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WYDANIE NARODOWE
DZIEŁ FRYDERYKA CHOPINA

NATIONAL EDITION
OF THE WORKS OF FRYDERYK CHOPIN

MAZURKAS

Opp. 6, 7, 17, 24, 30, 33, 41
MAZURKA in A minor
Gaillard

MAZURKA in A minor
France Musicale
Opp. 50, 56, 59, 63

NATIONAL EDITION
Edited by JAN EKIER

The Foundation
for the National Edition
of the Works of Fryderyk Chopin

PWM
EDITION

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

FRYDERYK CHOPIN

MAZURKI

op. 6, 7, 17, 24, 30, 33, 41
MAZUREK a-moll
Gaillard

MAZUREK a-moll
France Musicale
op. 50, 56, 59, 63

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

FUNDACJA WYDANIA NARODOWEGO
POLSKIE WYDAWNICTWO MUZYCZNE
KRAKÓW 2021

SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM IV

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 będą publikowane 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.

Mazurki wydane pośmiertnie zawarte są w osobnym tomie (25 B I).

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 will be published separately.

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

Mazurkas published posthumously are contained in a seperate volume (25 B I).

5 Mazurków op. 6 / 5 Mazurkas Op. 6

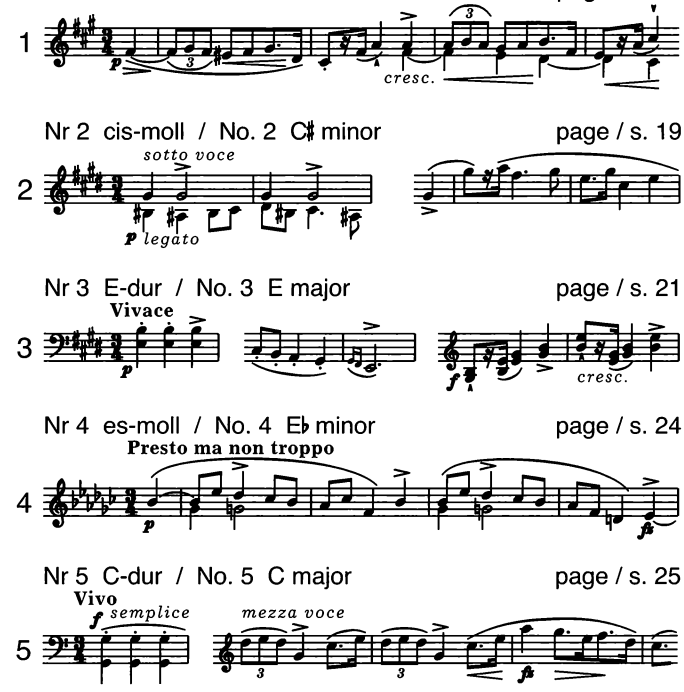
Nr 1 fis-moll / No. 1 F♯ minor page / s. 16

Nr 2 cis-moll / No. 2 C♯ minor page / s. 19

Nr 3 E-dur / No. 3 E major page / s. 21

Nr 4 es-moll / No. 4 E♭ minor page / s. 24

Nr 5 C-dur / No. 5 C major page / s. 25



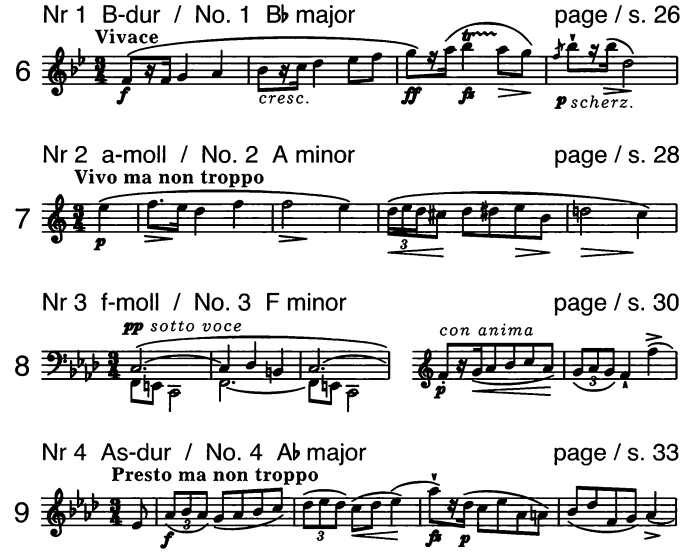
4 Mazurki op. 7 / 4 Mazurkas Op. 7

Nr 1 B-dur / No. 1 B♭ major page / s. 26

Nr 2 a-moll / No. 2 A minor page / s. 28

Nr 3 f-moll / No. 3 F minor page / s. 30

Nr 4 As-dur / No. 4 A♭ major page / s. 33



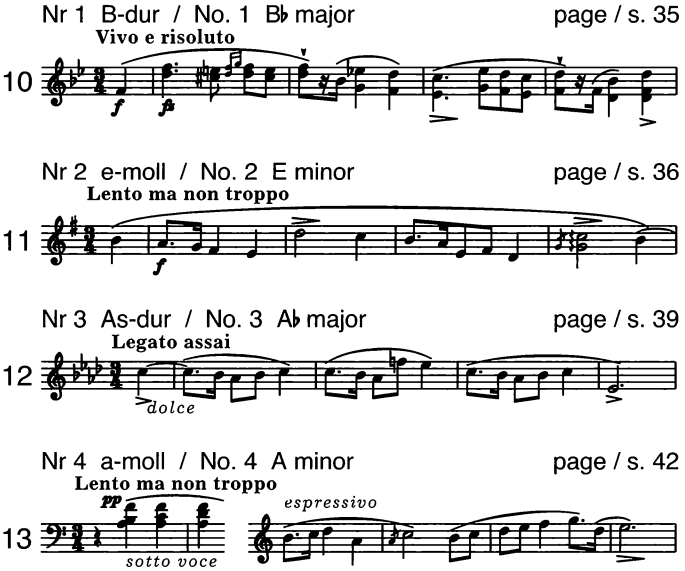
4 Mazurki op. 17 / 4 Mazurkas Op. 17

Nr 1 B-dur / No. 1 B♭ major page / s. 35

Nr 2 e-moll / No. 2 E minor page / s. 36

Nr 3 As-dur / No. 3 A♭ major page / s. 39

Nr 4 a-moll / No. 4 A minor page / s. 42



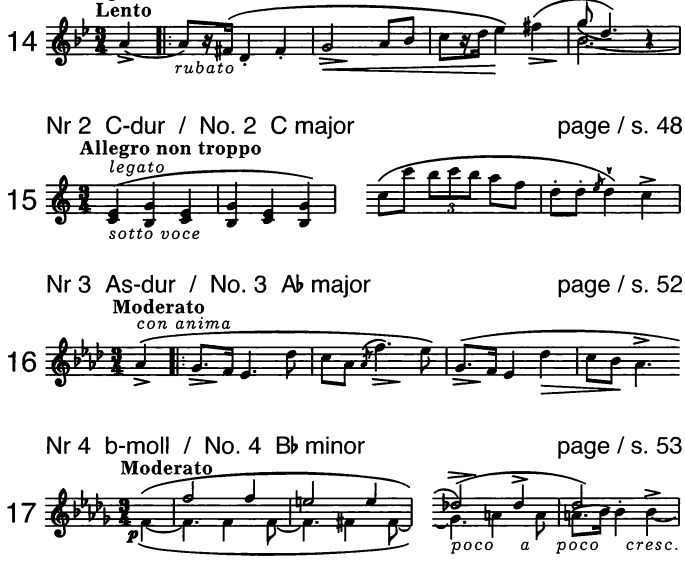
4 Mazurki op. 24 / 4 Mazurkas Op. 24

Nr 1 g-moll / No. 1 G minor page / s. 46

Nr 2 C-dur / No. 2 C major page / s. 48

Nr 3 As-dur / No. 3 A♭ major page / s. 52

Nr 4 b-moll / No. 4 B♭ minor page / s. 53



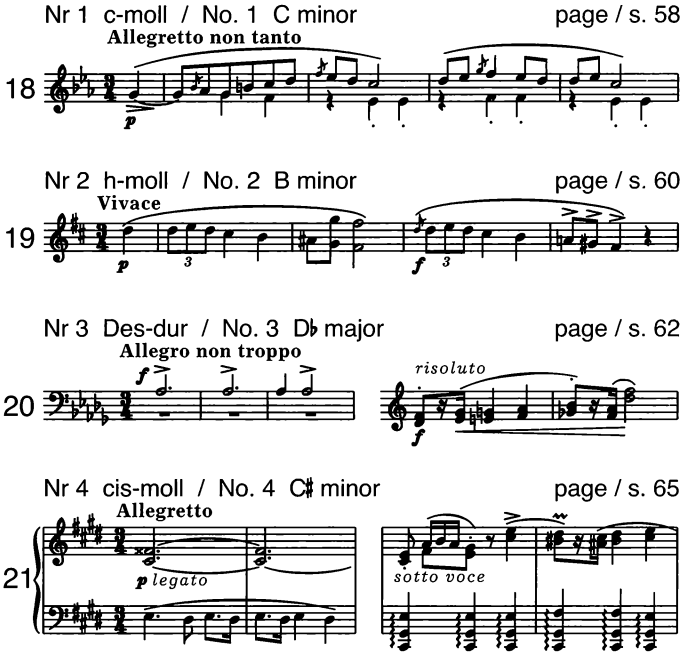
4 Mazurki op. 30 / 4 Mazurkas Op. 30

Nr 1 c-moll / No. 1 C minor page / s. 58

Nr 2 h-moll / No. 2 B minor page / s. 60

Nr 3 Des-dur / No. 3 D♭ major page / s. 62

Nr 4 cis-moll / No. 4 C♯ minor page / s. 65



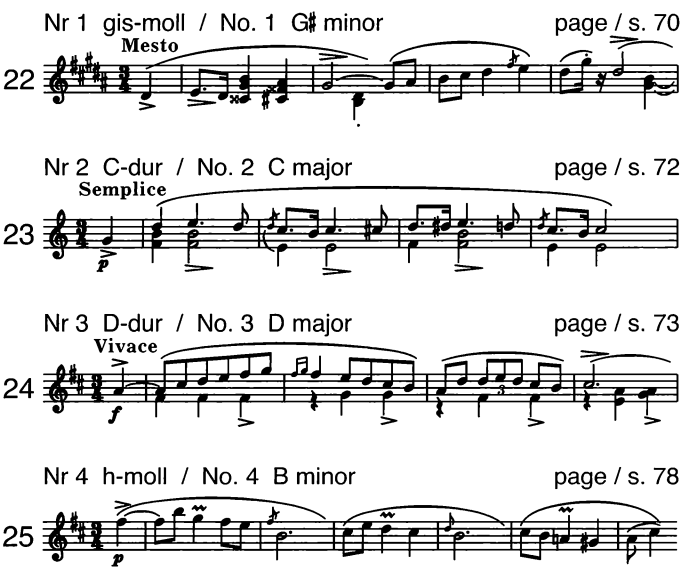
4 Mazurki op. 33 / 4 Mazurkas Op. 33

Nr 1 gis-moll / No. 1 G♯ minor page / s. 70

Nr 2 C-dur / No. 2 C major page / s. 72

Nr 3 D-dur / No. 3 D major page / s. 73

Nr 4 h-moll / No. 4 B minor page / s. 78



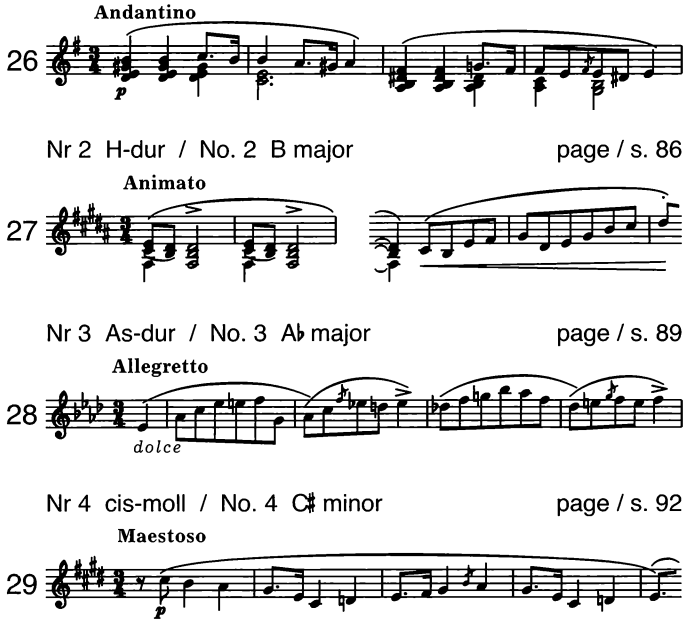
4 Mazurki op. 41 / 4 Mazurkas Op. 41

Nr 1 e-moll / No. 1 E minor page / s. 84

Nr 2 H-dur / No. 2 B major page / s. 86

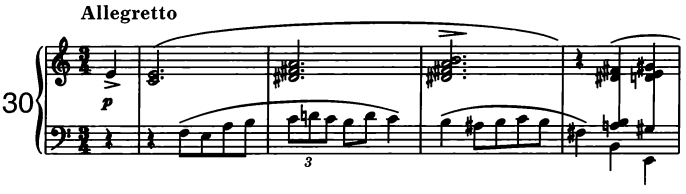
Nr 3 As-dur / No. 3 A♭ major page / s. 89

Nr 4 cis-moll / No. 4 C♯ minor page / s. 92



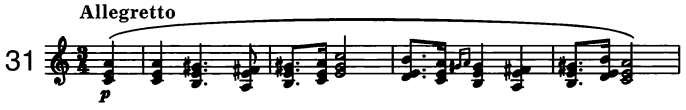
Mazurek Dbop. 42A / Mazurka Dbop. 42A

a-moll / A minor page / s. 97



Mazurek Dbop. 42B / Mazurka Dbop. 42B

a-moll / A minor page / s. 102

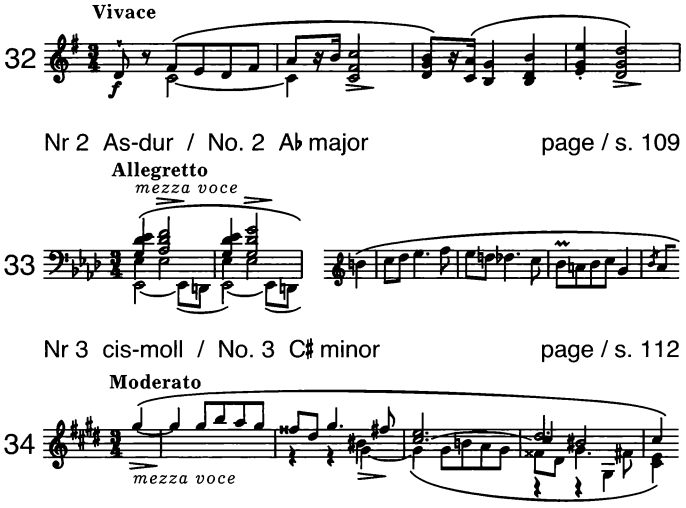


3 Mazurki op. 50 / 3 Mazurkas Op. 50

Nr 1 G-dur / No. 1 G major page / s. 106

Nr 2 As-dur / No. 2 A♭ major page / s. 109

Nr 3 cis-moll / No. 3 C♯ minor page / s. 112

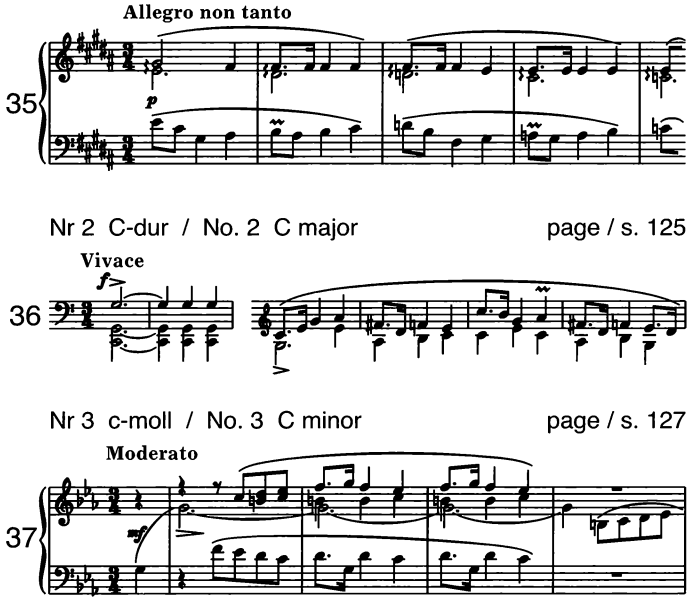


3 Mazurki op. 56 / 3 Mazurkas Op. 56

Nr 1 H-dur / No. 1 B major page / s. 118

Nr 2 C-dur / No. 2 C major page / s. 125

Nr 3 c-moll / No. 3 C minor page / s. 127

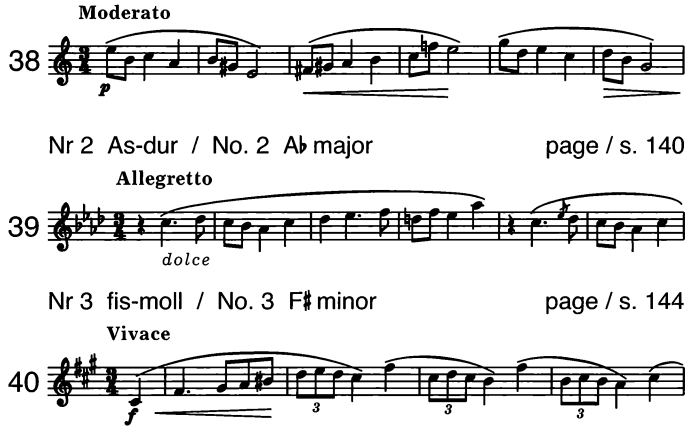


3 Mazurki op. 59 / 3 Mazurkas Op. 59

Nr 1 a-moll / No. 1 A minor page / s. 135

Nr 2 As-dur / No. 2 A♭ major page / s. 140

Nr 3 fis-moll / No. 3 F♯ minor page / s. 144

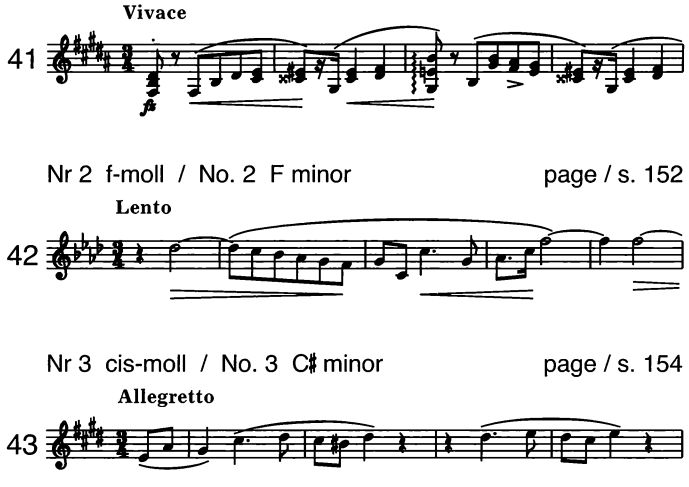


3 Mazurki op. 63 / 3 Mazurkas Op. 63

Nr 1 H-dur / No. 1 B major page / s. 149

Nr 2 f-moll / No. 2 F minor page / s. 152

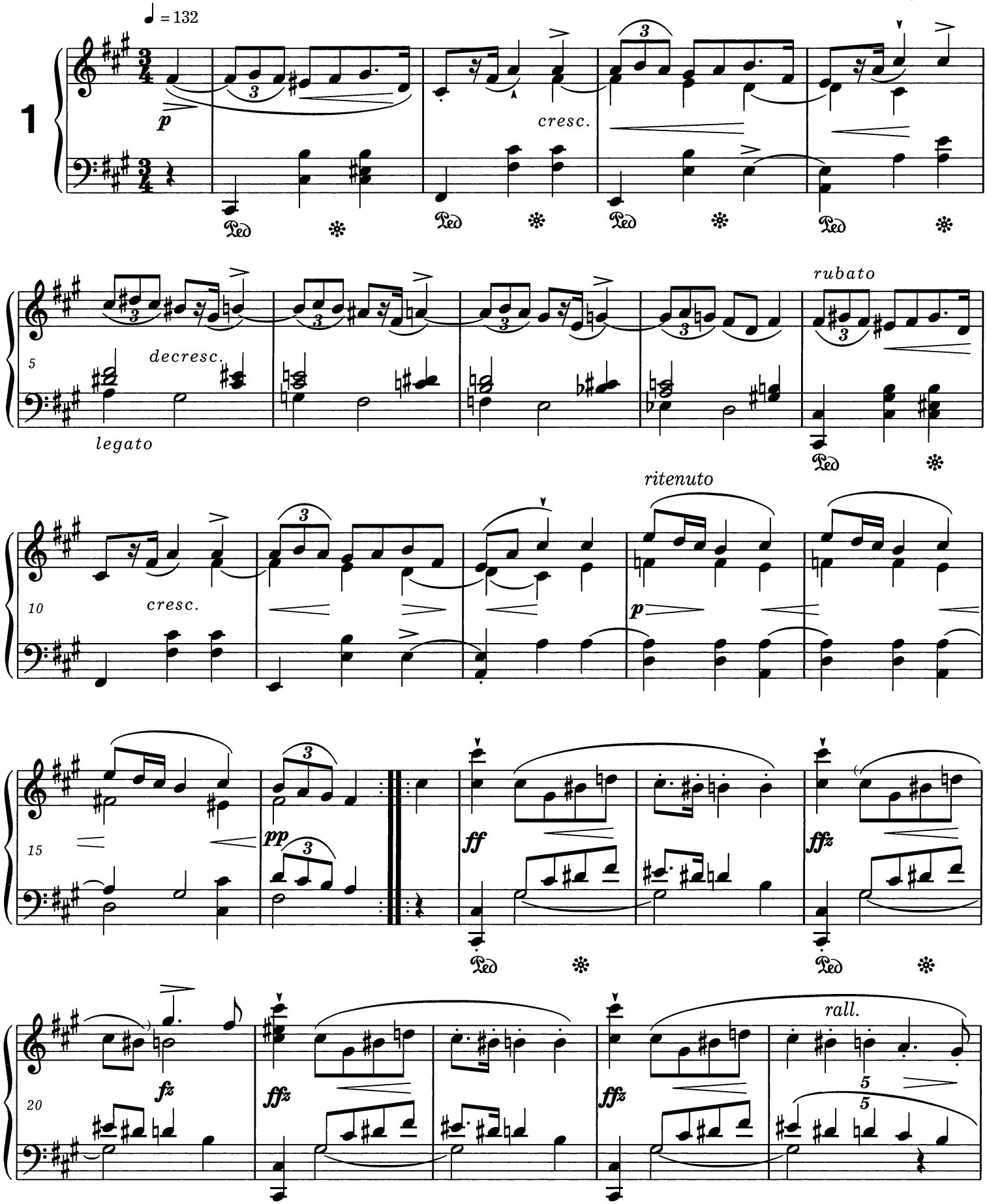
Nr 3 cis-moll / No. 3 C♯ minor page / s. 154



5 Mazurkas

A Mademoiselle la Comtesse Pauline Plater

op. 6 nr 1



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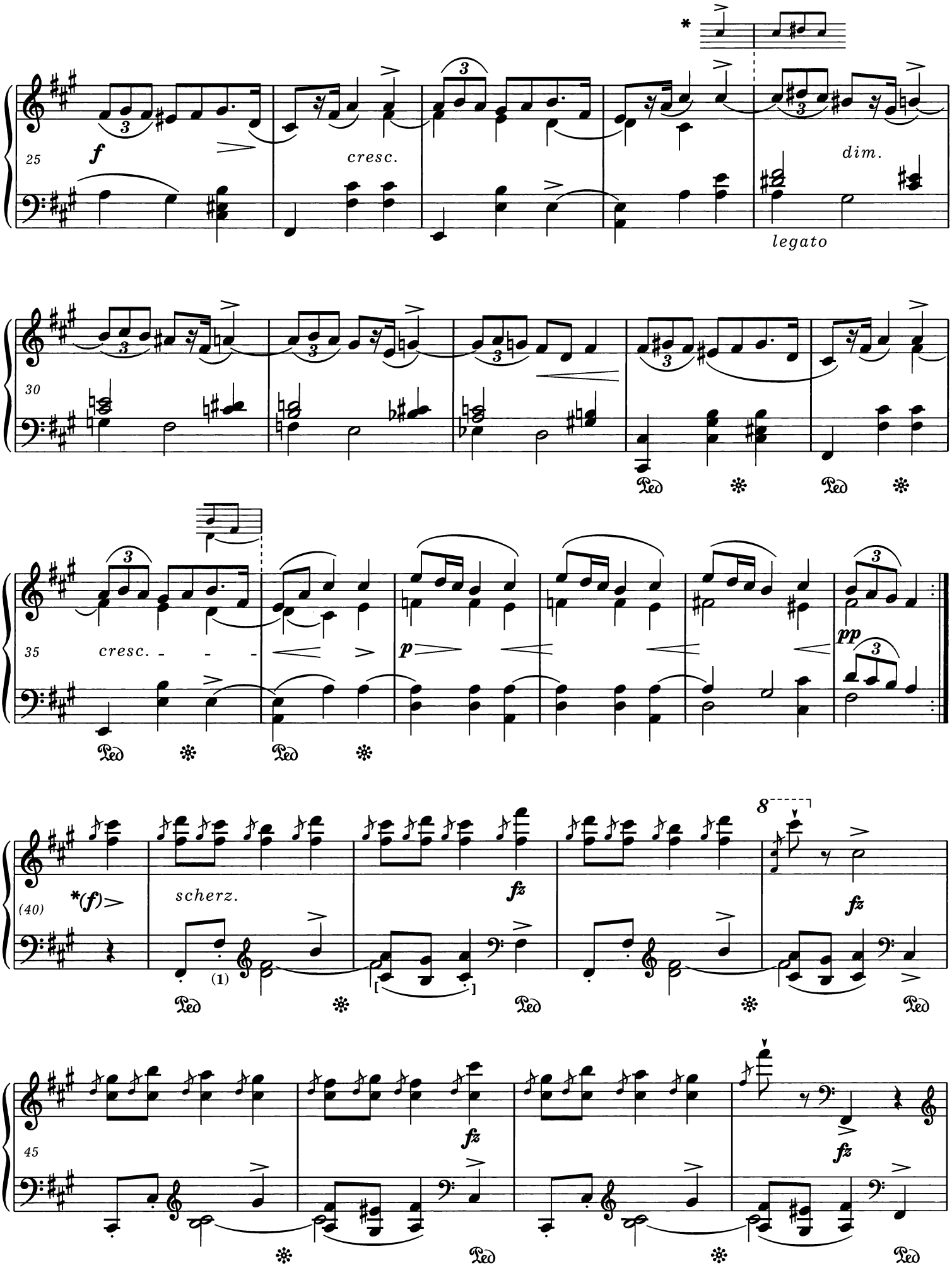
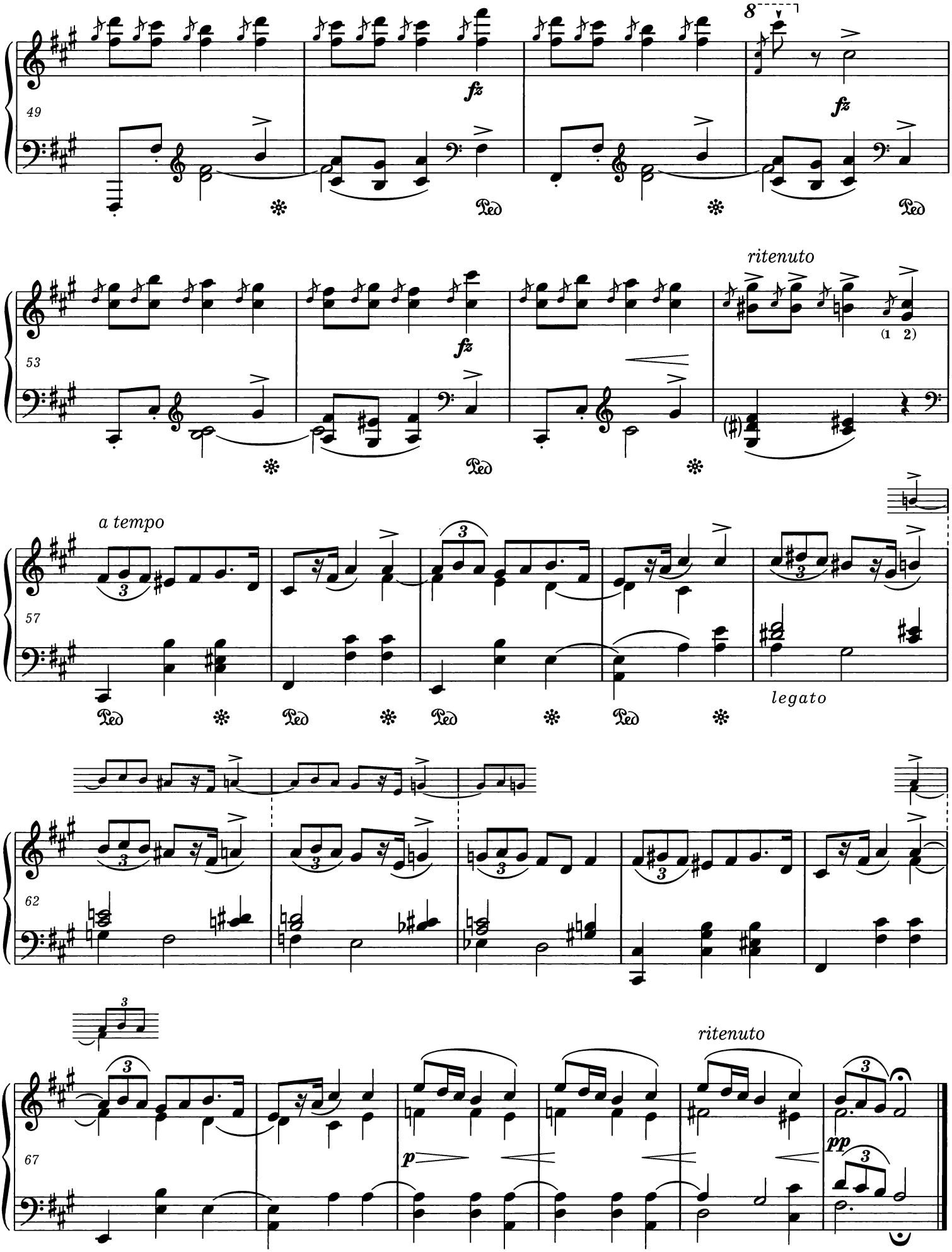
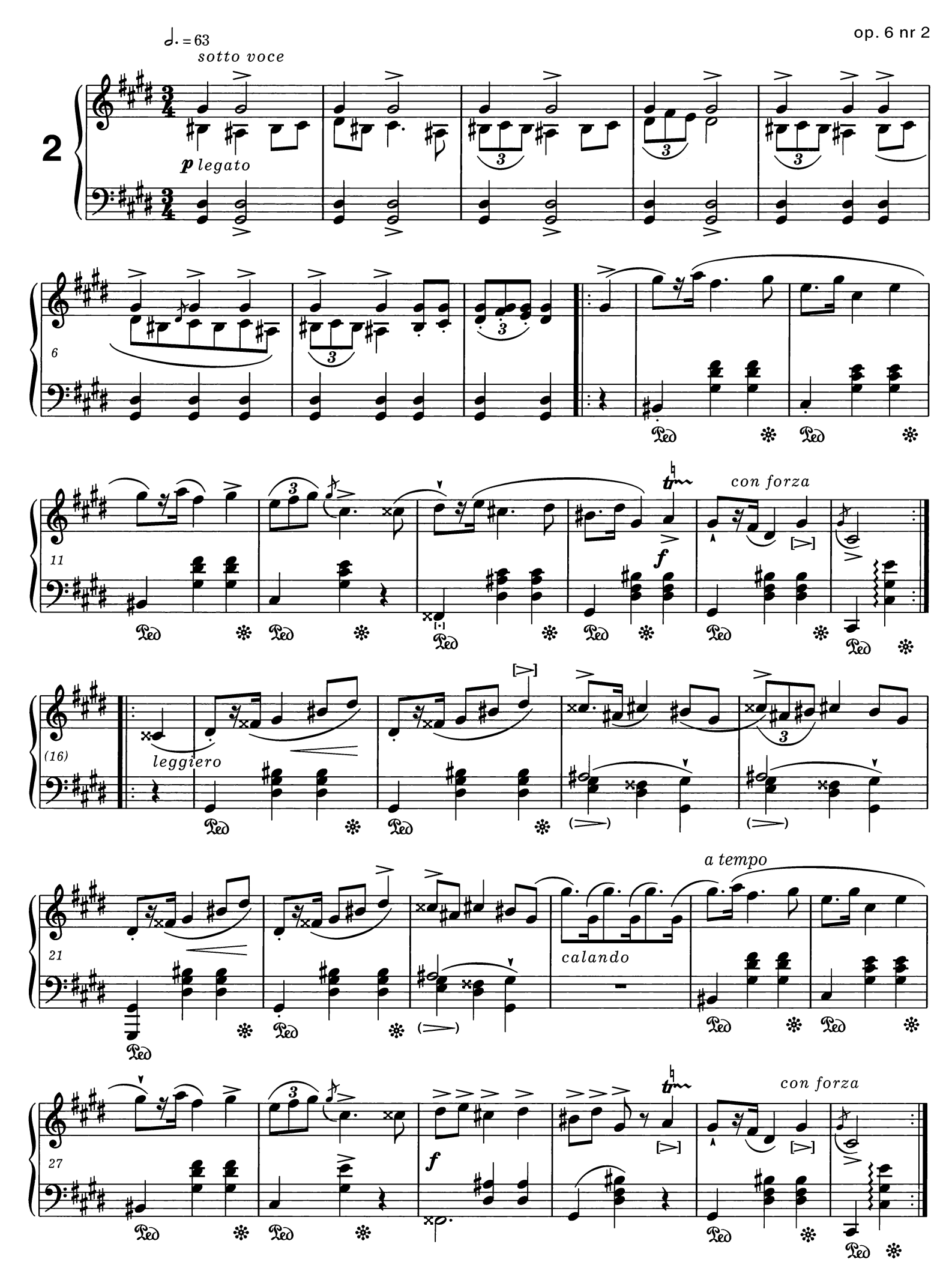
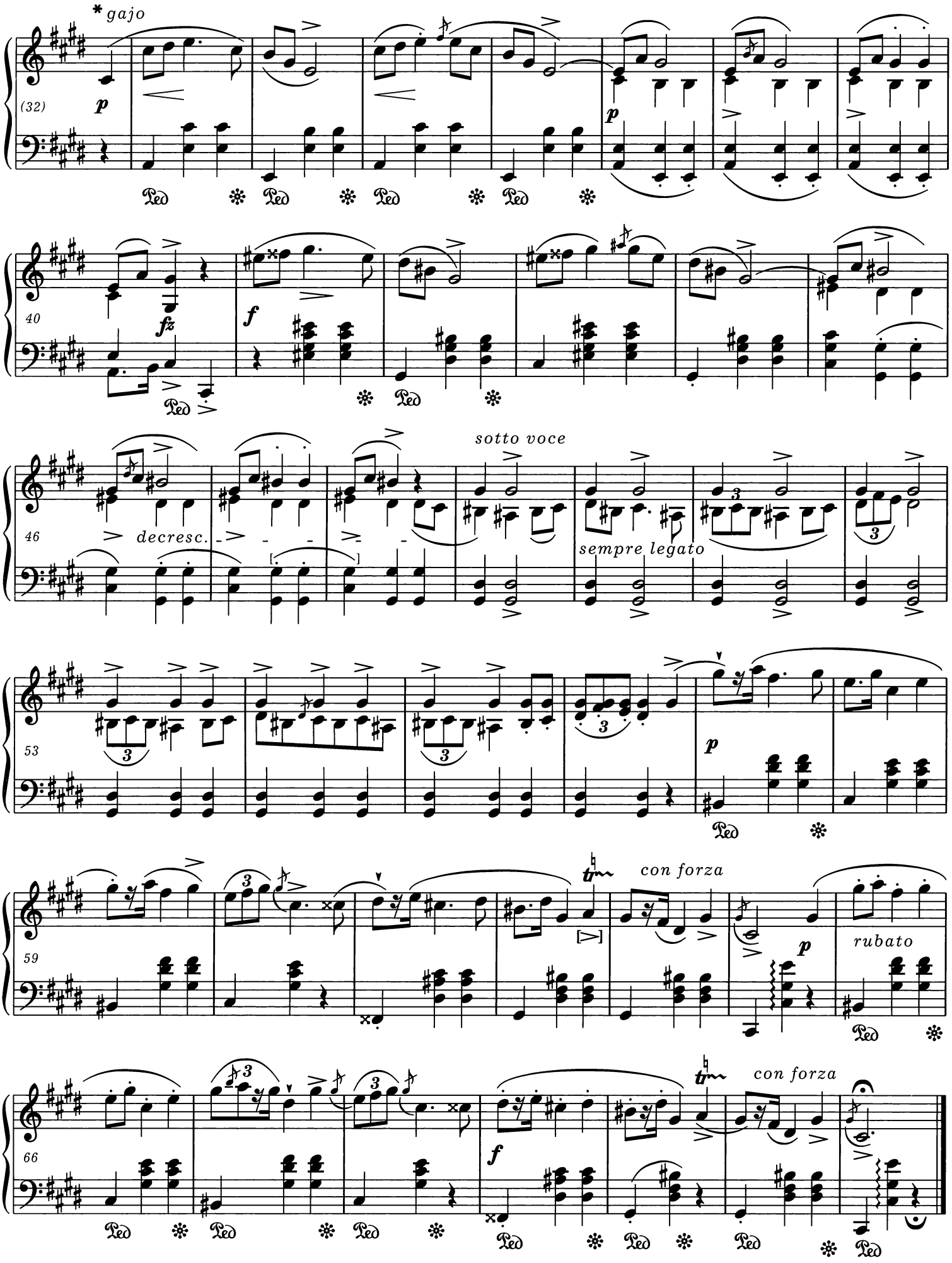


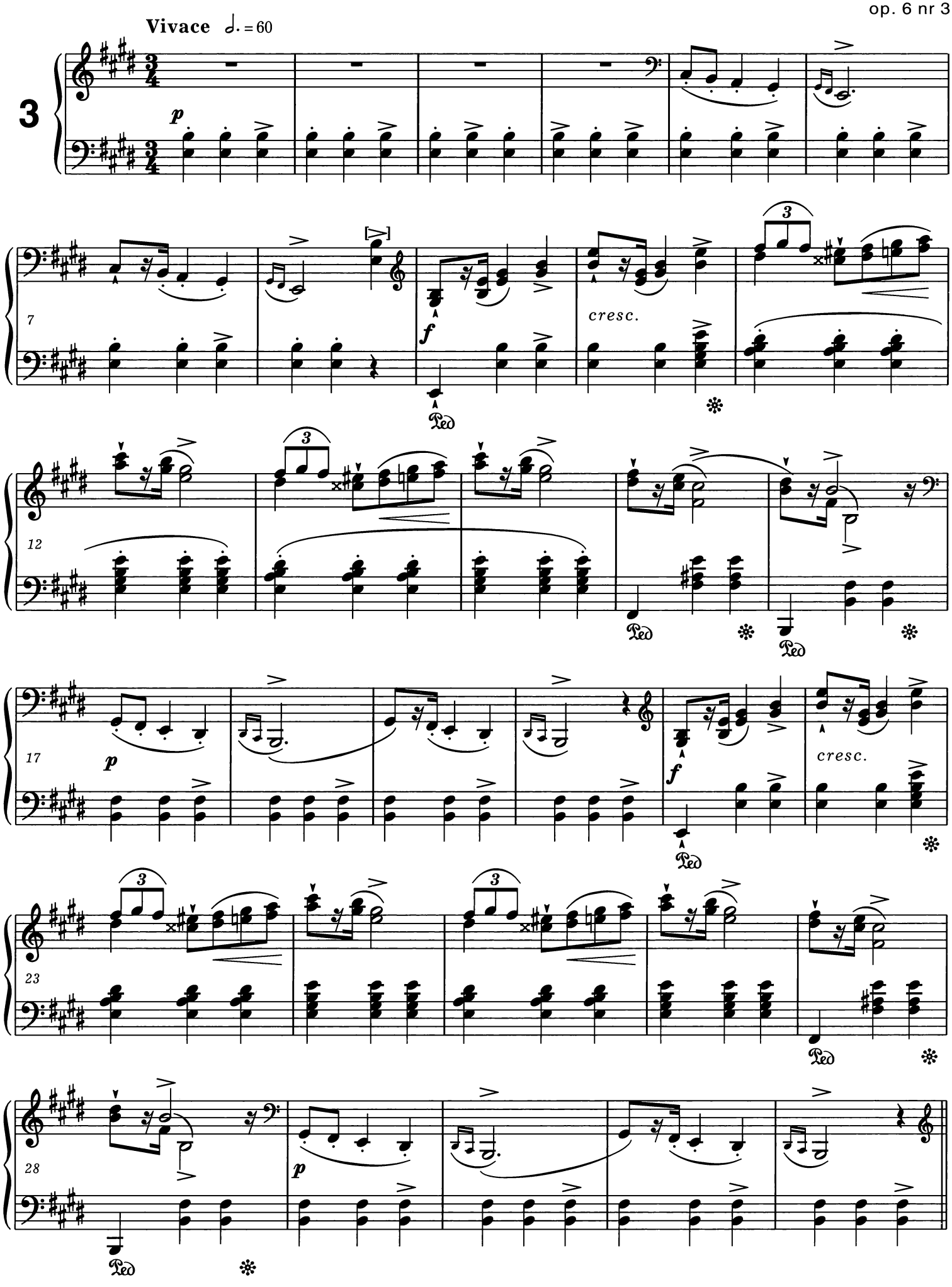
* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.

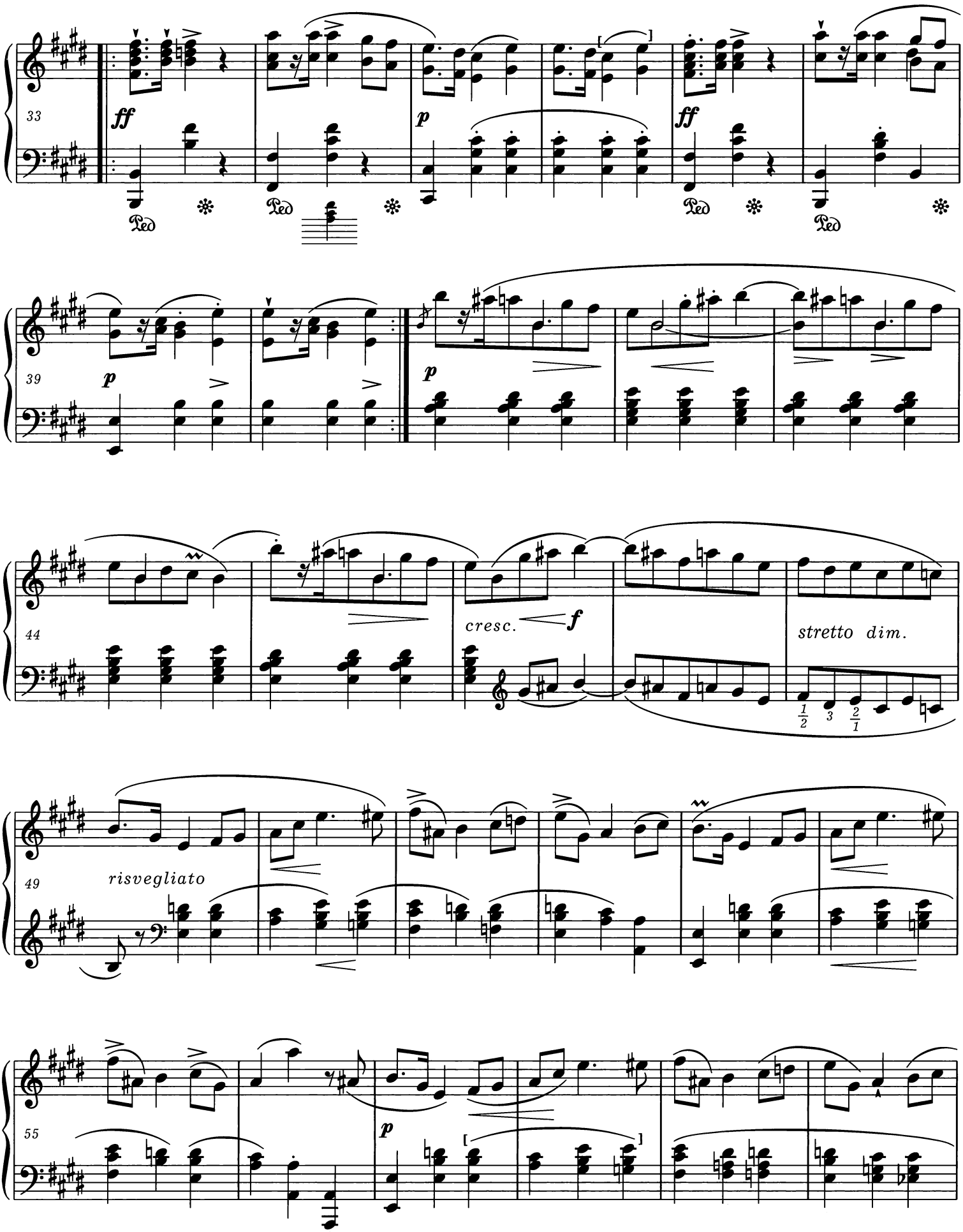

8
fz
fz
49
Ped
Ped
ritenuto
fz
53
(1 2)
Ped
a tempo
57
legato
Ped
Ped
Ped
Ped
62
ritenuto
p
pp
67

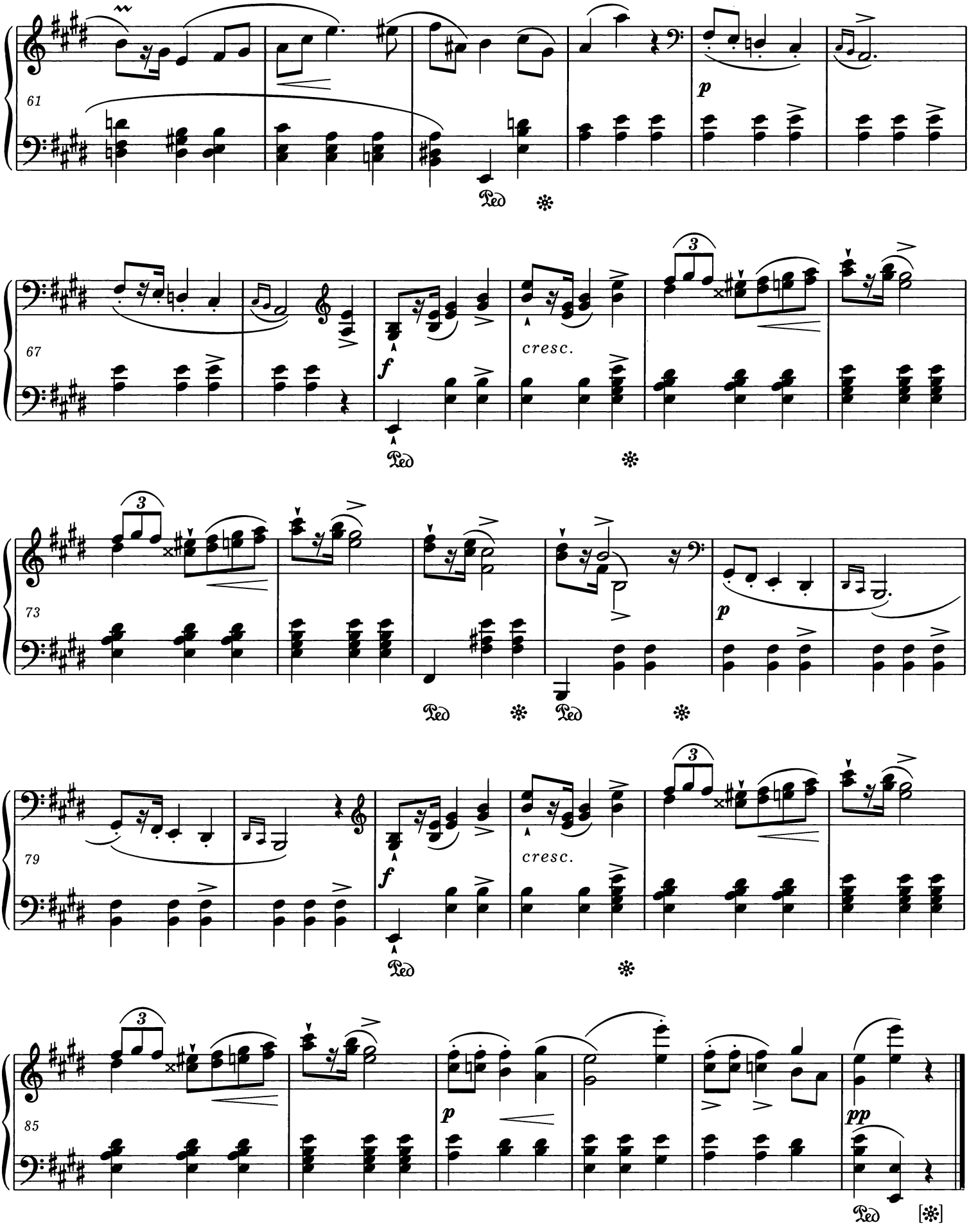

♩. = 63
sotto voce
2
p legato
6
11
con forza
f
(16)
leggiero
21
calando
a tempo
27
con forza
f



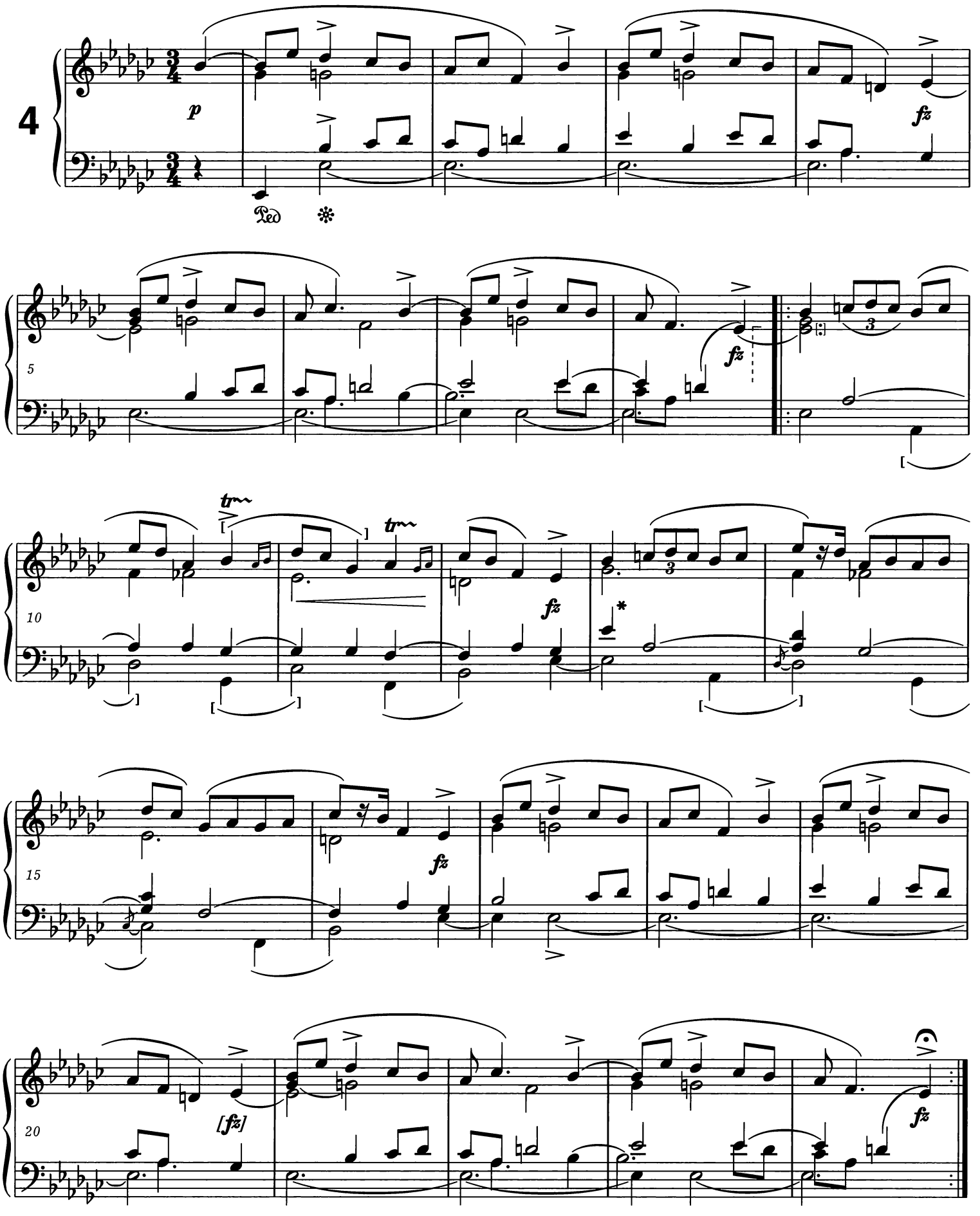
* W autografie wcześniejszej wersji w tym miejscu określenie *naïvement.*
The autograph of the earlier version contains the marking *naïvement* in this passage.


Vivace ♩. = 60
3
p
7
f
cresc.
12
17
p
f
cresc.
23
28
p
Ped

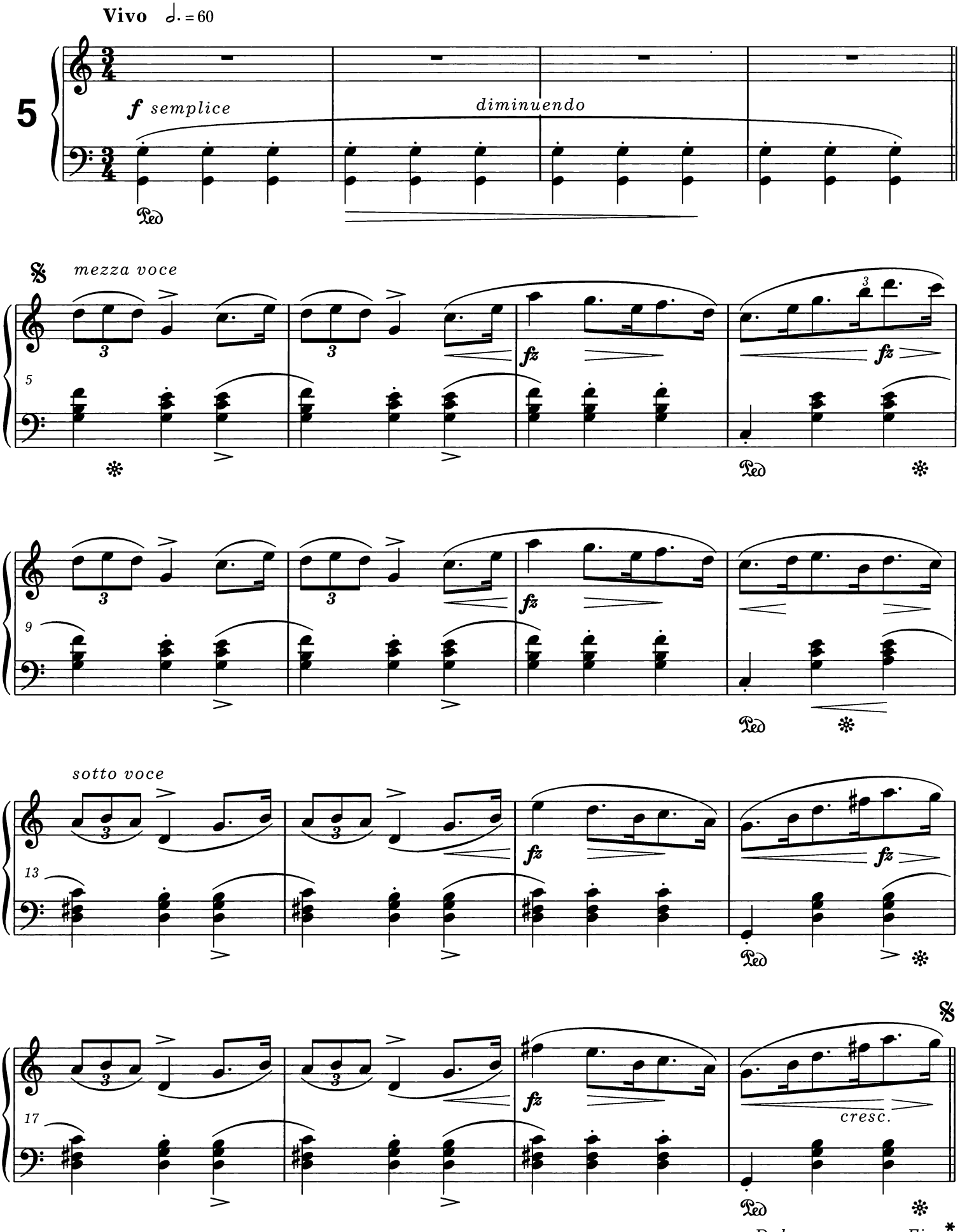

33
ff
p
ff
Ped
39
p
44
cresc.
f
stretto dim.
49
risvegliato
55
p


61
p
67
f
cresc.
73
p
79
f
cresc.
85
p
pp

Presto ma non troppo ♩. = 76*



* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

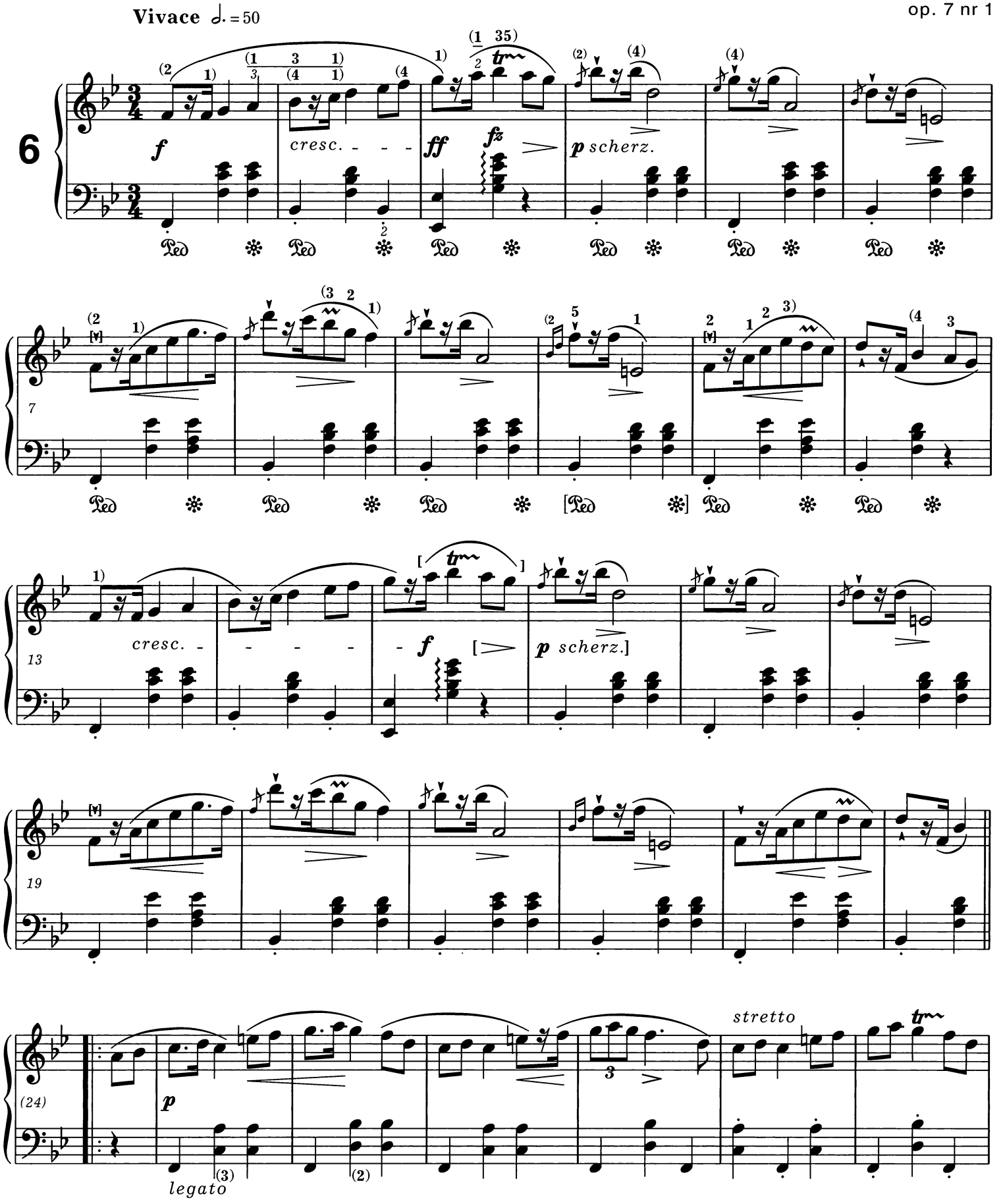


* Sposób przerwania *Mazurka* - patrz *Komentarz wykonawczy.*
For the manner of ending the *Mazurka* - *vide Performance Commentary.*

4 Mazurkas

A Monsieur Johns de la Nouvelle Orléans

op. 7 nr 1



PWM-9750

poco rall. a tempo

p scherz.

pp sotto voce

poco rall.

a tempo

rubato

cresc.

*ossia:

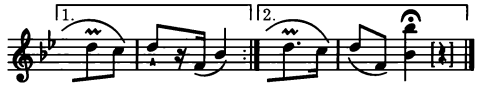
p scherz.

1.

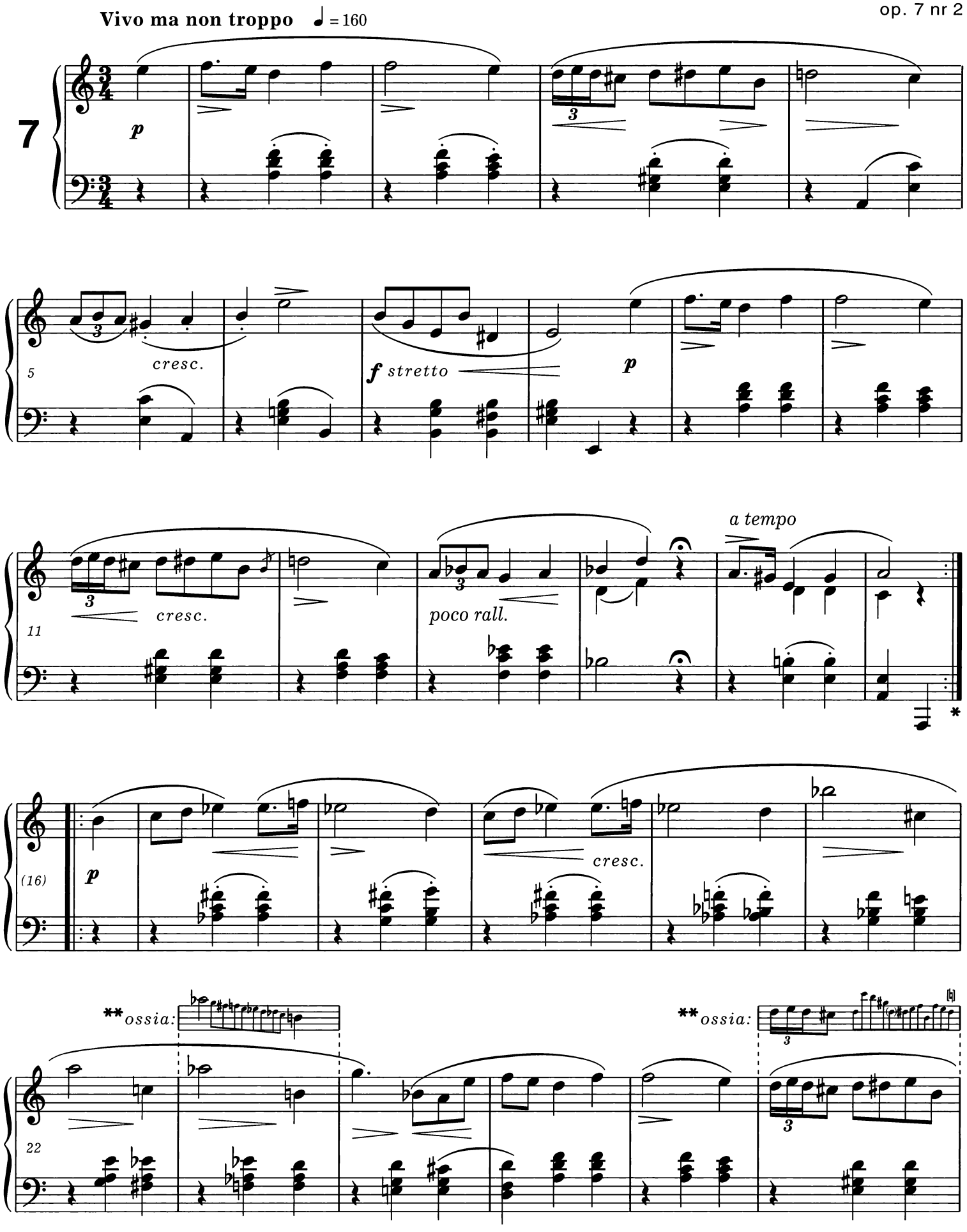
2.

* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

** Zalecany przez redakcję wariant rytmiczny t. 63, pr. r.:
The rhythmic variant in bar 63 suggested by the editors, R. H.:

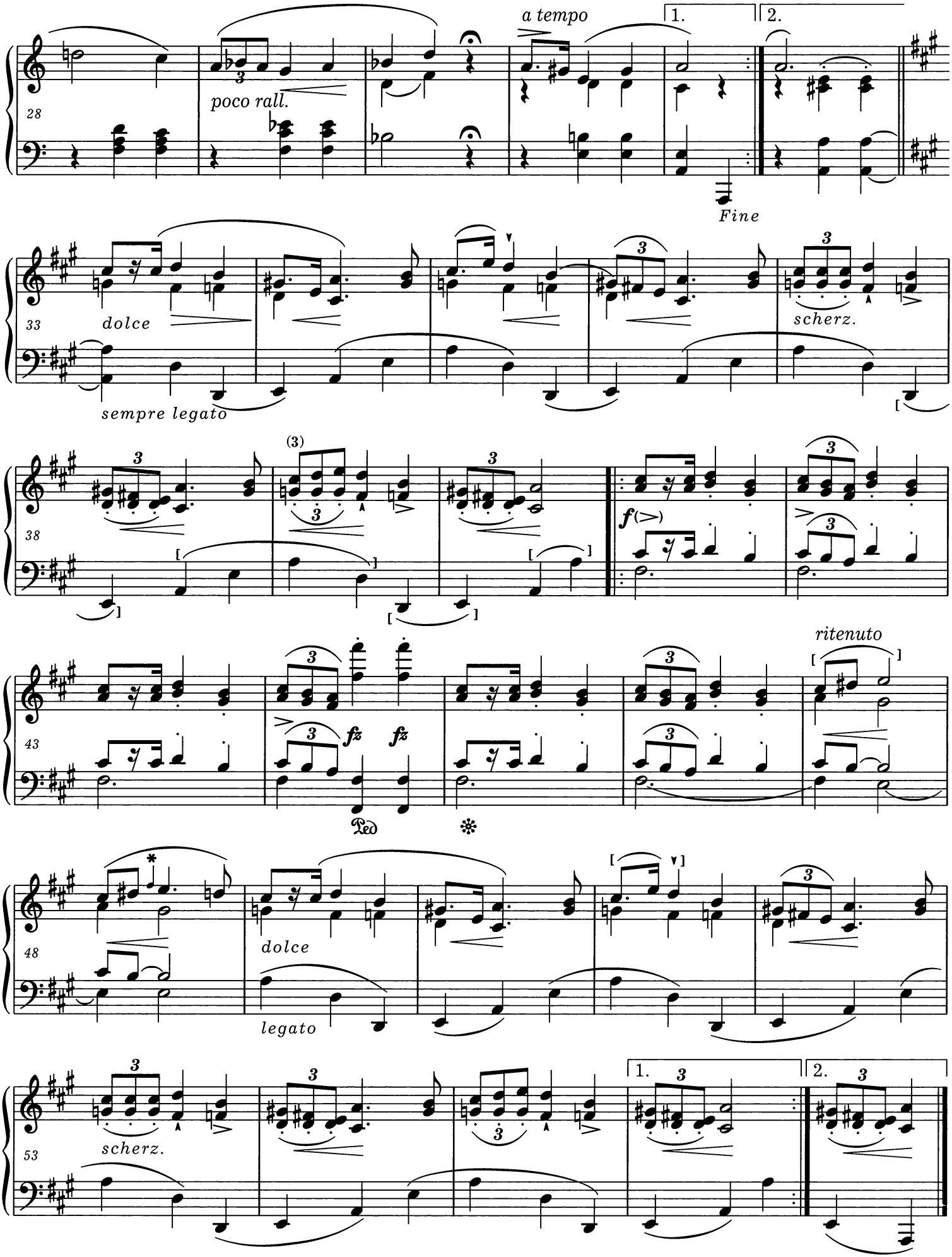


Patrz *Komentarz źródłowy.*
Vide Source Commentary.



