# FRYDERYK CHOPIN

## RÓŻNE UTWORY

NOKTURNY
ECOSSAISES
IMPROMPTU cis-moll
I INNE

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

FUNDACJA WYDANIA NARODOWEGO
POLSKIE WYDAWNICTWO MUZYCZNE SA
WARSZAWA 2022

SERIA B. UTWORY WYDANE POŚMIERTNIE. TOM V

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Rekonstrukcja JE / Reconstruction by JE

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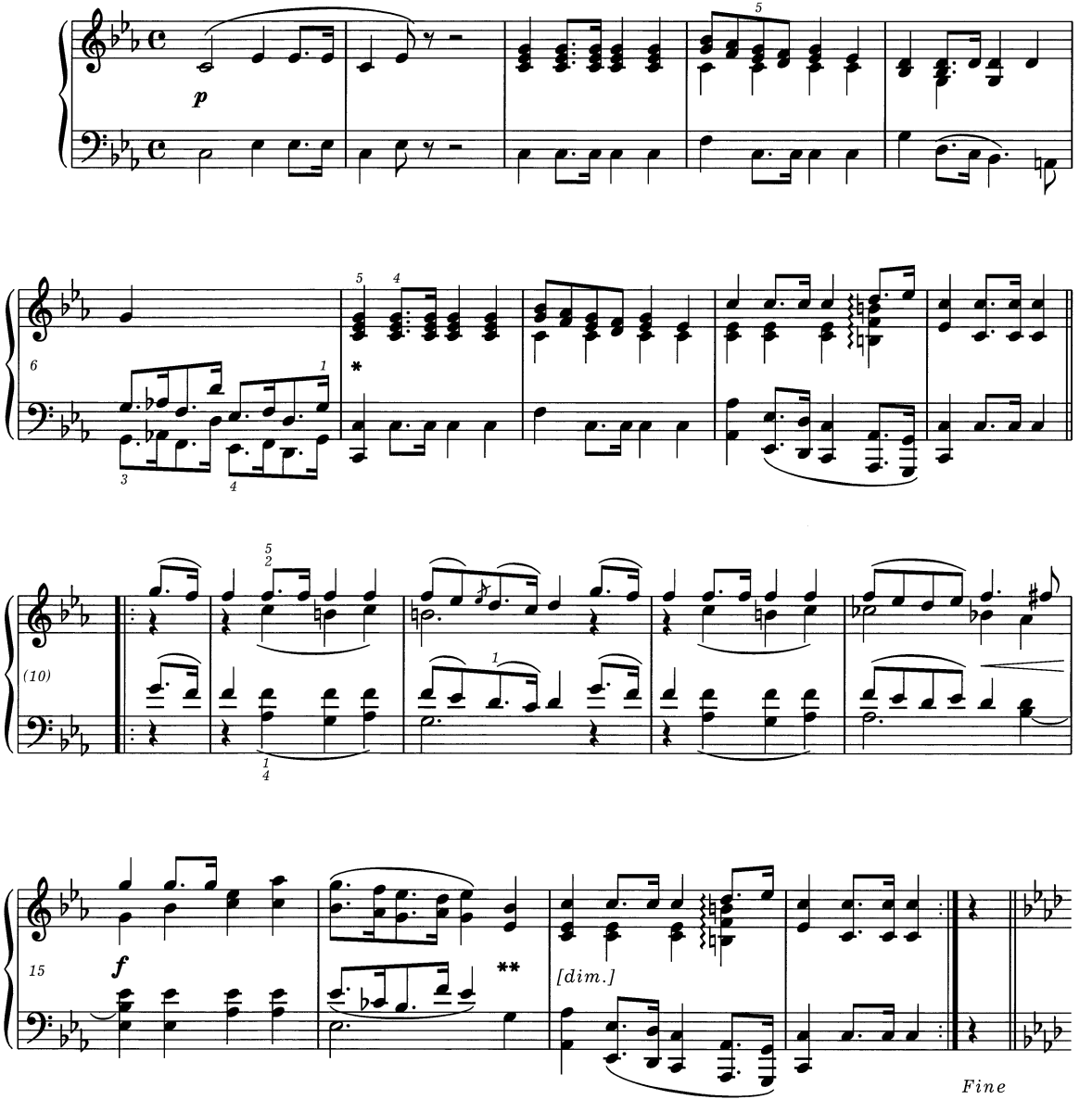
# Marche funèbre

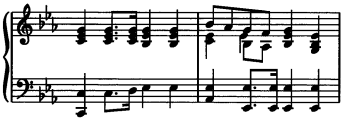
*[z okazji pogrzebu Stanisława Staszica / on the occasion of the funeral of Stanisław Staszic]*

Rekonstrukcja JE / Reconstruction by JE

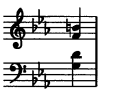
WN 9




* Mniej pewnej autentyczności wersja t. 7-8:
Version of bars 7-8 of less certain authenticity:



** Akord o mniej pewnej autentyczności:
Chord of less certain authenticity:



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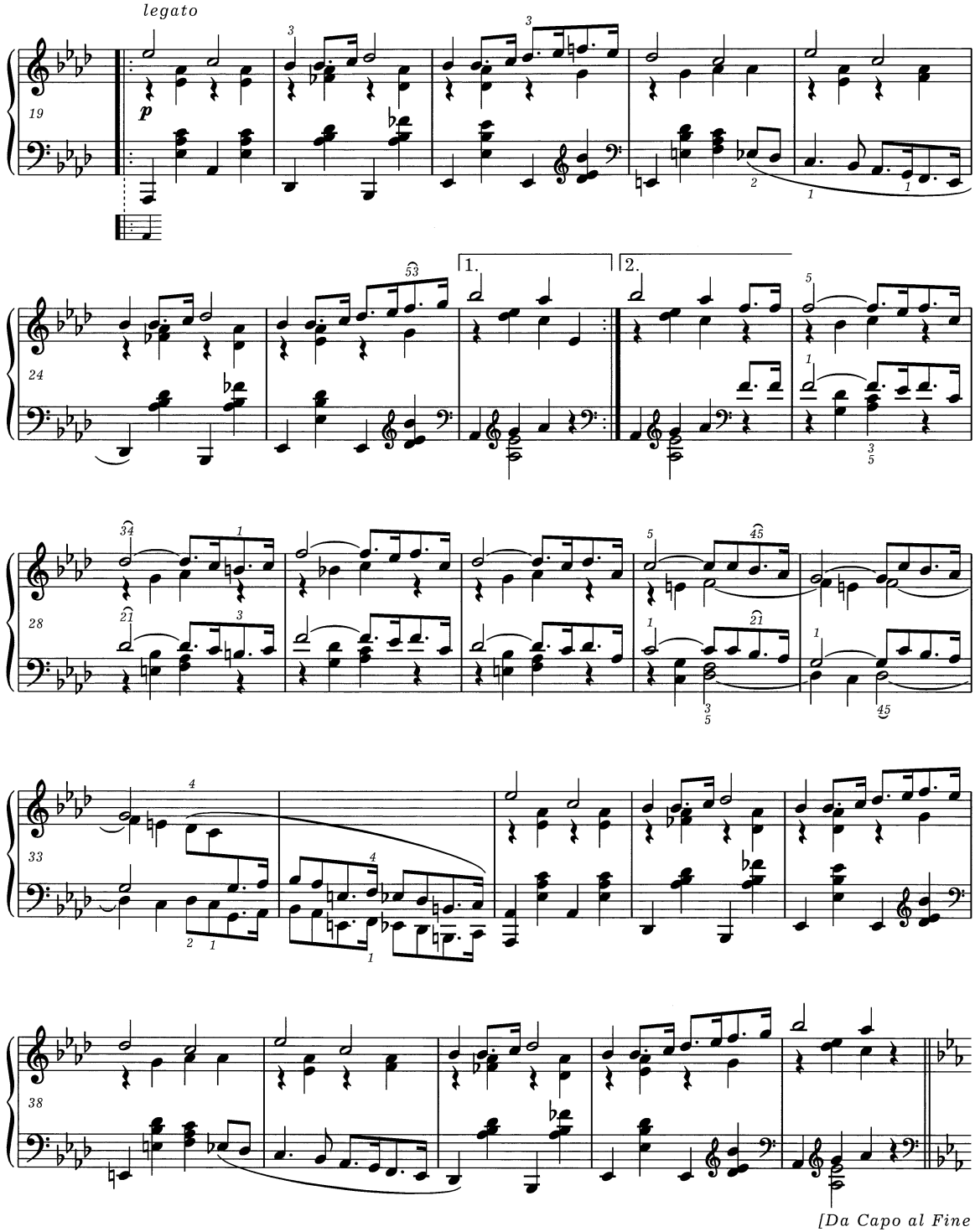
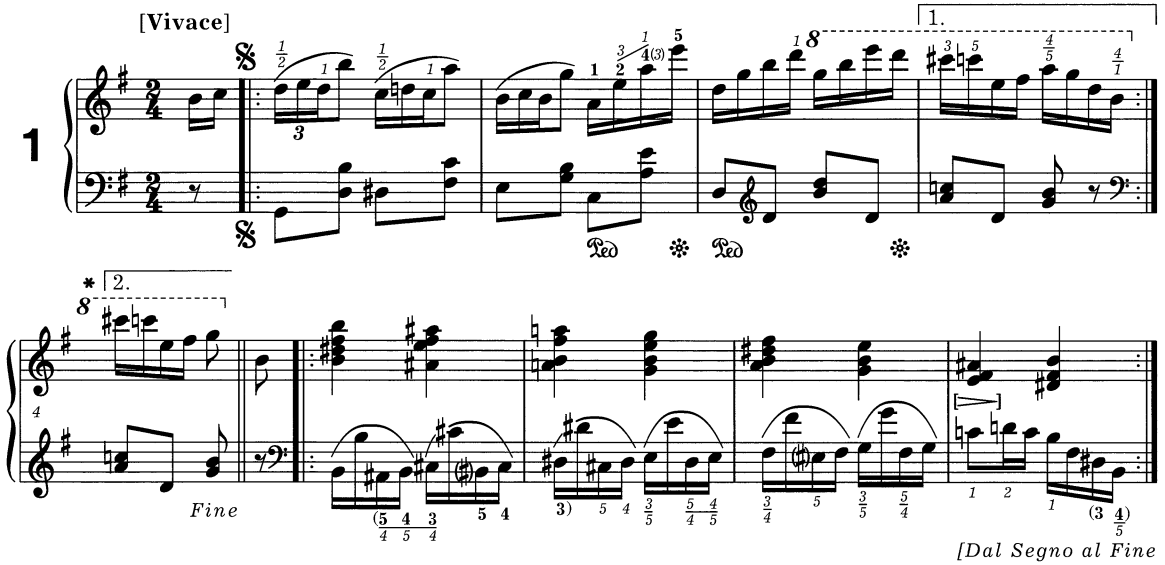
## TRIO

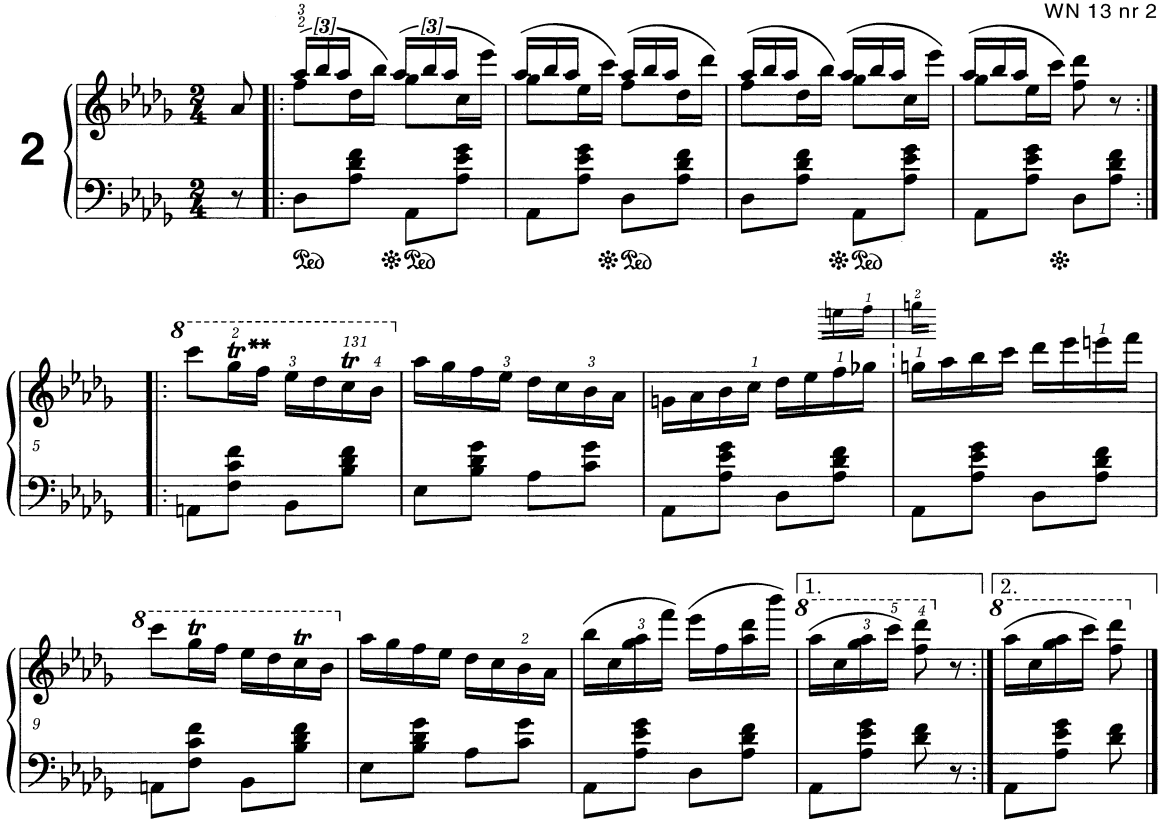


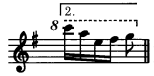
# Ecossaises

WN 13 nr 1

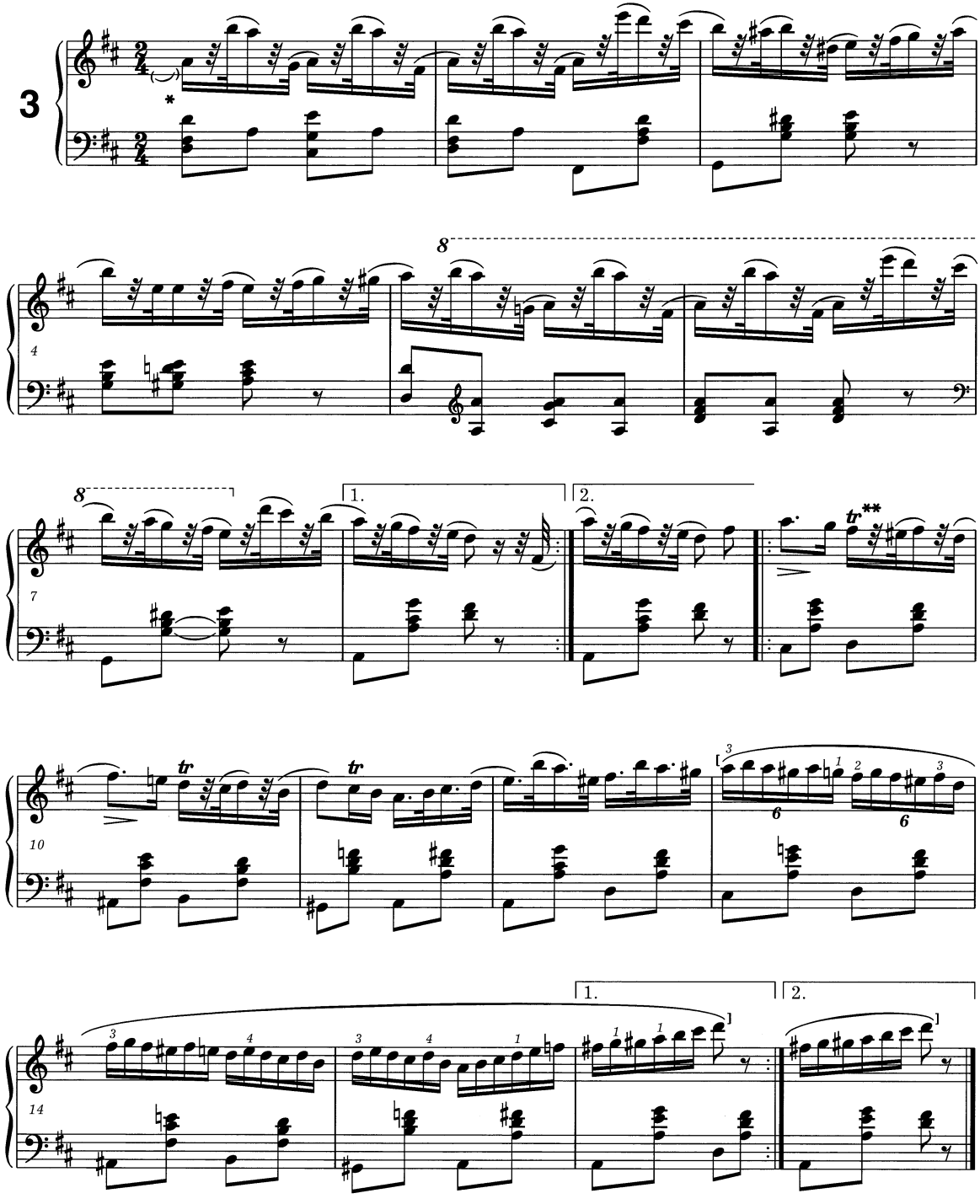



WN 13 nr 2

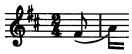



* Inna wersja:  . Patrz *Komentarz źródłowy.*
Another version: . Vide *Source Commentary.*

** *tr* = ∿



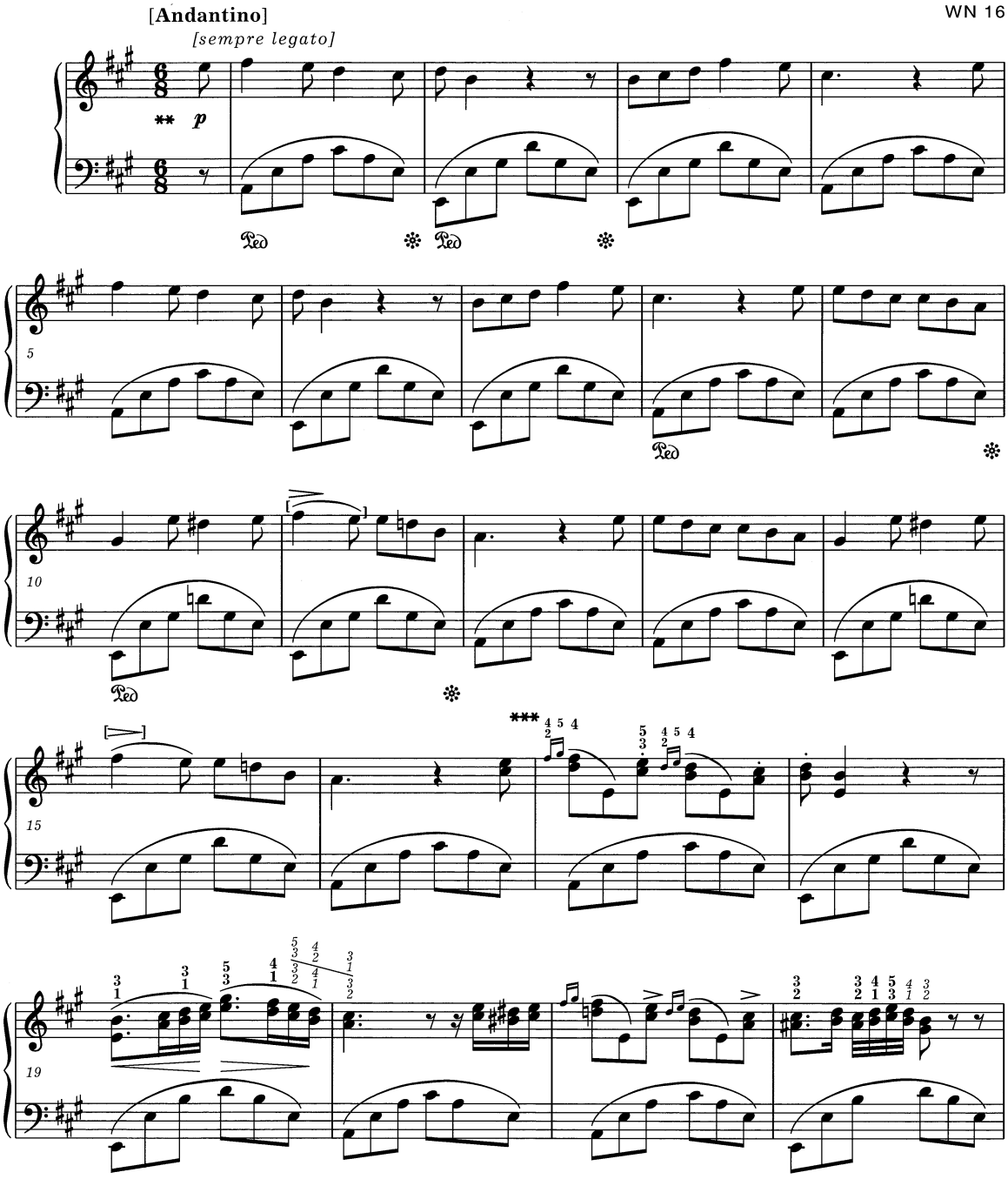

* W jednym ze źródeł utwór zaczyna się od przedtaktu:
In one of the sources the piece begins with an anacrusis:



** tr = 𝆖

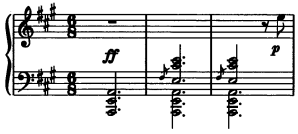
# [Warianty / Variants]*

WN 16



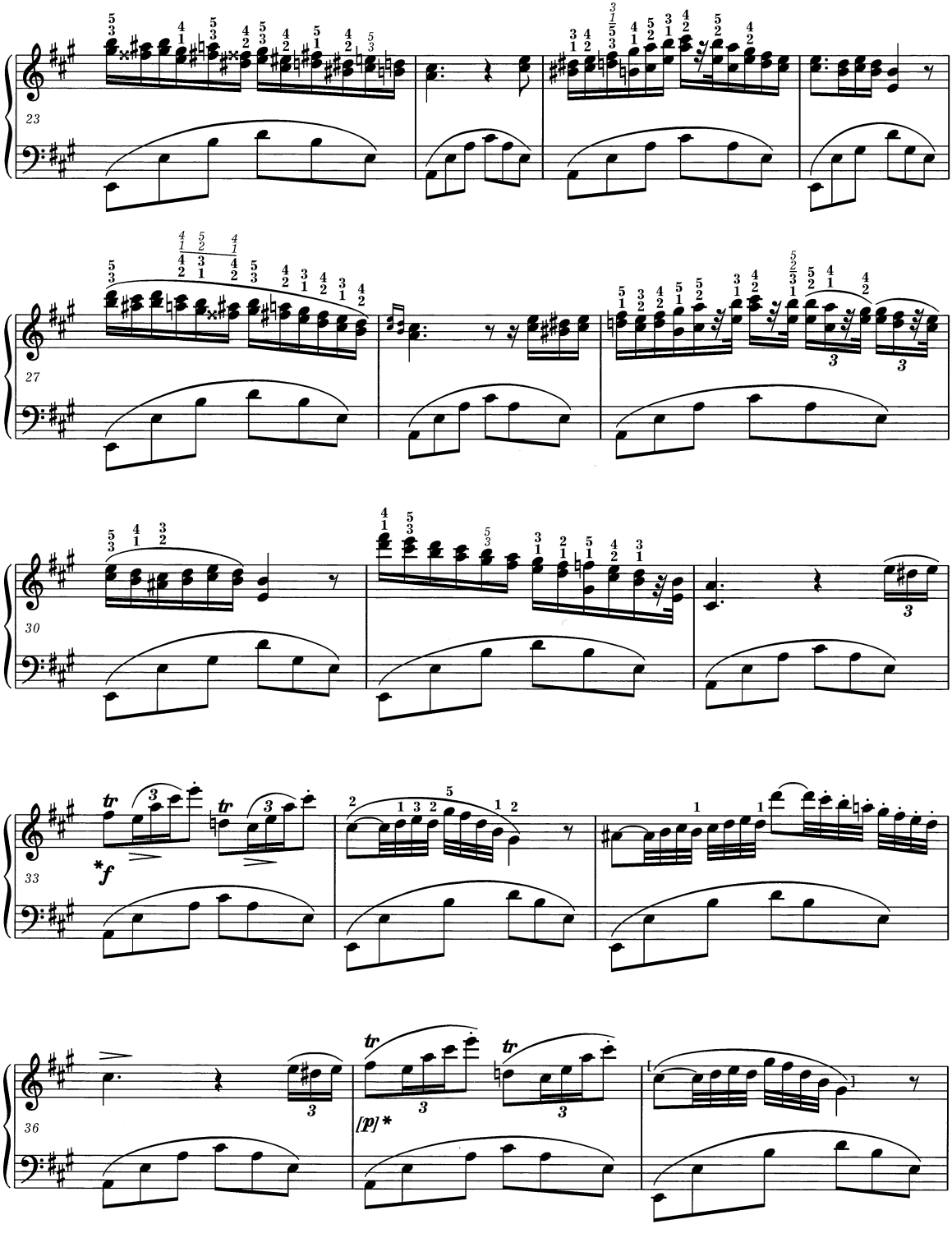

* Dotychczas używany tytuł *Souvenir de Paganini* zapewne nie pochodzi od Chopina. Patrz *Komentarz źródłowy*.
The title *Souvenir de Paganini* employed hitherto is most unlikely to be Chopin's. Vide *Source Commentary*.

