

# PERFORMANCE COMMENTARY

## Remarks on the musical text

Variants marked *ossia* were designated as such by Chopin himself or written by him into his pupils' scores; variants without this marking result from discrepancies between authentic sources or from the impossibility of an unambiguous reading of the text.

Minor authentic alternatives (single notes, ornaments, slurs, accents, pedal signs, etc.) which may be regarded as variants are enclosed in parentheses (). Editorial additions are placed in square brackets [].

Performers with no interest in source-related problems and wishing to rely on a single text without variants are advised to follow the text given on the main staves, whilst taking account of all markings in brackets.

Chopin's original fingering is marked in slightly larger digits in Roman type **1 2 3 4 5**, as distinct from the editors' fingering, written in smaller digits in italics *1 2 3 4 5*. Where the digits of authentic fingering are given in parentheses, this means that they do not appear in the basic sources. Indications concerning the division between the right and left hands, marked with a broken line, come from the editors.

General problems relating to the interpretation of Chopin's works will be discussed in a separate volume entitled *Introduction to the National Edition*, in the section 'Issues related to performance'.

Abbreviations: RH – right hand, LH – left hand.

## The performance of concert works

In Chopin's days, concert works were performed in four versions:

1. A version for one piano. The basic editorial form of works for piano and orchestra in those times (solo piano in normal type, *tutti* and some interjections of orchestral instruments in a smaller type), this was also the form in which a work was presented in salons, and even in concert halls. Such is attested by the printed variants given by Chopin for use in 'performance without accompaniment' that appear in the *Variations in B♭*, Op. 2 and *Krakowiak*, Op. 14 and a handwritten entry made by him in a lesson copy of the *Concerto in F minor*, Op. 21, also containing a variant of this type (harmonic accompaniment to the recitative in movt. II, bars 45-72, played with the left hand). The *Concerto in E minor* may have been performed publicly in a version for one piano by Chopin himself.

The printed form of this version was complemented by the orchestral parts, which could be purchased for quintet or full orchestra.

2. A version with second piano was used for playing in the home, in lessons and occasionally in public concerts. However, piano reductions of the orchestra part of Chopin's concert works were only published from c. 1860. Before that, manuscript reductions were employed (there are extant reductions of movts. II and III of both the *Concertos* produced by Chopin's friends, Julian Fontana and Auguste Francomme). This version, as it was not published during Chopin's lifetime, is included in series B of the National Edition.

3. A version with string quartet (quintet) was used both in concerts and in salons. In 1829 Chopin wrote to Tytus Woyciechowski: 'Kessler gives musical soirées at his home every Friday [...]. Last Friday there was a *Concerto* by Ries in quartet'. This version was performed from the parts of the string instruments, in which the more important entrances of the wind instruments were printed.

4. A version with orchestra was intended by the composer as the basic version. Chopin himself played his concert works many times in this version (see quotations *about the Variations, Fantasia and Krakowiak*... before the musical text).

\* Wilhelm von Lenz ('Übersichtliche Beurtheilung der Pianoforte-Kompositionen von Chopin [...]', *Neue Berliner Musikzeitung*, 4 Sept. 1872) describes a performance of movt. I of the *Concerto in E minor*, Op. 11 in Chopin's salon: 'When eventually he allowed Filtsch to play the whole movement [...], the Master declared: "You have done such a beautiful job on this movement that we can perform it: I will be your orchestra". In his peerless accompaniment Chopin recreated the entire cogent, ethereal orchestration of this work. He played from memory. I have never heard anything to compare with the first tutti rendered by him on the piano.'

