

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

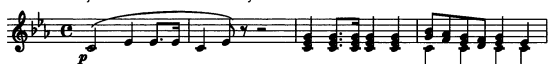
SERIA B. UTWORY WYDANE POŚMIERTNIE. TOM V

Marsz żałobny / Funeral March, WN 9

c-moll / in C minor

page / s. 13

Rekonstrukcja JE / Reconstruction by JE



Eccossaises WN 13

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Vivace



Nr 2 Des-dur / No. 2 in D♭ major

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Andantino

sempre legato



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Andante

p molto legato



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Allegretto grazioso

legato



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Allegretto



Lento con gran espressione WN 37

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Lento con gran espressione

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dolce



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Presto con leggierezza

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Sostenuto



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Nokturn / Nocturne, WN 62

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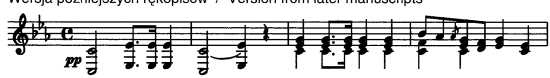
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Marsz żałobny / Funeral March, WN 9

c-moll / in C minor

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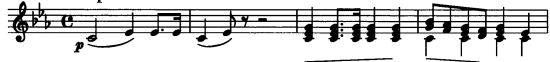
Wersja późniejszych rękopisów / Version from later manuscripts



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Tempo di marcia



Impromptu WN 46. Pierwsza wersja / First version

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Allegro agitato



Marche funèbre

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

Rekonstrukcja JE / Reconstruction by JE

WN 9

The musical score for "The Swan" is presented in three systems. The first system (measures 1-5) begins with a piano introduction marked *p*. The second system (measures 6-10) contains the main melody, with a repeat sign at measure 10. The third system (measures 11-15) concludes the piece with a final section marked *f* and *[dim.]*, ending with a double bar line and the word *Fine*.

* 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:

TRIO

legato

19 *p*

24

28

33

38

45

[Da Capo al Fine
senza ripetizione]

Ecossaises

WN 13 nr 1

1 [Vivace]

Fine

[Dal Segno al Fine colla repetizione]

2 WN 13 nr 2

Fine

* Inna wersja:
Another version:

Patrz Komentarz źródłowy.
Vide Source Commentary.

** tr =

3

4

7

8

10

14

1.

2.

tr

tr**

1

2

3

4

1

1

1

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



** tr = ~~~

[Warianty / Variants]*

[Andantino]

[sempre legato]

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 wykonawcy.
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.

23

27

[illegible]

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three measures. The first measure begins with a treble clef, a key signature of one sharp, and a time signature of 3/4. It features a melody in the treble staff and a bass line in the bass staff. The melody starts with a trill (tr) on the first note, followed by a triplet of eighth notes. The bass line consists of a single eighth note. The second measure continues the melody and bass line, with the melody featuring a triplet of eighth notes and a trill. The third measure shows the melody and bass line continuing, with the melody featuring a triplet of eighth notes and a trill. The score is marked with a forte (f) dynamic and includes fingerings (1, 2, 3, 5) and articulation marks (tr, trill).

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

39

42

45

48

52

56

f

31

8

3 2 1 2 1 3 1 2 3 2 1 3 2

61

1 3 4 1

8

(63)

cresc.

8

3 1 3 2

66

dolciss.

69

Handwritten musical score for 'The Rose Tree'. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked with a '69' at the beginning of the first staff.

72

4

2 5 1 3 2 4

1 8 5

75

8

3

1 2 1 2 1 5 4

1 3

pp

79

legatissimo

tr.

(f)

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

Nocturne

WN 23

* Andante

p molto legato

** * *

cresc. dim.

p

* 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* ²⁴³ *poco a poco* *cresc.*

18 *f* [dim. - -]

21 - - - - -] *aspiratamente*

24 *cre - scen - do*

27

* *tr* = ~

30 *[cresc.]* *f*

33 *dim.*

35 *p* [10]

37 [11]

39 *f* **

* 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

The musical score is written for piano in 8/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It is divided into four systems of staves.

- System 1:** The first staff begins with a treble clef and a key signature of three flats. It contains a melodic line with a trill marked with a star and the number 3, and a slur marked with the word *[legato]*. The bass staff provides a harmonic accompaniment with chords and single notes.
- System 2:** Continues the melodic and harmonic development. It includes a slur marked with the number 43 and a final measure marked with the word *Fine*.
- System 3:** The second staff of this system is marked *[cantabile]*. It features a melodic line with a slur marked with the number 31 and a bass line with a slur marked with the number 9.
- System 4:** Continues the cantabile section. It includes a trill marked with a star and the number 3, and a slur marked with the number 43. The bass line has a slur marked with the number 13.

* W całym utworze $\text{tr} = \text{w}$.
Throughout the work $\text{tr} = \text{w}$.