** Wstęp podany w pierwodruku jest prawdopodobnie nieautentyczny:
The introduction given in the first edition is probably inauthentic:

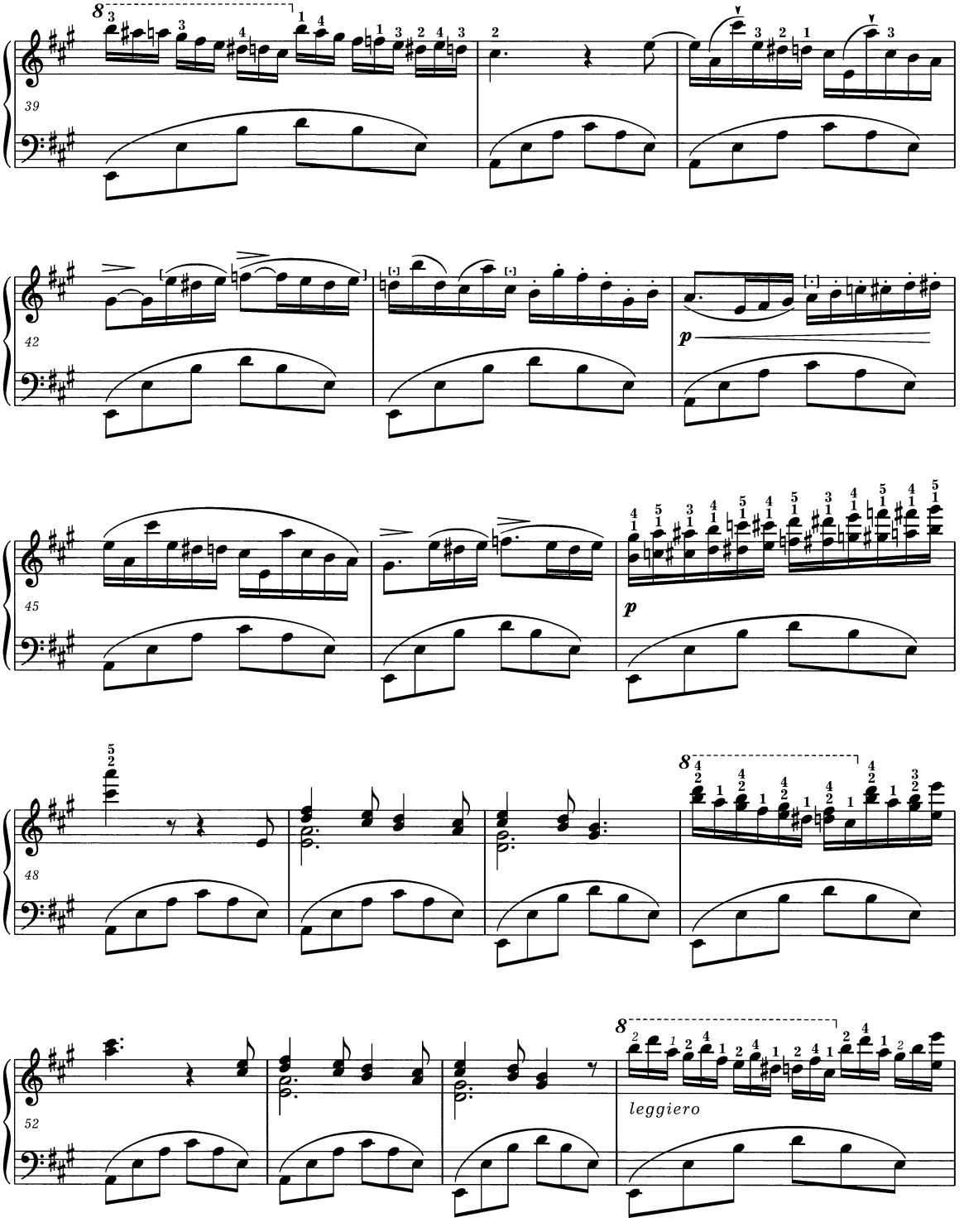


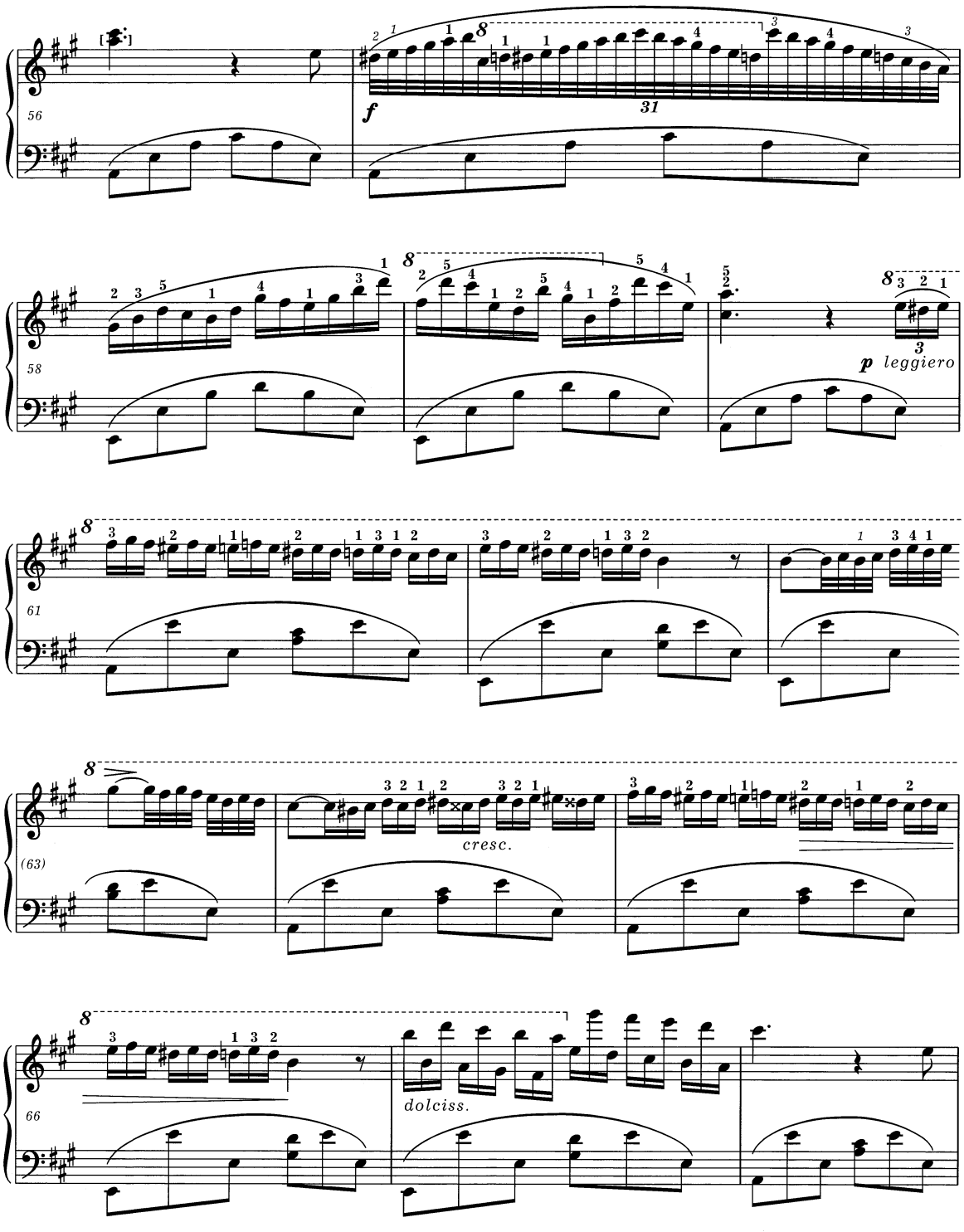

Patrz *Komentarz źródłowy* i *wykonawczy*.
Vide *Performance* and *Source Commentaries*.

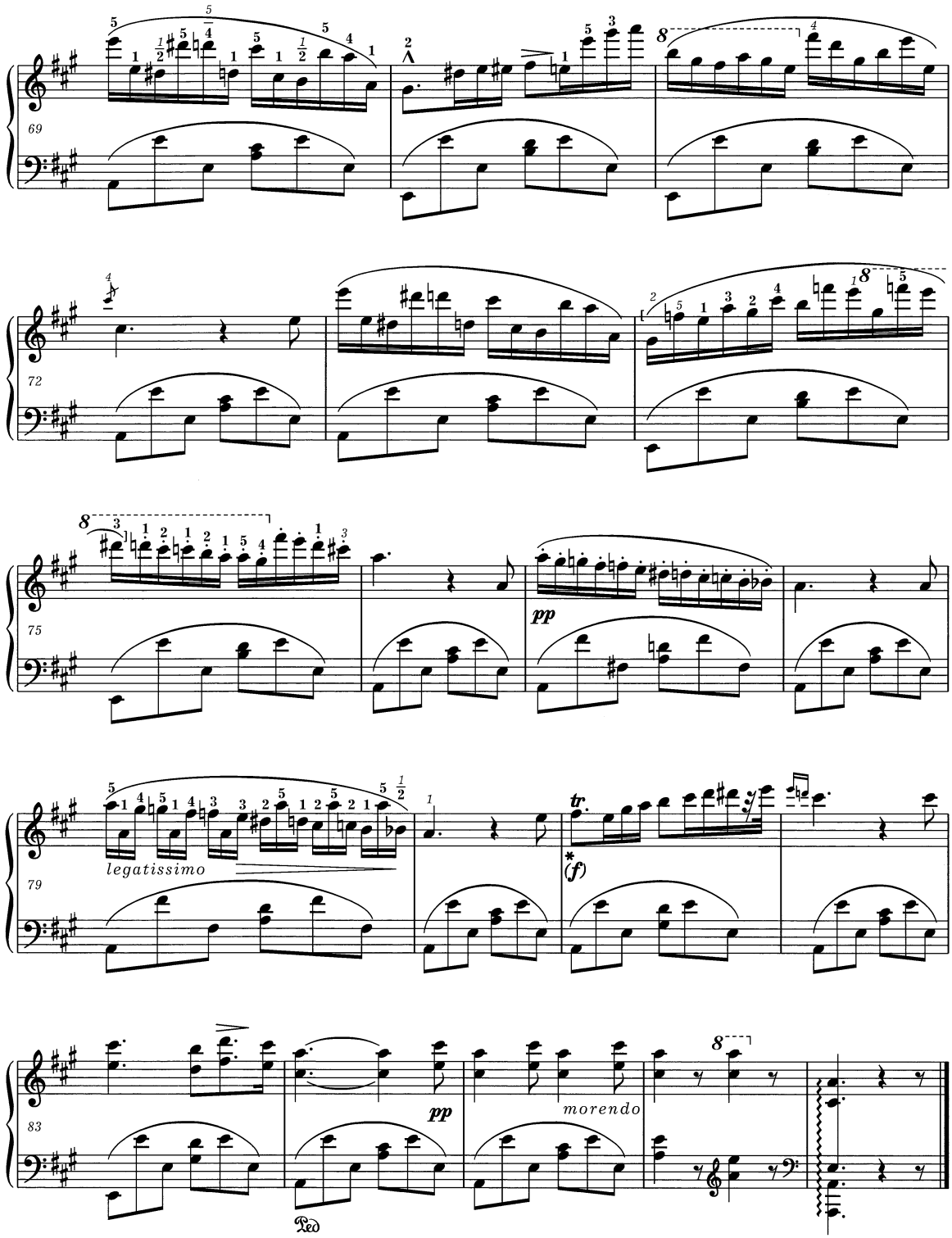
*** Palcowanie podane krojem prostym może, przynajmniej w części, być autentyczne.
Fingering given in roman type may, at least in part, be authentic.




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


39
42
p
45
p
48
52
leggiero

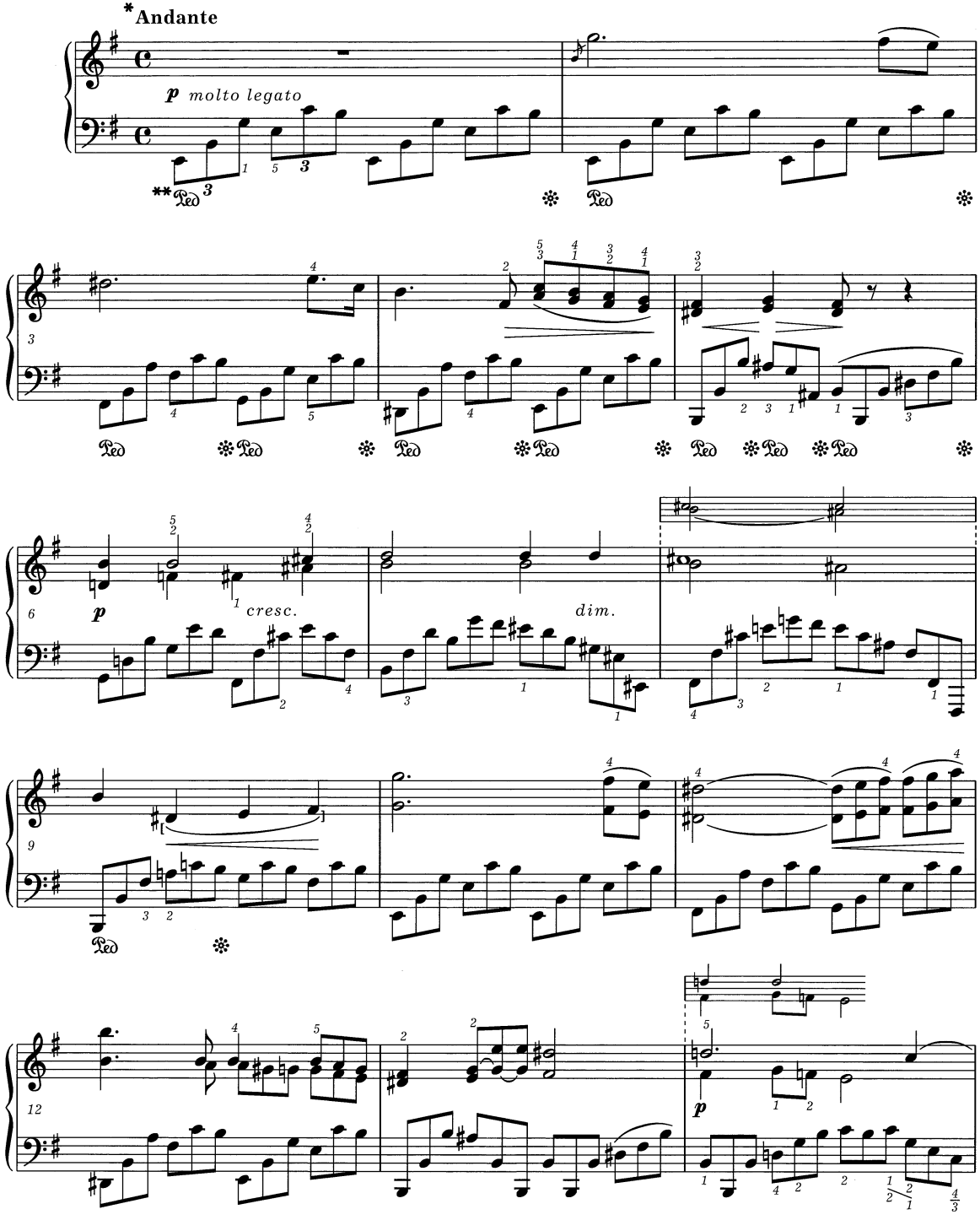

56
f
31
58
p leggiero
61
(63)
cresc.
66
dolciss.




* Autentyczność tego znaku nie jest pewna. Patrz *Komentarz wykonawczy* i *źródłowy*.
This sign is of uncertain authenticity. Vide *Performance* and *Source Commentaries*.

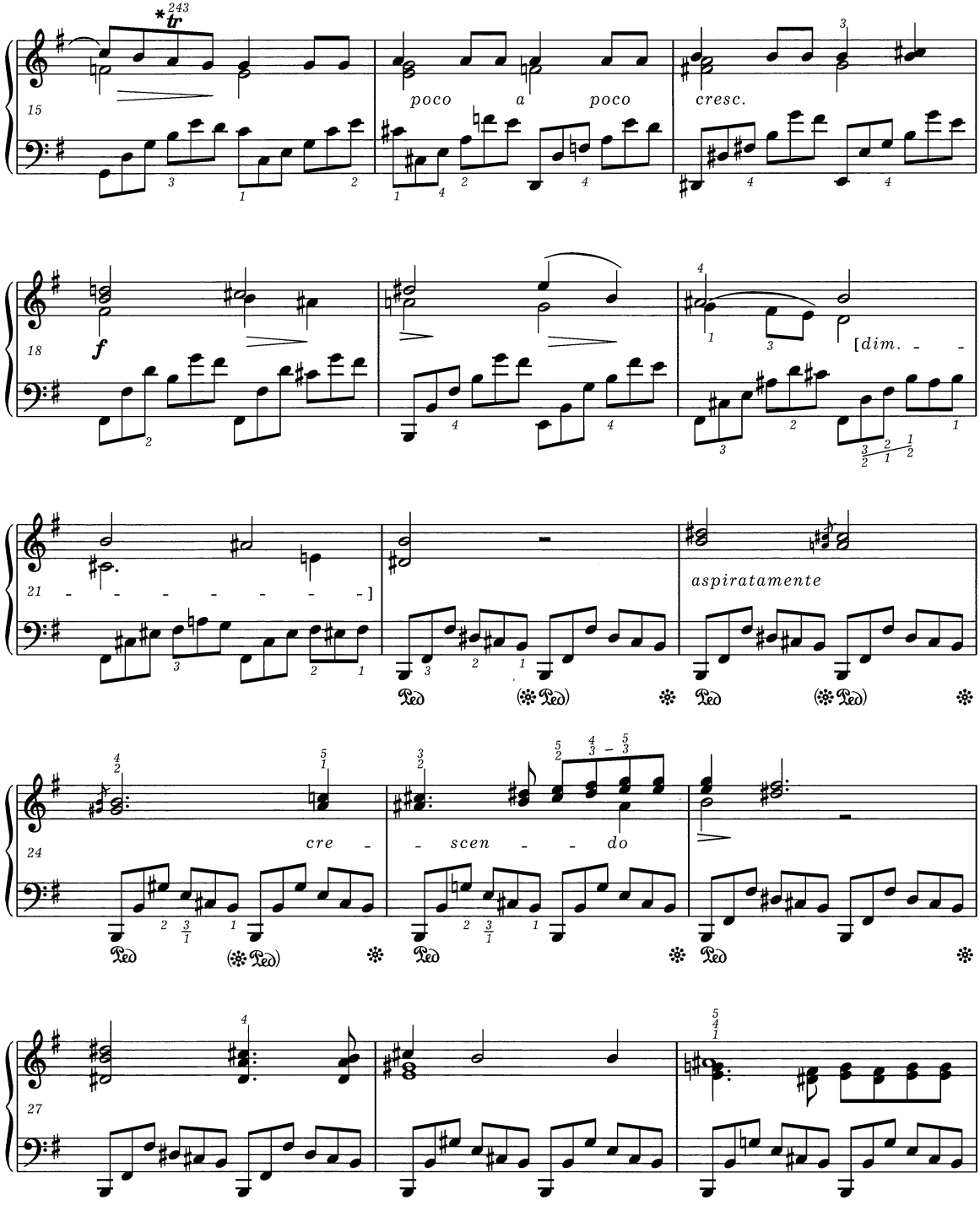
# Nocturne



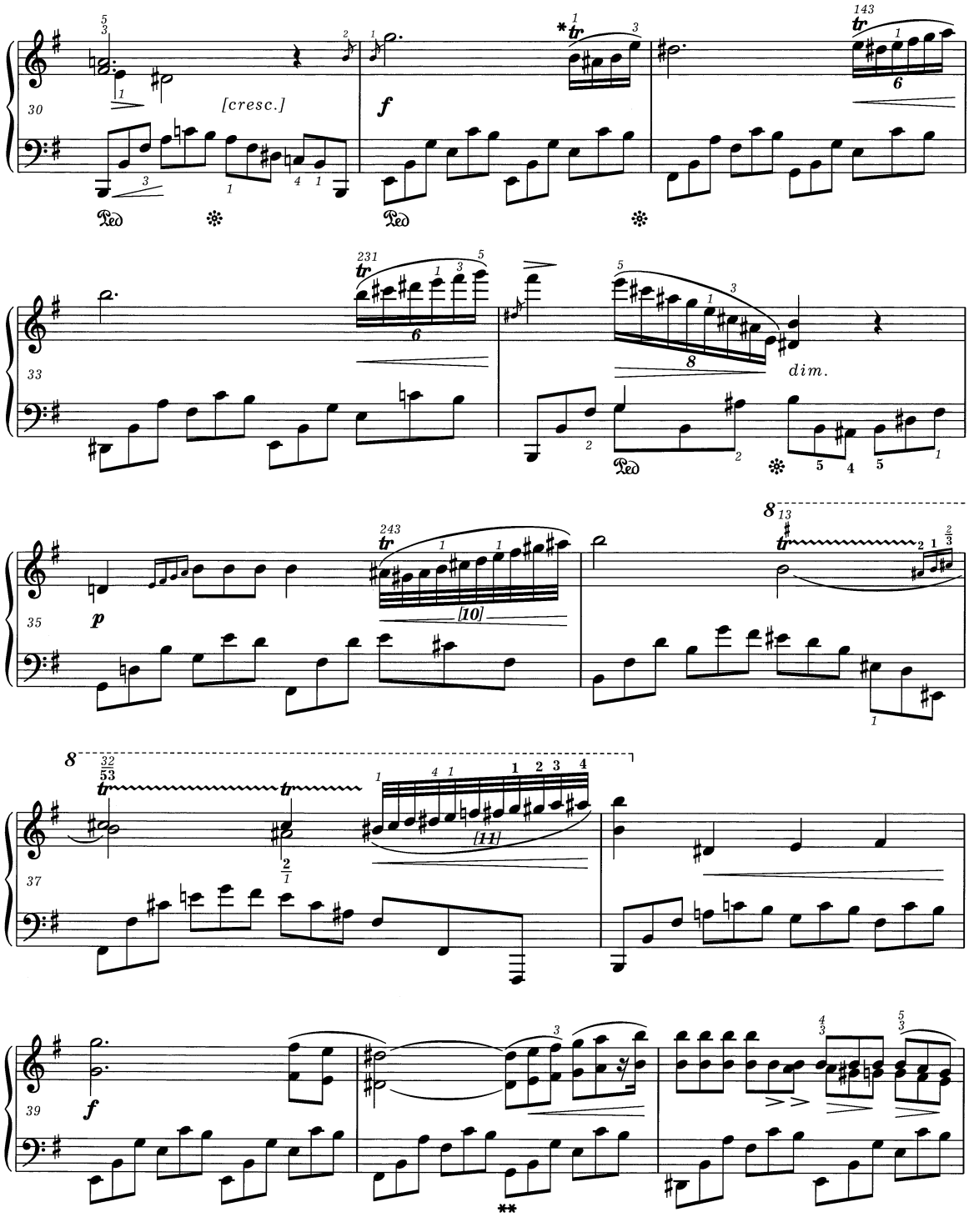



* Autentyczność niektórych oznaczeń wykonawczych nie jest pewna. Patrz *Komentarz wykonawczy.*
Some of the performance markings are of uncertain authenticity. Vide *Performance Commentary.*

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

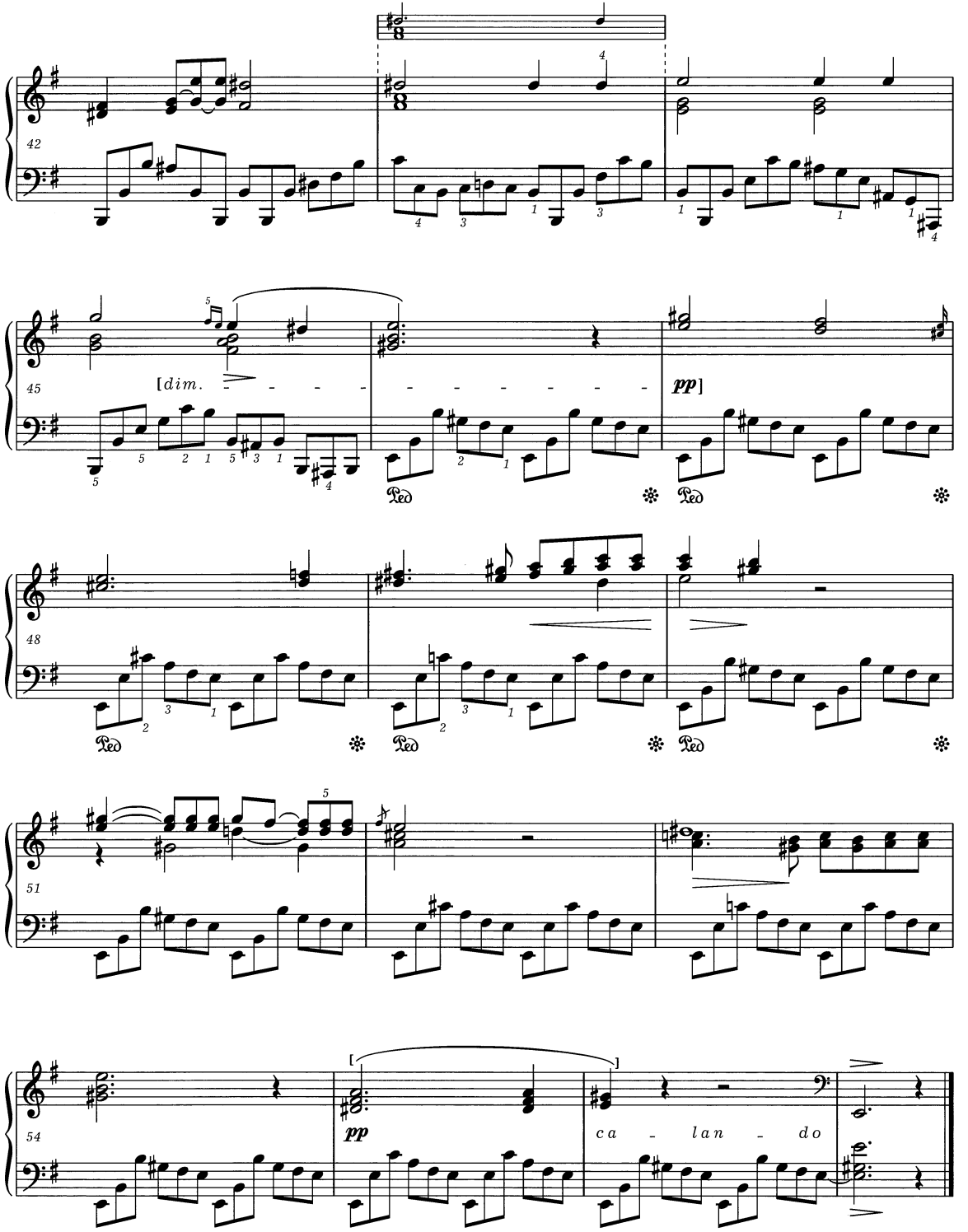

15
*tr
poco a poco
cresc.
18
f
[dim. - -
21
- - - - - - - - - ]
aspiratamente
24
cre - - scen - - do
27

* tr = ∿




* W t. 31-35 *tr* nad szesnastką lub trzydziestodwójką = ∿.
In bars 31-35 *tr* above a semiquaver or demisemiquaver = ∿.

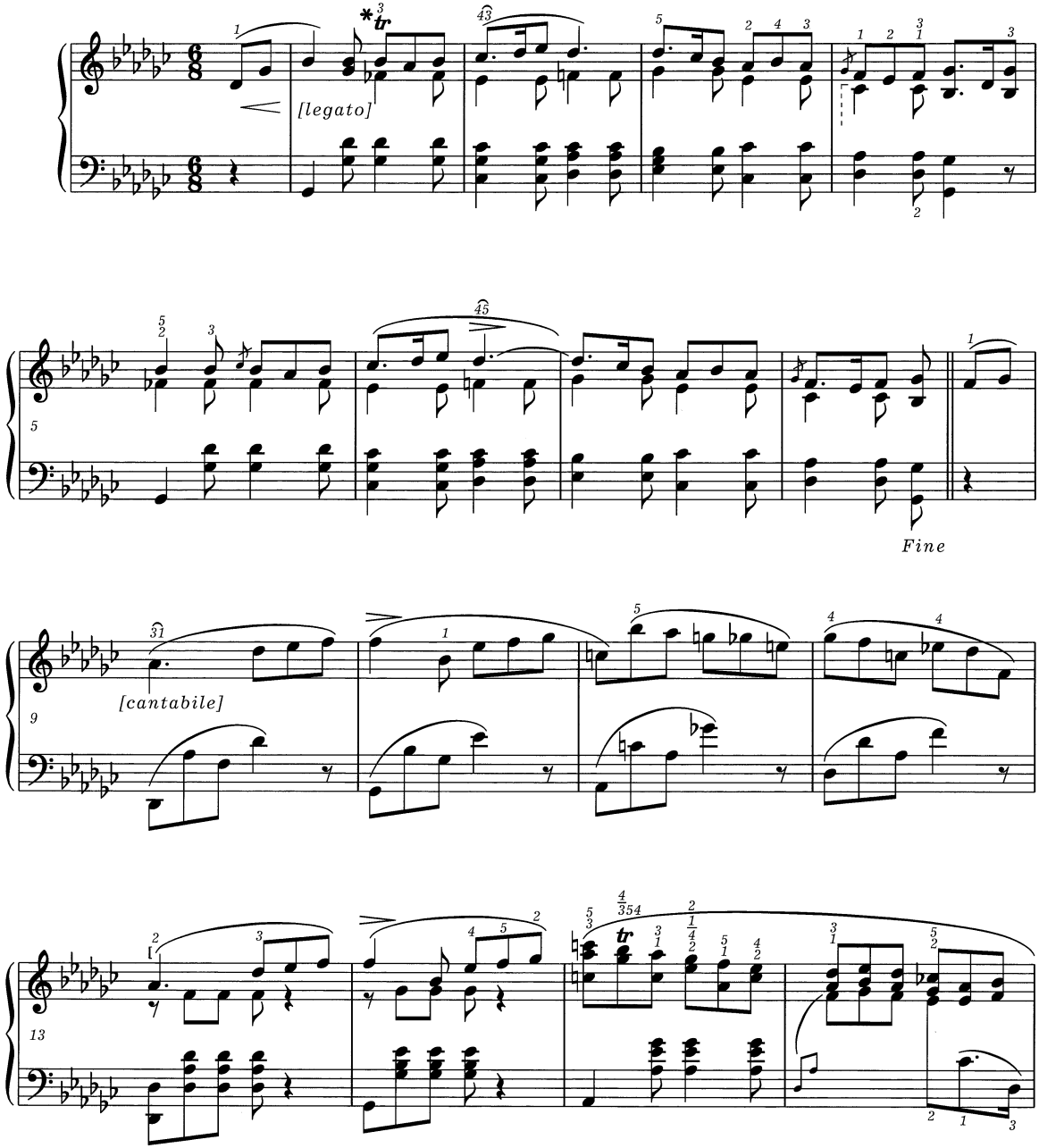
** Patrz *Komentarz źródłowy*.
Vide *Source Commentary*.