## Variations in B flat major, Op. 2

The tempos of the *Tutti* after the theme and first 4 variations may raise doubts. The lack of new tempo indications suggests the preserving on each occasion of a tempo in keeping with the authentic metronome marking given at the beginning of the theme or given variation. However, in this way, these sections – in spite of their almost identical texture – would be performed in 3 clearly different tempos (♩=58-63 after the theme and 3<sup>rd</sup> variation, ♩=76 after the 1<sup>st</sup> variation, ♩=92 after the 2<sup>nd</sup> and 4<sup>th</sup> variations). In the editors' opinion, it is possible that Chopin intended the metronome tempo markings to relate only to the texturally differentiated fragments with the participation of the solo piano, with the orchestral interludes maintaining a uniform tempo, emphasising their *ritornello* character. Taking this into account, three groups of solutions may be proposed:

- playing each *Tutti* at the tempo of the theme or variation that precedes it, with a differentiation of the character of particular entrances;
- playing all the *Tutti* at one tempo, maintaining the most uniform character possible; this could be a tempo from the range ♩=58-76 (between the tempo of the theme and the tempo of the 1<sup>st</sup> variation), e.g. ♩=66-69;
- 'mixed' playing, e.g. the *Tutti* after the theme with no change in tempo (♩=58) and the remainder at the tempo of the 1<sup>st</sup> variation (♩=76), or the *Tutti* after the theme and after the 3<sup>rd</sup> variation with no change in tempo (♩=58/63) and the remainder at the tempo of the 1<sup>st</sup> variation (♩=76).

## Introduzione

p. 12 Bar 11 RH Beginning of the trill with grace notes:







p. 13 Bar 14 LH If the hand span makes it impossible to take the 1<sup>st</sup> chord comfortably, the top note, *ab*<sup>1</sup>, can be played with the RH.

Bar 15 The groups of small notes in the LH and the first 3 mordents of the RH are best played in an anticipatory manner.

p. 14 Bar 20 RH Proposed rhythmic solution:



Bars 24-28 RH The first notes of the arpeggios should be struck together with the LH minims, irrespective of the way they are notated.

p. 16 Bars 44-48  =  and  = .

p. 18 Bars 51-53 RH On the 2<sup>nd</sup> beat the semiquaver of the upper voice is best played between the 5<sup>th</sup> and 6<sup>th</sup> notes of the lower voice, in accordance with its exact rhythmic value and its notation. To facilitate the execution, it might also be played together with the 5<sup>th</sup> note; however, in the editors' opinion, playing it together with the 6<sup>th</sup> note is less adroit. See *Source Commentary*.

p. 20 Bar 63 LH The arpeggios written as groups of small notes should be played in an anticipatory manner, so that the main notes delineate the rhythmic skeleton of this cadence. The time needed for playing particular arpeggios should not, in the editors' opinion, exceed a quaver (though perhaps with *poco ritenuto* in places where the LH has semiquavers).

p. 21 Bar 63<sup>c</sup> RH Facilitation of the arpeggio:



**Var. I**

p. 26 Bar 115 RH Alternative fingering:



**Var. IV**

One is struck by the two kinds of *staccato* sign consistently used by Chopin. This notation is probably aimed at imparting a distinct sound quality to the three tonal plans:

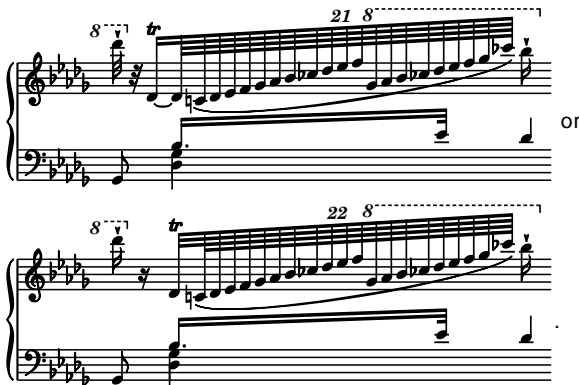
- the melody comprising the top notes of the RH (every other note),
- the bass line comprising the bottom notes of the LH struck together with the melody,
- the remaining chords.