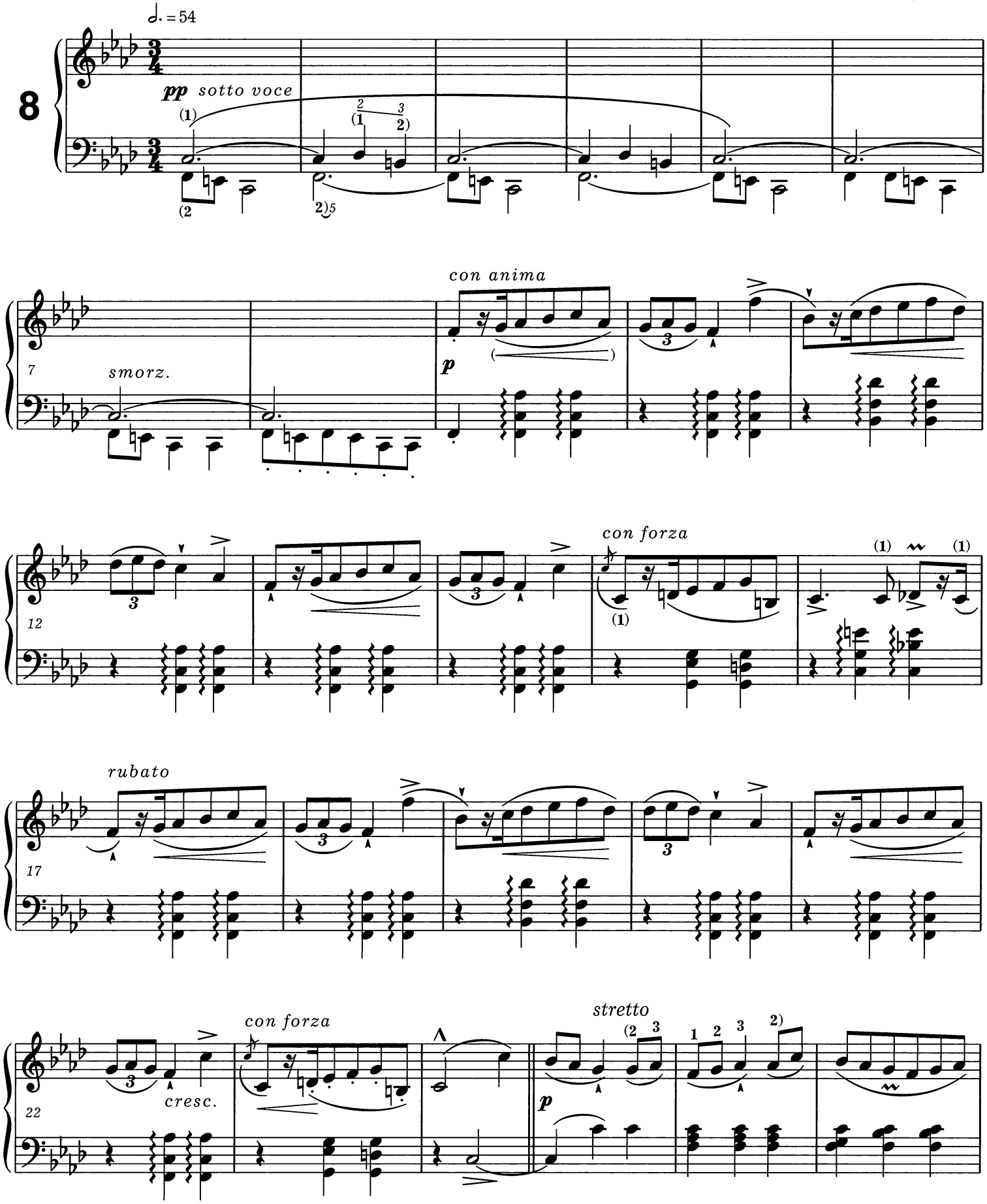
* W pierwszych wydaniach *Fine* znajduje się już w tym miejscu. Patrz *Komentarz wykonawczy* i *źródłowy*.
In the first editions *Fine* is already located here. *Vide Performance* and *Source Commentaries.*

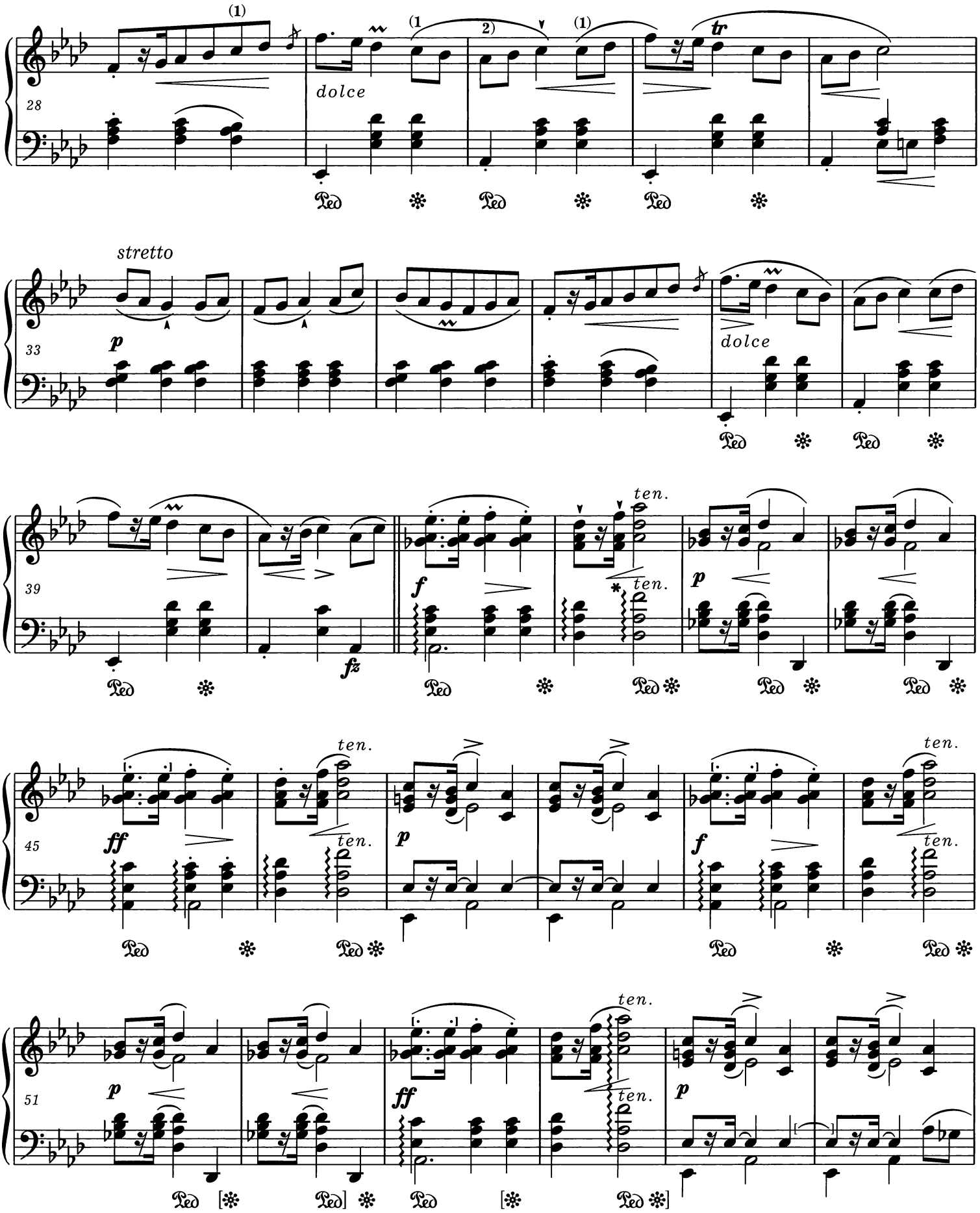
** Warianty w t. 23 i 27 mogą być użyte dopiero przy ostatnim powrocie tych fraz. Możliwości odczytania wariantu w t. 27 - patrz *Komentarz wykonawczy* i *źródłowy*.
Variants in bars 23 and 27 can be used only during the last recurrence of those phrases. For the possible readings of the variant in bar 27 *vide Performance* and *Source Commentaries.*



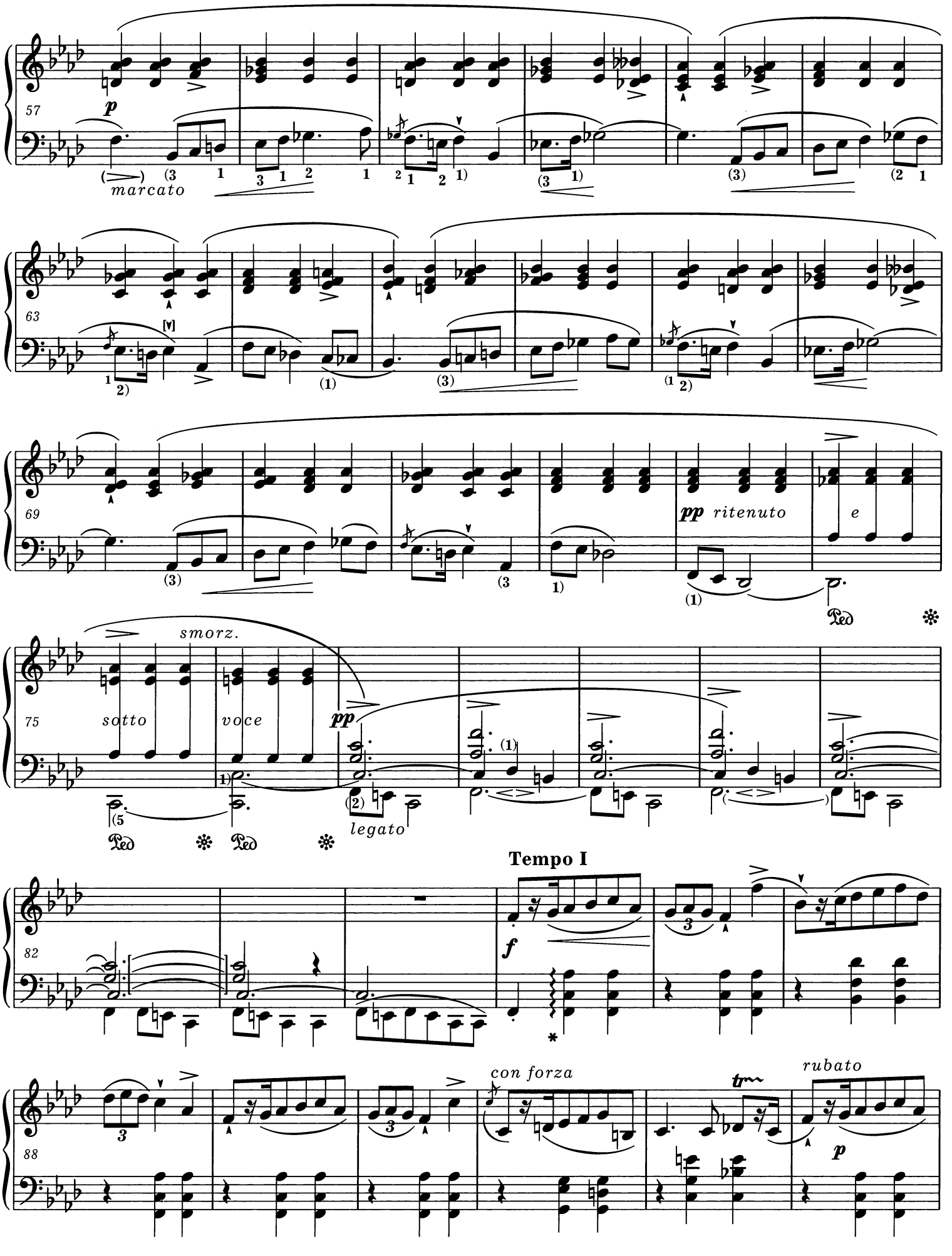
* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

D. C. al Fine [senza repetizioni]

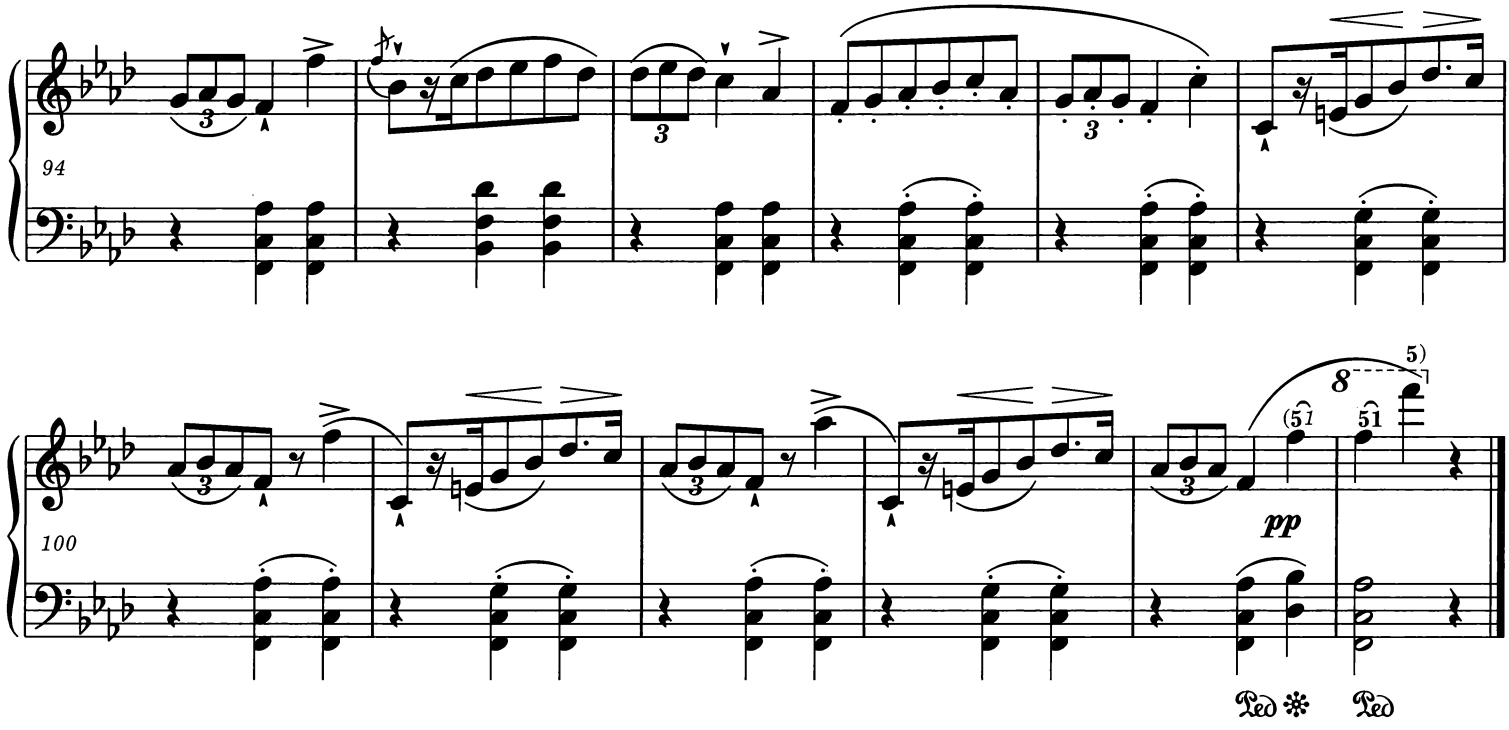

8
♩. = 54
pp sotto voce
smorz.
con anima
p
con forza
rubato
cresc.
con forza
stretto
p



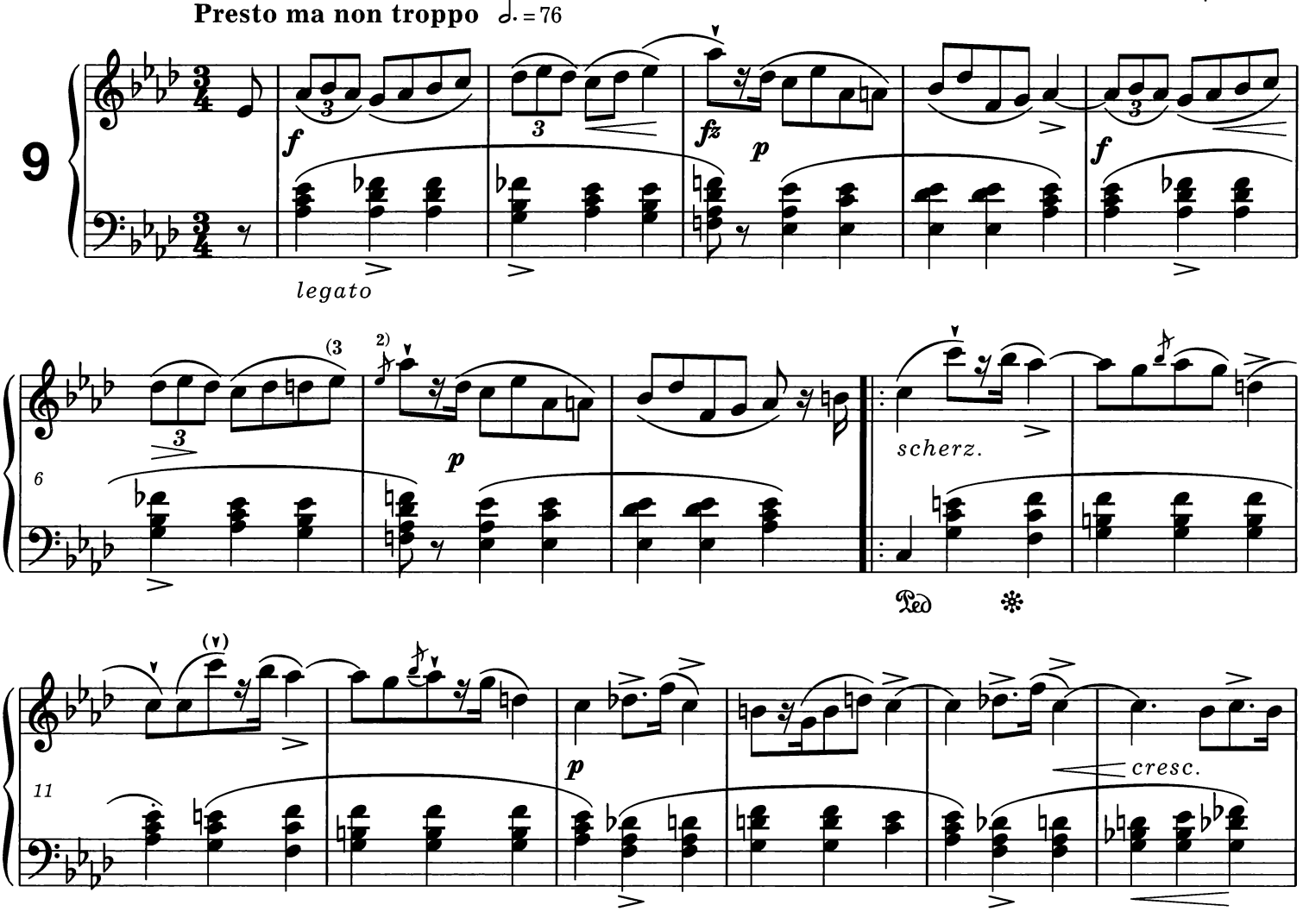
* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

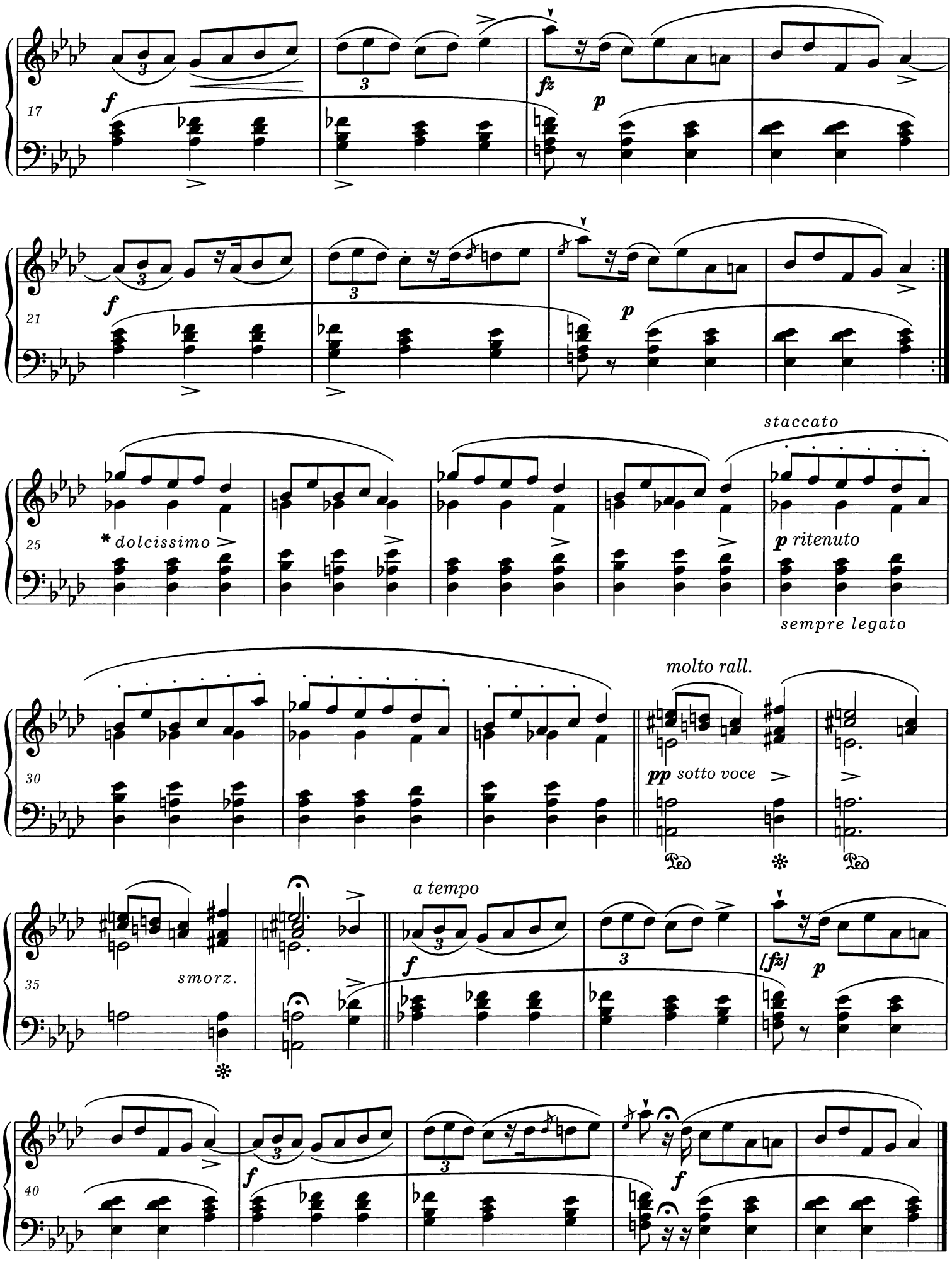


* Patrz *Komentarz wykonawczy* i *źródłowy.*
Vide Performance and *Source Commentaries.*


94
100
pp
Ped
Ped

op. 7 nr 4


Presto ma non troppo ♩. = 76
9
f
fz
p
f
legato
6
p
scherz.
Ped
11
p
cresc.



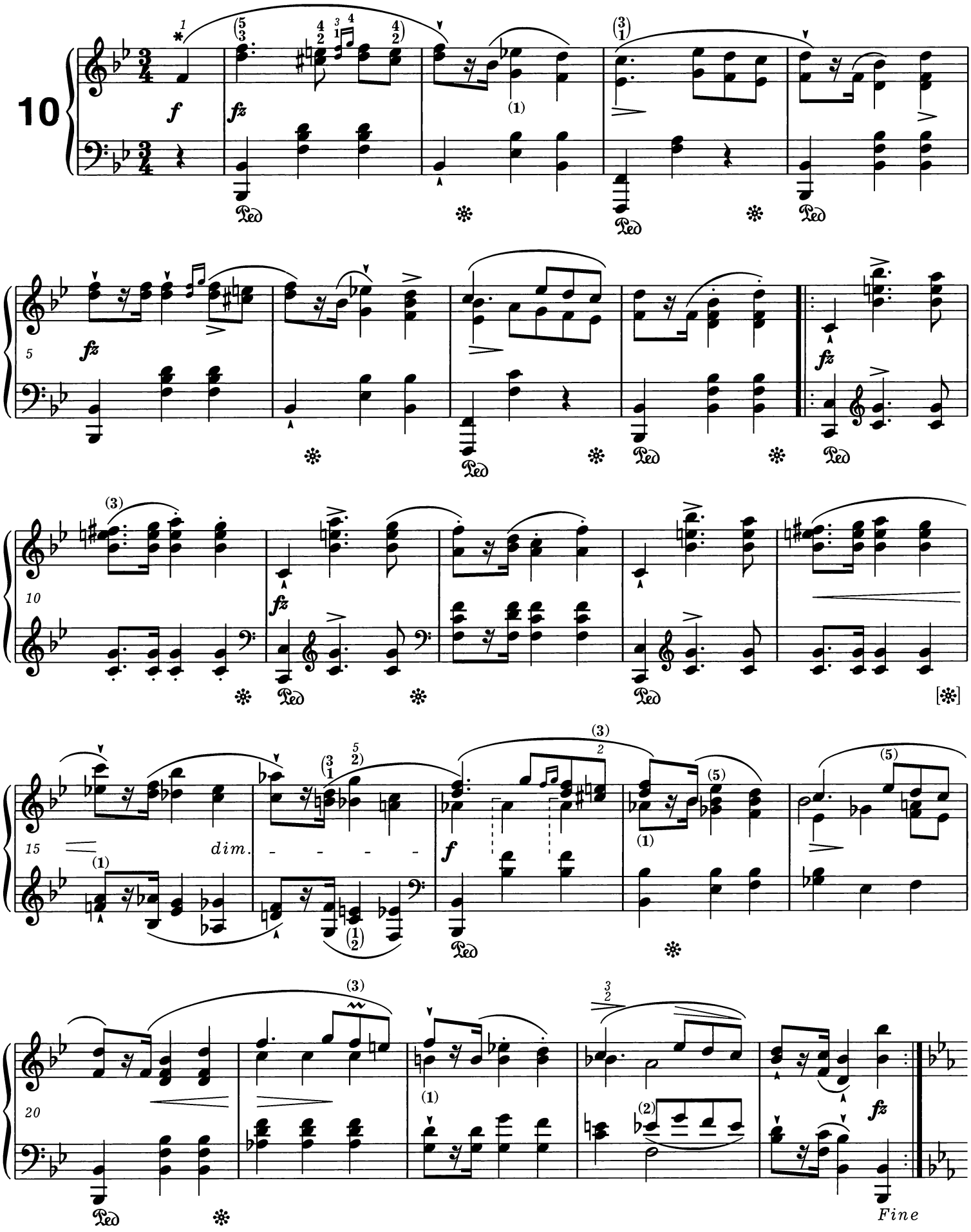
* We wcześniejszej redakcji zamiast *dolcissimo* widnieje określenie *celeste*.
The earlier edition contains *celeste* instead of *dolcissimo*.

4 Mazurkas

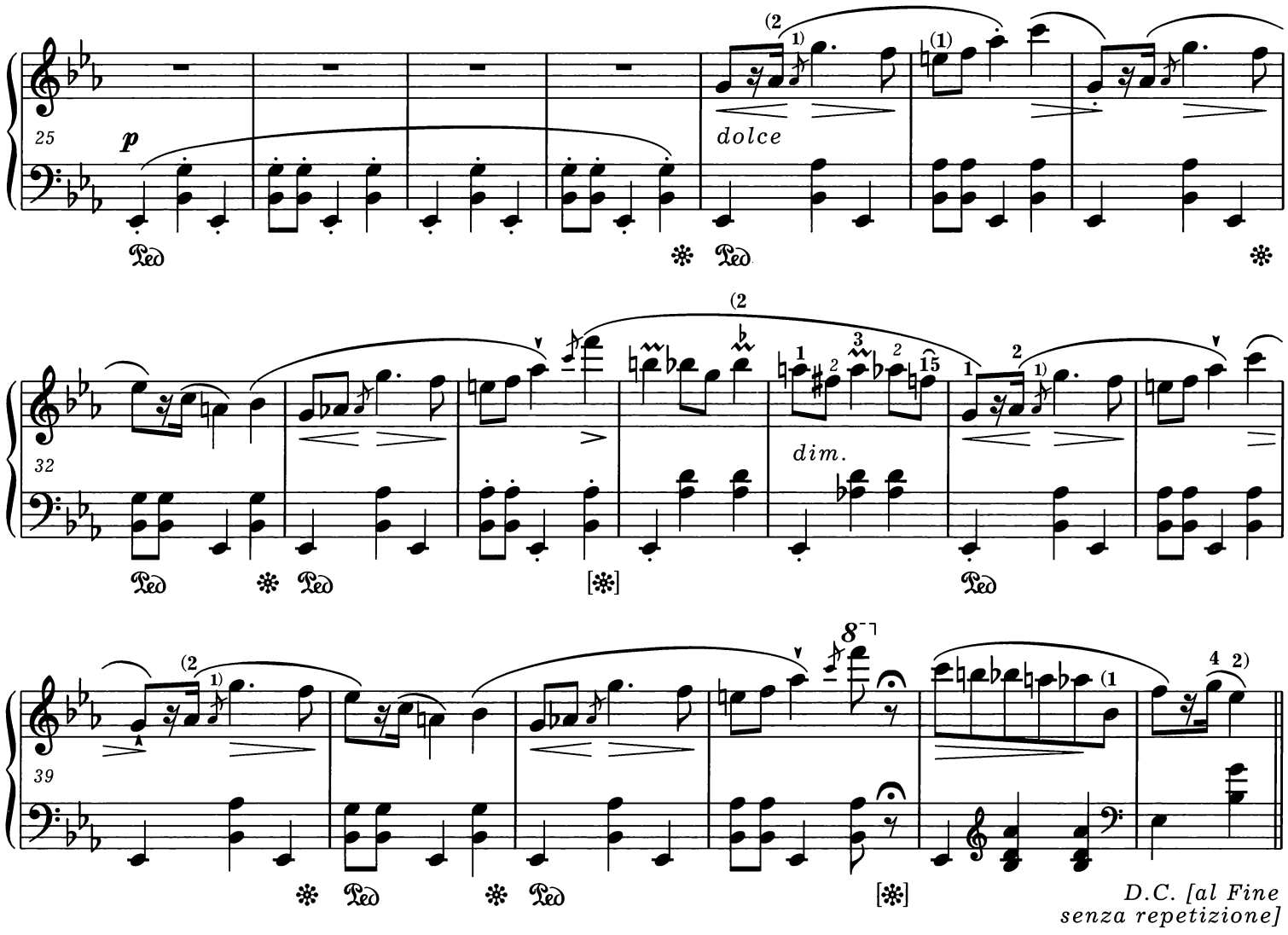
A Madame Lina Freppa

op. 17 nr 1

Vivo e risoluto ♩ = 160

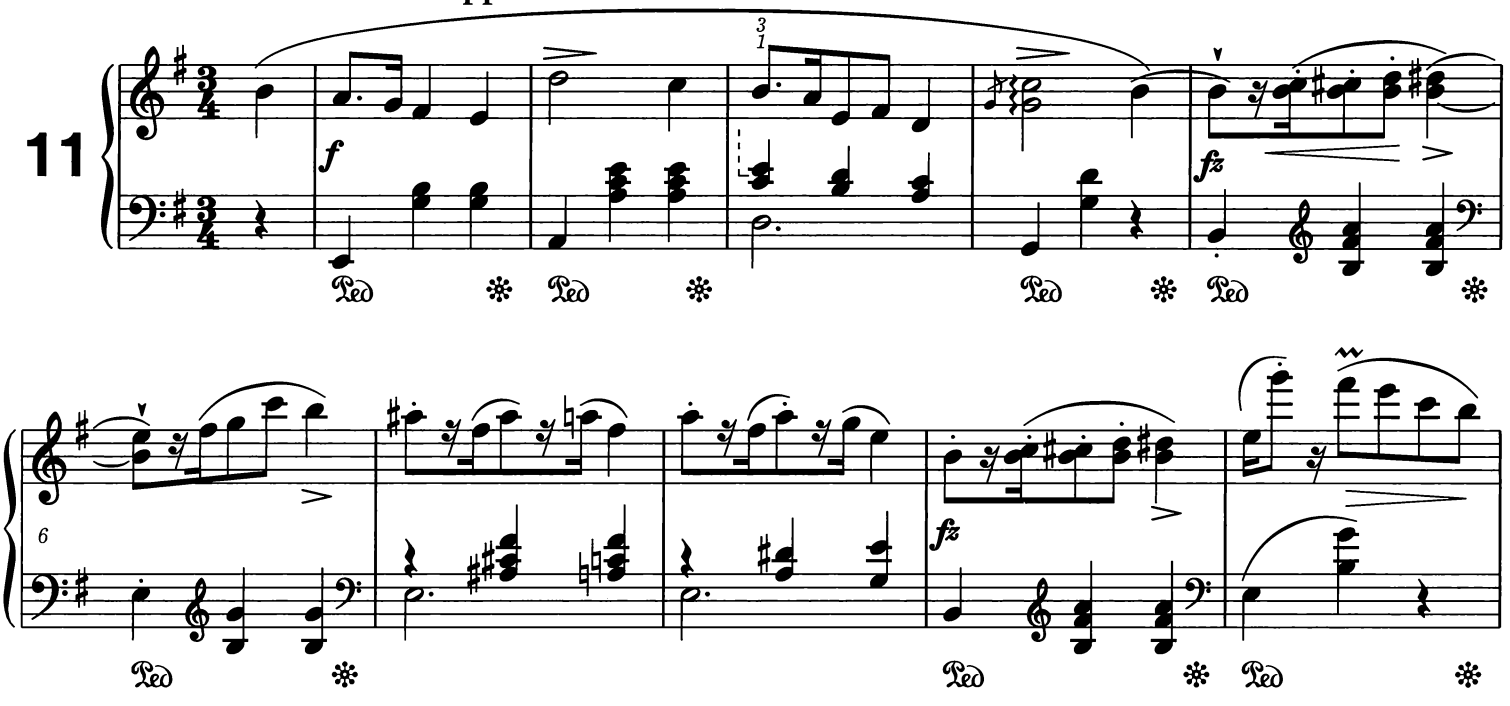


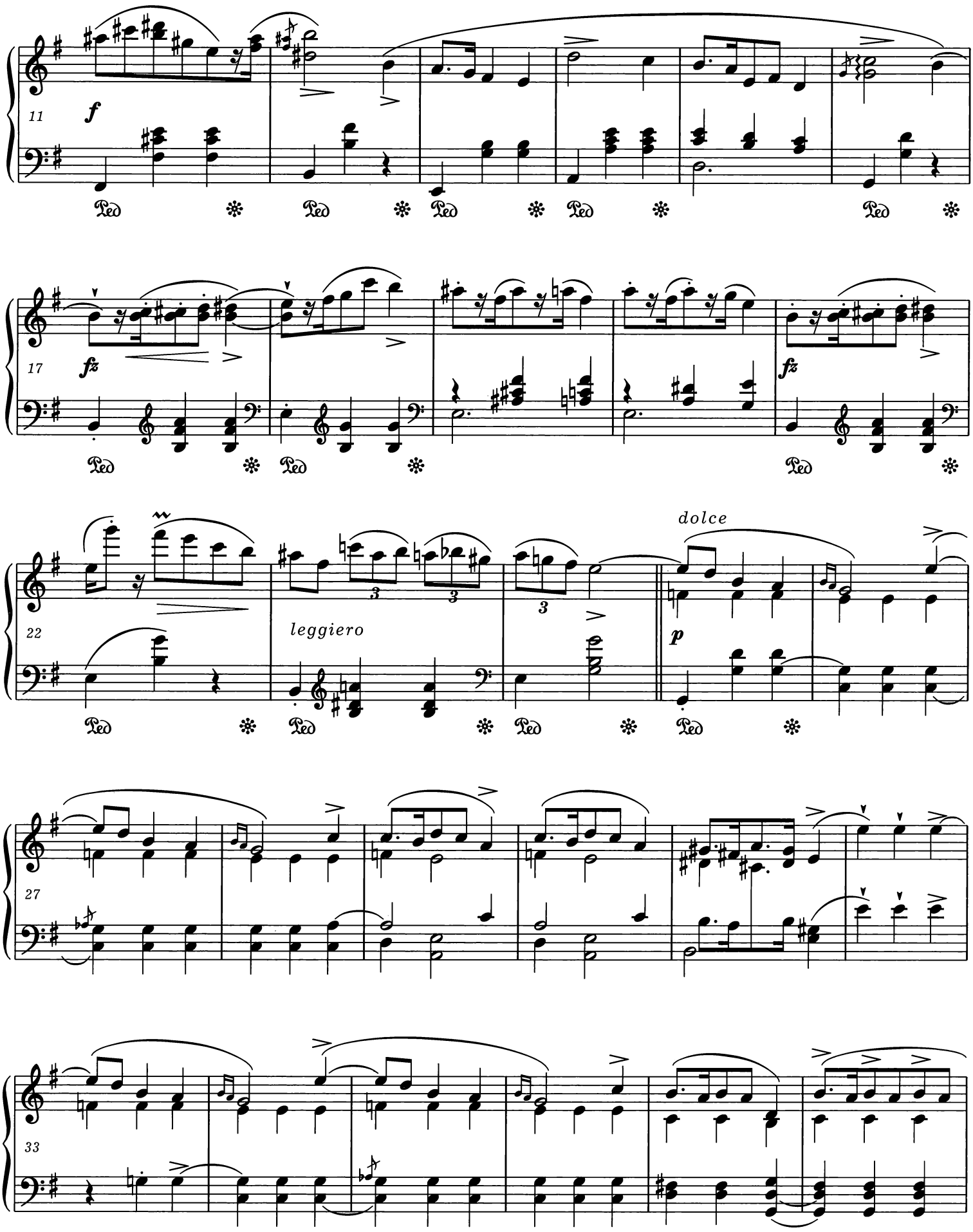
* W egzemplarzu lekcyjnym Chopin dopisał jeden łuk nad pierwszymi czterema taktami. Patrz *Komentarz wykonawczy.*
In a pupils' copy Chopin added a single slur over the first four bars. *Vide Performance Commentary.*

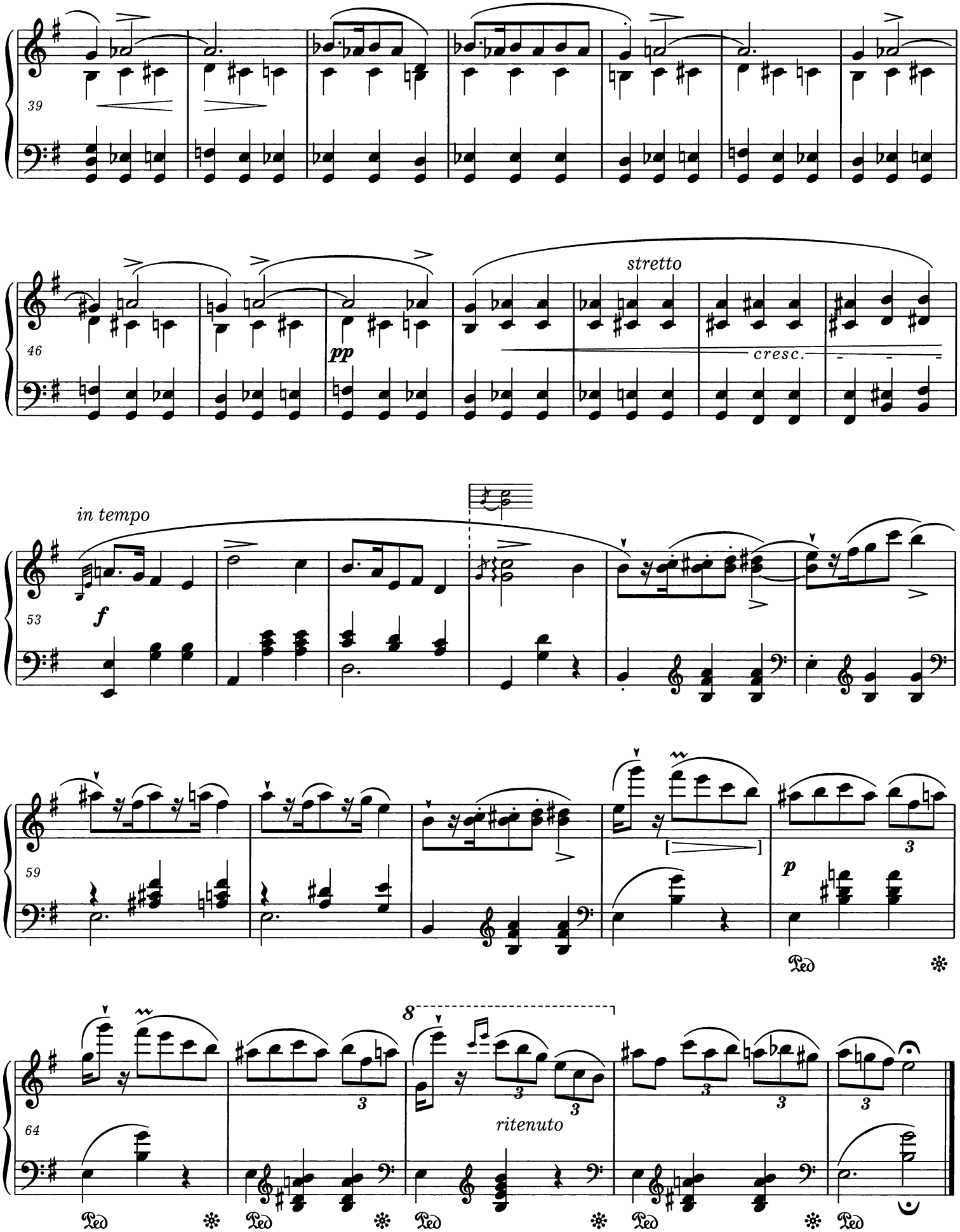


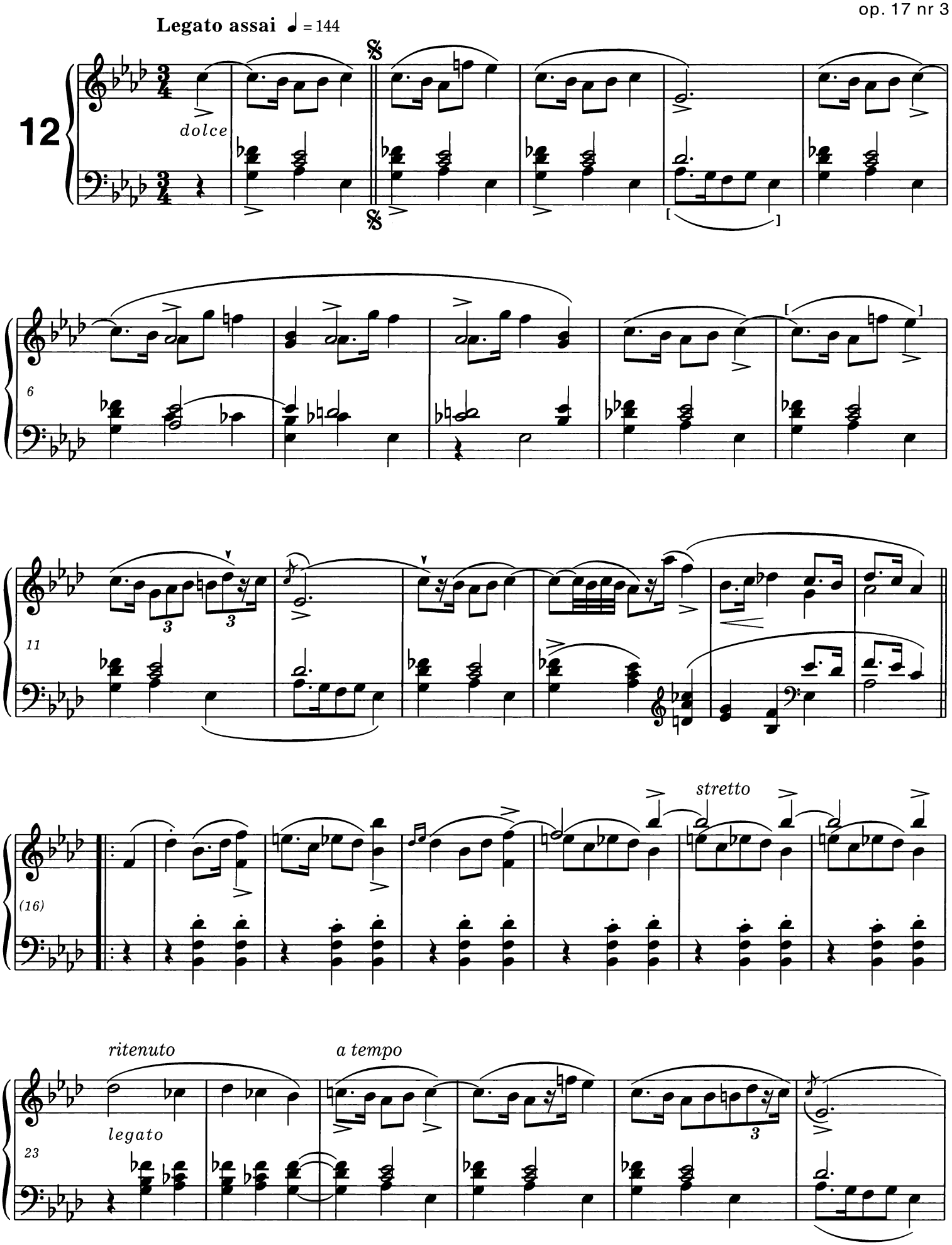
Lento ma non troppo ♩ = 144

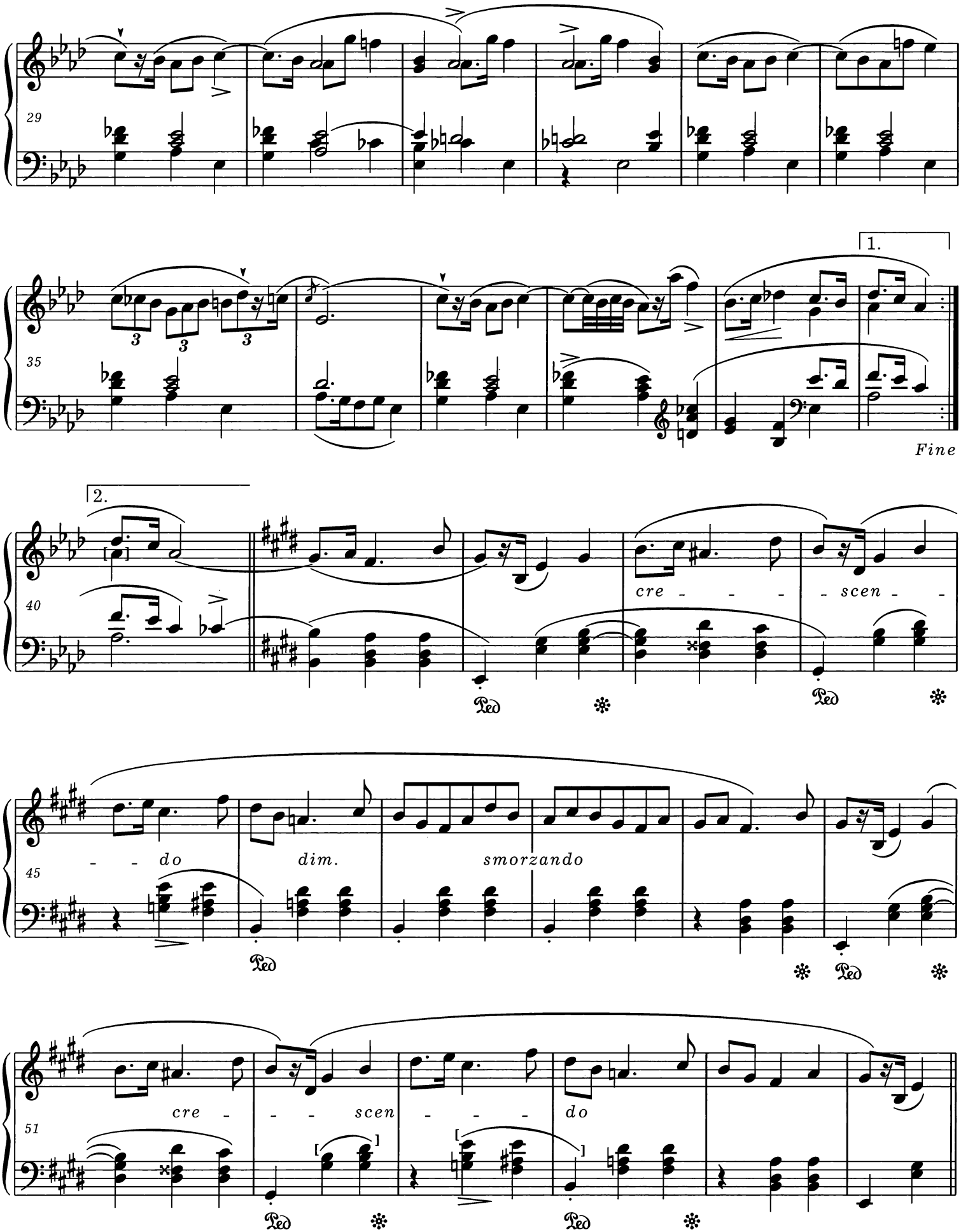
op. 17 nr 2



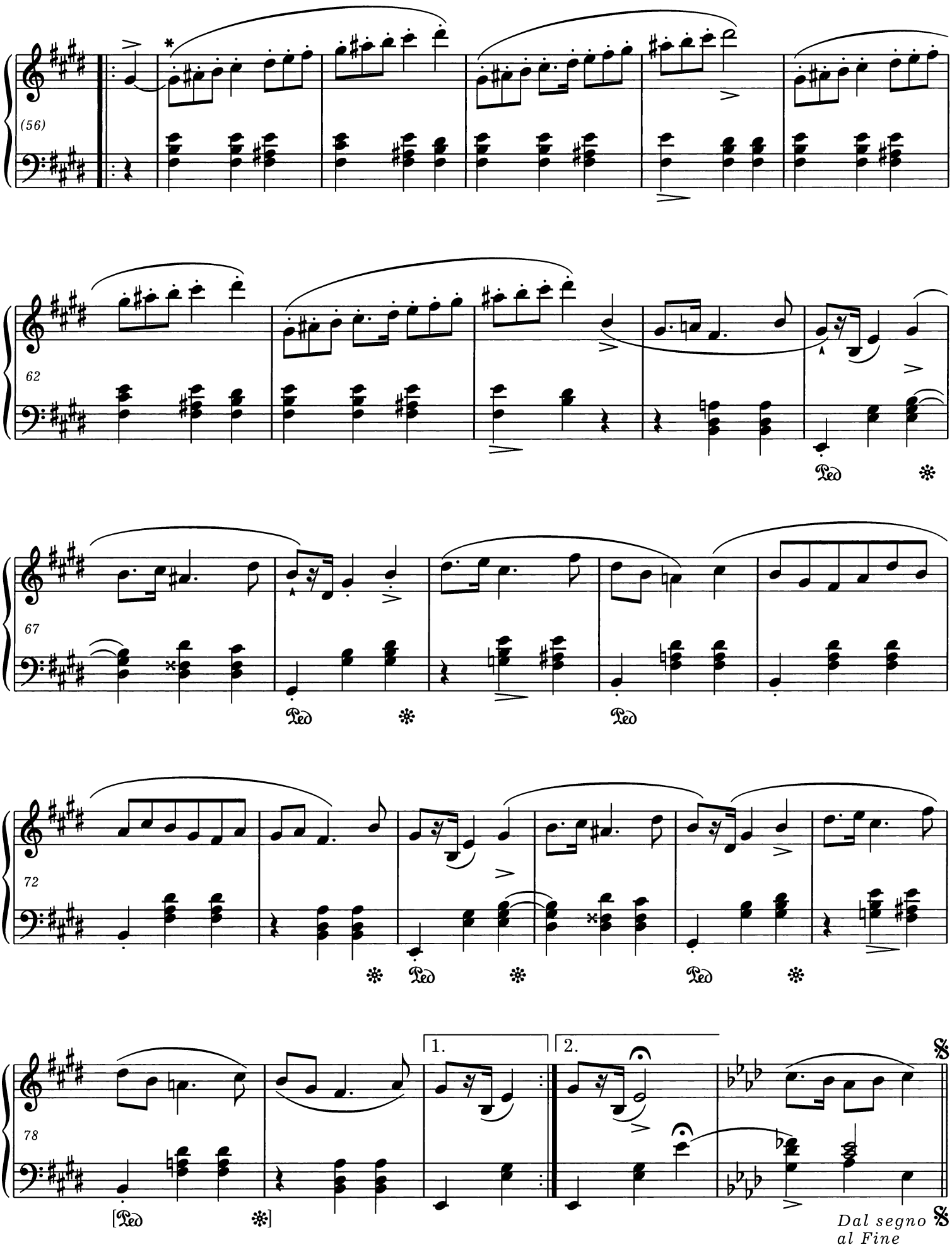

11
f
17
fz
fz
22
leggiero
dolce
p
27
33


39
46
stretto
pp
cresc.
in tempo
f
53
59
[ ]
p
Ped
64
8
ritenuto

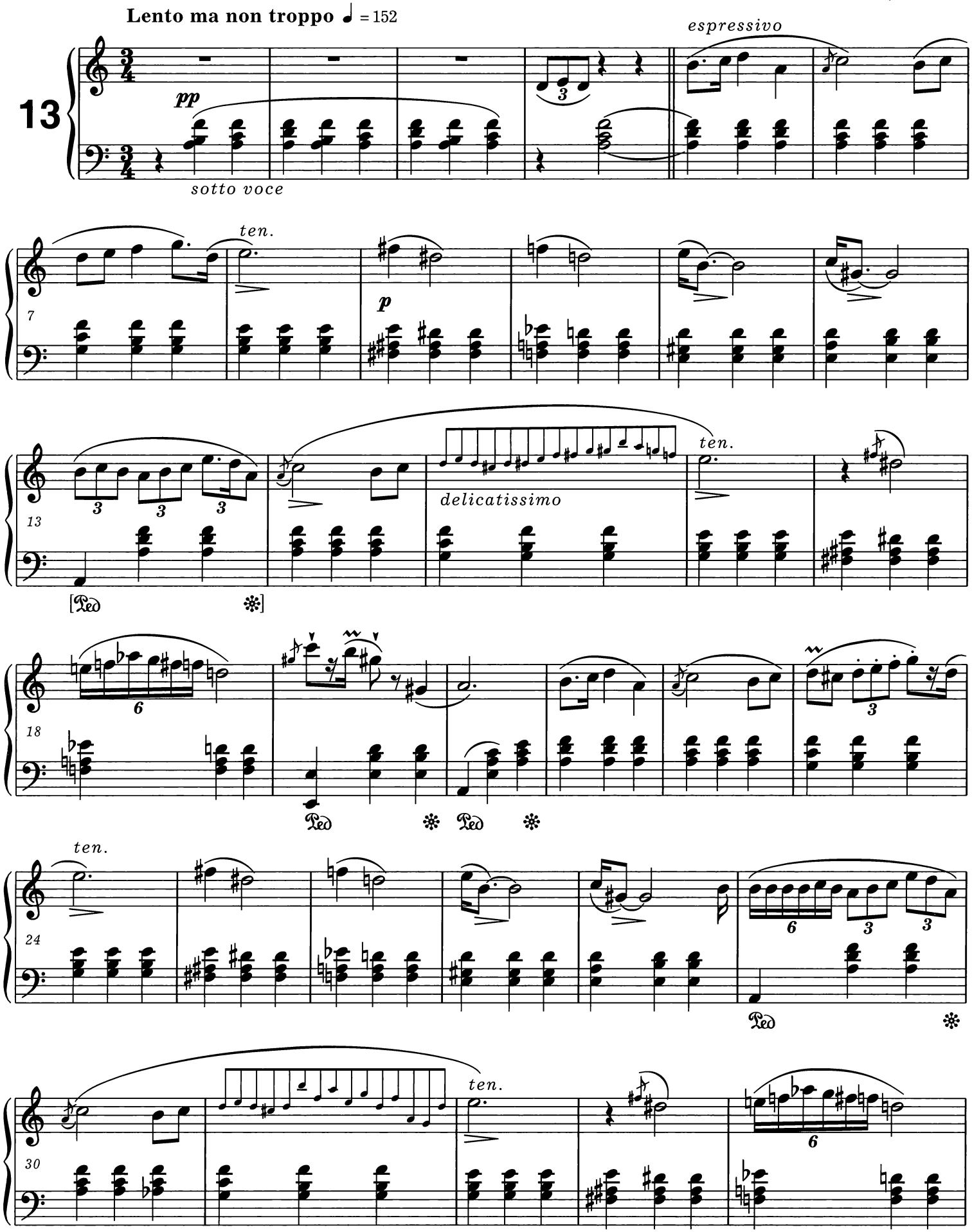

Legato assai ♩ = 144
12
dolce
6
11
(16)
stretto
ritenuto
a tempo
legato
23

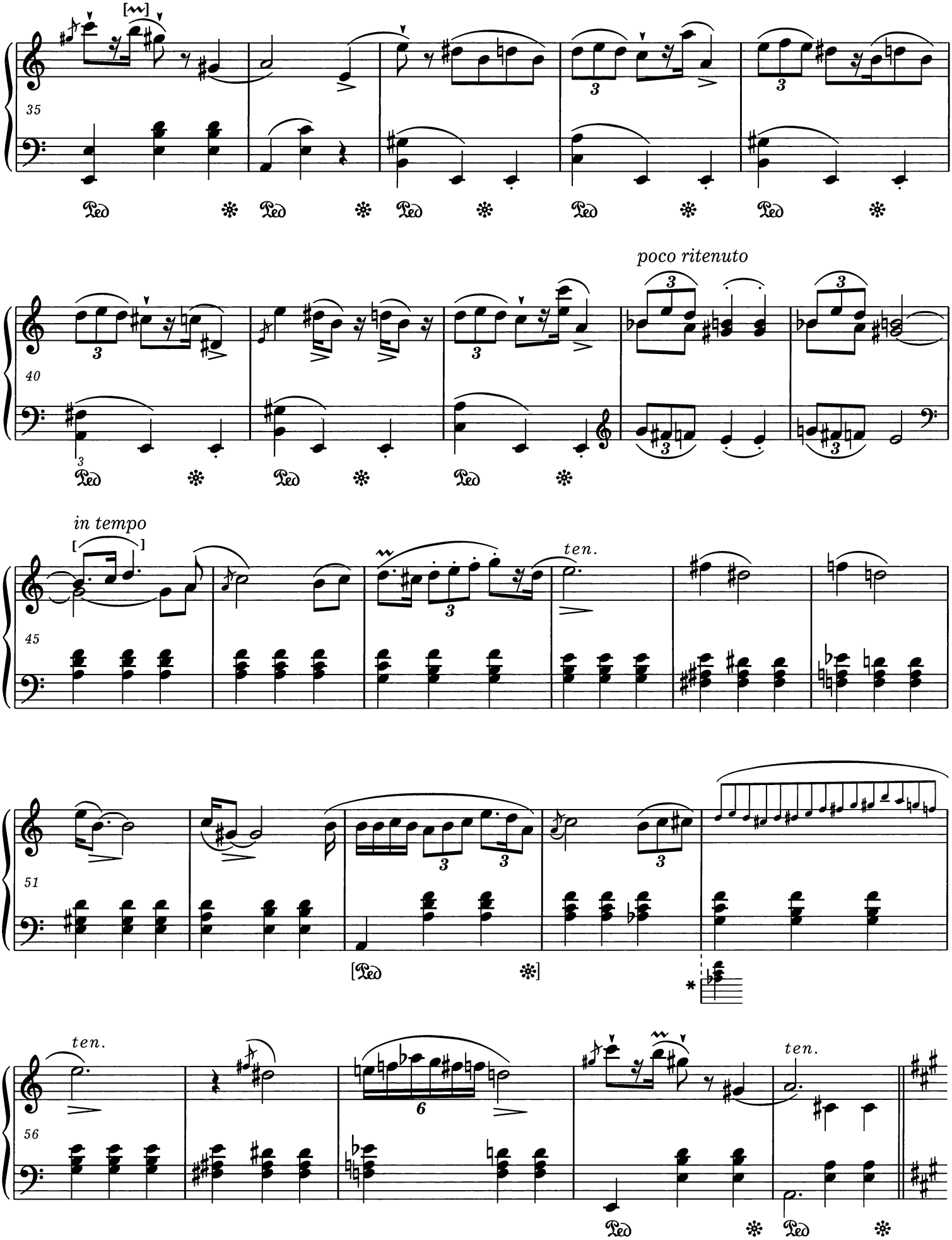


PWM-9750

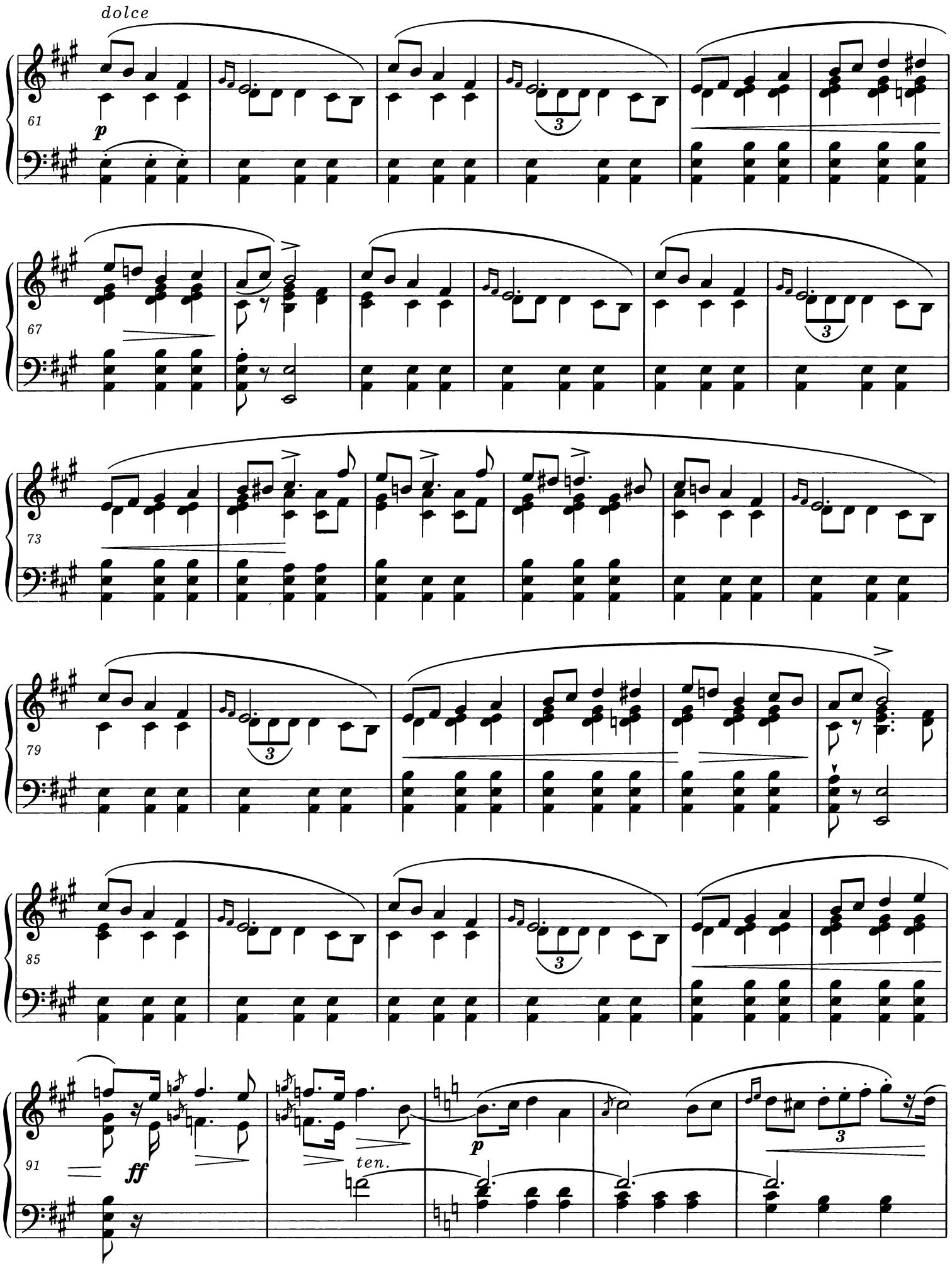


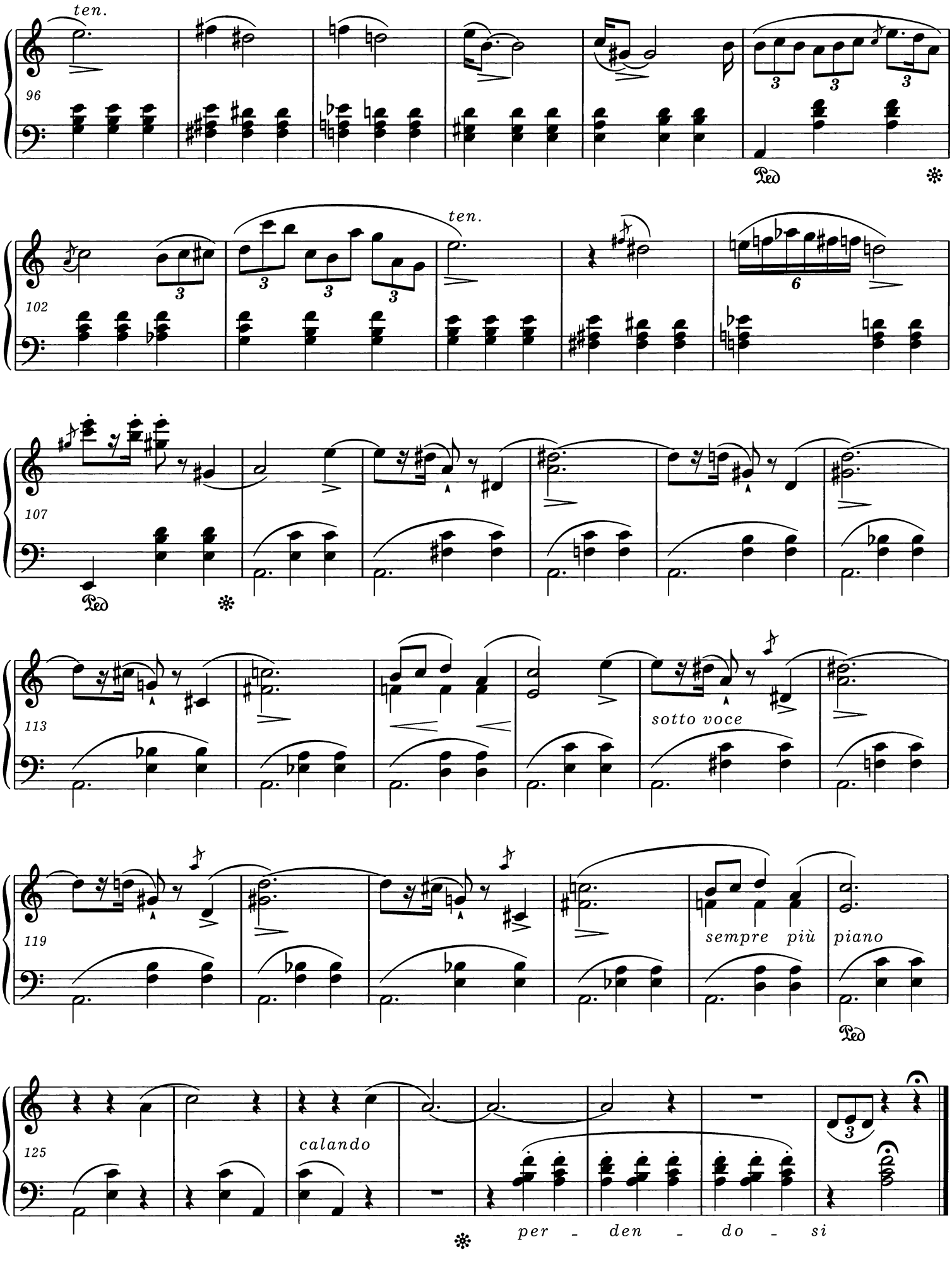
* Dźwięk *gis*^{1} można powtórzyć lub przetrzymać.
The note *g♯*^{1} can be repeated or sustained.


Lento ma non troppo ♩ = 152
13
pp
sotto voce
espressivo
ten.
p
delicatissimo
ten.
ten.
ten.