42
45
[dim.
pp]
48
51
54
pp
ca - lan - do

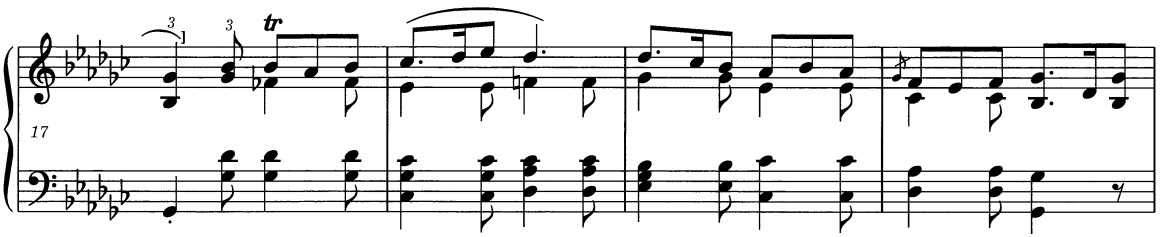
# Contredanse

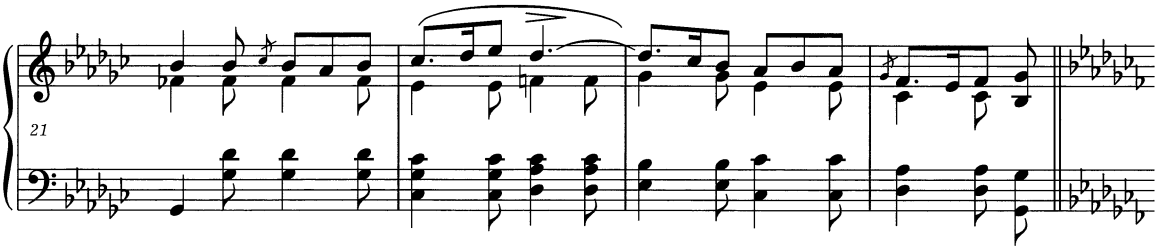
[Allegretto grazioso]

WN 27

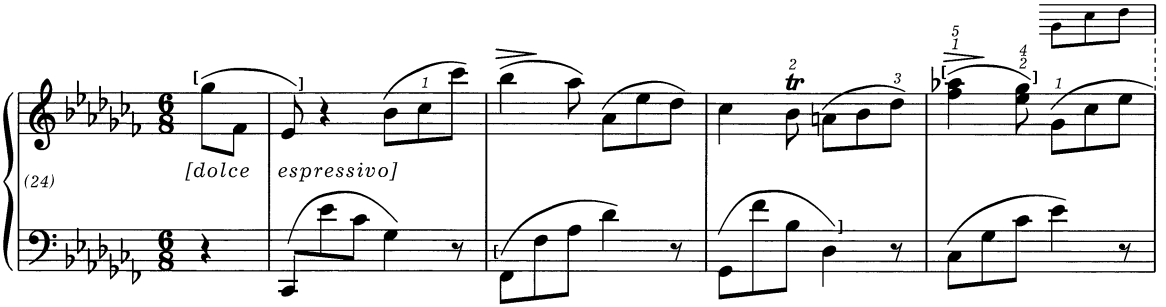


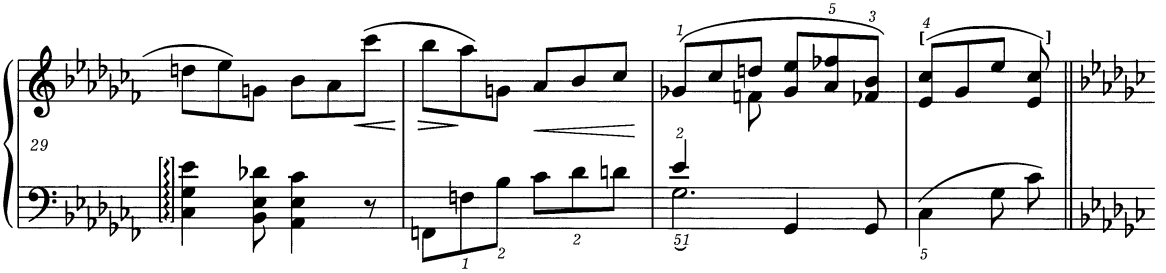

* W całym utworze tr = ∿.
Throughout the work tr = ∿.





## TRIO



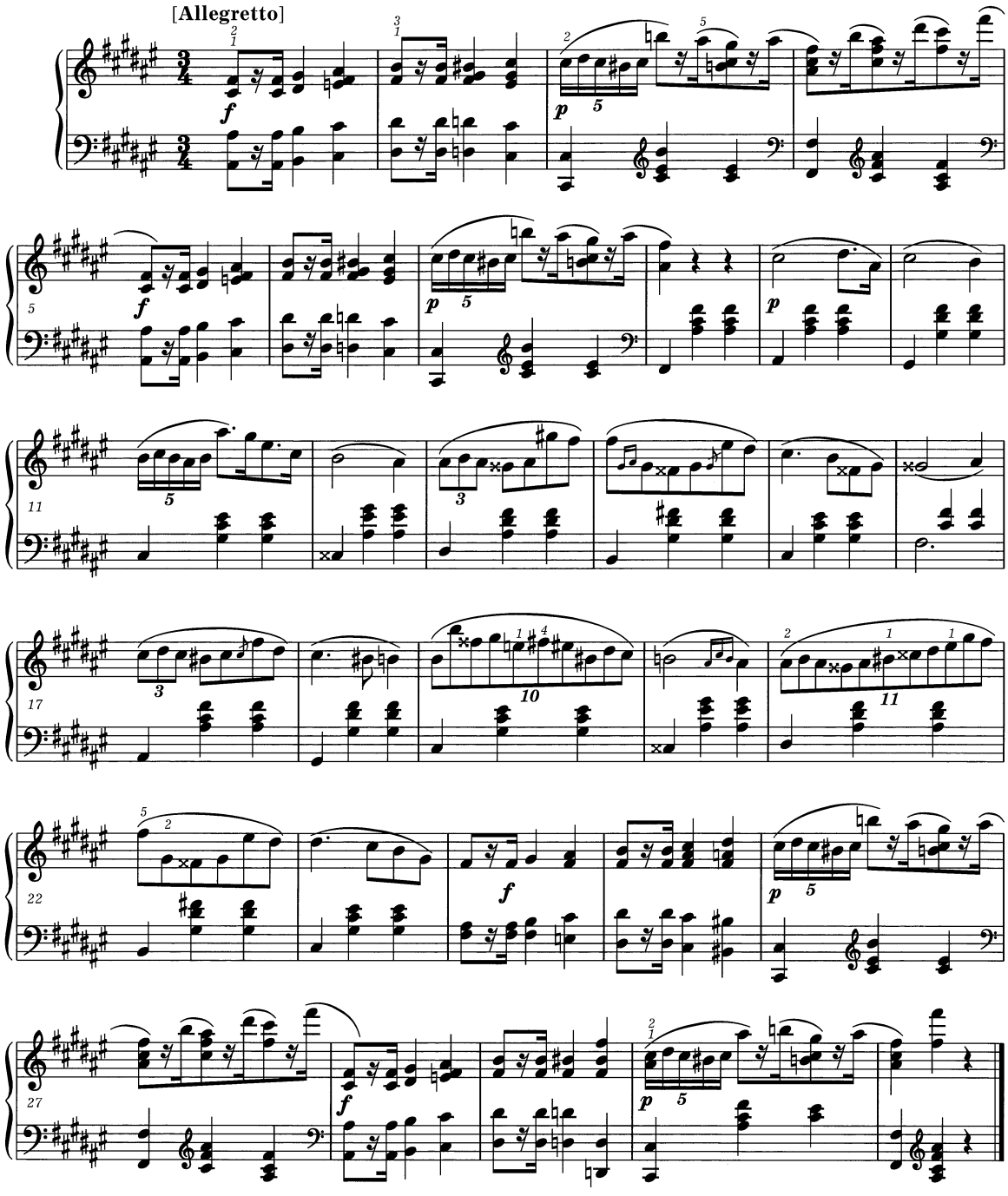



*Da Capo al Fine*

# [Allegretto]* *[A M^lle Léopoldine Blahetka]*

Rekonstrukcja JE / Reconstruction by JE



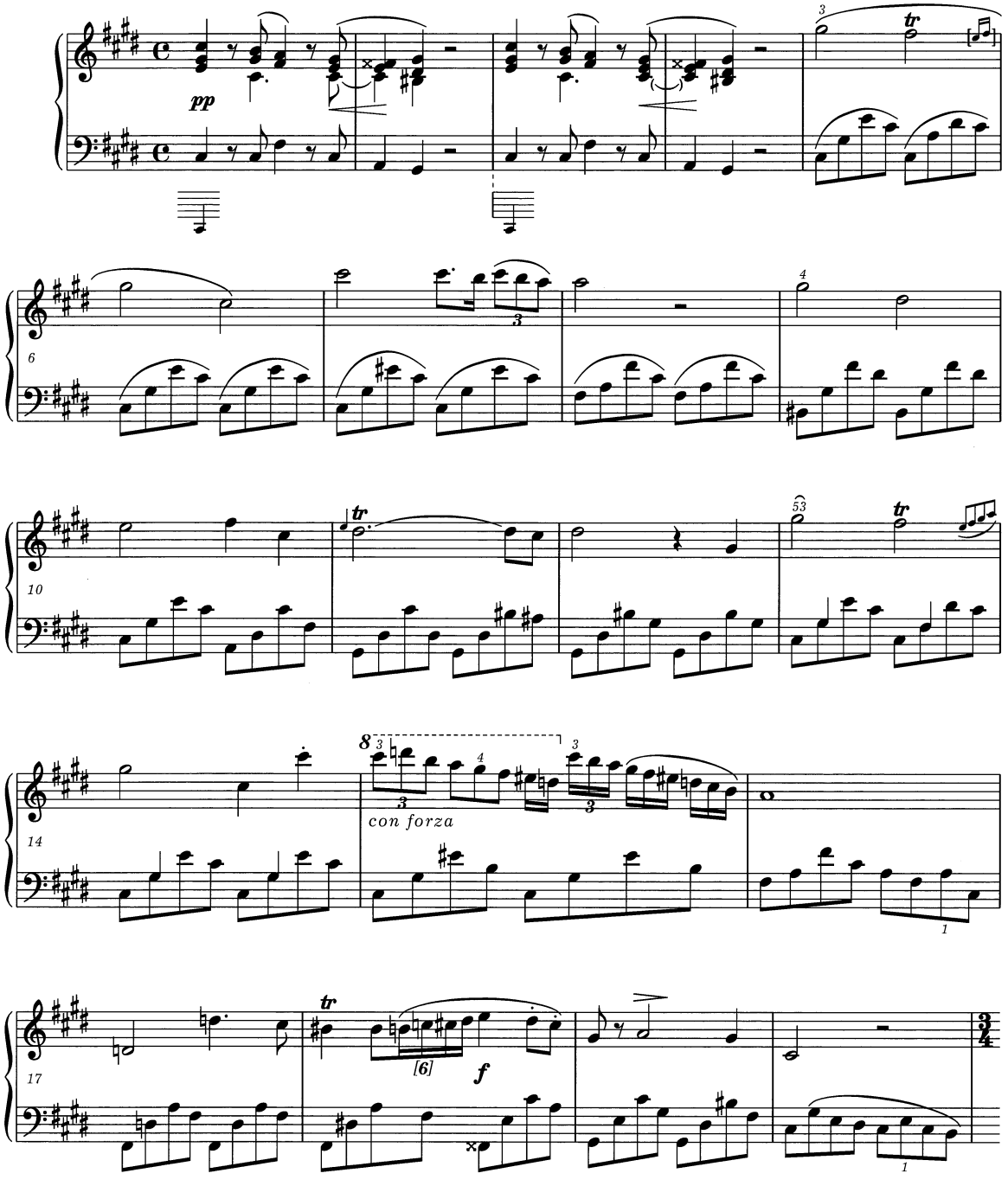



* Por. *Mazurek Fis* w tomie 37 *Suplement*. Patrz *Komentarz źródłowy*.
Cf. *Mazurka in F♯ major* in volume 37 *Supplement*. Vide *Source Commentary*.

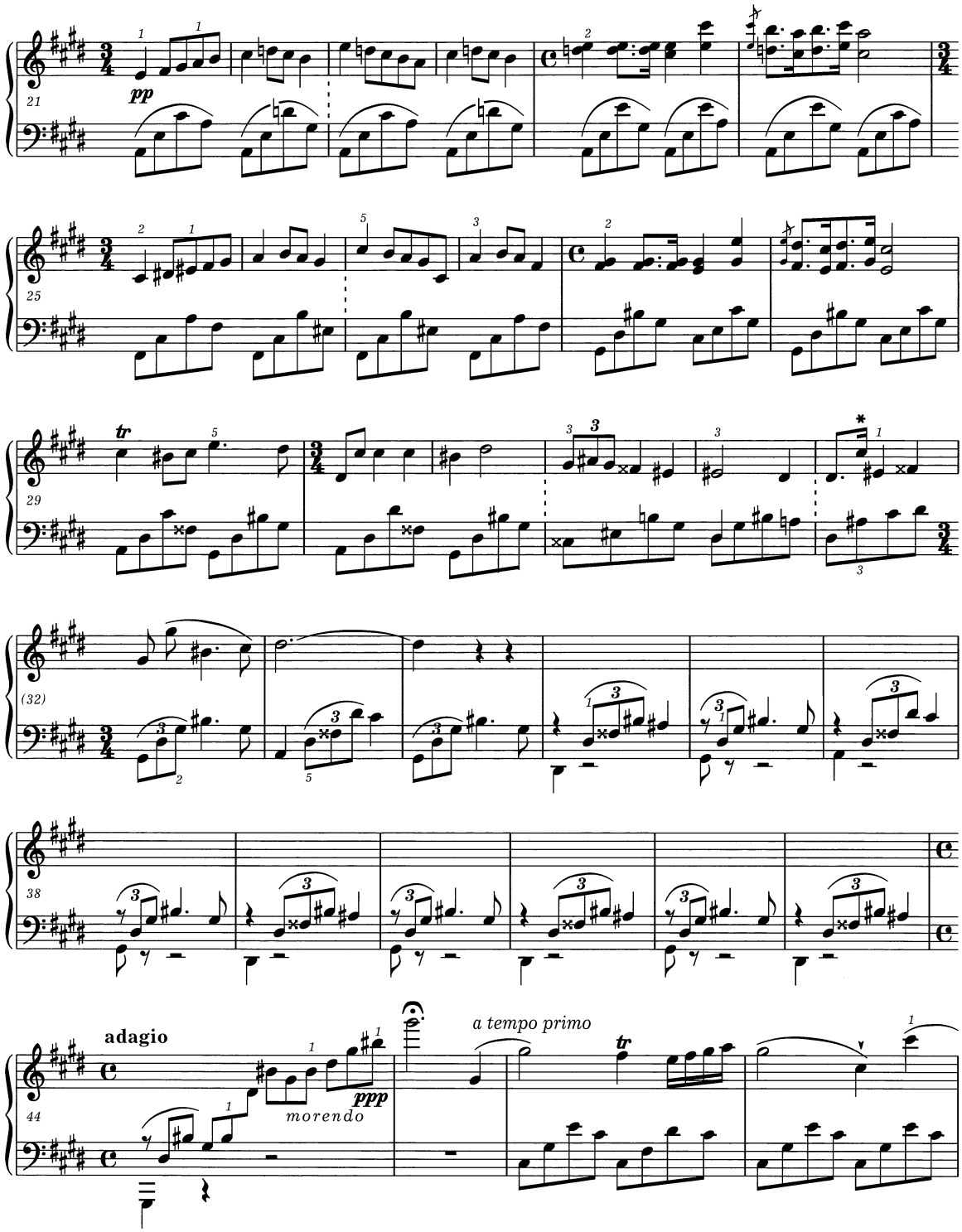
# [Lento con gran espressione]*

Wersja wcześniejszego autografu / Version from the earlier autograph

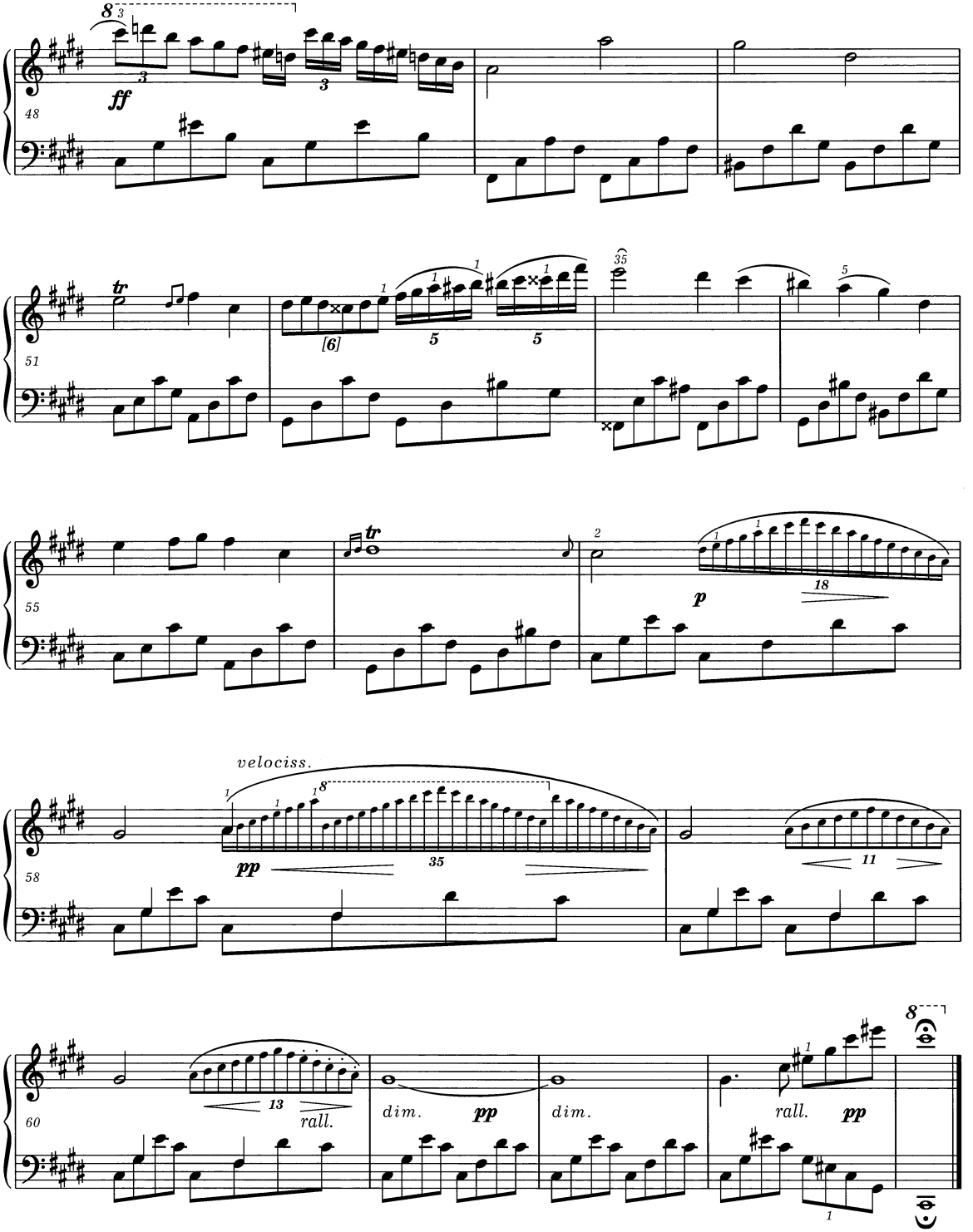
WN 37




* Powszechnie używany tytuł *Nokturn* zapewne nie pochodzi od Chopina. Patrz *Komentarz źródłowy*.
The commonly used title *Nocturne* is most unlikely to be Chopin's. Vide *Source Commentary*.



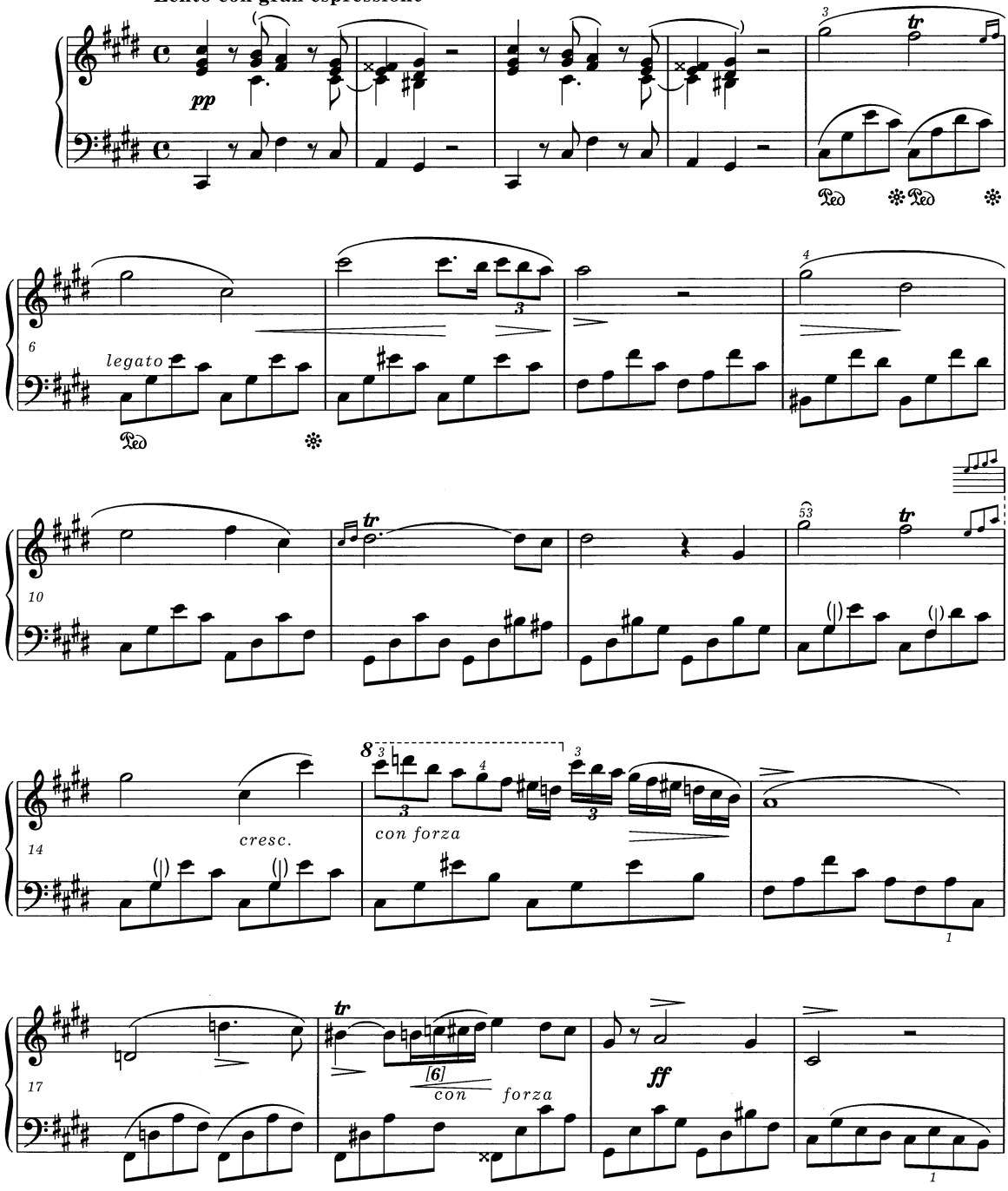

* Patrz *Komentarz źródłowy.*
Vide *Source Commentary.*


48
ff
51
tr
[6]
35
55
tr
p
18
58
velociss.
pp
35
11
60
13
rall.
dim.
pp
dim.
rall.
pp

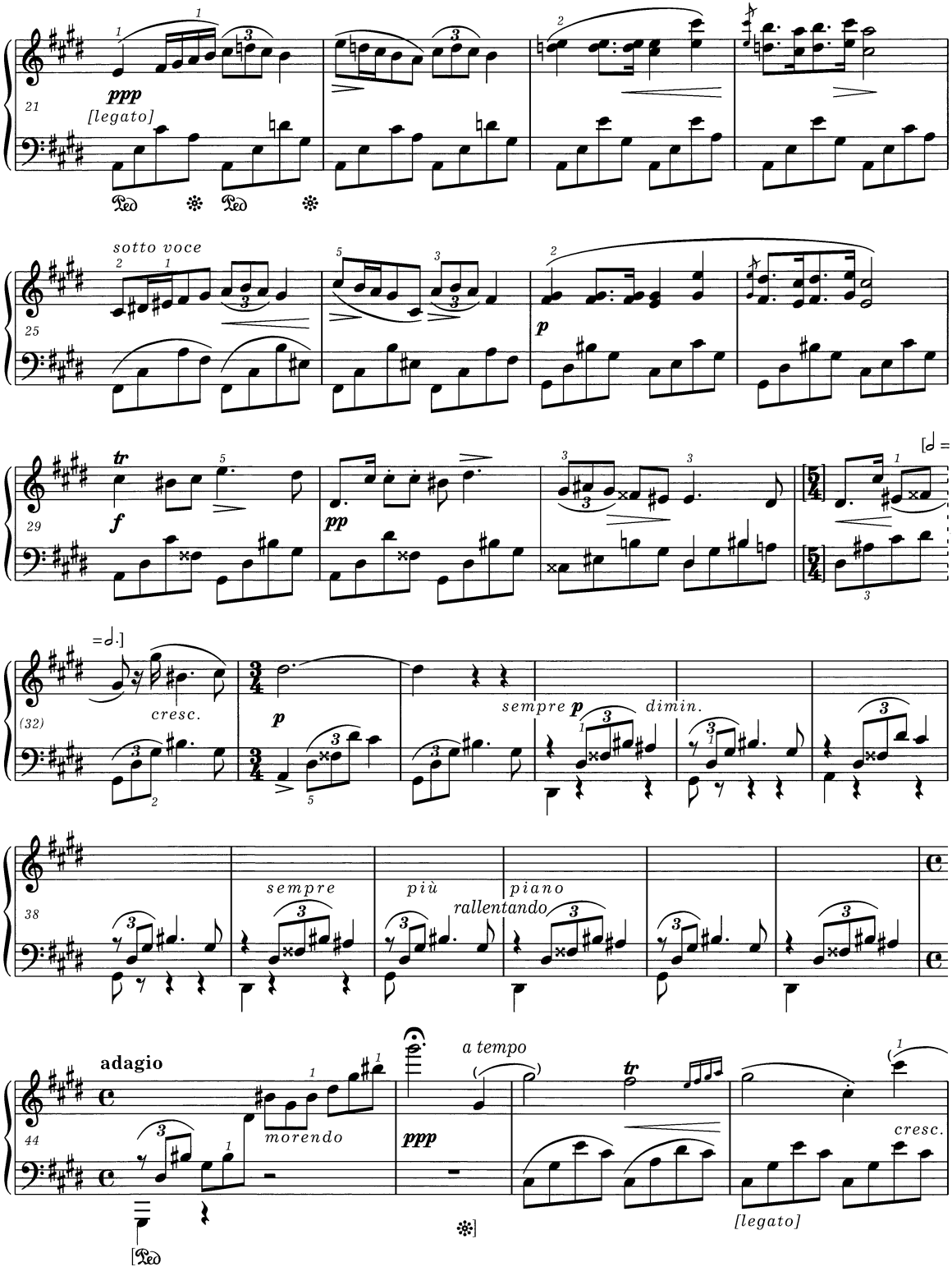
# Lento con gran espressione* *[dla siostry mej Ludwiki / to my sister Ludwika]*

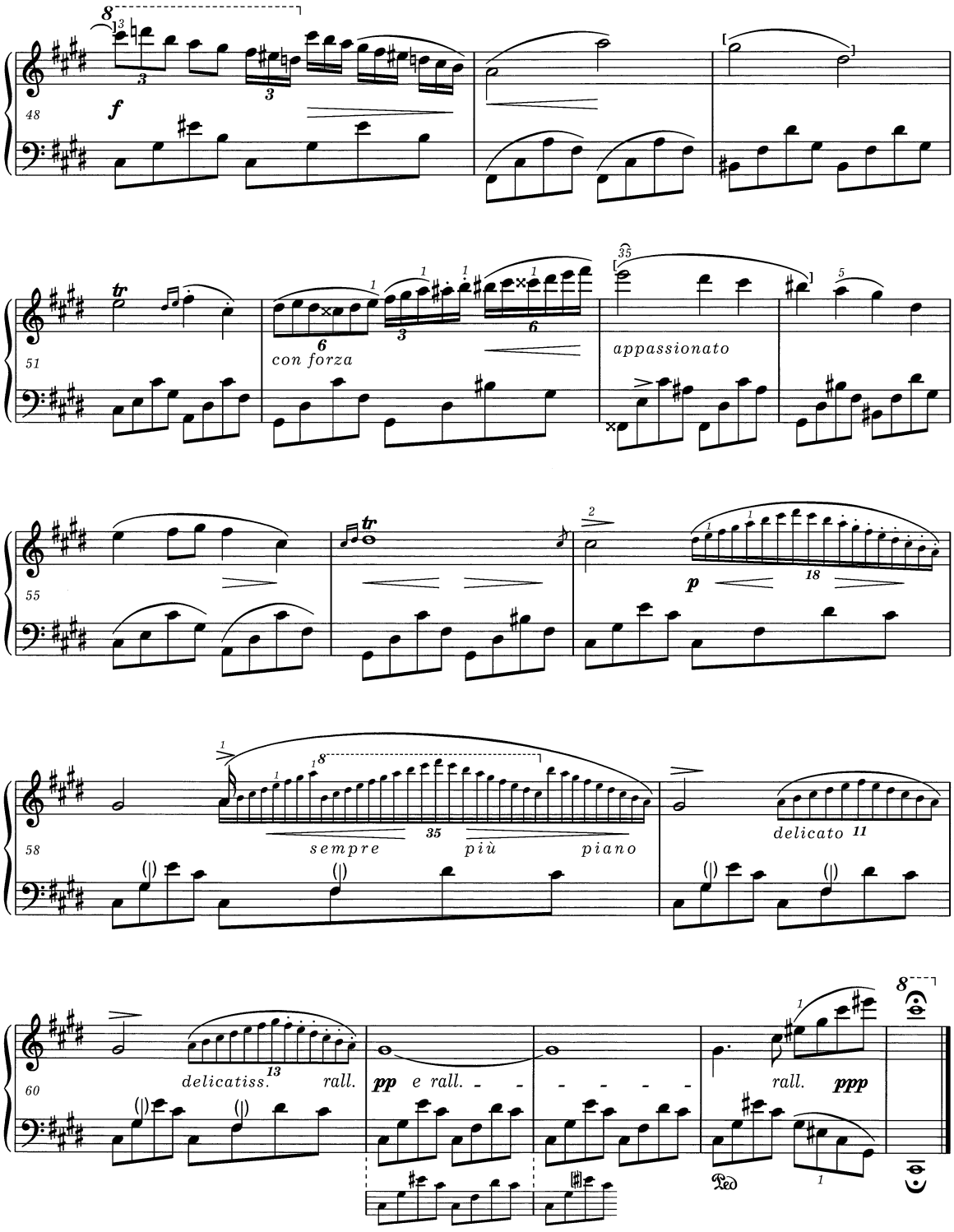
Wersja późniejszego autografu, odtworzona na podstawie kopii
Version from a later autograph reconstructed from copies