**Var. V**

p. 40 Bar 259 RH =

p. 41 Bars 265-266 RH The arpeggios should begin at the same time as the corresponding notes of the LH (*D<sub>b</sub>*, *d<sup>b1</sup>* or *G<sub>b</sub>*).

p. 42 Bar 267 RH The free, quasi-improvisational character of this variation, combined with the unclear rhythmic notation (see *Source Commentary*), leads to the conclusion that the exact moment of beginning the 20-note run on the 2<sup>nd</sup> quaver is not particularly important. For the versions given in the footnote, the following executions may be proposed:



The first of these propositions may also be seen as a free realisation of the main text; for this reason, the editors regard it as the most felicitous rhythmic solution of this place.

Bars 268-270 LH =

**Alla Polacca**

p. 44 Bar 282 RH The double grace note should be played in an anticipatory manner, such that the quaver *bb<sup>1</sup>* that ends the phrase be struck together with the third of the LH.

p. 45 Bar 293 RH Execution:



p. 49 Bars 319-320 LH The fact that the upper voice of the thirds was written in small notes means that Chopin admitted their possible omission:



Alternative fingering of the full version:



**Fantasia on Polish Airs in A major, Op. 13**

p. 61 Bar 26 RH Beginning of the trill with grace notes:



*e<sup>2</sup>* together with the *A<sub>1</sub>* of the LH.

Bar 31 RH Beginning of the trill with grace notes:



*e<sup>#2</sup>* together with the *d<sup>#</sup>* of the LH.

p. 62 Bars 37-38 & 41-42 With appropriate acoustic proportions of the various plans (bass, harmonic filling, RH) and a distinctive articulation of the crotchets of the melody, Chopin's pedalling can give a satisfying effect on modern pianos, as well. One can also recommend a quick or partial ('half pedal') change of pedal in mid bar, such that the bass *A<sub>1</sub>* remains unmuffled.

Bars 37, 39, 41 & 43 RH The grace note *c<sup>#1</sup>* should be struck simultaneously with the bass note.

p. 63 Bar 40 RH Start of the trill with grace notes:

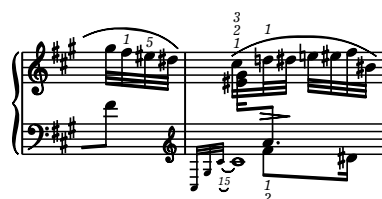


*c<sup>#2</sup>* together with the *B* of the LH. The group of 4 notes that ends the trill can be played in demi-semiquavers (*c<sup>#2</sup>* on the 4<sup>th</sup> quaver of the bar) or a little quicker.

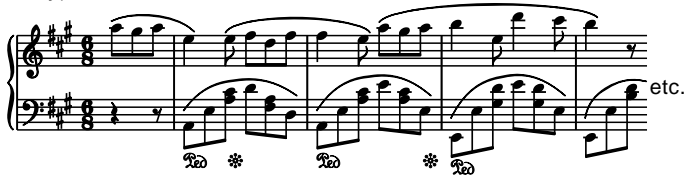
p. 65 Bar 49 LH We give the most probable interpretation of Chopin's unclear fingering (see *Source Commentary*). One alternative:



Another alternative:



p. 66 **Bars 56-81** The rhythm of harmonic changes and the contour of the accompaniment, underscored by the authentic slurring and pedalling, define a different bar arrangement to that which is written, in which the bar lines fall in the middle of the printed bars (cf. note on the themes of the *Fantasia* in the *Source Commentary*):



This way of hearing the theme is recommended to pianists by the editors.

p. 77 **Bar 159 RH** When performing the combination of quintuplet and triplet the emphasis should be placed on a smooth and even execution of the quintuplet of the upper voice. The following simplifications give an effect very close to that of a rhythmically exact



Cf. note to the *Concerto in E minor*, Op. 11, movt. I, bar 603.

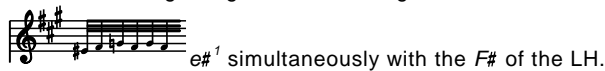
**Bars 161, 179 & 181 RH** Beginning of the trill with grace notes in

bar 161:  $d\sharp^2$  simultaneously with  $c\sharp$  in the LH. Analogously in bars 179 & 181.