* Autentyczność tego wariantu nie jest pewna. Patrz *Komentarz źródłowy.*
The authenticity of this variant is uncertain. *Vide Source Commentary.*

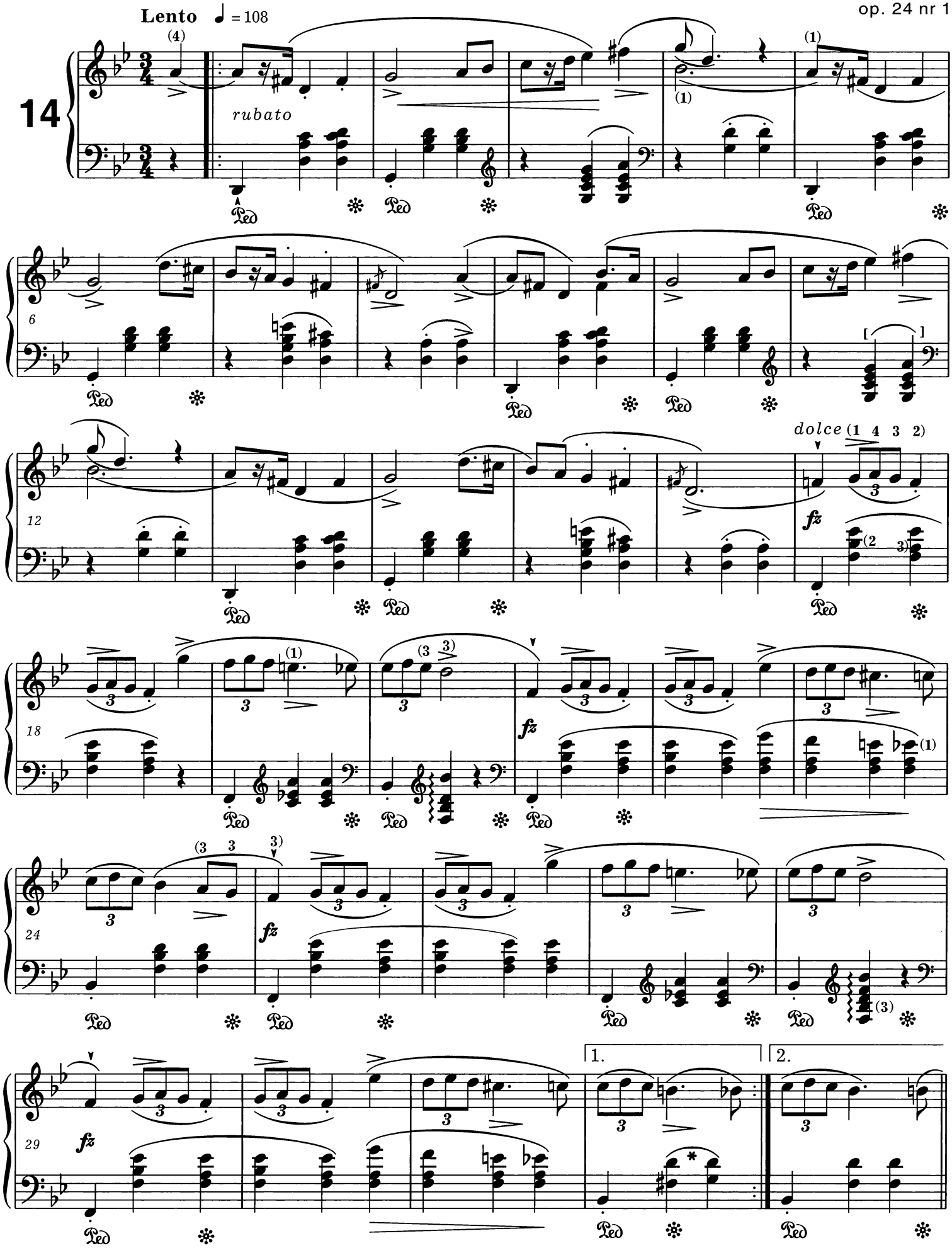

dolce
61
p
67
73
79
85
91
ff
ten.
p


ten.
96
Ped
ten.
102
6
107
Ped
113
sotto voce
119
sempre più piano
Ped
125
calando
per - den - do - si

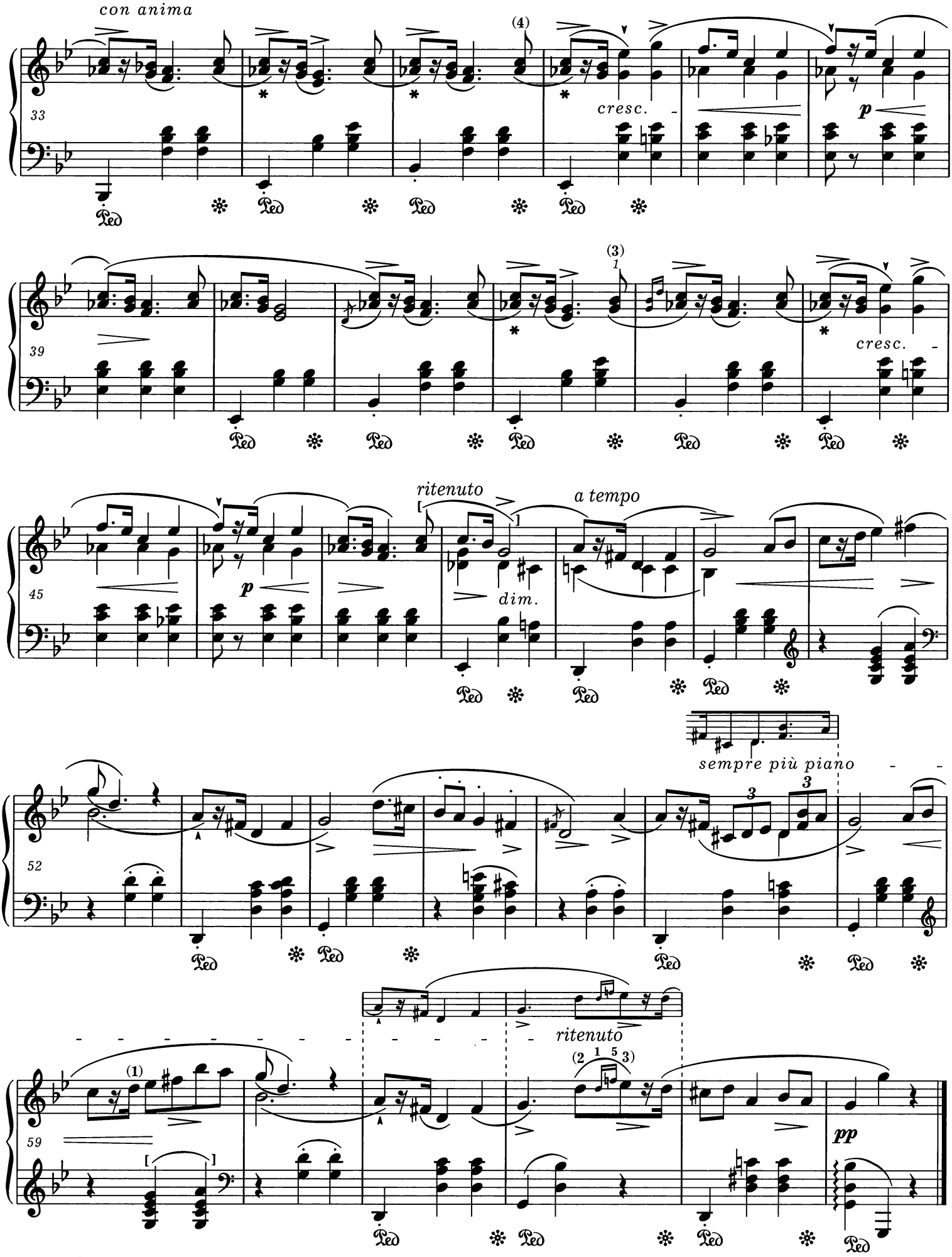
4 Mazurkas

A Monsieur le Comte de Perthuis

op. 24 nr 1

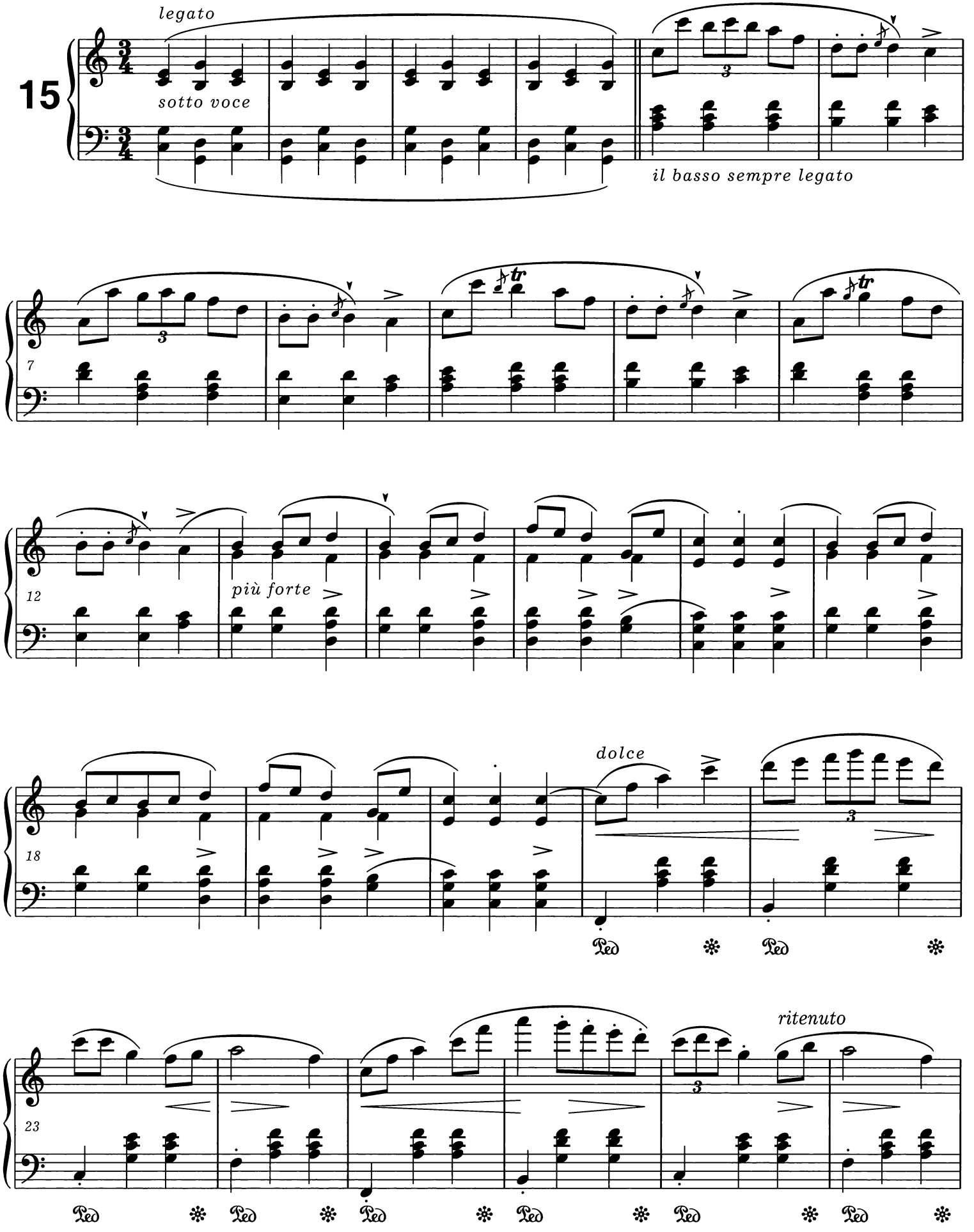


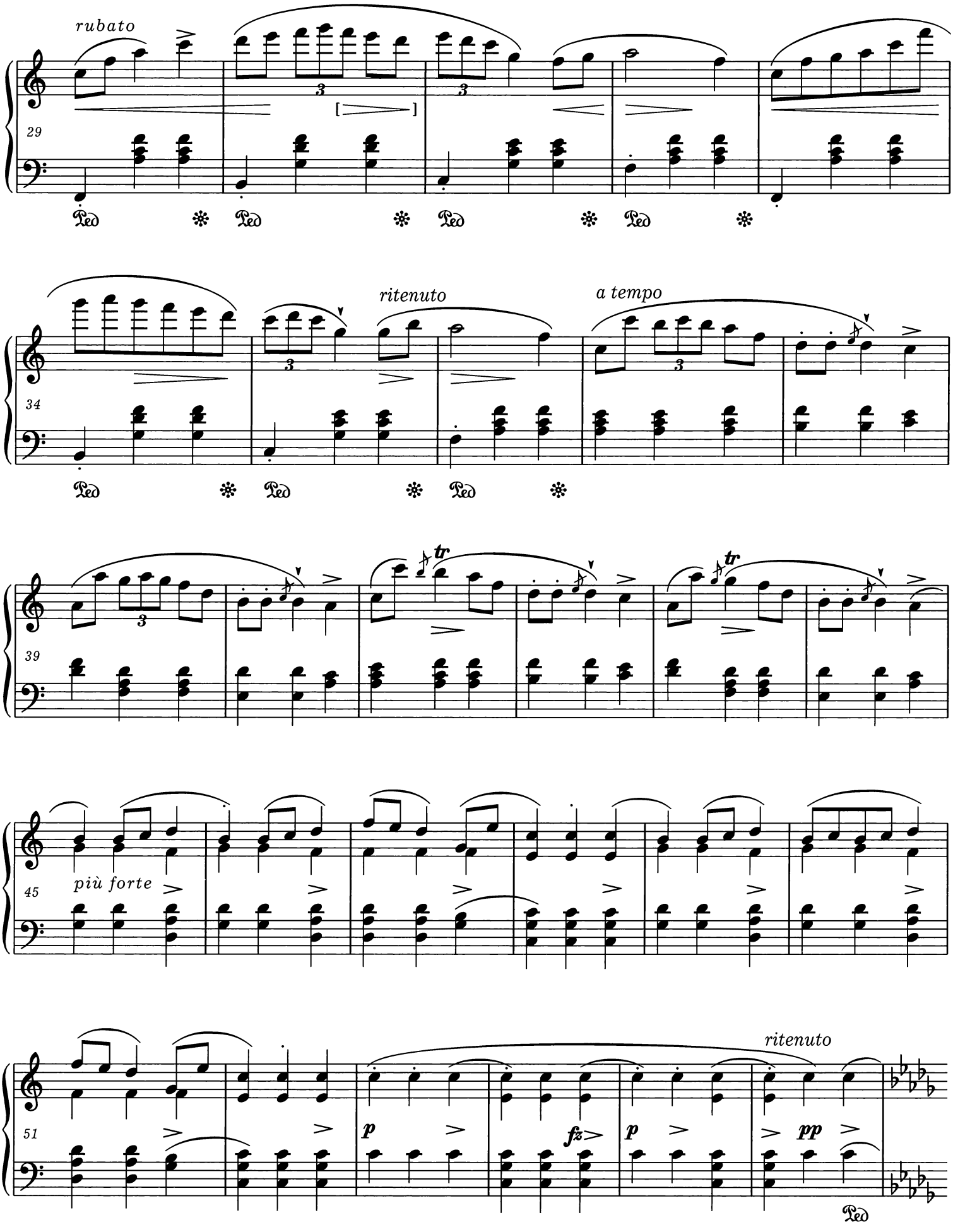
* Dźwięk *d*¹ należy powtórzyć.
The note *d*¹ should be repeated.

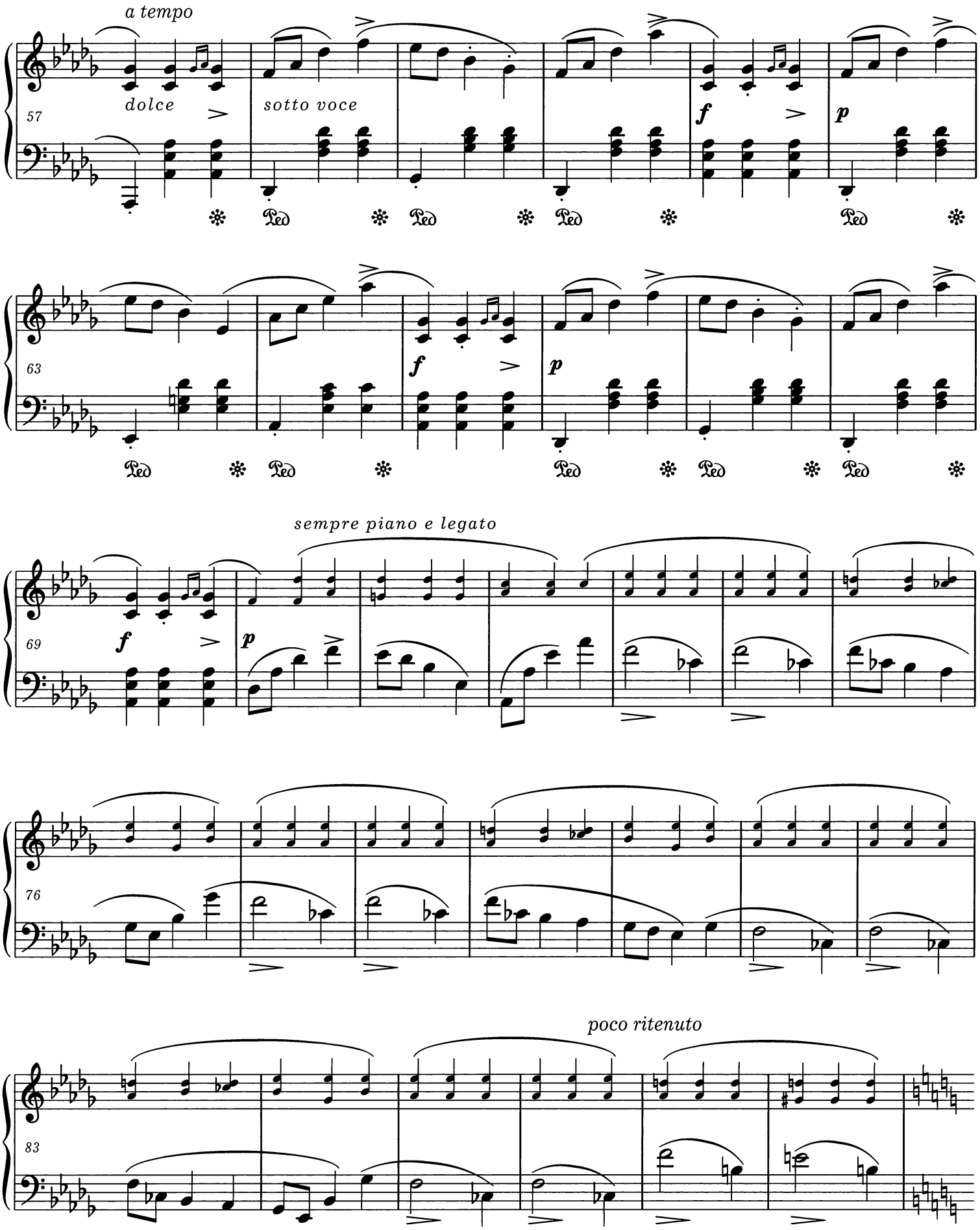


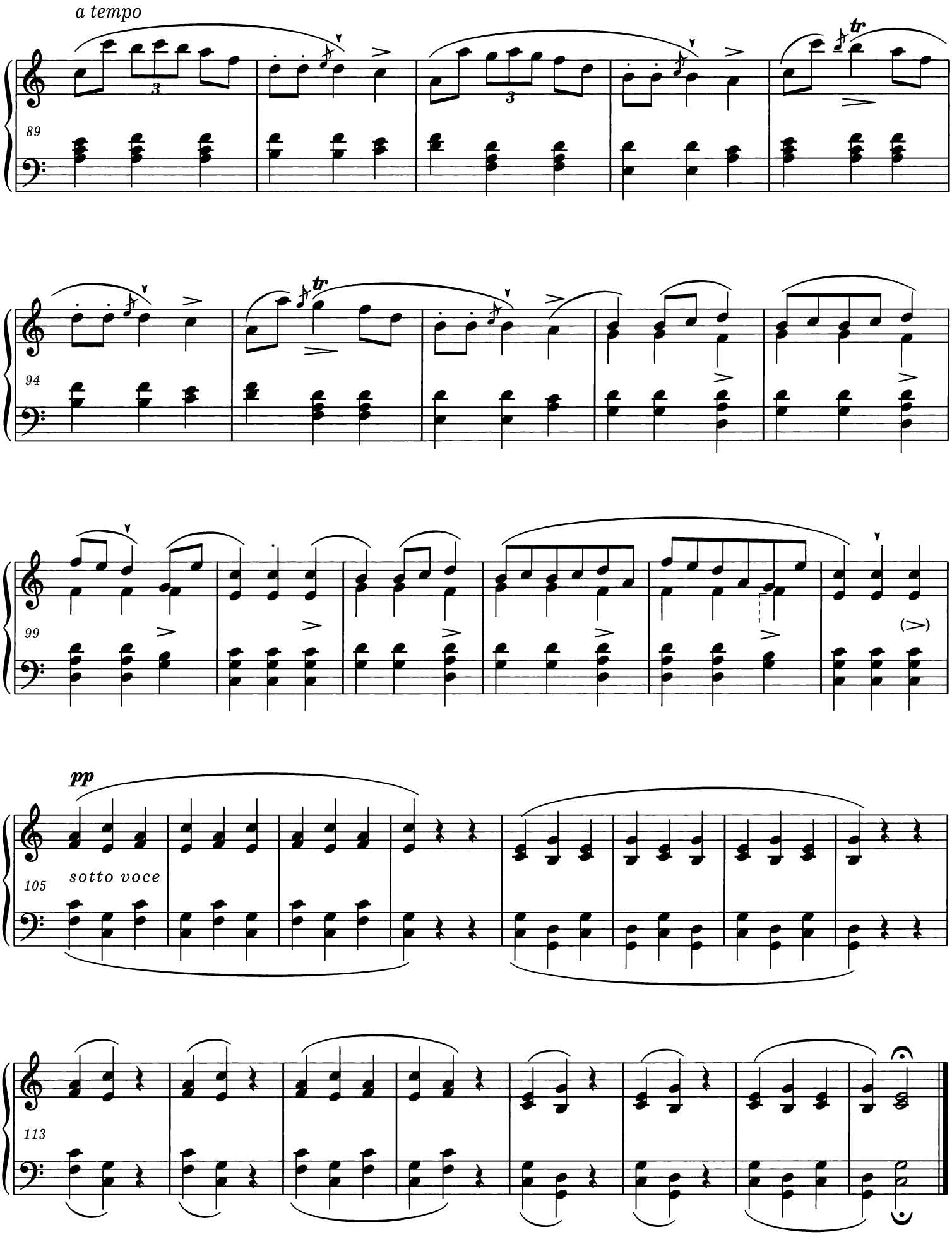
* Dźwięk *as*^{1} należy również powtarzać.
The sound *a♭*^{1} should be also repeated.

Allegro non troppo ♩ = 192



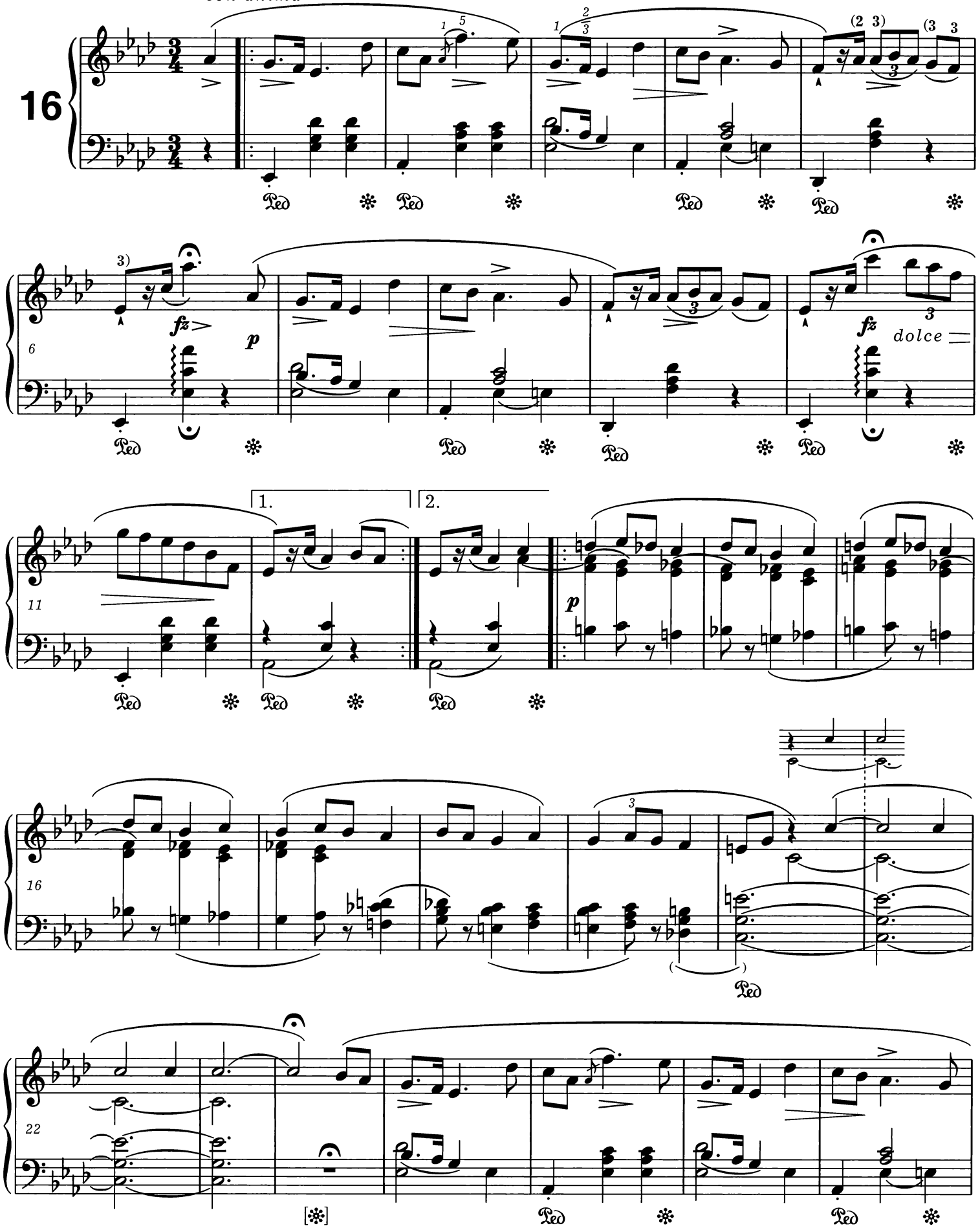

rubato
29
ritenuto
a tempo
34
tr
tr
39
più forte
45
ritenuto
51
p
fz
p
pp

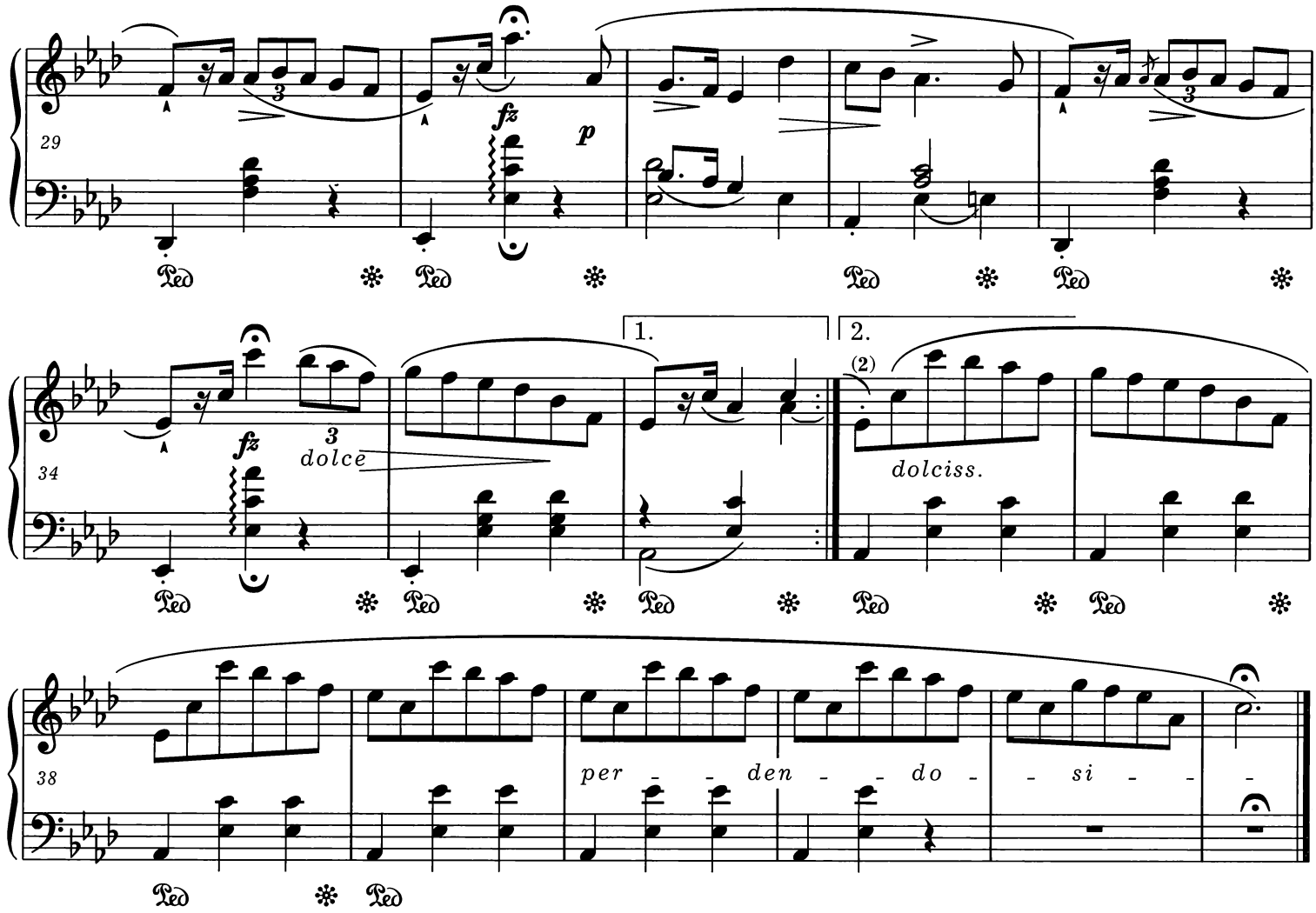

a tempo
dolce
sotto voce
57
f
p
63
f
p
sempre piano e legato
69
f
p
76
poco ritenuto
83

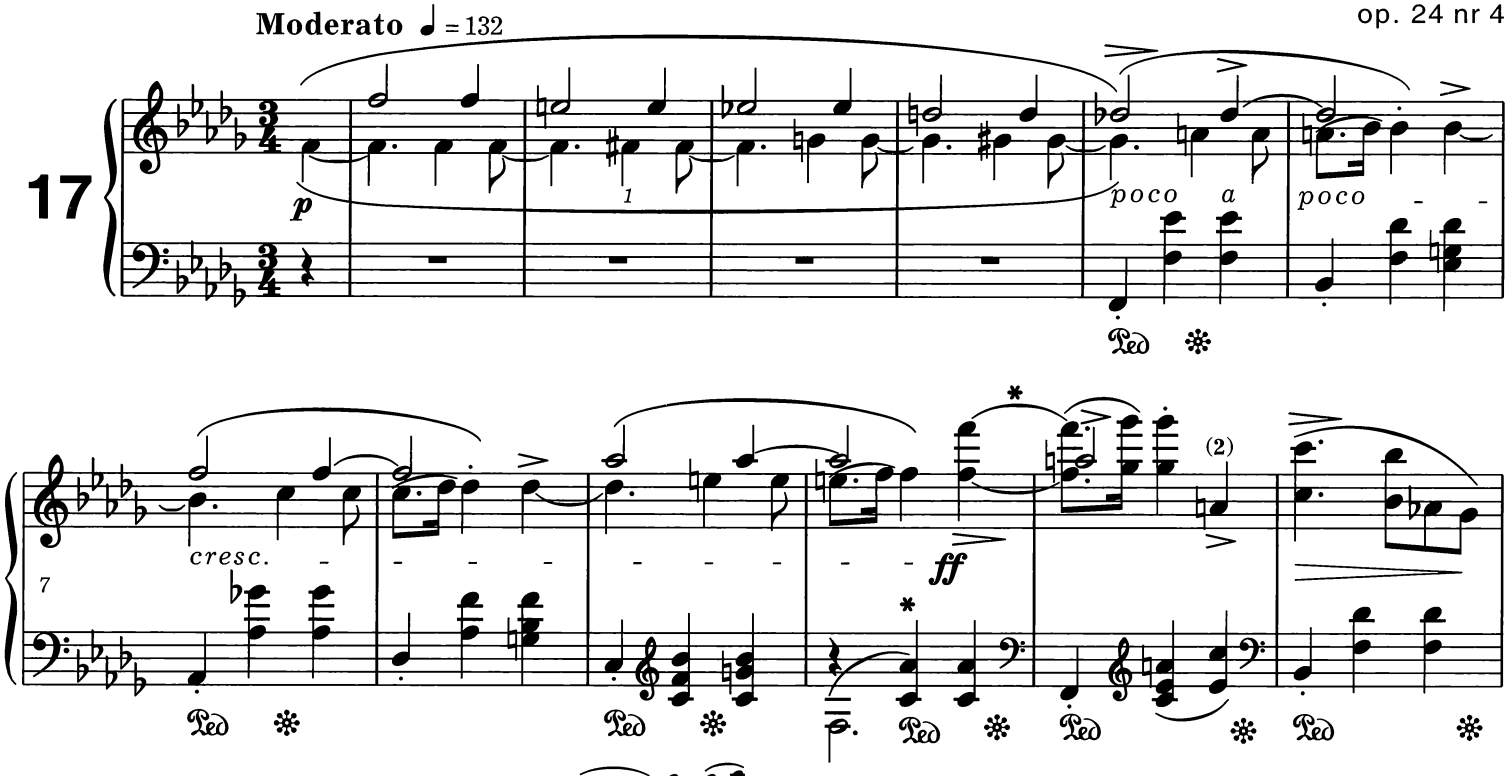

a tempo
89
94
99
pp
sotto voce
105
113

Moderato ♩ = 126

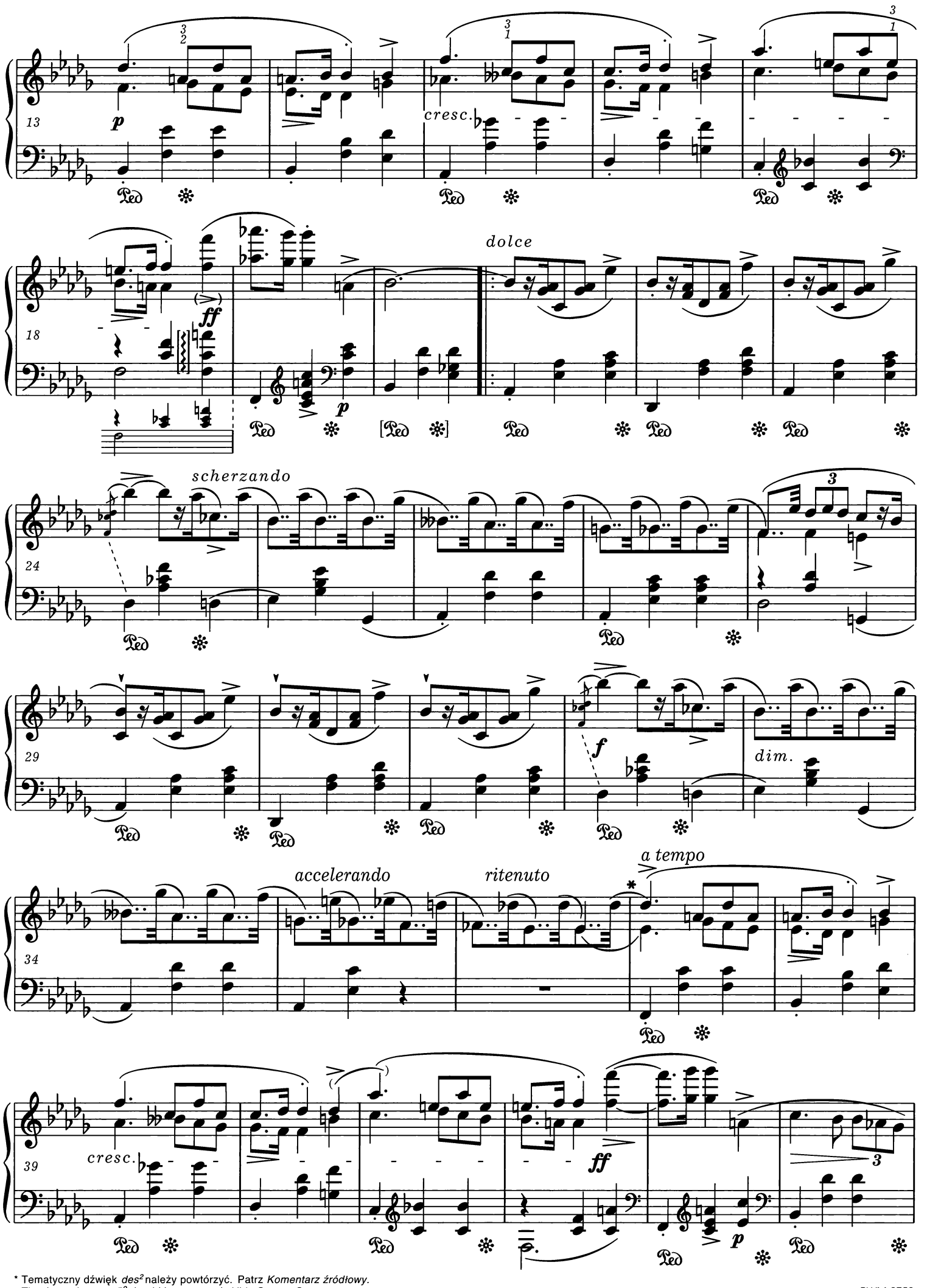
con anima



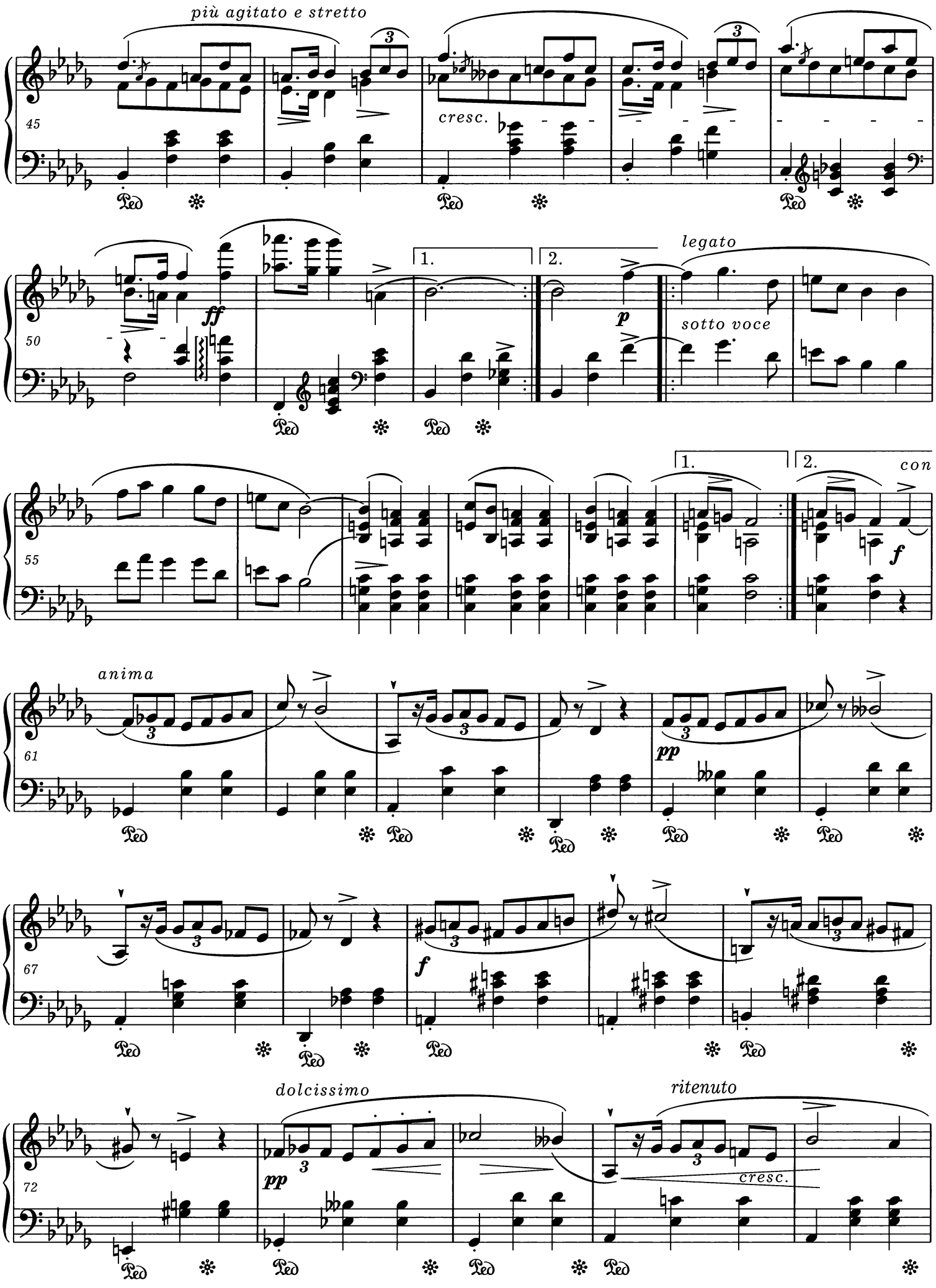


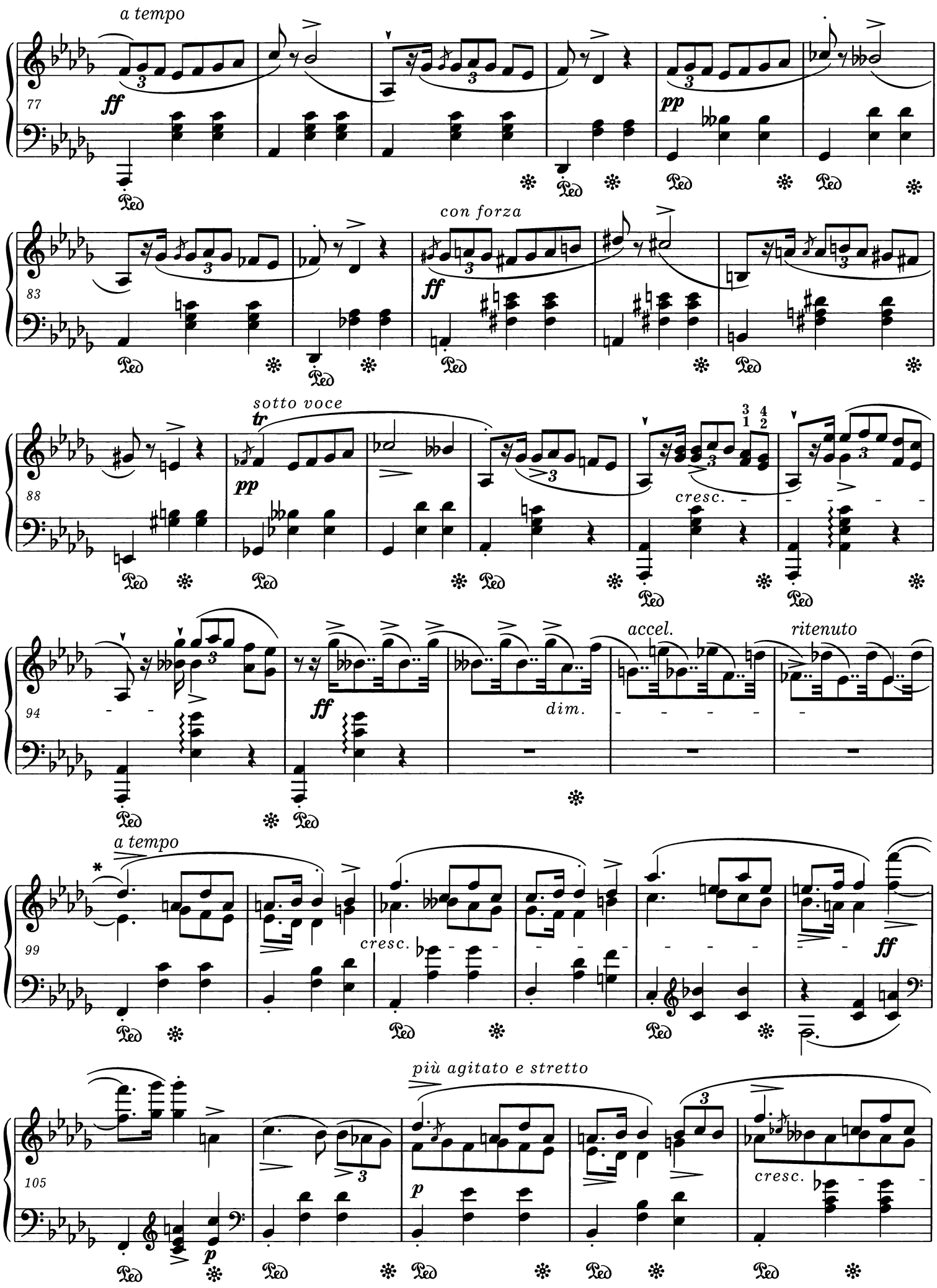


* Autentyczne warianty: l. r. , pr. r. . Patrz *Komentarz wykonawczy* i *źródłowy*.
Authentic variants: L. H. , R. H. . *Vide Performance* and *Source Commentaries*.



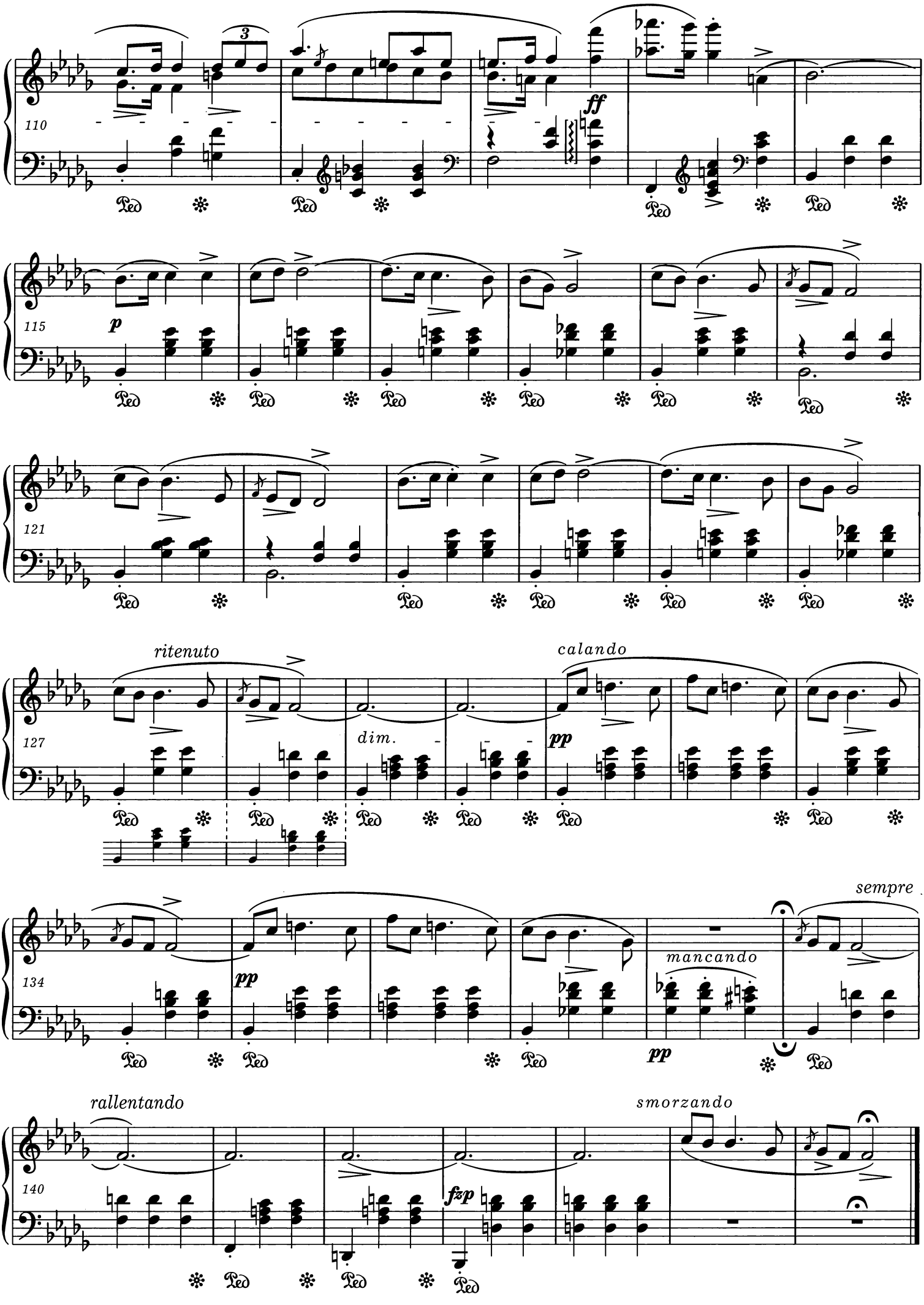
* Tematyczny dźwięk *des*^{2} należy powtórzyć. Patrz *Komentarz źródłowy*.
The thematic note *d♭*^{2} should be repeated. *Vide Source Commentary*.


più agitato e stretto
cresc.
ff
1.
2.
p
legato
sotto voce
con
f
anima
pp
dolcissimo
ritenuto
cresc.



* Patrz uwaga na stronie 54.

* *Vide* note on page 54.

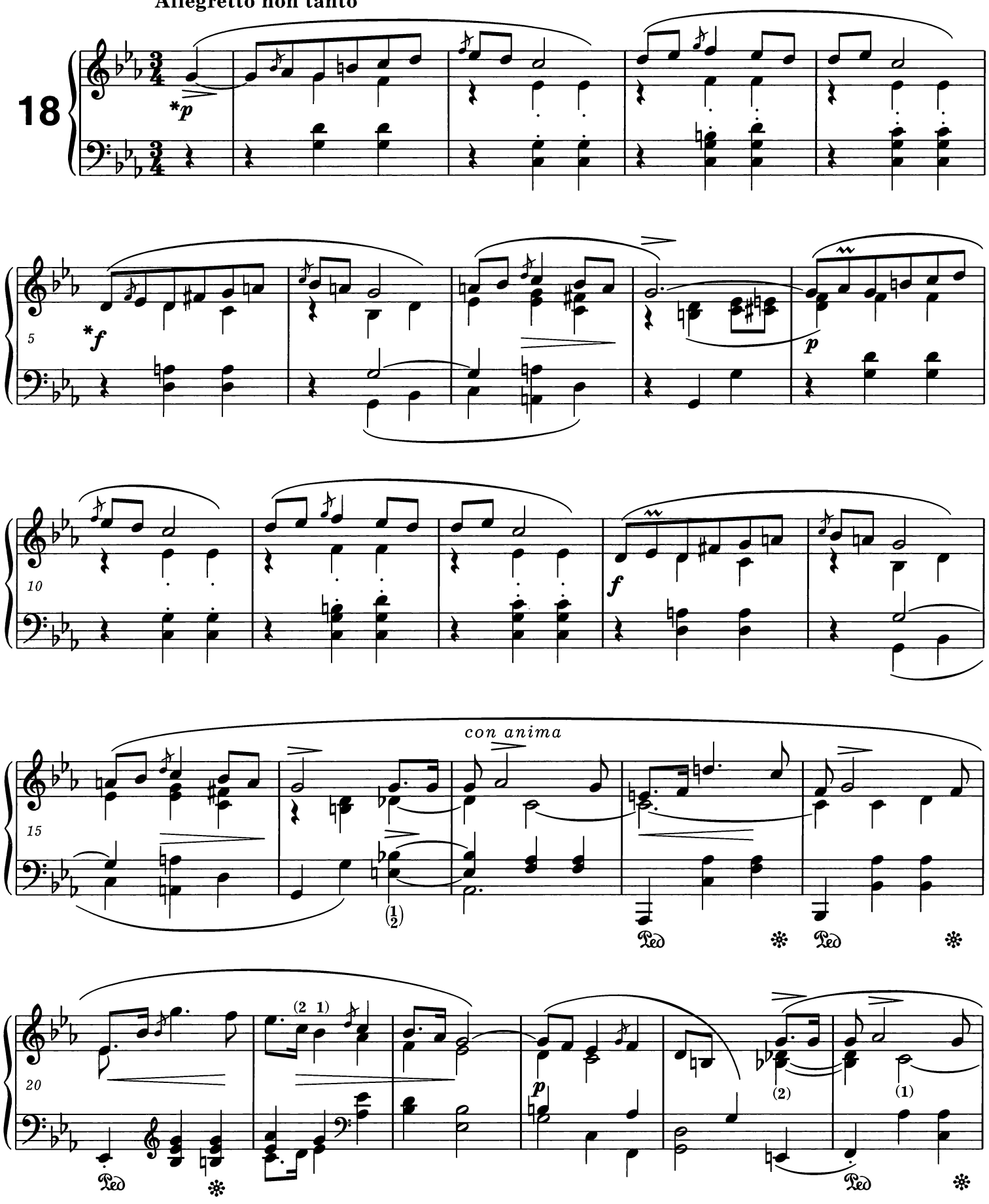

110
ff
115
p
121
ritenuto
127
dim.
calando
pp
134
mancando
pp
sempre
rallentando
140
fzp
smorzando

4 Mazurkas

A Madame la Princesse de Würtemberg, née Princesse Czartoryska

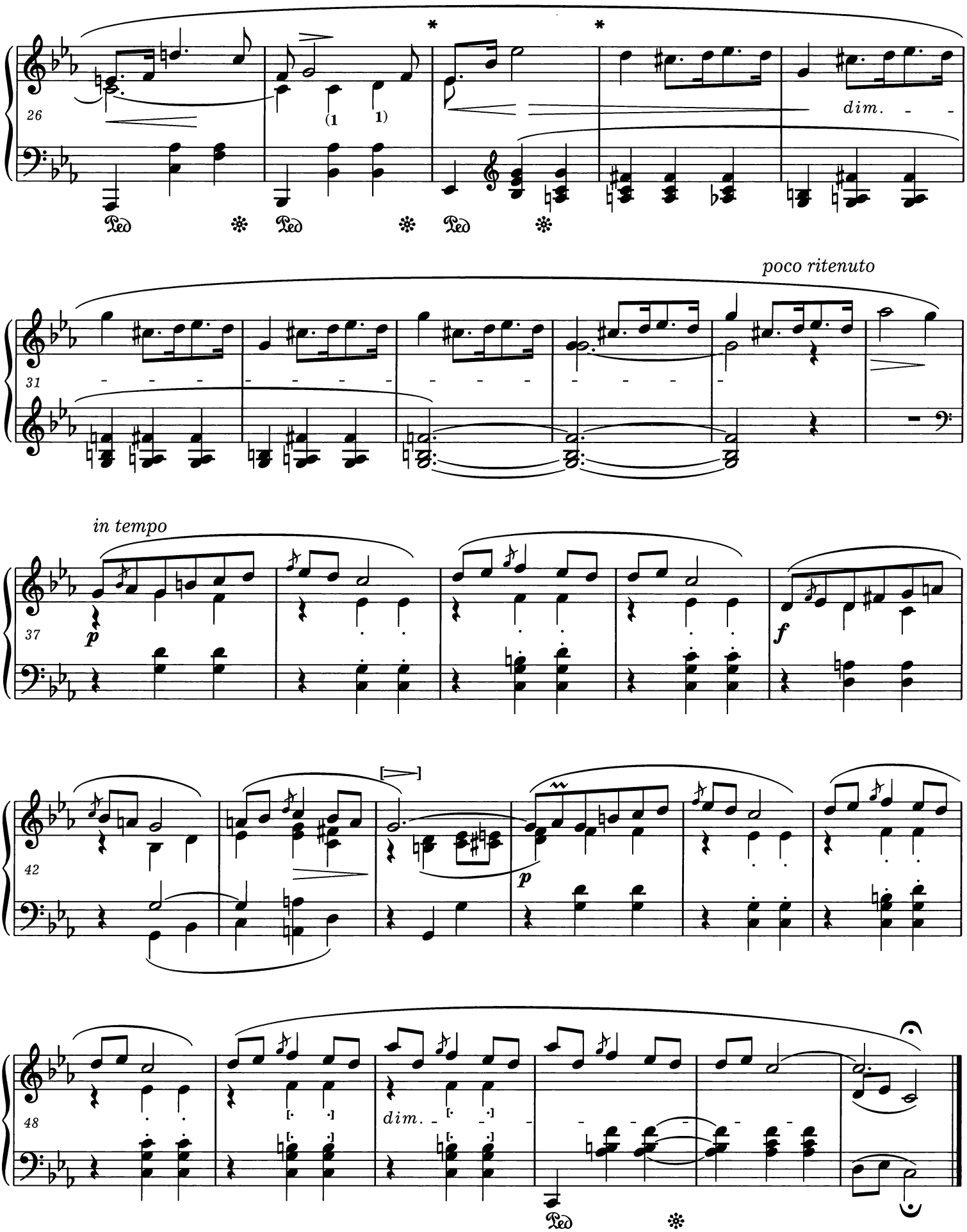
op. 30 nr 1

Allegretto non tanto

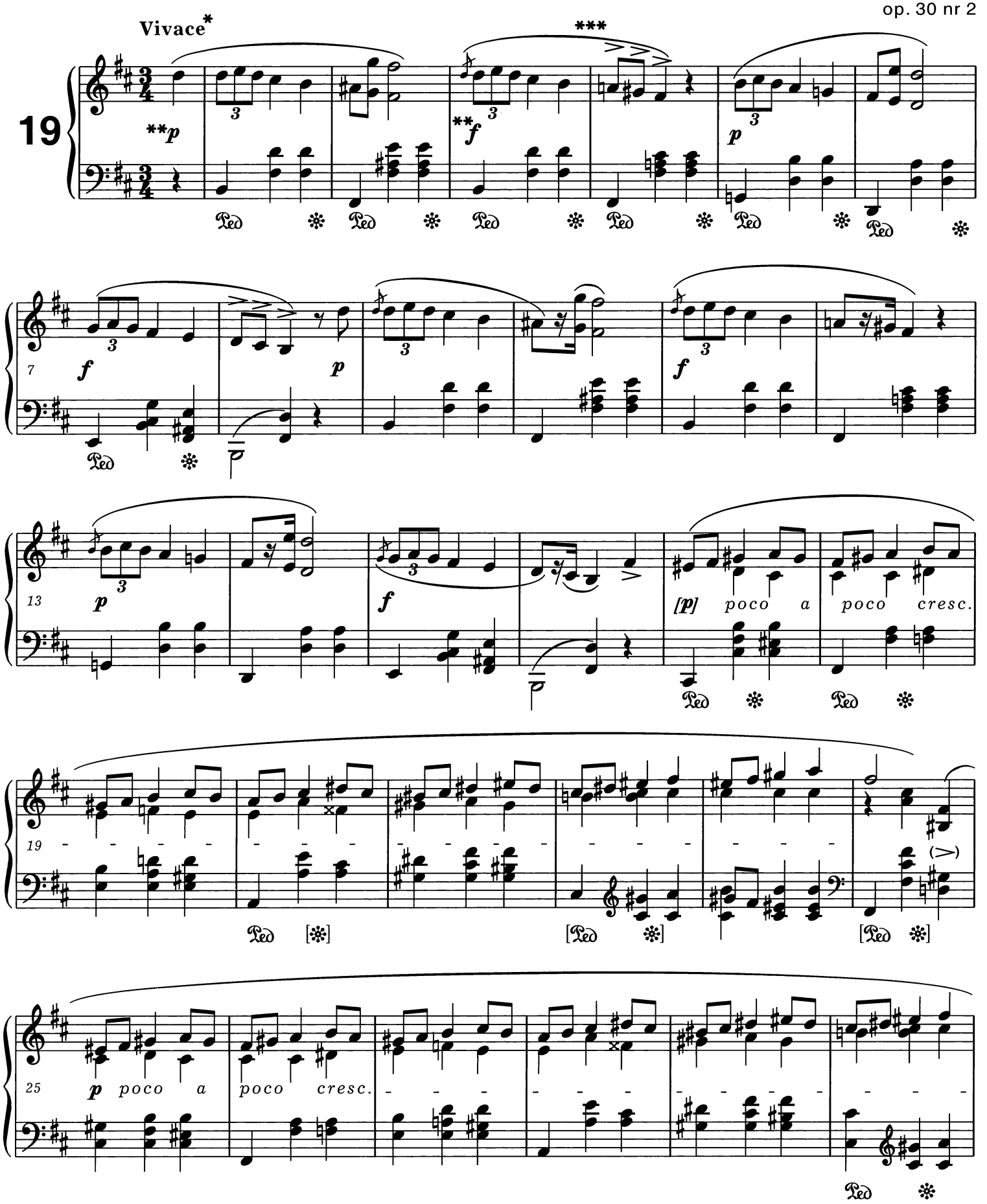


* Patrz *Komentarz wykonawczy.*

* *Vide Performance Commentary.*



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



* W niektórych źródłach autentycznych - *Allegretto.*

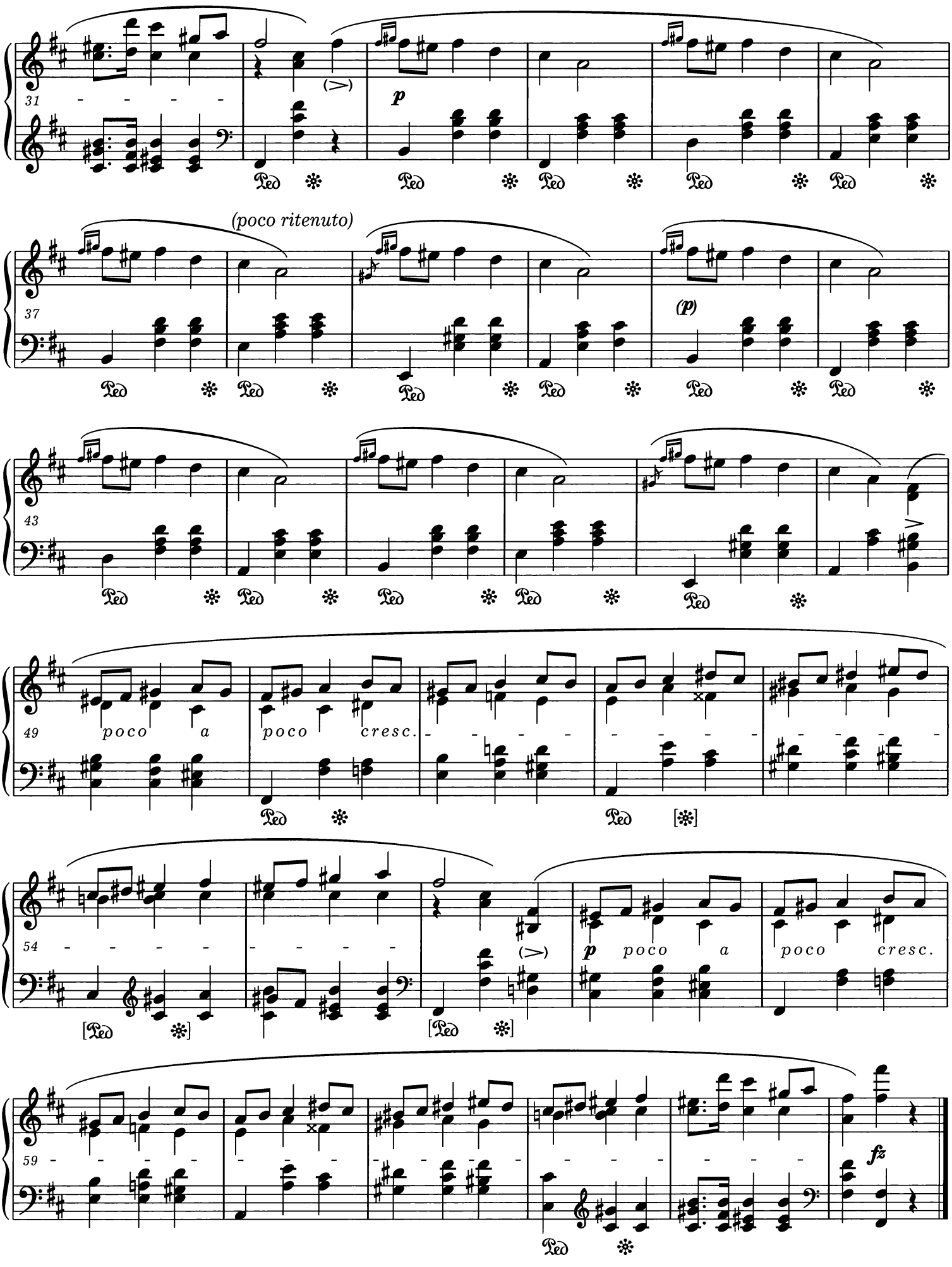
** Patrz *Komentarz wykonawczy* do początkowych taktów *Mazurka c* op. 30 nr 1.

*** Patrz *Komentarz wykonawczy.*

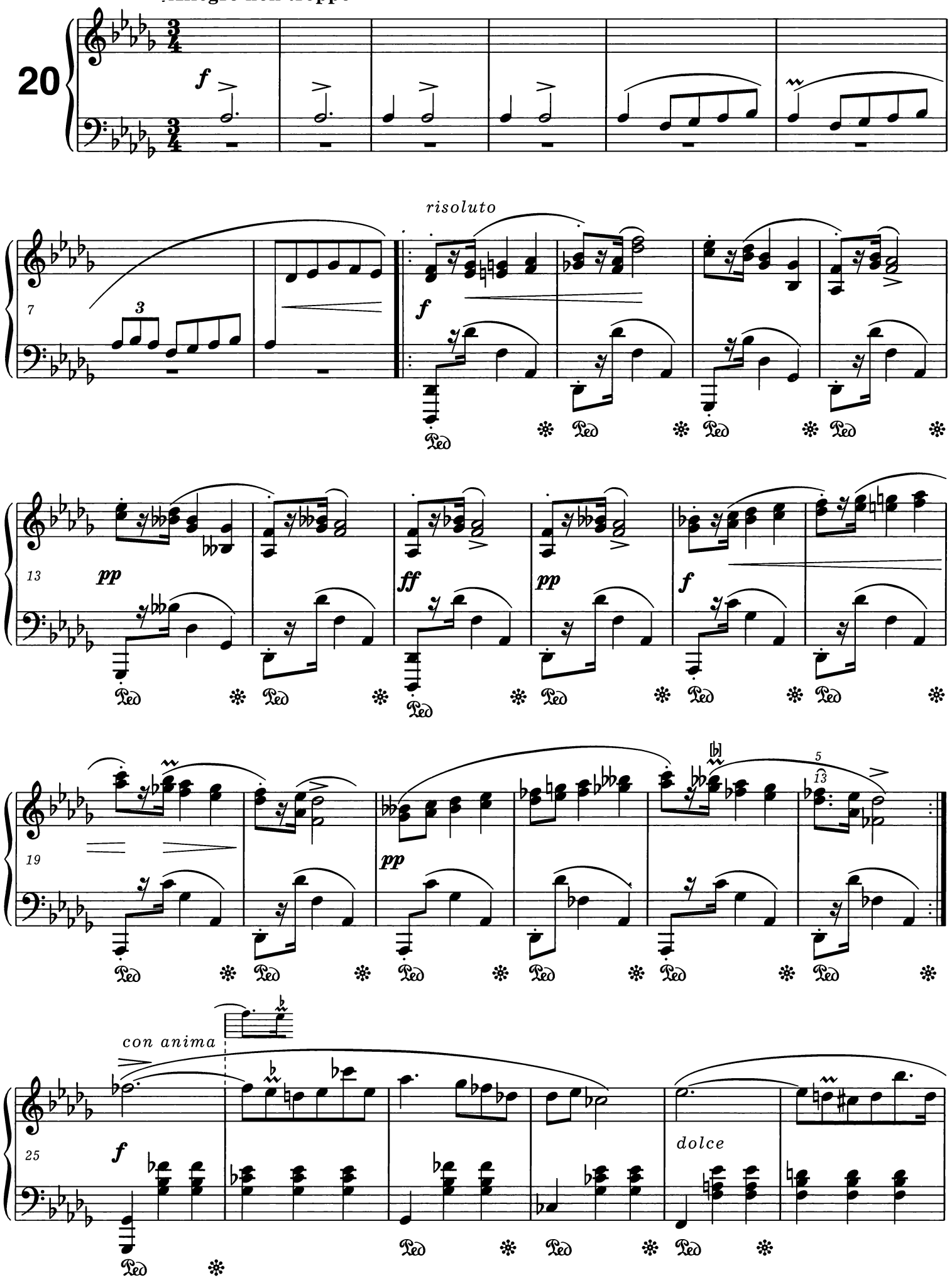
* In some authentic sources - *Allegretto.*

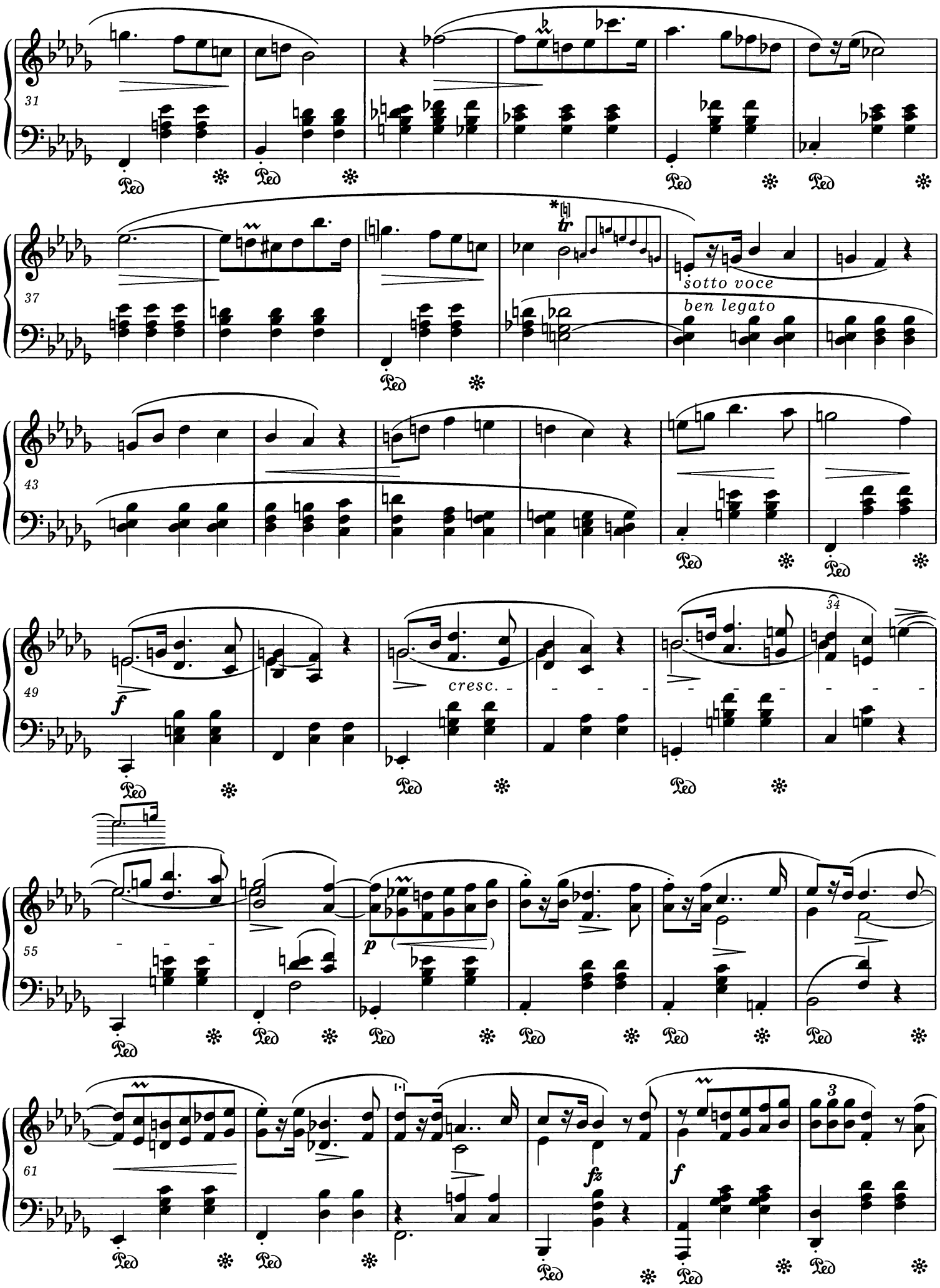
** *Vide Performance Commentary* to the beginning bars of *Mazurka in C minor*, Op. 30 No. 1.