WN 37



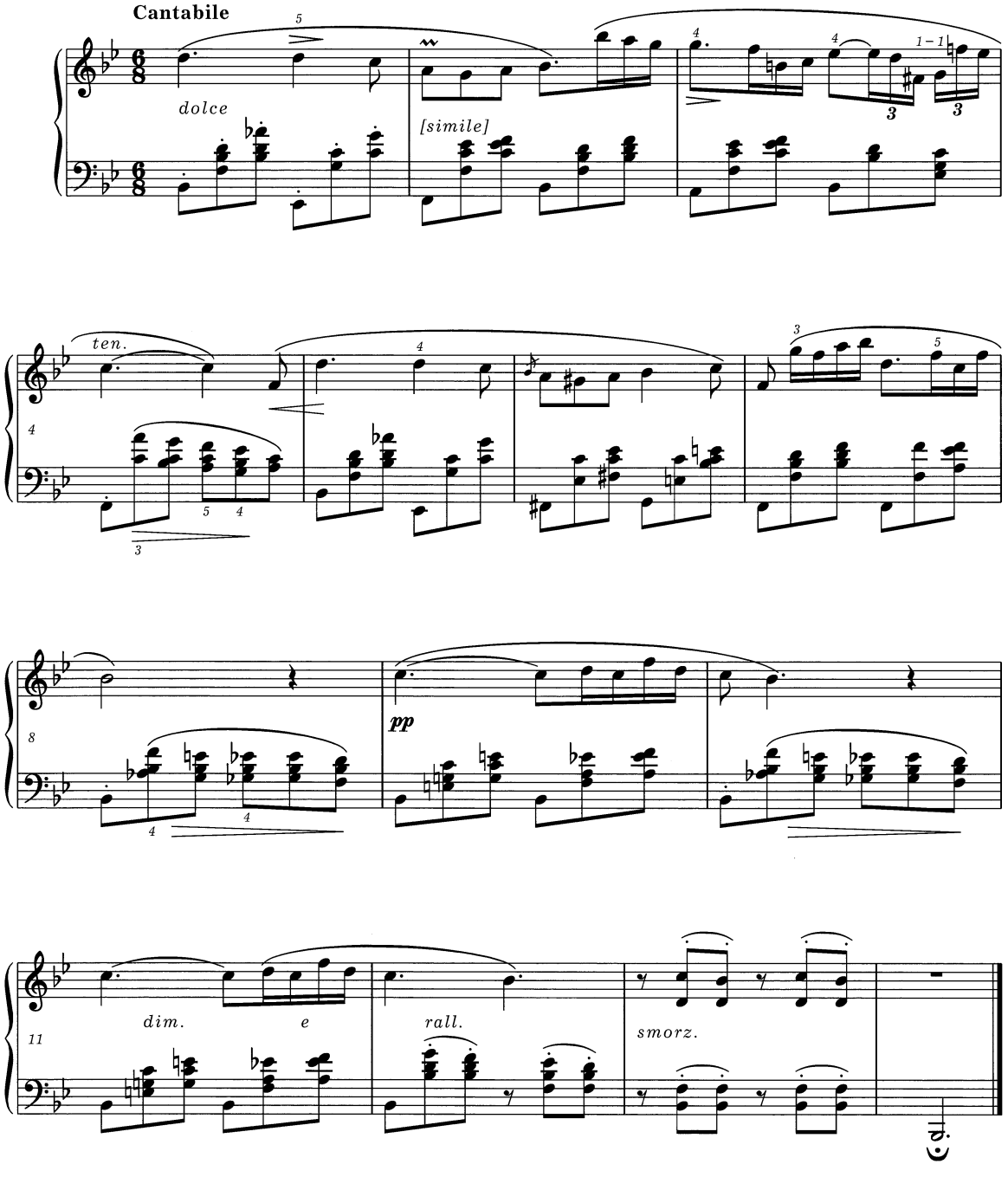

* Patrz uwaga na stronie 29.
Vide note on page 29.


21
ppp
[legato]
Ped
Ped
25
sotto voce
p
29
tr
f
pp
[𝅗𝅥 =
(32)
=𝅗𝅥.]
cresc.
p
sempre p
dimin.
38
sempre
più
piano
rallentando
44
adagio
morendo
ppp
a tempo
tr
cresc.
[legato]
[Ped


48
f
51
con forza
appassionato
55
p
58
sempre
più
piano
delicato
60
delicatiss.
rall.
pp e rall.
rall.
ppp

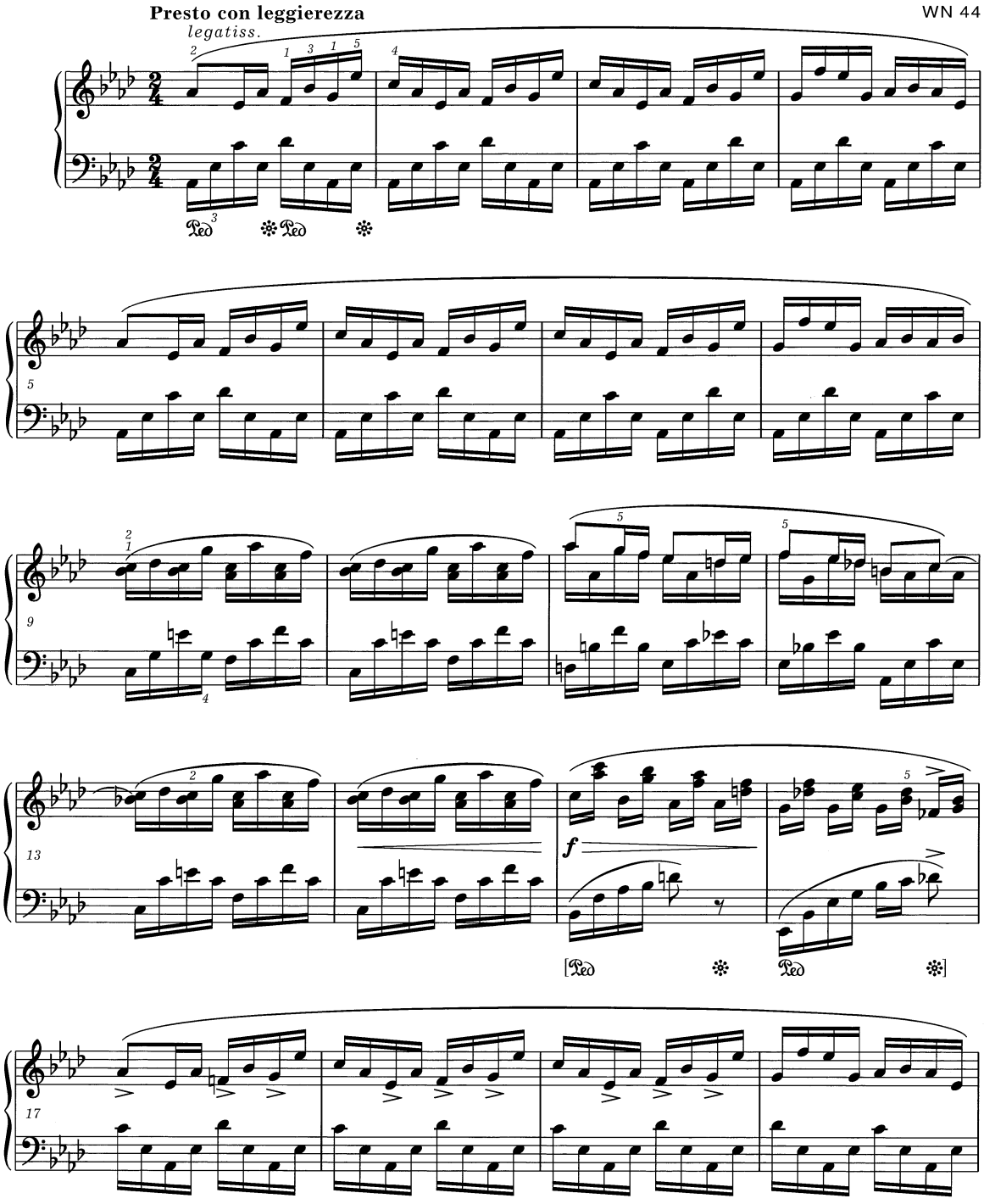
# Cantabile



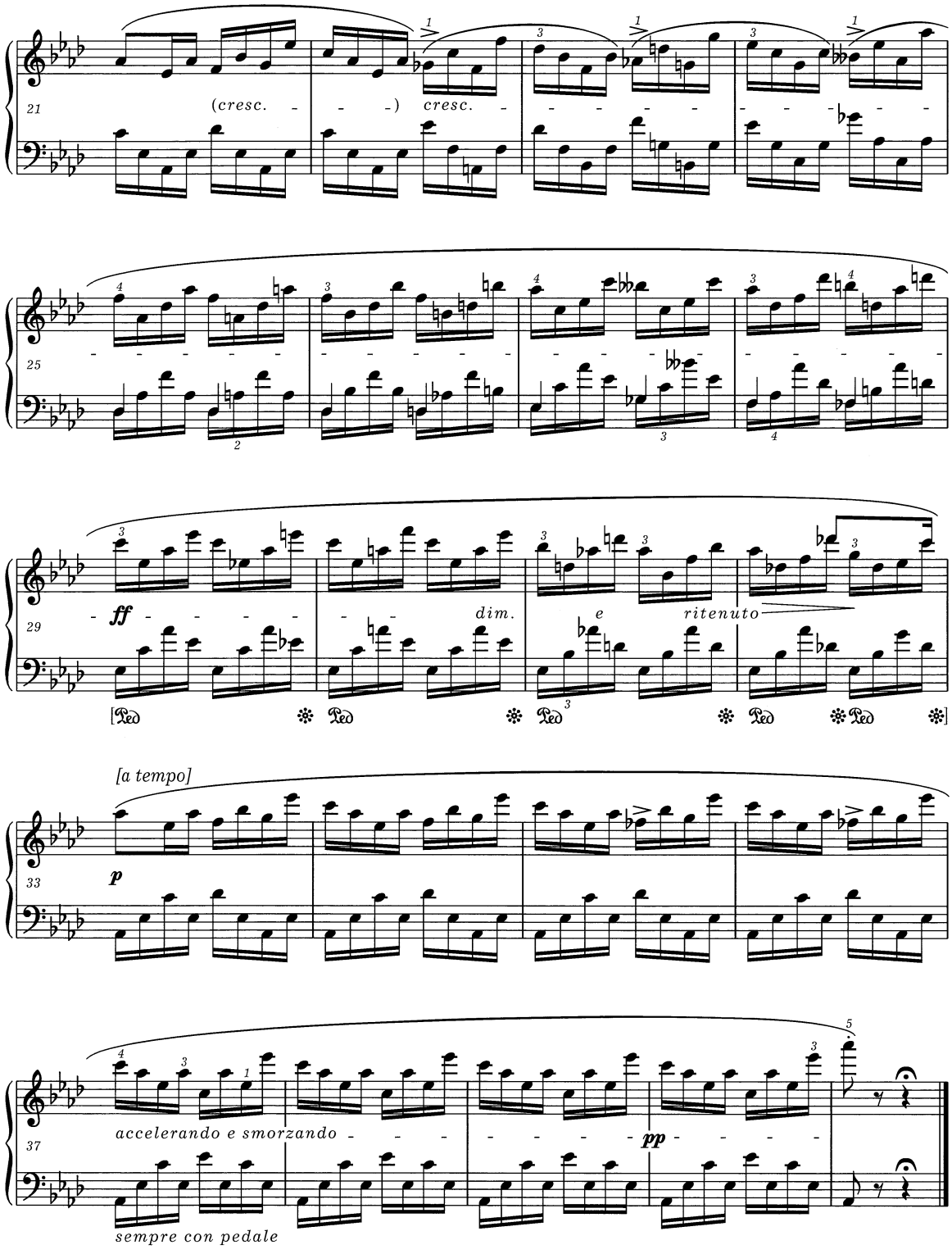


# Presto con leggierezza*

*A mon Ami P. Wolff*

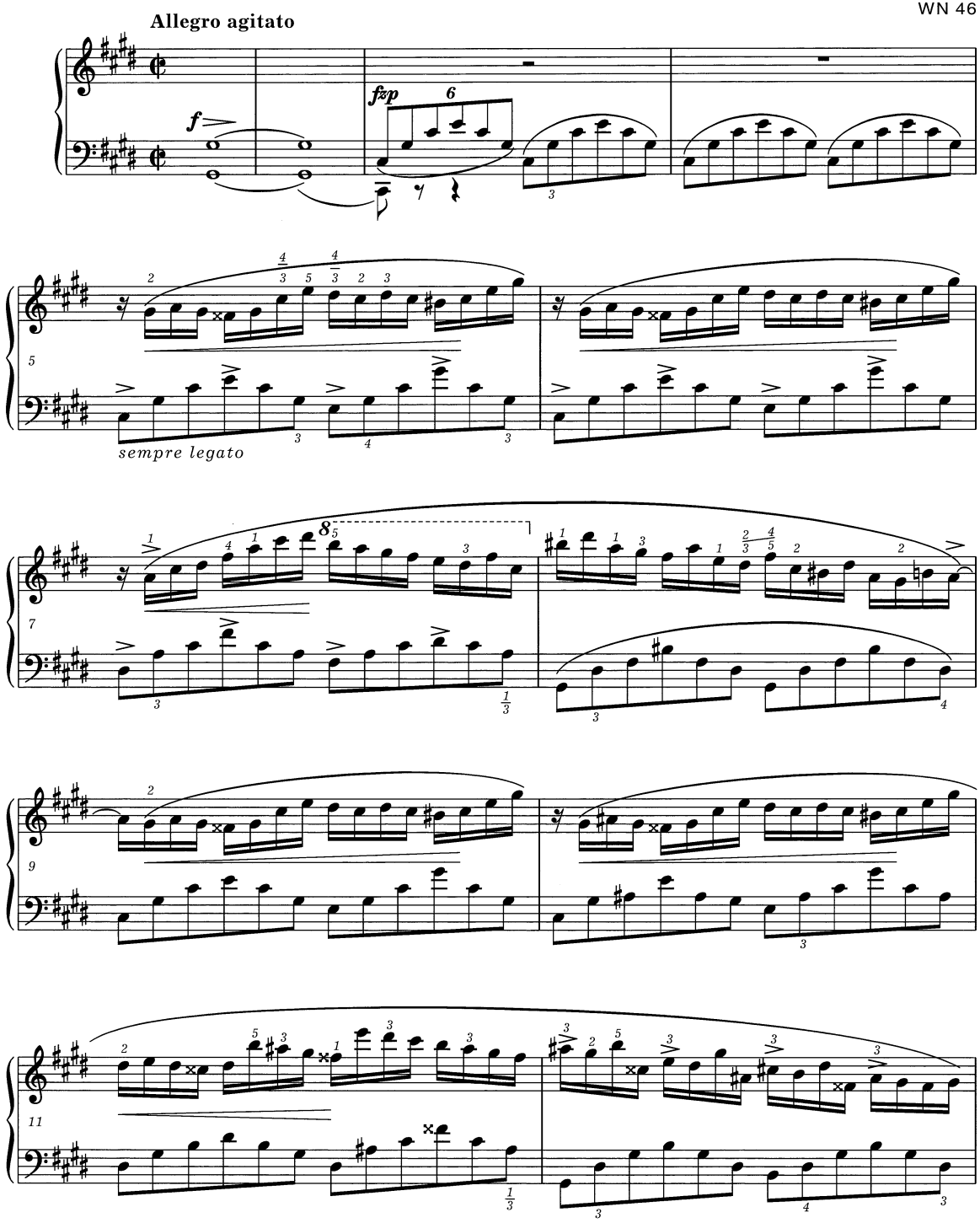



* Stosowany dotychczas tytuł *Preludium* zapewne nie pochodzi od Chopina. Patrz *Komentarz źródłowy*.
The title *Prelude* employed hitherto is most unlikely to be Chopin's. Vide *Source Commentary*.

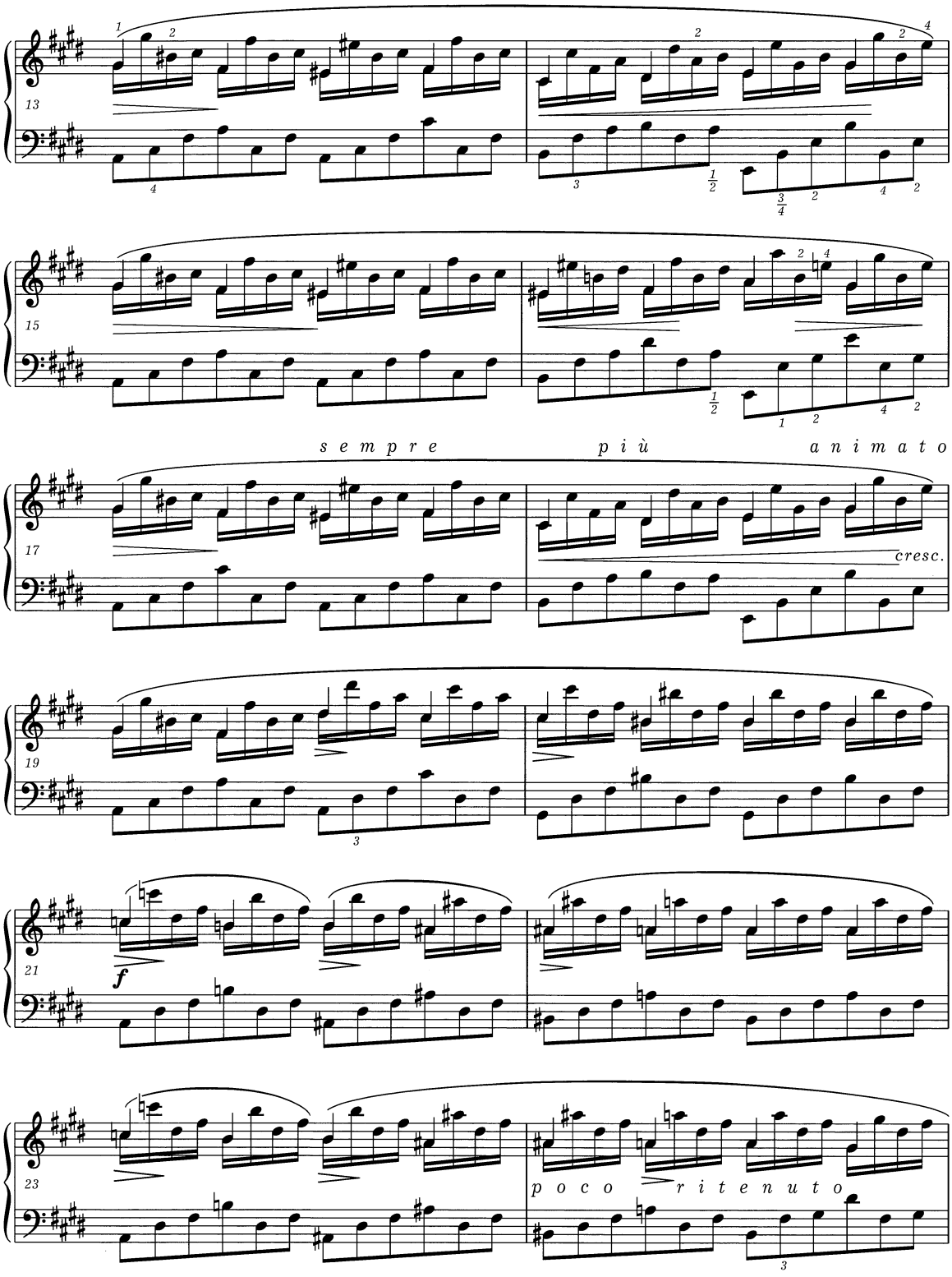

21
(cresc.
cresc.
25
29
ff
dim.
e
ritenuto
[Ped
Ped
Ped
Ped
Ped]
[a tempo]
33
p
37
accelerando e smorzando
pp
sempre con pedale

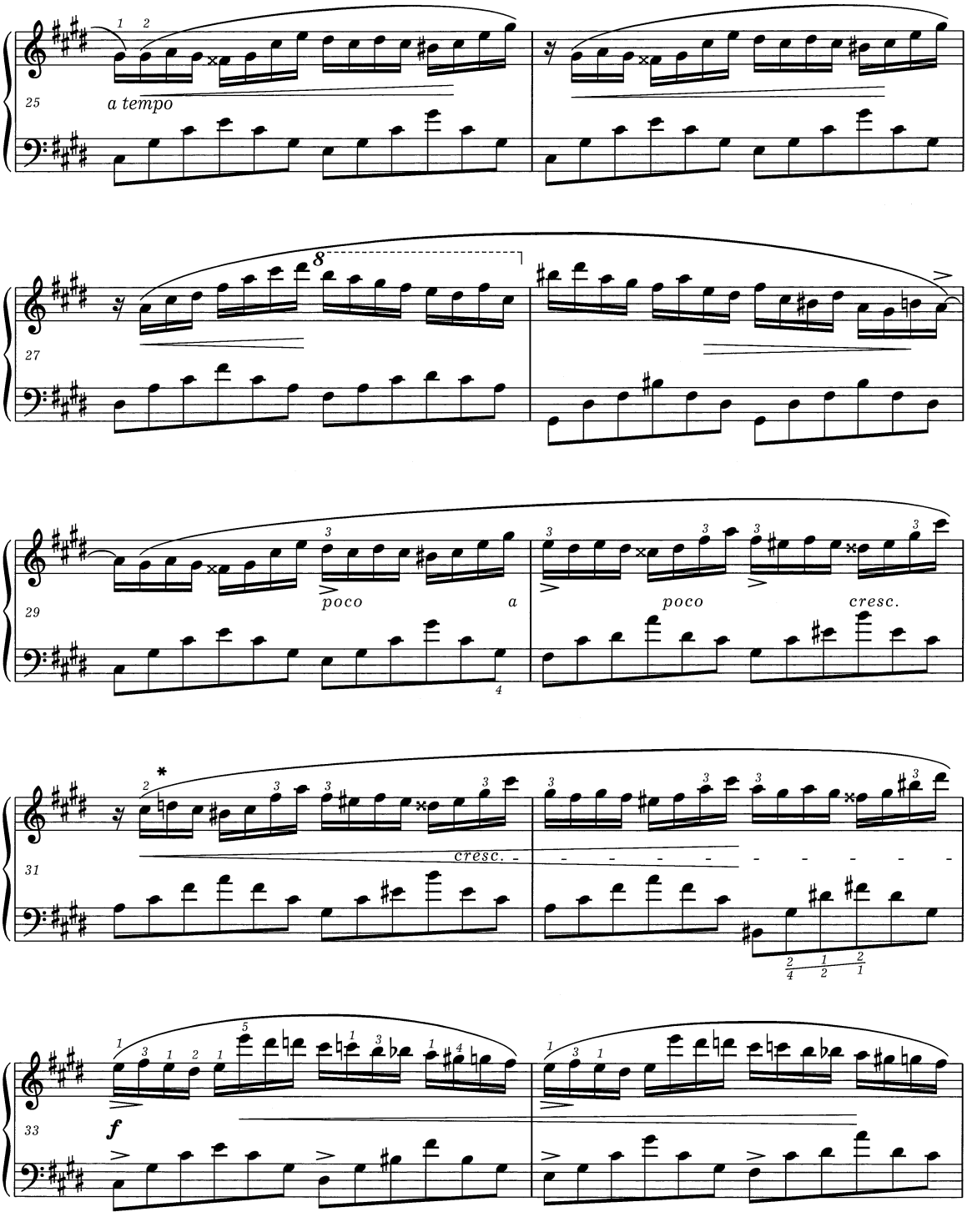
# Impromptu* *Composé pour Madame la Baronne d'Este*

WN 46

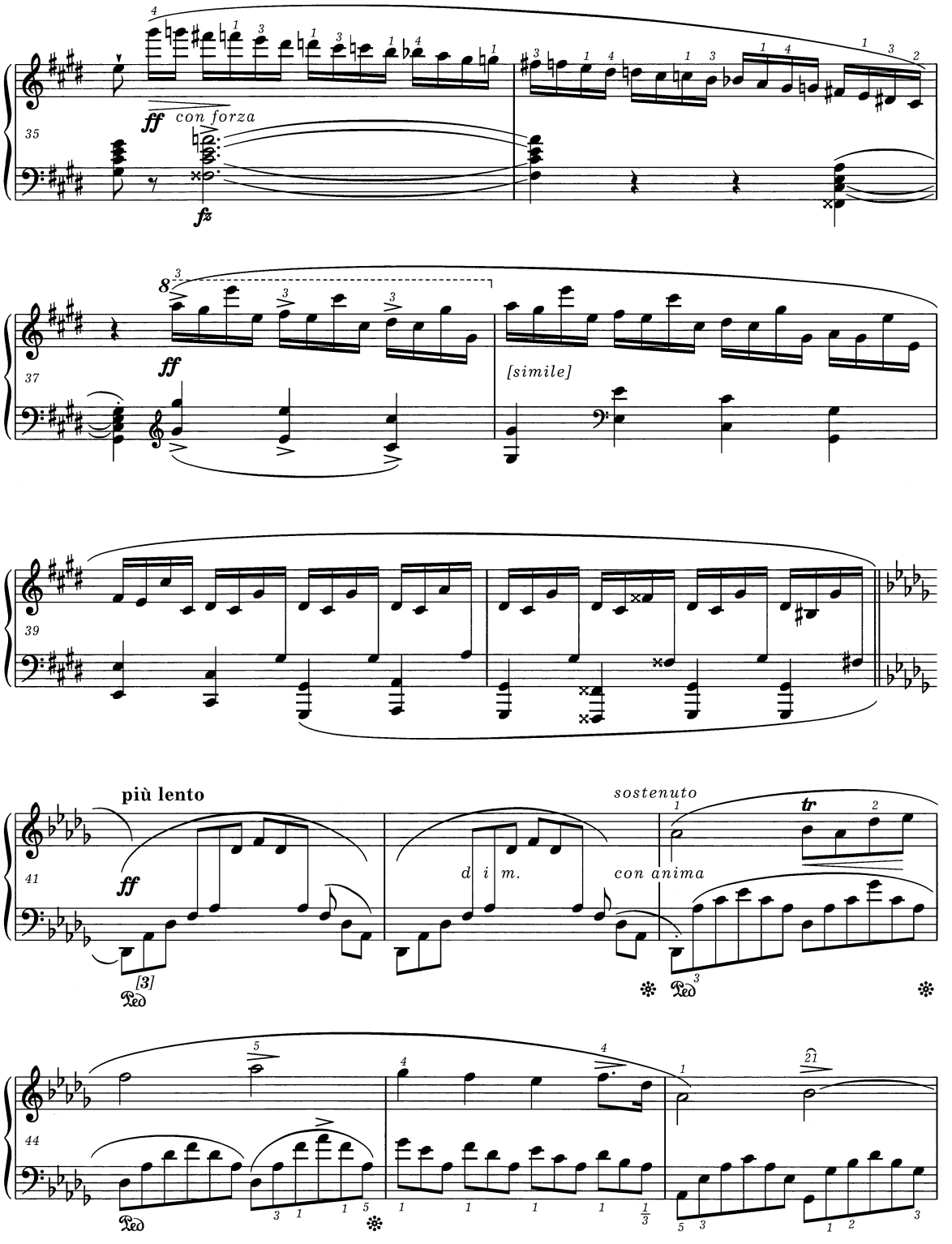


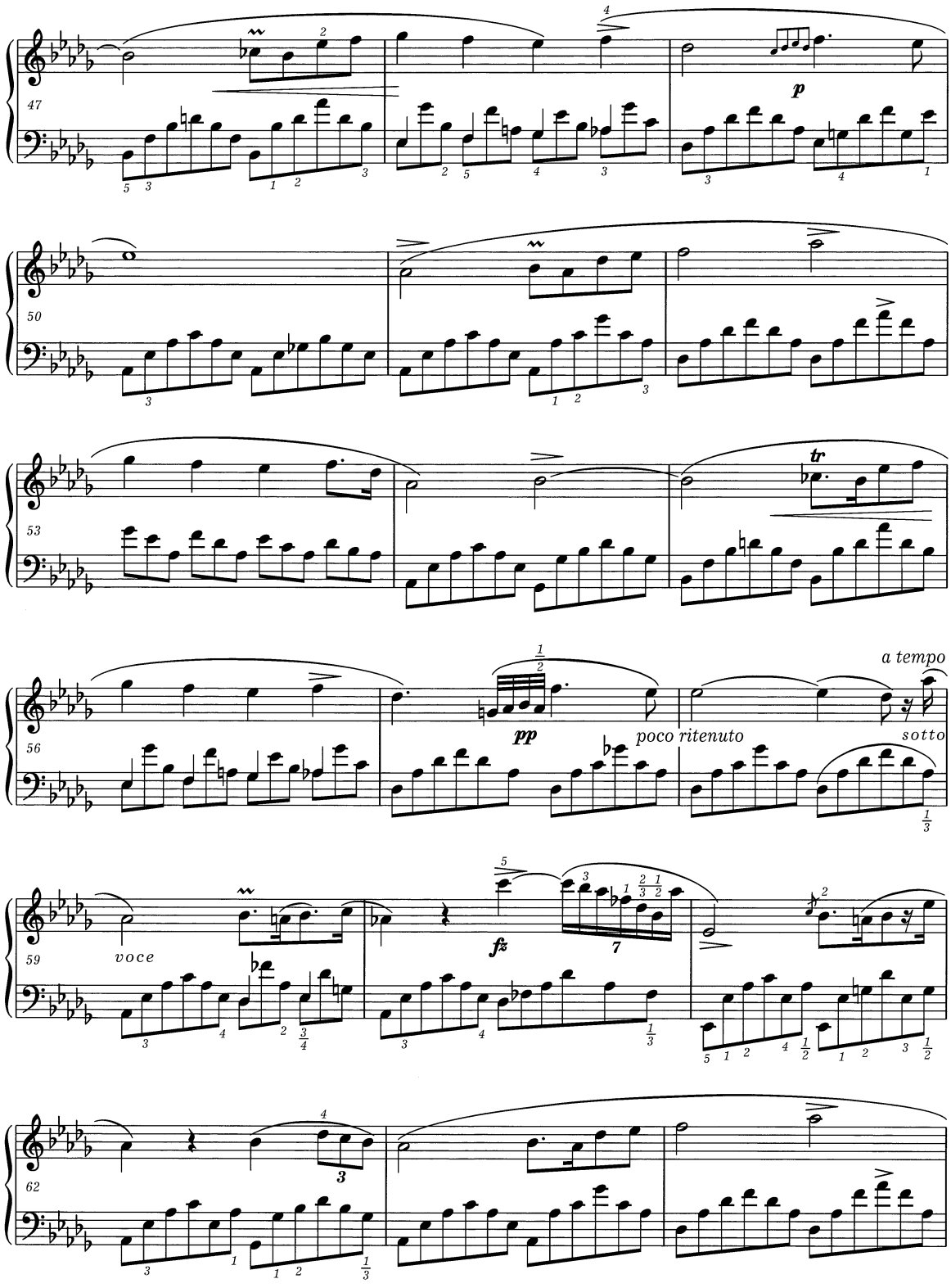

* Stosowany dotychczas podwójny tytuł *Fantaisie-Impromptu* zapewne nie pochodzi od Chopina. Patrz *Komentarz źródłowy*.
The double-barrelled title *Fantaisie-Impromptu* hitherto employed is most unlikely to be of Chopin's devising. Vide *Source Commentary*.