**Bar 163 RH** The grace notes should be played in an anticipatory manner.

p. 78 **Bars 165-166 RH** Each of the groups of grace notes should begin simultaneously with the corresponding semiquaver of the LH:  $e\sharp^1$  at the beginning of bar 165 with the chord  $c\sharp-g\sharp-b$ ,  $f\sharp^1$  in the 2<sup>nd</sup> group with the third  $\sharp-a$ , etc.

**Bar 166 RH** Beginning of the trill with grace notes:



**Bar 169 RH** The accents above the two-note chords in the 1<sup>st</sup> half of the bar concern above all the top notes, struck as grace notes slightly earlier than the bottom notes.

p. 79 **Bar 175 RH** The first of the grace notes,  $e^1$ , should be struck simultaneously with the  $F\sharp$  of the LH.

**Bar 179 & 181 RH** Beginning of the trills – as in bar 161.

RH The termination of the trill in bar 181, written in small notes, may be played in the manner which results from the vertical alignment of the notes (cf. bar 161). However, taking into account the *molto rallentando*, this termination may be started later still, together with the last semiquaver of the LH or even after it.

p. 84 **Bars 216-227** Alternative fingering for the RH:



The editors recommend trying also combinations of the fingerings given above, e.g. the second in the rising part of the passage (1<sup>st</sup>

and 3<sup>rd</sup> quavers of the bar) with the first in the falling part (2<sup>nd</sup> and 4<sup>th</sup> quavers). Combinations of this sort are also possible for the fingerings given in the main text.

Alternative fingering for the LH:



It should be remembered that passages with different arrangements of white and black keys may be played with the same fingering, but do not have to be played that way.

p. 87 **Bar 237 RH** It is more stylish to begin the grace notes on the strong beat ( $e\sharp^2$  simultaneously with the  $C\sharp$  of the LH).

p. 90 **Bar 281 ff. LH** For rhythmic reasons it is better to play all the arpeggios in an anticipatory manner.

p. 91 **Bars 295-305 RH** The double grace notes may be played either in an anticipatory manner (simultaneously with the LH arpeggio where the LH also has a crotchet) or together with the bottom note of the two-note chord and the top note of the arpeggio of the LH on the 3<sup>rd</sup> beat:



p. 92 **Bars 306-310 LH** The ties sustaining the pedal point  $e$  suggest the switching of fingers, uncomfortable at a quick tempo. This can be avoided, however, since the effect intended by Chopin can be easily achieved by a quick change of pedal.

**Bars 310-313 RH** Executing the trills as 5-note ornaments enables the pianist to obtain the differentiation of the embellishments in these bars in relation to the previous four-bar unit, presumably intended by Chopin. However, since Chopin often used the signs  $\sim$  and  $\text{tr}$  in alternation in quick tempos, one can also forgo such a differentiation and play the trills as mordents.

p. 94 **Bar 343 LH** The grace notes should be played in an anticipatory manner, so as to lead the melody of the theme from the 1<sup>st</sup> note in octaves.

p. 99 **Bar 402** One can also play the arpeggios in a continuous way (RH after LH), or arpeggiate the LH only.

## Krakowiak in F major, Op. 14

### Introduzione

p. 102 **Bars 40-59** The very quick tempo given here by Chopin serves not only the purpose of virtuosic showmanship. It is strictly related to both the opening tempo and the main tempo of the *Rondo*:  $\text{♩}=69$  corresponds to  $\text{♩}=207$ , which in practice is a tempo exactly twice as quick as the  $\text{♩}=104$  indicated at the beginning of both the *Introduction* and the *Rondo*. However, the improvisational character of the solo fragment (bars 45-59) allows for a freedom in the shaping of the musical time that is characteristic of a cadence.

### Rondo

p. 104 **Bars 75 & 84-86 RH** It may be considered more stylish to begin the double grace notes in accordance with the classic rules, and so simultaneously with the LH quavers.