*** *Vide Performance Commentary.*

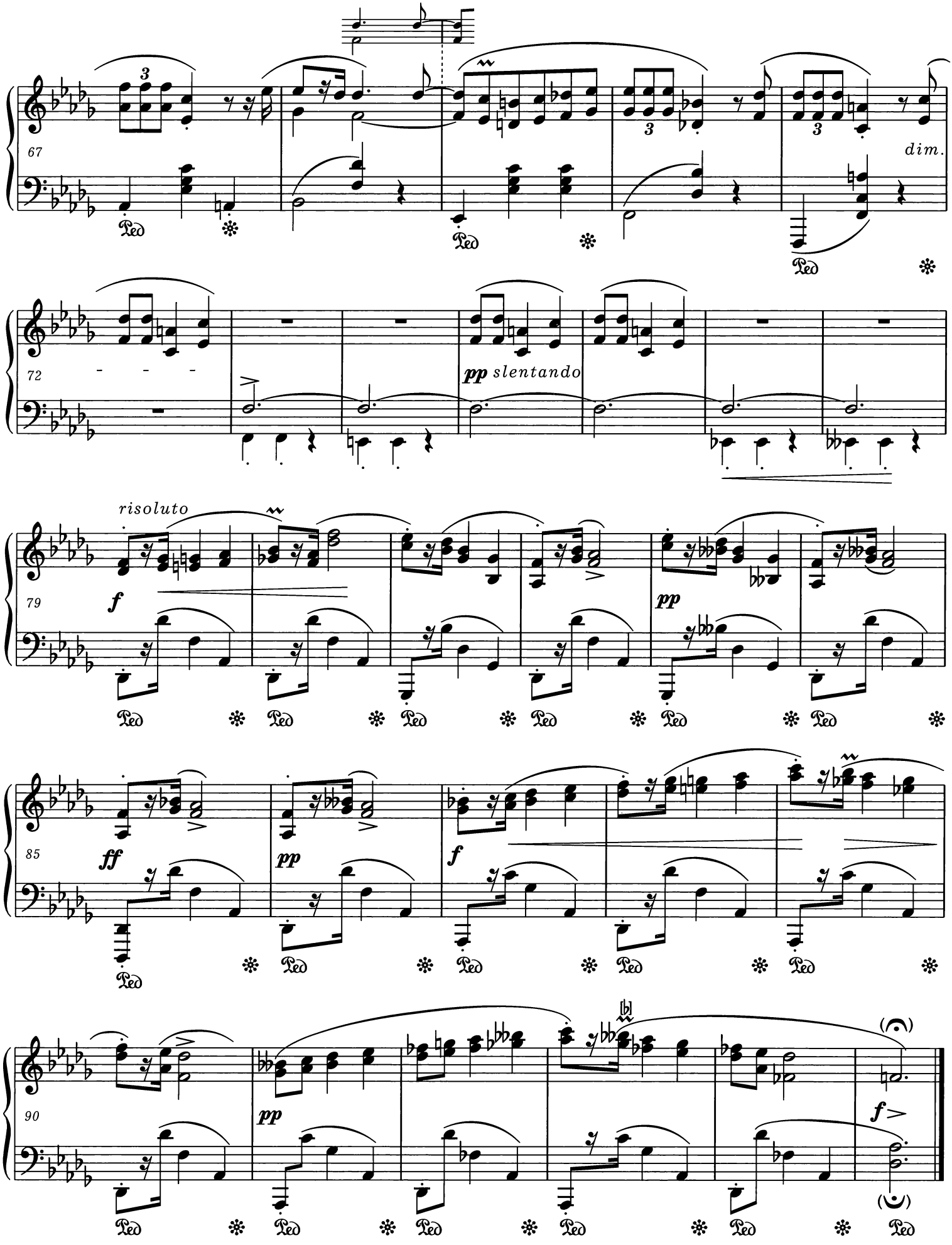

31
(>)
p
(poco ritenuto)
37
(p)
43
49
poco a
poco cresc.
54
(>)
p poco a
poco cresc.
59
fz

Allegro non troppo

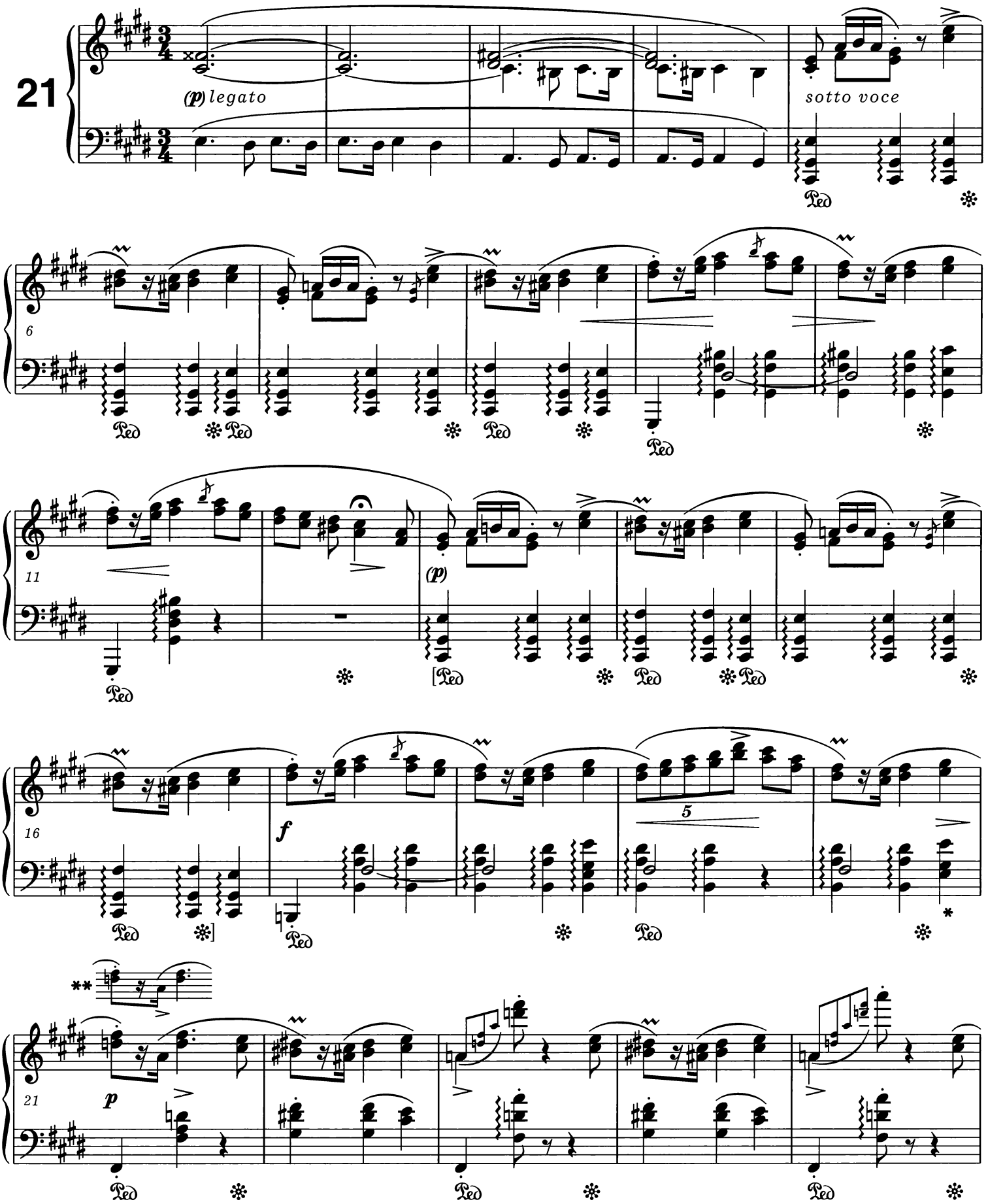




* Brak znaku chromatycznego nad trylem (♭ lub ♮) dopuszcza rozwiązanie trylu zarówno z *ces²* jak i z *c²*. Patrz *Komentarz źródłowy.*
The absence of a chromatic sign over the trill (♭ or ♮) permits a realisation of the trill both with *c♭²* and *c²*. *Vide Source Commentary.*

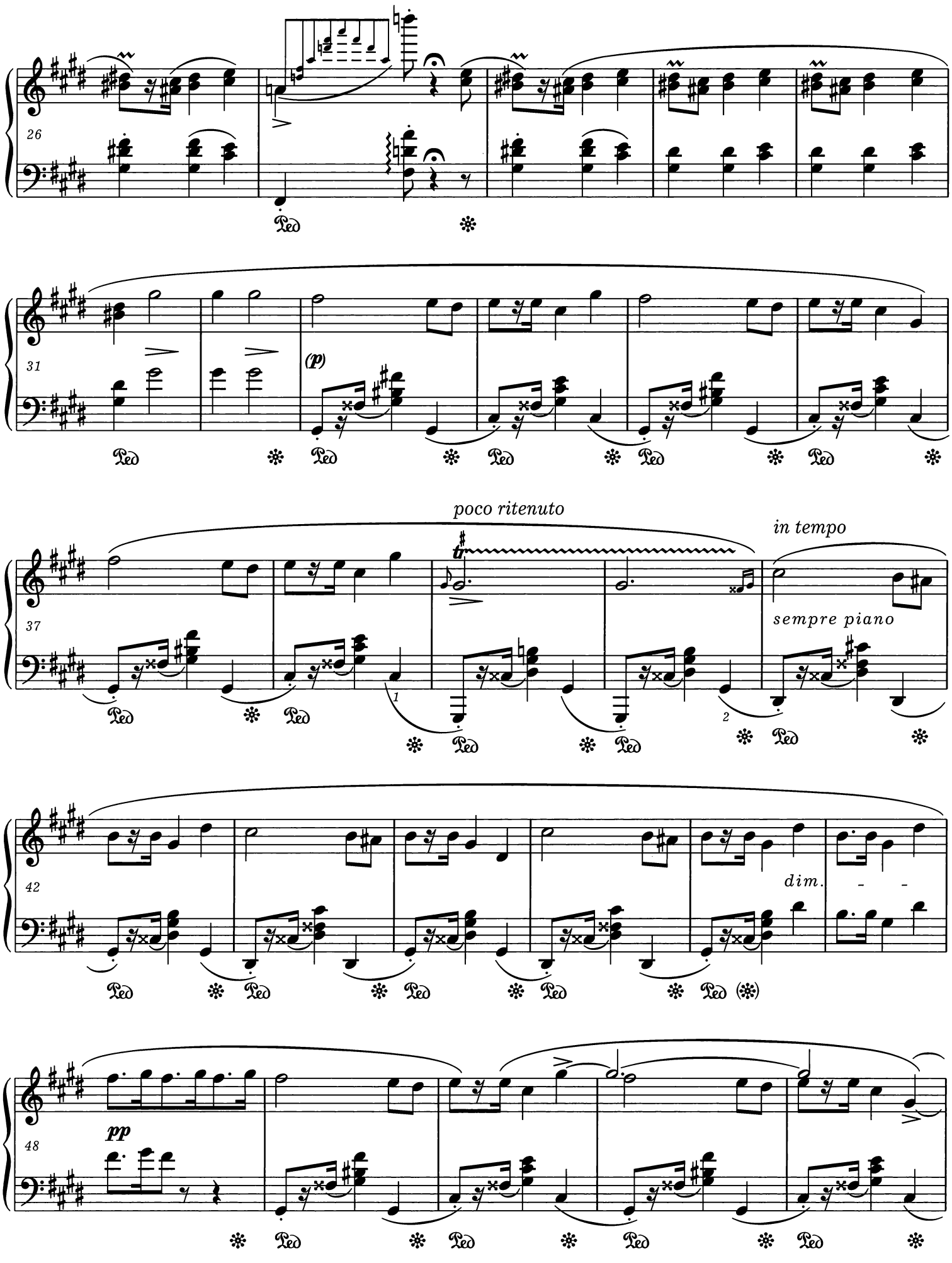

67
dim.
72
pp slentando
risoluto
f
79
pp
ff
85
pp
f
90
pp
f

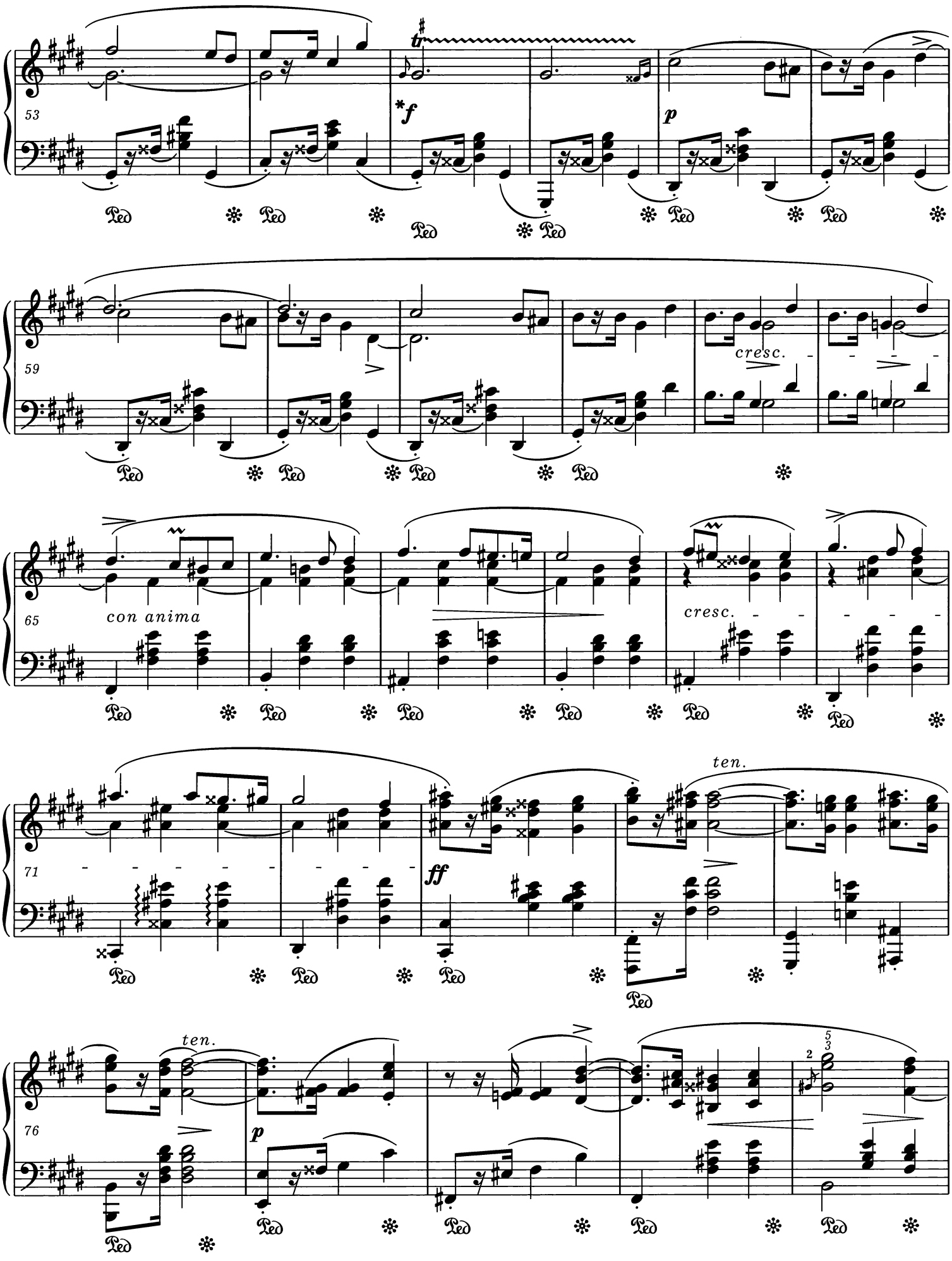
Allegretto



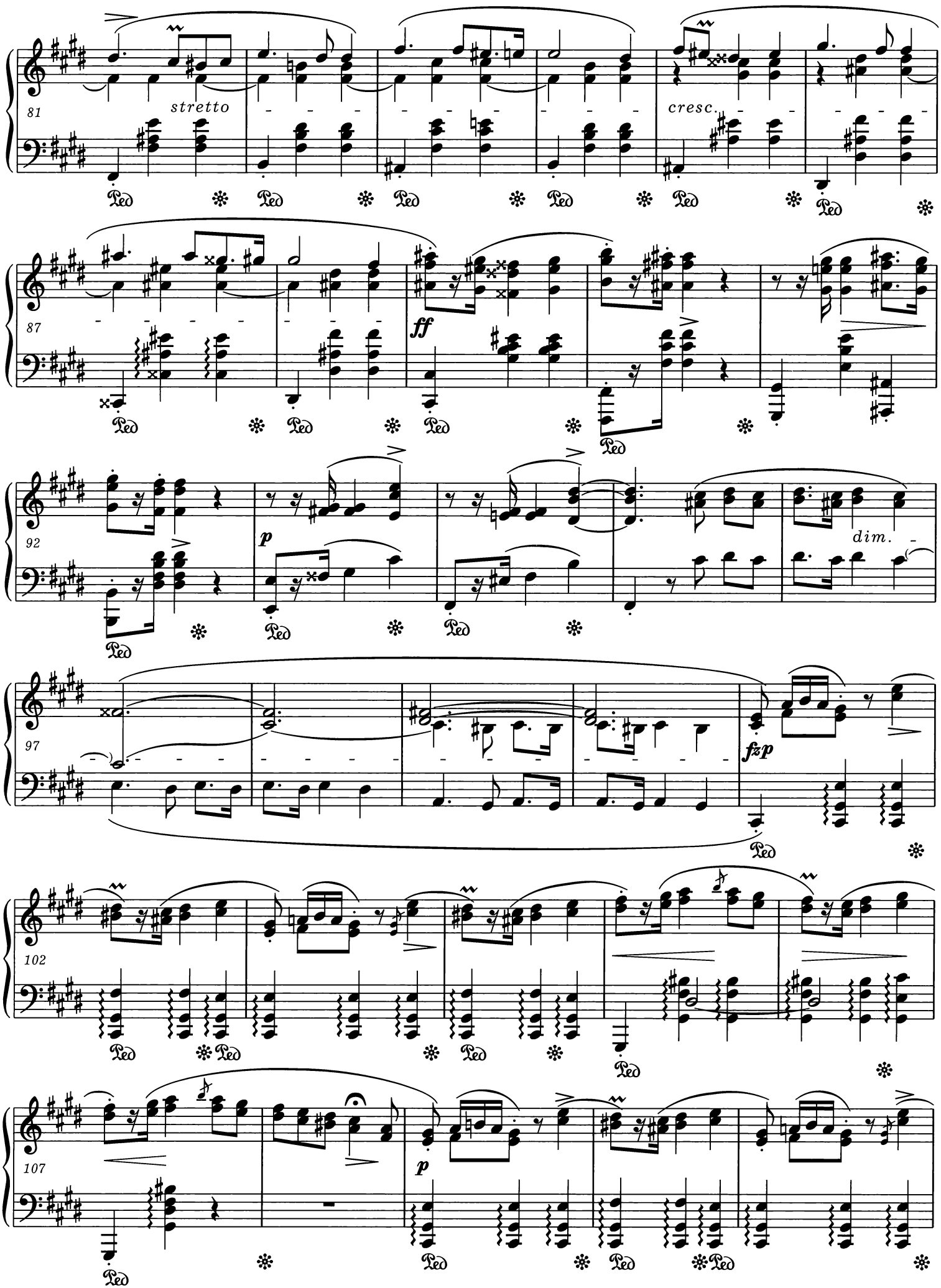
* Tutaj i w t. 116 niektóre źródła mają arpeggio także przy tym akordzie.
Both here and in bar 116 some sources contain an arpeggio also next to this chord.

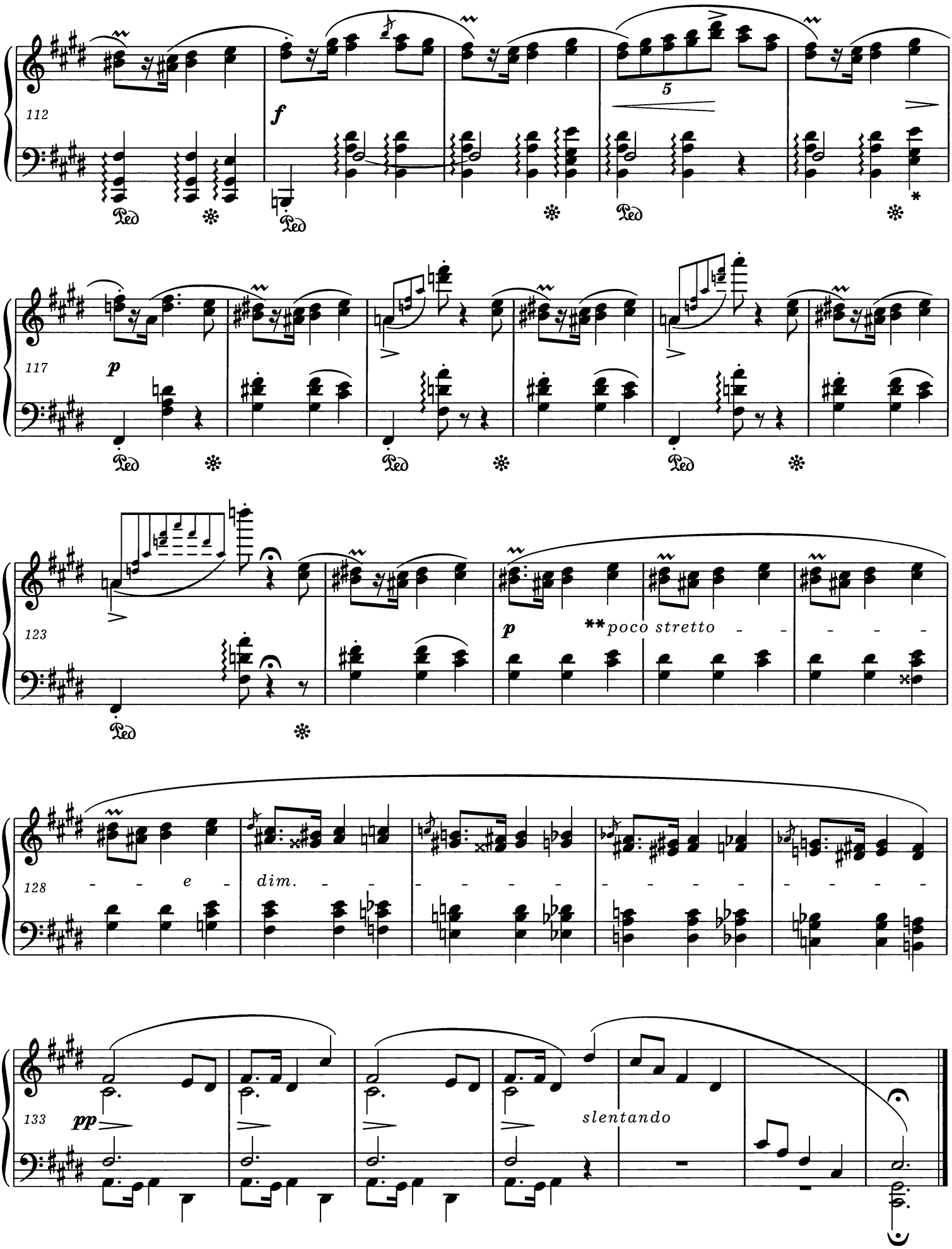
** Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.


26
31
(p)
poco ritenuto
in tempo
37
sempre piano
1
2
42
dim.
48
pp



* Inne autentyczne rozwiązanie dynamiczne i agogiczne - patrz *Komentarz źródłowy.*
Another authentic dynamic and agogic realisation - *Vide Source Commentary.*


81
stretto
cresc.
87
ff
92
p
dim.
97
fzp
102
107
p



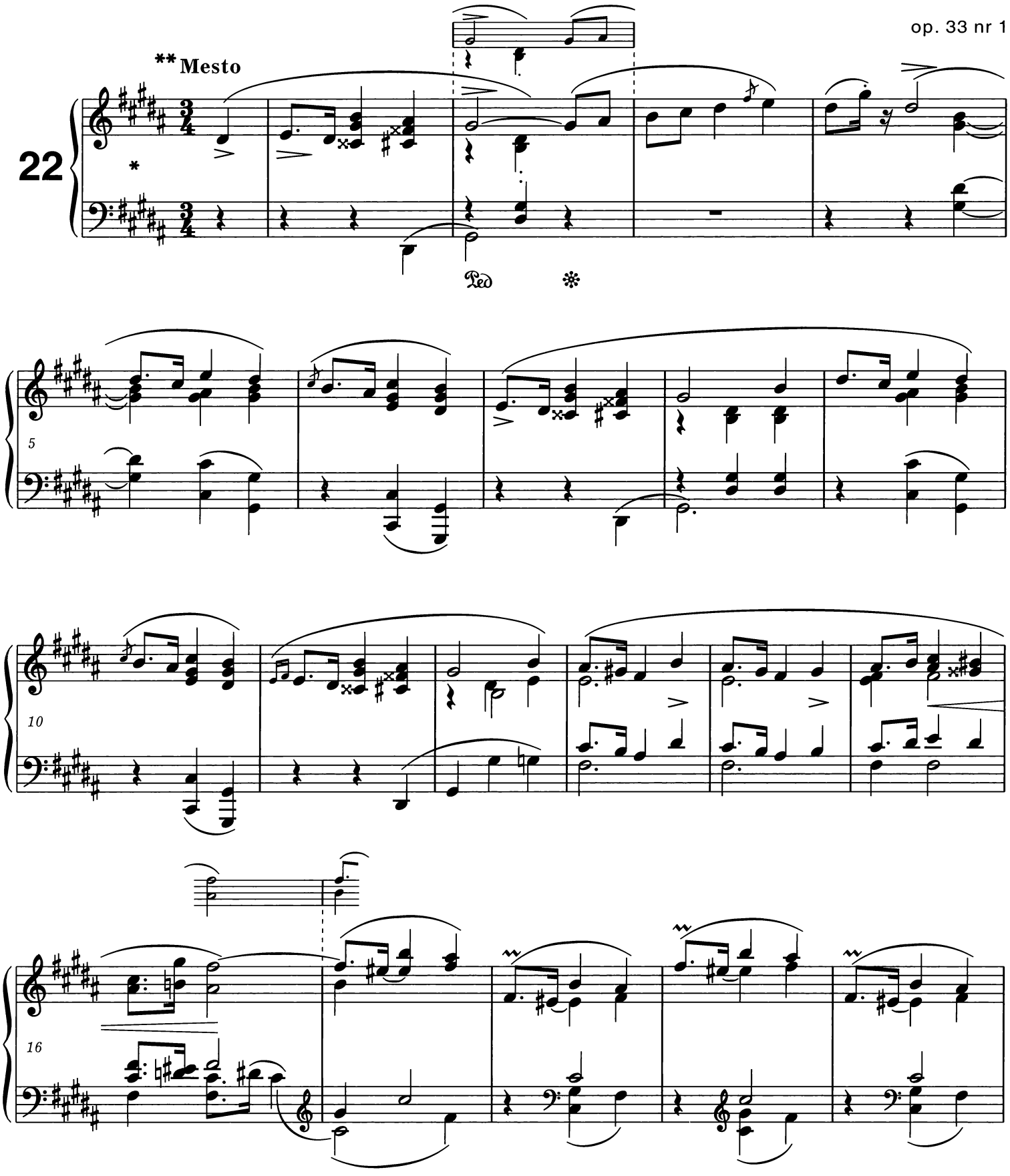
* Patrz uwaga do t. 20.
Vide note to bar 20.

** W niektórych źródłach w tym miejscu określenie *calando*.
Here some sources contain the marking *calando*.

4 Mazourkas

A Mademoiselle la Comtesse Rose Mostowska

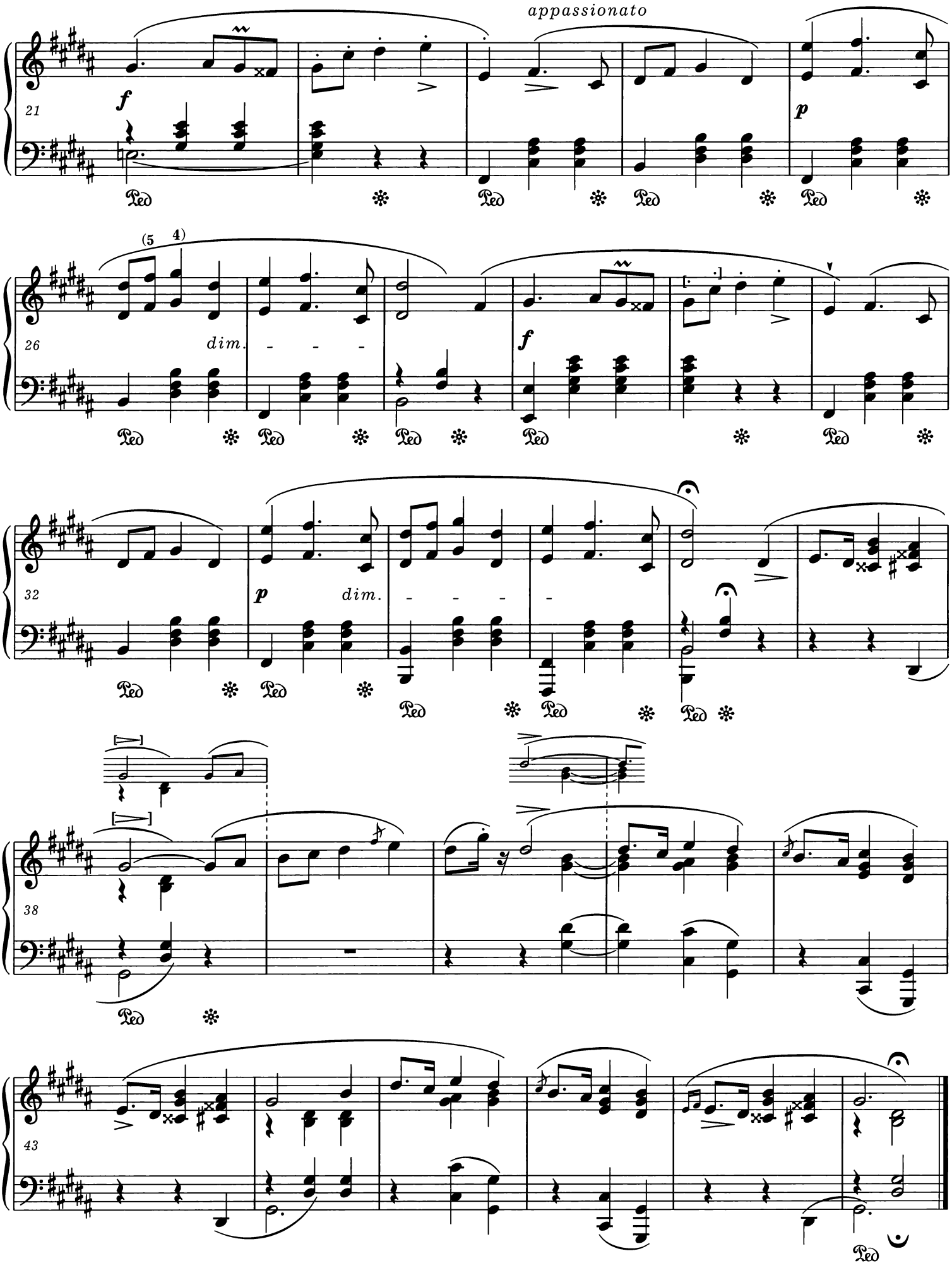
op. 33 nr 1

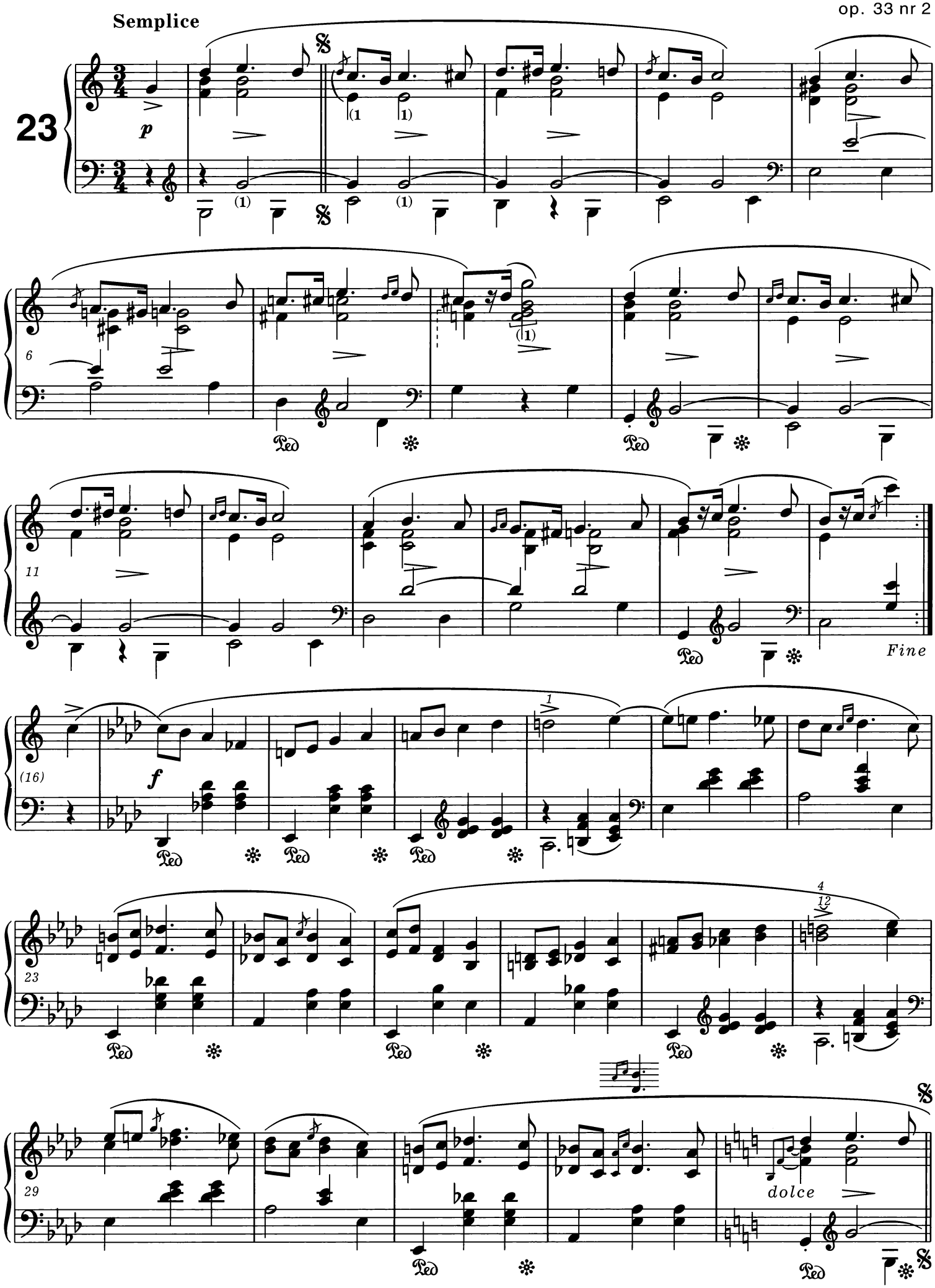


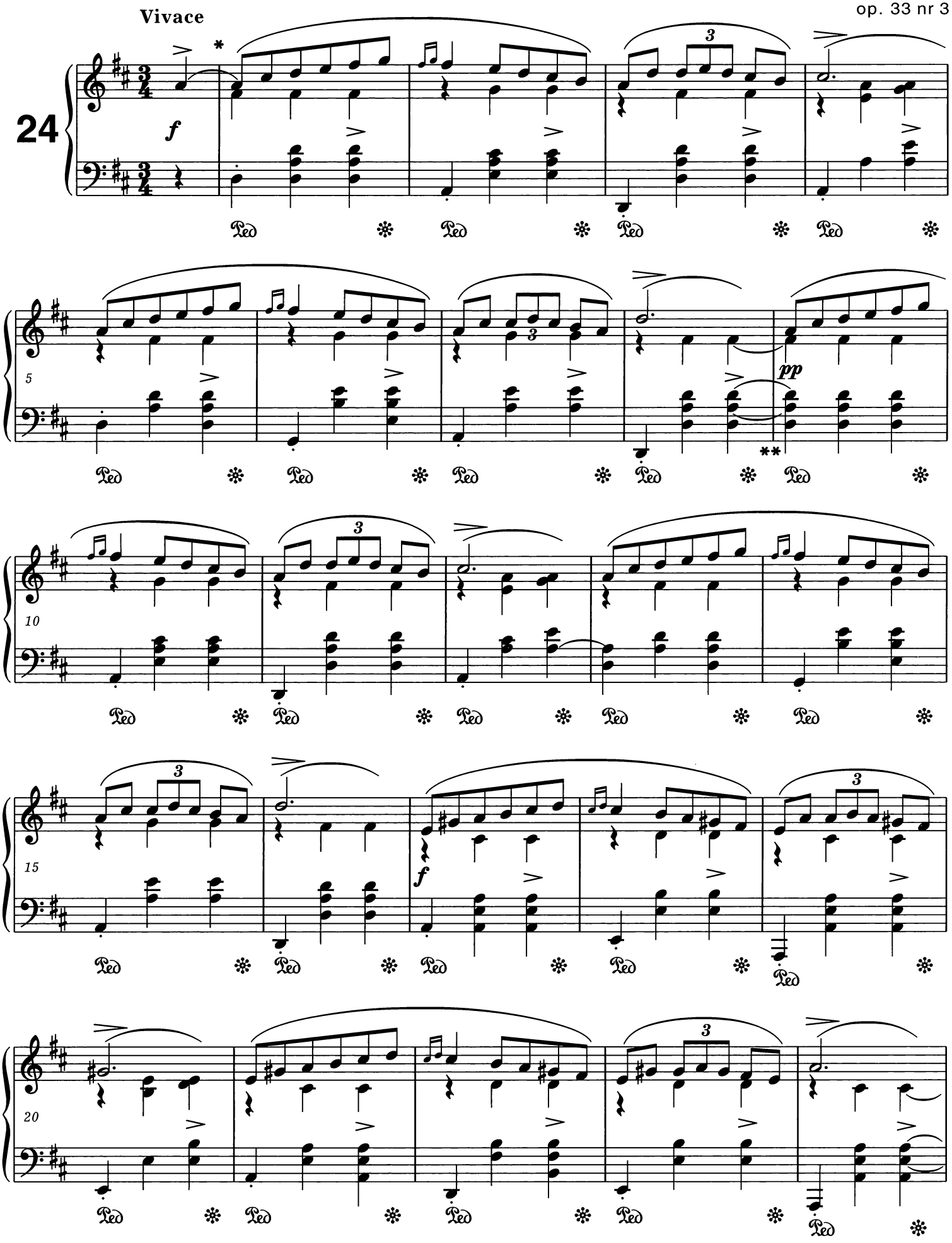
* W źródłach przy kluczu są 4 krzyżyki, a dla uzyskania dźwięków ais użyto krzyżyków przynutowych.
The sources have four sharps in the key signature, and in order to achieve a♯ - sharps next to notes have been used.

** W niektórych źródłach mylnie odczytane jako **Presto**, co Chopin skorygował w egzemplarzach lekcyjnych.
Some sources mistakenly read this as **Presto**, an error which Chopin corrected in pupils' copies.

PWM-9750

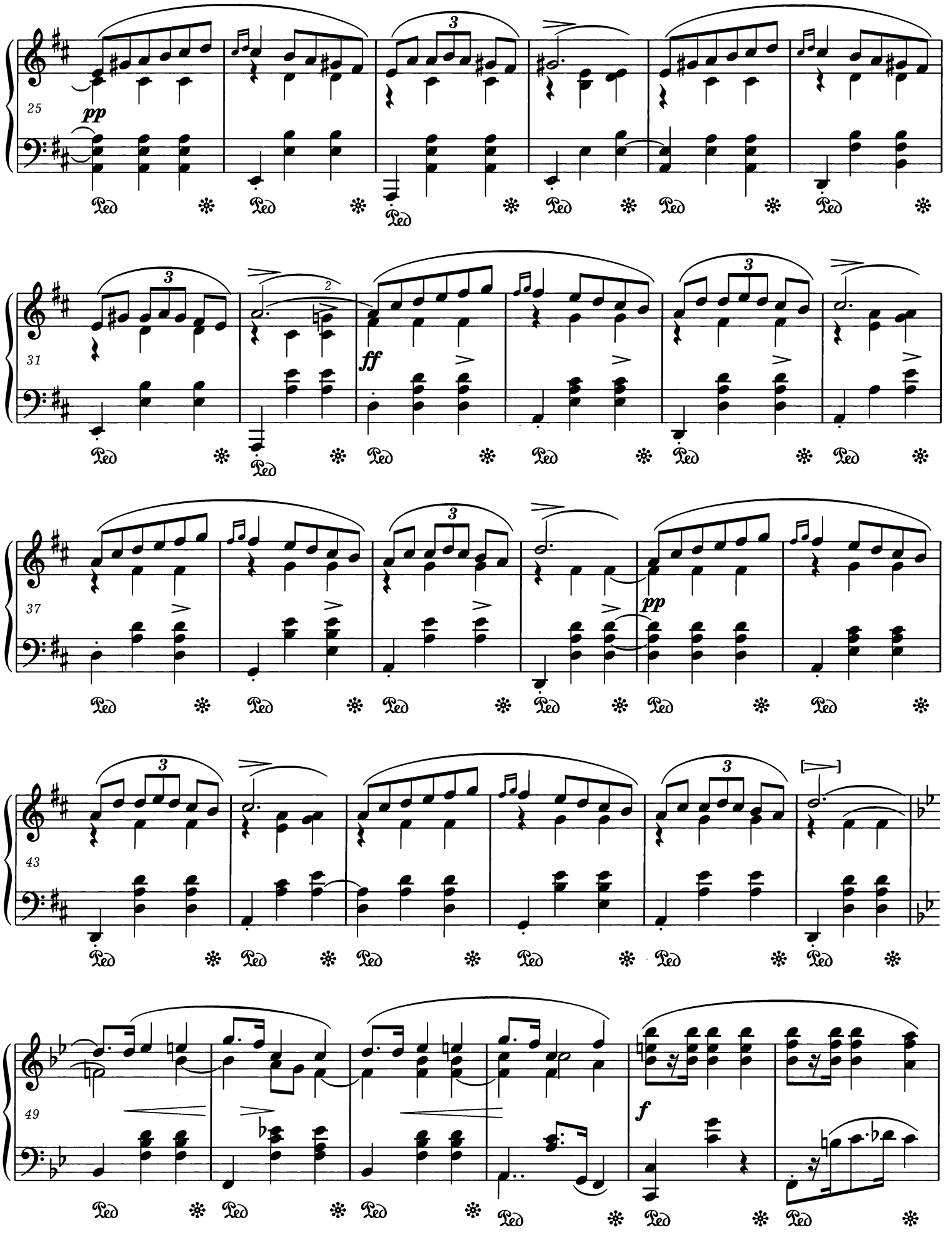

appassionato
21
f
p
26
dim.
f
32
p
dim.
38
43

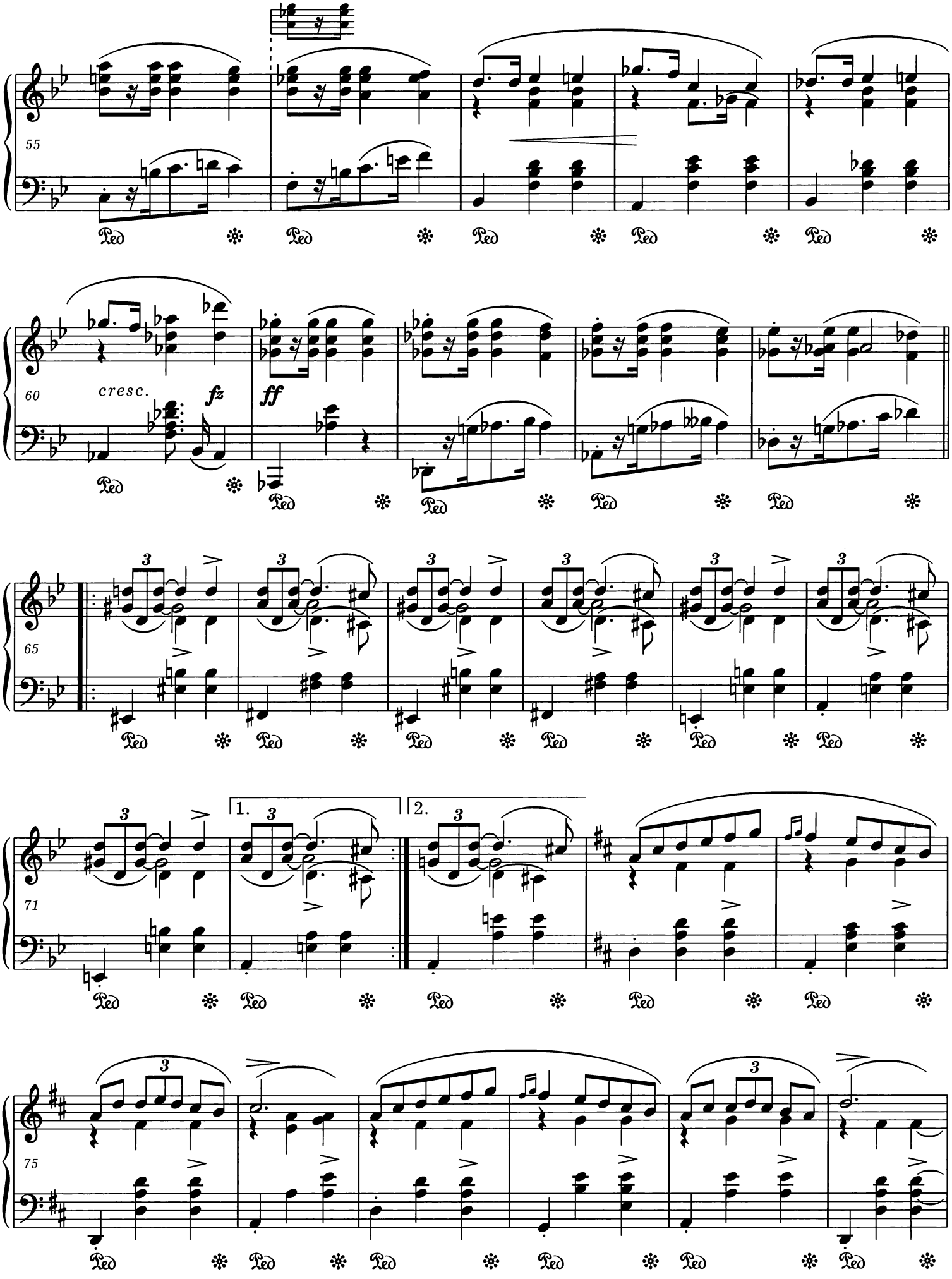

Semplice
23
p
6
11
Fine
(16)
f
23
29
dolce
Dal segno al Fine

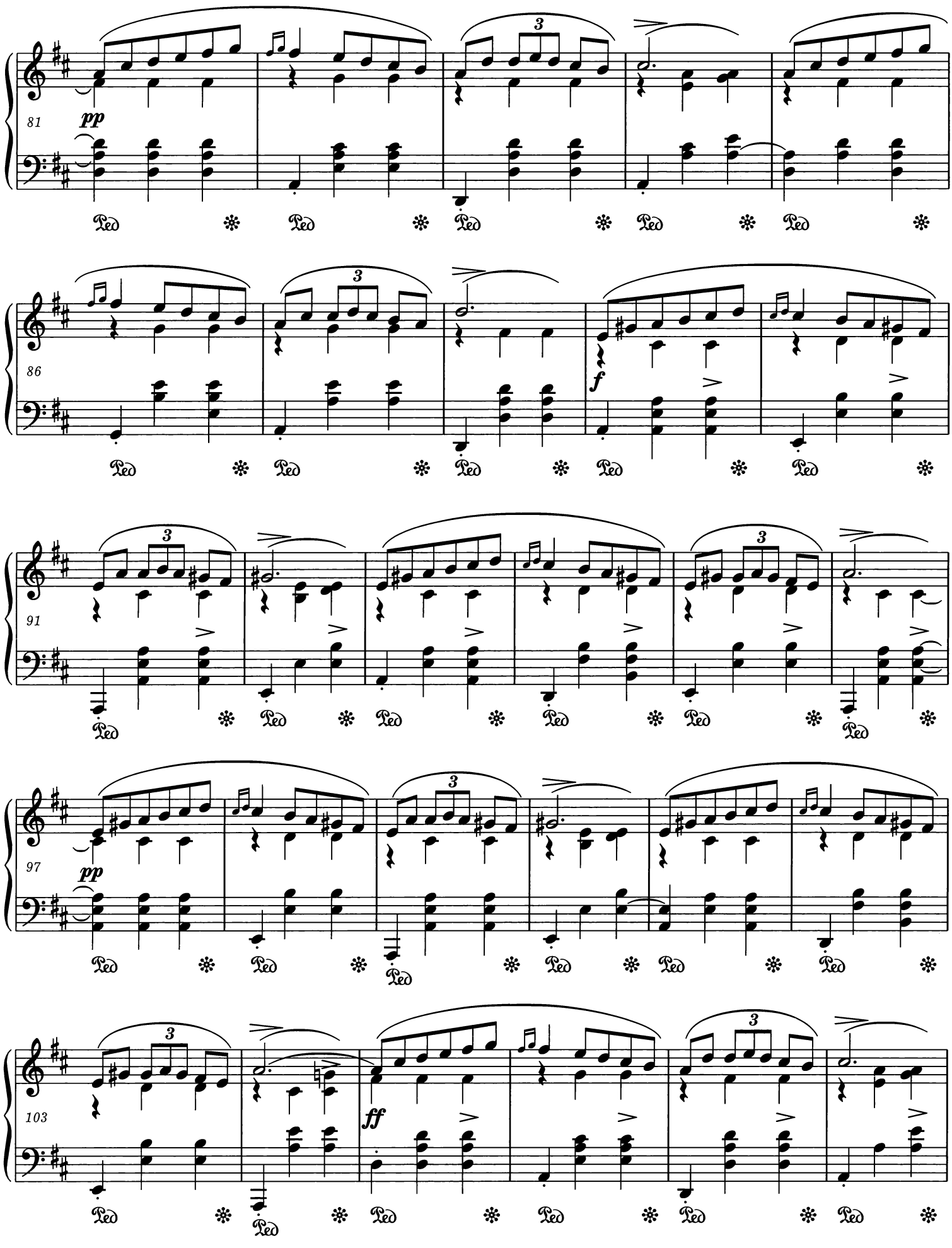


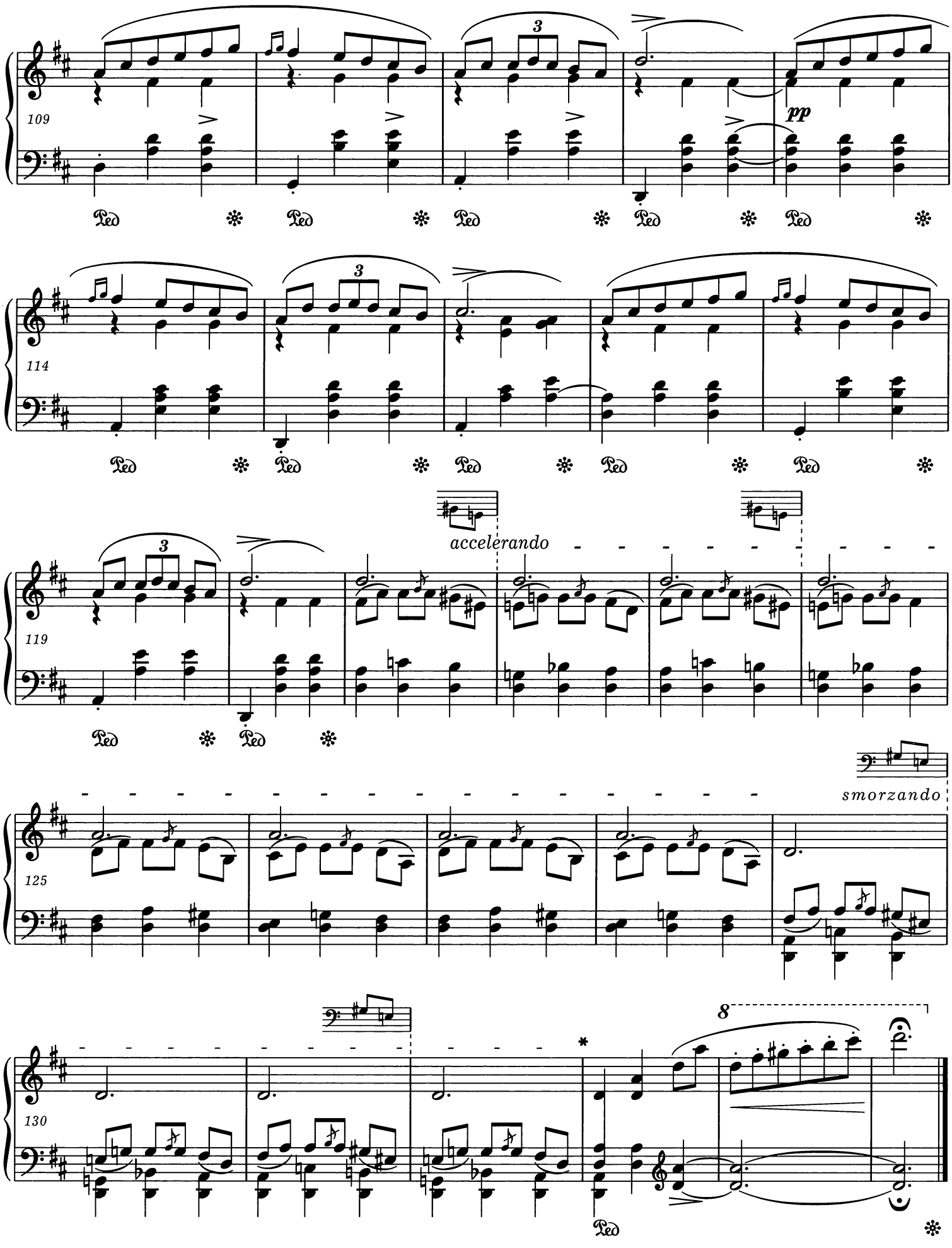
* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

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

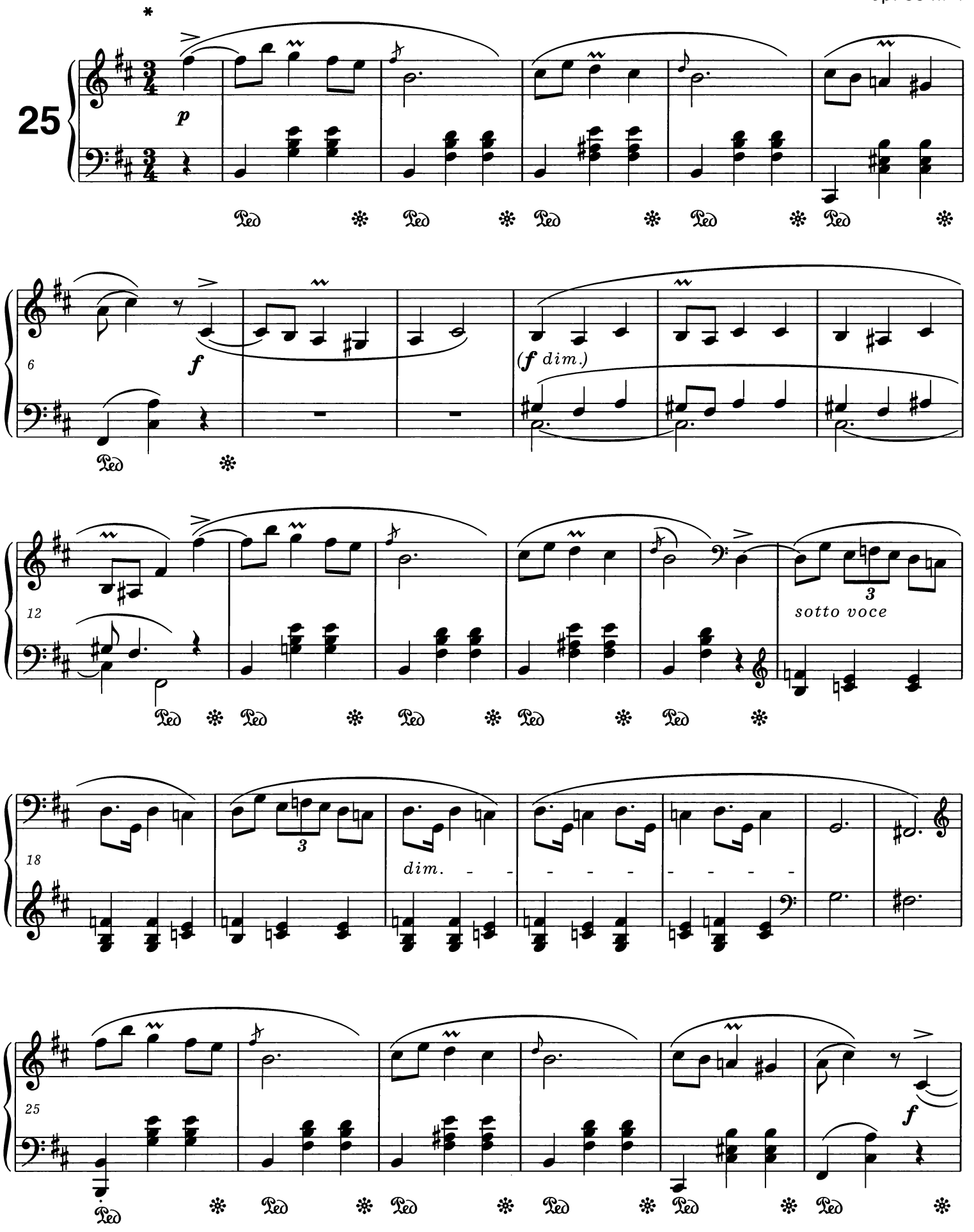

25
pp
31
ff
37
pp
43
49
f


55
60
cresc.
fz
ff
65
71
1.
2.
75

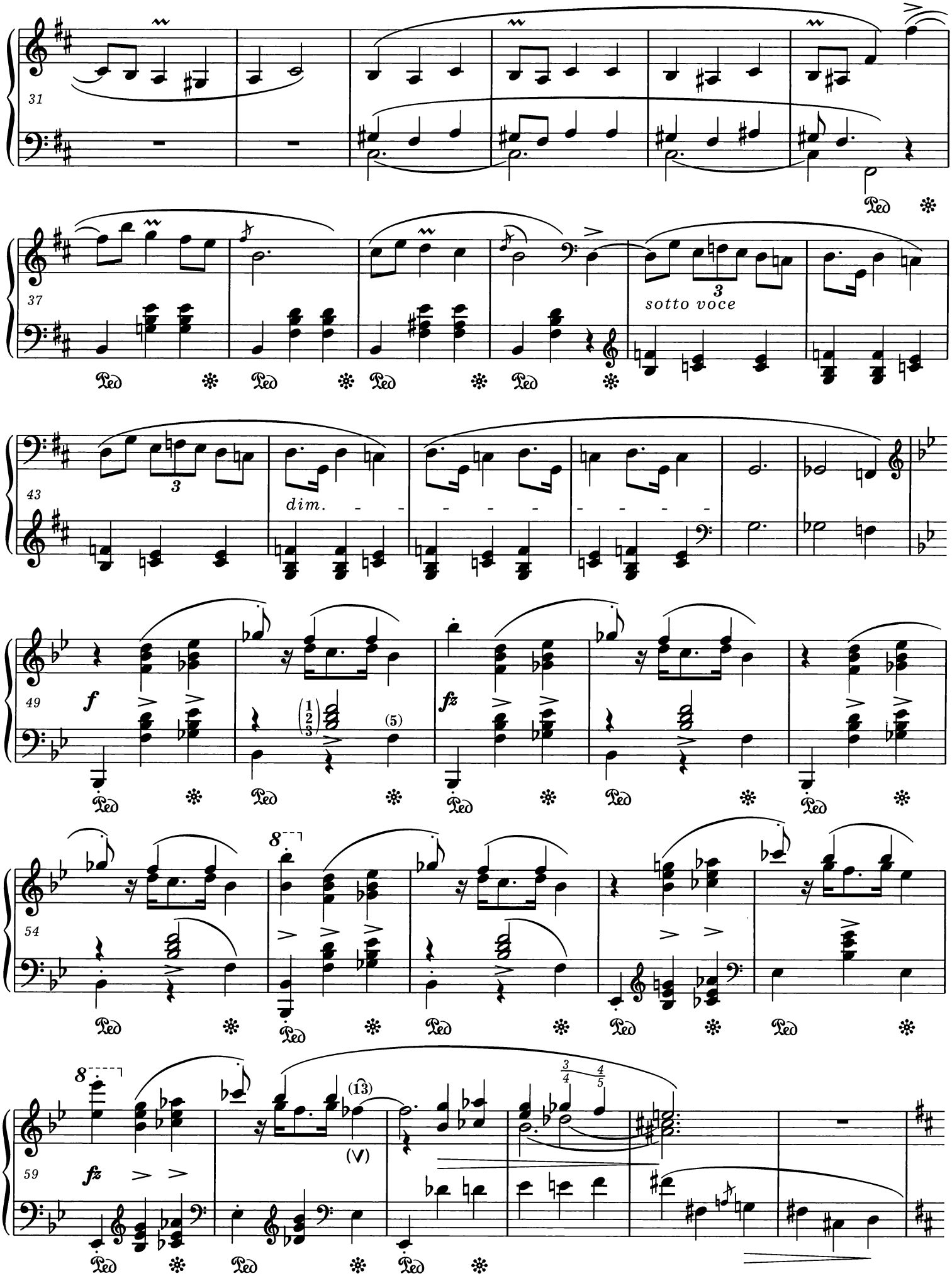

81
pp
86
f
91
97
pp
103
ff

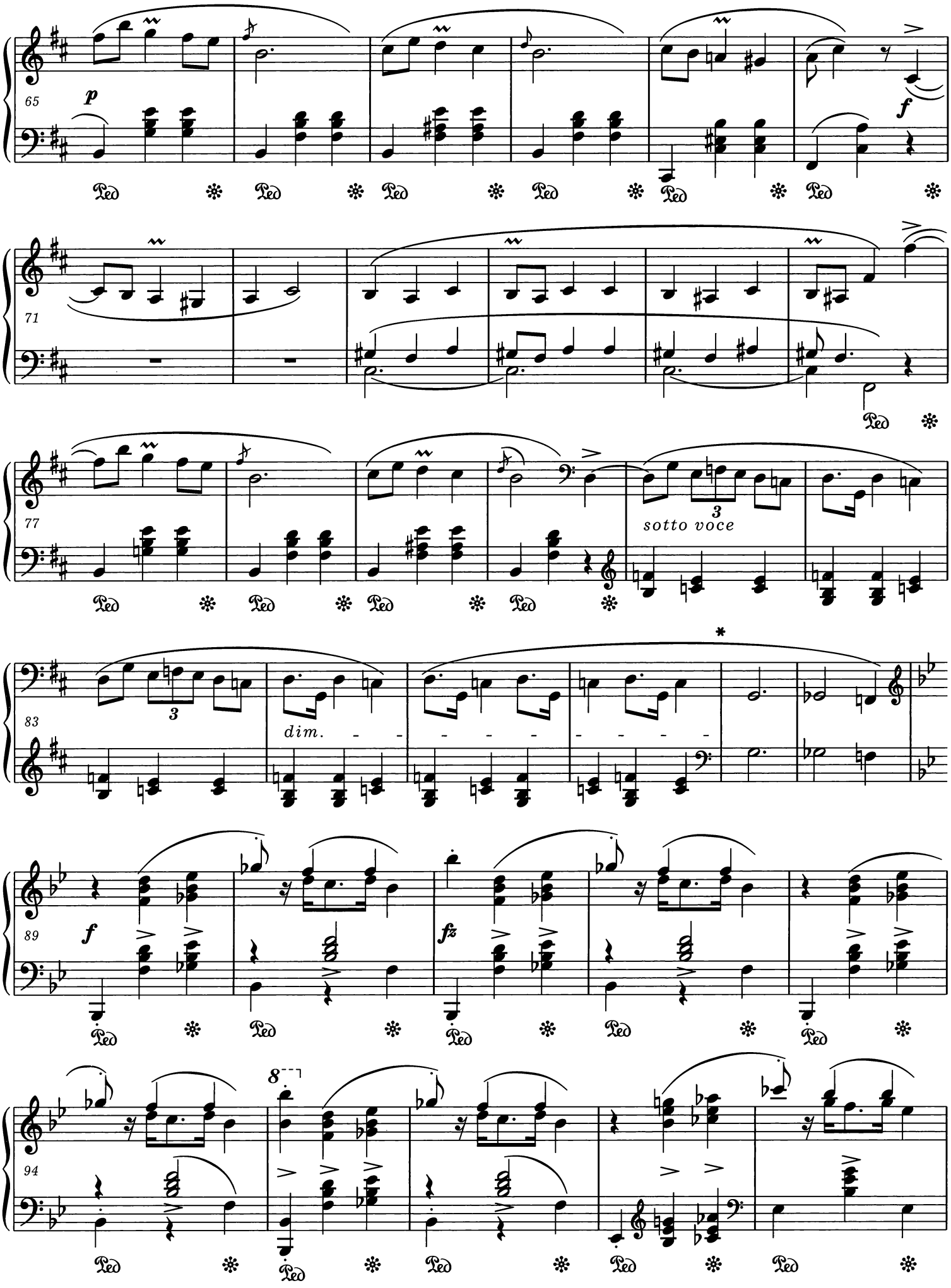


* Niektóre źródła przedłużają *smorzando* do końca utworu (bez < w przedostatnim takcie). Autentyczność tej wersji nie jest pewna.
Some sources prolong *smorzando* to the end of the composition (without < in bar 134). The authenticity of this version is uncertain.

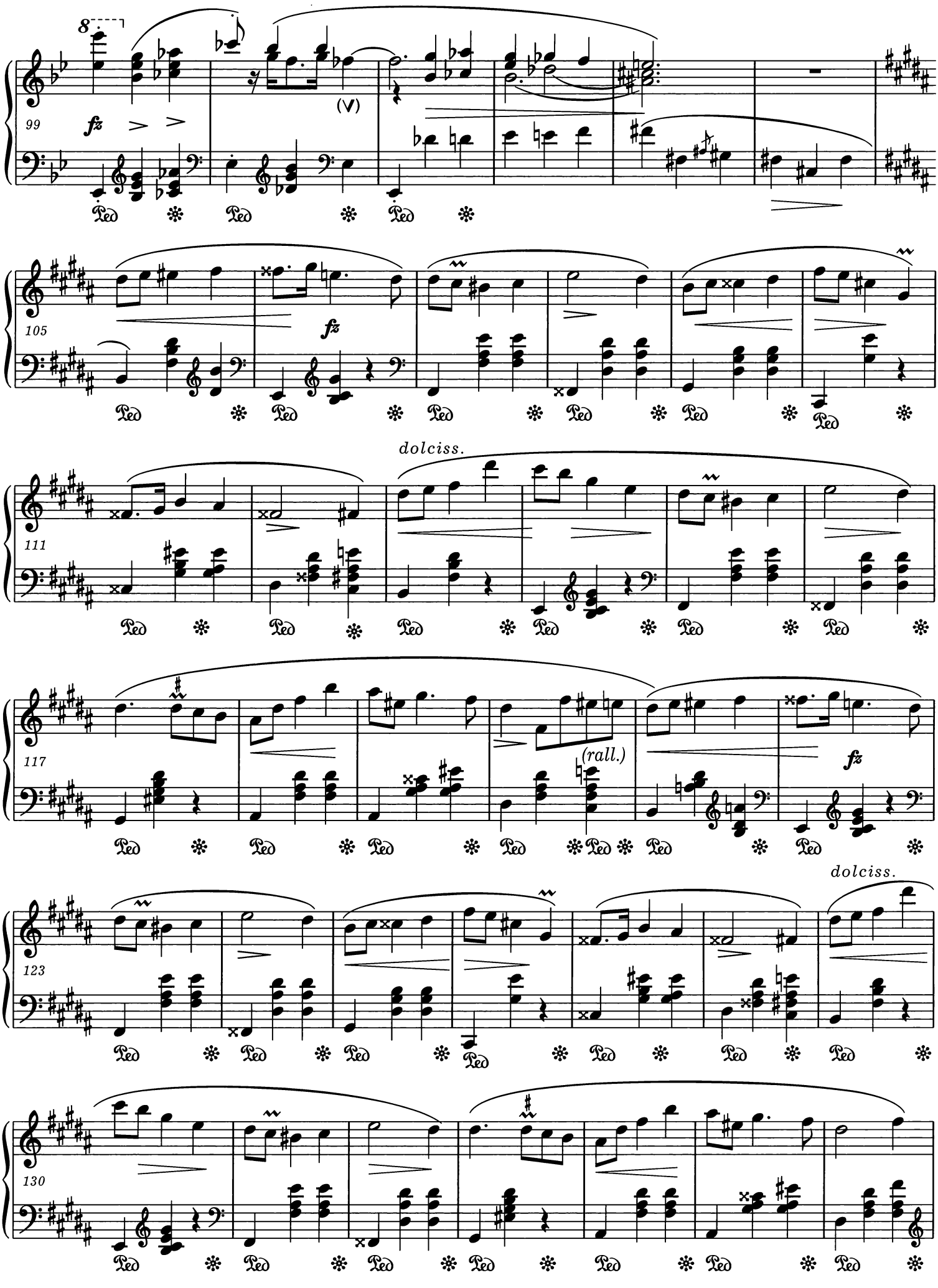


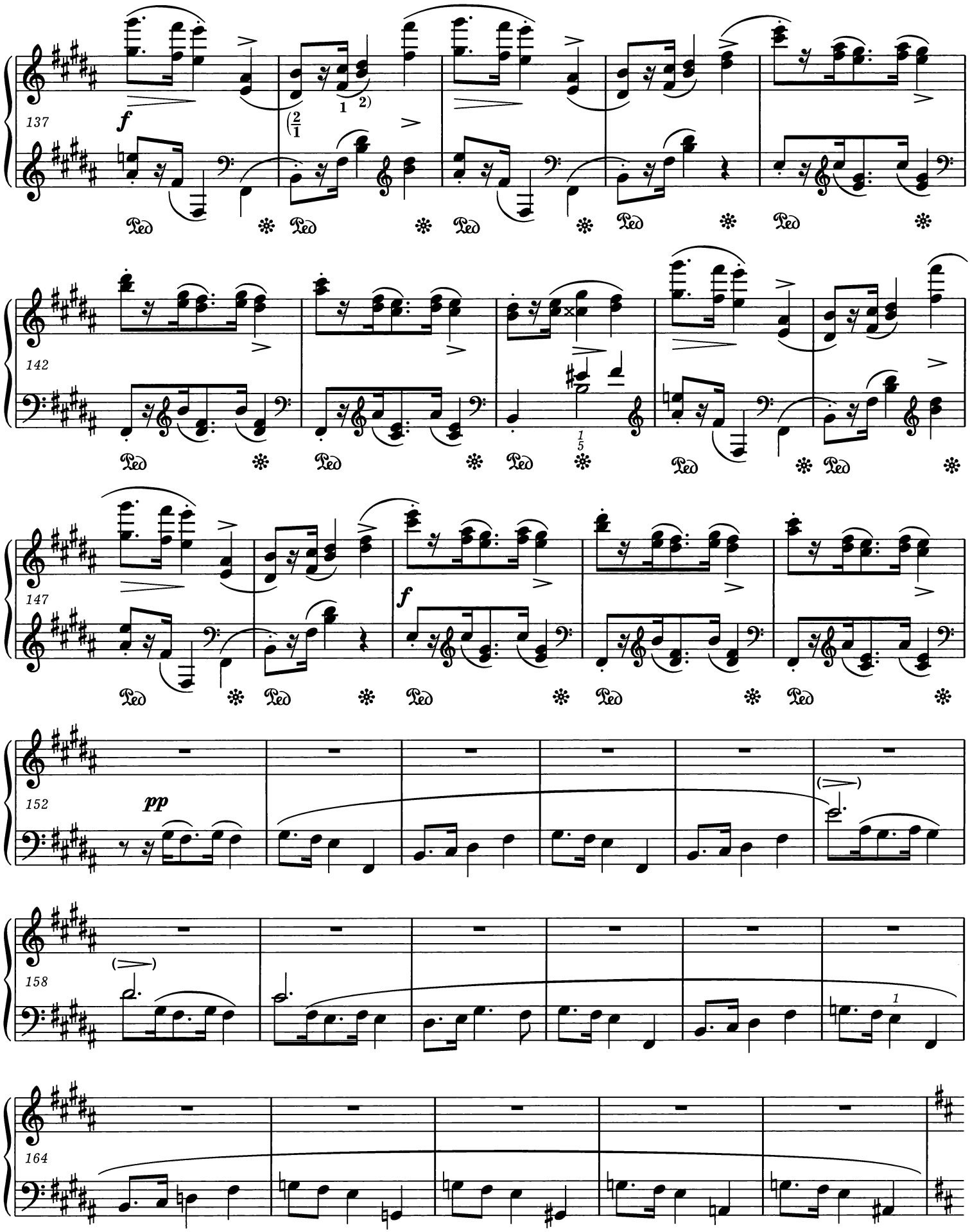
* Autentyczność znajdującego się w niektórych źródłach określenia **Mesto** jest wątpliwa. Patrz *Komentarz wykonawczy* i *źródłowy*.
The authenticity of the marking **Mesto** occurring in some sources is dubious. *Vide Performance* and *Source Commentaries.*

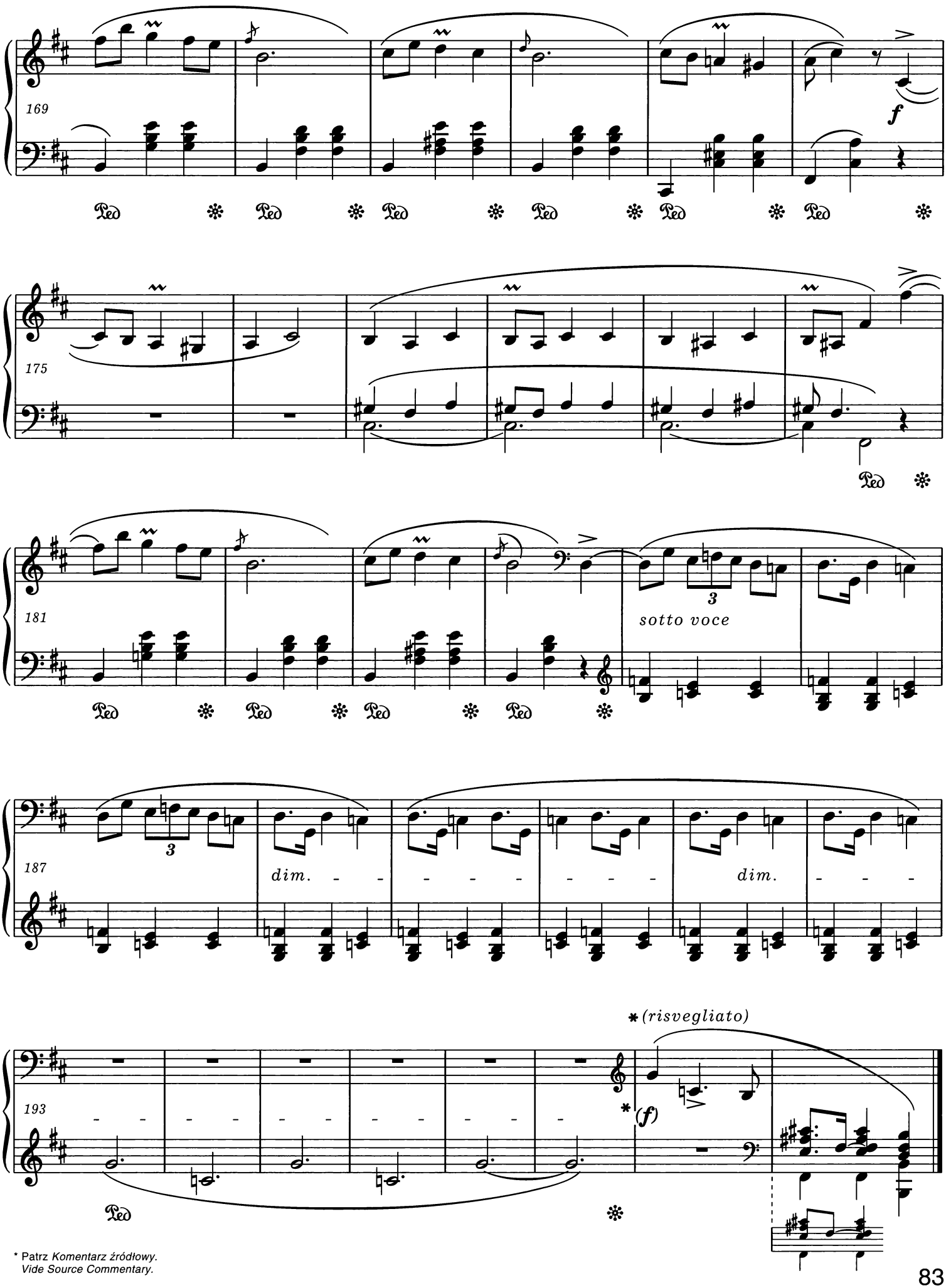

31
37
sotto voce
43
dim.
49
f
fz
54
59
fz
(13)
(V)



* Patrz *Komentarz źródłowy.*
Vide Source Commentary.