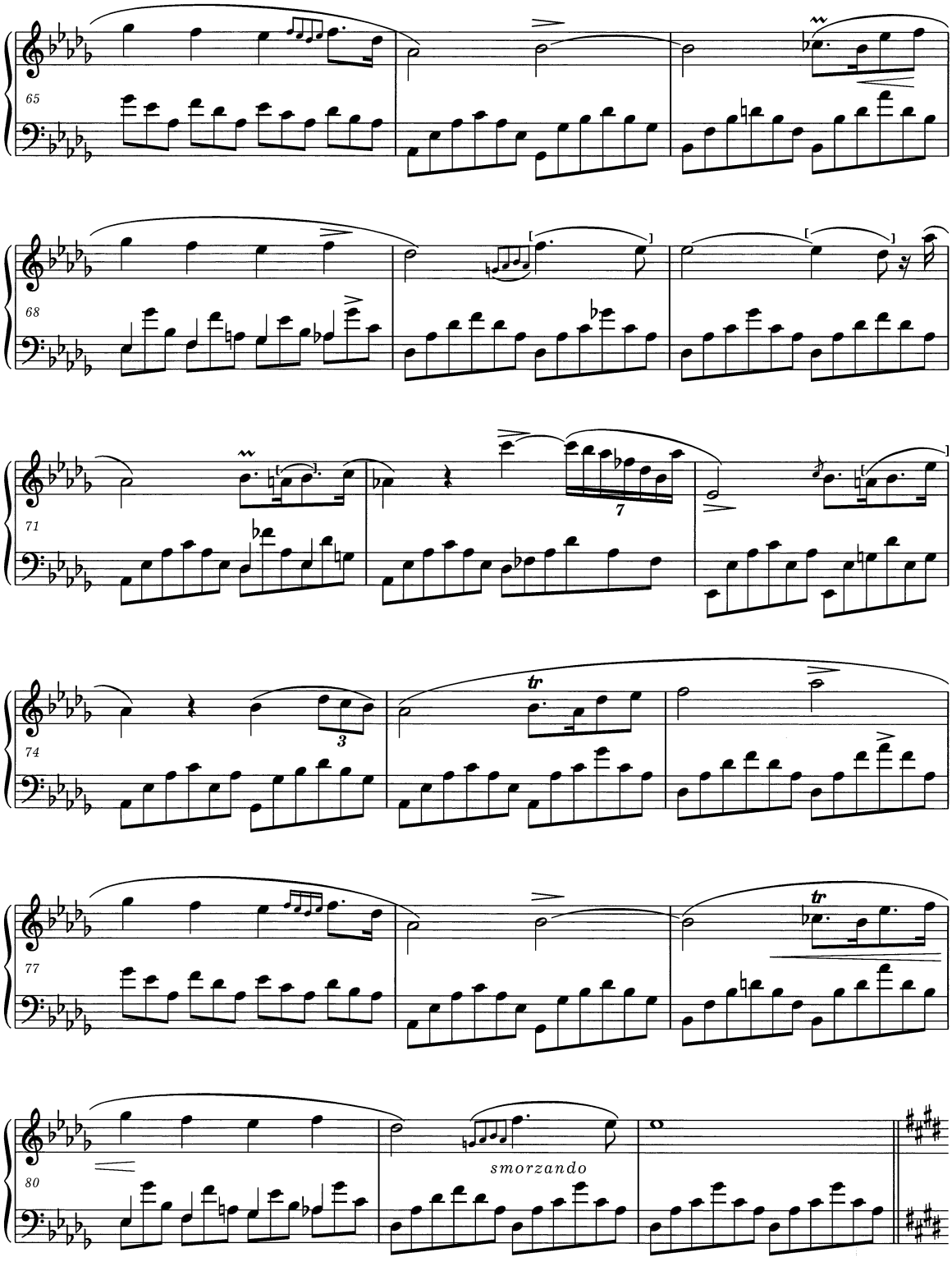

13
15
s e m p r e
p i ù
a n i m a t o
17
cresc.
19
21
f
23
p o c o
r i t e n u t o

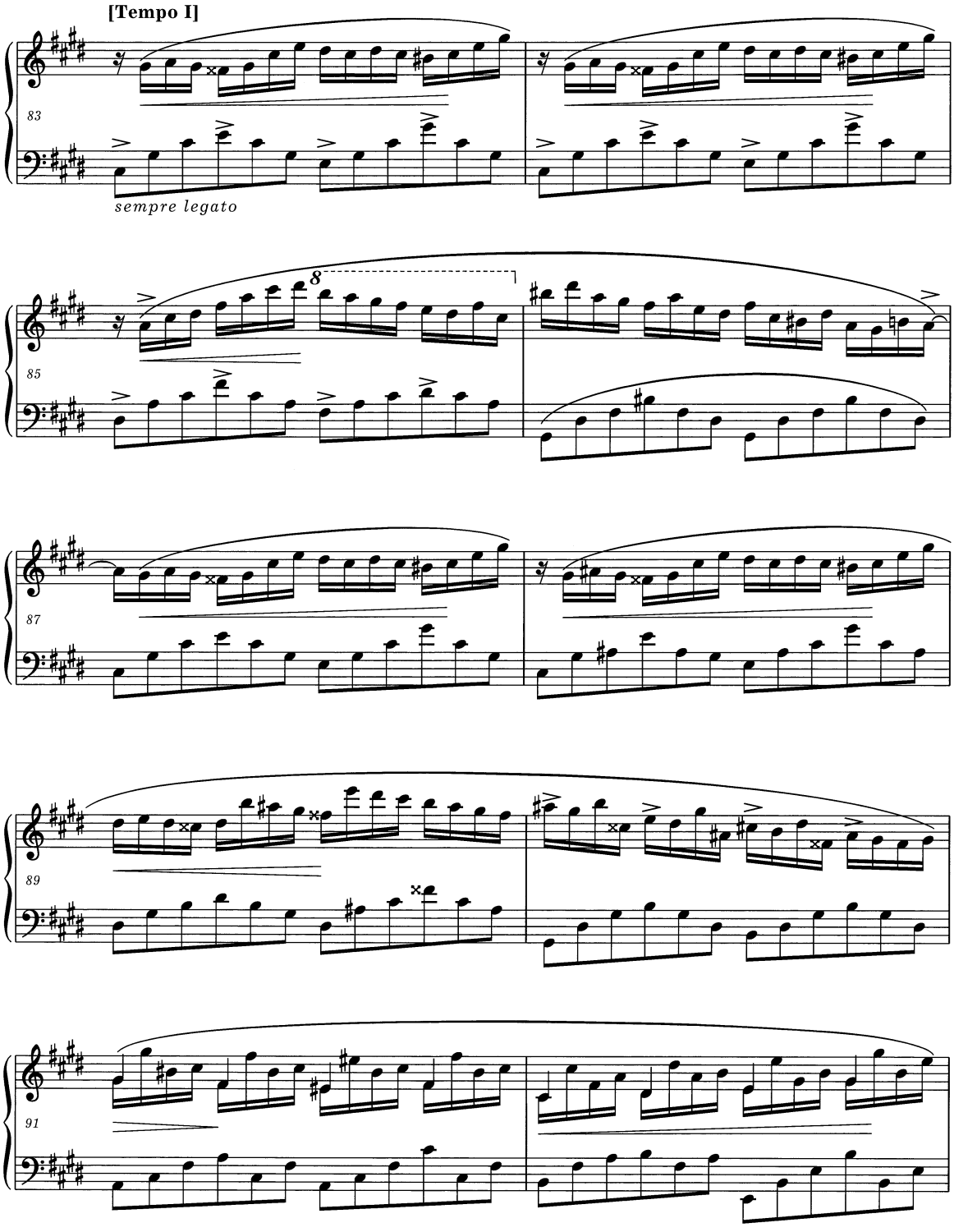


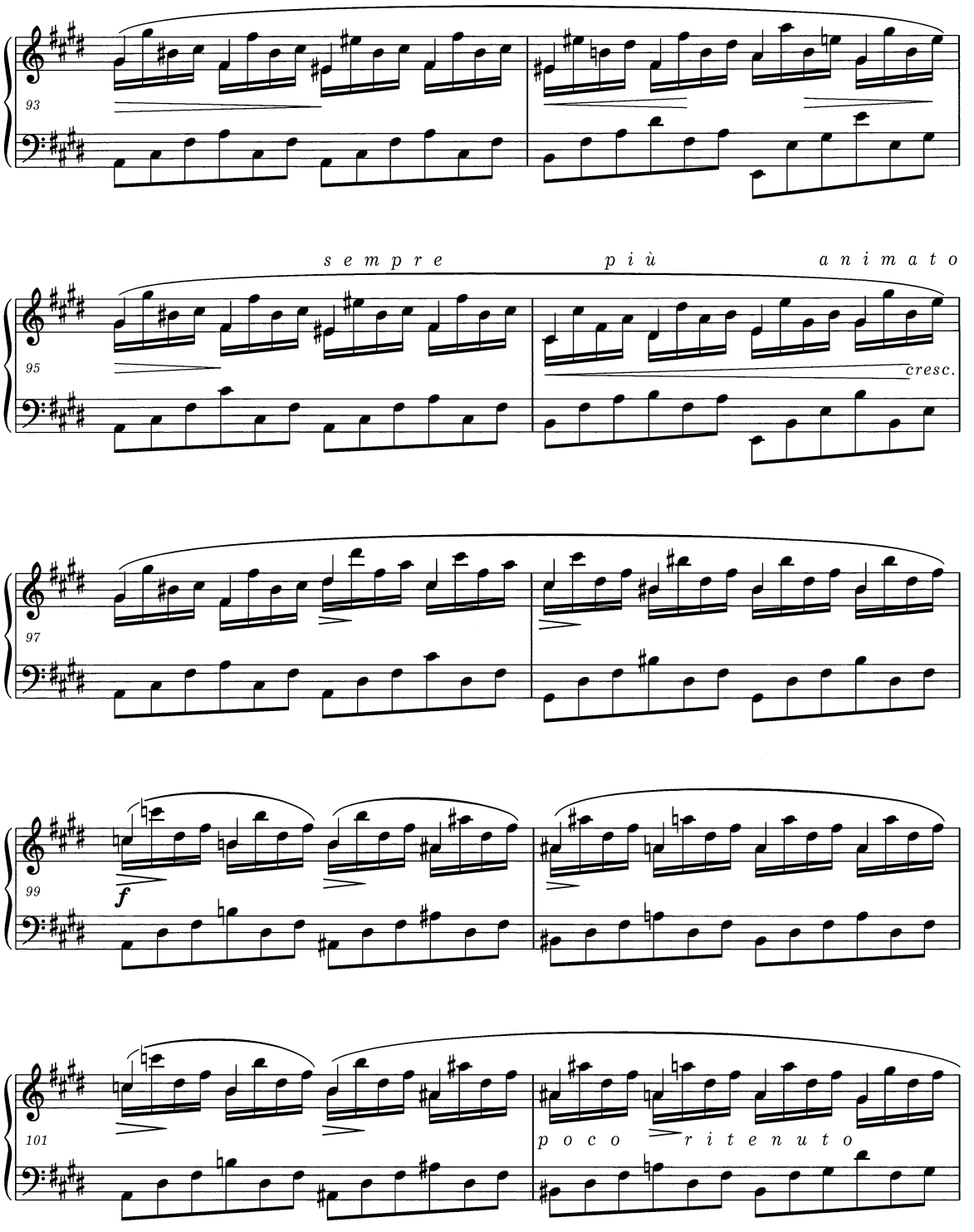

* Patrz *Komentarz źródłowy.*
Vide *Source Commentary.*

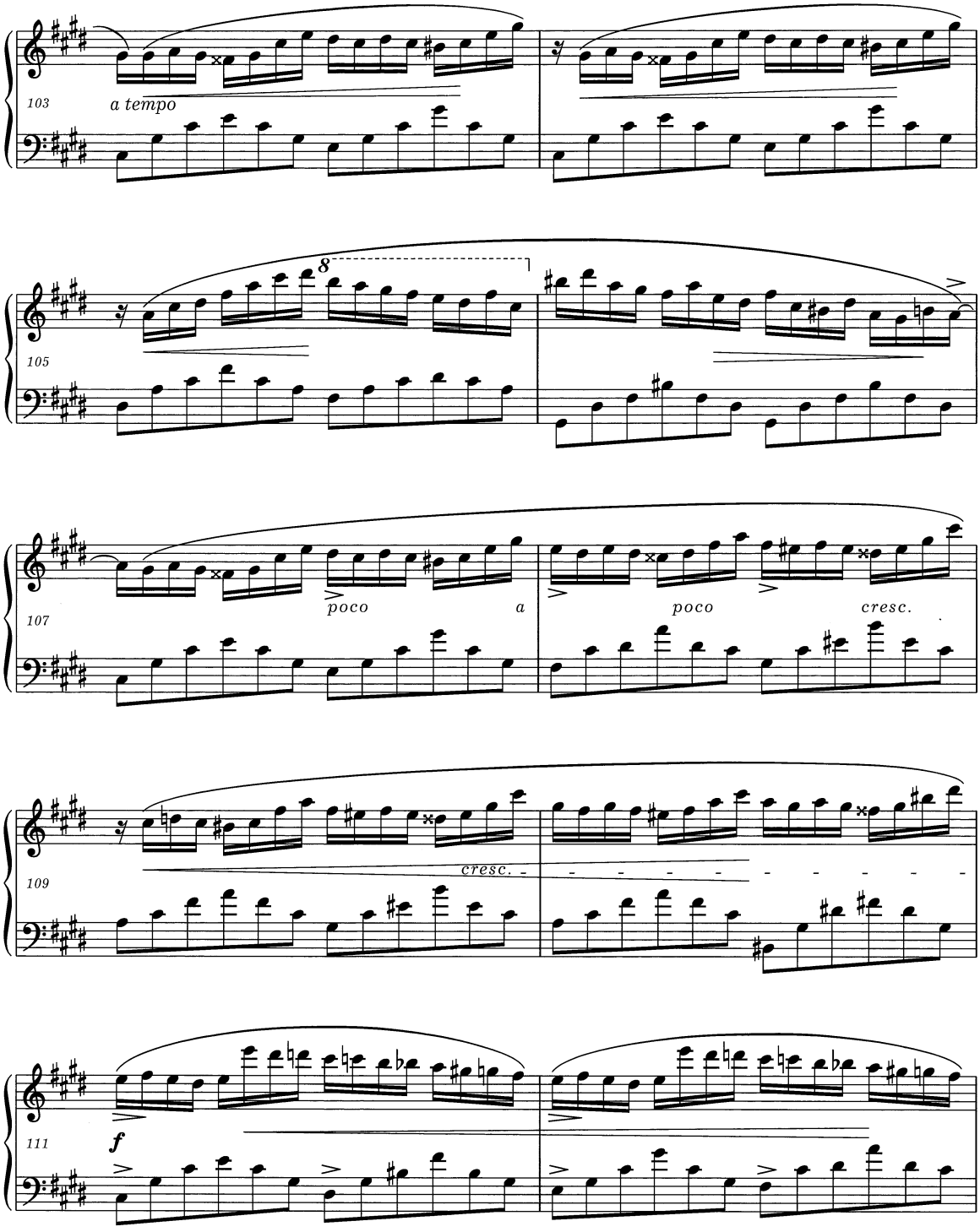

35
ff
con forza
fz
37
ff
[simile]
39
più lento
ff
41
[3]
Ped
d i m.
sostenuto
con anima
tr
Ped
44
Ped

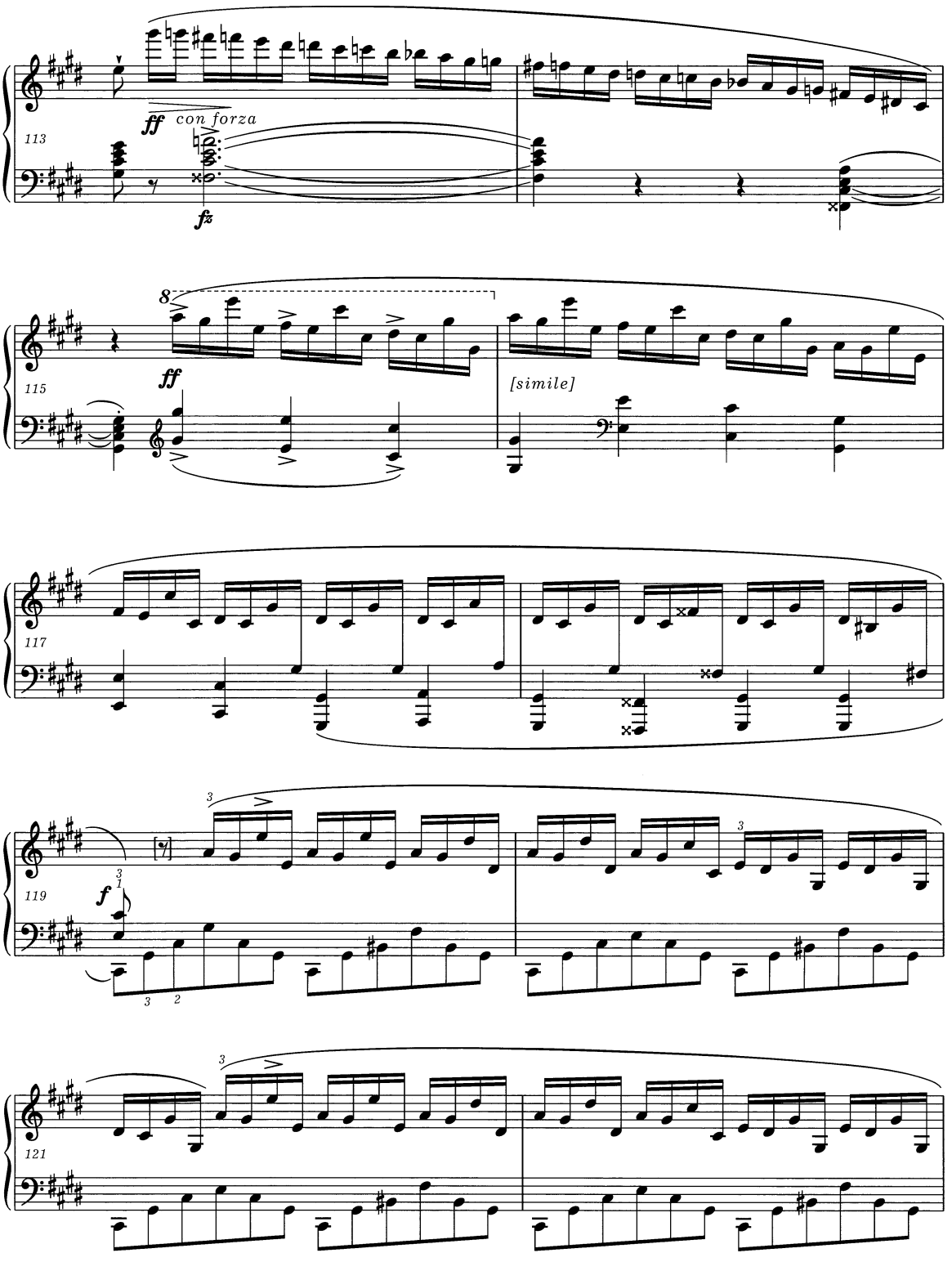

47
p
50
53
tr
56
pp
poco ritenuto
a tempo
sotto
59
voce
fz
62

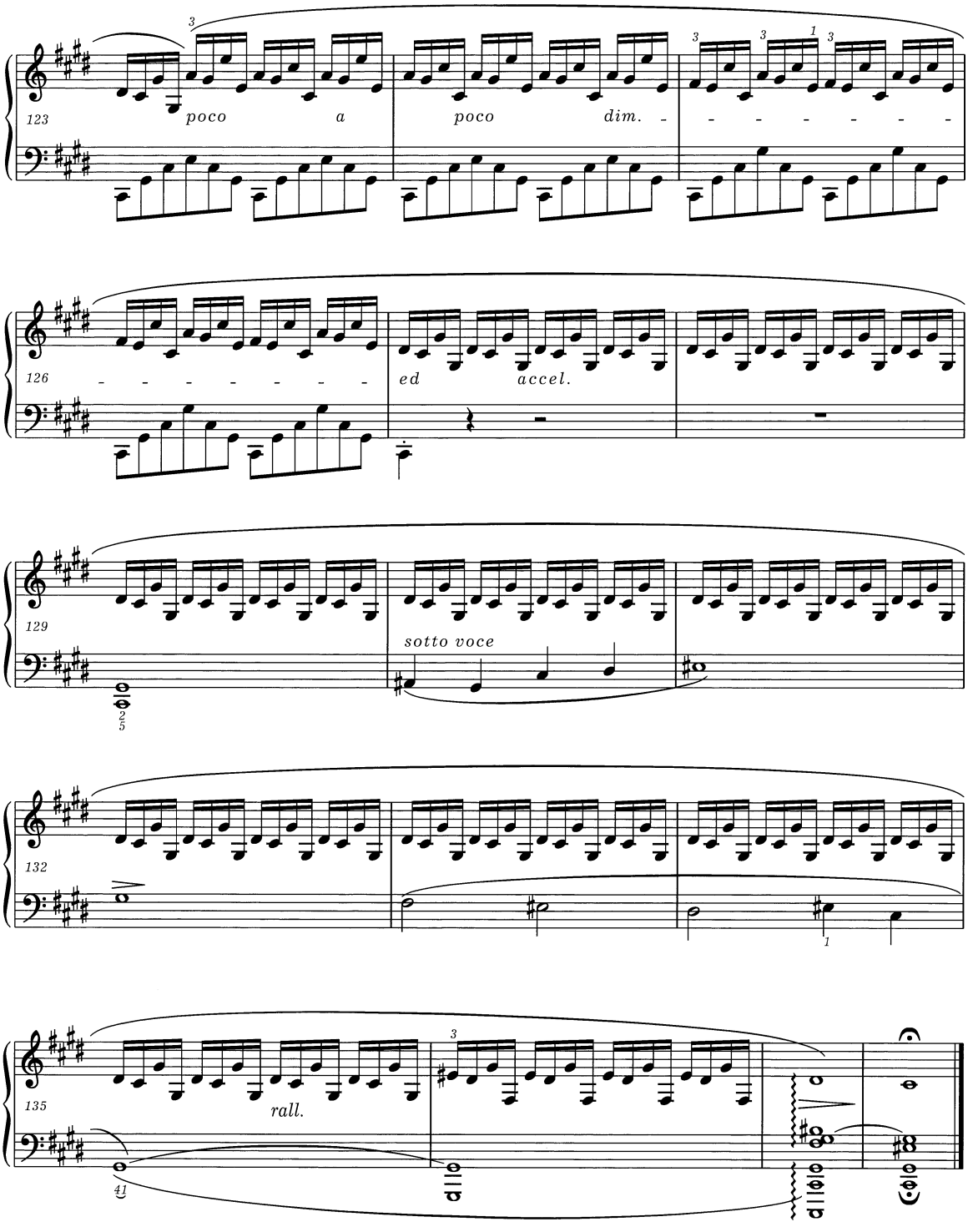

65
68
71
7
74
3
tr
77
tr
80
smorzando


[Tempo I]
83
sempre legato
8
85
87
89
91


93
s e m p r e
p i ù
a n i m a t o
95
cresc.
97
99
f
101
p o c o
r i t e n u t o

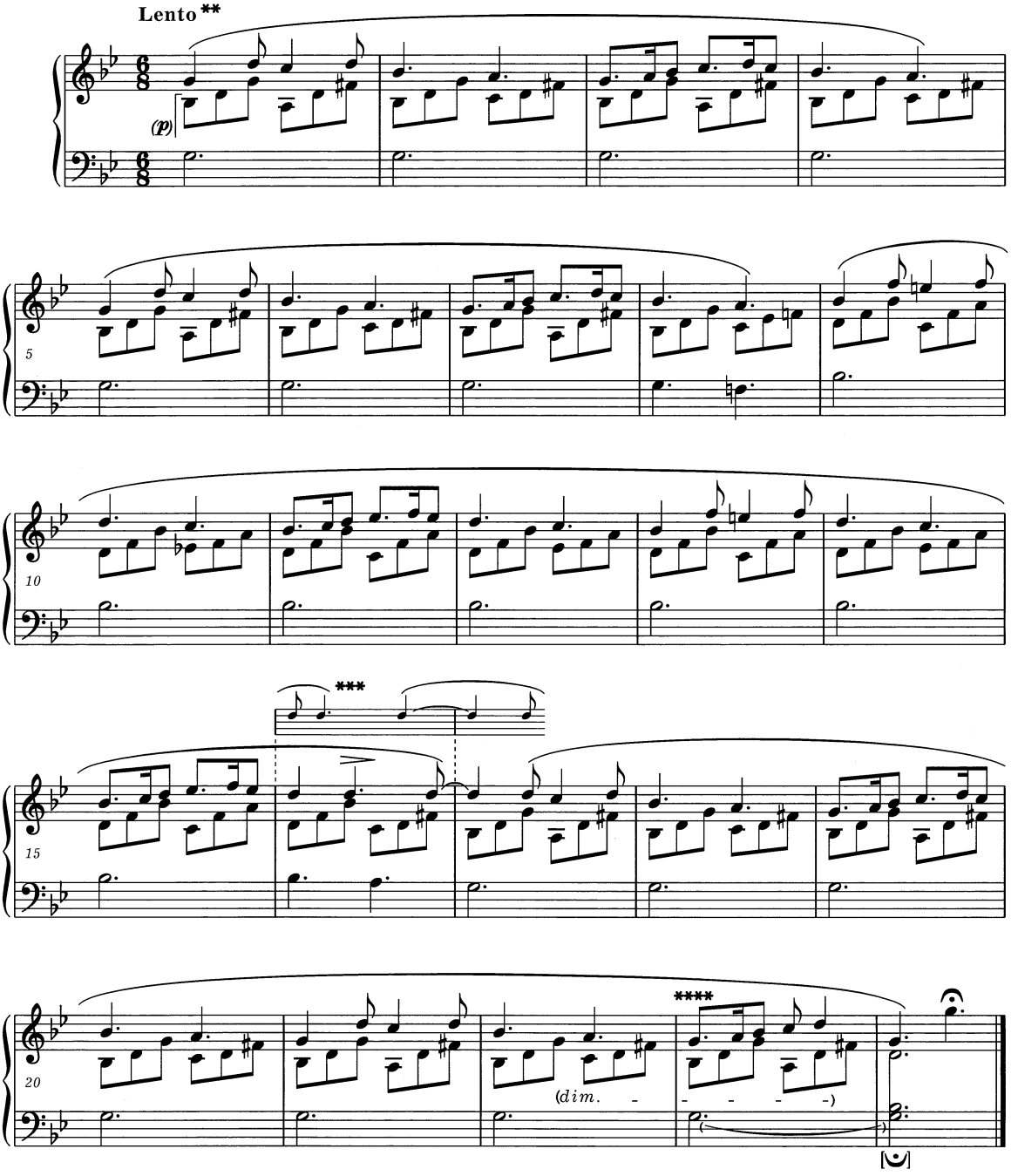

103
a tempo
105
8
107
poco
a
poco
cresc.
109
cresc.
111
f


113
ff
con forza
fz
115
8
ff
[simile]
117
119
f
121


123
poco a
poco dim.
126
ed accel.
129
sotto voce
132
135
rall.