- p. 114 **Bars 219-230** According to the markings adopted by us, which appear in the basic source (see *Source Commentary*, bar 222), bars 222-230 should be played in a *f. ff* dynamic. However, the markings of some of the other sources suggest a different dynamic conception of this fragment:

- p. 120 **Bars 314-316** RH An earlier, slightly different, authentic fingering:

The editors' proposition:

- p. 123 **Bars 367 & 370-376** The  $\text{—}$  signs repeated every beat should be interpreted as long accents. In bars 370-371 they unquestionably concern the first semiquavers of each grouping; in the remaining bars the pianist may accentuate the first or – especially in bars 367 & 374-376 – second semiquavers.

- p. 128 **Bars 426-431** LH The grace notes should be played in an anticipatory manner.

## Polonaise in E flat major, Op. 22

In all his works only once did Chopin use the term *spianato* (“smoothed, even”). In this case, its purpose was probably to bring the performance closer to the unique ambience of the composition, created by, i.a., dynamics, tone colour, pedalling and phrasing. Particular attention should be paid to the subtle realisation of the authentic slurring. As a rule, short slurs, characteristic for this period in Chopin’s oeuvre, do not embrace the whole phrases – hence although the beginning of the slurs should be slightly emphasised, the performers must be warned against releasing the hand when the end of a slur occurs within a phrase.

## Andante spianato

- p. 150 **Bar 12 and 44** R.H. The grace-note  $b^2$  should be sounded together with G in the L.H.

- p. 151 **Bar 19, 20, 30 and 32** R.H. The grace-notes should be executed lightly in order not to disturb the rhythm (bar 19) or obliterate the impression of an accent on the subsequent note. It is less essential whether striking them will coincide with an appropriate note in the L.H. or slightly earlier.

**Bars 20-21** L.H. The editors recommend to apply a “harmonic legato” at the end of bar 20 (the fingers sustain the components of harmony) so as to accentuate the modulating transition of the bass:

contained in the *sempre legato* marking, written in bar 1 and binding throughout this whole section.

- p. 152 **Bar 43** R.H. The rhythmic solution of the first half of the bar:

Cf. *Source Commentary*.

**Bar 48** R.H. The grace-note  $c\#^2$  should be struck together with G in the L.H.

- p. 153 **Bars 55-56, 59-62 and analog.** R.H. The accented  $d^2$  notes should create an independent sonoric plan. Chopin applied a similar device upon several occasions – cf., e. g. *Polonaise in A♭*, Op. 53, bars 143-151 or *Berceuse in D♭*, Op. 57, bars 53-54. The additional distinction of the lowest notes of the figuration, proposed by some editors, obliterates the effect intended by Chopin, concurrent with the titular *spianato*.

- p. 155 **Last bar** Arpeggios should be executed continuously from G, to  $g^1$ .

## Polonaise

- p. 158 **Bar 26 and analog.** In order not to blur the difference between those bars and bar 28 and analog. the grace-notes should be executed in an anticipatory manner.

- p. 160 **Bar 41** R.H. Beginning of the trill with grace notes:

$d^2-f^2$  together with  $a-eb^1$  in the L.H.

- p. 161 **Bars 51-54** In bar 54 the accented notes  $f^2$  and  $f\#^2$  can be executed with the L.H.

Different fingering of bars 51-53:

and bars 53-54:

- p. 162 *Bar 61* R.H. It seems more likely that Chopin envisaged the following performance:



The following execution, however, may be permitted:



*Bars 61-62* In the opinion of the editors the passage is best arranged in such a way that  $g^2$  would coincide with  $E\flat$  at the beginning of bar 62, and  $g^3$  with  $bb-g^1$  on the third quaver of this bar.

- p. 170 *Bars 125-126* R.H. It is better to execute the grace-notes in an anticipatory manner.

- p. 171 *Bar 131* R.H. Beginning of the trill with grace notes:



$b^1$  together with the octave in the L.H.

- p. 175 *Bar 161* R.H. The first  $g^1$  grace-note should be struck simultaneously with  $E\flat$  in the L.H., as it was marked by Chopin in a pupil's copy in similar bar 55.

- p. 189 *Bars 269-272* In the opinion of the editors the semiquavers in the L.H. can be performed simultaneously with the last semiquavers in each group in the R.H. Cf. a similar figuration at the end of *Variations in Bb*, Op. 12.