99
fz
(V)
105
fz
dolciss.
111
117
(rall.)
fz
dolciss.
123
130


137
f
142
147
f
152
pp
158
164



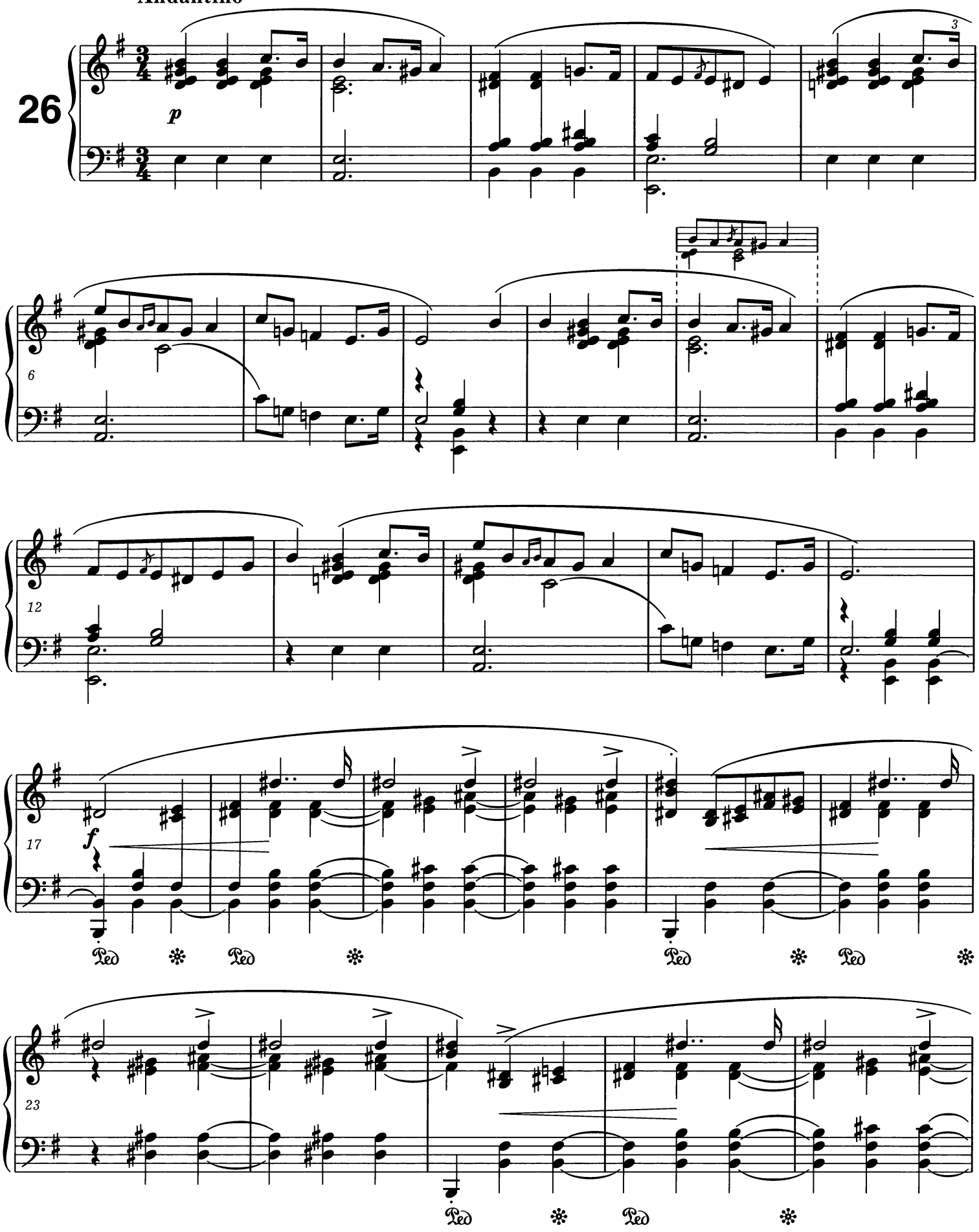
* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

4 Mazourkas

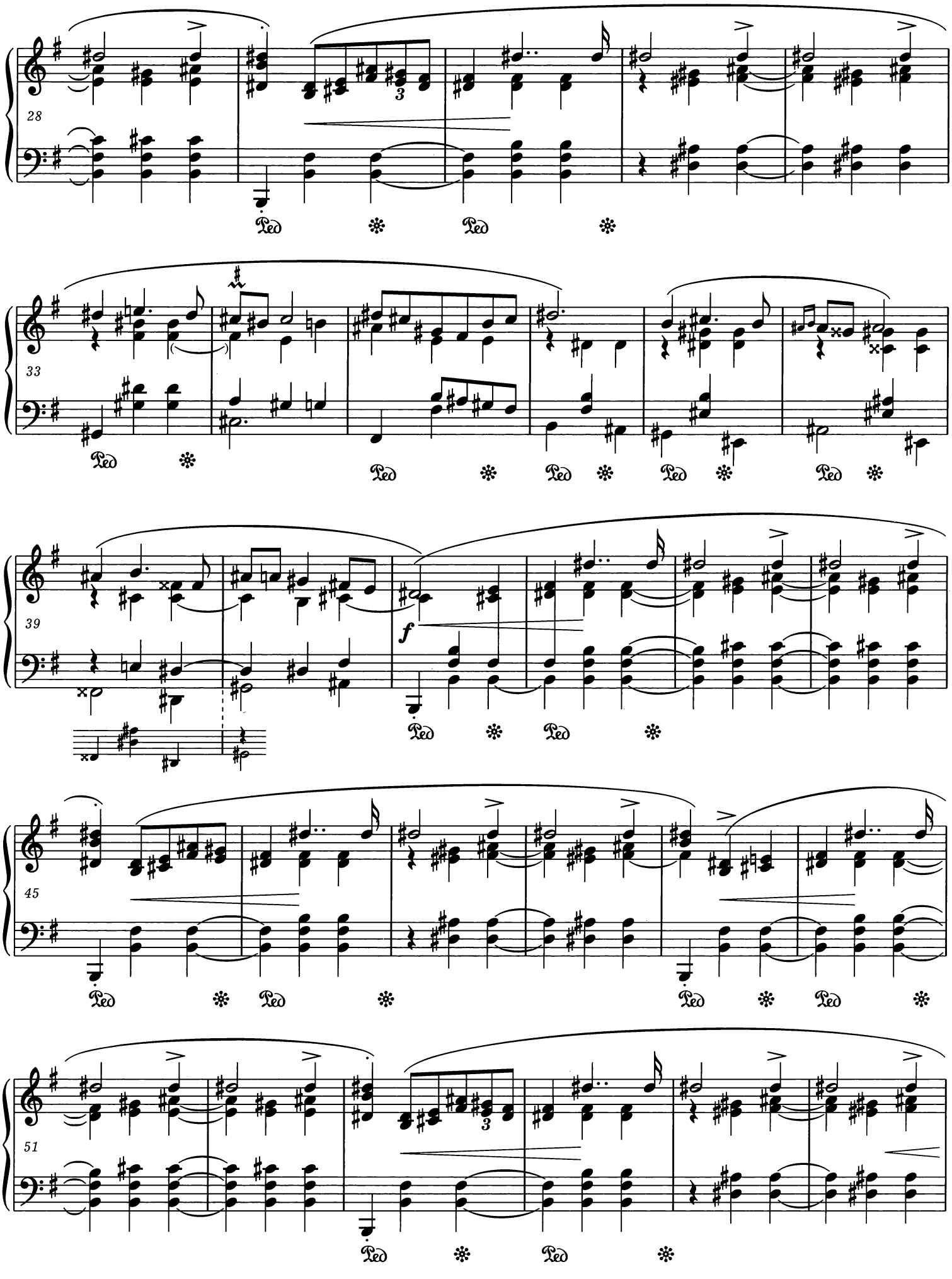
A son ami Etienne Witwicki

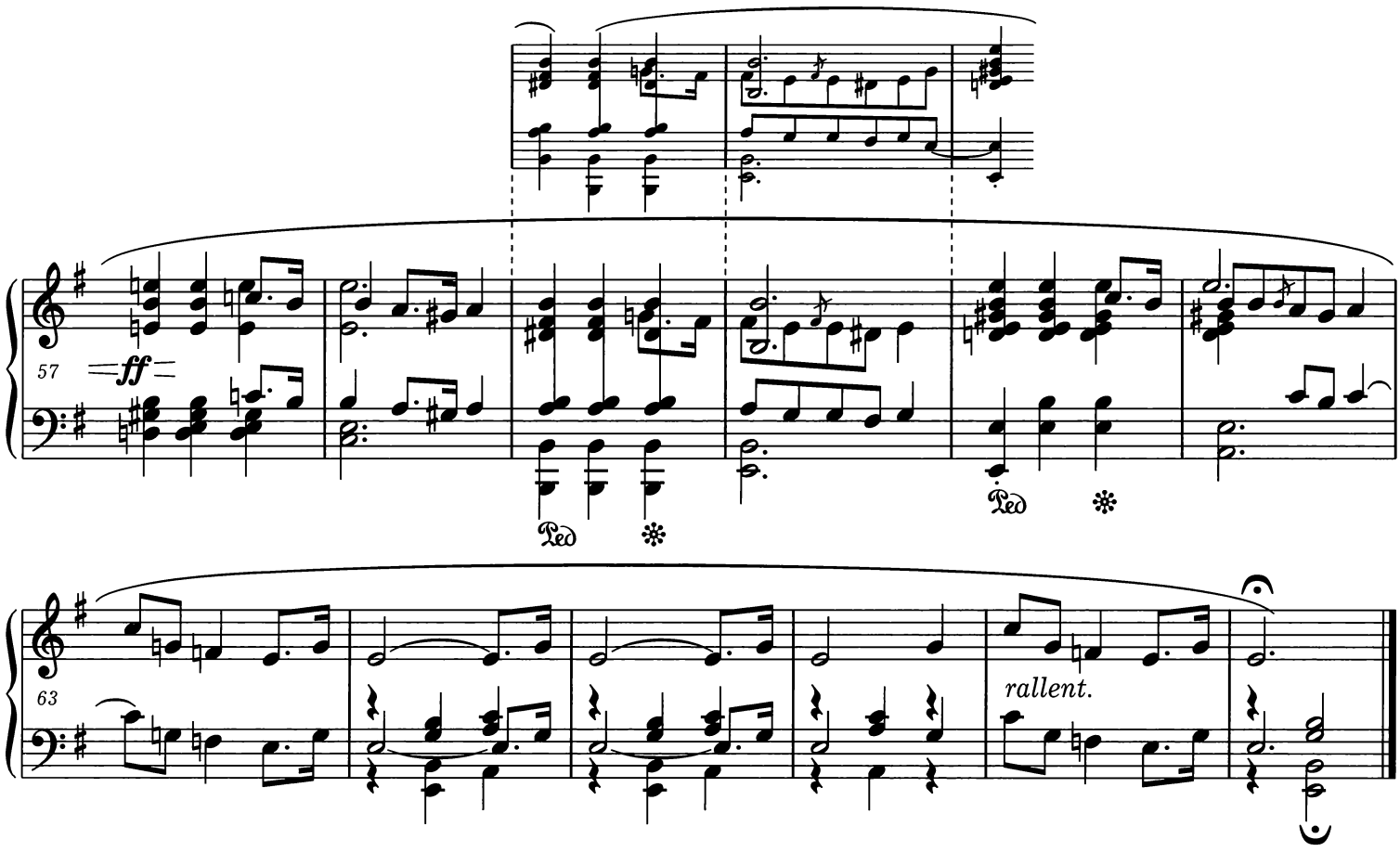
Andantino

op. 41 nr 1

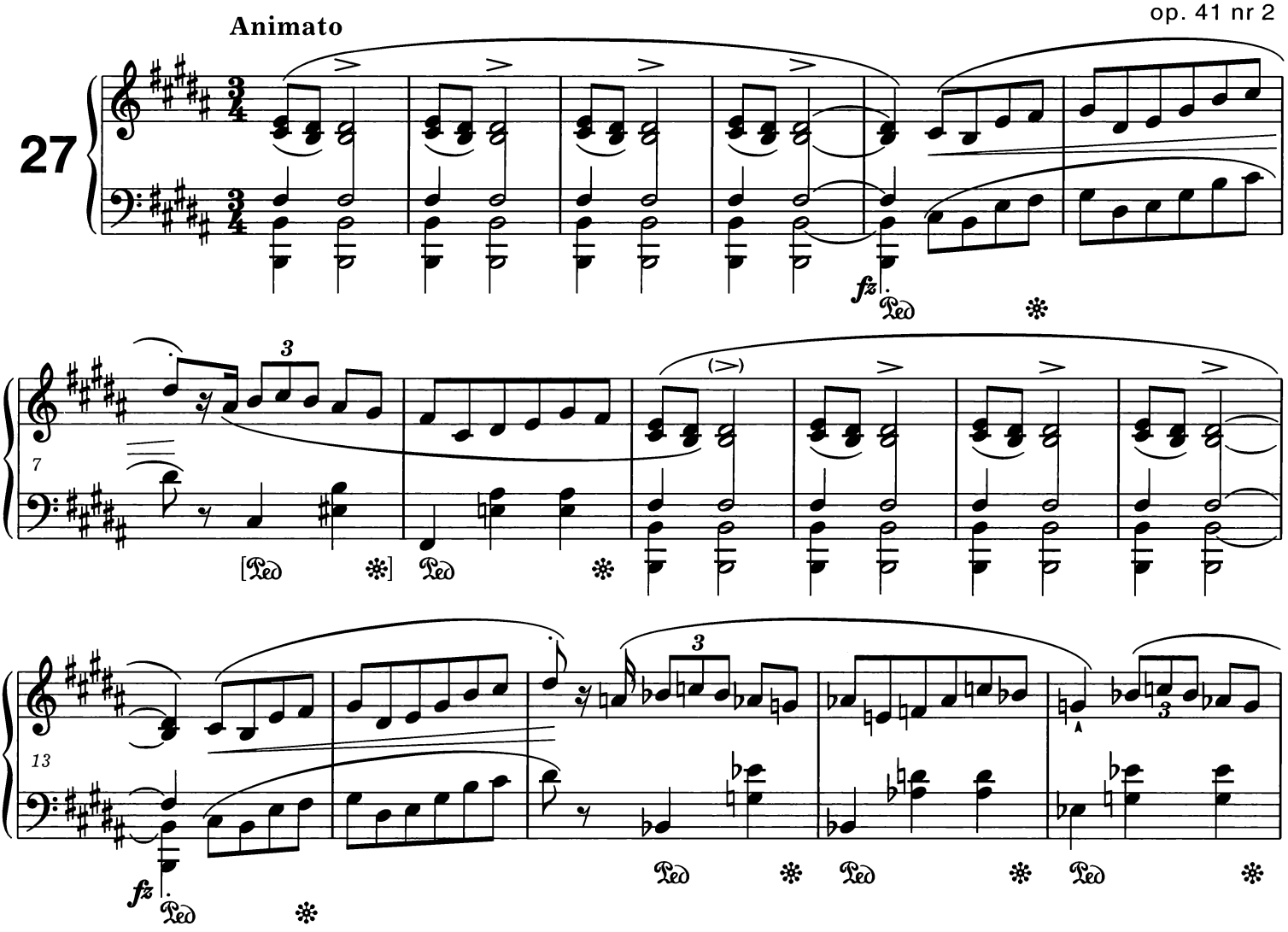


PWM-9750

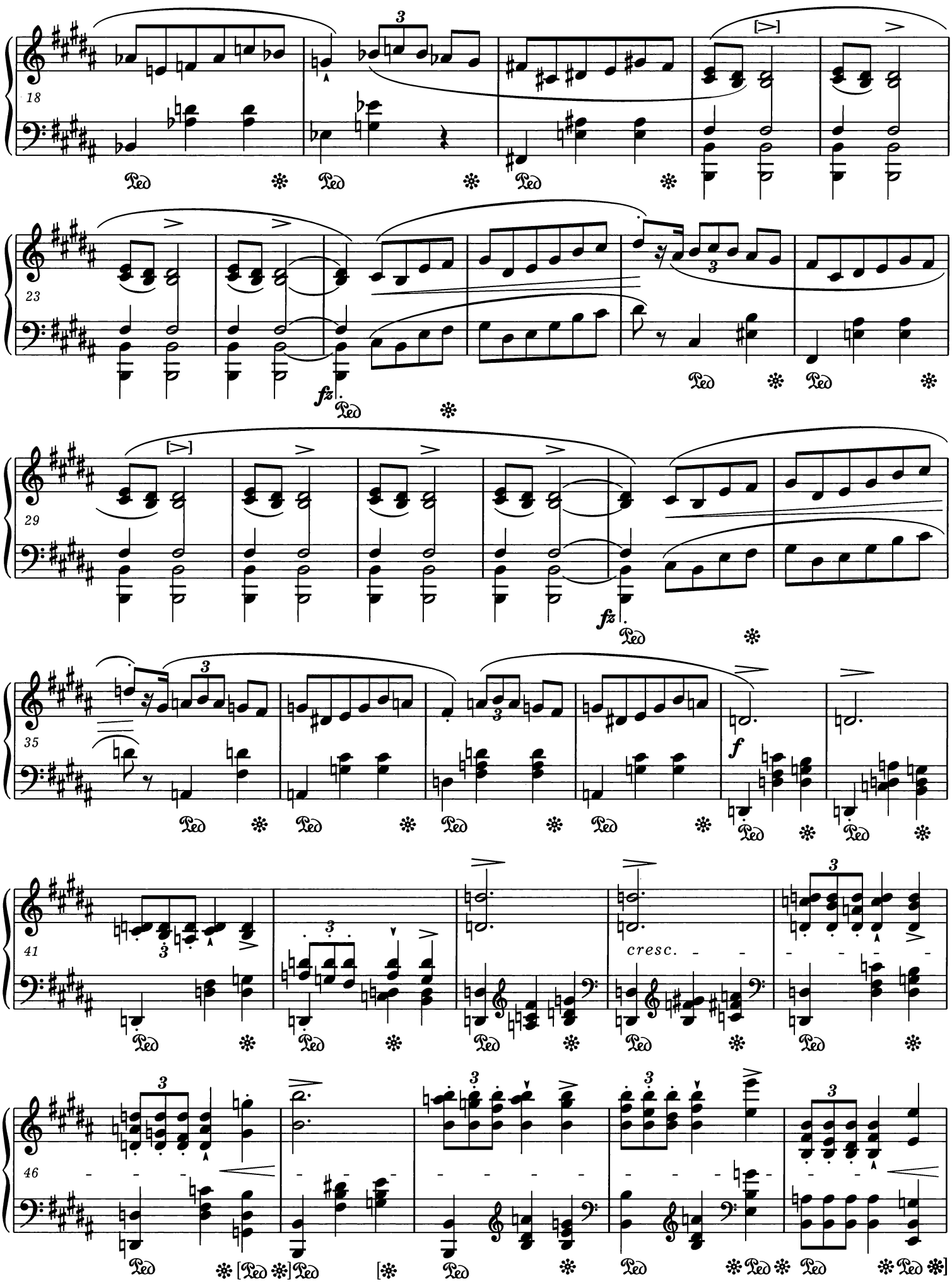

28
33
39
45
51
f

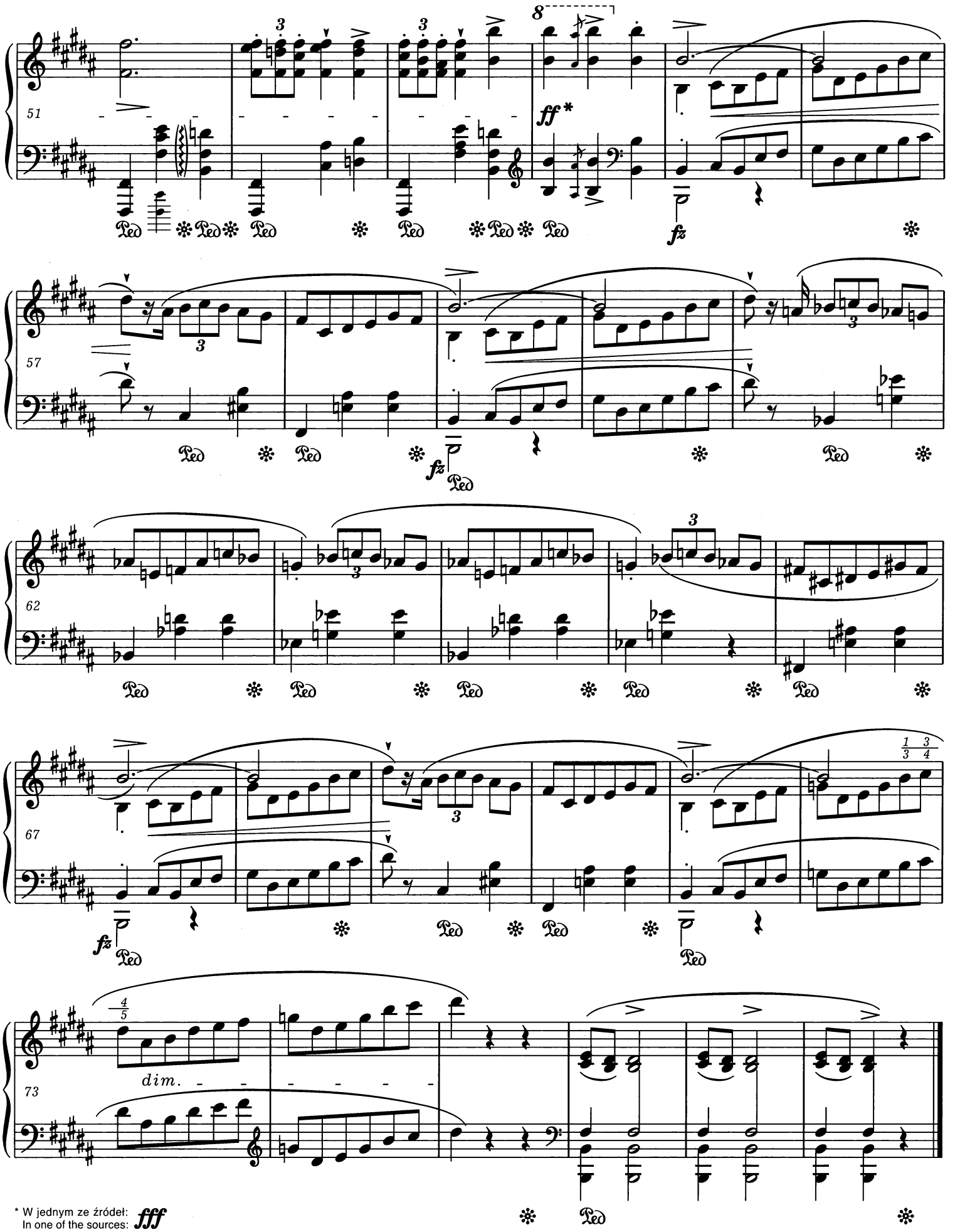


op. 41 nr 2

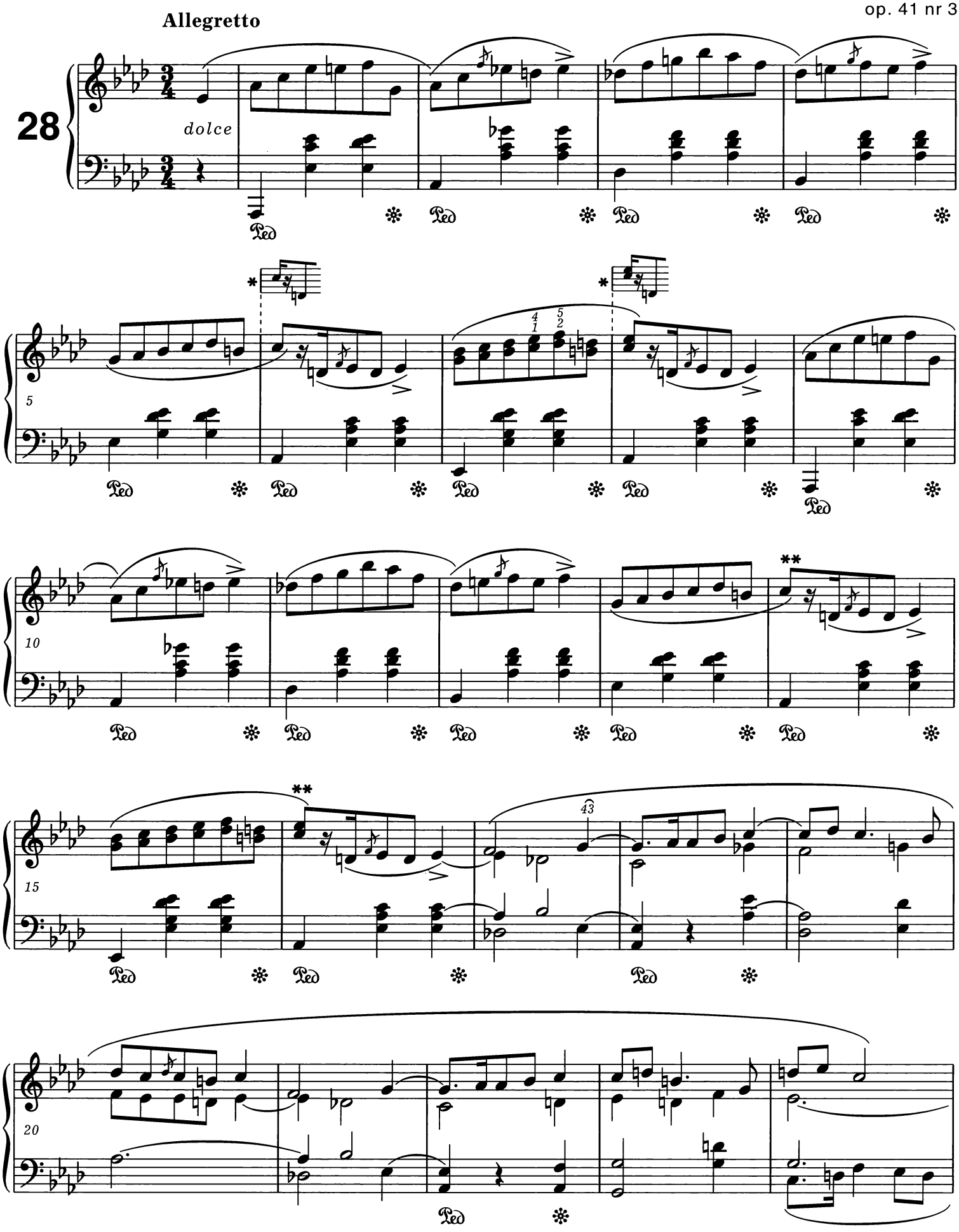


PWM-9750


18
23
fz
29
fz
35
f
41
cresc.
46

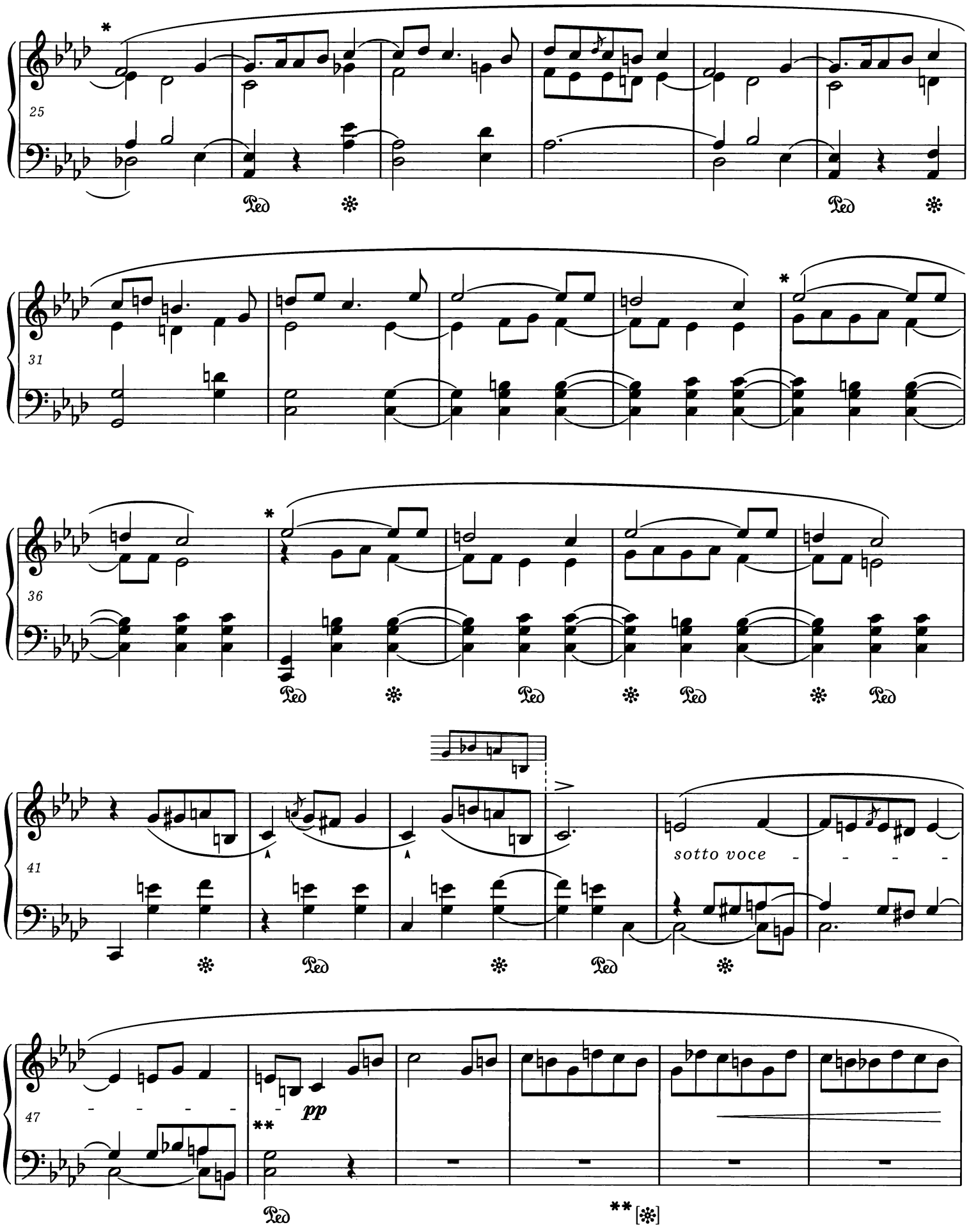


* W jednym ze źródeł:
In one of the sources: ***fff***



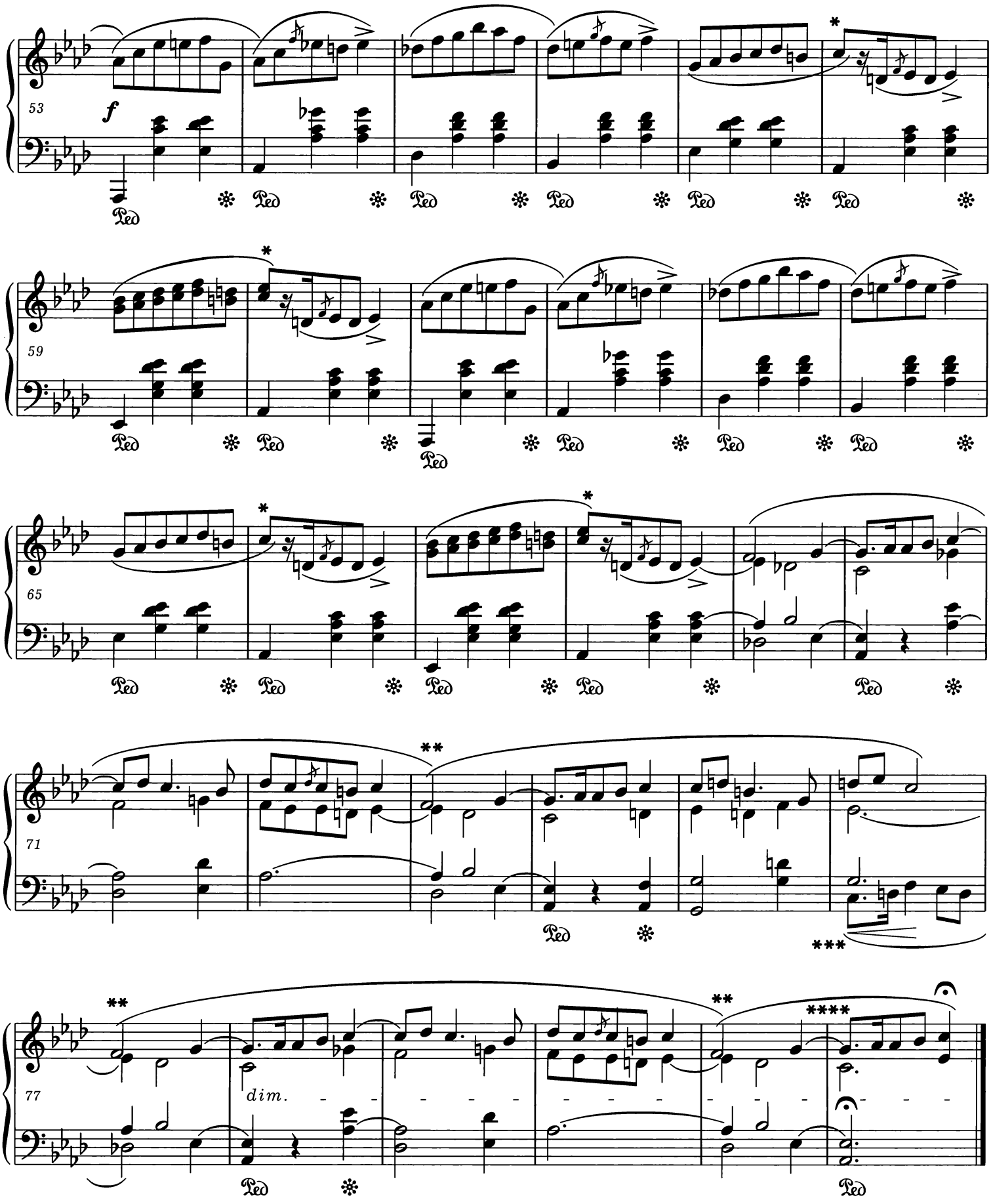
* Patrz *Komentarz wykonawczy*. Warianty w tych i analogicznych taktach należy traktować łącznie.
Vide Performance Commentary. Variants in these and analogous bars should be treated jointly.

** Warianty rytmiczne jak w t. 6 i 8.
Rhythmic variants as in bars 6 and 8.



* Niektóre źródła nie przerywają łuku w tych miejscach.
Some sources do not break the slur here.

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

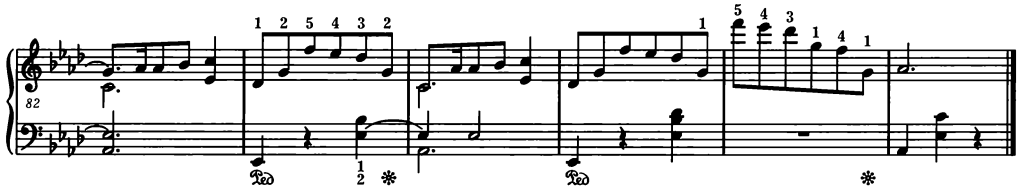


* Warianty rytmiczne jak w t. 6 i 8.
Rhythmic variants as in bars 6 and 8.

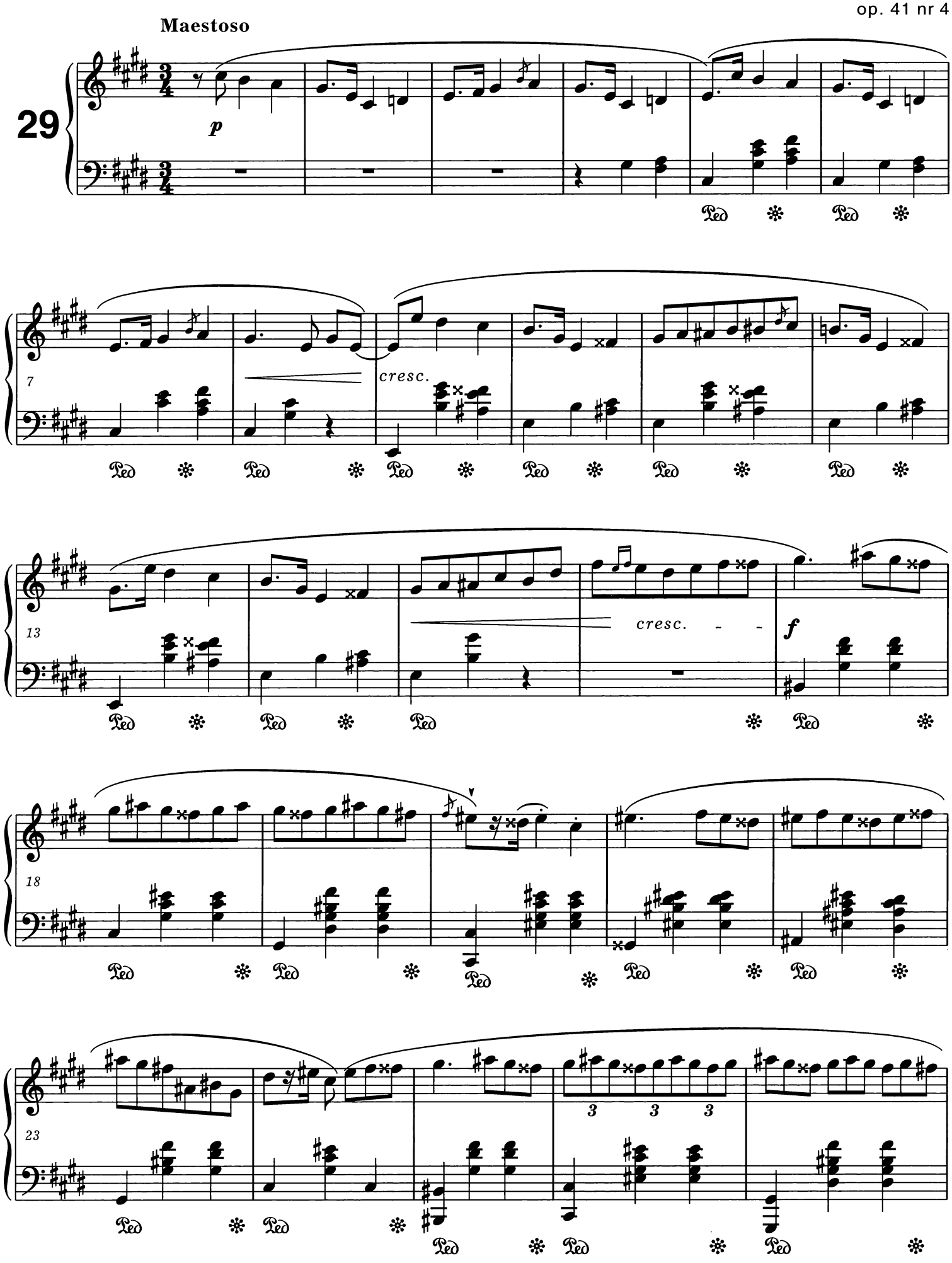
** Niektóre źródła nie przerywają łuku w tych miejscach.
Some sources do not break the slur here.

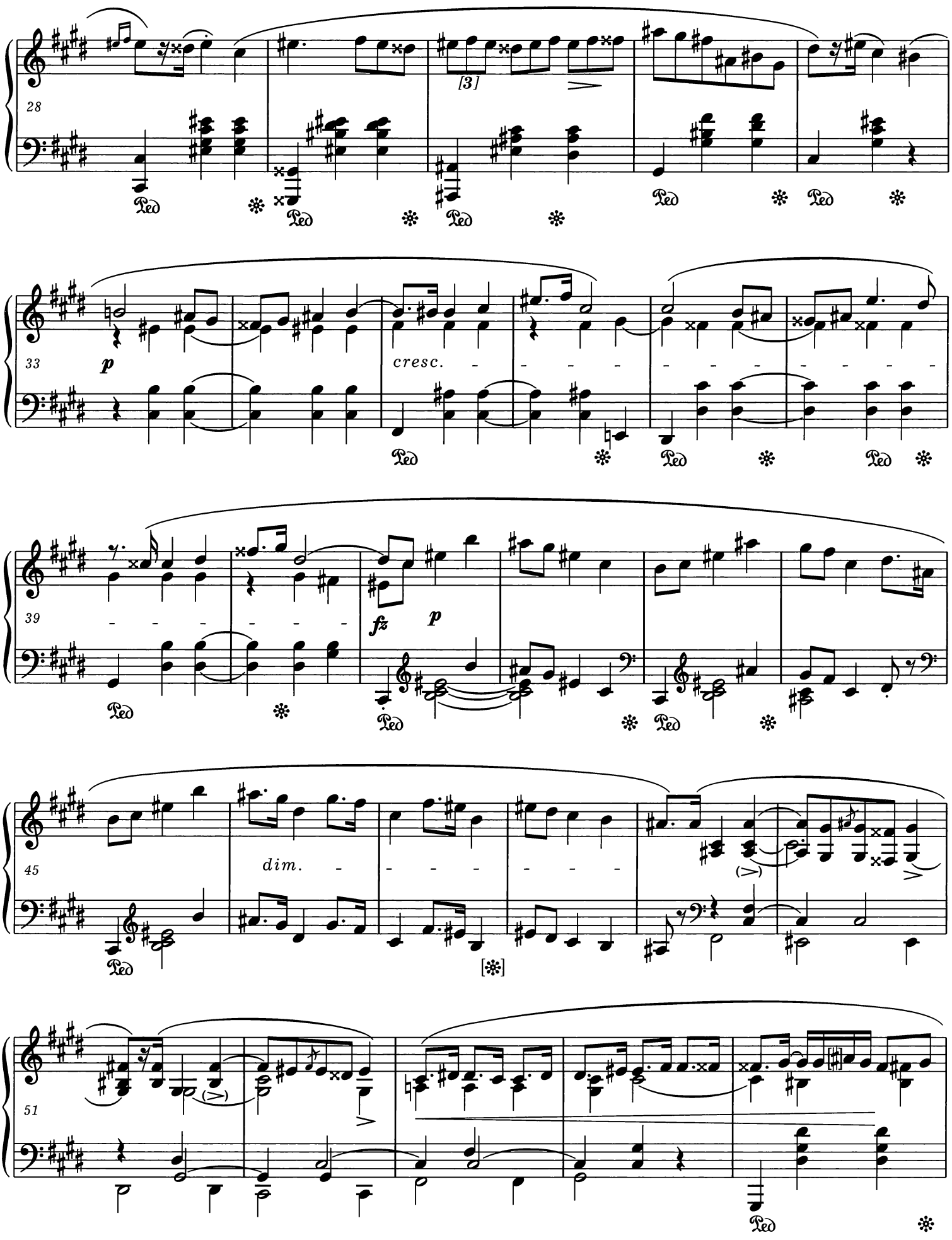
*** Patrz *Komentarz źródłowy.*
Vide Source Commentary.

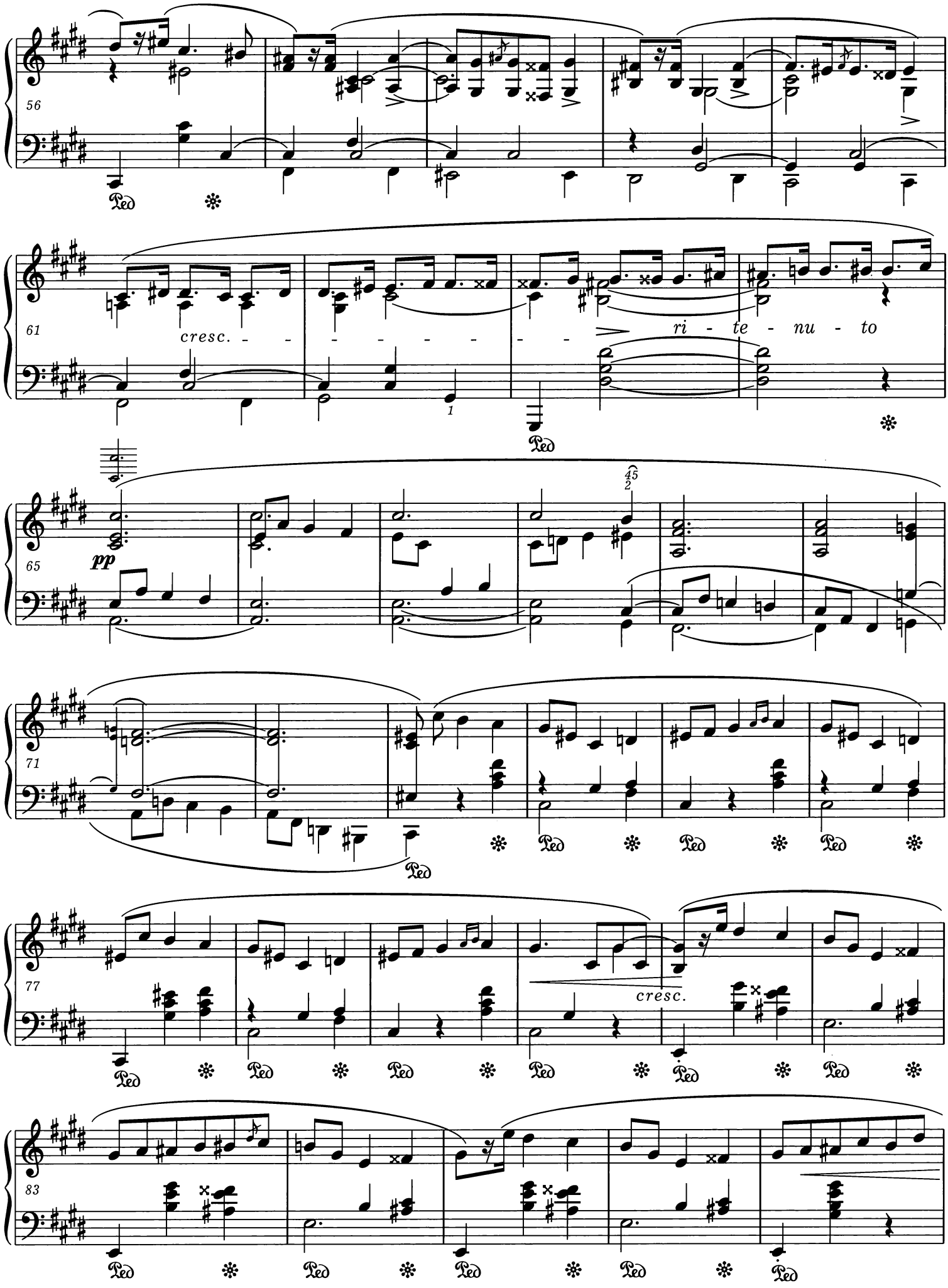
**** *ossia:*

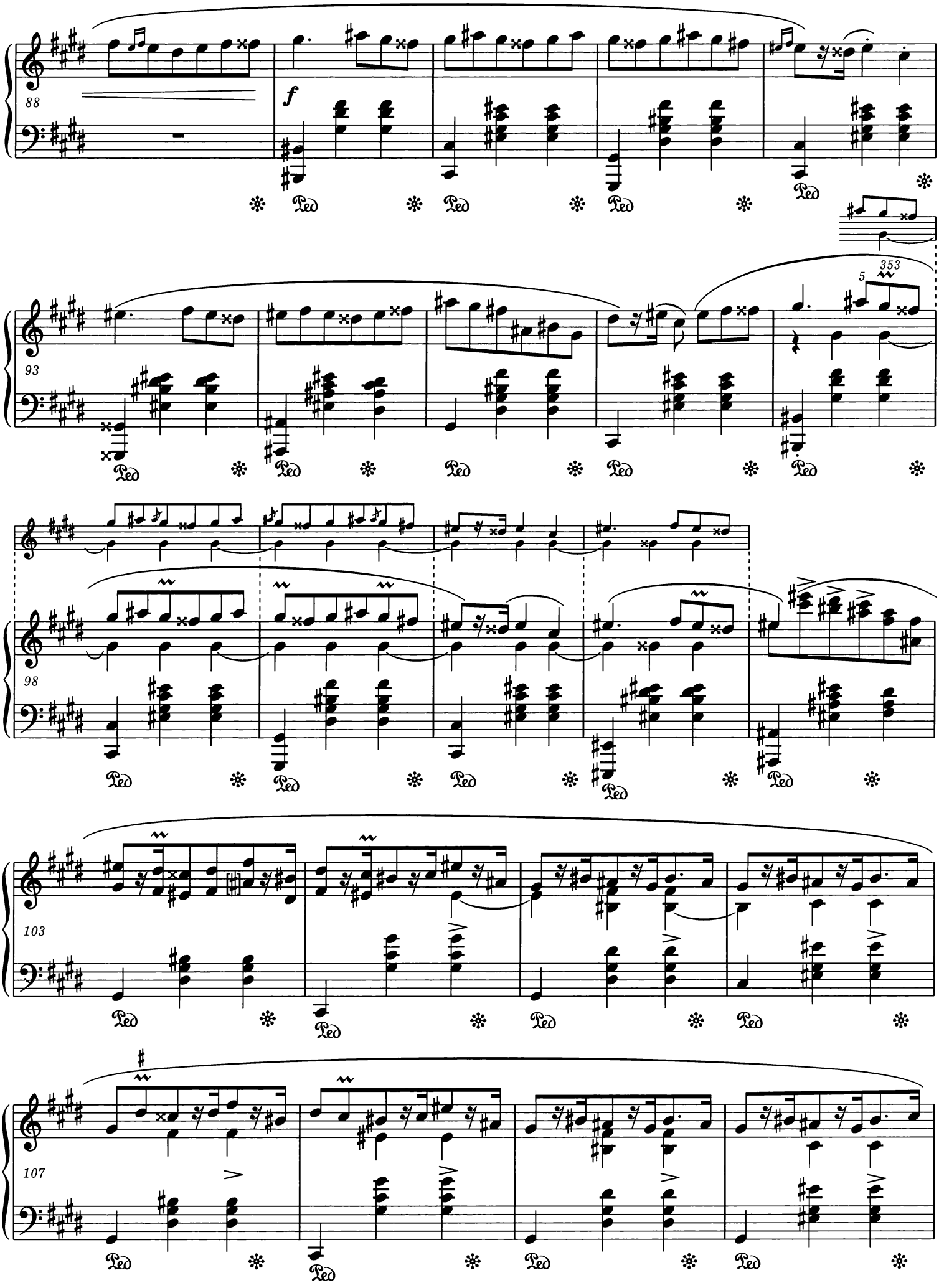


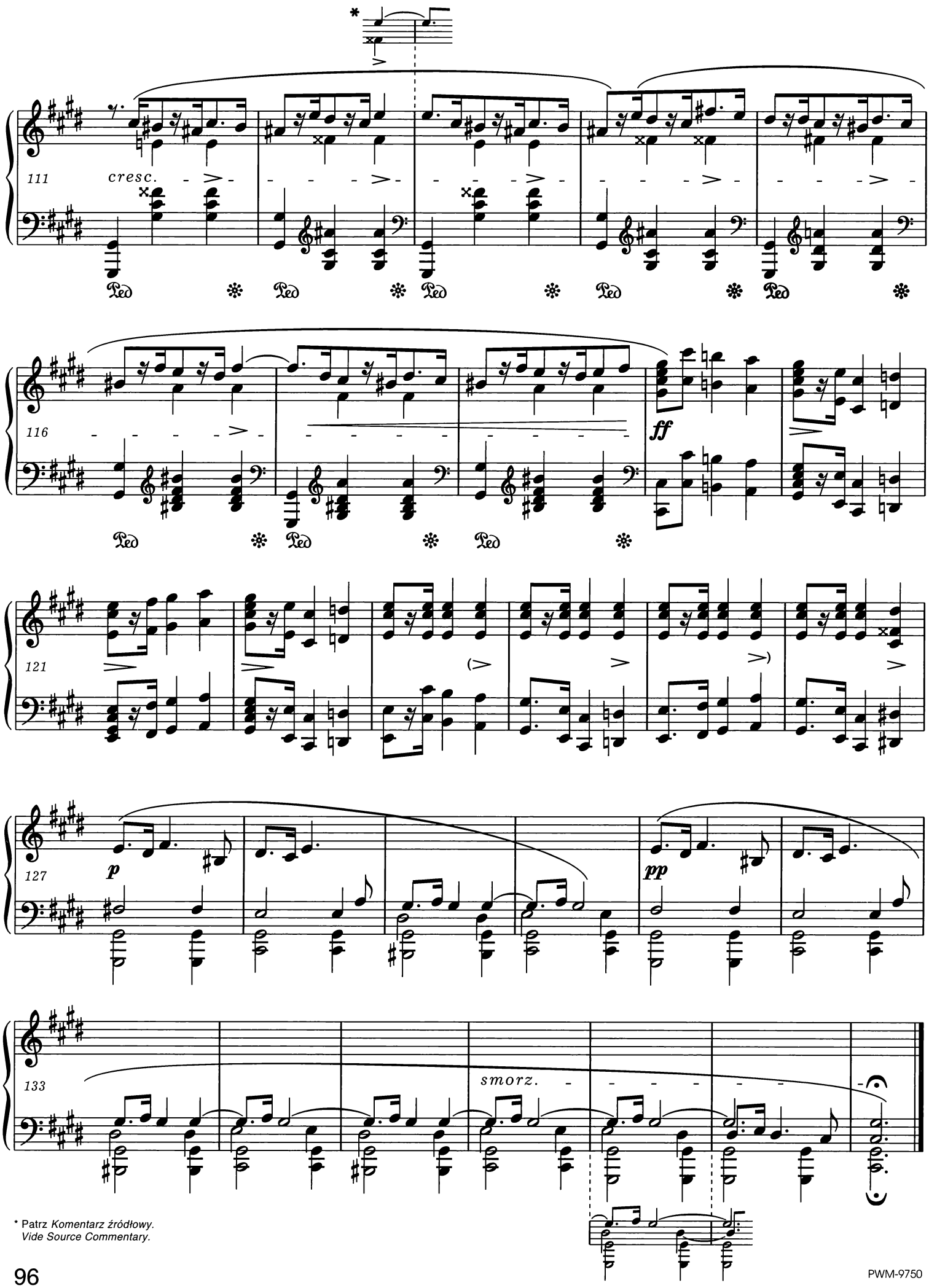
Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.


Maestoso
29
p
7
cresc.
13
cresc.
f
18
23
3 3 3


28
[3]
33
p
cresc.
39
fz
p
45
dim.
[*]
51


56
61
cresc.
ri - te - nu - to
65
pp
71
77
cresc.
83


88
f
93
5
353
98
103
107



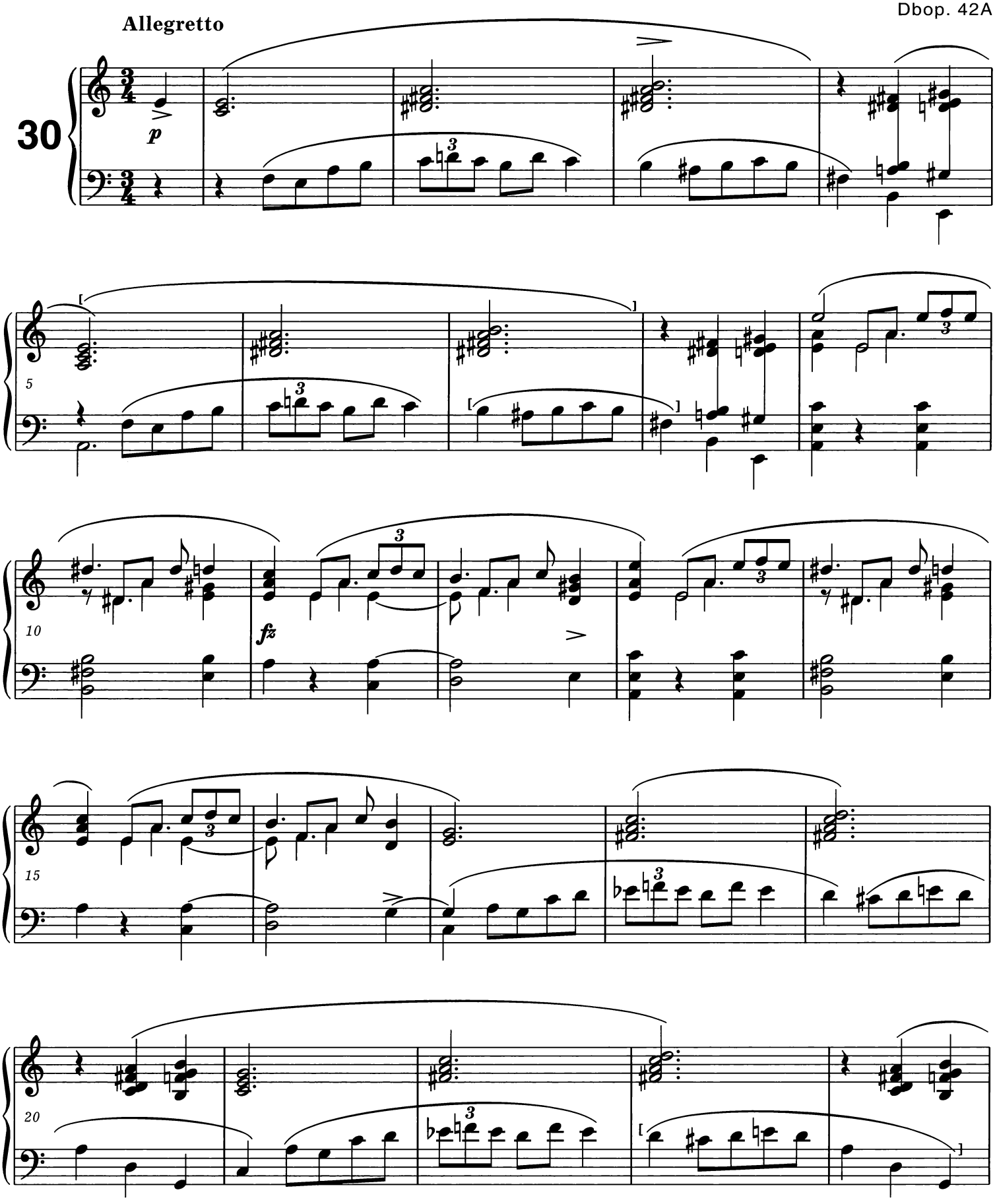
* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