TRIO

Da Capo al Fine

[Allegretto]*

[A M^{lle} Léopoldine Blahetka]

Rekonstrukcja JE / Reconstruction by JE

WN 36

[Allegretto]

The musical score is for a piece titled "[Allegretto]*" by Léopoldine Blahetka, reconstructed by JE. It is in 3/4 time, F# major (three sharps), and consists of 36 measures. The piece is written for piano, with a treble and bass staff. The tempo is marked "[Allegretto]". The score includes various dynamics (f, p), articulations (accents, slurs), and fingerings (1-5). The score is divided into six systems of five measures each. Measure numbers 5, 11, 17, 22, and 27 are indicated at the start of their respective systems. The piece concludes with a final cadence in the sixth system.

* Por. Mazurek Fis w tomie 37 Supplement. Patrz Komentarz źródełowy.
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

pp

6

10

14

con forza

17

f

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

48 *ff*

51

55 *p*

58 *pp* *velociss.*

60 *pp* *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

Lento con gran espressione

pp

6

legato

10

14

cresc.

con forza

17

con forza

ff

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

21 *ppp* [legato]

Xeo Xeo

25 *sotto voce* *p*

29 *f* *tr* *pp*

(32) *cresc.* *p* *sempre p* *dimin.*

38 *sempre* *più* *piano* *rallentando*

44 *adagio* *a tempo* *tr* *cresc.* [legato]

Xeo

48 *f*

51 *con forza* *appassionato*

55 *p* 18

58 *sempre* 35 *più piano* *delicato* 11

60 *delicatiss.* 13 *rall.* *pp e rall.* *rall.* *ppp*

Cantabile

WN 43

Cantabile

dolce

[simile]

ten.

pp

dim.

e

rall.

smorz.

Presto con leggerezza*

A mon Ami P. Wolff

Presto con leggerezza

WN 44

legatiss.

2 1 3 1 5 4

5

9

13

17

f

5

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

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41

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43

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67

68

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70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

* 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*

[a tempo] 33 *p*

37 *accelerando e smorzando - - - pp - - -*

Impromptu*

Composé pour Madame la Baronne d'Este

WN 46

Allegro agitato

f *fz p* 6 3

sempre legato 3 4 3

7 3 $\frac{1}{3}$ 3 4

9 3

11 $\frac{1}{3}$ 3 4 3

* 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

19

21

23

25 *a tempo*

27

29 *poco a poco cresc.*

31 *cresc.*

33 *f*

* Patrz Komentarz źródłowy.
Vide Source Commentary.

4

35

ff con forza

fz

37

ff

[simile]

39

41

ff

più lento

sostenuto

con anima

tr

d i m.

Red

Red

44

Red

Red

[illegible]

65

68

71

74

77

80

smorzando

[Tempo I]

83

sempre legato

85

8

87

89

91

93

95

s e m p r e p i ù a n i m a t o

97

99

f

101

p o c o r i t e n u t o

103 *a tempo*

105

107 *poco a poco cresc.*

109 *cresc.*

111 *f*

113 *ff con forza*

115 *ff* [simile]

117

119 *f*

121

123 *poco a poco dim.*

126 *ed accel.*

129 *sotto voce*

132

135 *rall.*

"Wiosna" *

WN 52a

Lento **

5

10

15

20

(dim. - - -)

* 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

Sostenuto

The musical score is written for piano and right hand. It is in 3/4 time and B-flat major. The piece is marked 'Sostenuto'. The score consists of five systems. The first system shows the beginning of the piece. The second system includes fingerings (1, 3, 4, 3) and a measure number '6'. The third system includes a complex fingering sequence (3 1, 5 2, 3 1, 5 2, 4 1, 5 3, 2 1, 3 1) and a measure number '11'. The fourth system includes a measure number '(16)' and a first ending bracket. The fifth system includes measure numbers '21' and '22', and a second ending bracket.

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

Moderato*

A M^{me} la C^{sse} de Chéréméteff

WN 56

Moderato

5

9

14

19

1. 2.

* 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

[Vivo]

Fine

partie Dib*

Da Capo al Fine

* 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

This musical score is for a piece titled "Nocturne" (WN 62). It is written for piano (left hand) and violin (right hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into five systems, each containing a piano part and a violin part. The piano part features a steady eighth-note accompaniment in the left hand and more complex melodic lines in the right hand, including slurs, ties, and fingerings. The violin part provides a melodic counterpoint to the piano, with various slurs and fingerings. Measure numbers 4, 7, 11, and 14 are indicated at the start of their respective systems. Rehearsal marks [12] and [12] are placed above the piano part in the second and fourth systems, respectively. The score concludes with a final measure in the fifth system, marked with a fermata and a measure rest.

17

3 3 3

3 4

20

1 2 3 4 2

3

23

1 1 1 9

26

8

[11]

28

2 1 3 1 3 14

2 5 3 3 2

2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a half note F4, a half note E4, and a half note D4. The melody then continues with a quarter note C4, a quarter note B-flat3, a quarter note A3, and a quarter note G3. The second system consists of two staves, a treble clef and a bass clef, both with a key signature of one flat and a common time signature. The treble staff continues the melody from the first system, starting with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The bass staff provides a harmonic accompaniment, starting with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The score includes various musical notations such as notes, rests, and bar lines, and is labeled with the number 31 in the bottom left corner.