Jan Ekier  
Paweł Kamiński

# SOURCE COMMENTARY /ABRIDGED/

## Initial remarks

The present commentary concerns only the solo piano part. It sets out in abridged form the principles behind the editing of the musical text and discusses the more important discrepancies between sources; in addition, it signals the most frequent departures from the authentic text encountered in collected editions of Chopin's works prepared since his death.

Commentaries concerning the whole orchestra part are appended to the scores of particular works.

A precise characterisation of all the sources, their relations to one another, the justification of the choice of basic sources, a detailed presentation of the differences appearing between them, and also reproductions of characteristic fragments of the different sources are all contained in a separately published *Source Commentary*.

Abbreviations: RH – right hand; LH – left hand. The sign → indicates a relationship between sources, and should be read as 'and the source(s) based thereon'.

## Variations in B flat major, Op. 2

### Sources

**AsI** Working autograph of the score (The Morgan Pierpont Library, New York) signed „Variations sur le Theme de Mozart FFCh 1827”.. The notation is hurried, at times abbreviated, with numerous corrections made probably at different times (the autograph also contains a note stating „dispatched to Vienna in 1829”). Differs in certain details from the final text.

**[As]** Lost autograph of the score, from which parts serving performances of the work and the printing of **GE1** were prepared.

**A** Fair autograph of the version for one piano (Österreichische Nationalbibliothek, Vienna), serving as the base text for the German first edition. The notation is most meticulous, with very few deletions and corrections; it displays an impressive array of precise performance markings. Despite this, it contains several unquestionable errors and a great many inaccuracies in the notation of accidentals.

**GE1** First German edition, Tobias Haslinger (T.H.5489.), Vienna, April 1830, containing the version for one piano and orchestral parts. It was prepared from **A**, with the text generally reproduced very carefully and the necessary corrections made to accidentals. In spite of this, an overly mechanical reading of the manuscript led to curved lines, dynamic markings and *staccato* signs being situated inaccurately or erroneously in many places. It seems unlikely that Chopin proofread this edition, although his hand cannot be precluded here and there.

There are copies of **GE1** differing in details on the cover.

**GE2** Corrected impression of **GE1** (same firm and number), in which, among other things, fingering has been added in several places. This fingering, although at times correct, as a whole does not seem to come from Chopin (see note to bars 55-58); other alterations, some certainly inauthentic (e.g. in bar 257), also seem rather to indicate that Chopin did not contribute to the editing of **GE2**.

There are copies of **GE2** differing in details on the cover.

**GE3** Second German edition, Tobias Haslinger (T.H.7714.), Vienna, December 1839, containing, as stipulated on the cover, only the version for one piano. It reproduces the text of **GE2**, correcting some faults and introducing certain arbitrary changes; many new errors and inaccuracies appear.

**GE** = **GE1**, **GE2** & **GE3**.

**GE<sup>piano</sup>**, **GE<sup>orch</sup>** – piano part and orchestral voices of **GE**; these symbols are used only when the use of 'GE' alone might cause misunderstanding.

**FE1** First French edition, M. Schlesinger (M.S.1312), Paris, beginning of 1833, containing the version for one piano and orchestral parts. The piano part of **FE** is based on **GE1** and was proofread by Chopin.

**FE2** Second and further impressions of **FE1**, G. Brandus, Paris, from 1845 onwards, with the original plate number retained and no changes made to the musical text.

**FE** = **FE1** & **FE2**.

**FE<sup>piano</sup>**, **FE<sup>orch</sup>** – piano part and orchestral parts of **FE**; these symbols are used only when the use of 'FE' alone might cause misunderstanding.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> N<sup>o</sup> 820; on 2 pages 821), London, spring 1833. Based on a revised **GE1**; Chopin did not participate in its preparation. The NE editors failed to locate a copy of the orchestral parts of **EE**, and so it is most likely – as in the case of the *Concerto in F minor*, Op. 21 – that the orchestral material was not printed in **EE**.