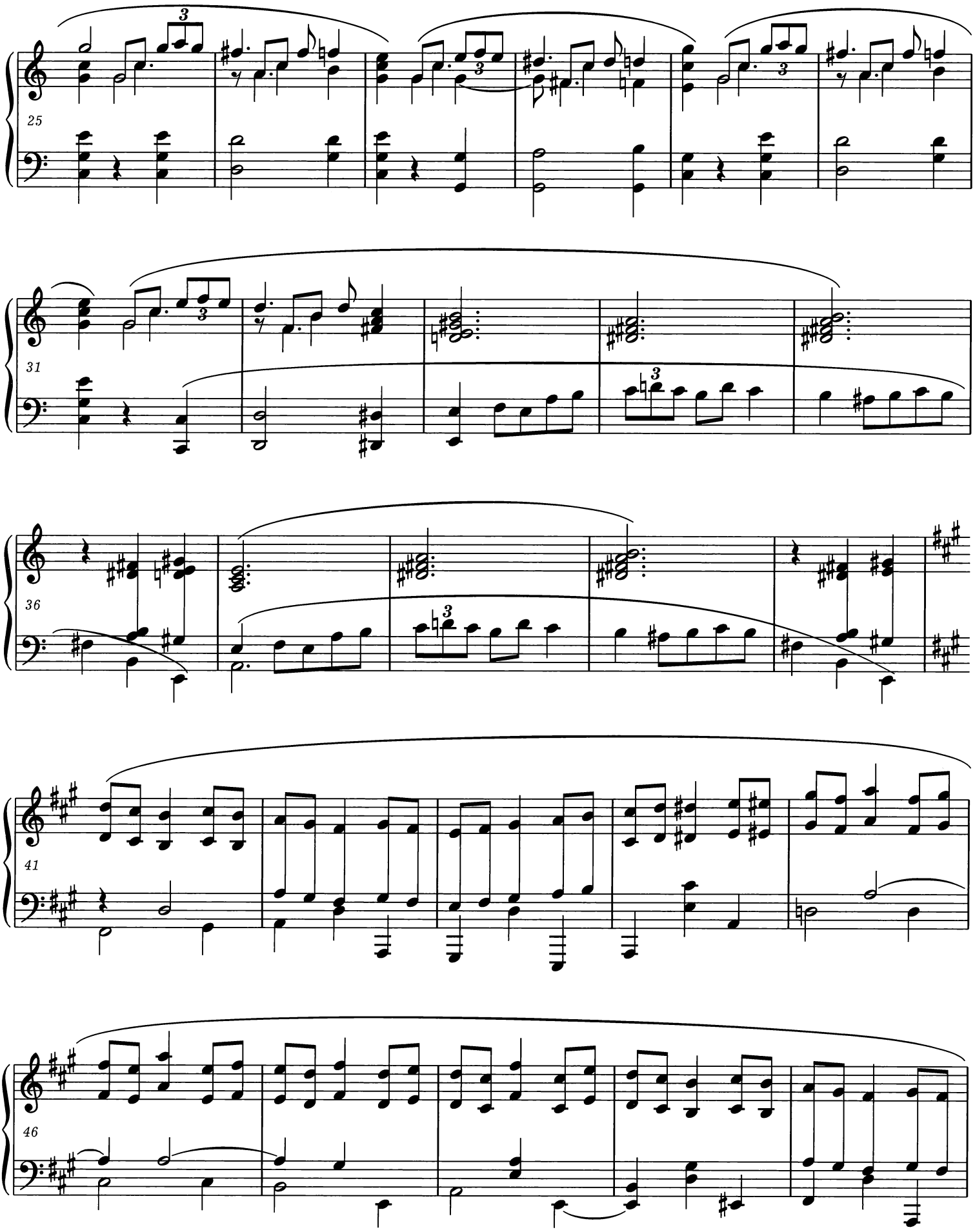
PWM-9750

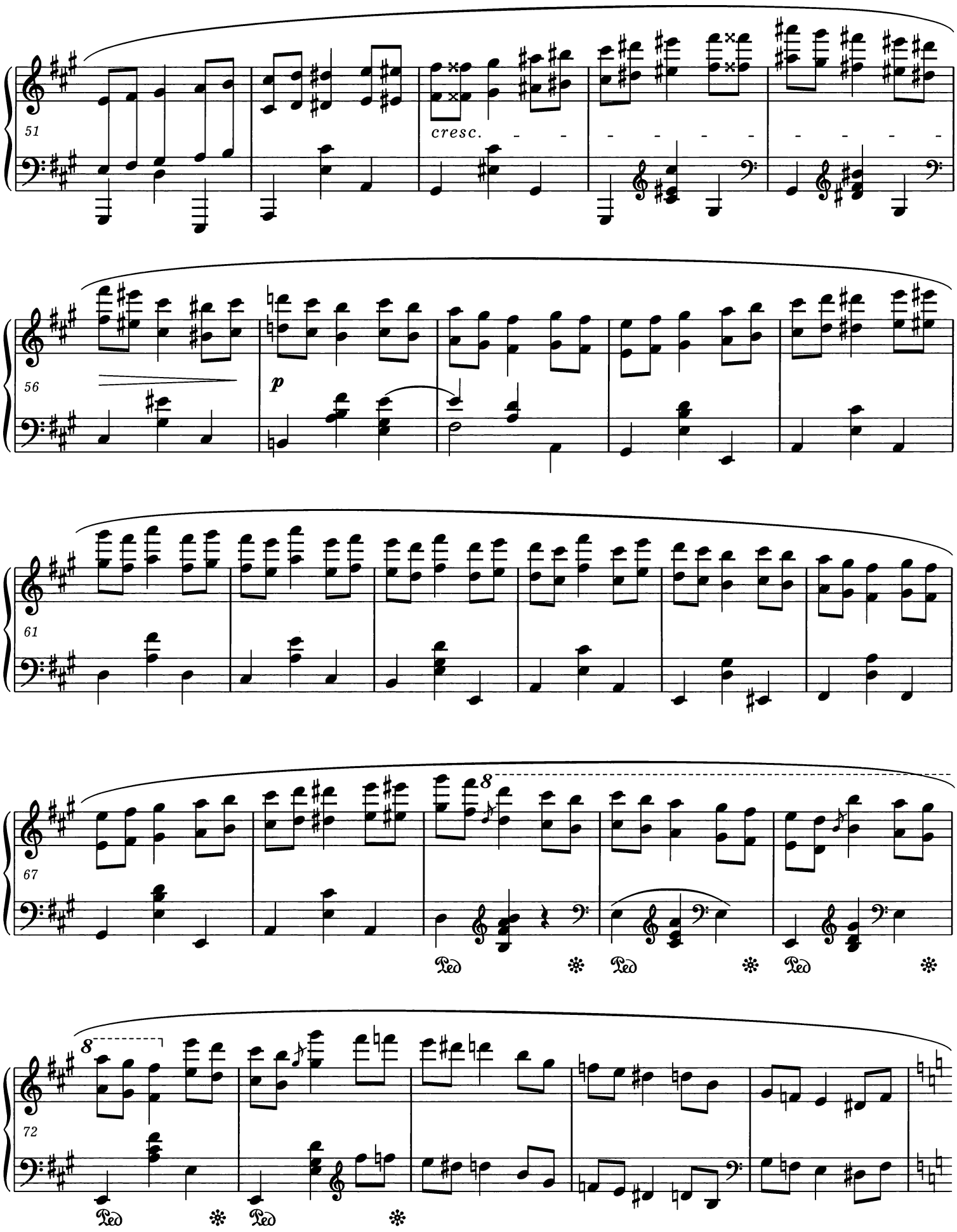
Mazourka

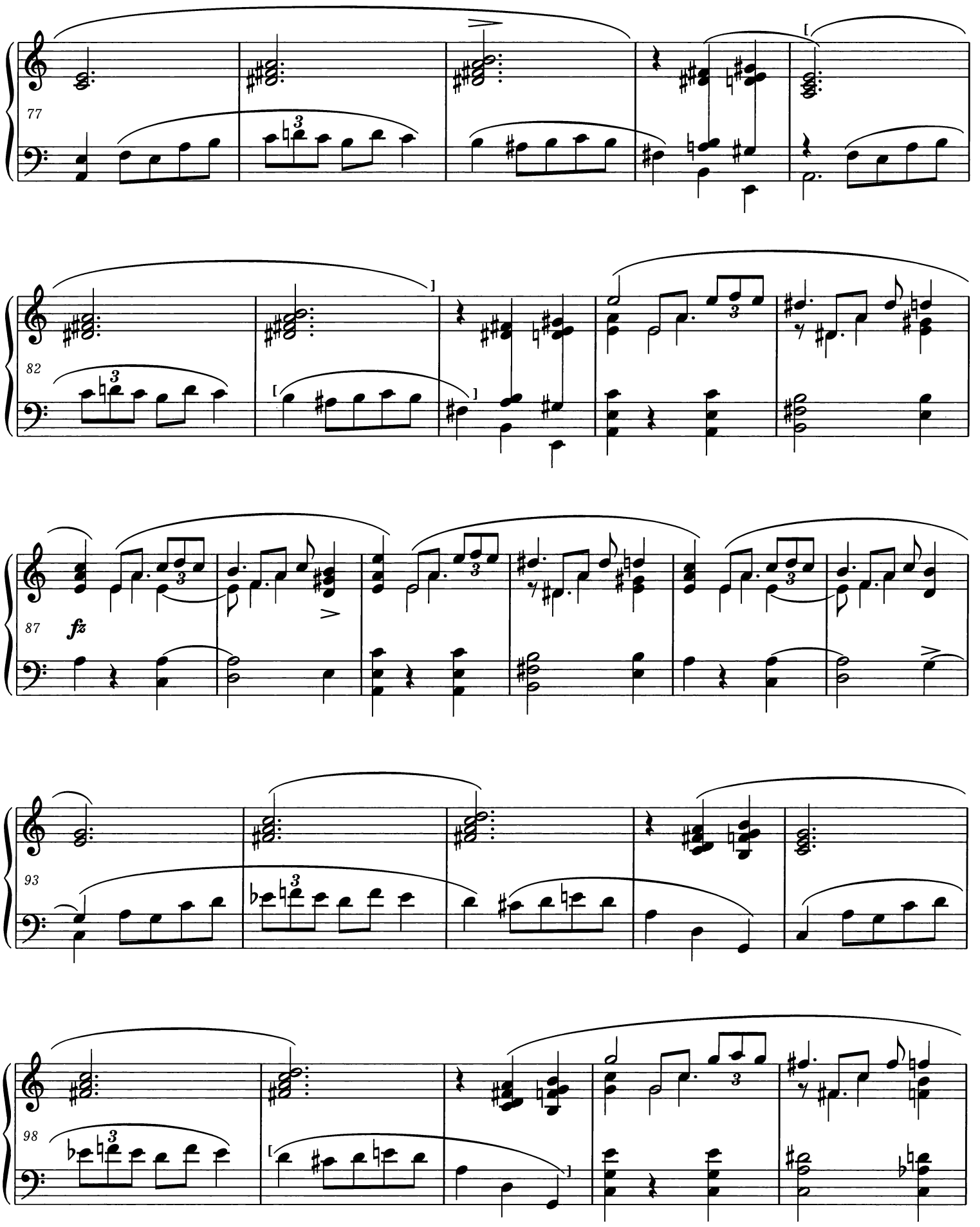
A son ami Emile Gaillard

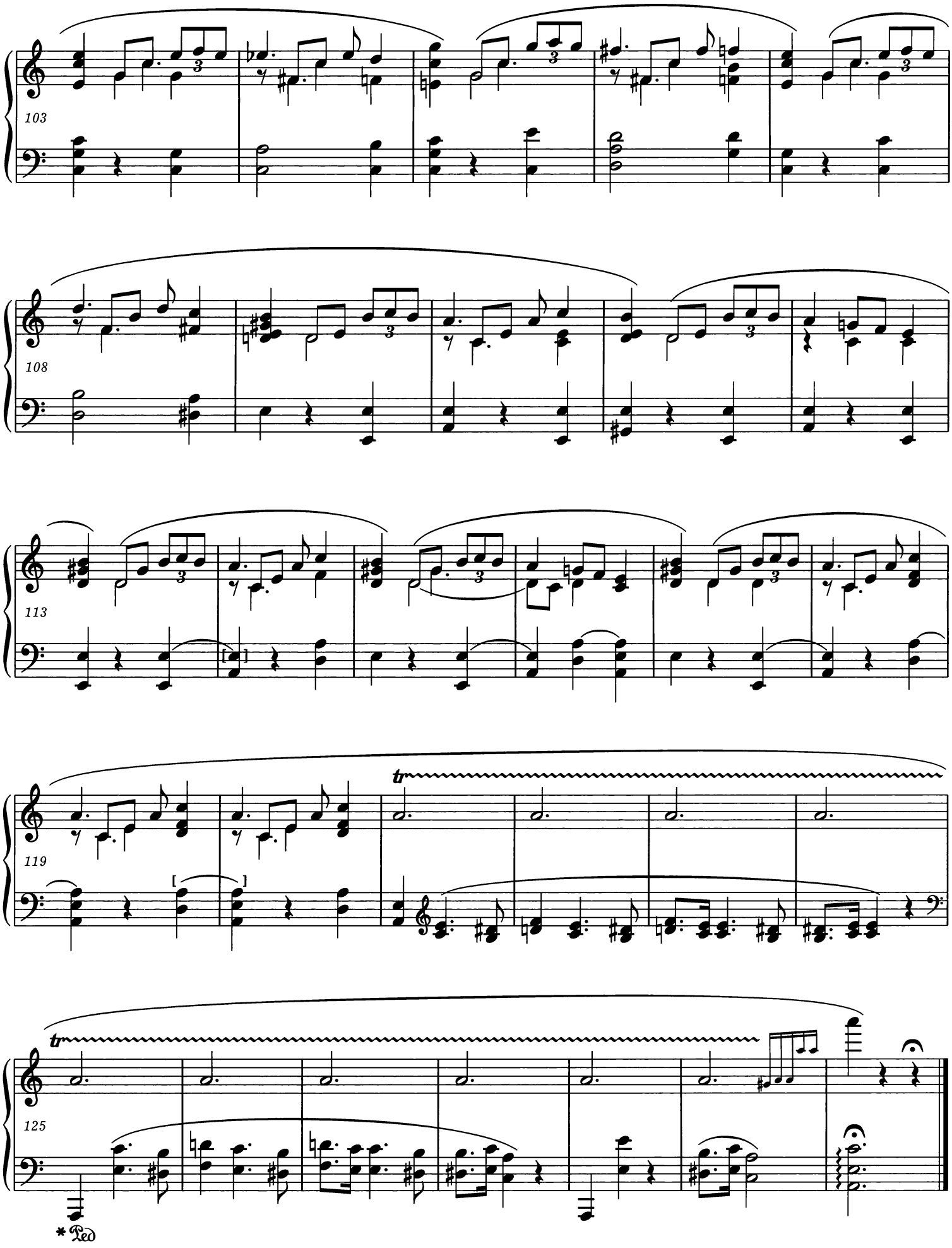
Dbop. 42A




25
31
36
41
46


51
cresc.
56
p
61
67
8
Ped
Ped
Ped
72
8
Ped
Ped

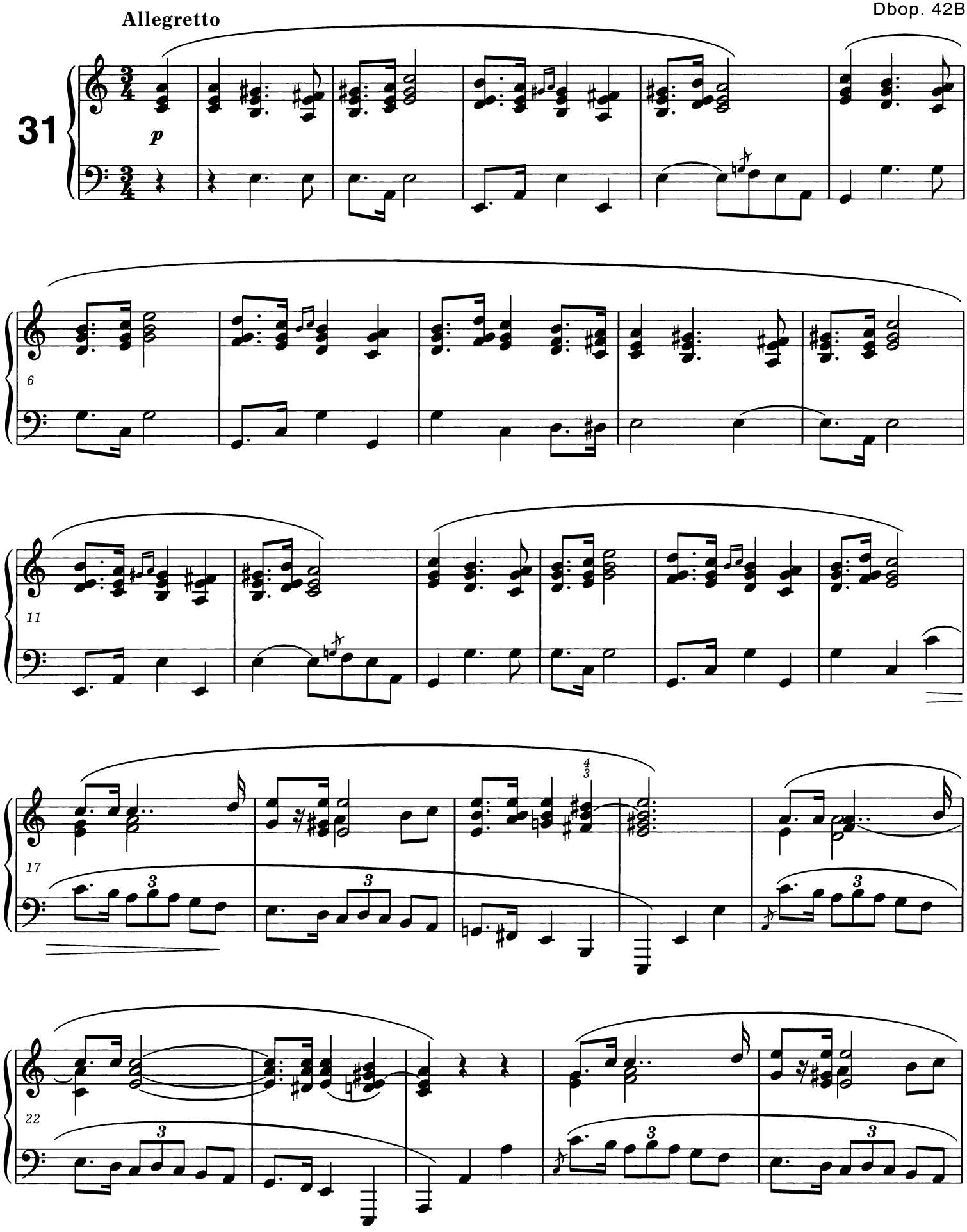

77
82
87
fz
93
98



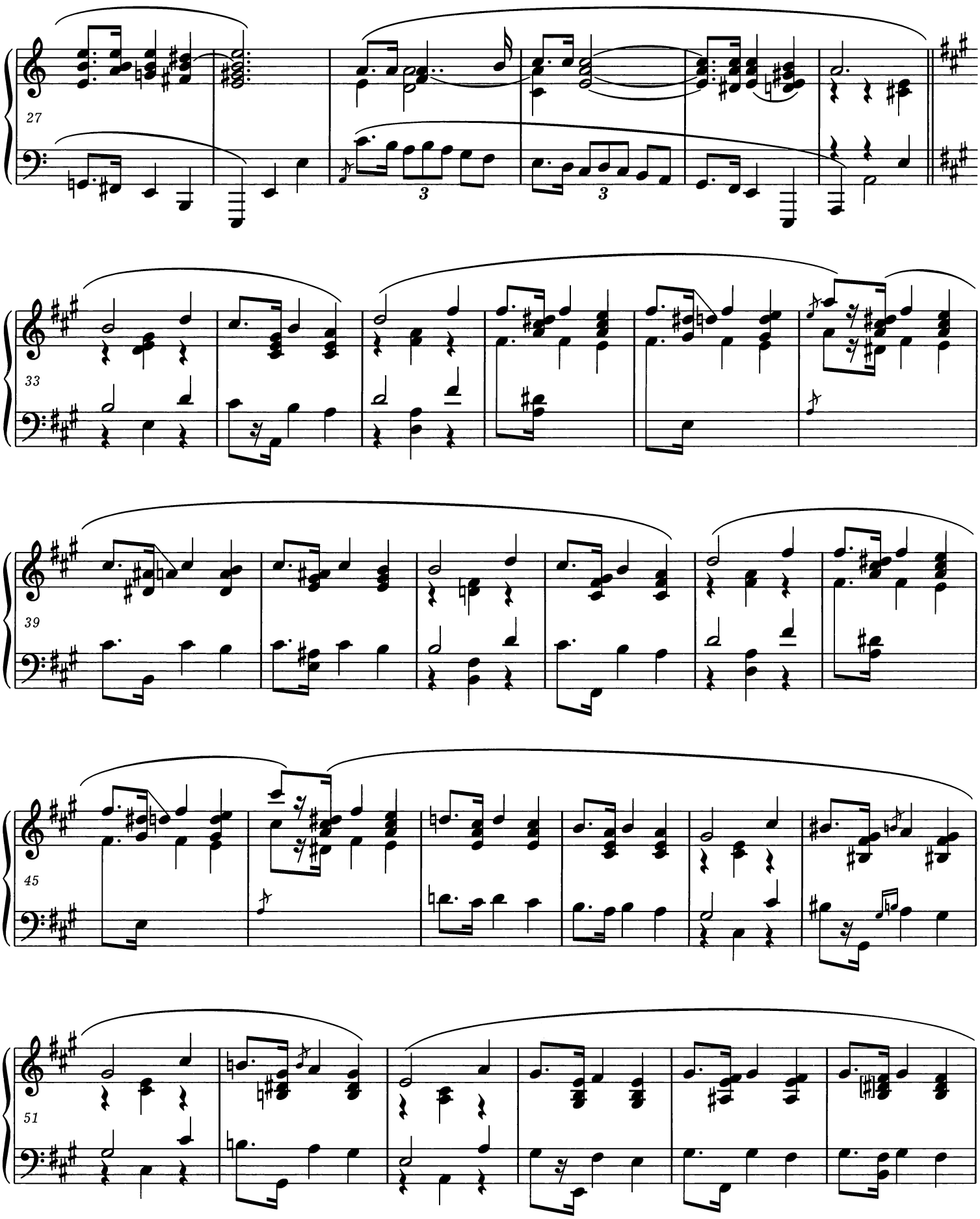
* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

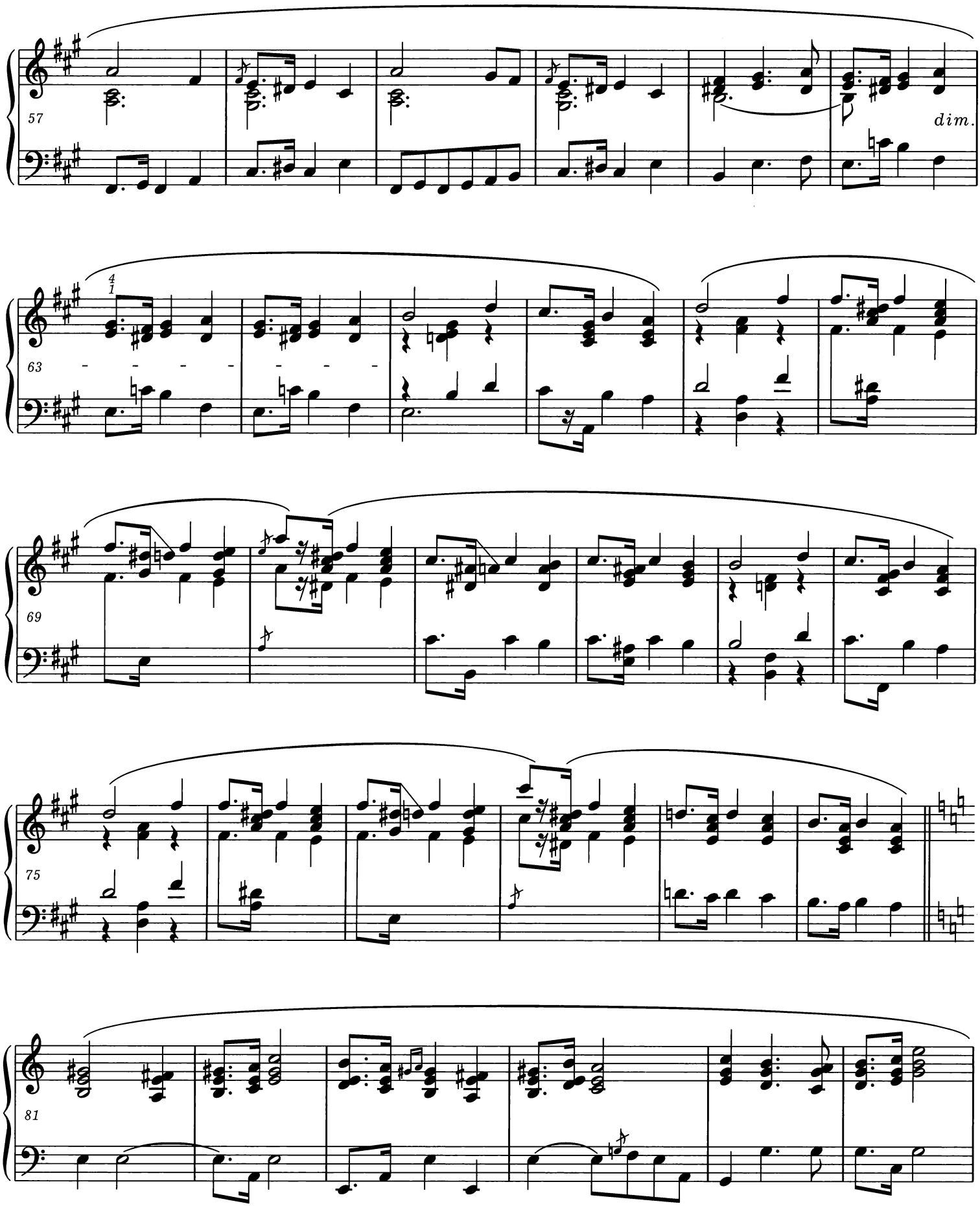
Mazourka *(„La France Musicale")* *

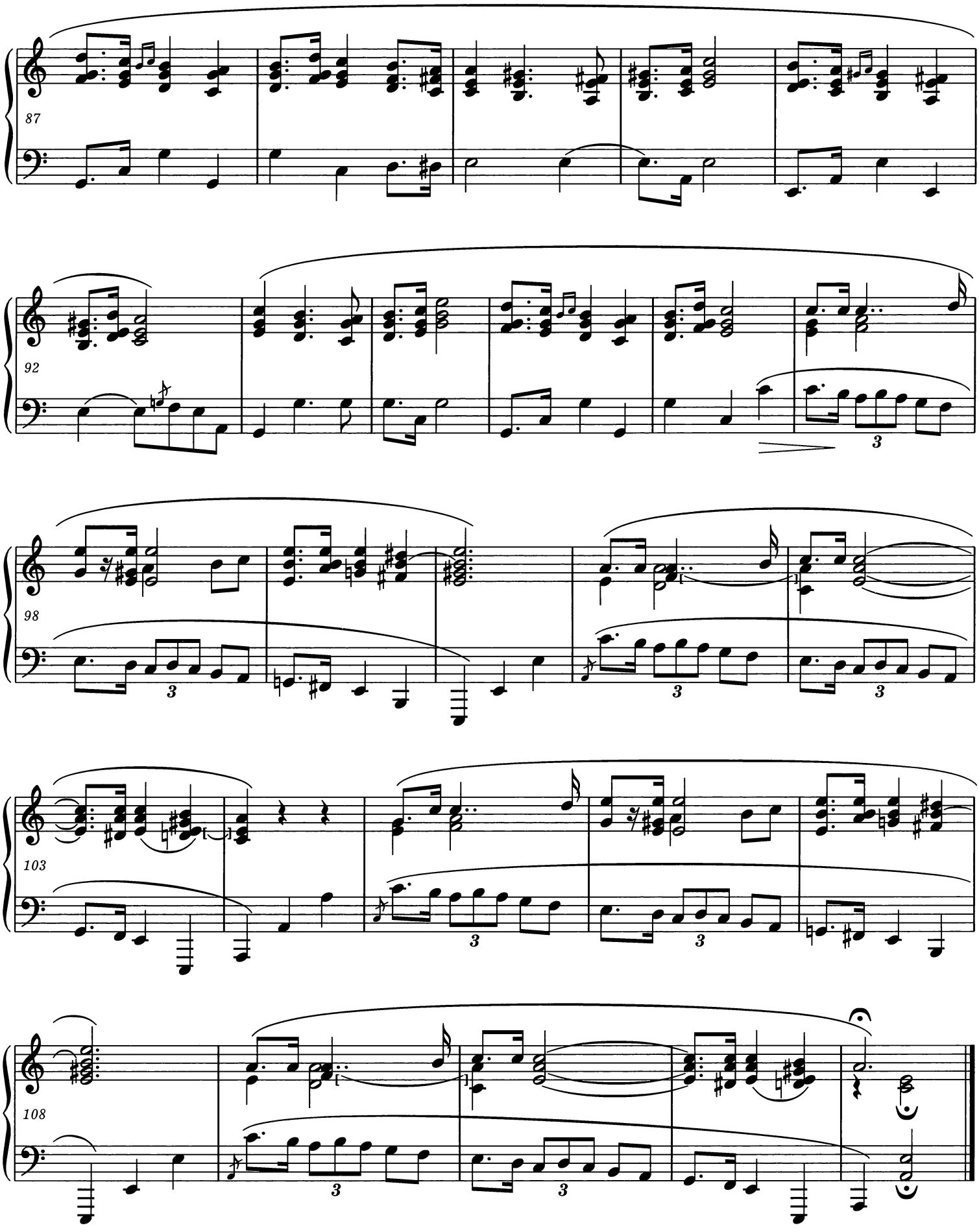
Dbop. 42B



* *Mazurek* ten bywa identyfikowany jako pochodzący ze zbioru *Notre Temps*. Patrz *Komentarz źródłowy*.
This *Mazurka* is generally identified as originating from the *Notre Temps* collection. *Vide Source Commentary.*


27
3
3
33
39
45
51

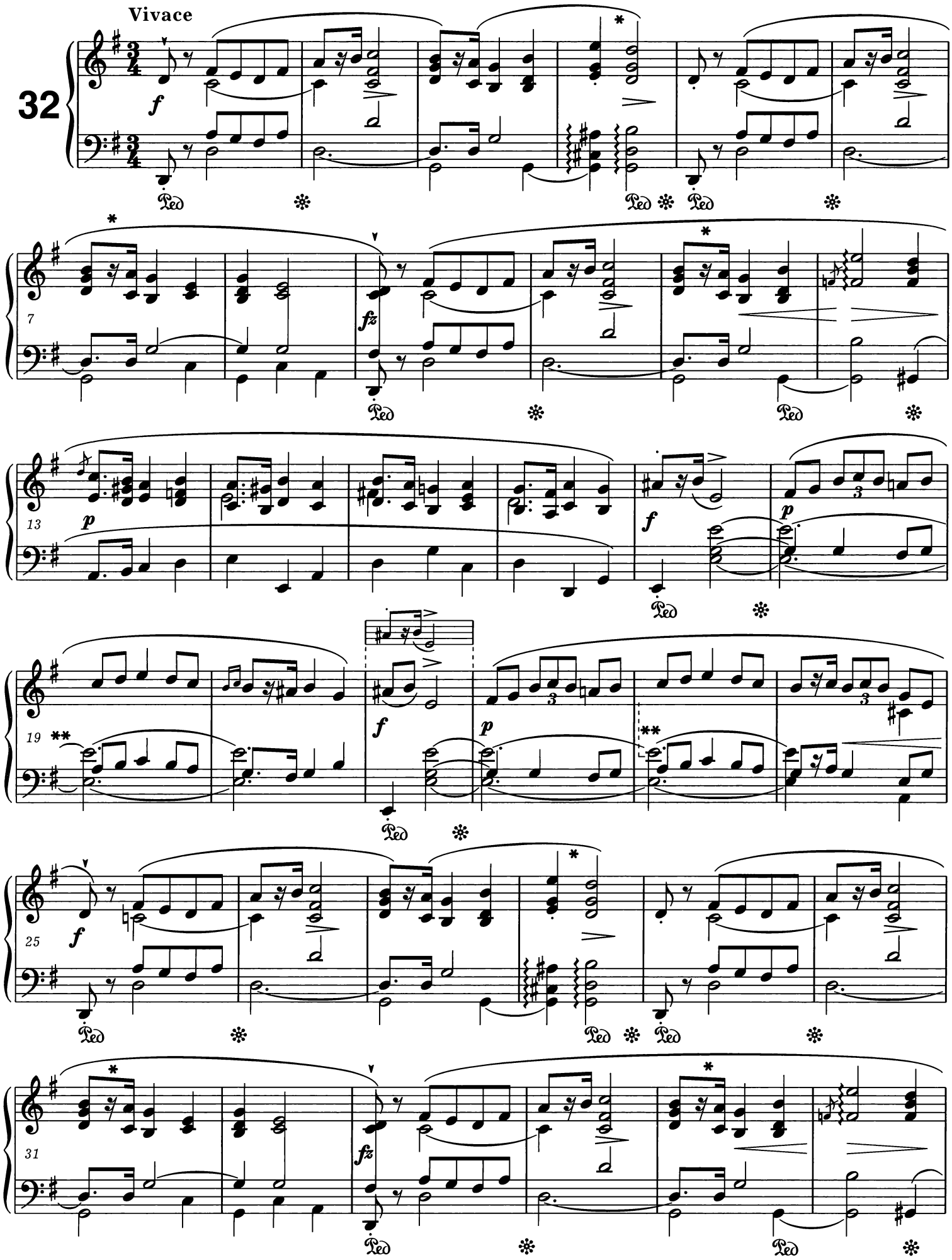

57
dim.
4
1
63
69
75
81


87
92
98
103
108

3 Mazourkas

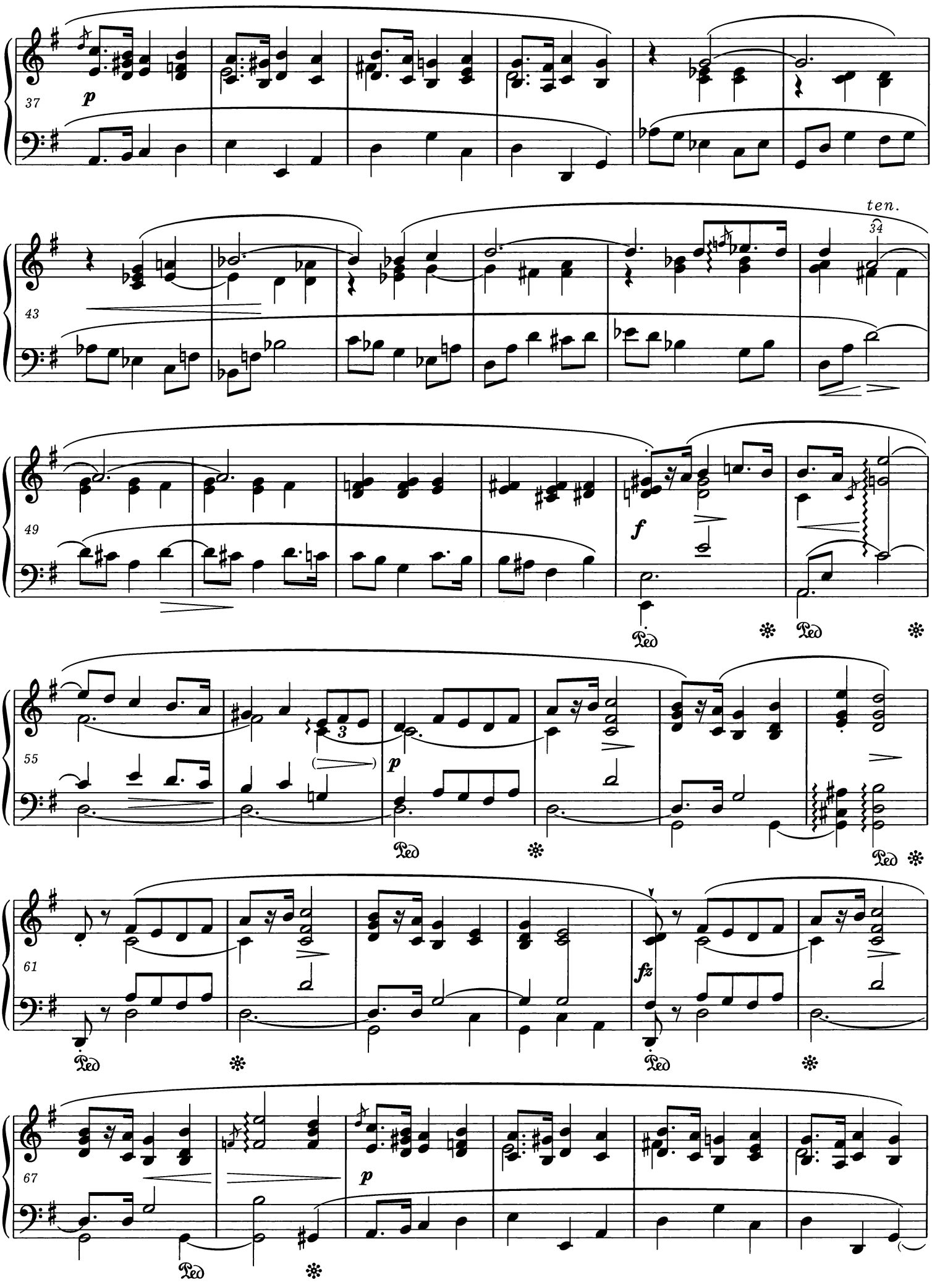
A Monsieur Léon Szmitkowski

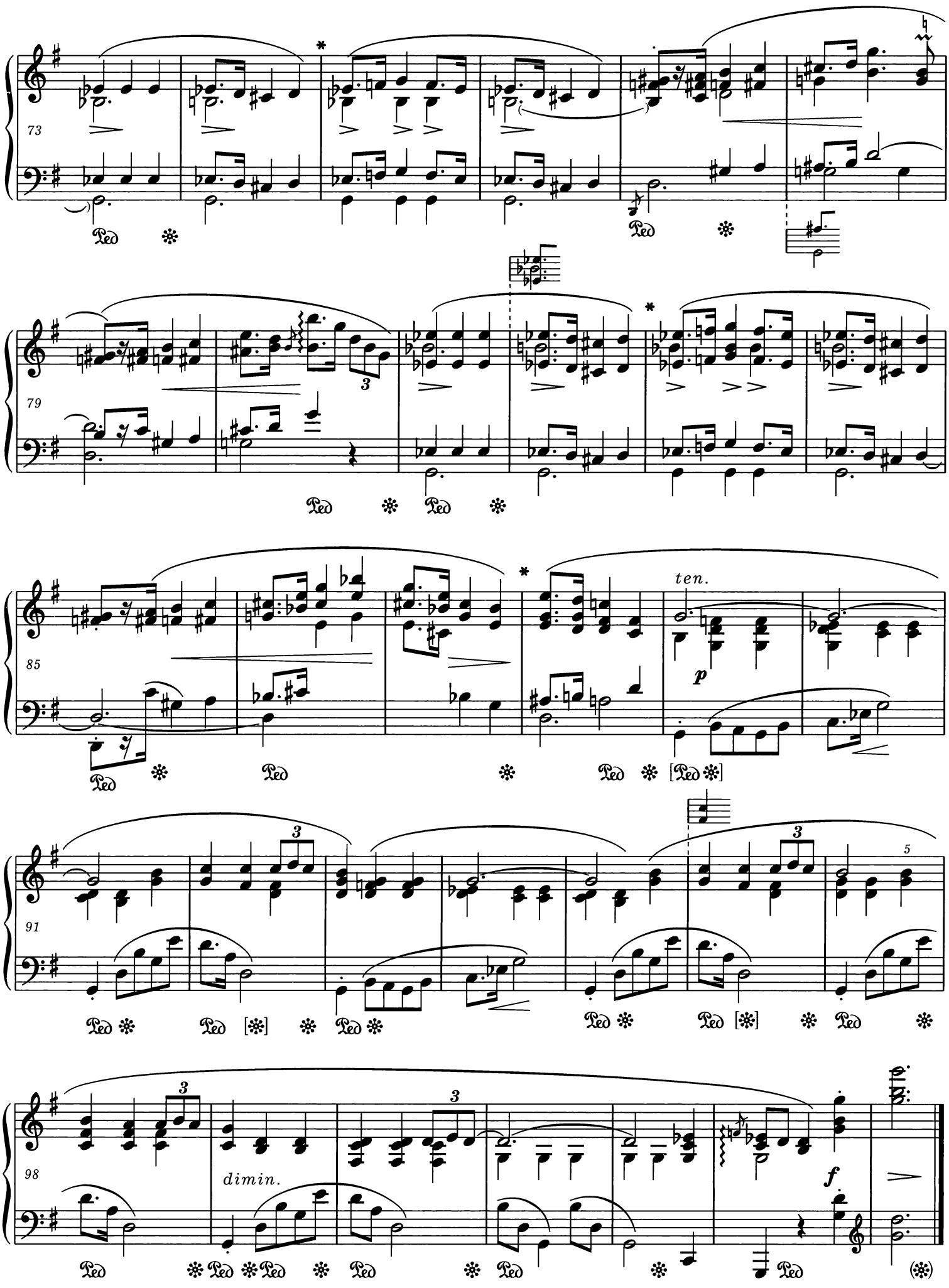
op. 50 nr 1



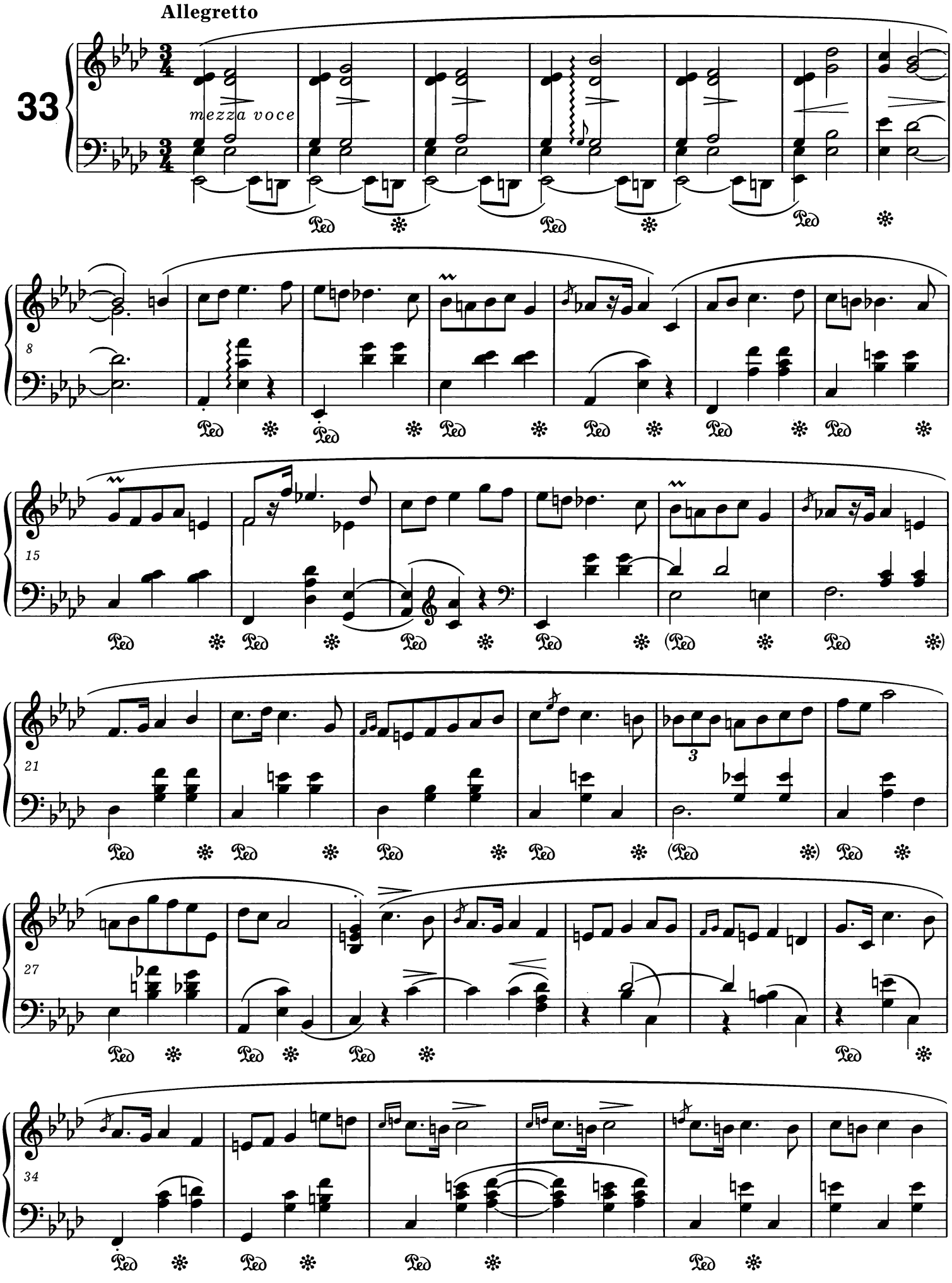
* Inne łukowanie - patrz *Komentarz źródłowy.*
Different slurring - *vide Source Commentary.*

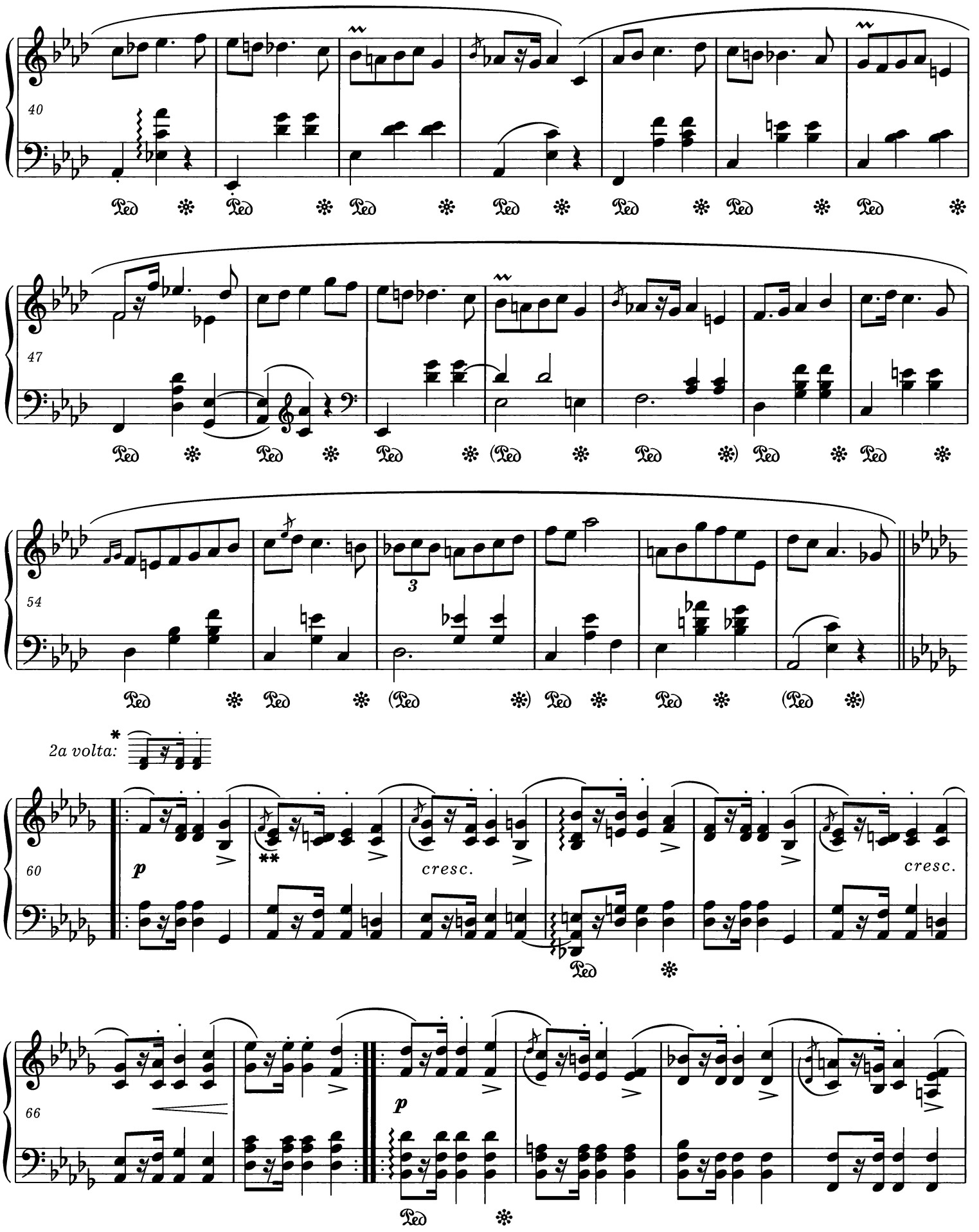
** Dźwięk e^1 należy przejąć niemo z l.r. do pr.r. - patrz *Komentarz wykonawczy.*
The note e^1 should be taken silently from the L.H. into the R.H. - *vide Performance Commentary.*


37
p
43
ten.
34
49
f
Ped
55
3
p
61
fz
67
p



* Niektóre źródła nie przerywają łuku w tych miejscach.
Some sources do not break the slur here.

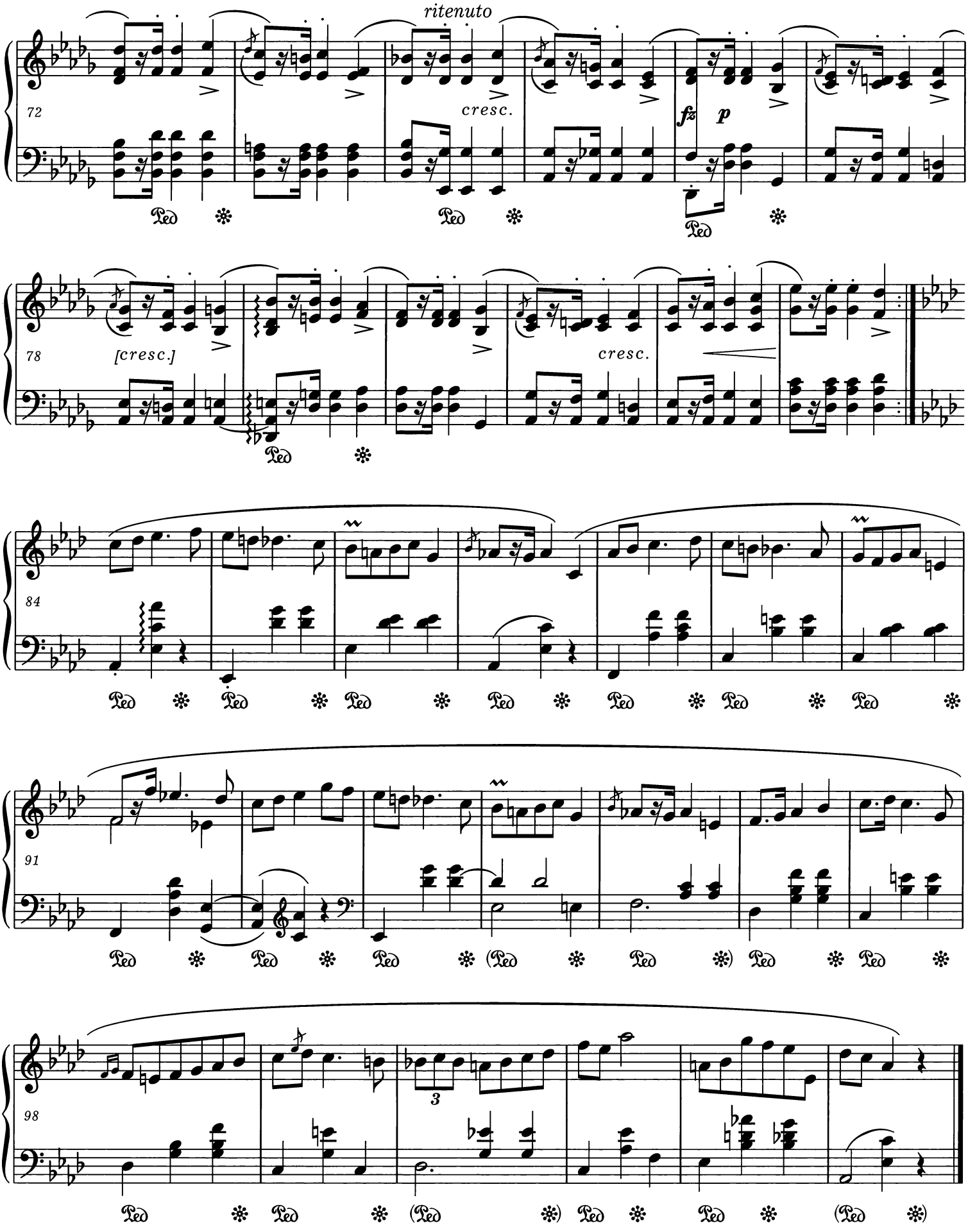

Allegretto
33
mezza voce
8
15
21
27
34

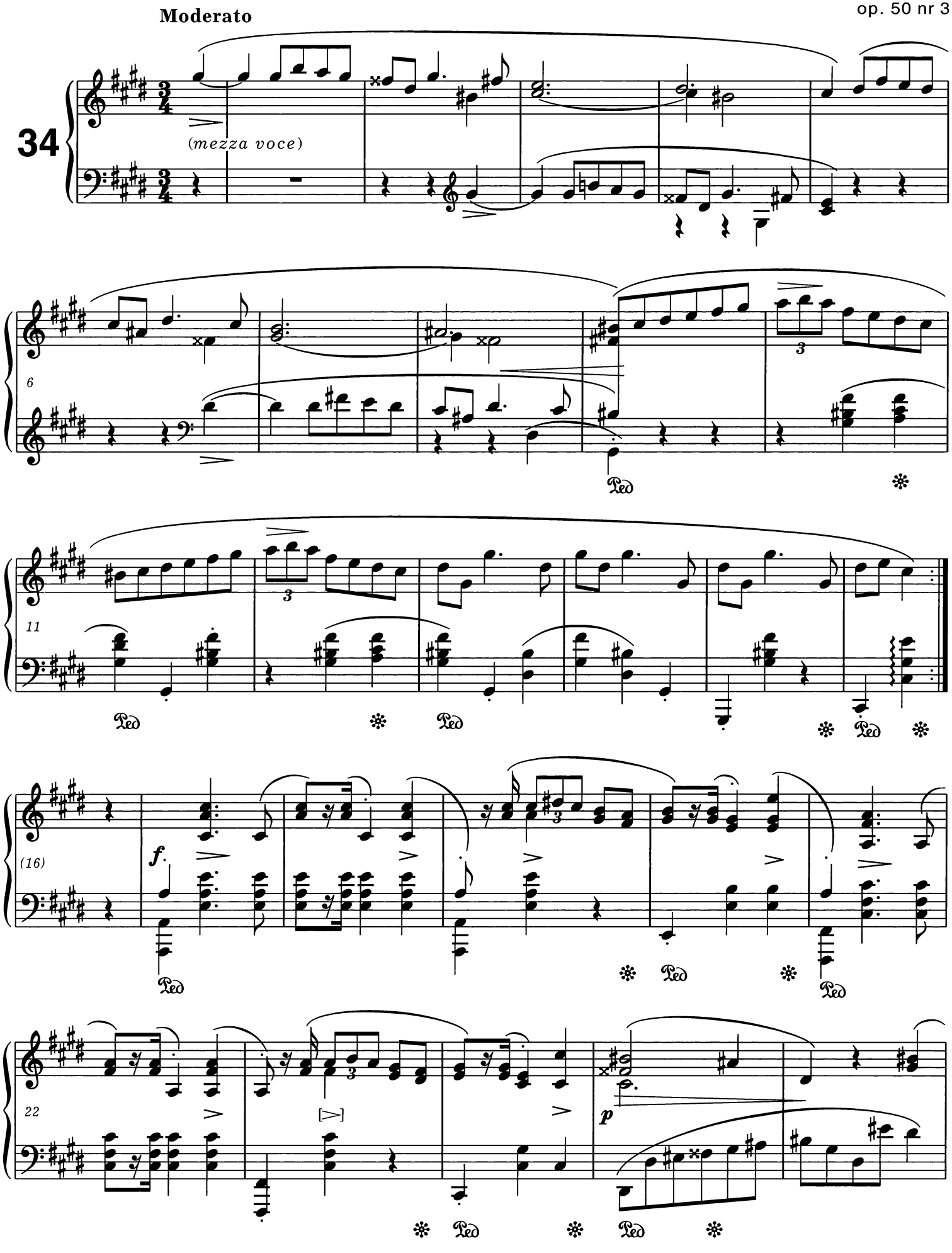


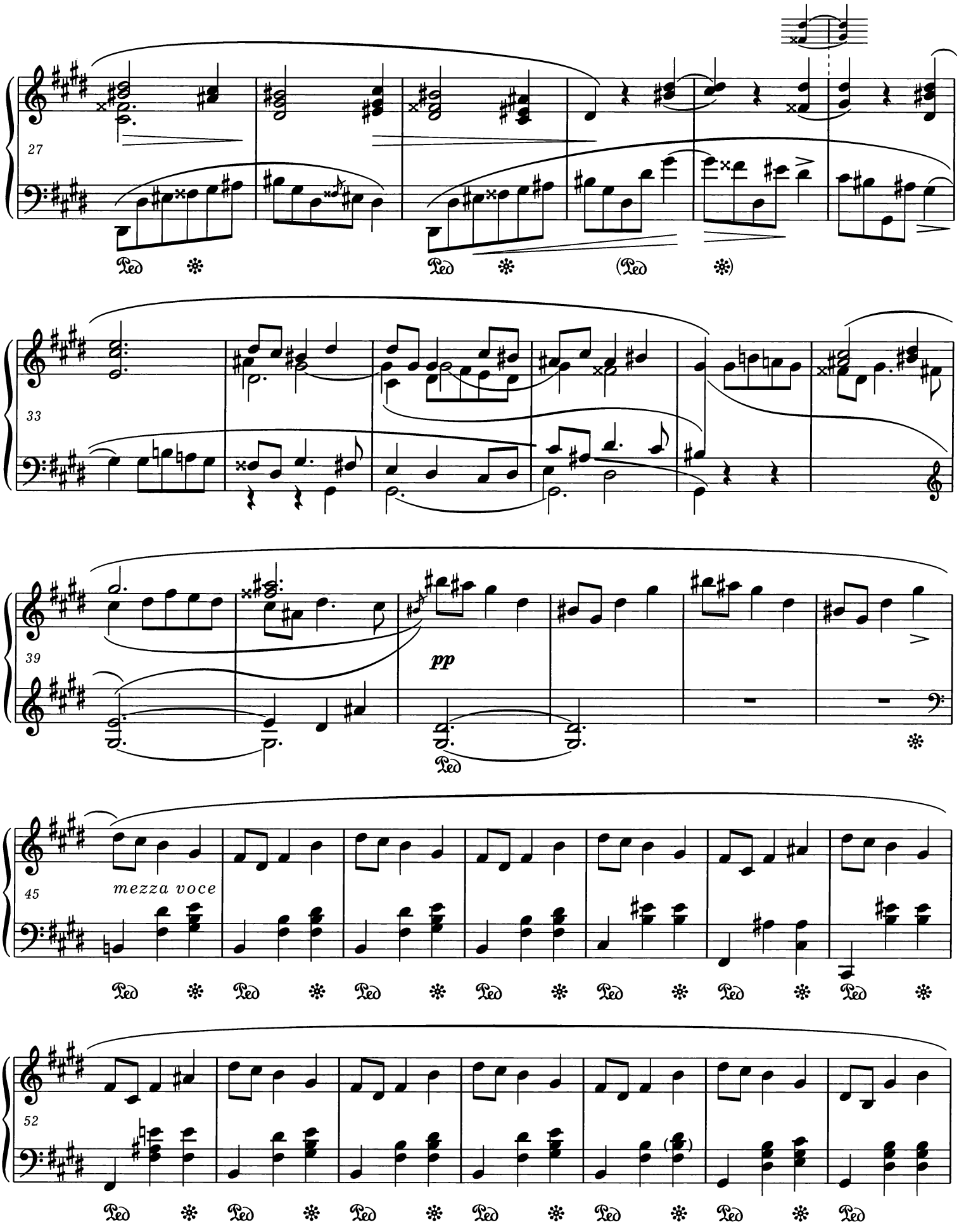
* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

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

PWM-9750


ritenuto
72
cresc.
fz
p
78
[cresc.]
cresc.
84
91
98
3


Moderato
34
(mezza voce)
6
11
(16)
f.
22
p
Ped


27
33
39
pp
45
mezza voce
52

59

sostenuto

66

73

dimin.

80

87

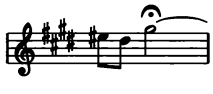
f

93

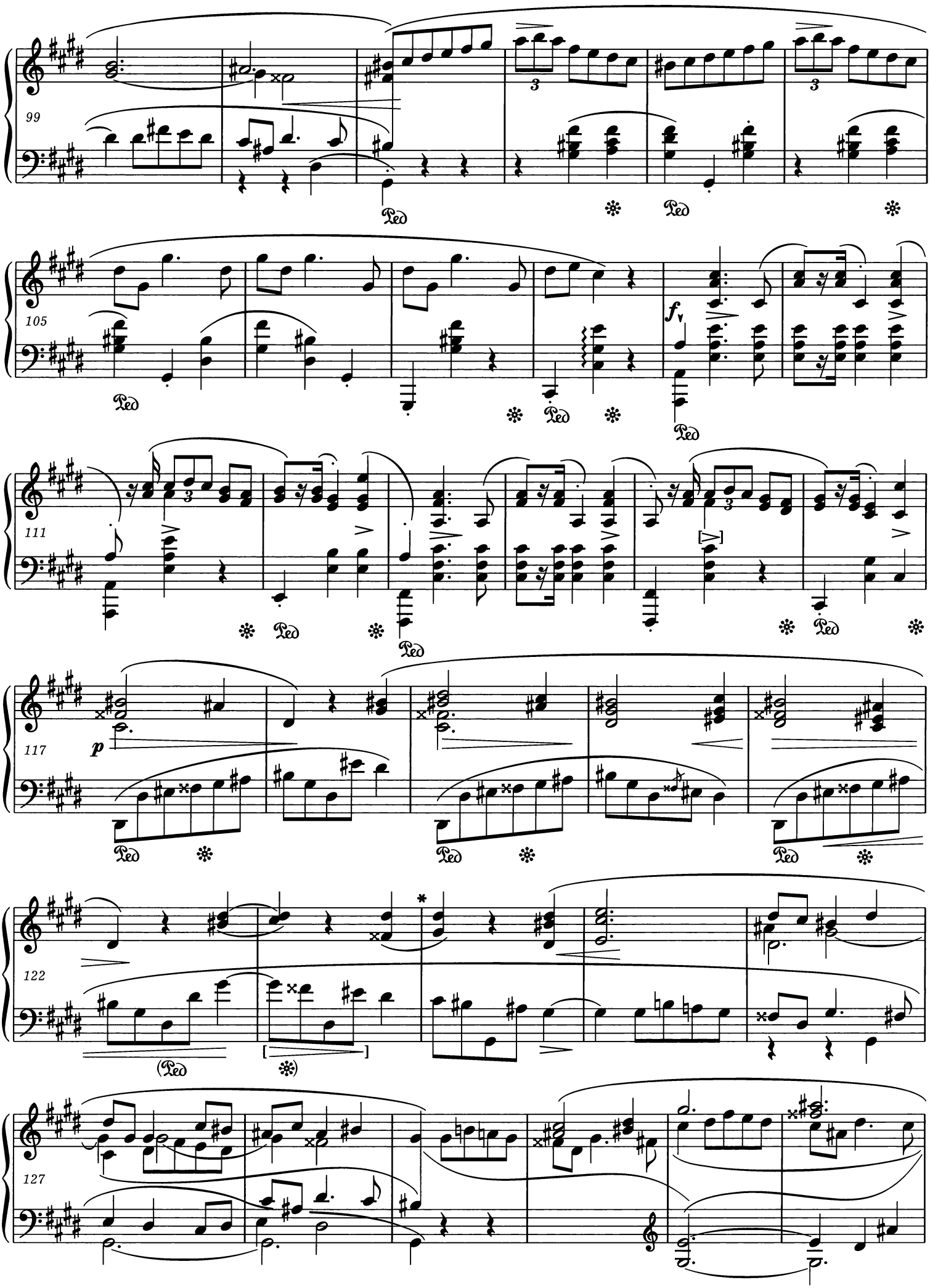
p

* Górne dźwięki akordów należy również powtarzać.
Upper notes of the chords should be also repeated.

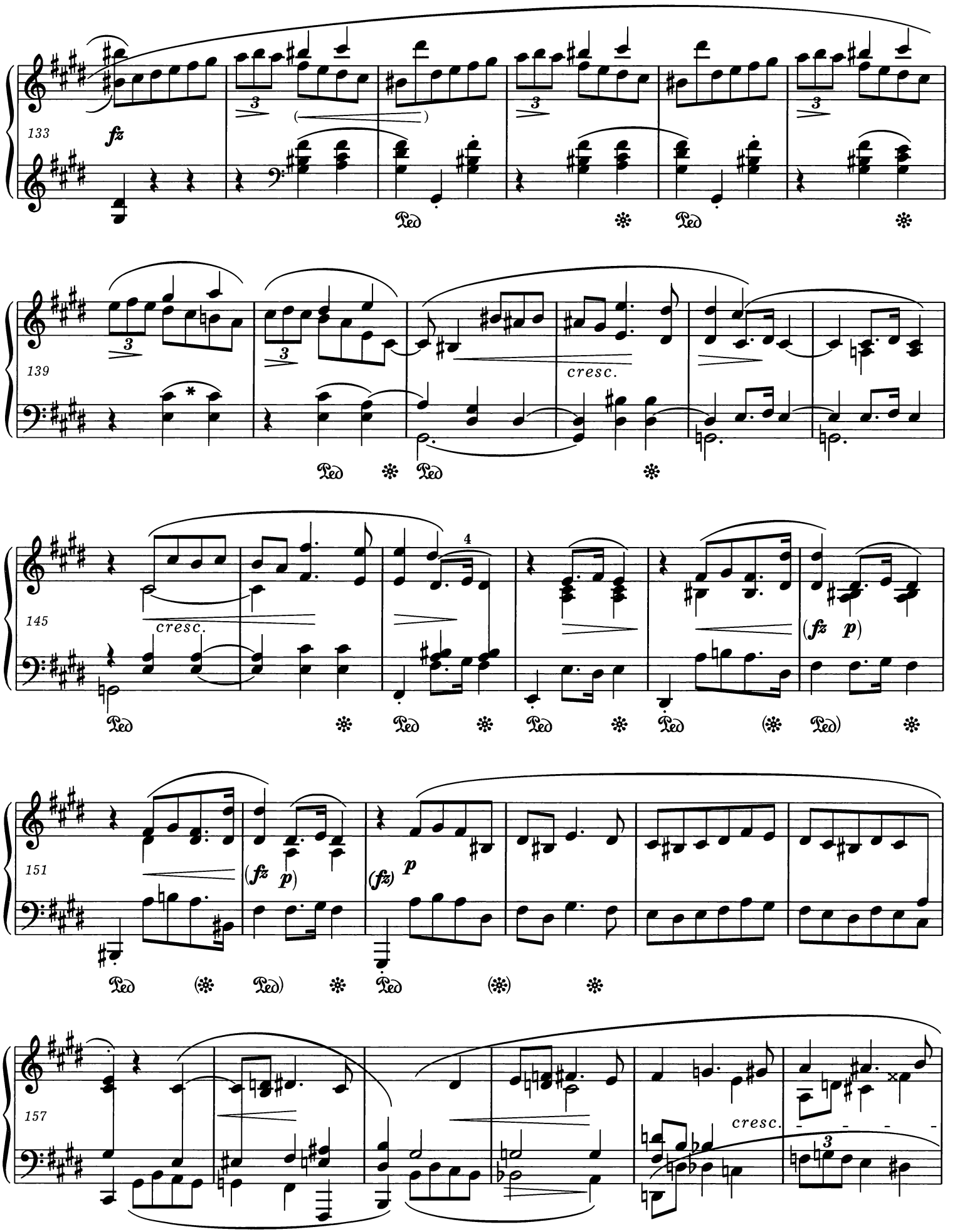
** Autentyczna, prawdopodobnie wcześniejsza wersja:
An authentic, probably earlier version:



Patrz *Komentarz źródłowy.*
Vide Source Commentary.

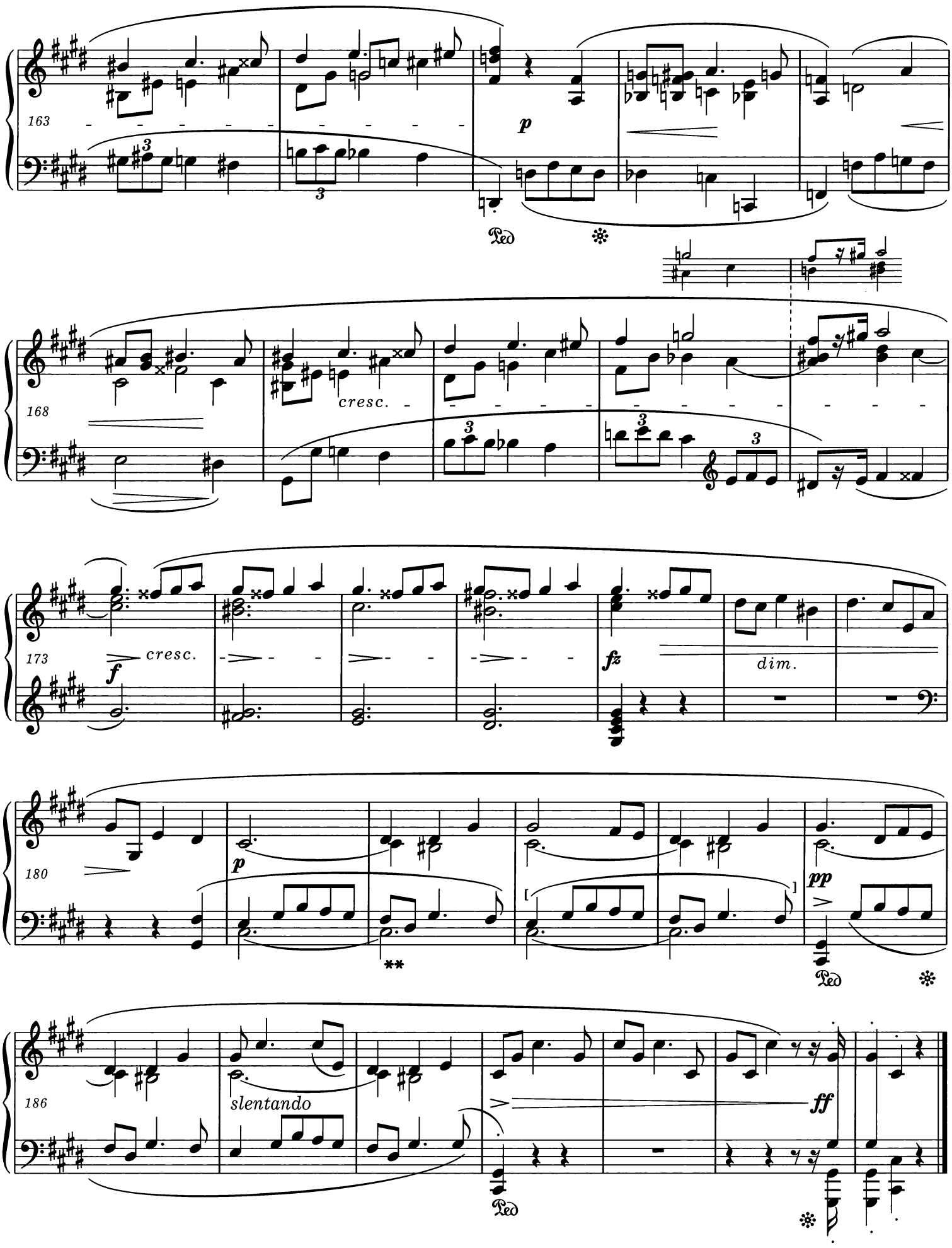


* Można tu zastosować wariant jak w t. 31-32.
It is possible to use the same variant as in bars 31-32.



* Dźwięk *cis*^{1} należy również powtórzyć.
The note *c♯*^{1} should be also repeated.

PWM-9750

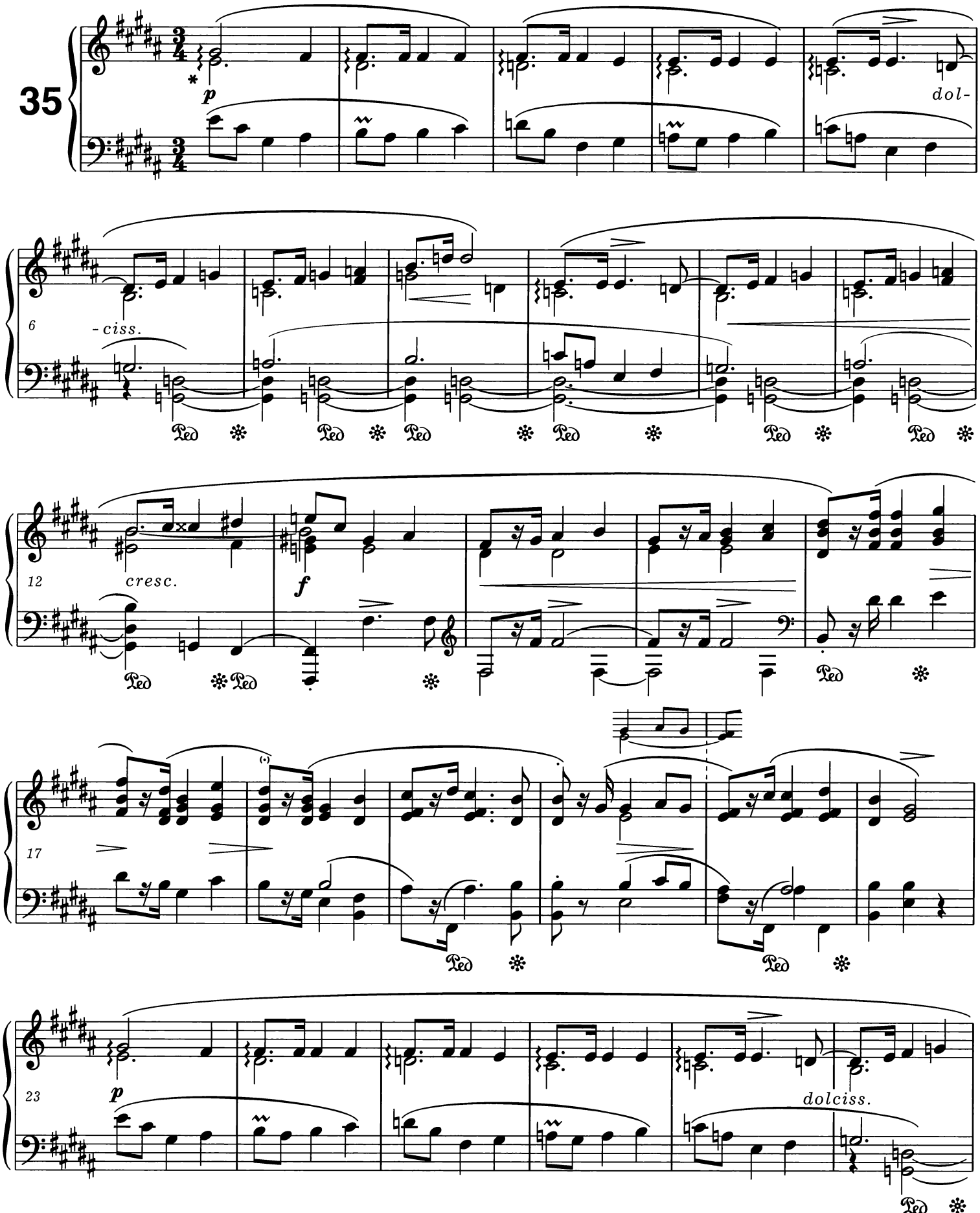


** Niektóre źródła łączą dźwięki *cis* także pomiędzy t. 182-183.
Some sources tie notes *c♯* also between bars 182-183.

3 Mazourkas *A Mademoiselle C. Maberly*

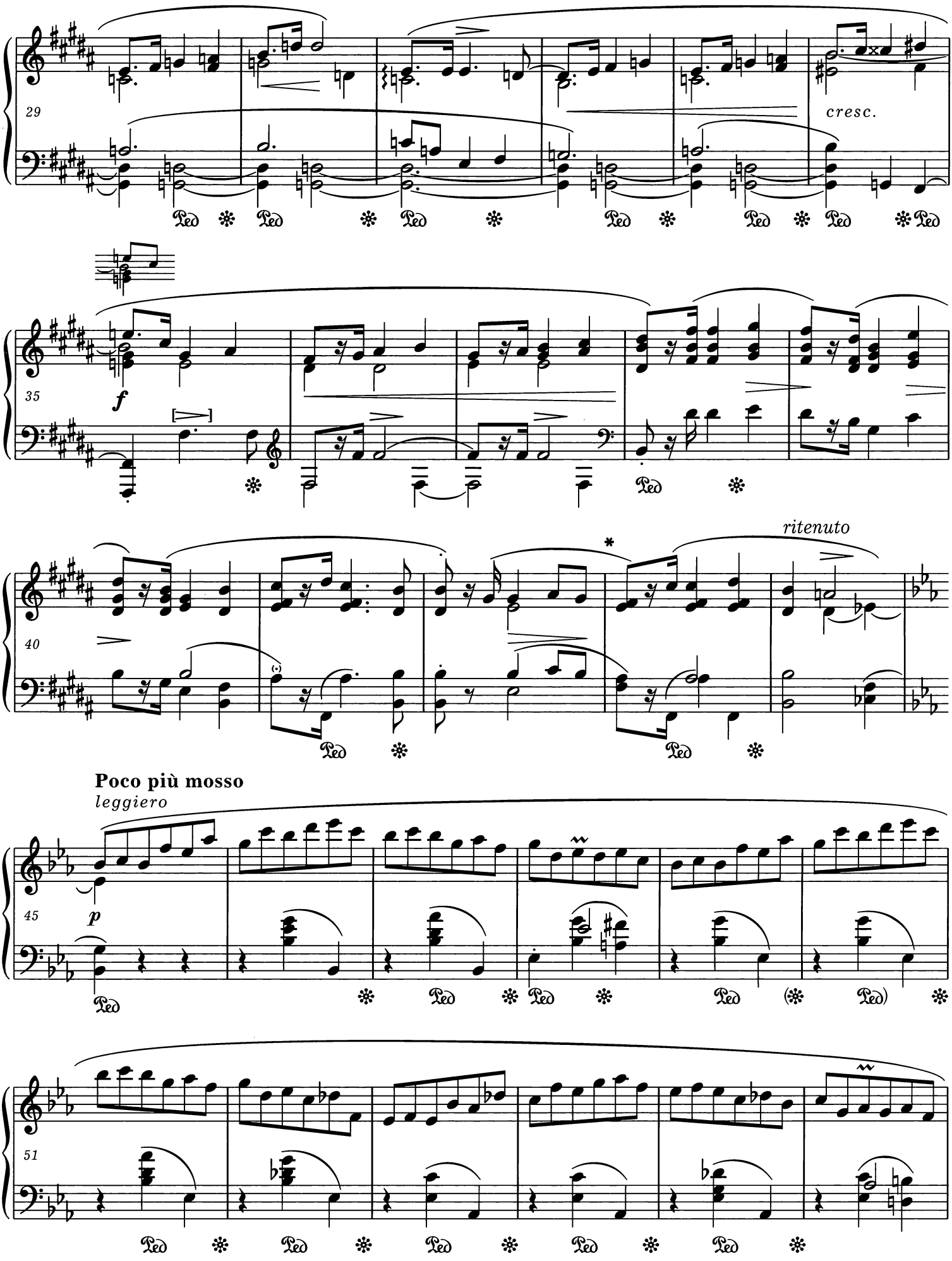
op. 56 nr 1

Allegro non tanto

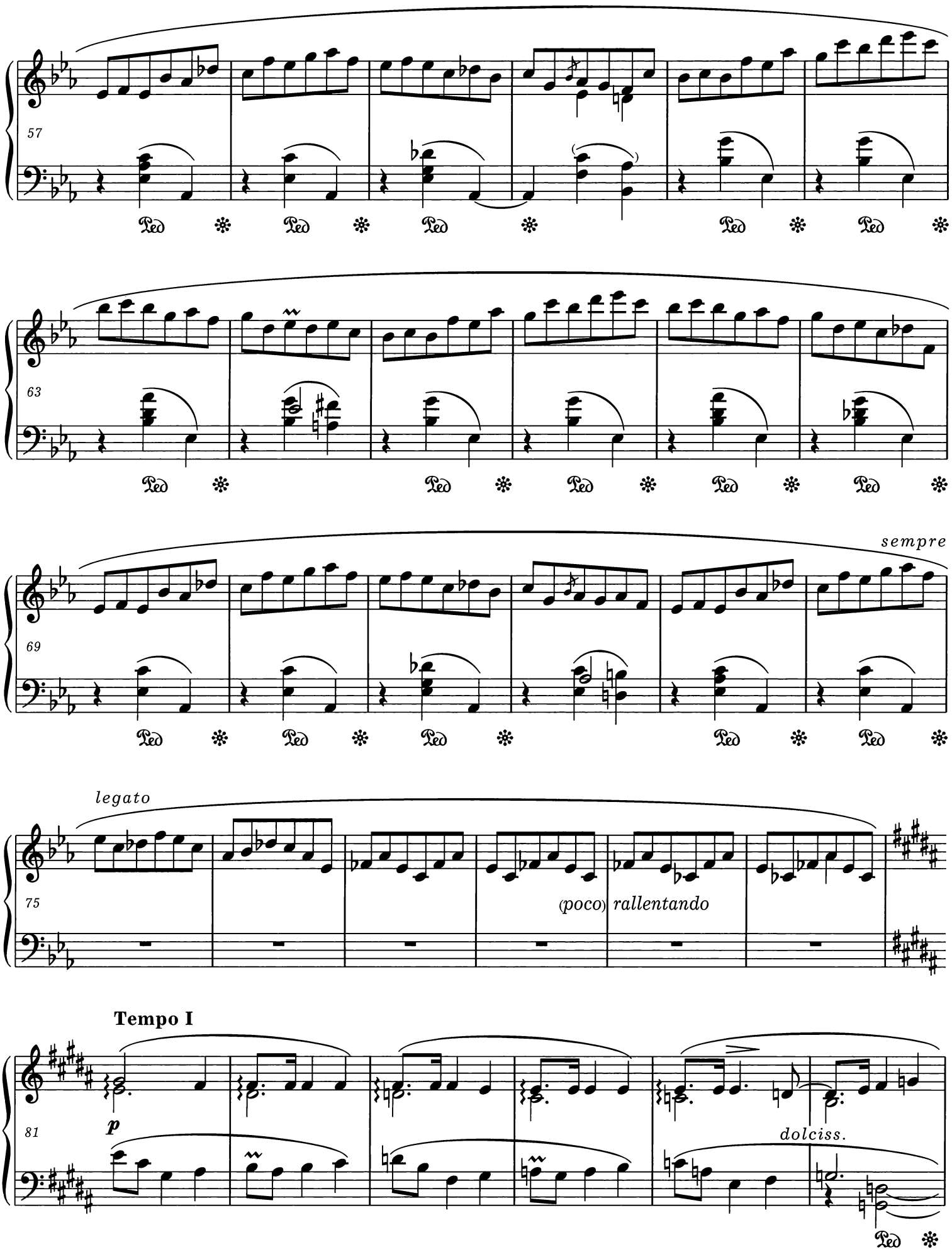


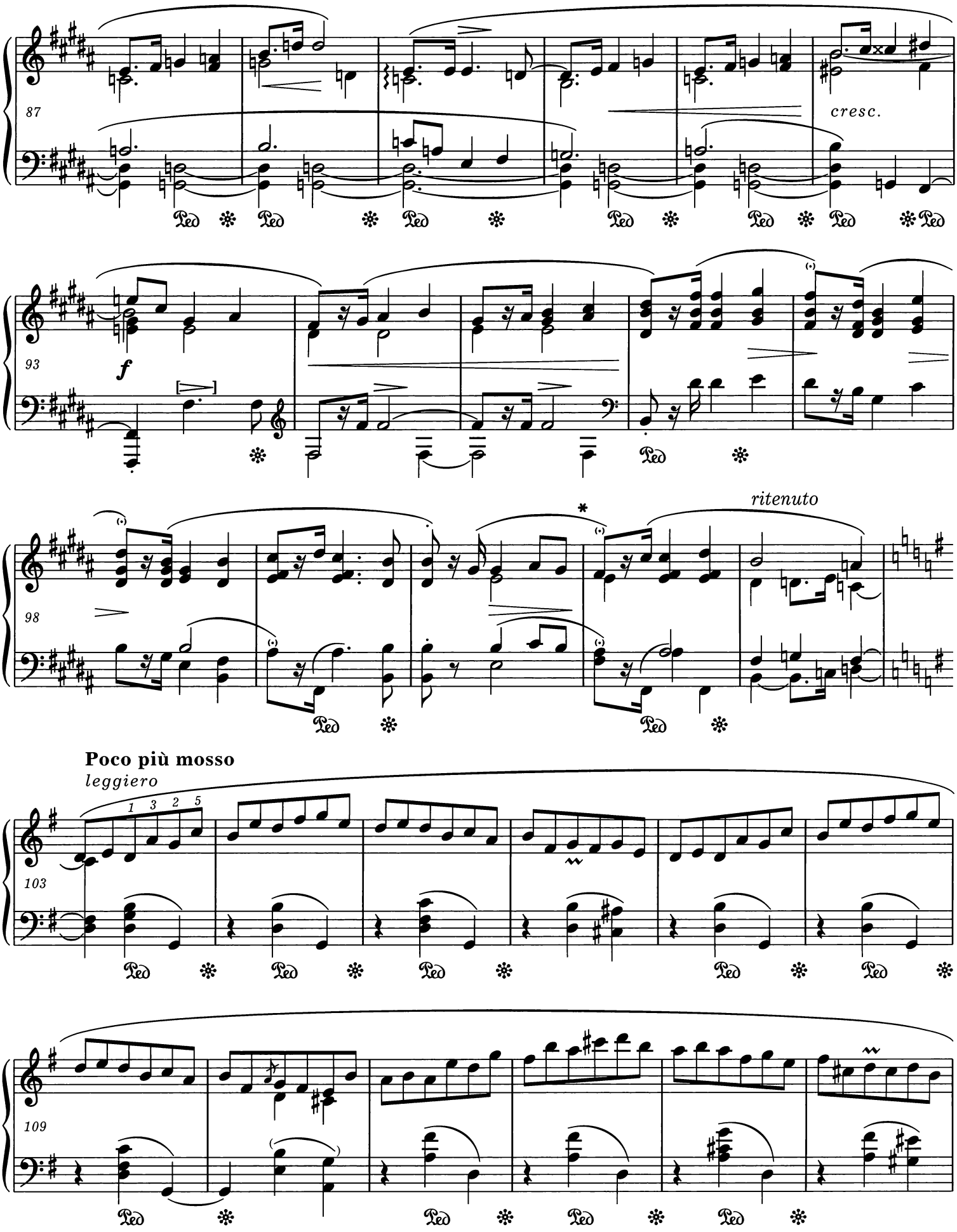
* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.