34

3 4

2 3

1 2 3

37

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature is one flat (B-flat). The melody is in the Treble clef, and the bass line is in the Bass clef. The score includes fingerings (1, 3, 4) and a repeat sign. The lyrics 'The Rose Tree' are written below the bass line.

40

1 1 4

8

4 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 43 and 44. Measure 43 features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is an eighth-note scale starting on G4, moving up to D5, with fingerings 8, 4, 4, 3 indicated. The bass line consists of quarter notes: G3, B2, D3, and F3. Measure 44 continues the melody with a triplet of eighth notes (E4, F4, G4) and a quarter note (A4), with fingerings 3, 1, 1 indicated. The bass line continues with quarter notes: G3, B2, D3, and F3. The second system contains measures 45 and 46. Measure 45 features a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody is an eighth-note scale starting on G4, moving up to D5, with fingerings 3, 1, 1 indicated. The bass line consists of quarter notes: G3, B2, D3, and F3. Measure 46 continues the melody with a triplet of eighth notes (E4, F4, G4) and a quarter note (A4), with fingerings 3, 1, 1 indicated. The bass line continues with quarter notes: G3, B2, D3, and F3. The score concludes with a double bar line.

Marche funèbre

Wersja późniejszych rękopisów / Version from later manuscripts

WN 9

The musical score is written for piano and features four systems of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The first system begins with a piano (*pp*) dynamic. The second system includes a first ending bracket labeled '1.'. The third system includes a second ending bracket labeled '2.' and a trill ornament (*tr*) above a note. The fourth system includes a forte (*f*) dynamic, a piano (*p*) dynamic, and a section marked with a circled cross symbol [⊕]. The score is written for both hands, with the left hand (L.H.) and right hand (R.H.) parts clearly indicated. The piece concludes with a final cadence in the key of B-flat major.

[TRIO]

legato assai e molto cantabile

19 *p*

24

1. [8] 2.

28

33

Coda ad libitum

[Φ]

61

*Da Capo [il Trio]
al Segno [e poi da
Capo la Marcia]*

62

8 8 8 8 con 8

Marche funèbre

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

WN 9

Tempo di marcia ♩ = 84*

The musical score is written for piano and consists of 24 measures. It is in B-flat major (two flats) and 4/4 time. The tempo is marked 'Tempo di marcia' with a quarter note equal to 84 beats per minute. The score is divided into five systems, each starting with a measure number: 6, 11, 17, 22, and 24. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The score includes various musical notations such as chords, arpeggios, and pedaling marks.

* 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

27 *p*

Ped * Ped * Ped *

32

Ped * Ped * Ped *

37

Ped * Ped *

42 *f*

46 *dim.*

51 *p*

56 *p*

62 *cresc.* *mf*

67 *p*

72 *cresc.* *f*

Impromptu*

Pierwsza wersja / First version

WN 46

Allegro agitato

The musical score is written for piano and features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Allegro agitato'. The score is divided into five systems, each containing a piano (p) and a forte (f) section. The first system begins with a forte (f) marking. The second system starts with a piano (p) marking. The third system also begins with a piano (p) marking. The fourth system starts with a piano (p) marking. The fifth system begins with a piano (p) marking. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system includes a forte (f) marking. The second system includes a piano (p) marking. The third system includes a piano (p) marking. The fourth system includes a piano (p) marking. The fifth system includes a piano (p) marking. The score is numbered 5, 7, 9, and 11 at the beginning of each system.

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

13

15

17

19

21

23

25

27

29

31

33

35

37

8

39

41

(w)

44

47

50

53

56

59

62

* Inna wersja drugiej połowy t. 63:

Another version of the second half of bar 63:



65

68

71

74

77

80

83

85

87

89

91

93

95

97

99

101

103

105

107

109

111

System 1, measures 113-114. The key signature is three sharps (F#, C#, G#). Measure 113 features a treble staff with a complex melodic line and a bass staff with a simple accompaniment. Measure 114 continues the melodic development in the treble staff.

System 2, measures 115-116. Measure 115 includes a first ending bracket labeled '8' over the treble staff. The bass staff provides a steady accompaniment. Measure 116 continues the melodic line in the treble staff.

System 3, measures 117-118. Both staves feature a consistent eighth-note accompaniment pattern. Measure 118 includes some chromatic movement in the bass line.

System 4, measures 119-120. The eighth-note accompaniment continues in both staves. Measure 120 shows a slight change in the bass line's harmonic support.

System 5, measures 121-122. The eighth-note accompaniment continues in both staves. Measure 122 concludes the system with a final chord in the bass.

123

126

129

132

135