measures 853 through 858. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. A large slur covers the entire system. Pedal markings are placed below the first and fourth measures, and asterisks are placed below the second, third, and fifth measures.

859

Ped * Ped [*] *

This system contains measures 859 through 864. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. A large slur covers the entire system. Pedal markings are placed below the first and third measures, and asterisks are placed below the second, fourth, and sixth measures.

865

Ped * Ped * Ped * Ped *

This system contains measures 865 through 870. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. A large slur covers the entire system. Pedal markings are placed below every measure, and asterisks are placed below every second measure.

871

Musical score for measures 871-876. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff is marked with a slur and a crescendo hairpin. The bass staff contains a simple accompaniment. Performance markings include 'Ped' (pedal) and asterisks (*) at the end of measures 871, 873, 875, and 876.

877

Musical score for measures 877-882. The system consists of two staves. The treble staff begins with a forte (*f*) dynamic marking and a slur. The bass staff has a slur and a crescendo hairpin. Performance markings include 'Ped' and asterisks (*) at the end of measures 879, 881, and 882.

Musical score for measures 883-888. The system consists of two staves. The treble staff has a slur and a crescendo hairpin. The bass staff has a slur and a crescendo hairpin. Performance markings include 'Ped' and asterisks (*) at the end of measures 883, 884, 885, 886, 887, and 888.

889

Musical score for measures 889-894. The system consists of two staves. The treble staff begins with a *fz p* dynamic marking and a slur. The bass staff has a slur and a crescendo hairpin. Performance markings include 'Ped' and asterisks (*) at the end of measures 889, 891, 893, and 894.

895

Musical score for measures 895-900. The system consists of two staves. The treble staff has a slur and a crescendo hairpin. The bass staff has a slur and a crescendo hairpin. Performance markings include 'Ped' and asterisks (*) at the end of measures 895, 896, 897, 898, 899, and 900.

901

decresc.

Ped * Ped * Ped *

907

Ped * Ped * Ped * Ped *

913

8

*p*³

dim. e rall.

Ped *

921

pp

Ped *

927

a tempo

più presto

cresc.

Ped * Ped (* Ped) * Ped *

933

933

934

935

936

937

938

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

939

939

940

941

942

943

944

945

ff

piano

Ped * Ped * Ped * Ped * Ped

946

946

947

948

949

950

951

952

Ped *

953

953

954

955

956

957

958

959

960

Ped * Ped *

961

961

962

963

964

965

966

967

968

Ped *

piano

Ped

piano

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 2023. Druk: REGIS Sp. z o.o.
05-230 Kobyłka, ul. Napoleona 4

ISBN 83-87202-28-2

NATIONAL EDITION OF THE WORKS OF FRYDERYK CHOPIN

Plan of the edition

Series A. WORKS PUBLISHED DURING CHOPIN'S LIFETIME

- 1 **A I** **Ballades** Opp. 23, 38, 47, 52
- 2 **A II** **Etudes** Opp. 10, 25, Three Etudes (Méthode des Méthodes)
- 3 **A III** **Impromptus** Opp. 29, 36, 51
- 4 **A IV** **Mazurkas (A)** Opp. 6, 7, 17, 24, 30, 33, 41, Mazurka in a (Gaillard), Mazurka in a (from the album La France Musicale /Notre Temps/), Opp. 50, 56, 59, 63
- 5 **A V** **Nocturnes** Opp. 9, 15, 27, 32, 37, 48, 55, 62
- 6 **A VI** **Polonaises (A)** Opp. 26, 40, 44, 53, 61
- 7 **A VII** **Preludes** Opp. 28, 45
- 8 **A VIII** **Rondos** Opp. 1, 5, 16
- 9 **A IX** **Scherzos** Opp. 20, 31, 39, 54
- 10 **A X** **Sonatas** Opp. 35, 58
- 11 **A XI** **Waltzes (A)** Opp. 18, 34, 42, 64
- 12 **A XII** **Various Works (A)** Variations brillantes Op. 12, Bolero, Tarantella, Allegro de concert, Fantaisie Op. 49, Berceuse, Barcarolle; *supplement* – Variation VI from "Hexameron"
- 13 **A XIIIa** **Concerto in E minor** Op. 11 for piano and orchestra (version for one piano)
- 14 **A XIIIb** **Concerto in F minor** Op. 21 for piano and orchestra (version for one piano)
- 15 **A XIVa** **Concert Works** for piano and orchestra Opp. 2, 13, 14 (version for one piano)
- 16 **A XIVb** **Grande Polonaise in E♭ major** Op. 22 for piano and orchestra (version for one piano)
- 17 **A XVa** **Variations on "Là ci darem" from "Don Giovanni"** Op. 2. Score
- 18 **A XVb** **Concerto in E minor** Op. 11. Score (historical version)
- 19 **A XVc** **Fantasia on Polish Airs** Op. 13. Score
- 20 **A XVd** **Krakowiak** Op. 14. Score
- 21 **A XVe** **Concerto in F minor** Op. 21. Score (historical version)
- 22 **A XVf** **Grande Polonaise in E♭ major** Op. 22. Score
- 23 **A XVI** **Works for Piano and Cello** Polonaise Op. 3, Grand Duo Concertant, Sonata Op. 65
- 24 **A XVII** **Piano Trio** Op. 8

Series B. WORKS PUBLISHED POSTHUMOUSLY

(The titles in square brackets [] have been reconstructed by the National Edition; the titles in slant marks // are still in use today but are definitely, or very probably, not authentic)

- 25 **B I** **Mazurkas (B)** in B♭, G, a, C, F, G, B♭, A♭, C, a, g, f
- 26 **B II** **Polonaises (B)** in B♭, g, A♭, g♯, d, f, b♭, B♭, G♭
- 27 **B III** **Waltzes (B)** in E, b, D♭, A♭, e, G♭, A♭, f, a
- 28 **B IV** **Various Works (B)** Variations in E, Sonata in c (Op. 4)
- 29 **B V** **Various Compositions** Funeral March in c, [Variants] /Souvenir de Paganini/, Nocturne in e, Ecosaisais in D, G, D♭, Contredanse, [Allegretto], Lento con gran espressione /Nocturne in c♯/, Cantabile in B♭, Presto con leggerezza /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

WYDANIE NARODOWE DZIEŁ FRYDERYKA CHOPINA

Plan edycji

Seria A. UTWORY WYDANE ZA ŻYCIA CHOPINA

- 1 **A I** **Ballady** op. 23, 38, 47, 52
- 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, Ecosaises D, G, Des, Kontredans, [Allegretto], Lento con gran espressione /Nokturn cis/, Cantabile B, Presto con leggerezza /Preludium As/, Impromptu cis /Fantaisie-Impromptu/, „Wiosna” (wersja na fortepian), Sostenuto /Walc Es/, Moderato /Kartka z albumu/, Galop Marquis, Nokturn c
- 30 **B VIa** **Koncert e-moll** op. 11 na fortepian i orkiestrę (wersja z drugim fortepianem)
- 31 **B VIb** **Koncert f-moll** op. 21 na fortepian i orkiestrę (wersja z drugim fortepianem)
- 32 **B VII** **Utwory koncertowe** na fortepian i orkiestrę op. 2, 13, 14, 22 (wersja z drugim fortepianem)
- 33 **B VIIIa** **Koncert e-moll** op. 11. Partytura (wersja koncertowa)
- 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