PWM-9750

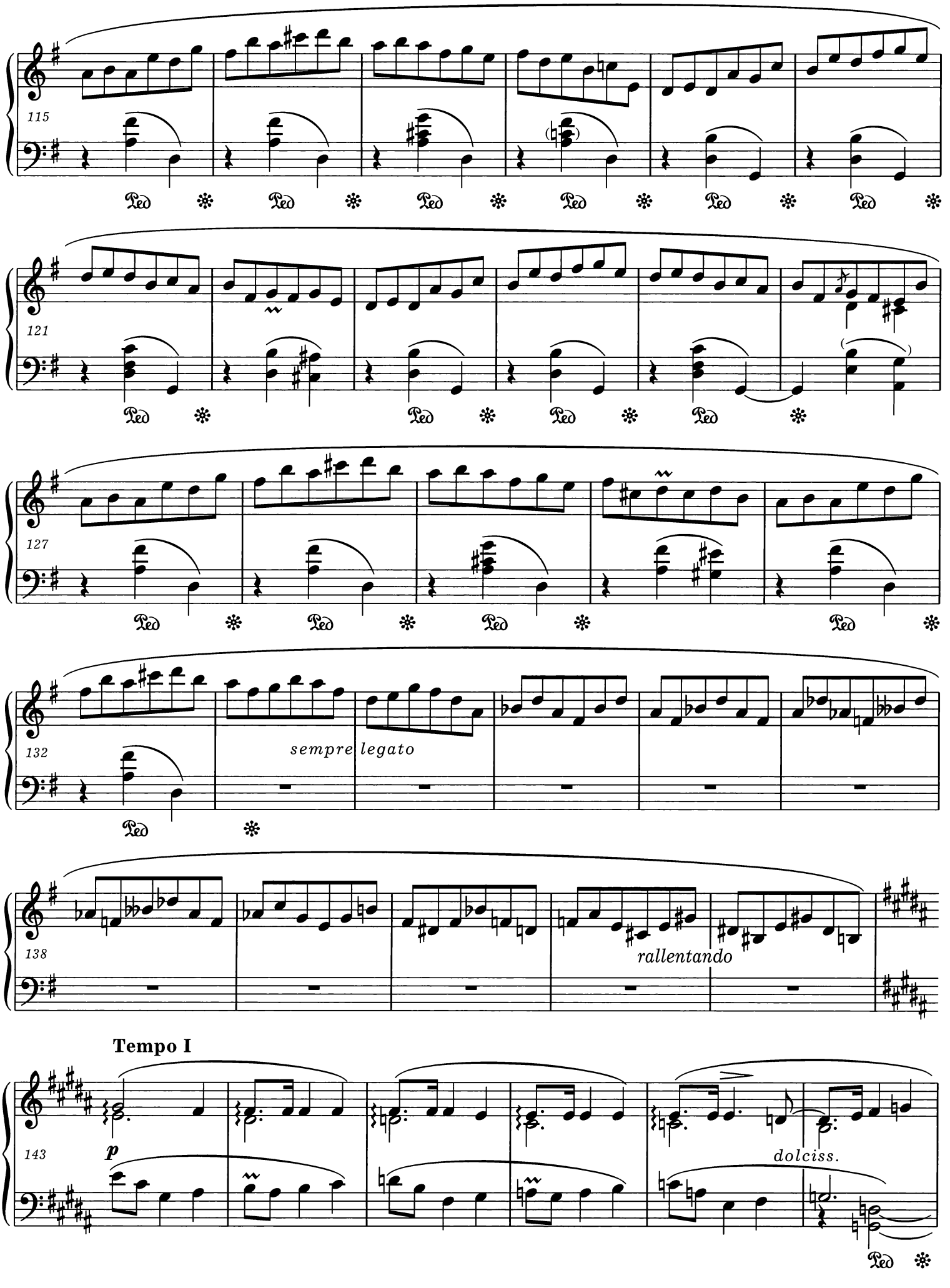


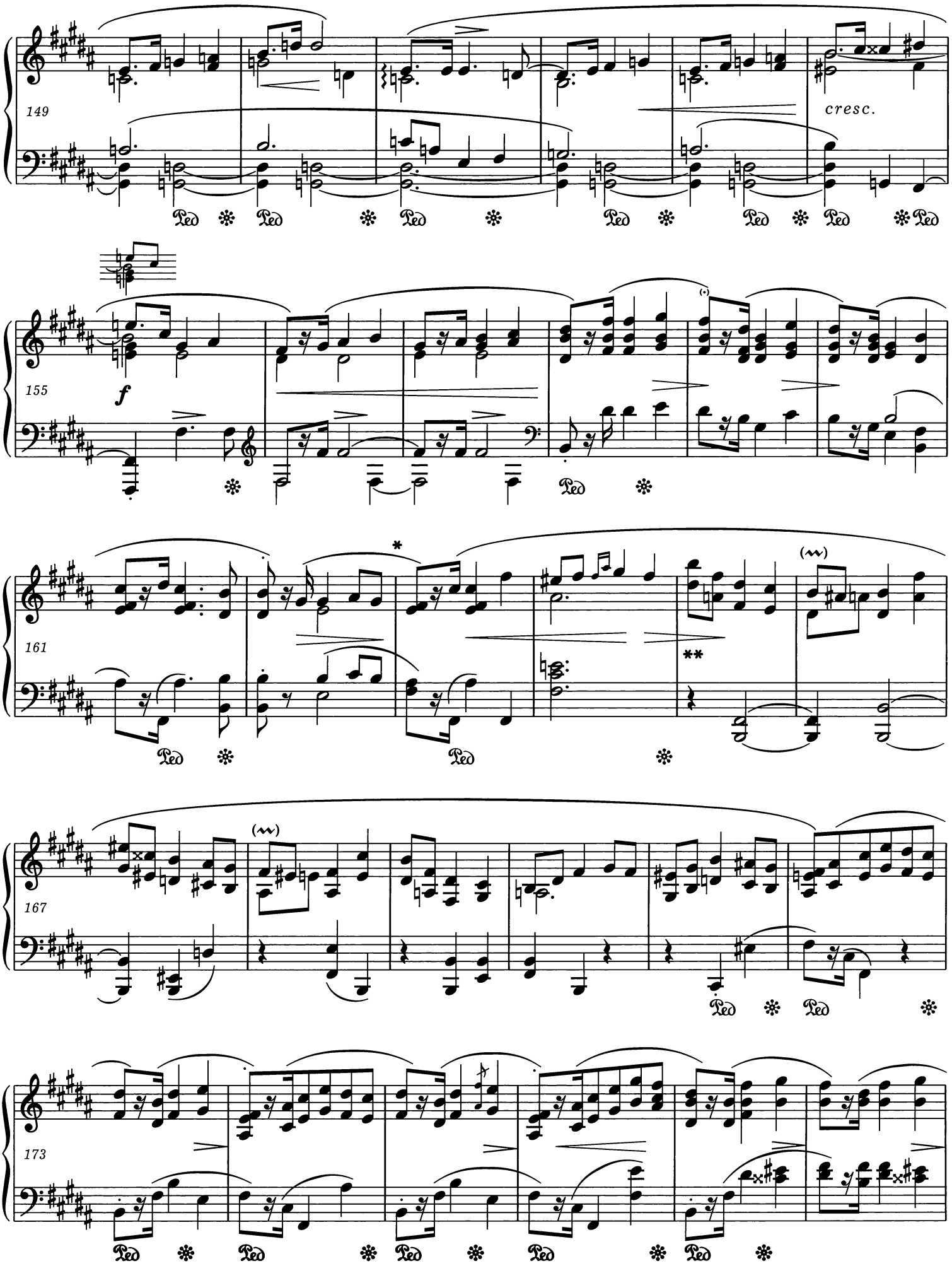
* Wariant jak w t. 20-21.
Variant as in bars 20-21.


57
Ped
63
Ped
sempre
69
Ped
legato
75
(poco) rallentando
Tempo I
81
p
dolciss.
Ped



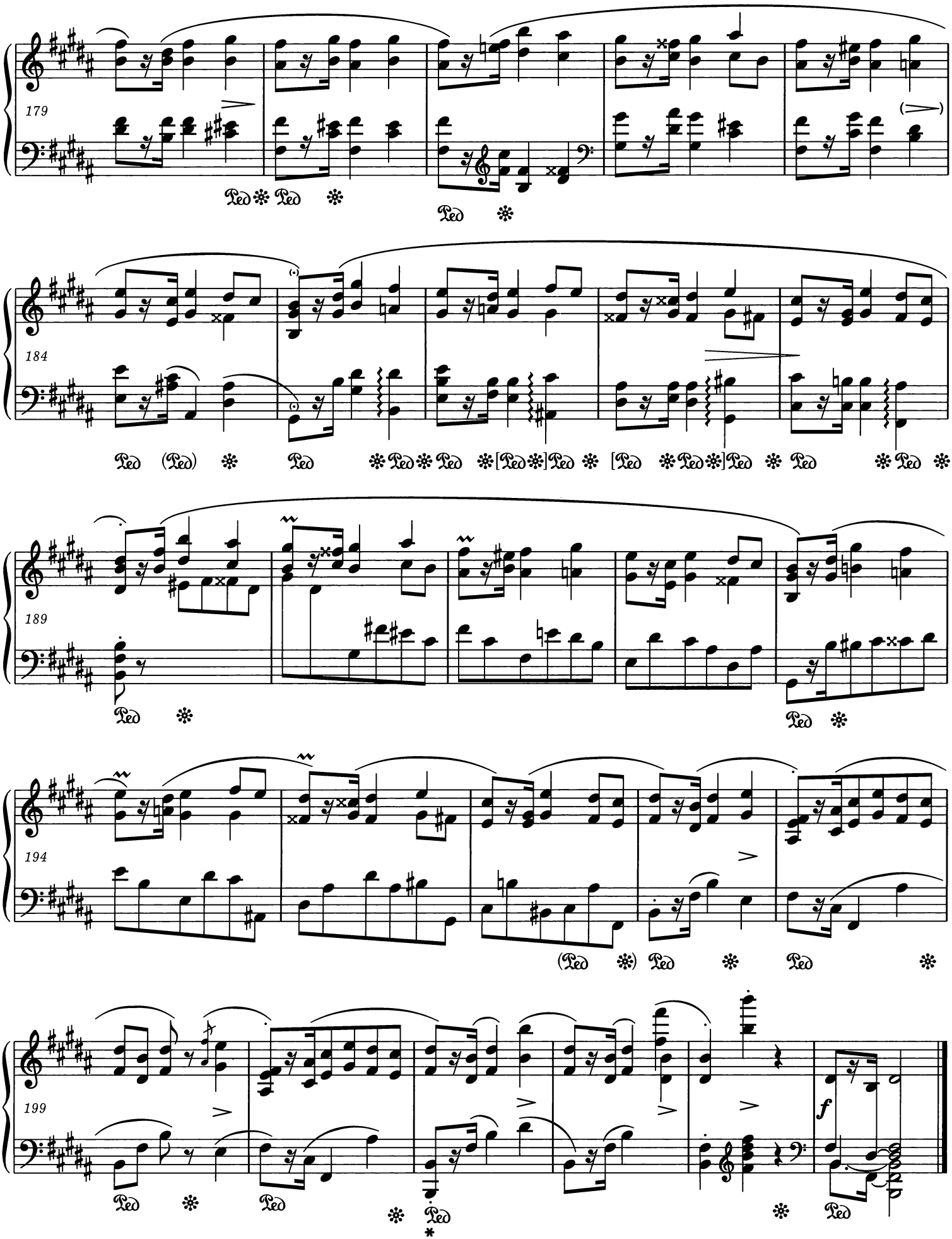
* Dopuszczalny wariant jak w t. 20-21.
A permissible variant, as in bars 20-21.


115
121
127
132
sempre legato
138
rallentando
Tempo I
143
p
dolciss.



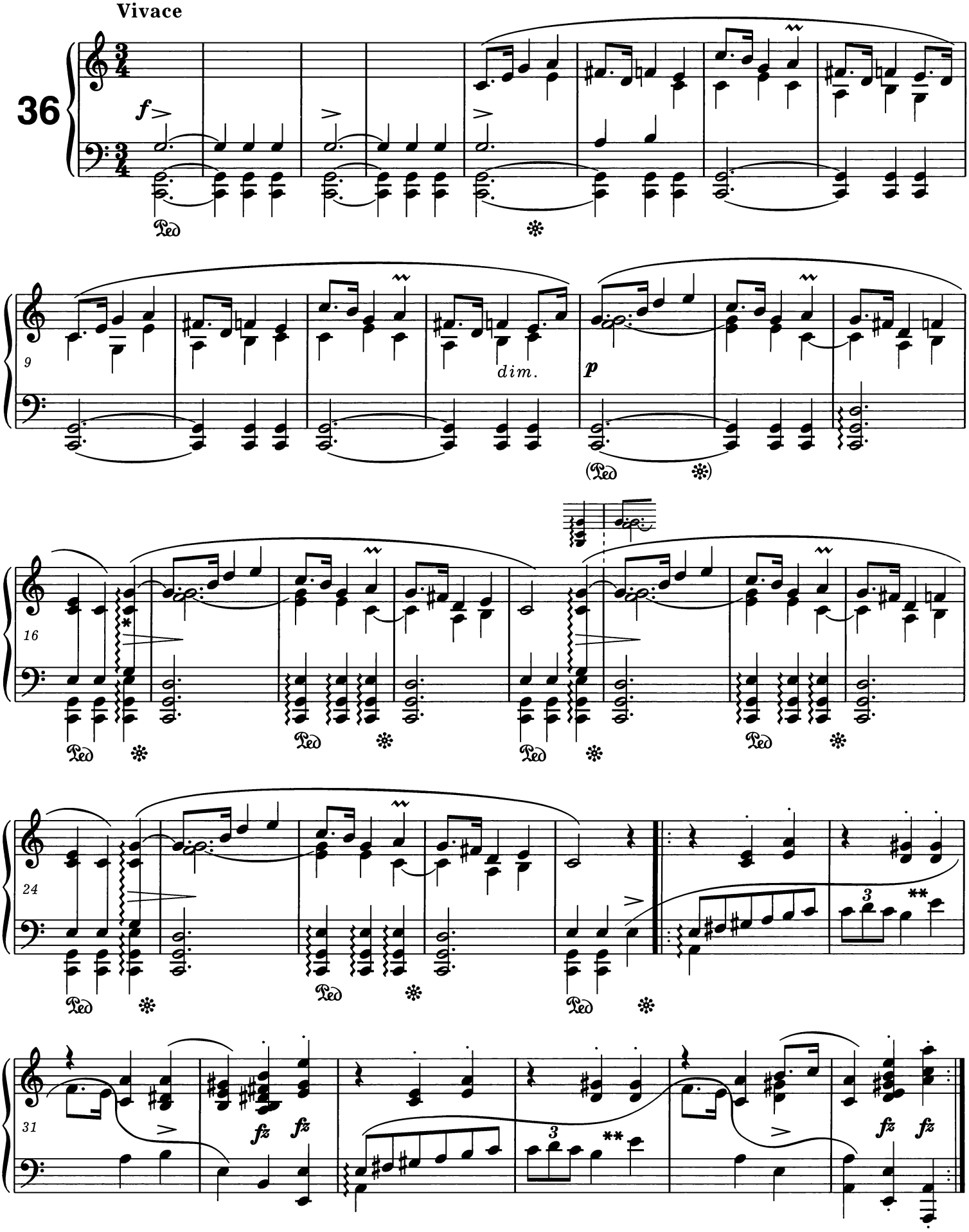
* Dopuszczalny wariant jak w t. 20-21.
A permissible variant, as in bars 20-21.

** We wcześniejszych źródłach w tym miejscu ***p*** .
Earlier sources have ***p*** here.



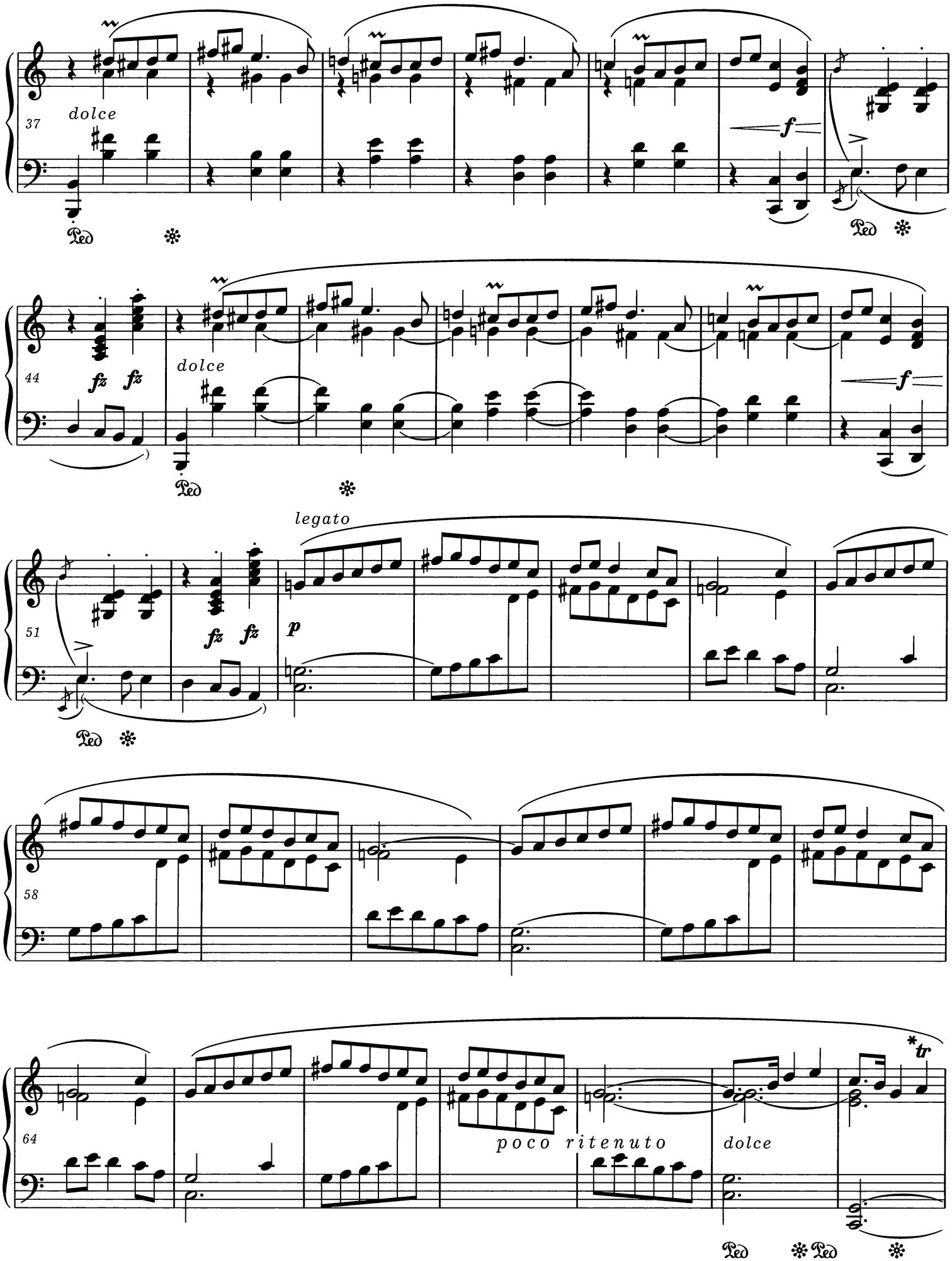
* Inna pedalizacja Chopinowska - patrz *Komentarz wykonawczy.*
Different pedalling by Chopin - *vide Performance Commentary.*

PWM-9750

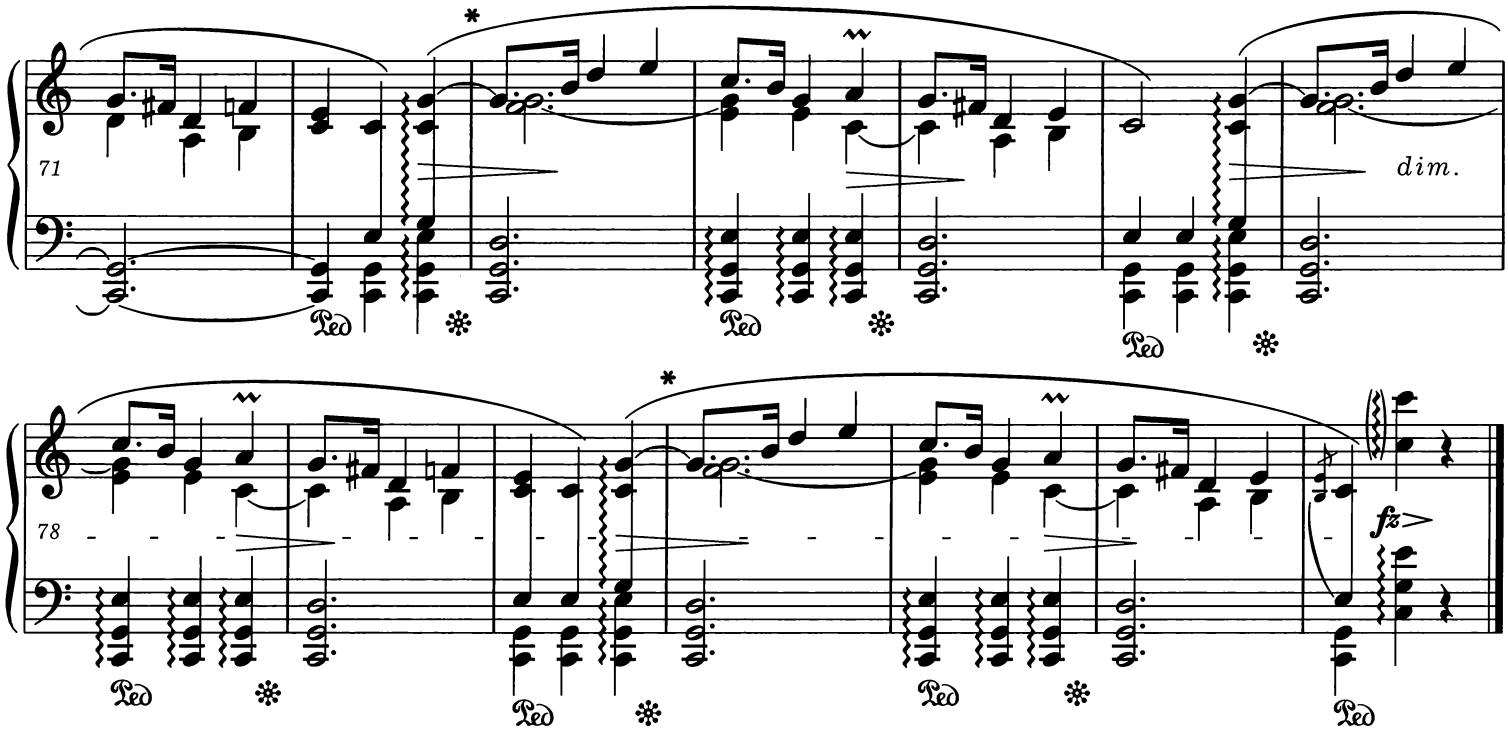


* Znak > w t. 16 i analogicznych należy rozumieć również jako akcent na trzeciej ćwierćnucie taktu.
The sign > in bar 16 and analogous bars should be also understood as an accent on the third beat.

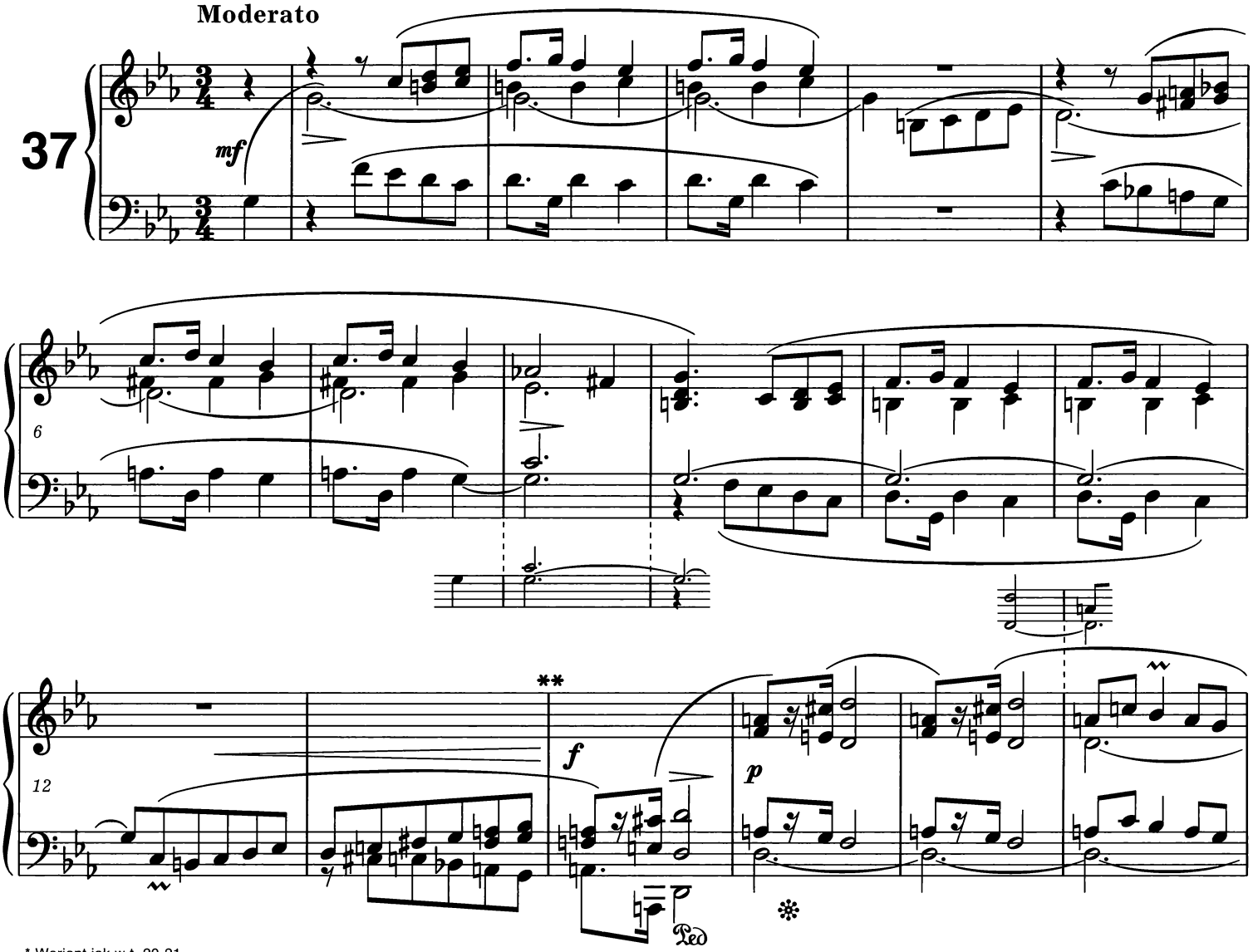
** W jednym ze źródeł łuk jest w tych miejscach przerwany.
In one of the sources the slur is broken here.



* Znak *tr* można rozumieć jako ~~.
The sign *tr* can be understood as ~~.

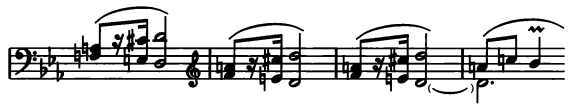


op. 56 nr 3

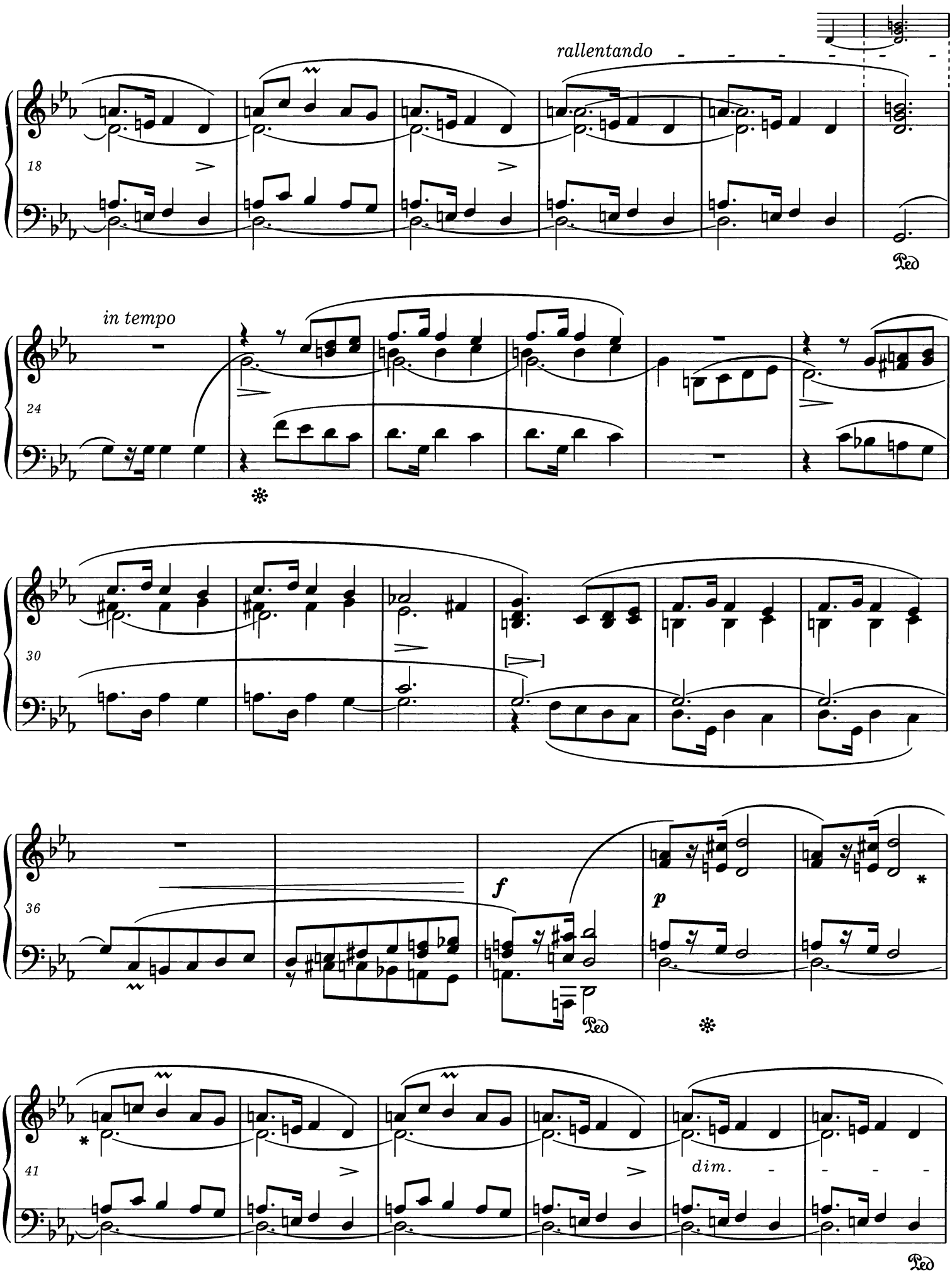


* Wariant jak w t. 20-21.
Variant as in bars 20-21.

** Łukowanie jednego ze źródeł:
Slurring in one of the sources:

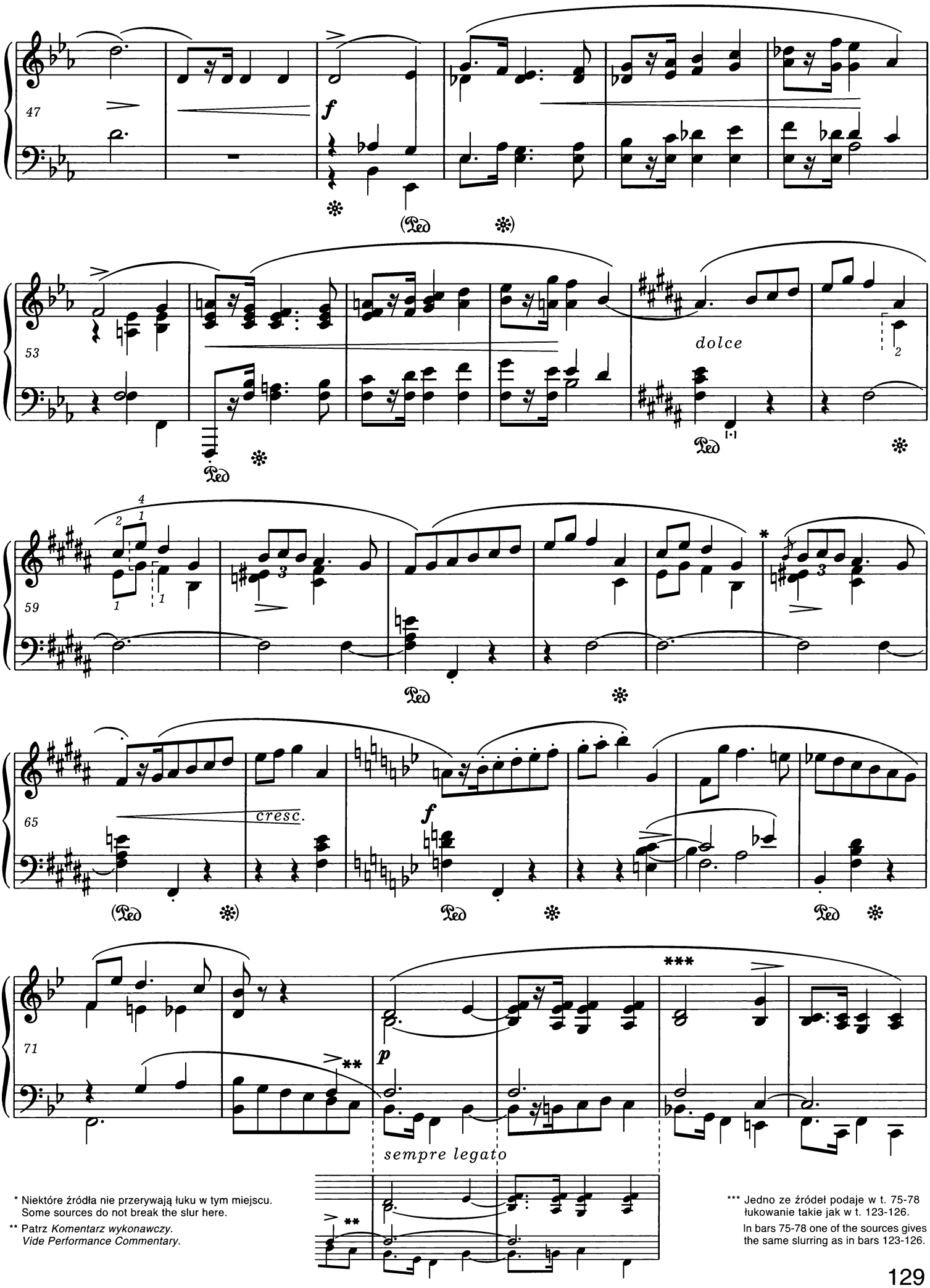


Podobnie w t. 38-41 i 150-153.
Similarly in bars 38-41 and 150-153.



* Wariant jak w t. 16-17.
Variant as in bars 16-17.

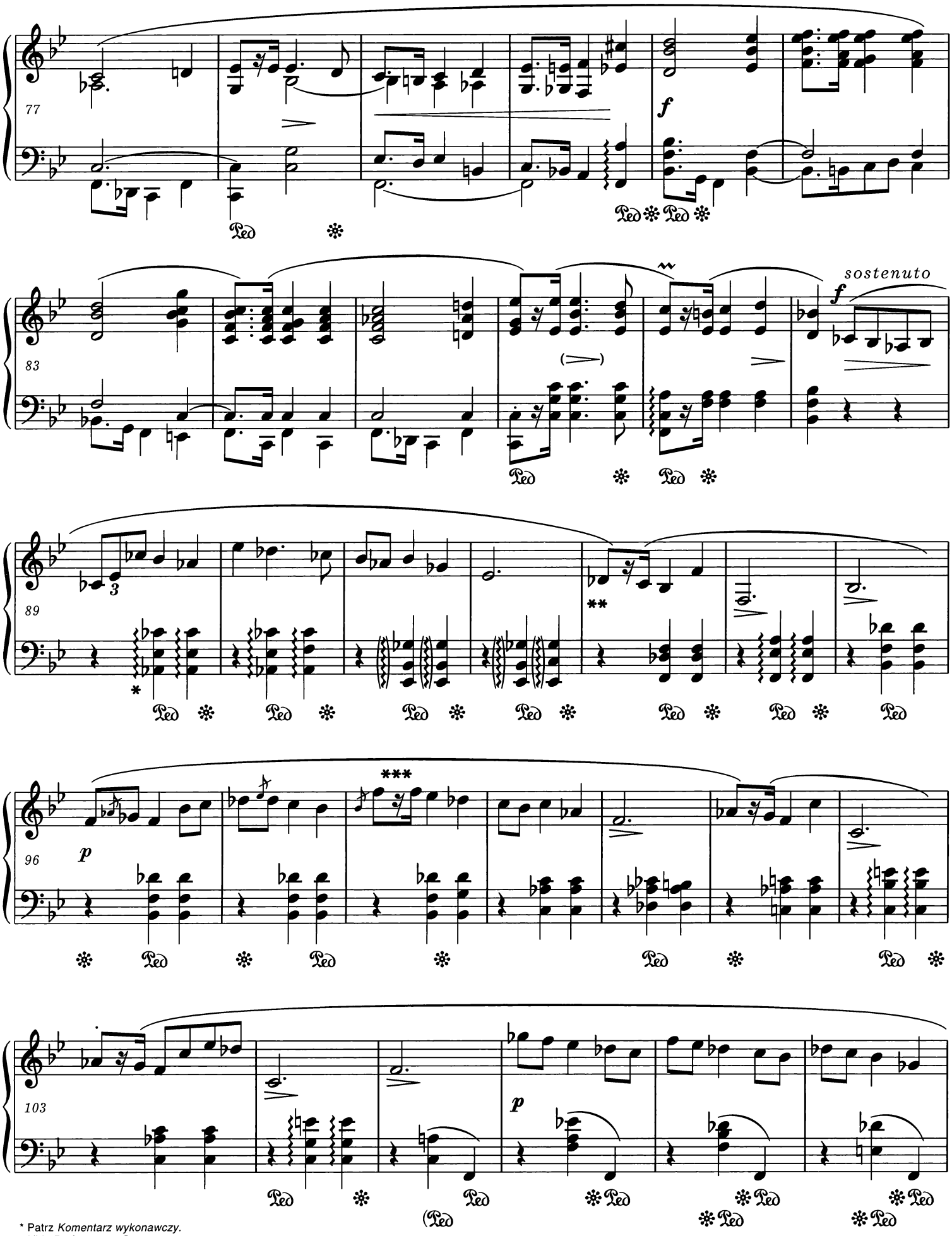
PWM-9750



* Niektóre źródła nie przerywają łuku w tym miejscu.
Some sources do not break the slur here.

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

*** Jedno ze źródeł podaje w t. 75-78 łukowanie takie jak w t. 123-126.
In bars 75-78 one of the sources gives the same slurring as in bars 123-126.



* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

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

*** We wcześniejszych źródłach łuk jest w tym miejscu przerwany.
In earlier sources the slur is broken here.

109

115

121

p

legato

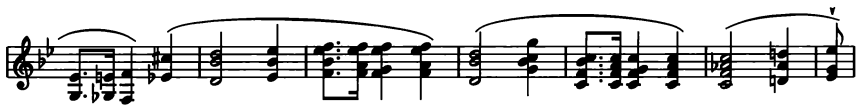
127

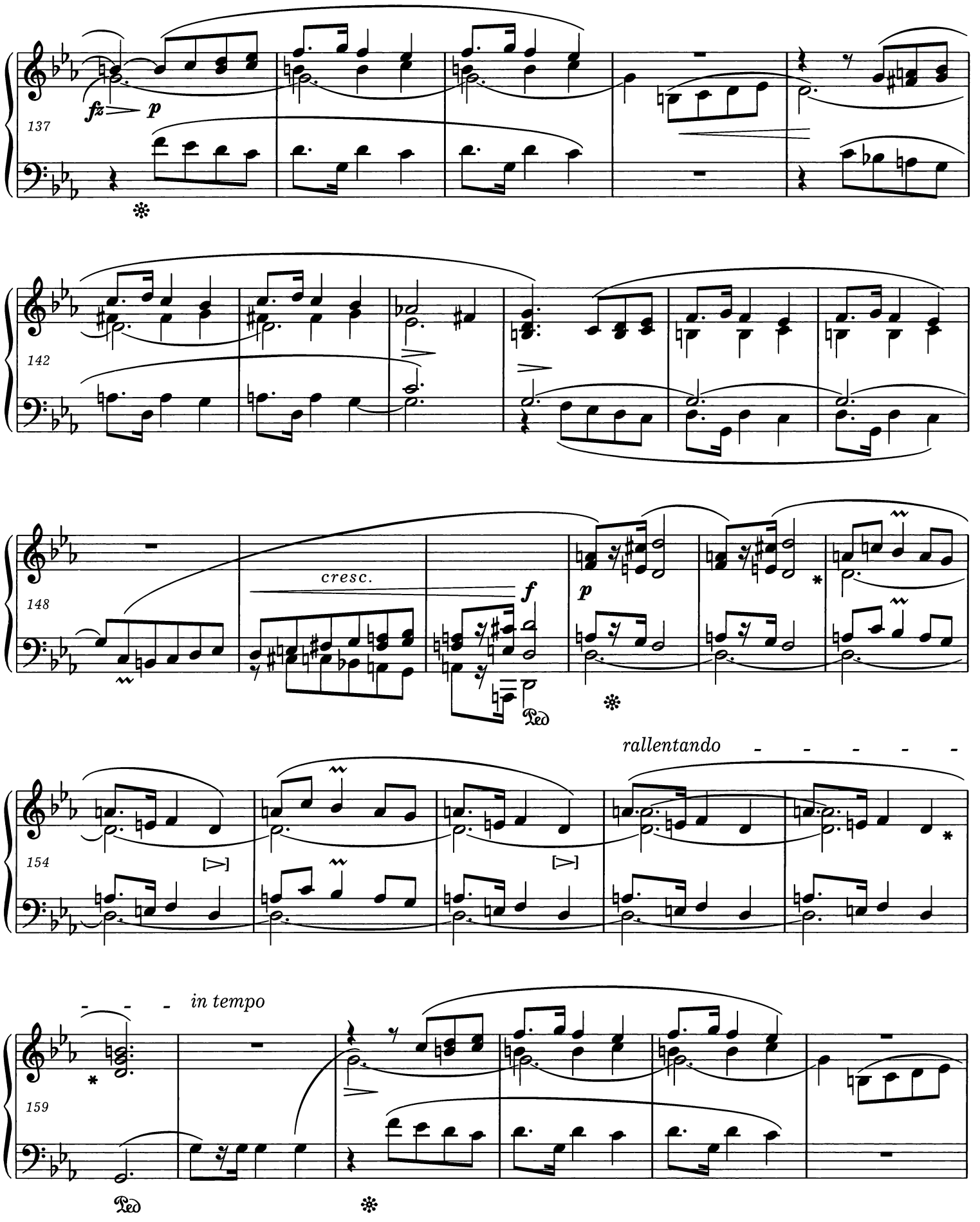
f

132

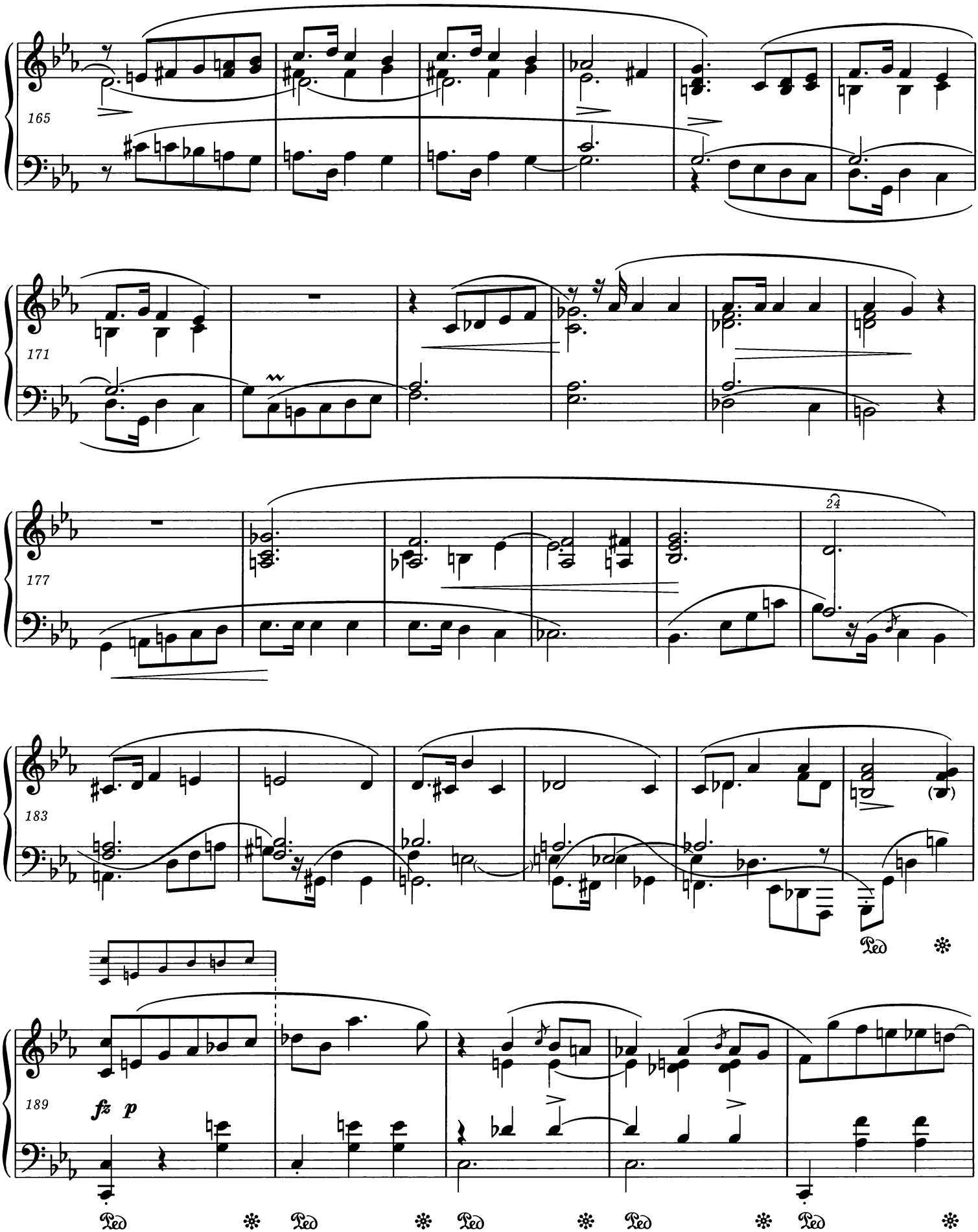
cresc.

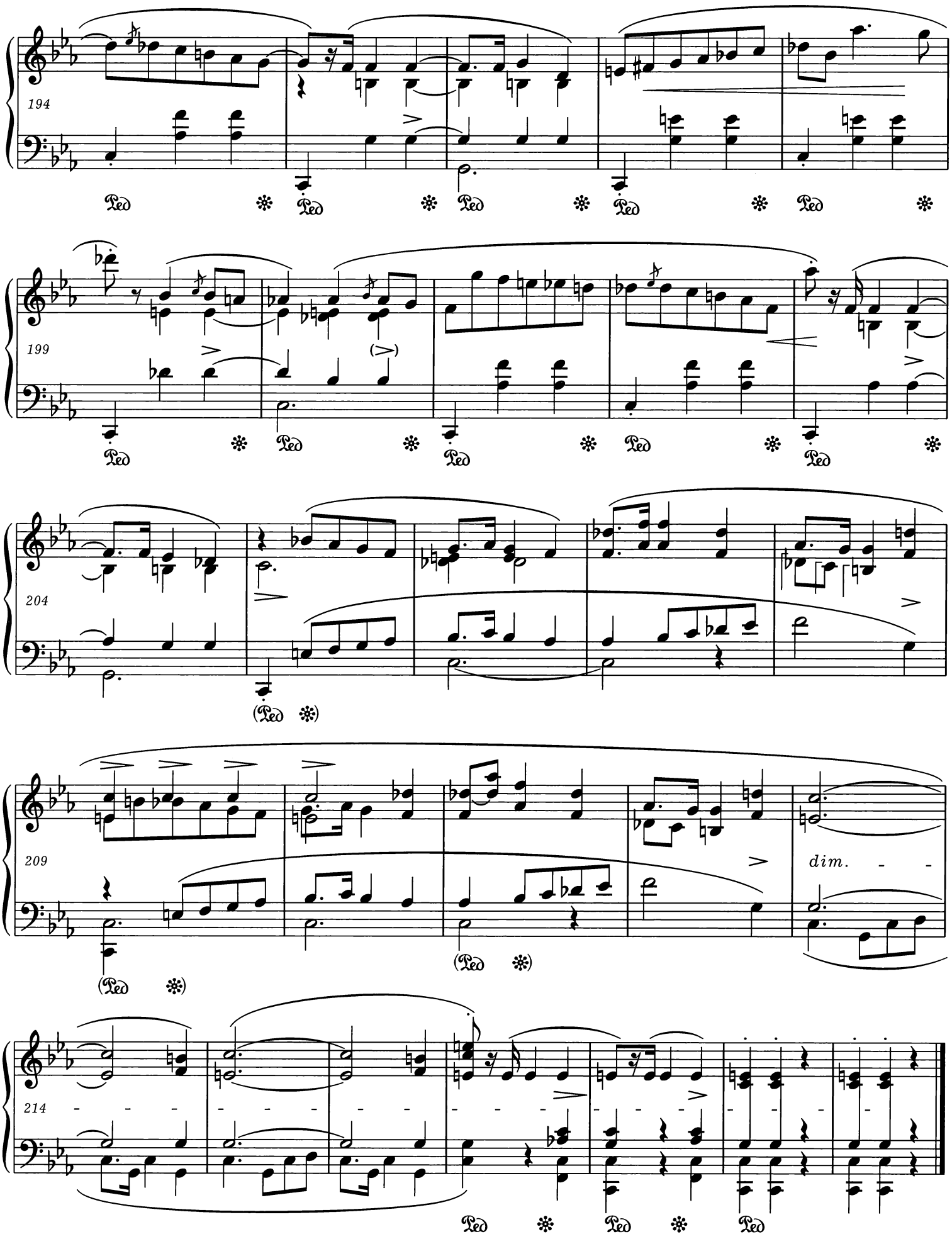
* Inne autentyczne łukowanie:
Different authentic slurring:





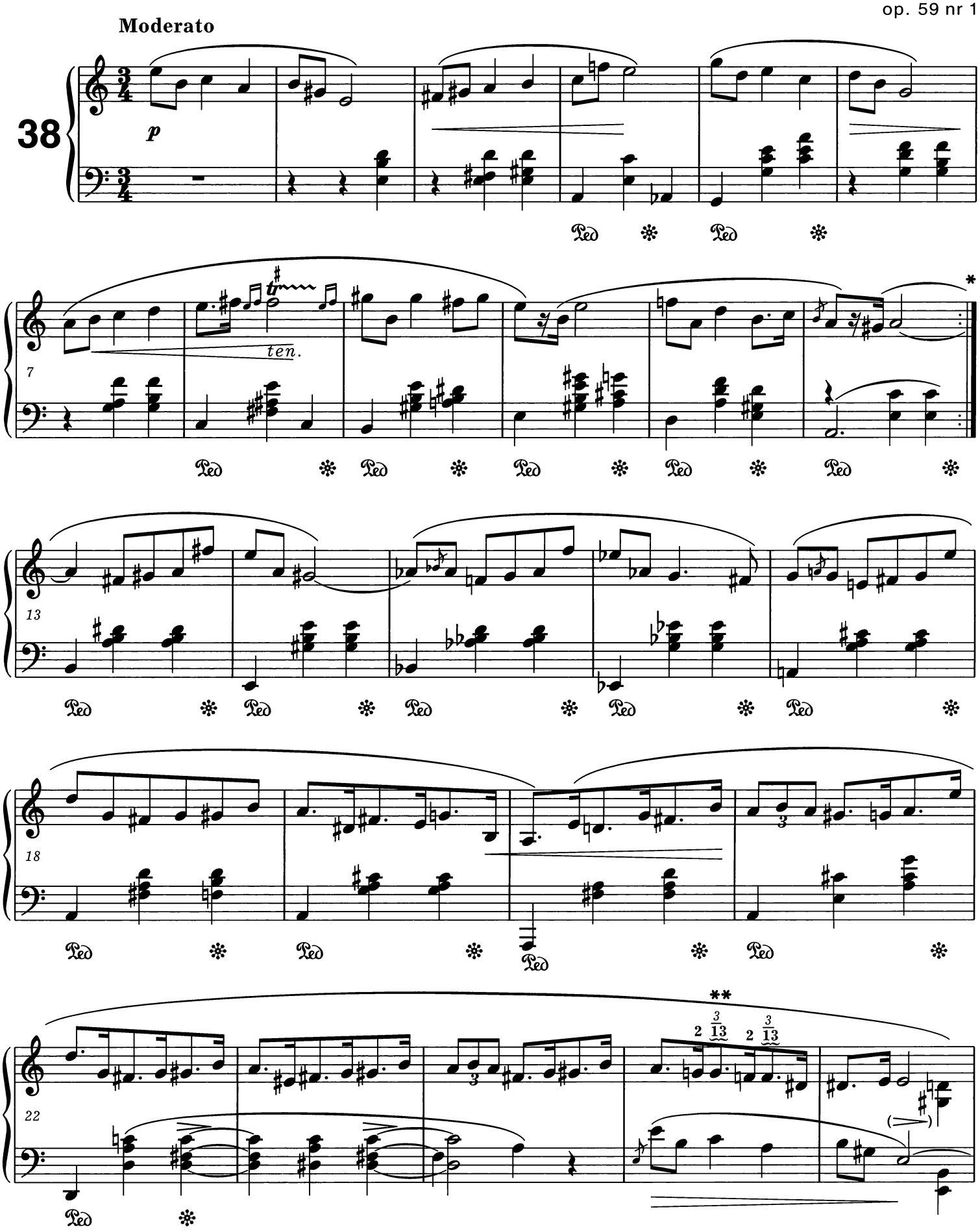
* W t. 152-153 i 158-159 warianty jak w t. 16-17 i 22-23.
In bars 152-153 and 158-159 variants as in bars 16-17 and 22-23.


165
171
177
24
183
189
fz p
Ped
Ped
Ped
Ped
Ped


194
Ped
199
204
209
dim.
214

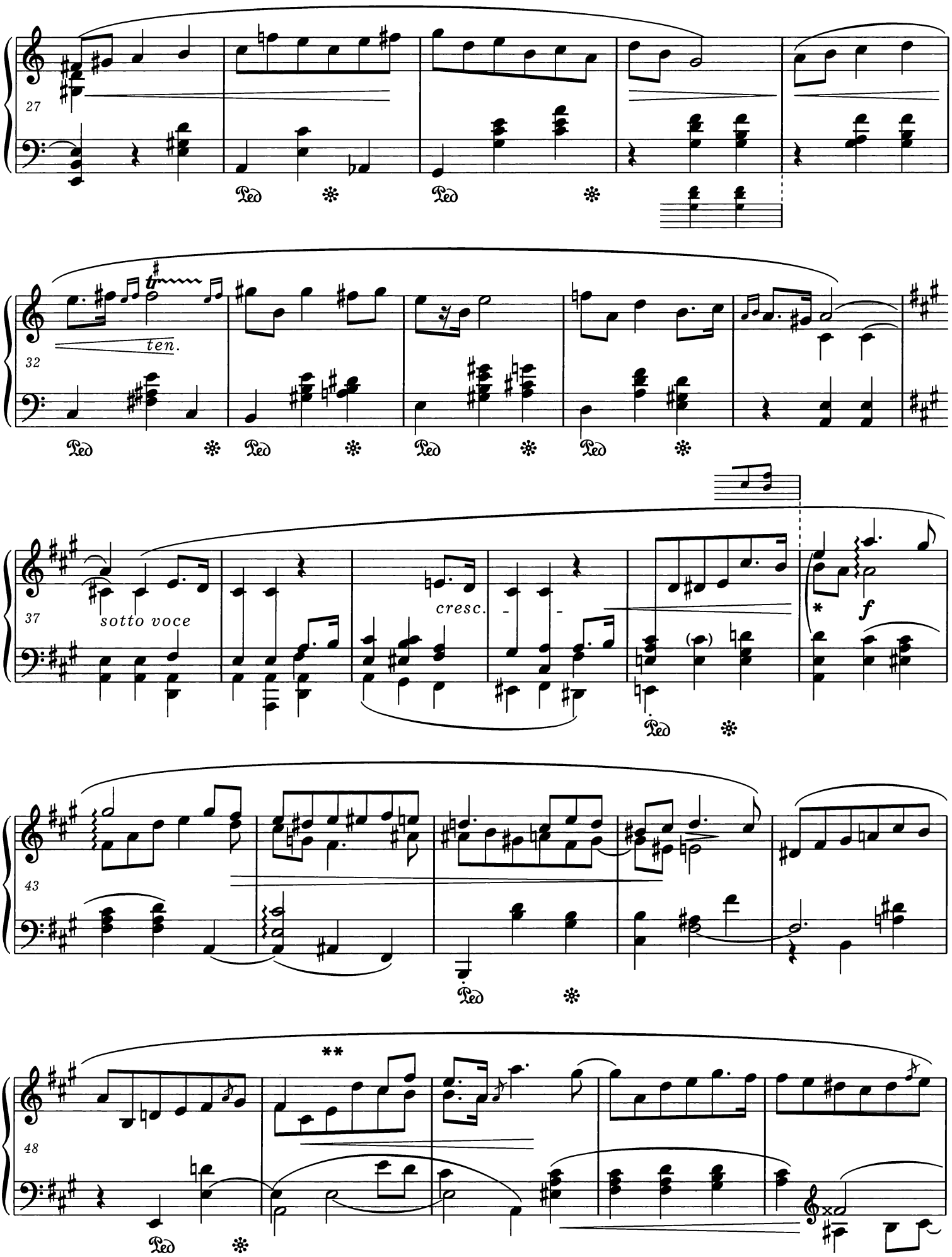
3 Mazurkas

op. 59 nr 1



* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

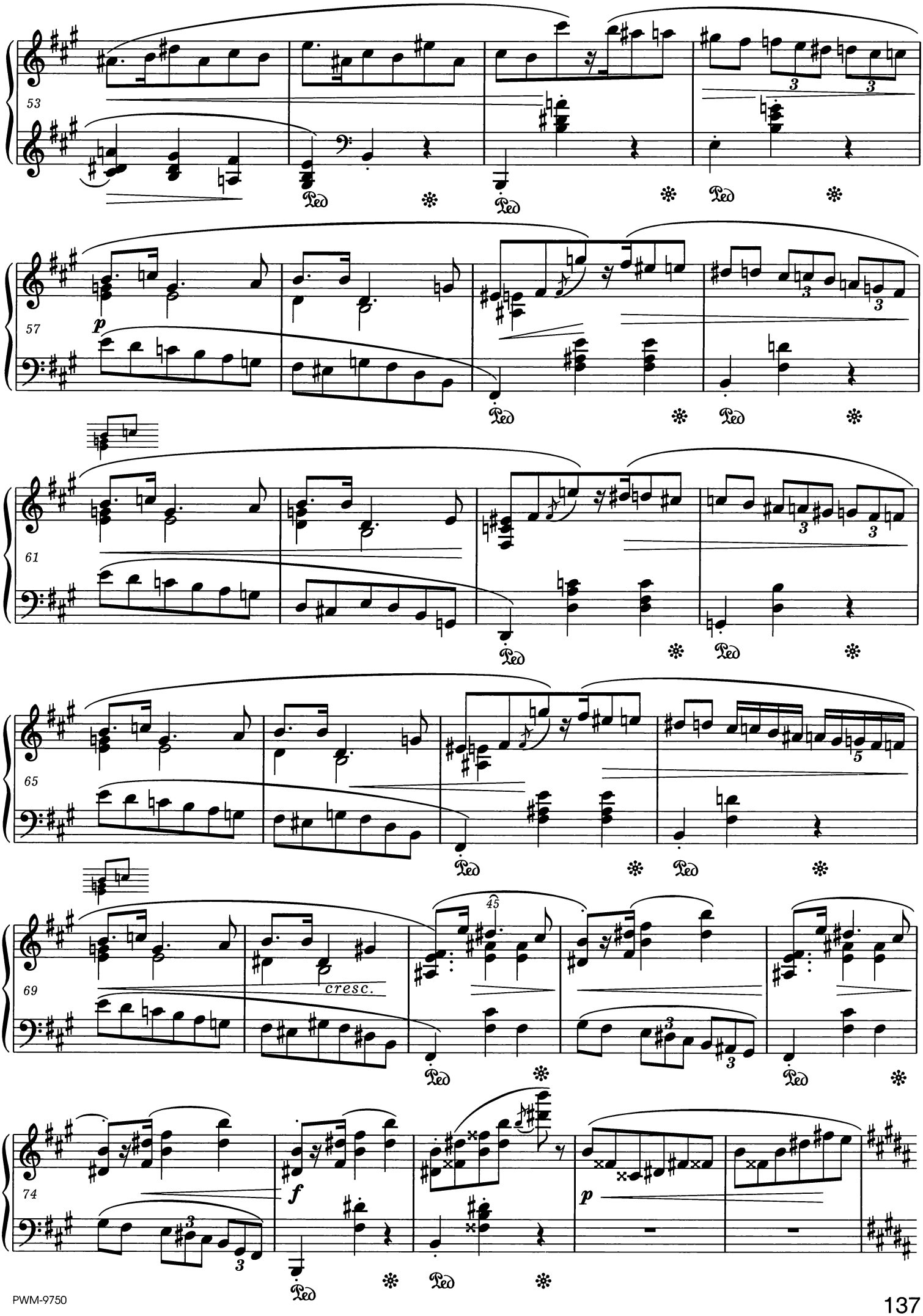
** Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

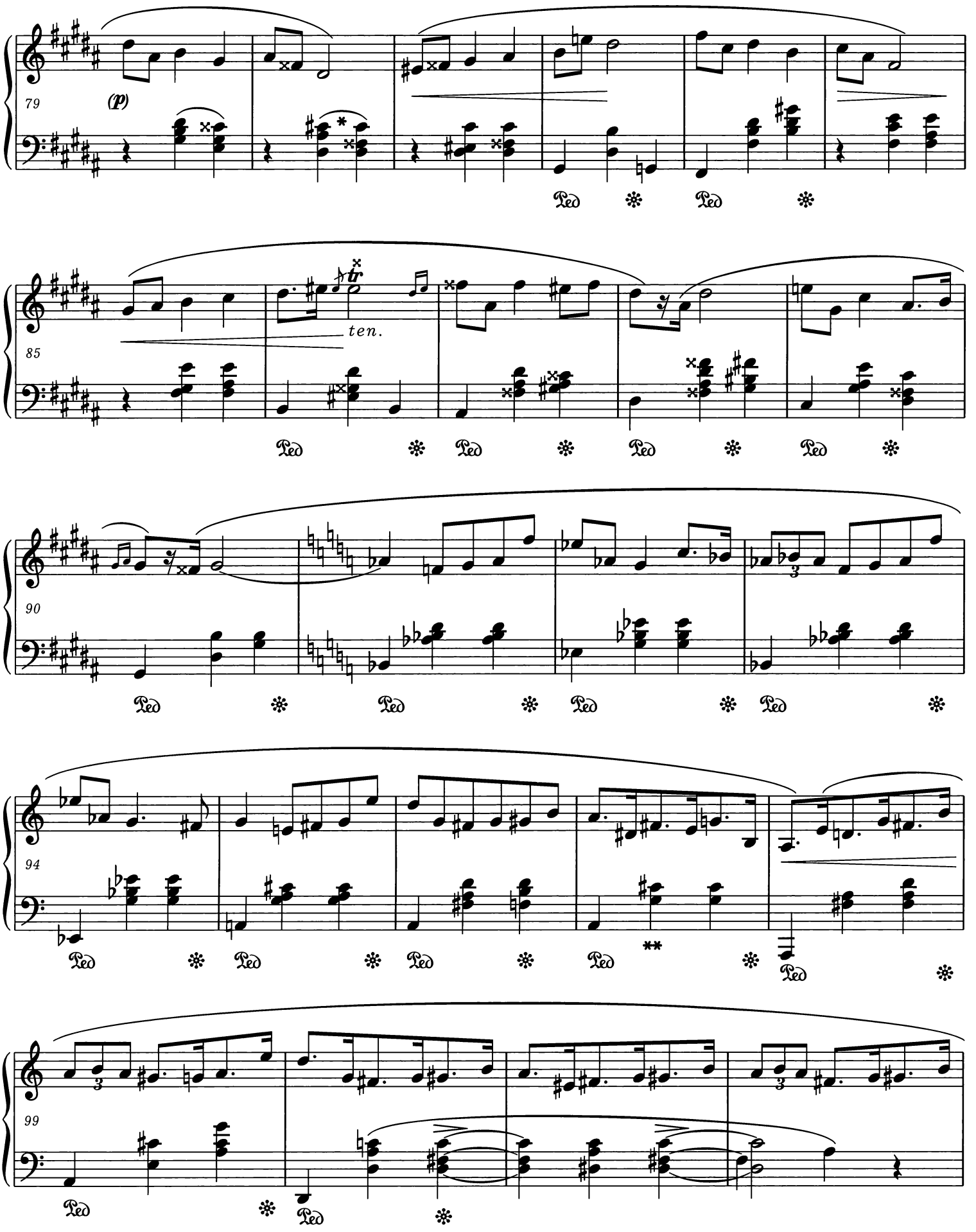


* Łuk oznacza przejęcie *d*¹ przez pr.r., a możliwe, że również arpeggio.
The arc denotes that *d*¹ is taken into the R.H., and possibly the arpeggio too.