# „Wiosna" *

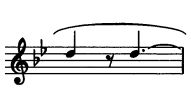
WN 52a



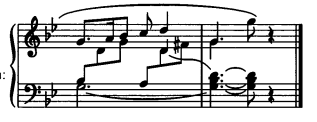

* Jest to układ na fortepian pieśni do słów Stefana Witwickiego.
This is a piano setting of a song to words by Stefan Witwicki.

** W innych rękopisach **Andantino** lub **Allegretto**.
In other manuscripts **Andantino** or **Allegretto**.

*** Jeszcze inna wersja, zgodna z melodią pieśni:
One further version that tallies with the melody of the song:

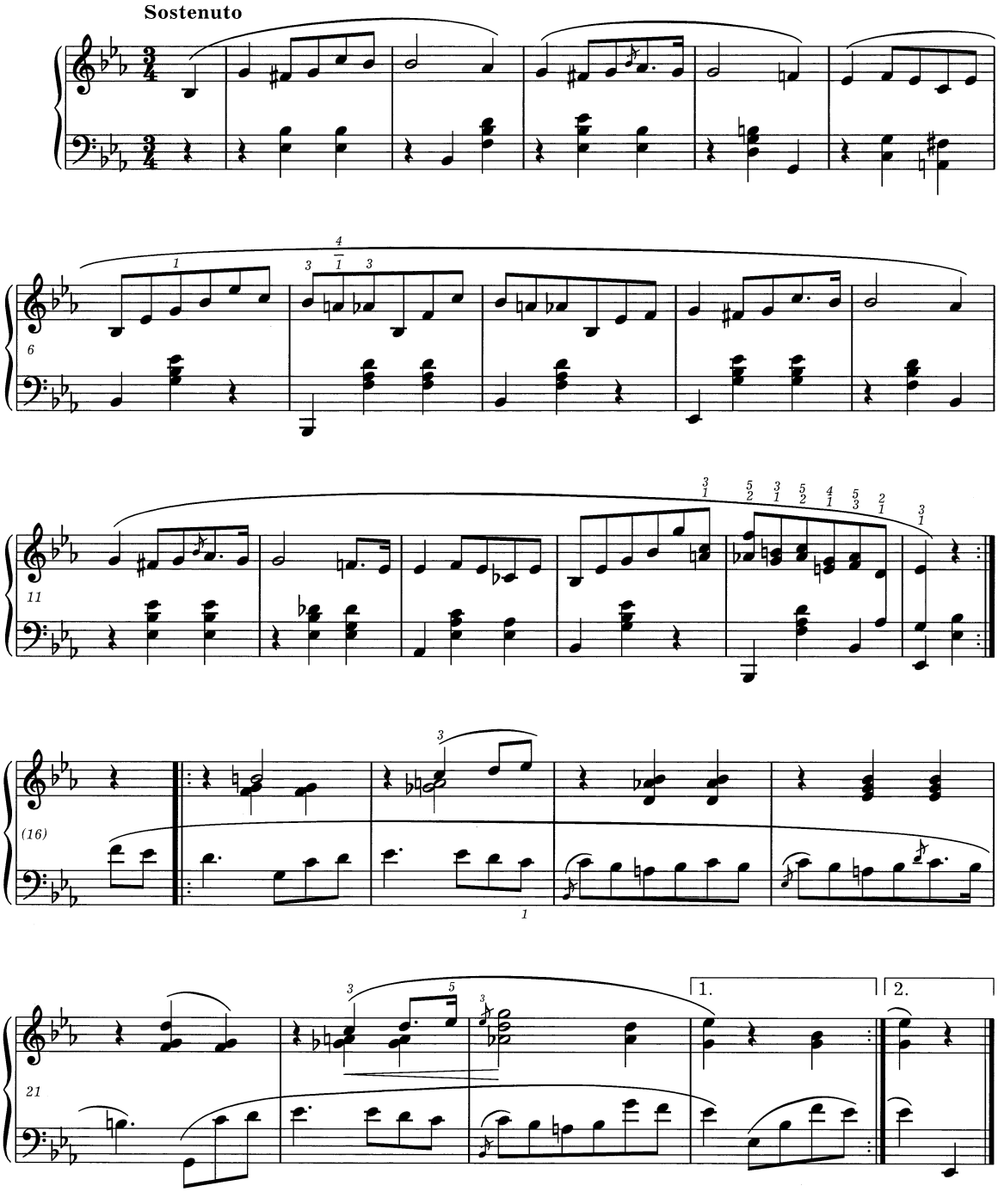


**** Inna wersja:
Another version:



# Sostenuto* *[A Emile Gaillard]*

WN 53

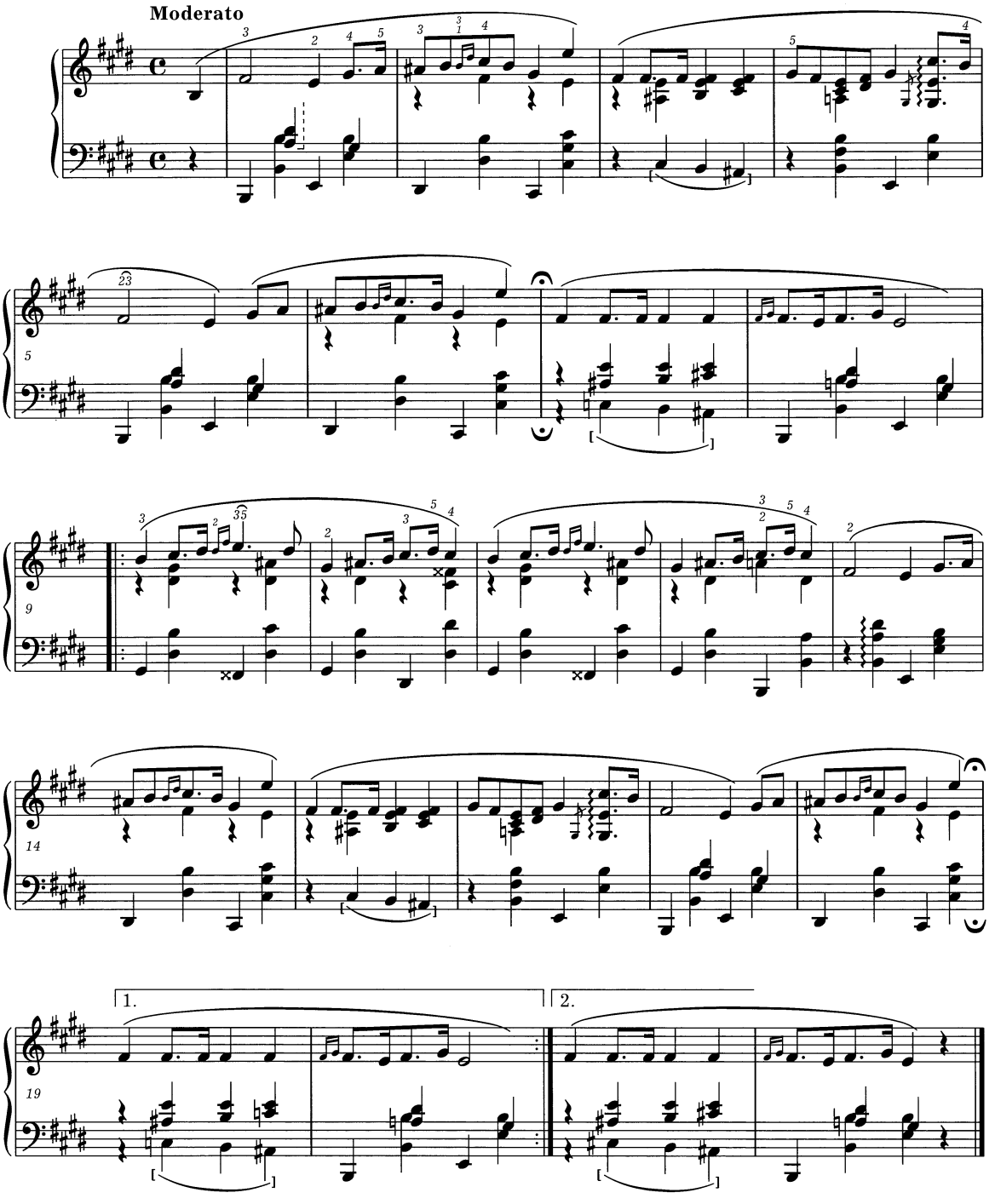



* Dotychczas stosowany tytuł *Walc* jest z pewnością nieautentyczny. Patrz *Komentarz źródłowy.*
The title *Valse* employed hitherto is certainly inauthentic. Vide *Source Commentary.*

# Moderato*

*A M^me^ la C^sse^ de Chérémeteff*

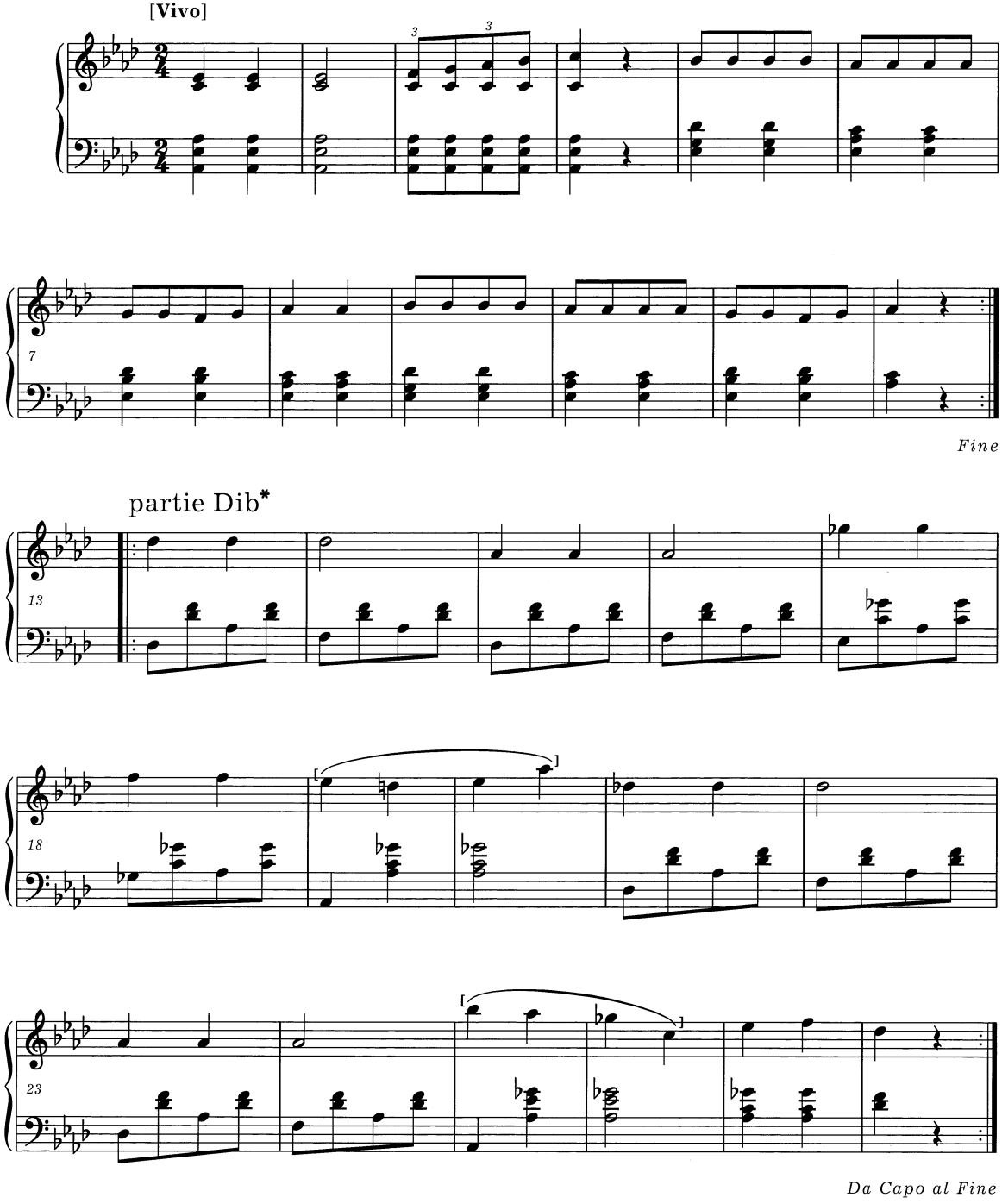





* Dotychczas stosowany tytuł *Feuille d'album* jest najprawdopodobniej nieautentyczny. Patrz *Komentarz źródłowy*.
The title *Feuille d'album* employed hitherto is most probably inauthentic. Vide *Source Commentary*.

# Galop Marquis*

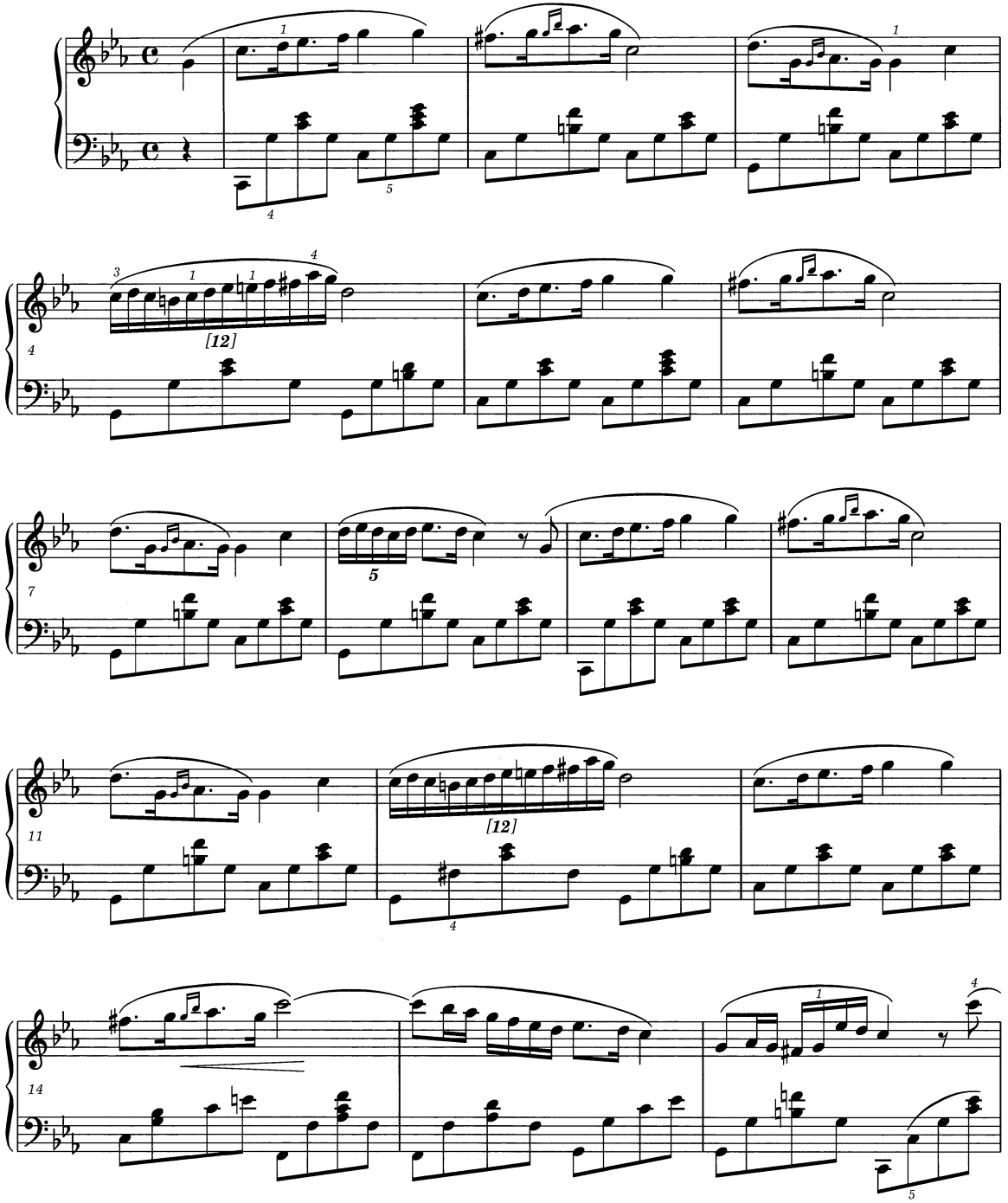
WN 59

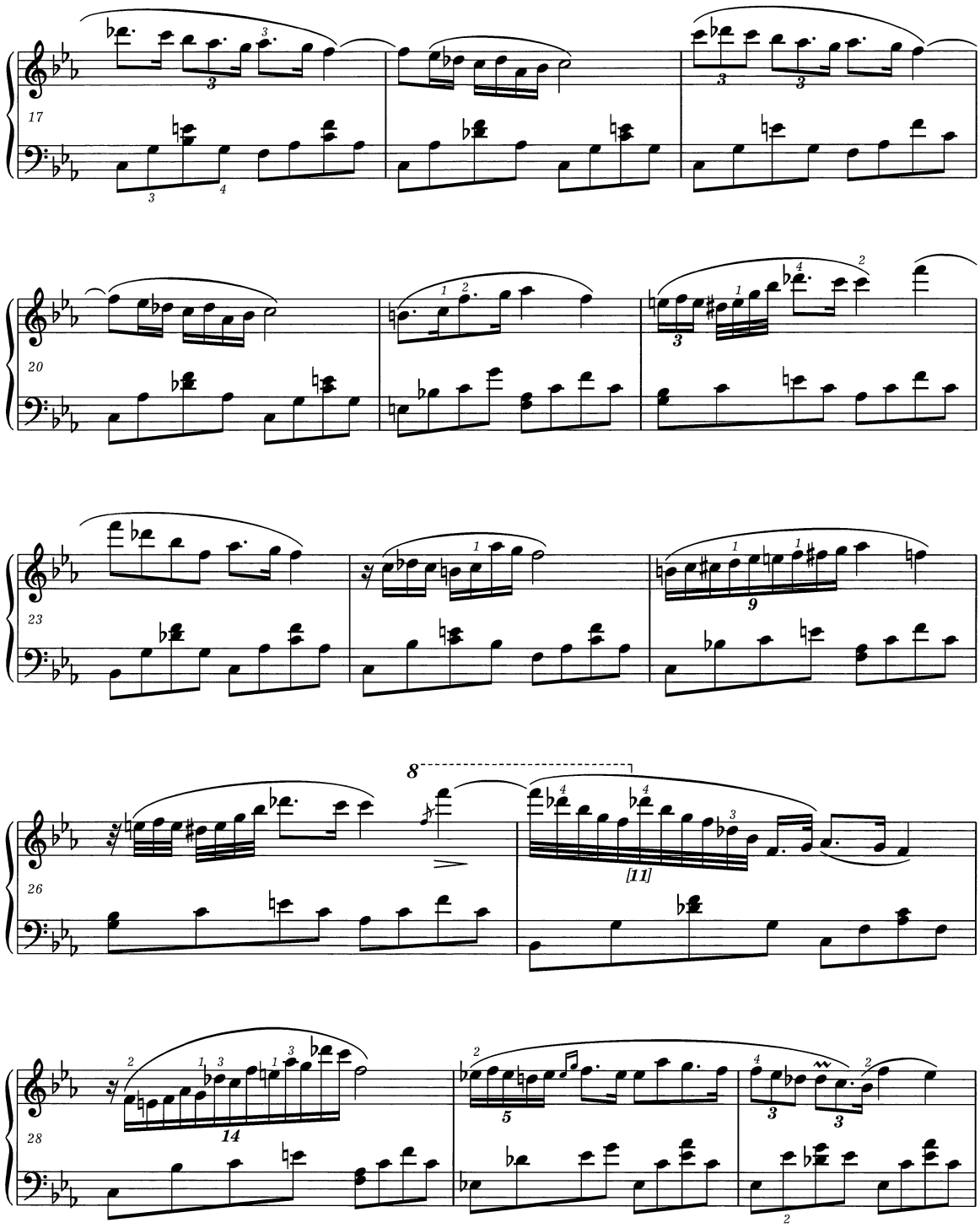


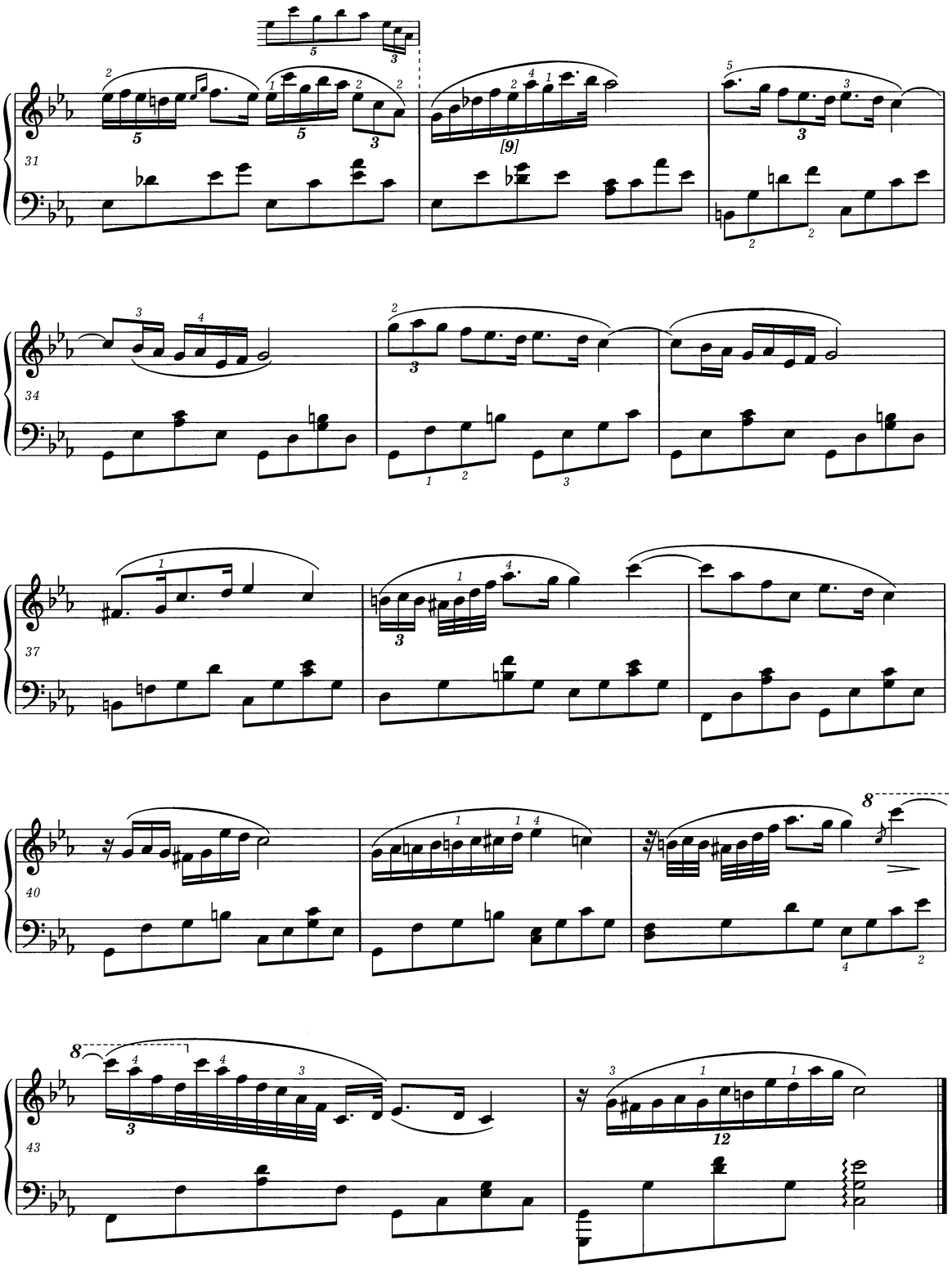

* *Marquis* i *Dib* – imiona piesków George Sand. Ten żart muzyczny został napisany przez Chopina w czasie pobytu w Nohant.
*Marquis* and *Dib* were the names of George Sand's dogs. This musical joke was written by Chopin during his stay at Nohant.