** Wariant frazowania - patrz *Komentarz źródłowy.*
Variant phrasing - *vide Source Commentary.*

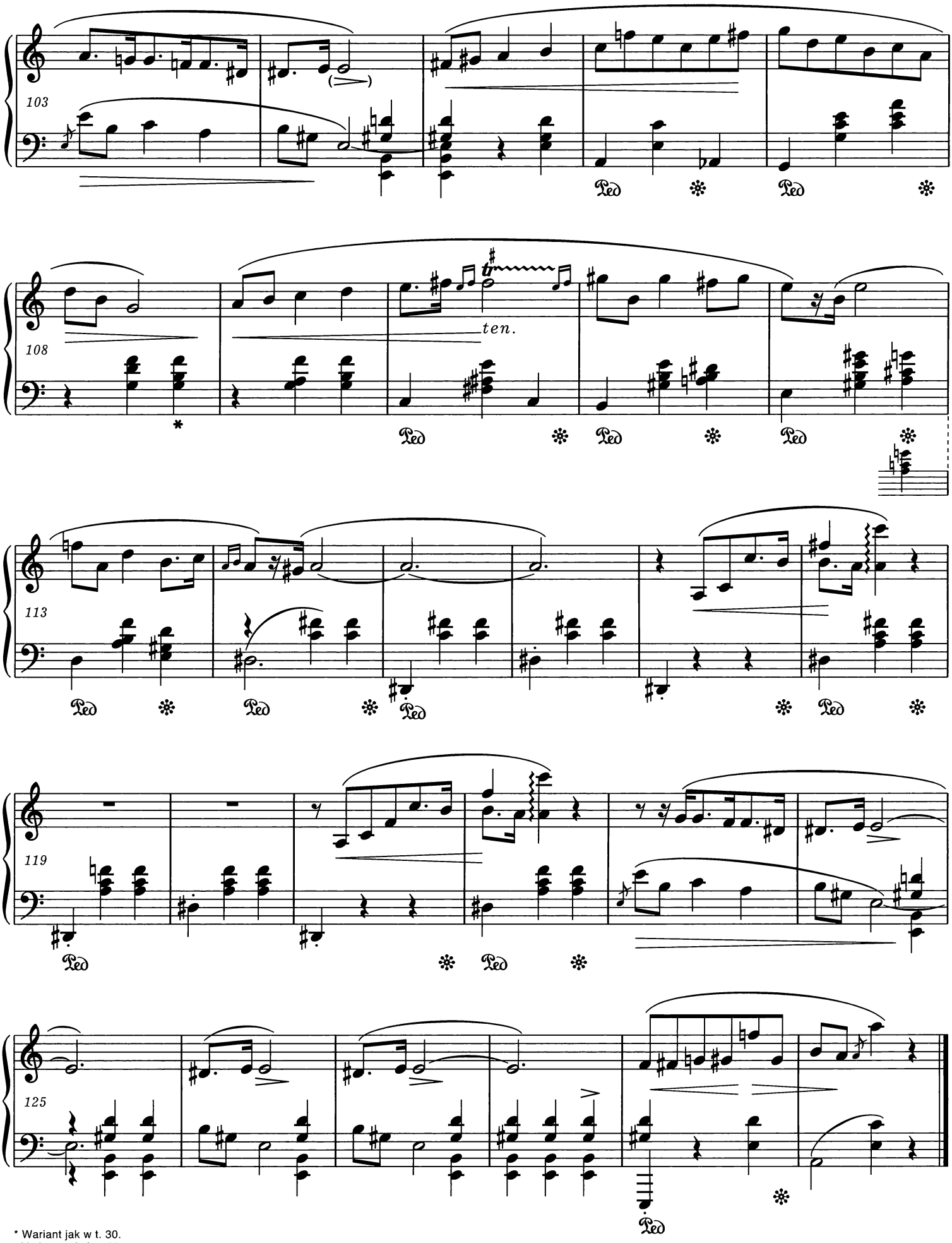
PWM-9750


53
57
p
61
65
69
cresc.
45
74
f
p

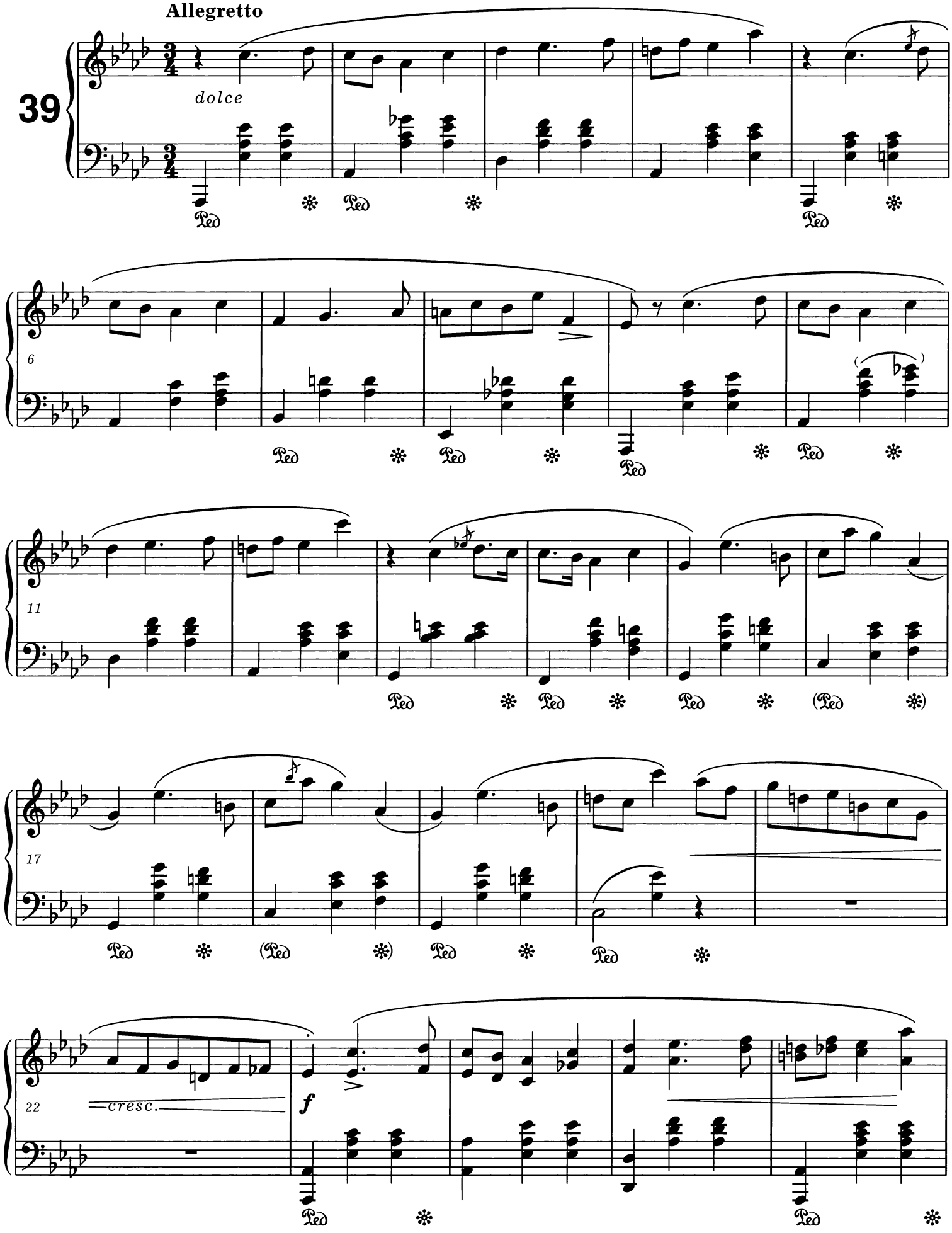


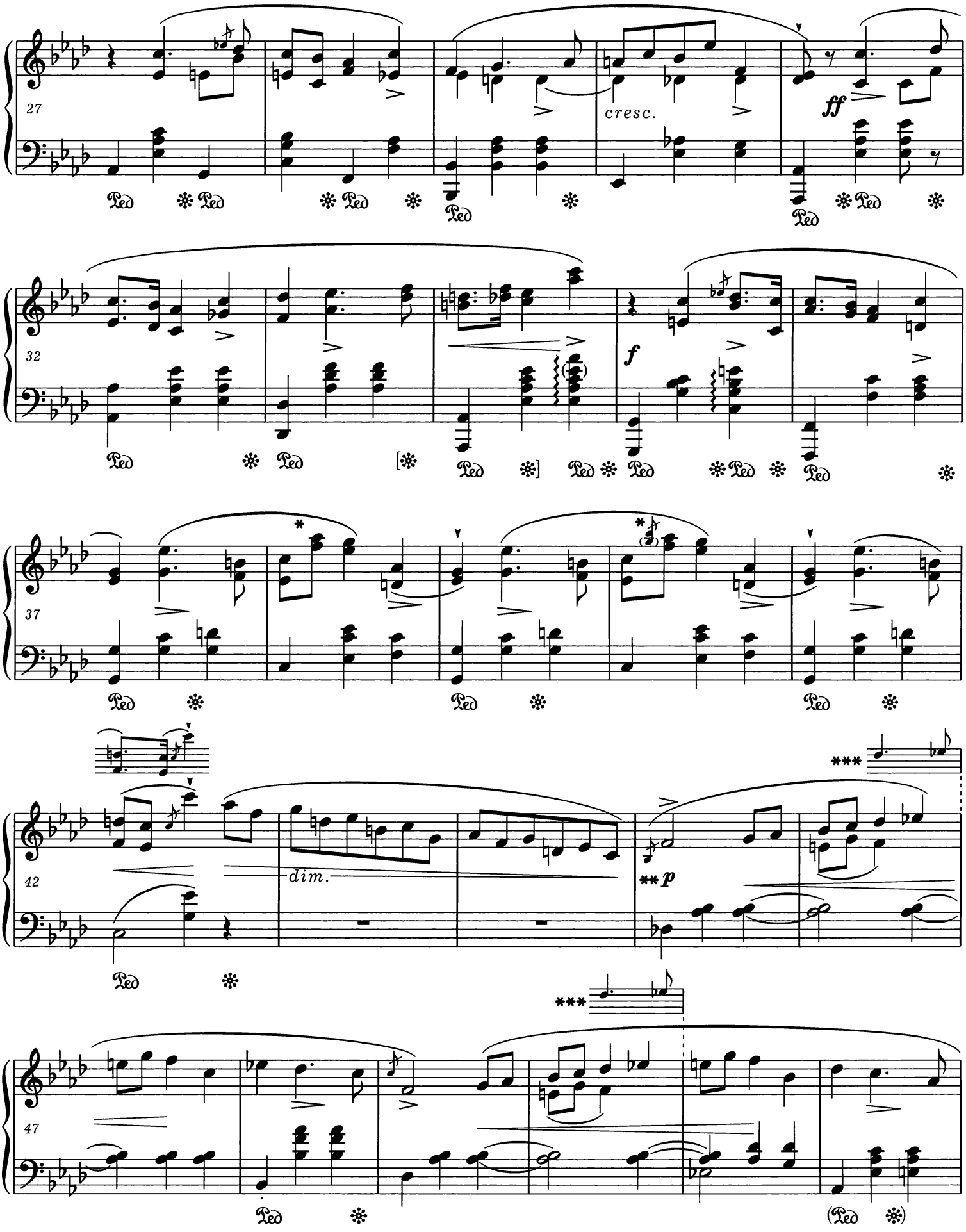
* Dźwięk *cis*^{1} należy powtórzyć.
The note *c*♯^{1} should be repeated.

** Dopuszczalny wariant: (analogicznie do t. 19).
Permissible variant: (analogously to bar 19).



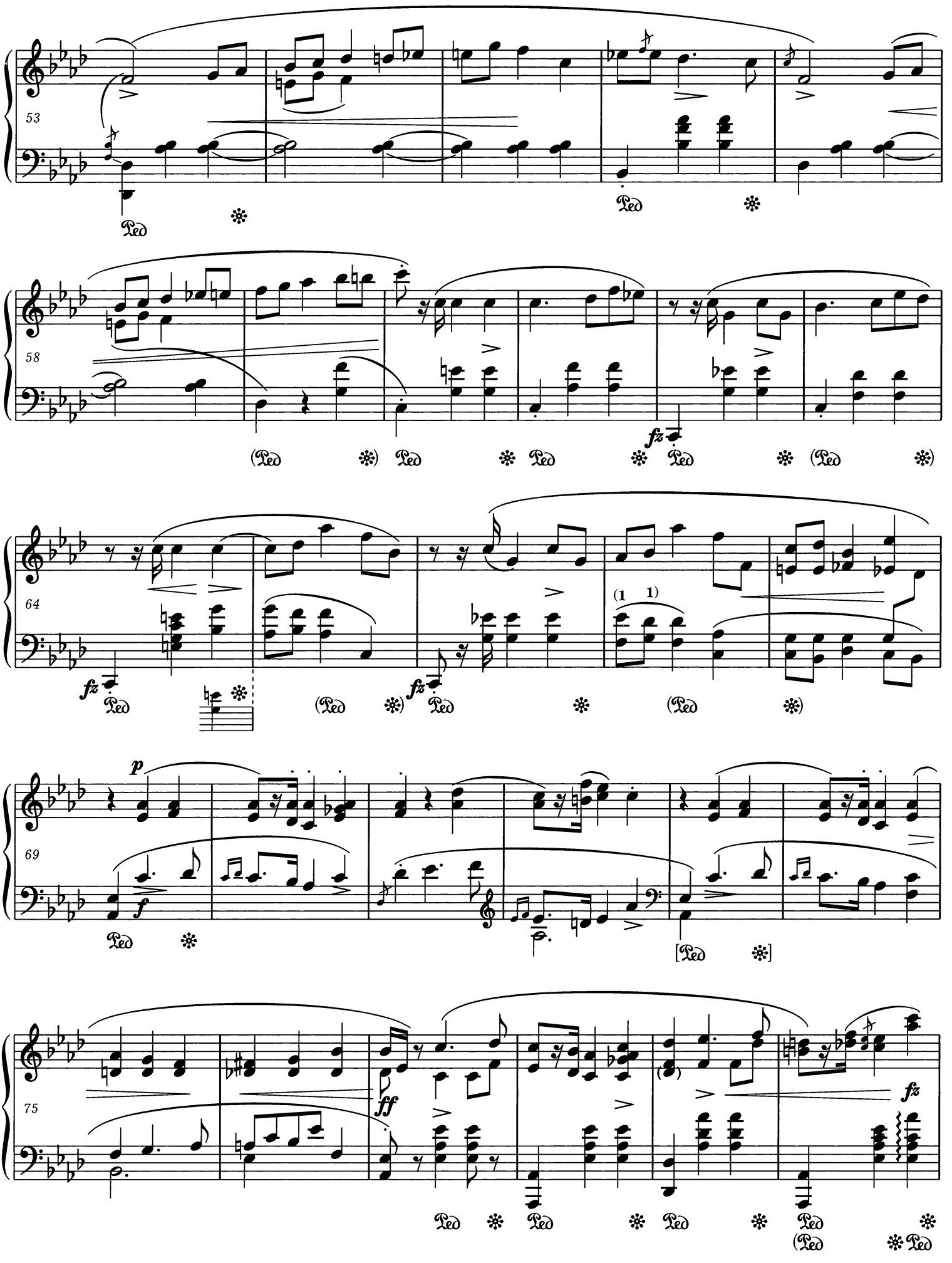
* Wariant jak w t. 30.
Variant as in bar 30.

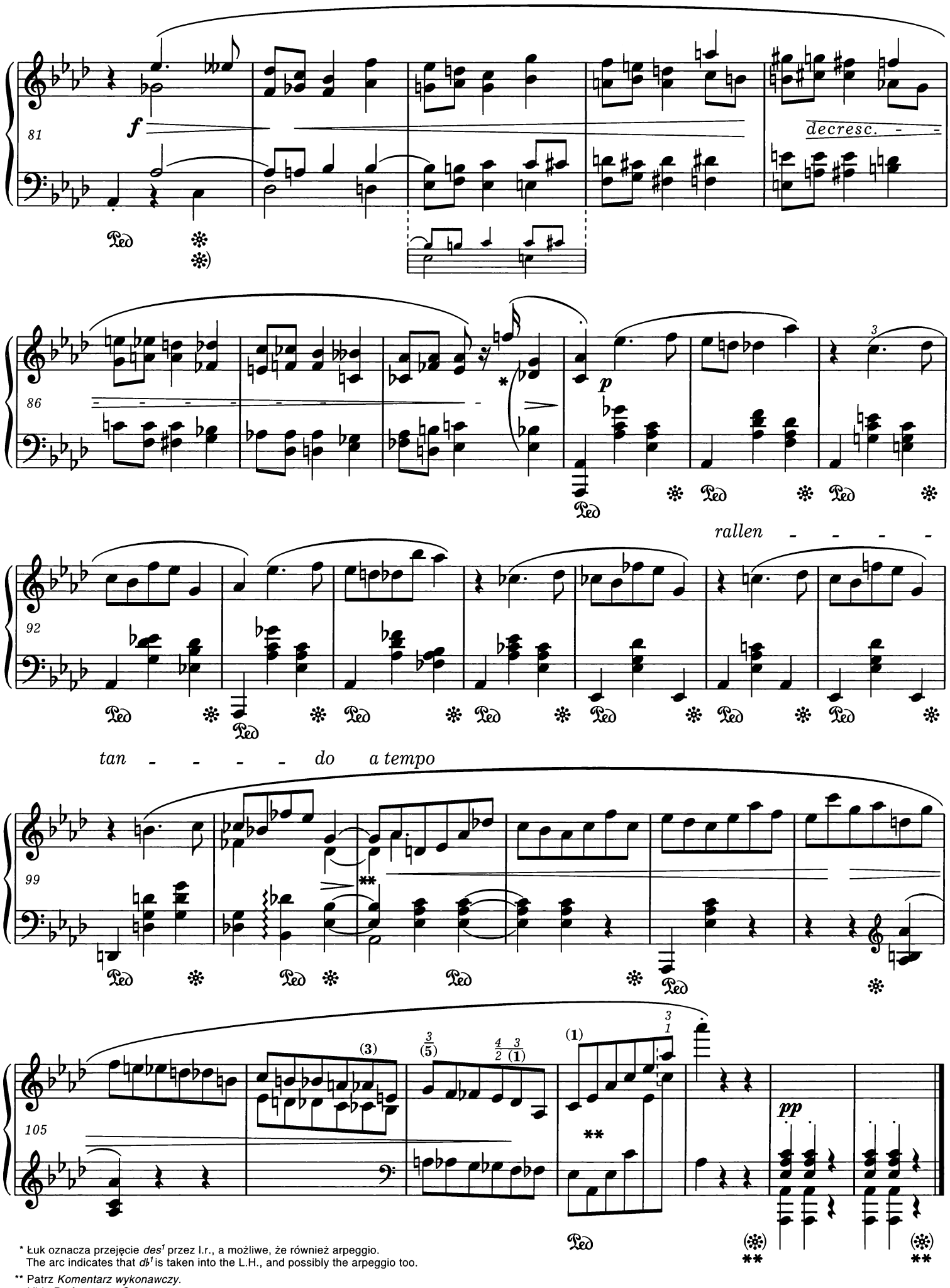

Allegretto
39
dolce
6
11
17
22
cresc.
f



* W niektórych źródłach łuki są w tych miejscach przerwane.
** Patrz *Komentarz wykonawczy.*
*** Warianty w t. 46 i 50 należy traktować łącznie.

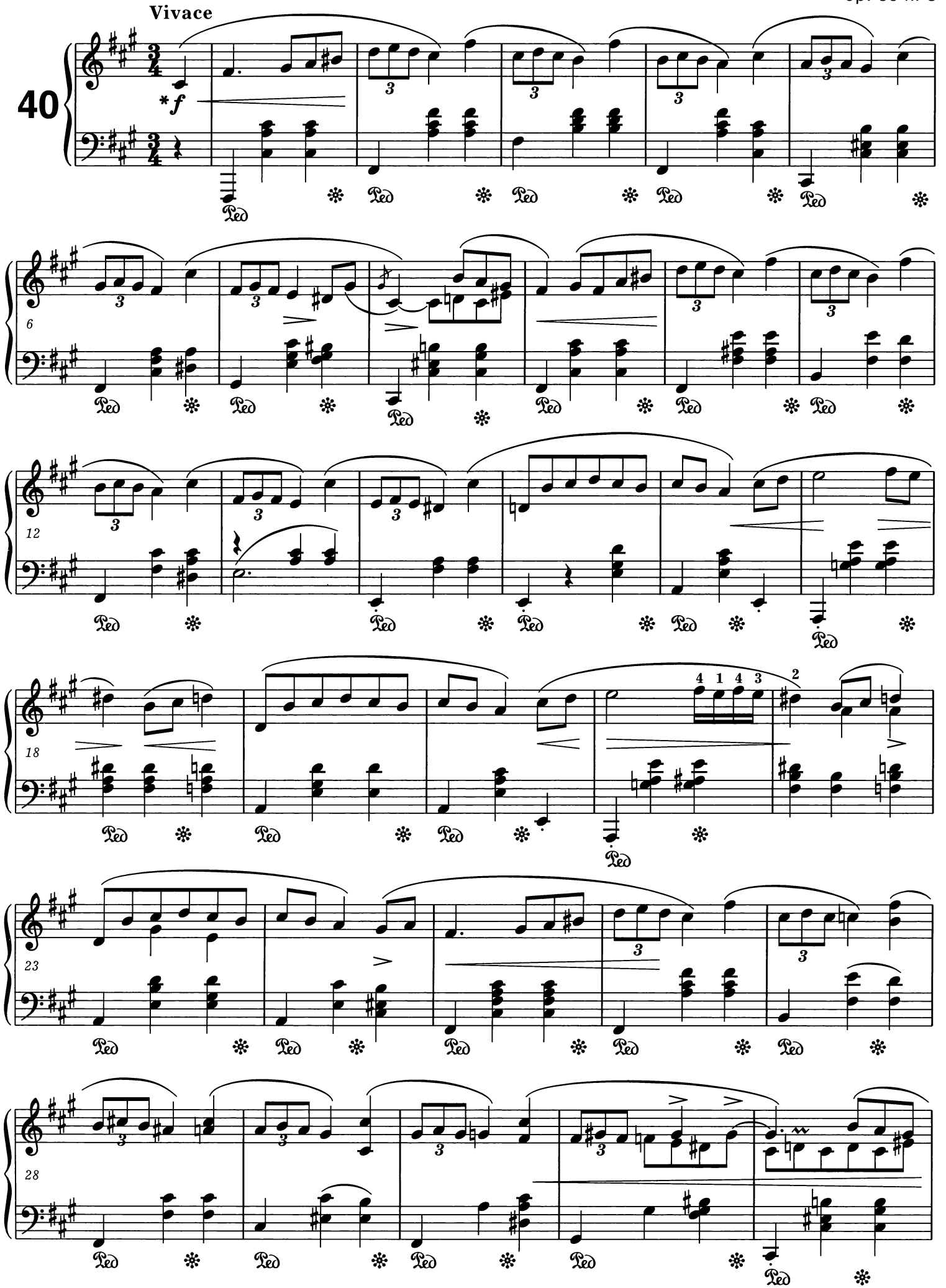
* In some sources the slurs are broken here.
** *Vide Performance Commentary.*
*** The variants in bars 46 and 50 should be treated together.


53
58
64
69
75
p
f
ff
fz
(1 1)

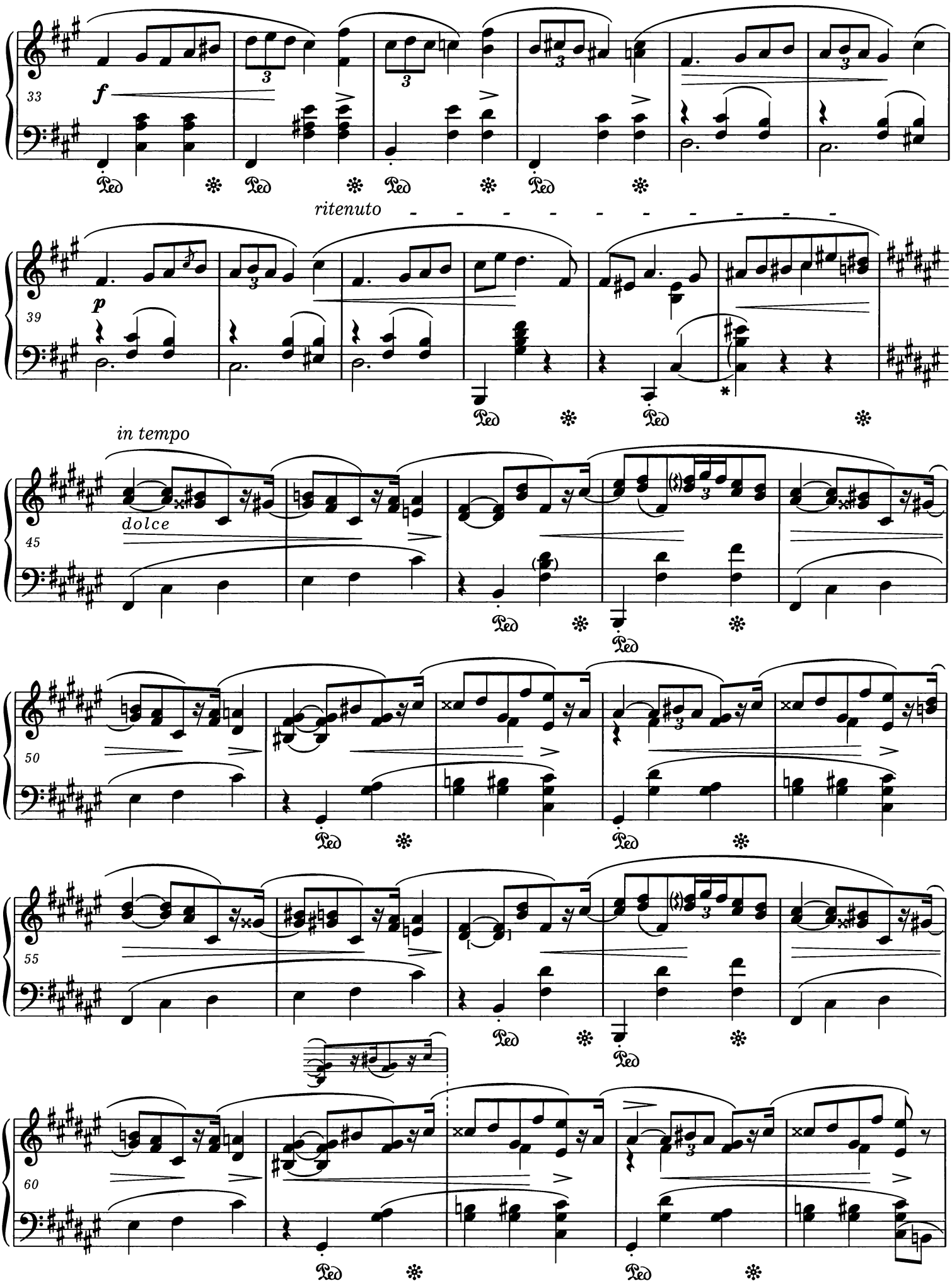


* Łuk oznacza przejęcie *des*^{1} przez l.r., a możliwe, że również arpeggio.
The arc indicates that *d♭*^{1} is taken into the L.H., and possibly the arpeggio too.

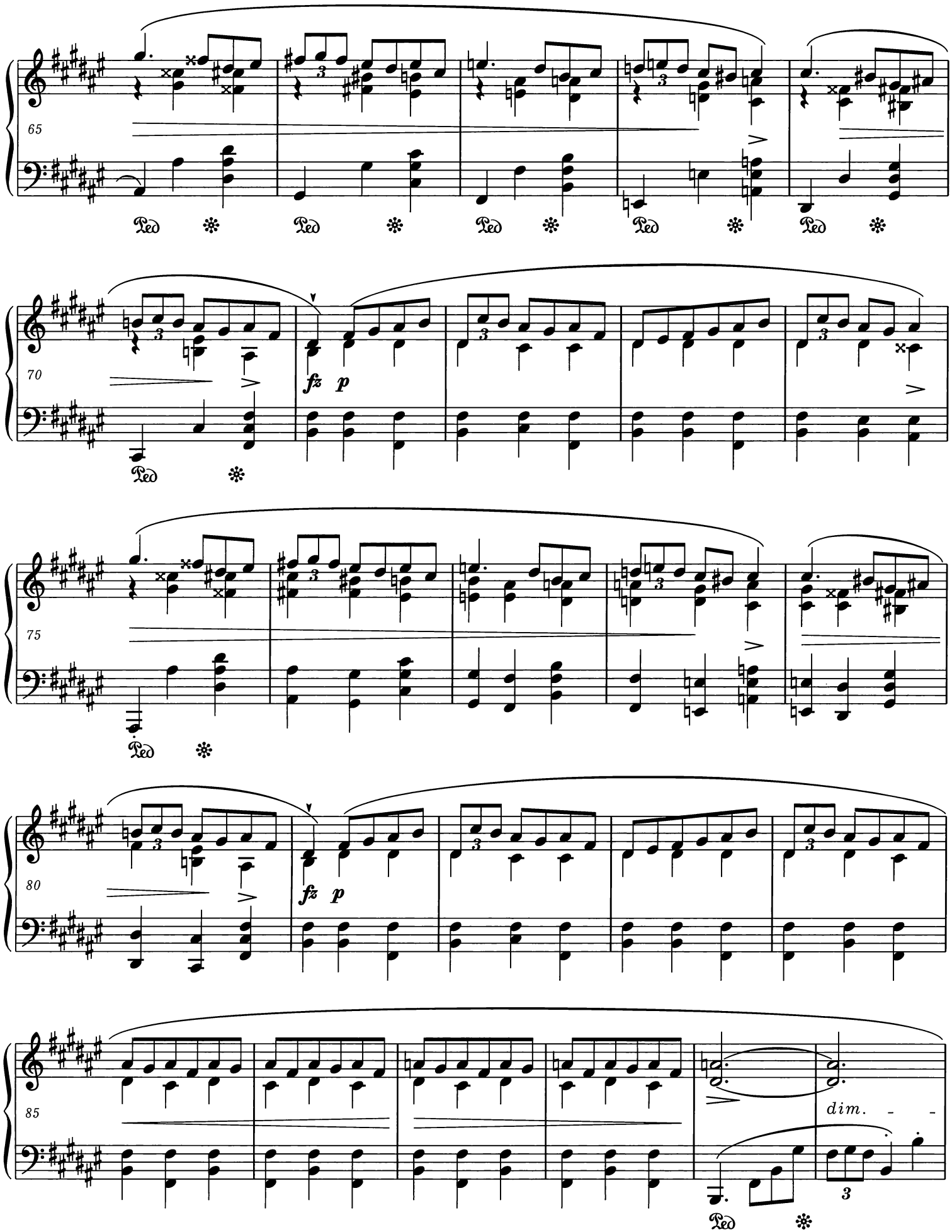
** Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

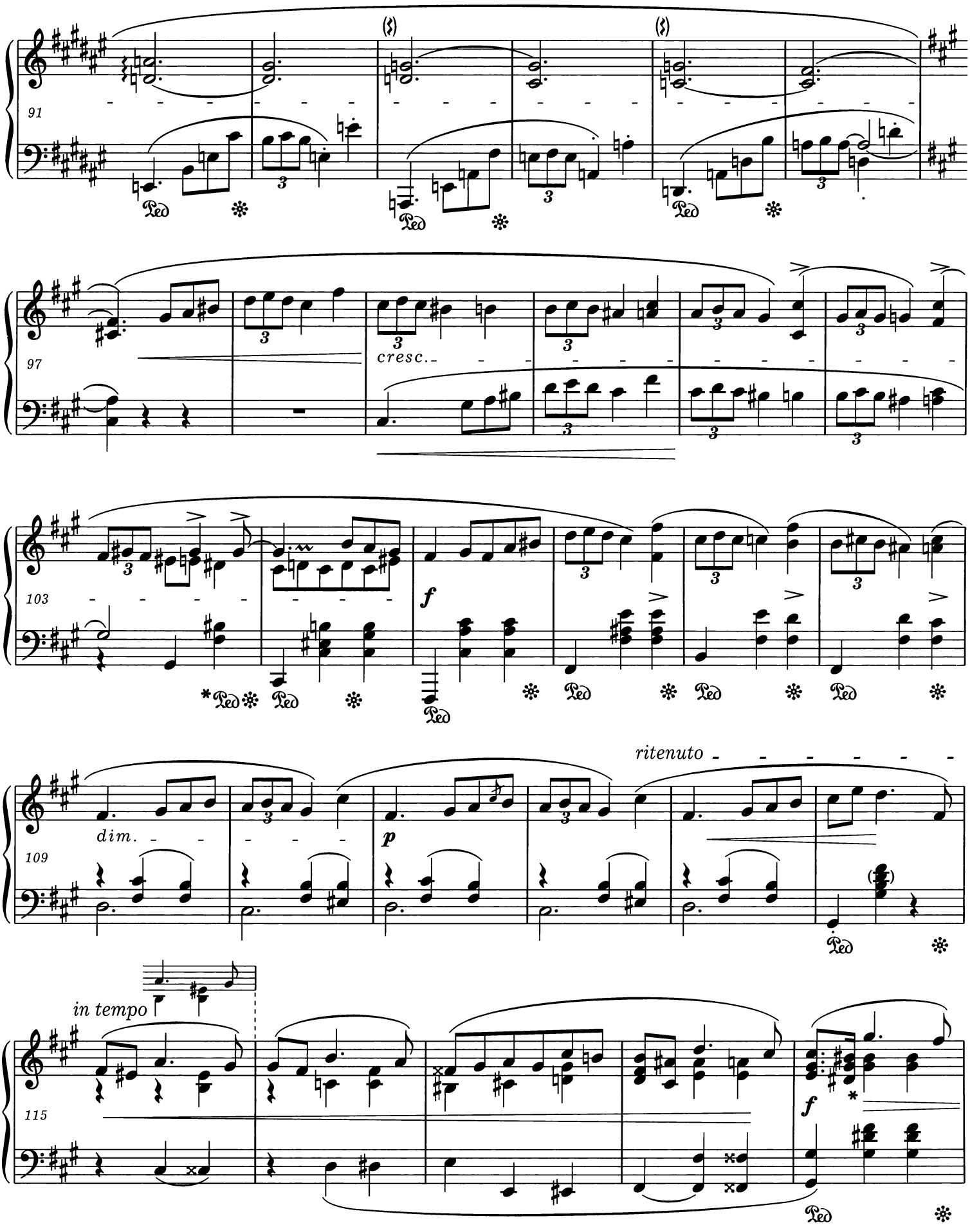


* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

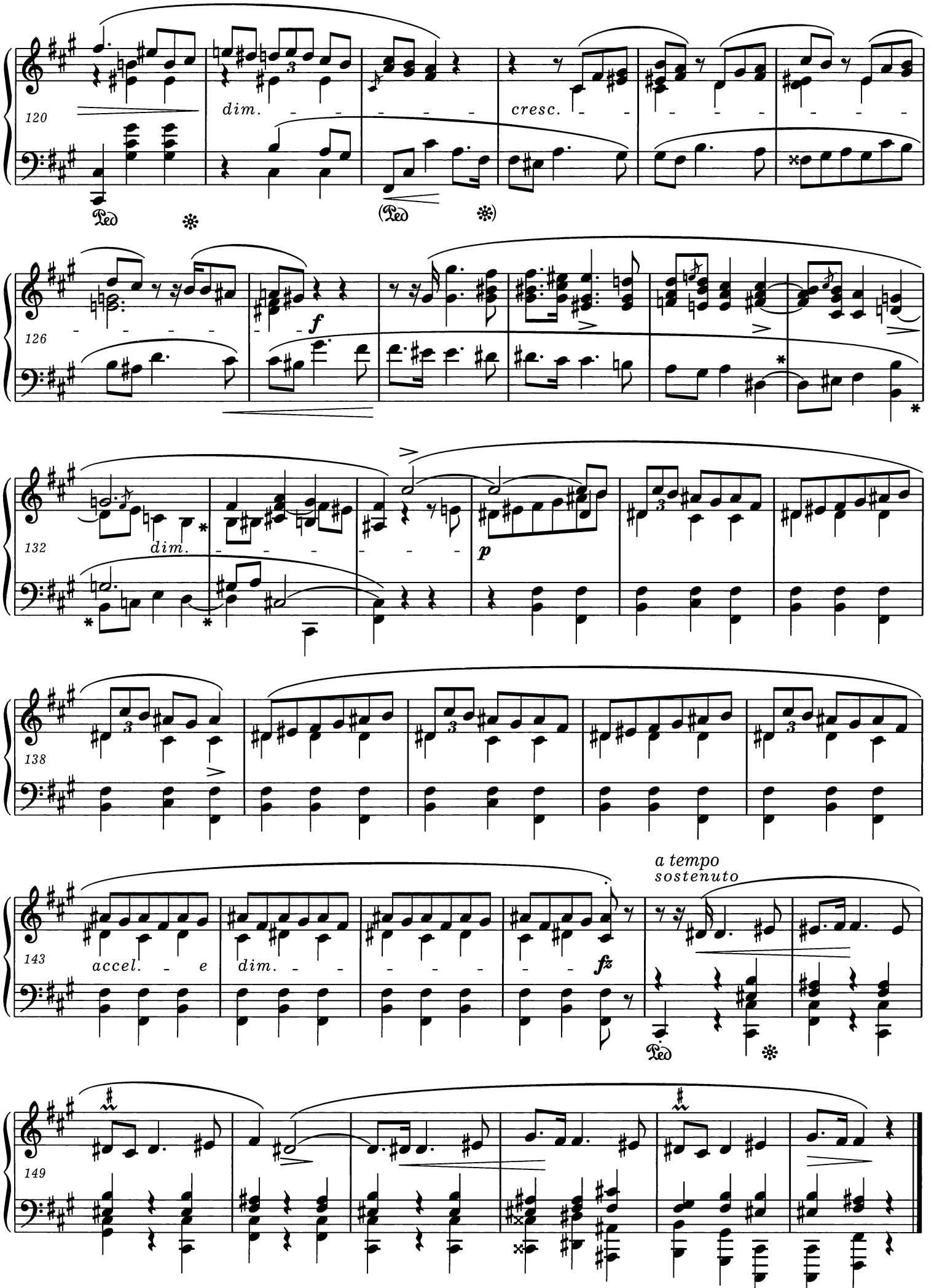


* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.


65
Ped
70
fz p
75
80
85
dim.



* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

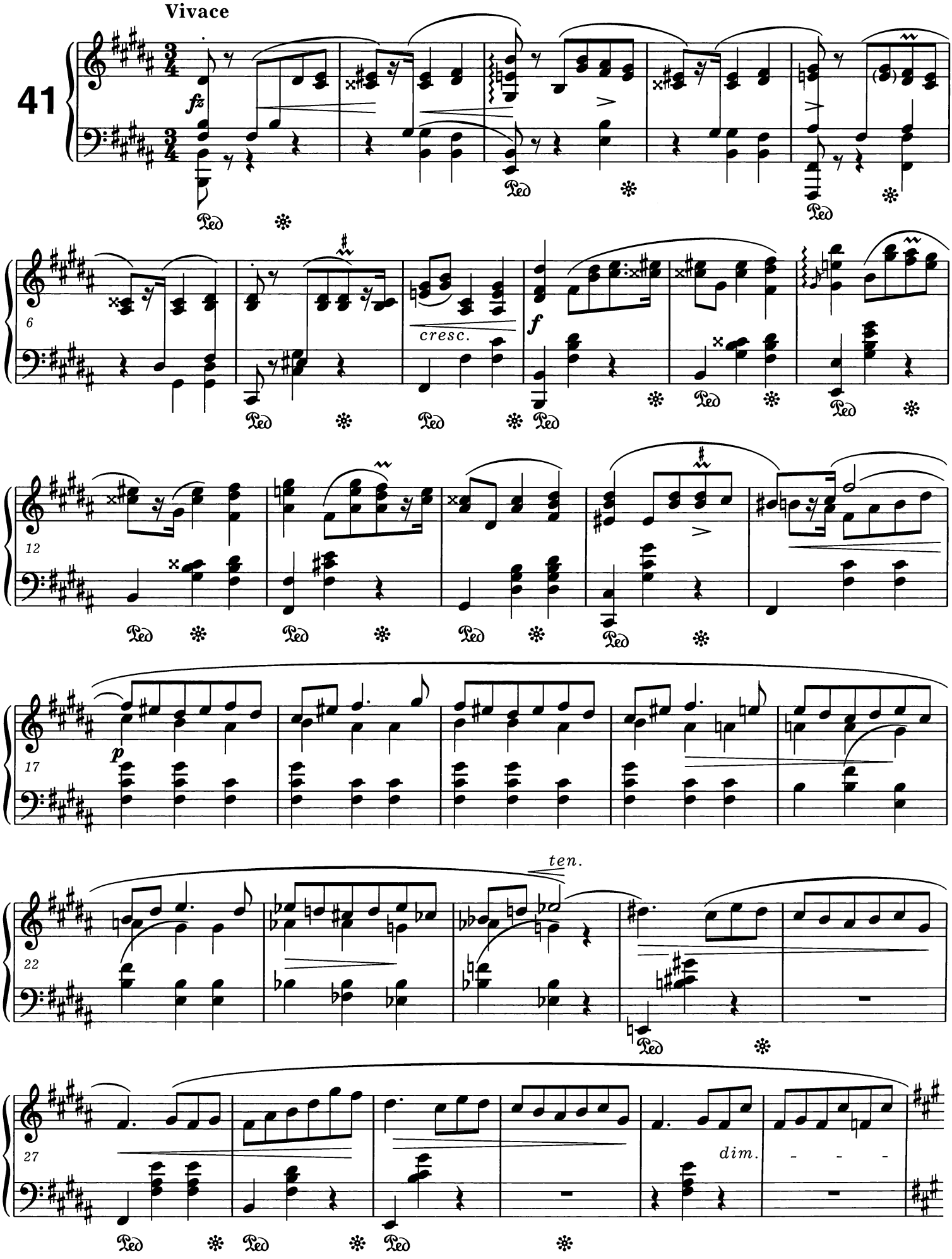


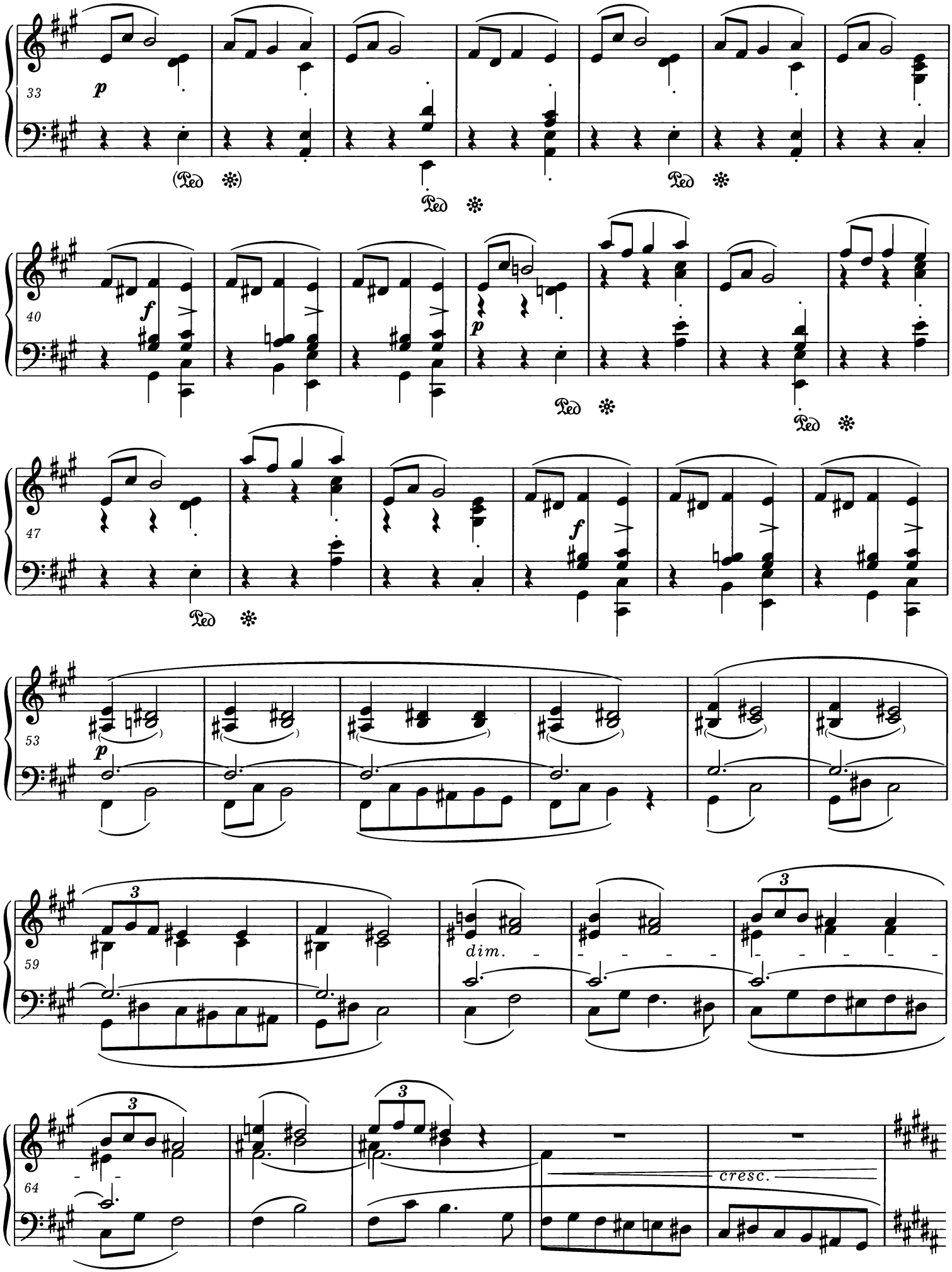
* Inne autentyczne warianty powtórzeń bądź przetrzymań dźwięków - patrz *Komentarz źródłowy.*
Other authentic variants of repeating or sustaining of notes - *vide Source Commentary.*

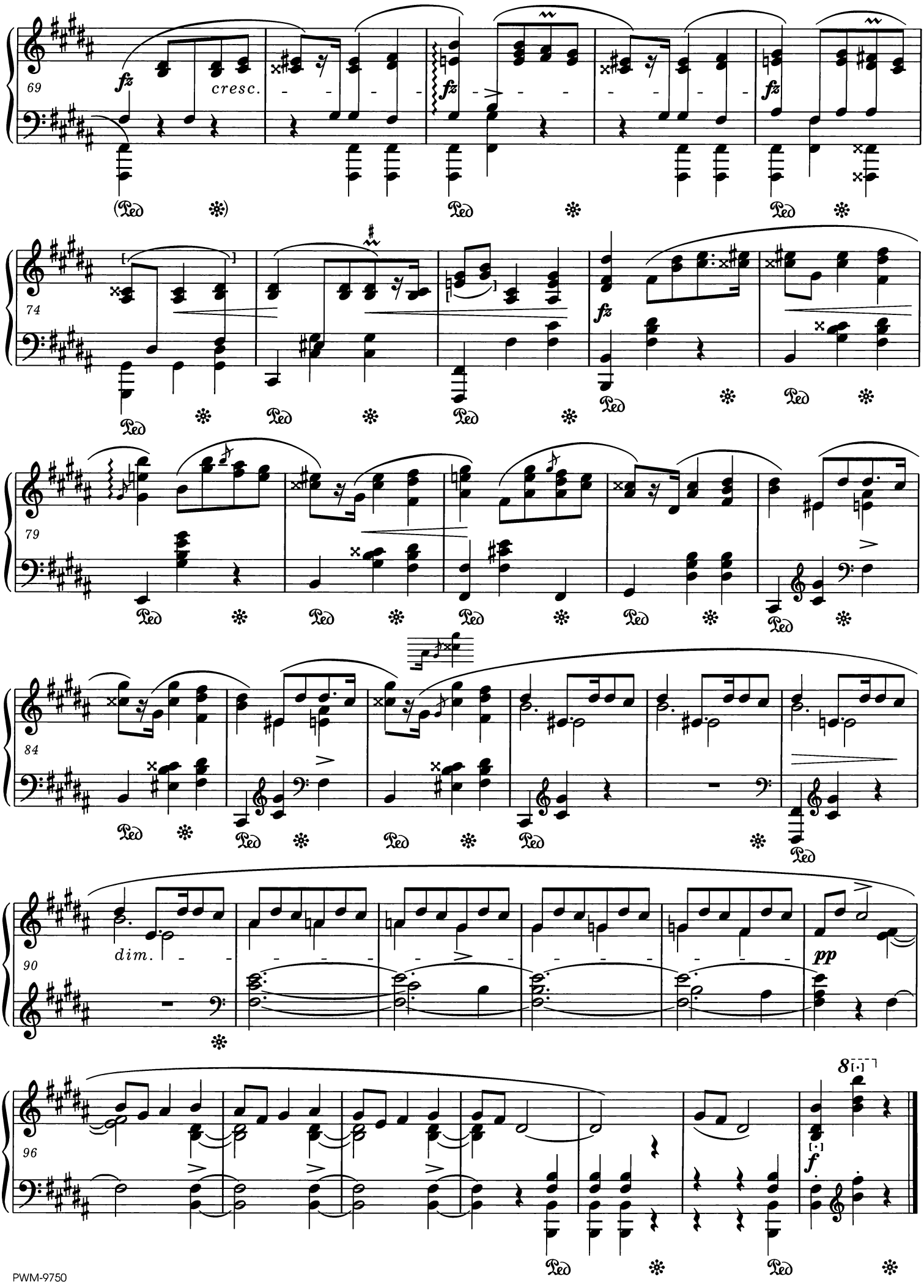
3 Mazurkas

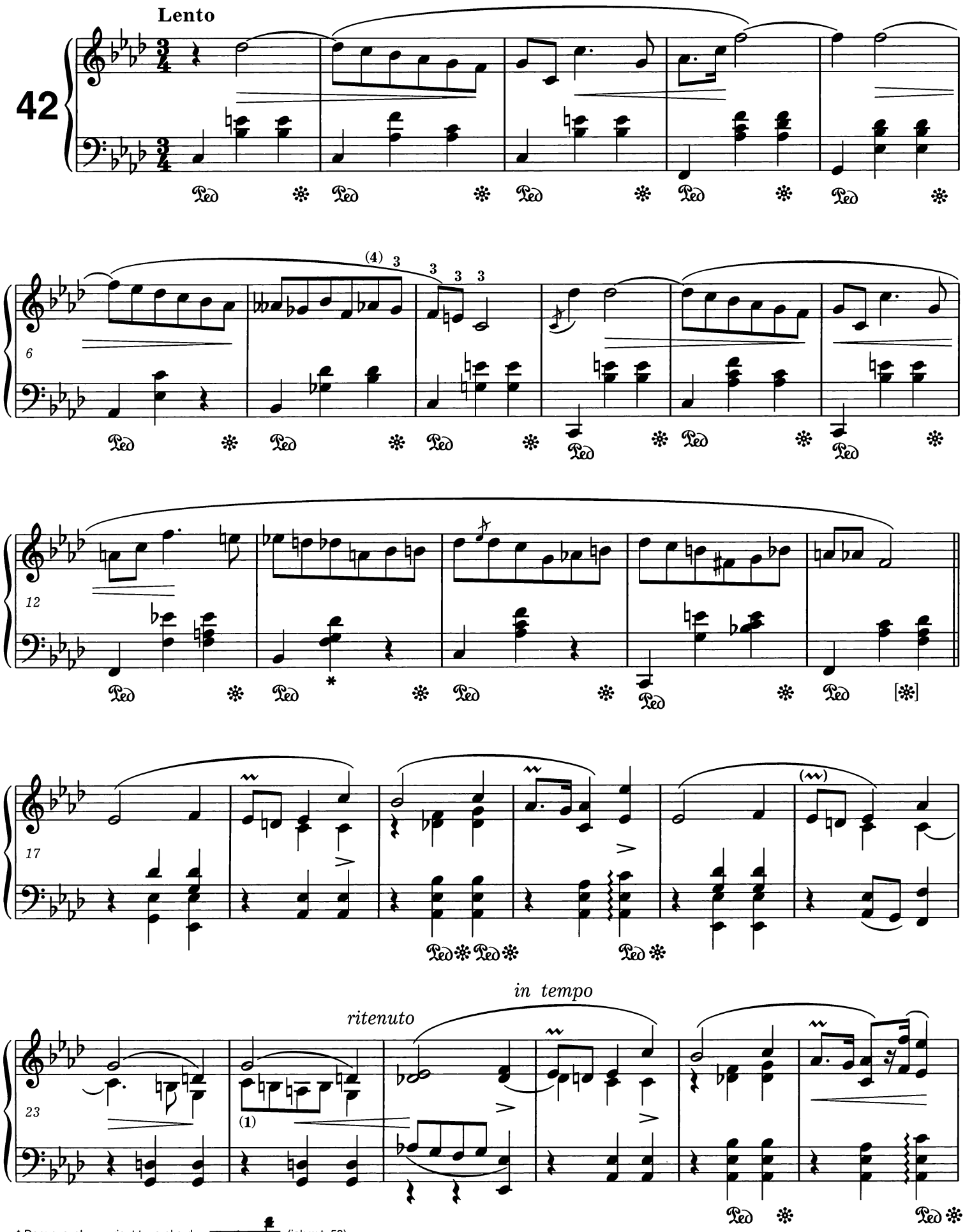
A Madame la Comtesse Laure Czosnowska

op. 63 nr 1

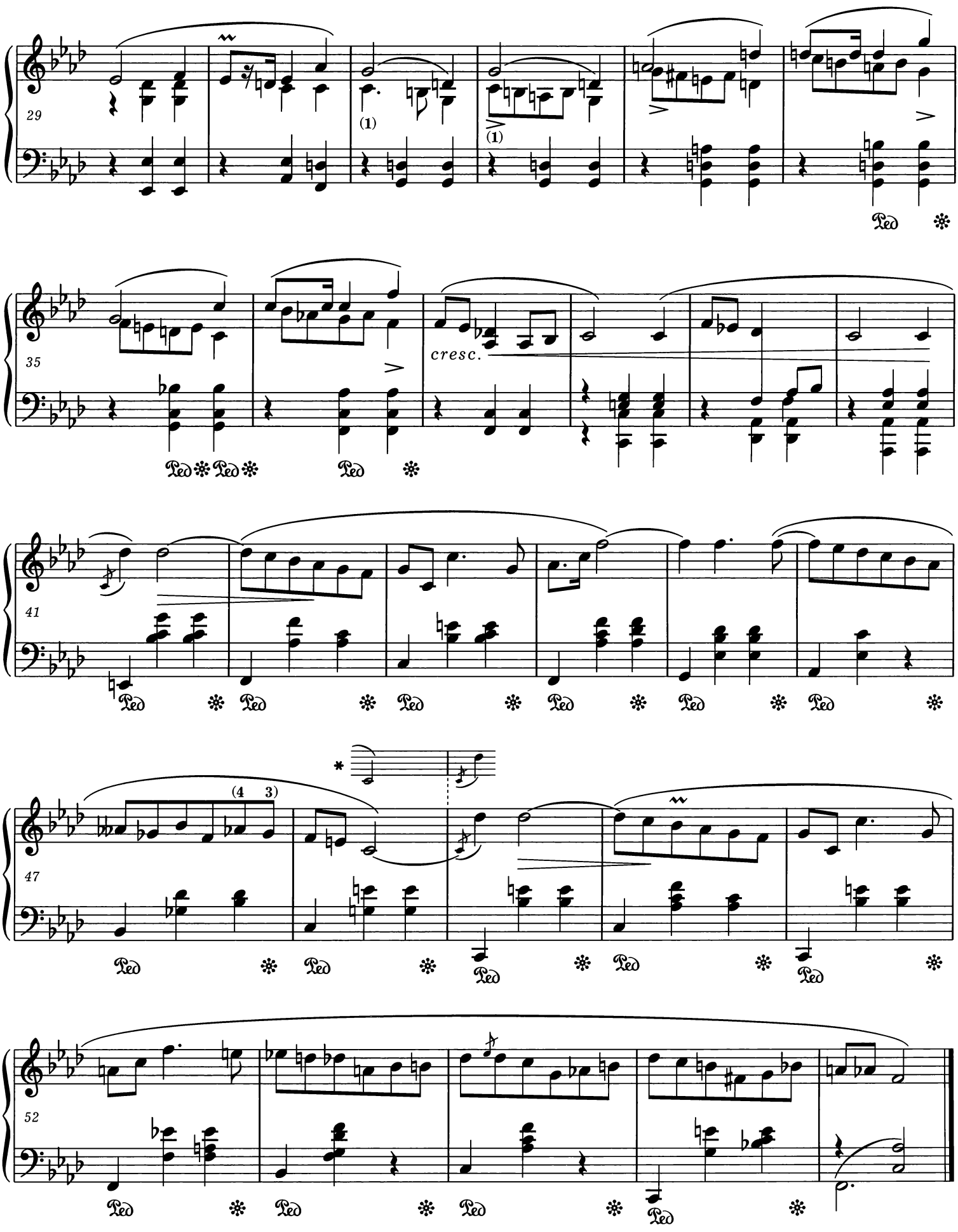



33
p
Ped
40
f
p
47
53
59
dim.
64
cresc.

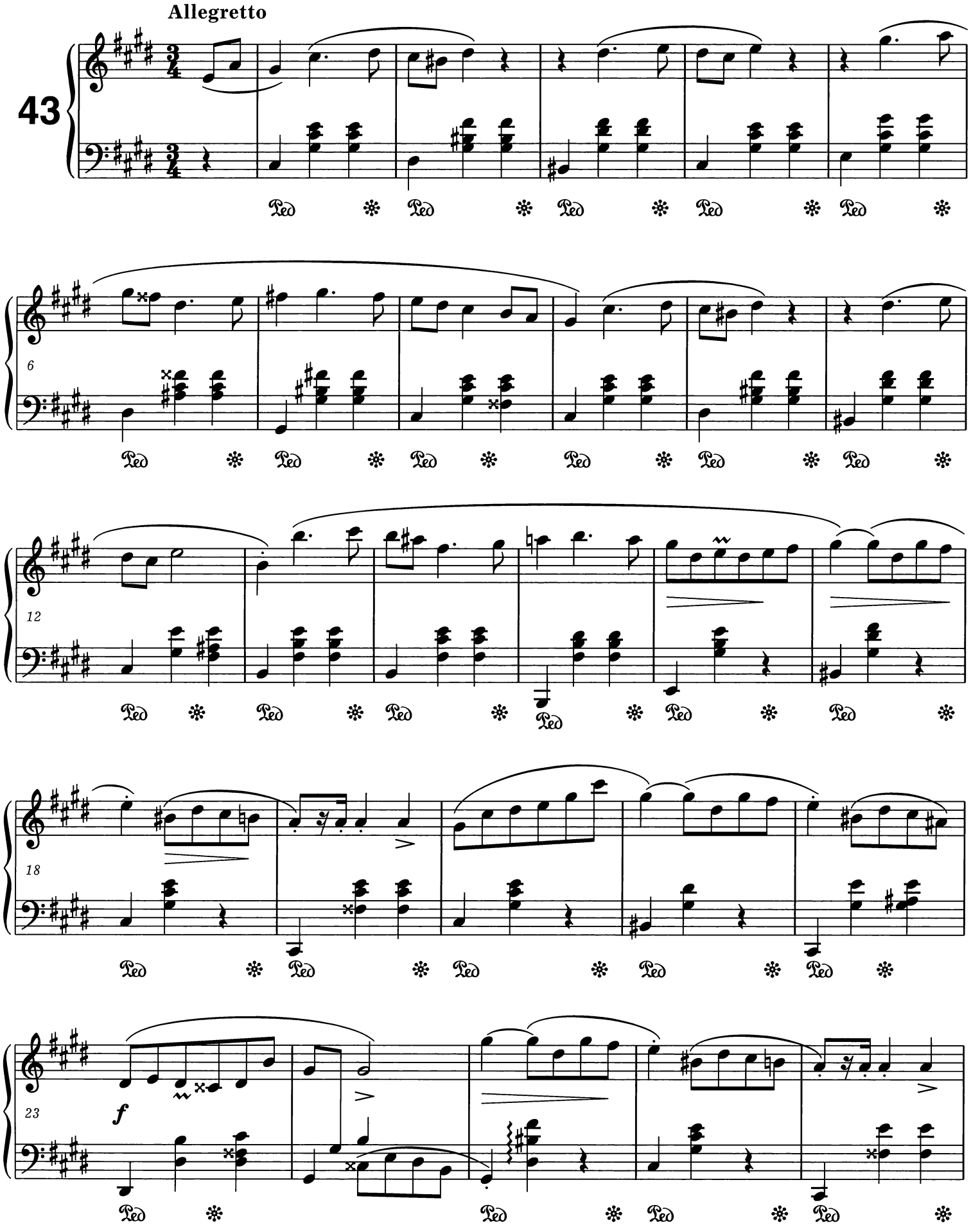

69
fz
cresc.
fz
fz
74
fz
79
84
90
dim.
pp
96
8
f
Ped

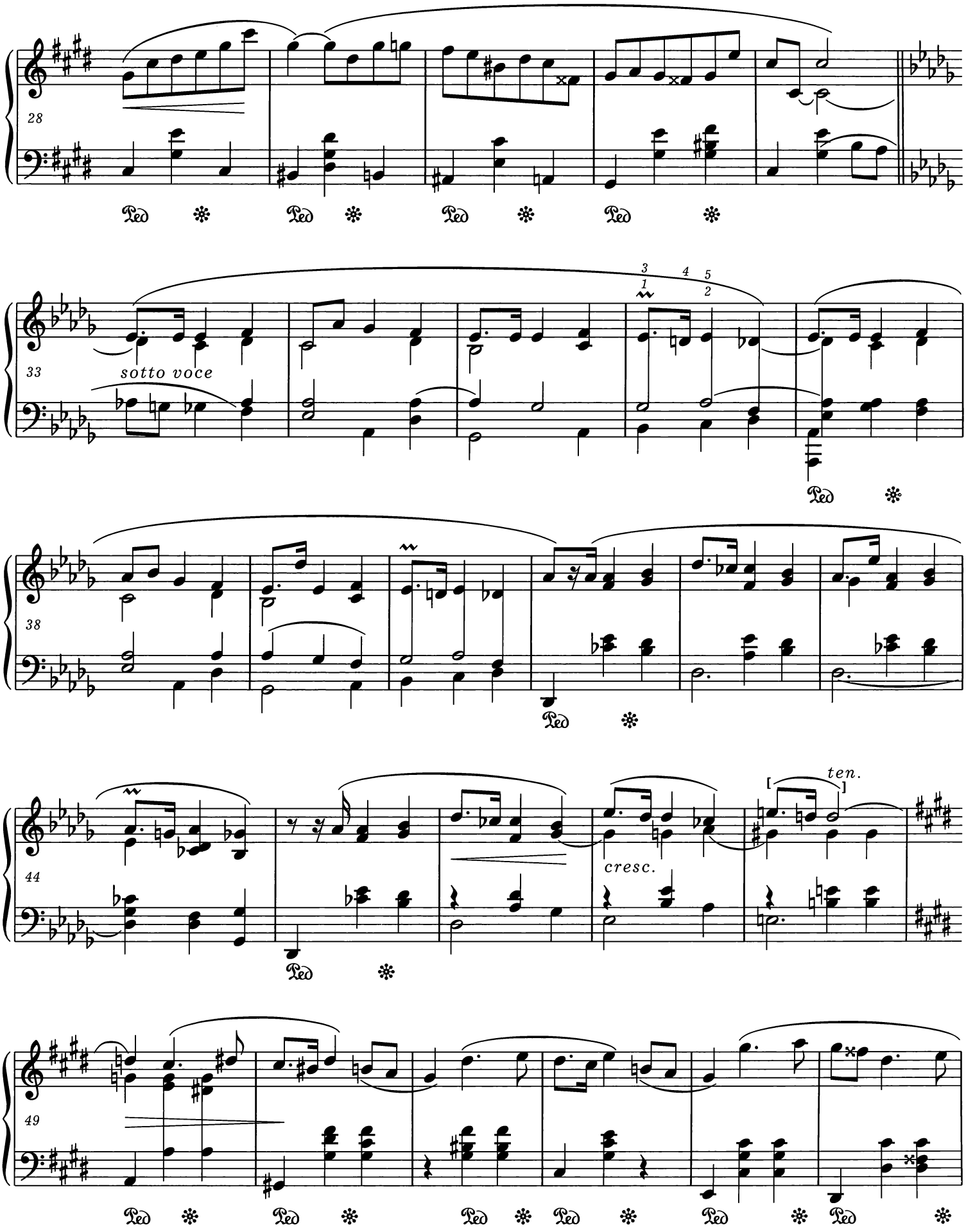


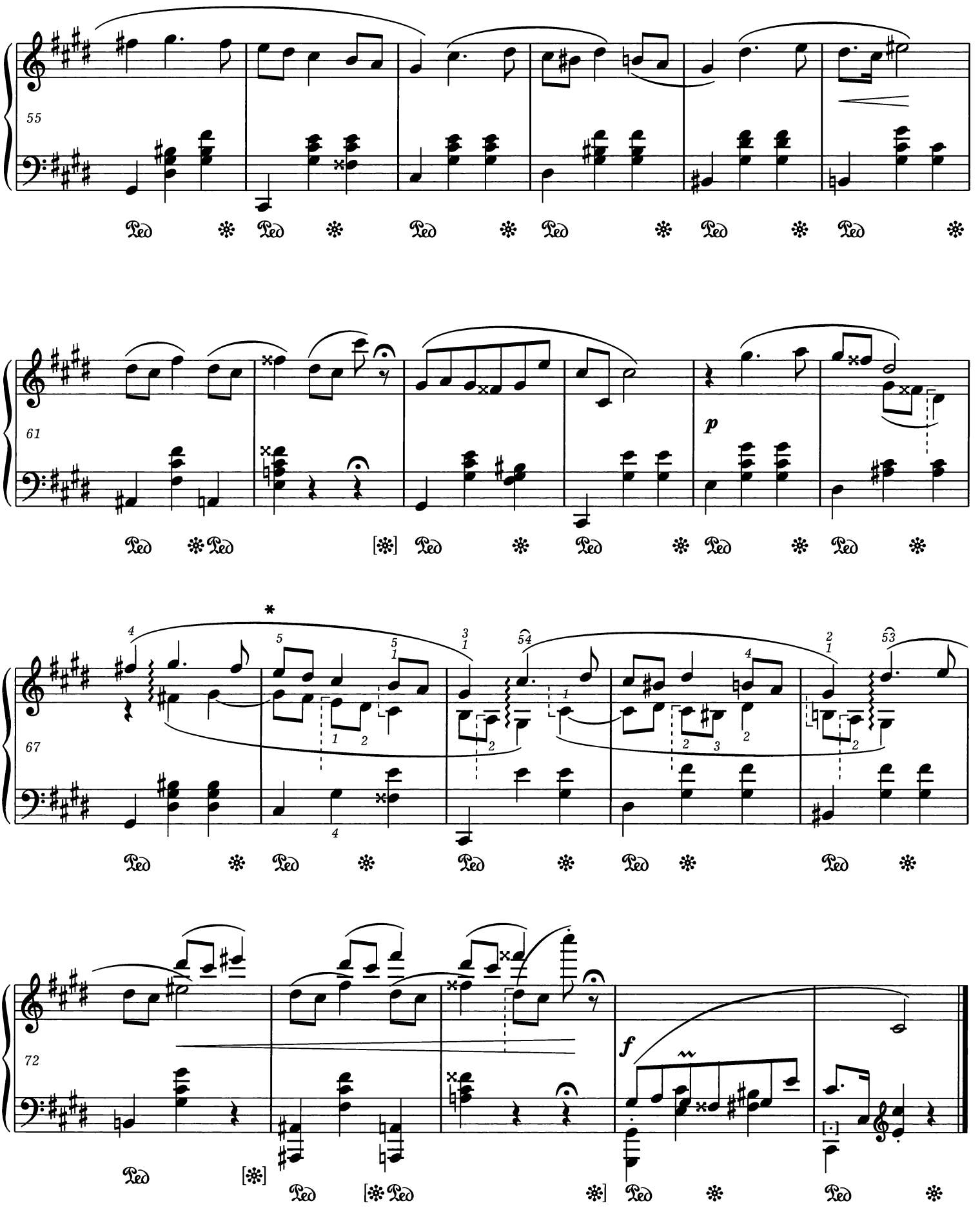
* Dopuszczalny wariant tego akordu: (jak w t. 53).
A permissible variant of this chord: (as in bar 53).



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


Allegretto
43
6
12
18
23
f


28
33
sotto voce
38
44
cresc.
ten.
49



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

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Redaktor • Editor: JERZY ULMAN

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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, Ecossaises in D, G, D♭, Contredanse, [Allegretto],Lento con gran espressione /Nocturne in c♯/, Cantabile in B♭, Presto con leggierezza /Prelude in A♭/, Impromptu in c♯ /Fantaisie-Impromptu/, "Spring" (version for piano), Sostenuto /Waltz in E♭/, Moderato /Feuille d'Album/, Galop Marquis, Nocturne in c

30 **B VIa** **Concerto in E minor** Op. 11 for piano and orchestra (version with second piano)

31 **B VIb** **Concerto in F minor** Op. 21 for piano and orchestra (version with second piano)

32 **B VII** **Concert Works** for piano and orchestra Opp. 2, 13, 14, 22 (version with second piano)

33 **B VIIIa** **Concerto in E minor** Op. 11. Score (concert version)

34 **B VIIIb** **Concerto in F minor** Op. 21. Score (concert version)

35 **B IX** **Rondo in C** for two pianos; **Variations in D** for four hands; *addendum* – working version of Rondo in C (for one piano)

36 **B X** **Songs**

37 **Supplement** Compositions partly by Chopin: Hexameron, Mazurkas in F♯, D, D, C, Variations for Flute and Piano; harmonizations of songs and dances: "The Dąbrowski Mazurka", "God who hast embraced Poland" (Largo) Bourrées in G, A, Allegretto in A-major/minor

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)

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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, Ecossaises D, G, Des, Kontredans, [Allegretto], Lento con gran espressione /Nokturn cis/, Cantabile B, Presto con leggierezza /Preludium As/, Impromptu cis /Fantaisie-Impromptu/, „Wiosna" (wersja na fortepian), Sostenuto /Walc Es/, Moderato /Kartka z albumu/, Galop Marquis, Nokturn c

30 **B VIa** **Koncert e-moll** op. 11 na fortepian i orkiestrę (wersja z drugim fortepianem)

31 **B VIb** **Koncert f-moll** op. 21 na fortepian i orkiestrę (wersja z drugim fortepianem)

32 **B VII** **Utwory koncertowe** na fortepian i orkiestrę op. 2, 13, 14, 22 (wersja z drugim fortepianem)

33 **B VIIIa** **Koncert e-moll** op. 11. Partytura (wersja koncertowa)

34 **B VIIIb** **Koncert f-moll** op. 21. Partytura (wersja koncertowa)

35 **B IX** **Rondo C-dur** na dwa fortepiany; **Wariacje D-dur** na 4 ręce; *dodatek* – wersja robocza Ronda C-dur (na jeden fortepian)

36 **B X** **Pieśni i piosnki**

37 **Suplement** Utwory częściowego autorstwa Chopina: Hexameron, Mazurki Fis, D, D, C, Wariacje na flet i fortepian; harmonizacje pieśni i tańców: „Mazurek Dąbrowskiego", „Boże, coś Polskę" (Largo), Bourrées G, A, Allegretto A-dur/a-moll