# Nocturne

WN 62



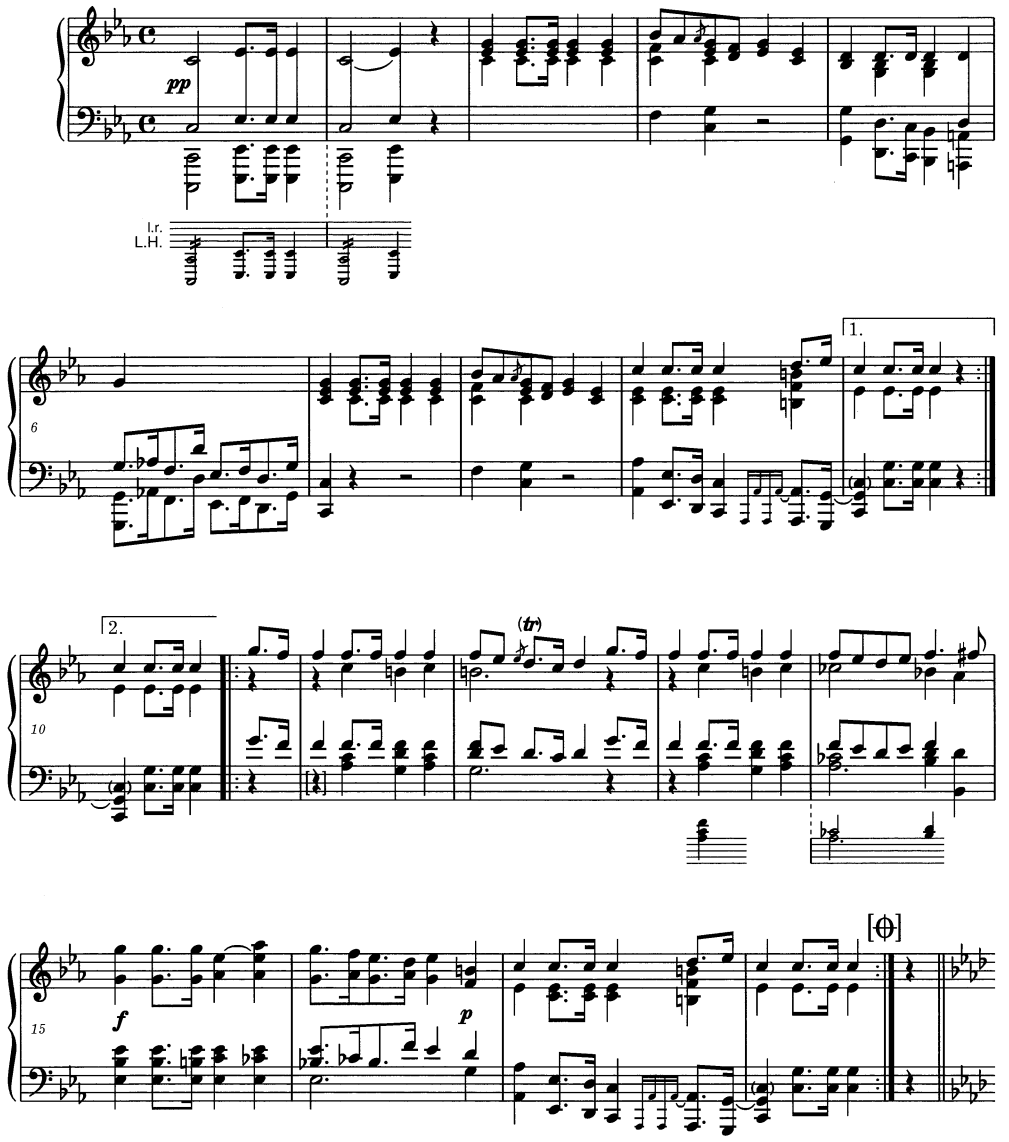




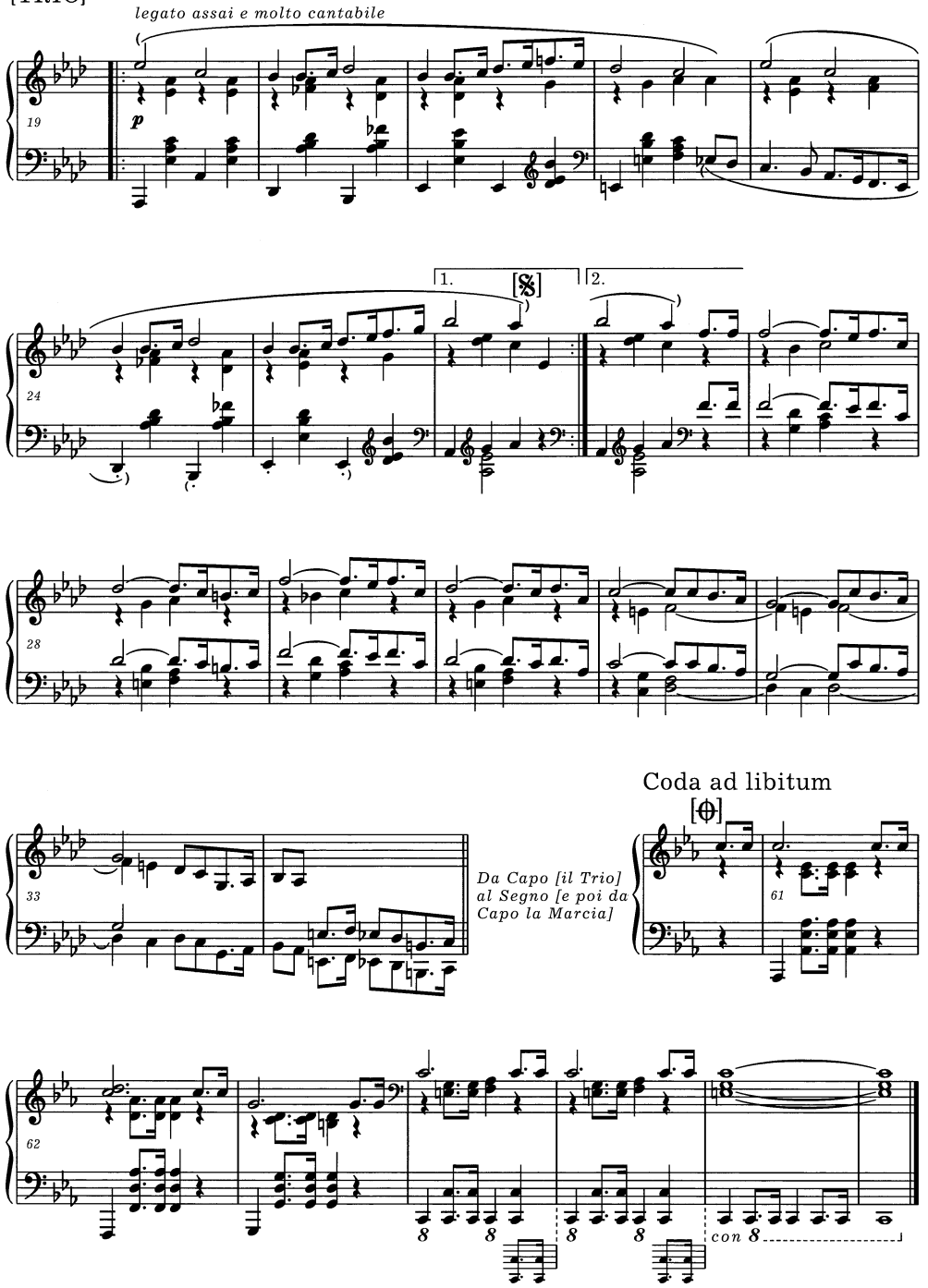
# Marche funèbre

Wersja późniejszych rękopisów / Version from later manuscripts

WN 9



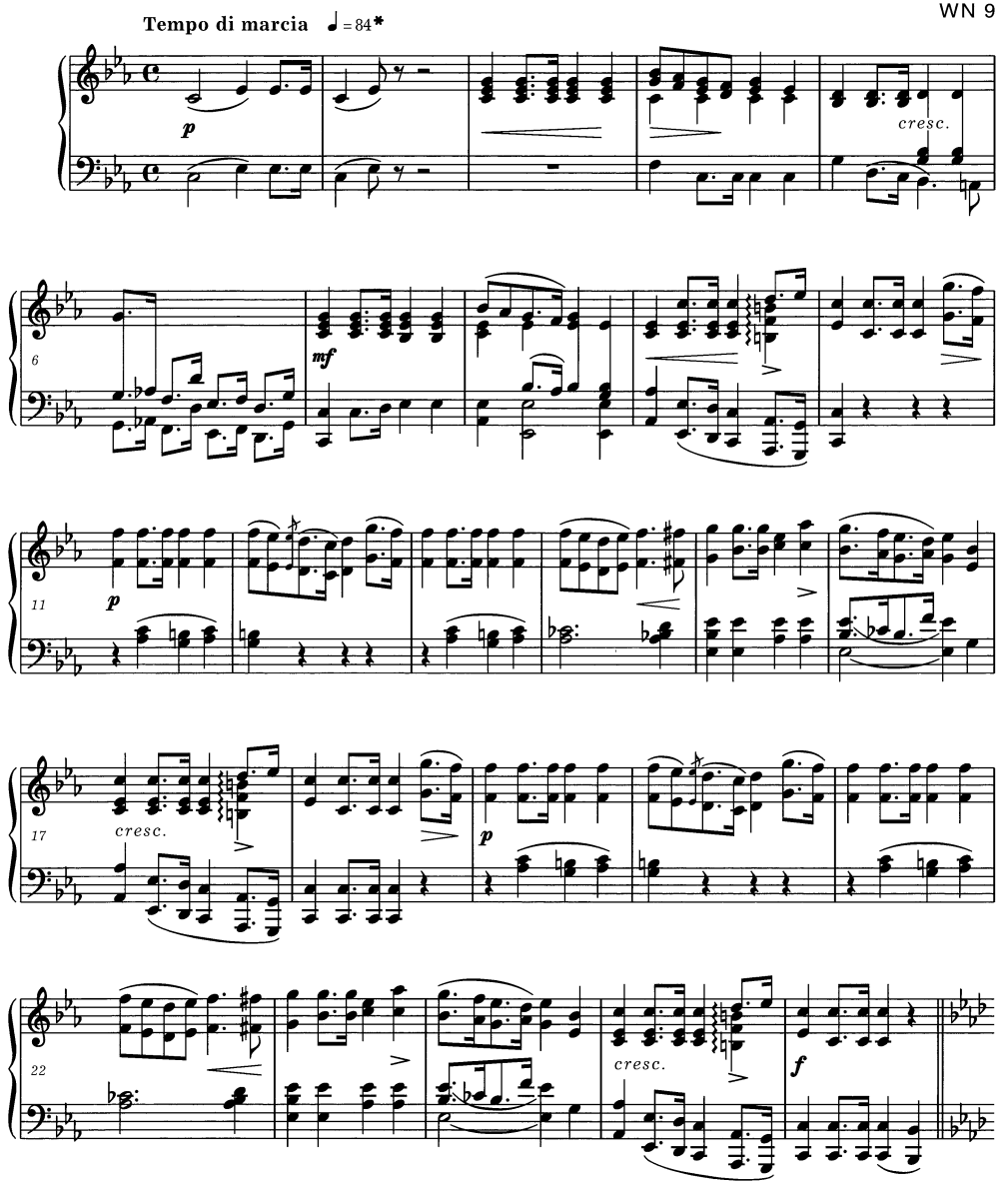
[TRIO]


legato assai e molto cantabile
p
19
1.
2.
24
28
33
Da Capo [il Trio] al Segno [e poi da Capo la Marcia]
Coda ad libitum
61
62
con 8

# Marche funèbre

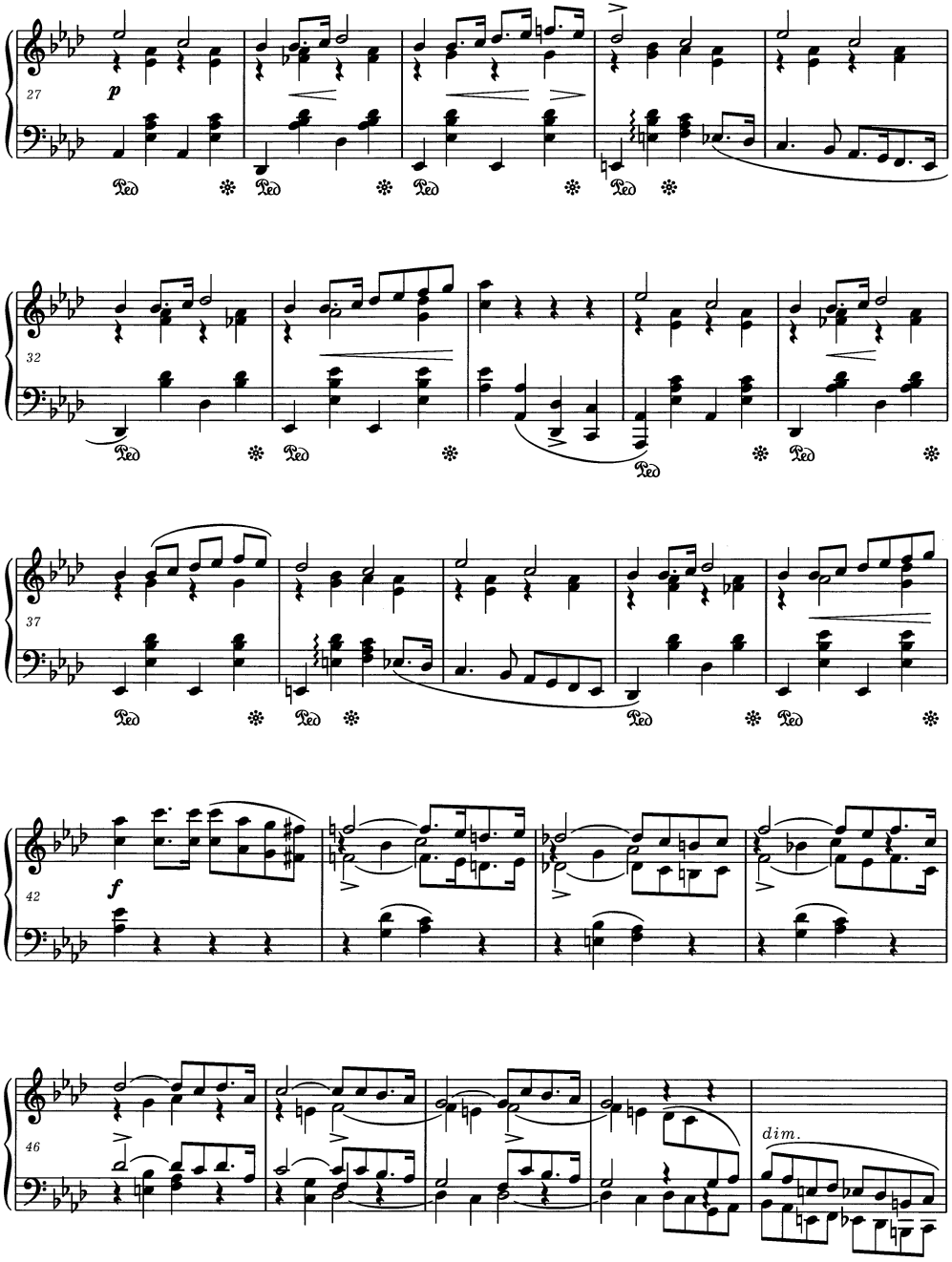
Wersja wydania J. Fontany / Version in the J. Fontana edition

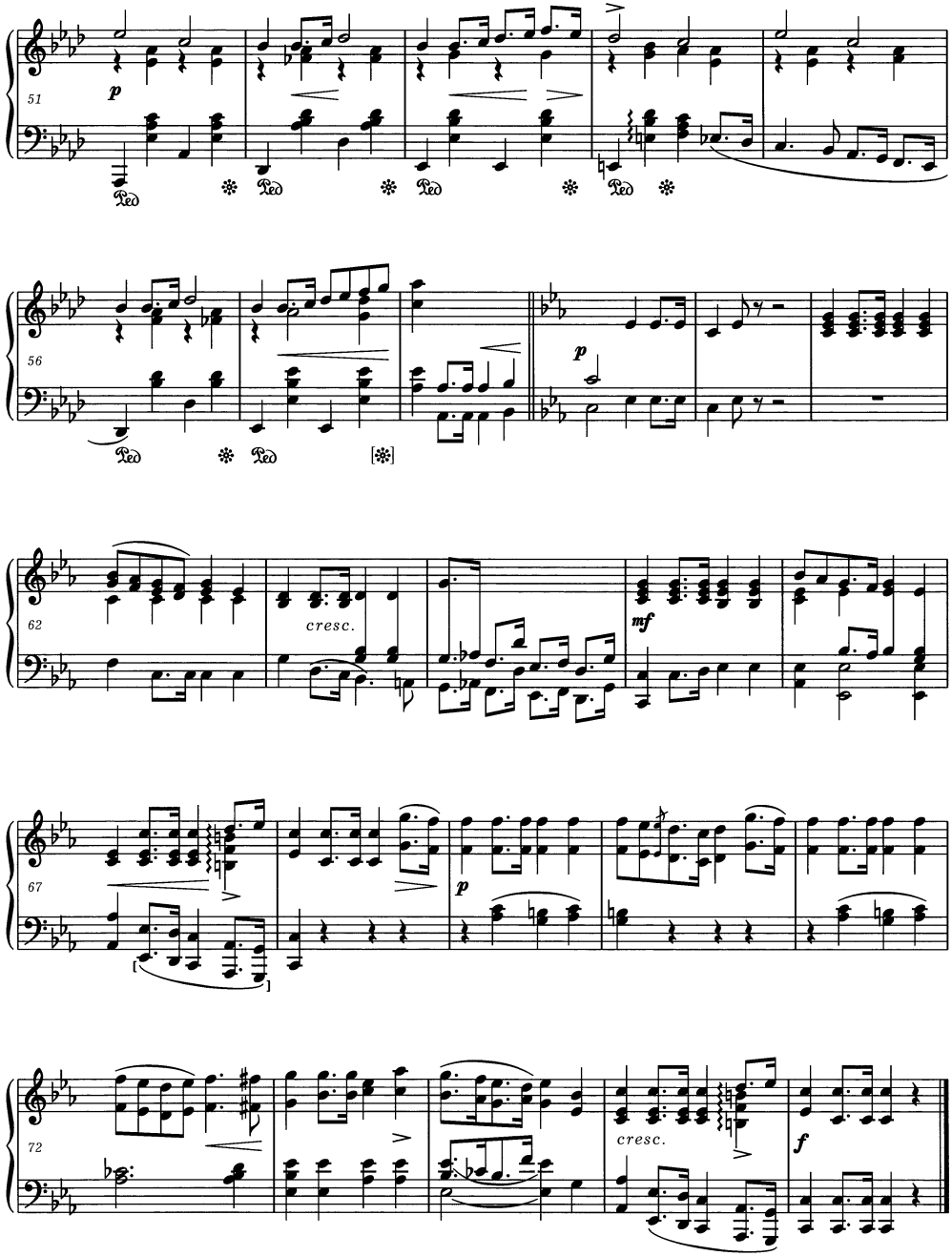





* Określenia tempa, pedalizacja i inne oznaczenia interpretacyjne są najprawdopodobniej – niektóre z pewnością – nieautentyczne.
The indications of tempo and pedalling and other performance markings are most probably—some certainly—inauthentic.

TRIO

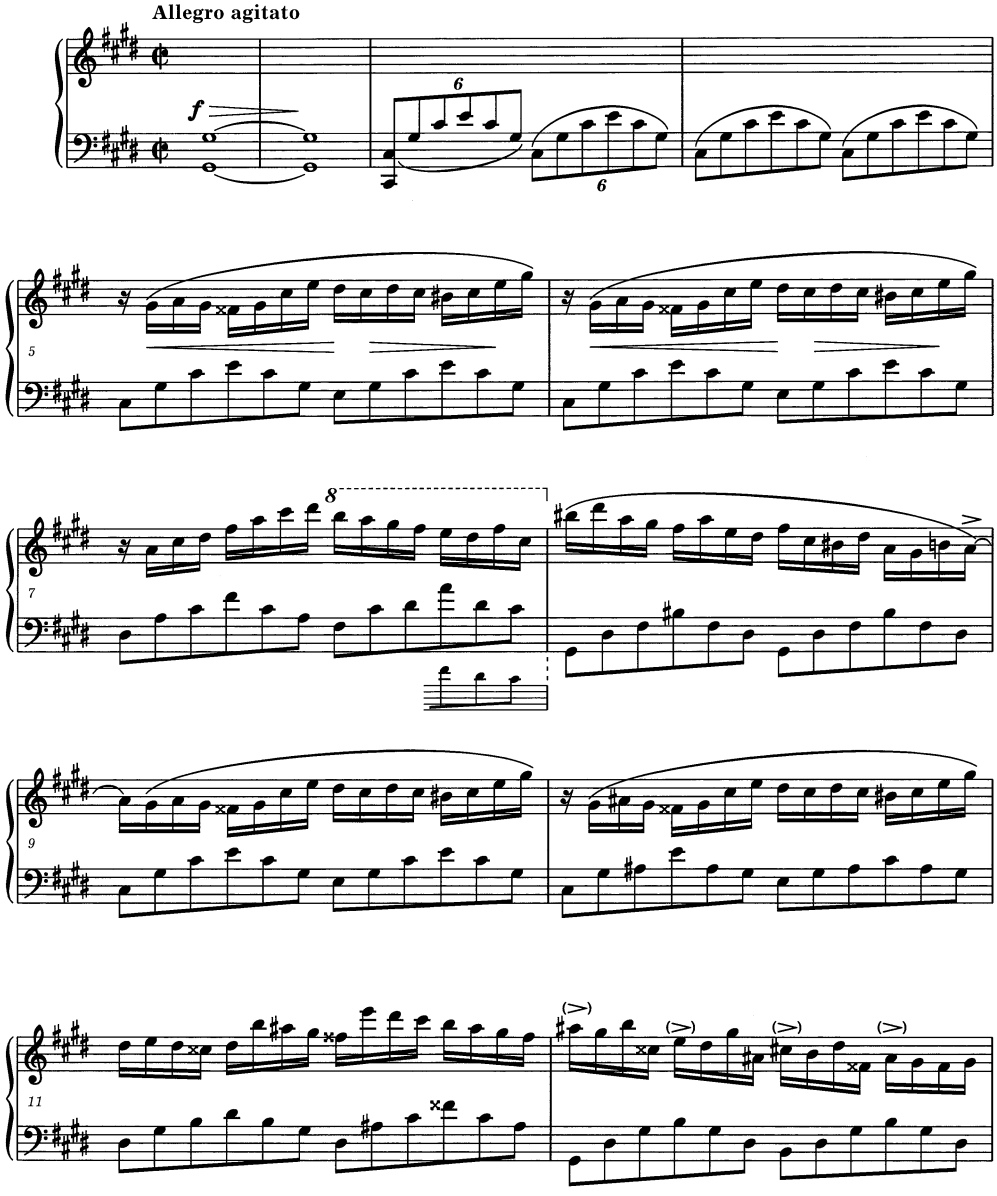



51
p
Ped
56
Ped
Ped
[*]
p
62
cresc.
mf
67
[
]
p
72
cresc.
f

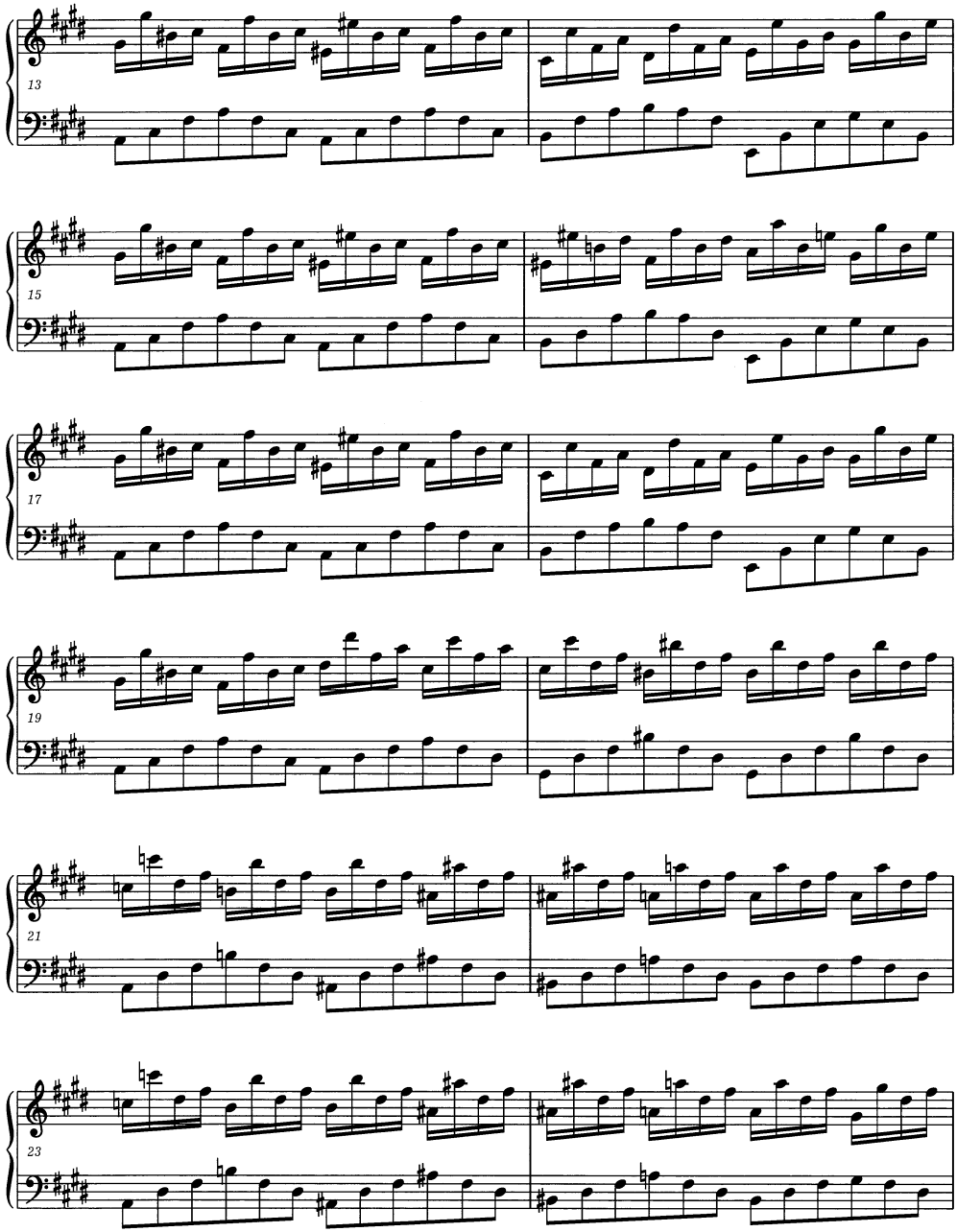
# Impromptu*

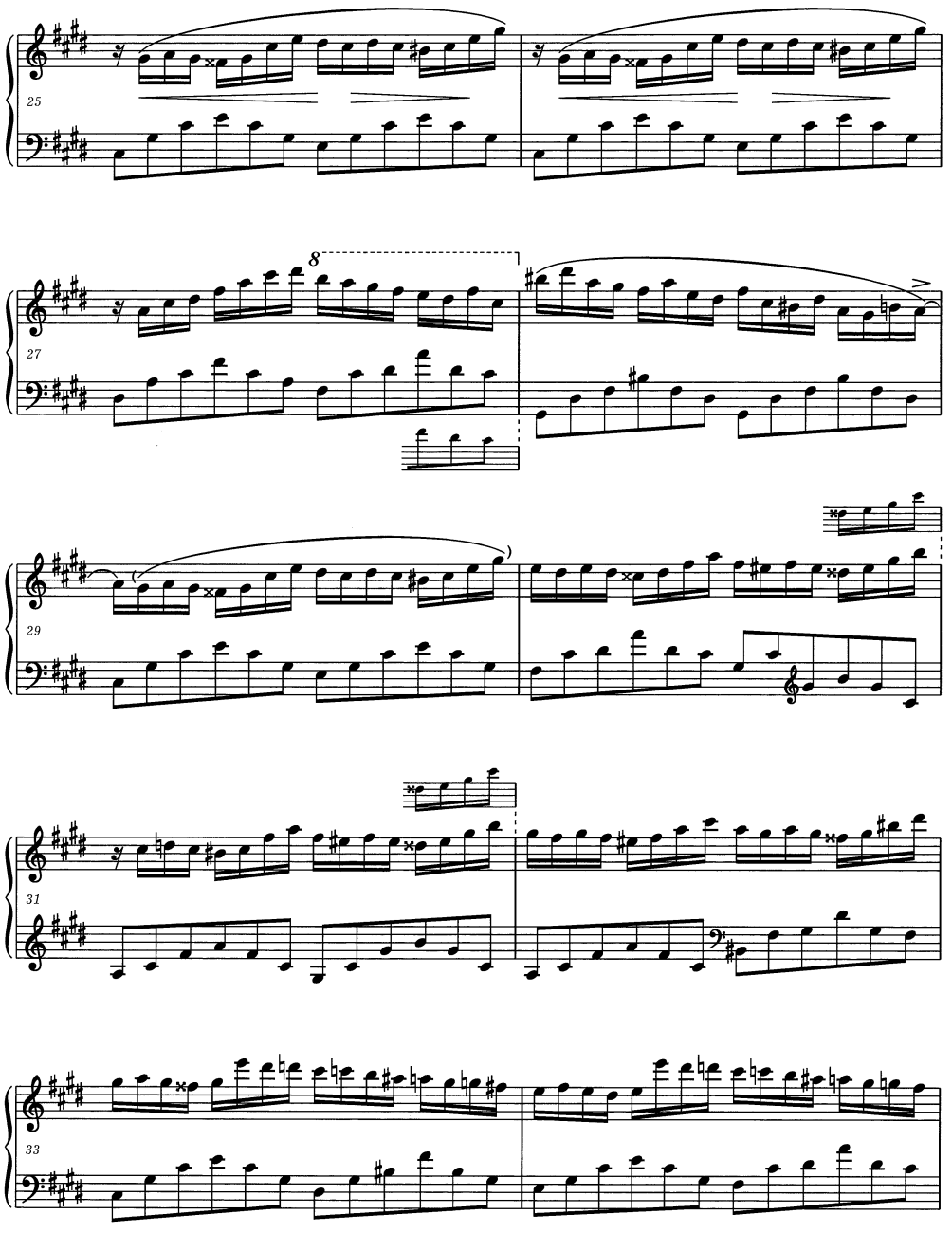
Pierwsza wersja / First version

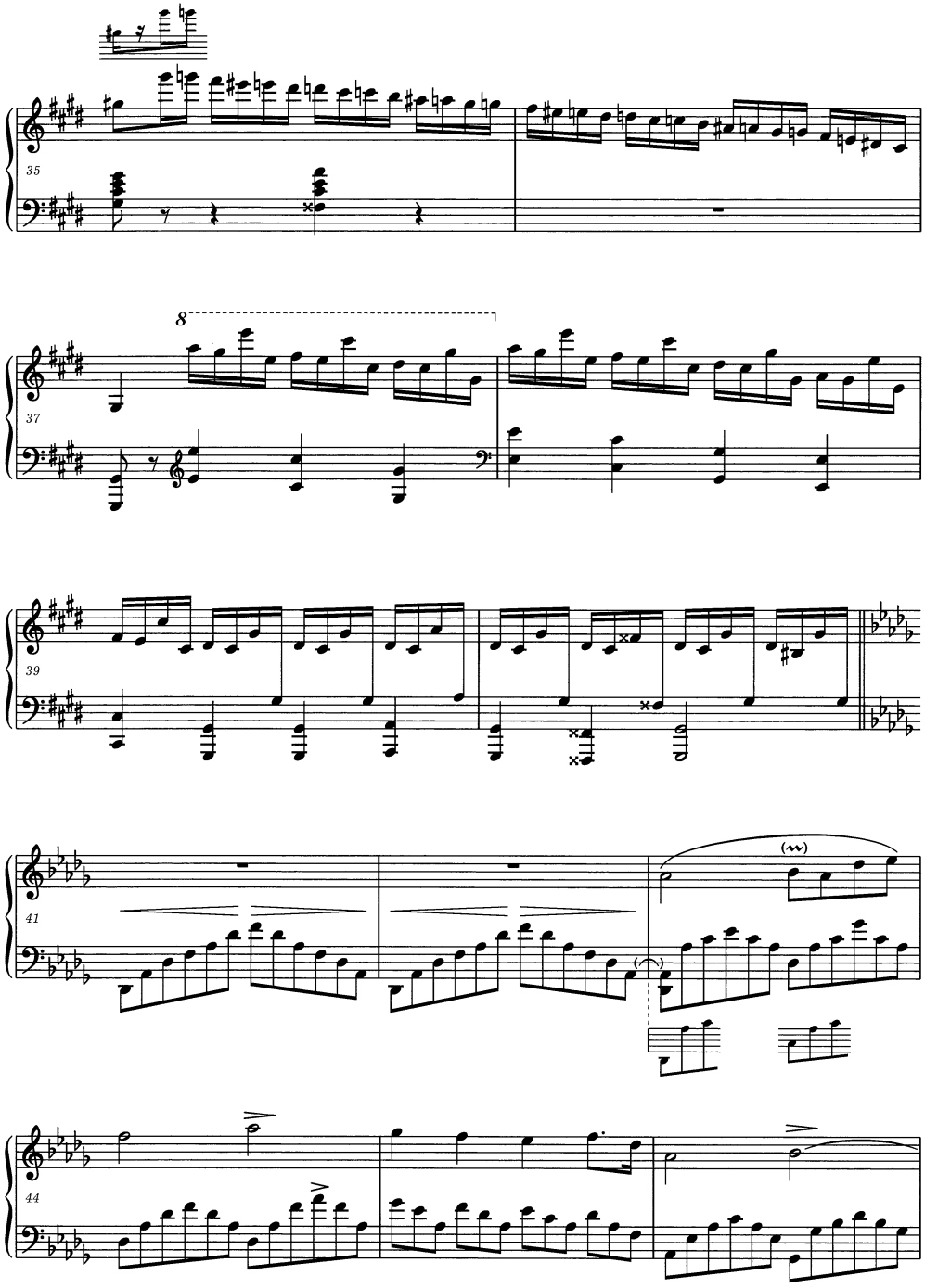
WN 46

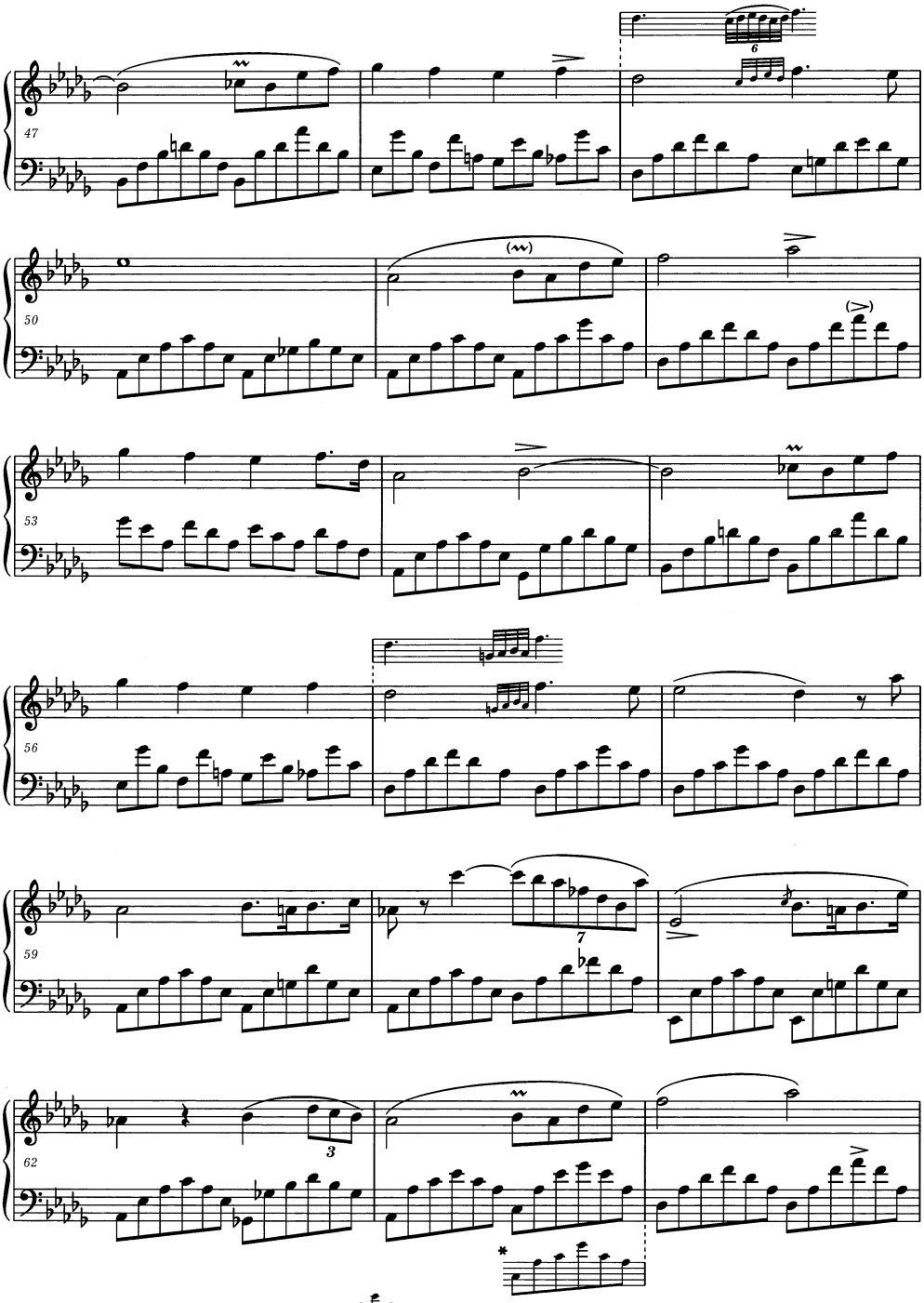



* Patrz uwaga na stronie 38.
Vide note on page 38.

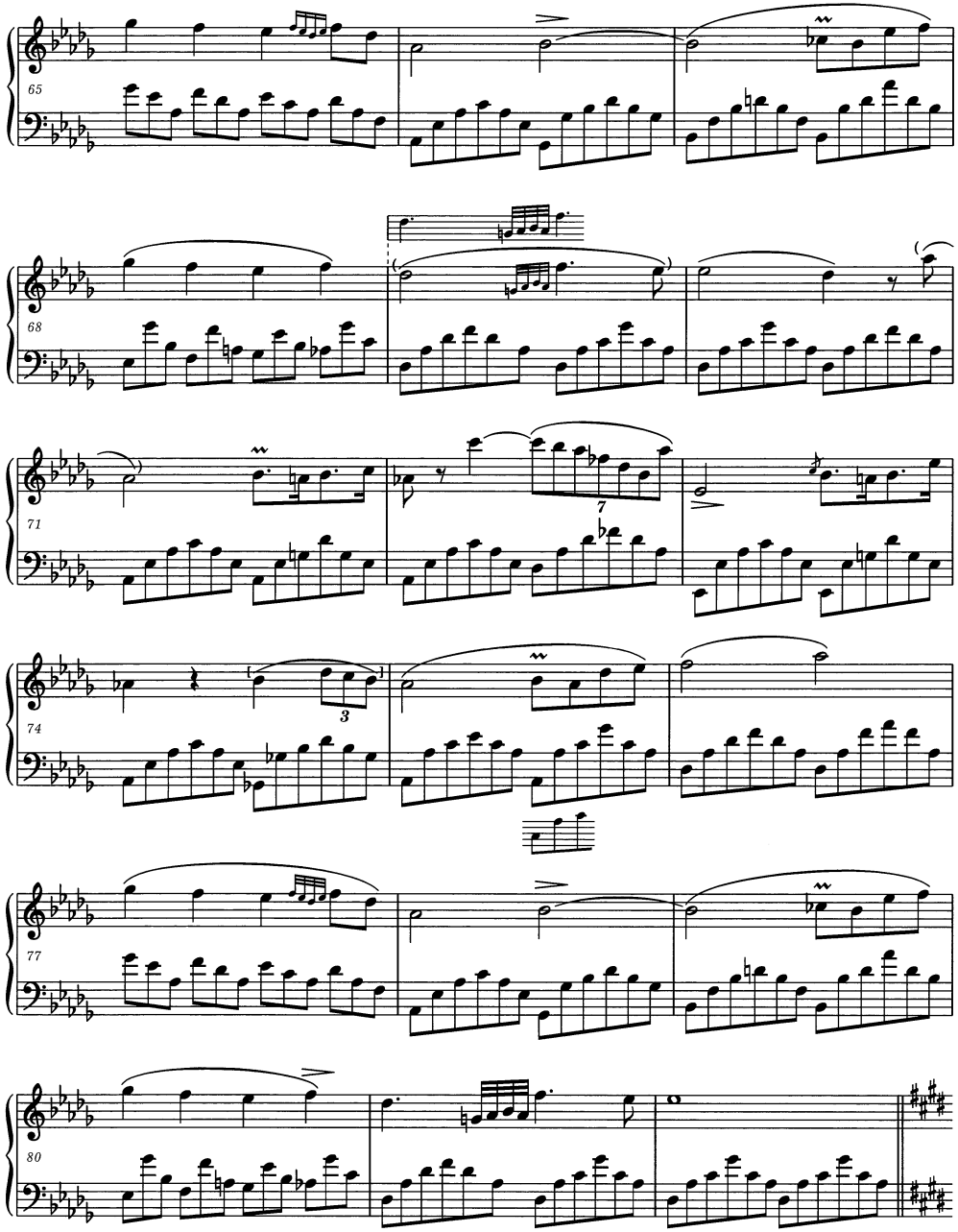

13
15
17
19
21
23

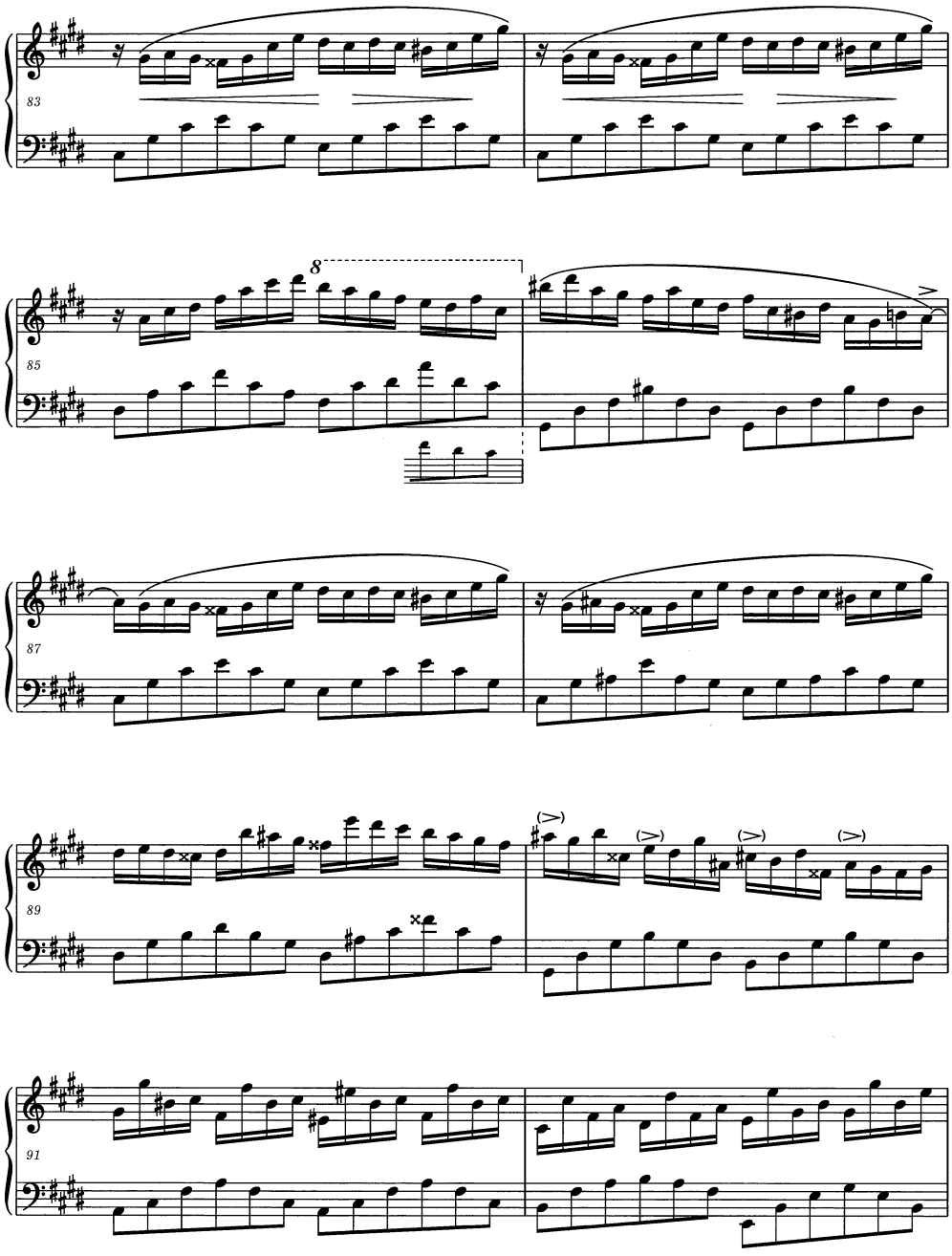

25
8
27
29
31
33

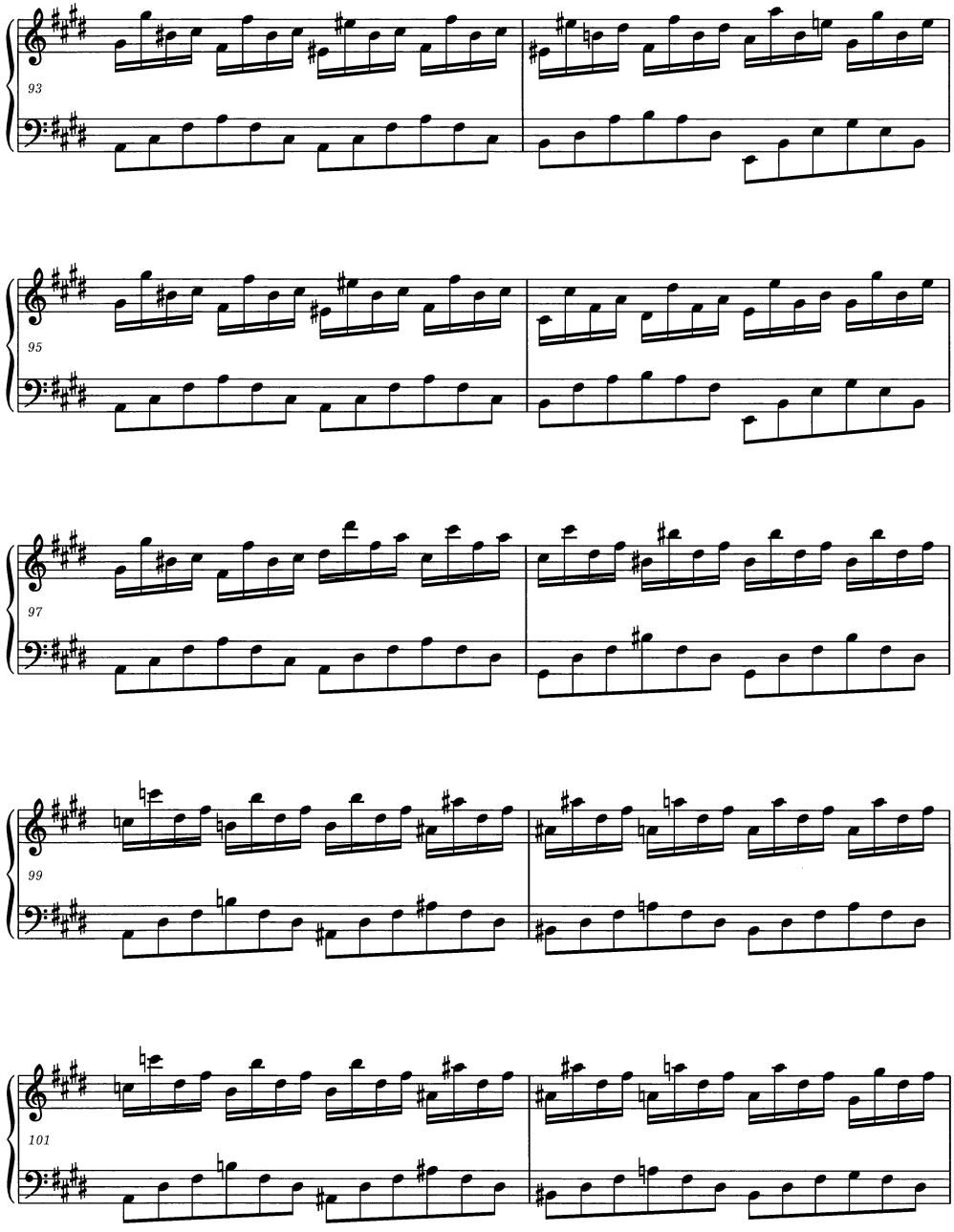

35
8
37
39
41
44

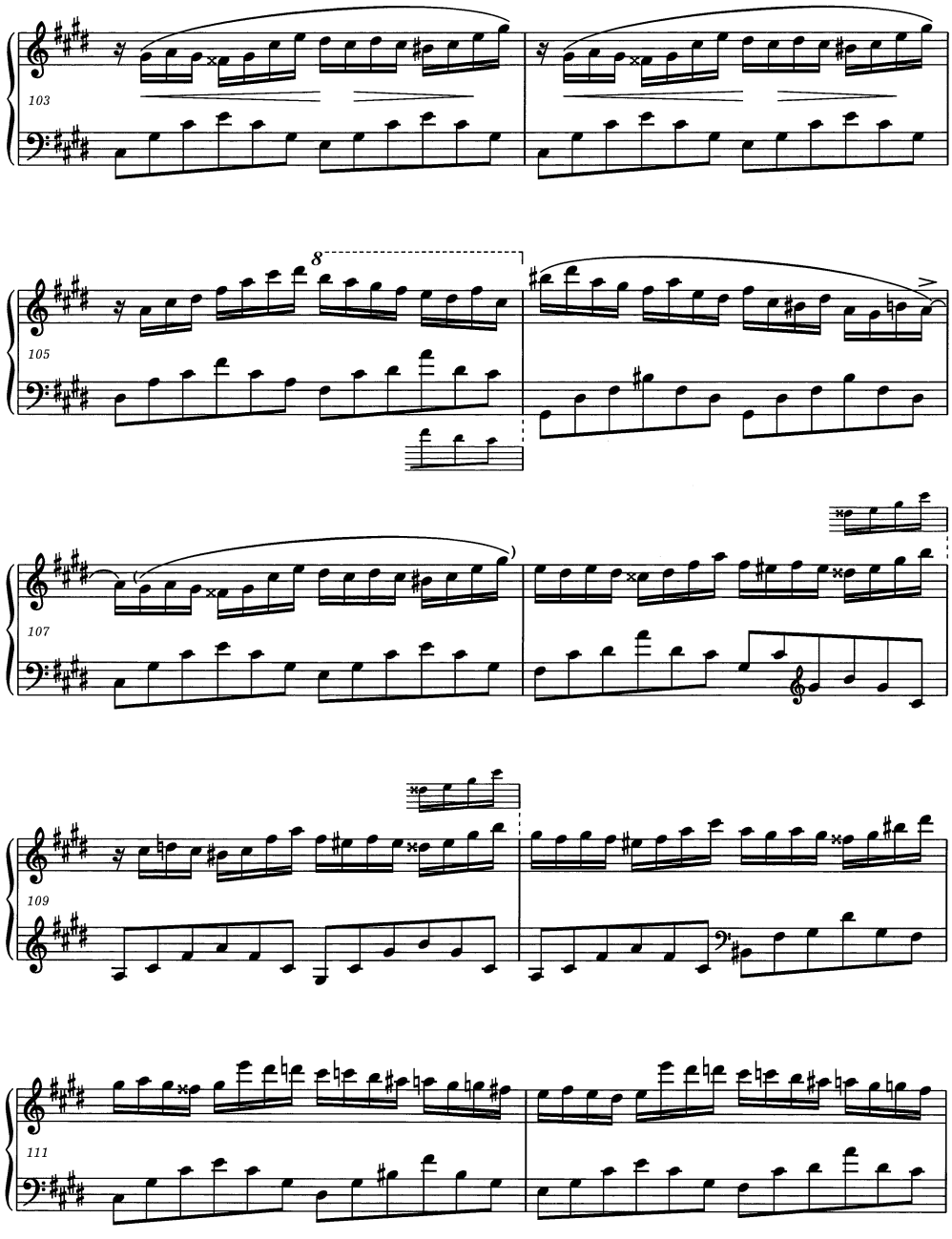


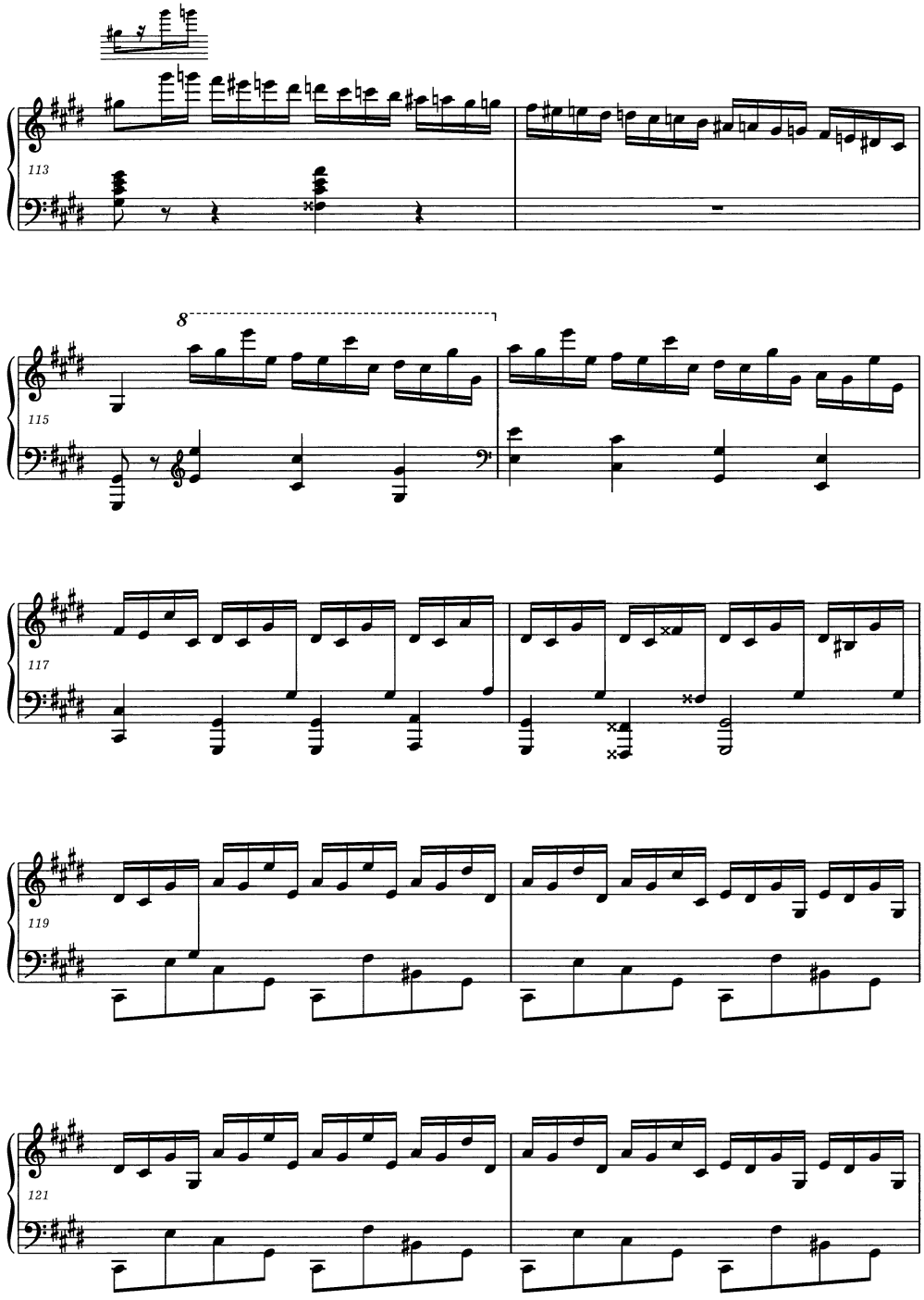

* Inna wersja drugiej połowy t. 63:
Another version of the second half of bar 63:

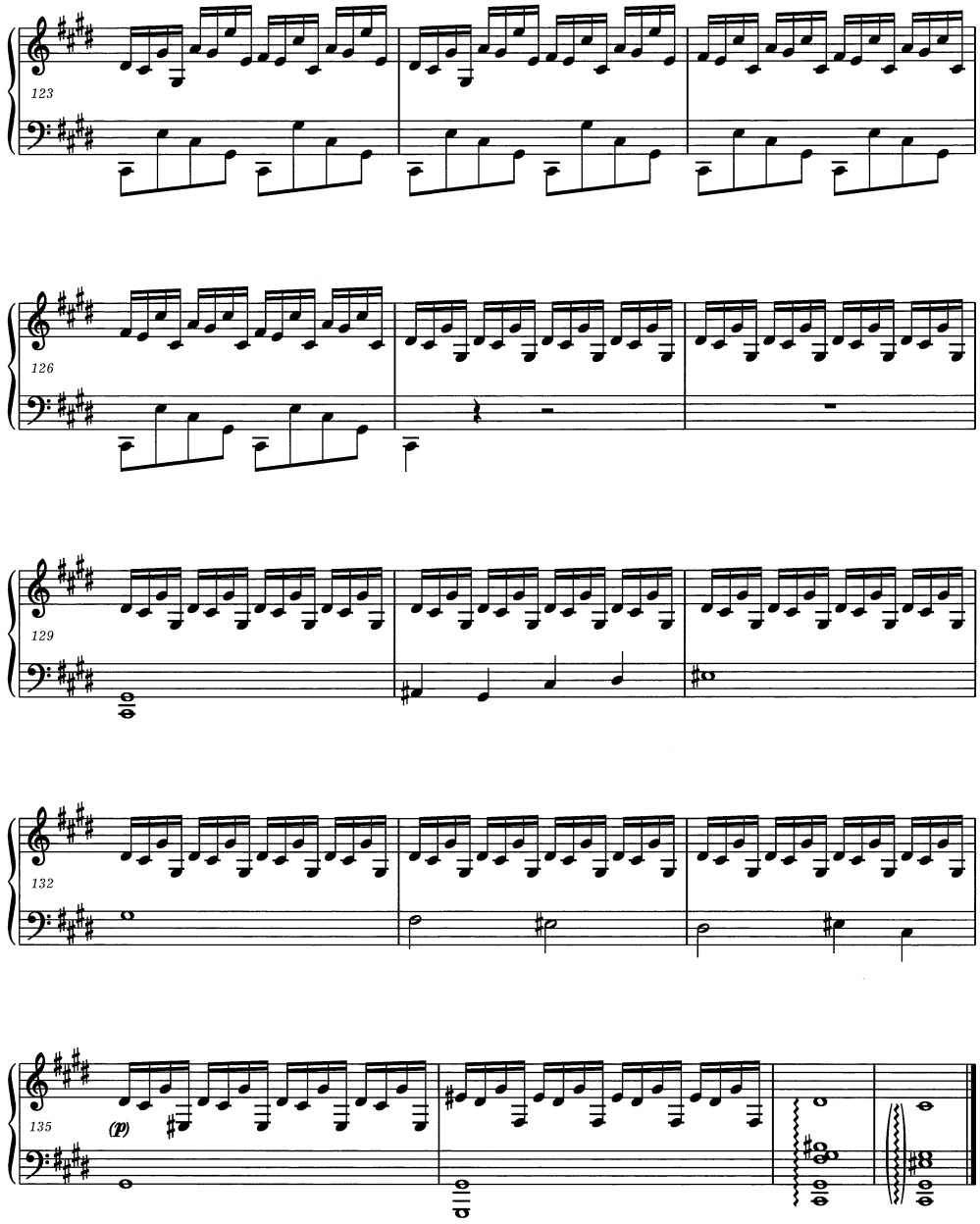

65
68
71
74
77
80


83
8
85
87
89
91


93
95
97
99
101


103
8
105
107
109
111


113
8
115
117
119
121


123
126
129
132
135
(p)