Later French edition of the version for one piano, Schonenberger (S. 606.), Paris, beginning of 1840. This edition, certainly produced without Chopin's consent, reproduces, with minor alterations and errors, the text of **GE2**. These differences are not noted in the further part of this commentary.

### Editorial principles for the solo part

As the basic text, we adopt **A**, taking account of changes in **FE1** that may come from Chopin. We rectify the uncorrected probable slips in **A** in accordance with **AsI**. The numerous patent inaccuracies in the notation of accidentals are tacitly corrected (the majority were already corrected in the first editions). Chopin's fingering notated in **AsI**, which may be seen as supplementing the fingering written in **A**, is given in parentheses.

We reproduce the notation of dotted rhythms against triplets (this concerns bars 44-48, 104-107 & analog, 111, 259, 268-270 and 316) in accordance with **A** (→**GE**). This notation appears throughout Chopin's oeuvre (see chapter devoted to this question in Jan Ekier, *Introduction to the National Edition, Editorial Issues*). In **FE**, the demisemiquavers (semiquaver in bar 259) were moved arbitrarily to after the 3<sup>rd</sup> note of the triplets (with the exception of bars 268-270 and 316), whereas Chopin's notation was generally retained in **EE** (with the exception of bars 47-48 and 259).

### Introduzione

p. 12 **Bar 11** RH We notate the trill on the 3<sup>rd</sup> beat, with the grace notes indicating both the way to begin and to end this ornament, in accordance with the notation of **FE** & **GE3**. An identical execution also results from the notation of **AsI**. **A** (→**GE1**→**EE**) does not have the termination of the trill (which does not mean that it was not to be played), whereas **GE2** does not have the grace notes beginning the trill, probably due to a misunderstanding (the grace notes were moved instead of being added).

p. 13 **Bar 14** RH In **A** (→**GE**→ **FE,EE**), the note  $b^2$  with the indication *ten.* is extended to the value of a crotchet. Since such a long value would technically involve holding this note over into the beginning of the 2<sup>nd</sup> half of the bar, to avoid any doubts we change it to a quaver, much closer to its actual length.

**Bar 15** RH The slurs in **A** (→**GE**→**EE**) cover the six- or five-note groupings filling successive beats. We give the slurring altered by Chopin when proofreading **FE**. It is worth adding that this was Chopin's second amendment to the notation of this figure, which in **AsI** is written as a uniform group of 23 semiquavers covered by a single slur.

RH As the 2<sup>nd</sup> note on the 4<sup>th</sup> beat we give  $d^2$ , in accordance with **A** (→**GE**→**FE,EE**). The equivalent note in **AsI** is  $d\#^2$ , and so one may suspect the omission of a  $\#$  in **A**. However, it seems more likely that Chopin deliberately altered the pitch of this note:

— although Chopin did frequently omit accidentals by notes belonging to the prevailing key, it is very rare that he omitted a sign determining alteration (just a few times in his whole oeuvre);  
 — Chopin did not correct the possible error when proofreading **FE**, although he did change the slurs in the same bar.

**Bar 19** At the beginning of the bar **A** (**→GE→EE**) has the marking *mezza voce*. Chopin most probably removed it when proofreading **FE**.

**RH** There is no accidental by the top note of the last semiquaver in any of the sources. However, in this melodic-harmonic context the use of  $g^3$  is much more likely. The omission of cancelling accidentals in situations of this sort is the most common of Chopin's errors.

p. 14 **Bar 20** **RH** In some later collected editions, the last quaver was arbitrarily changed from  $c^2$  to  $c^3$ .

**Bar 25** **LH** At the beginning of the bar **GE1** (**→GE2,EE**) does not have the  $\natural$  raising  $eb$  to  $e$ . The error was corrected in **FE** & **GE3**.


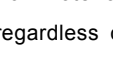
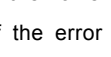
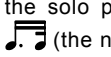
p. 16 **Bar 36** **RH** The crotchet  $g$  at the end of the bar (notated on the lower staff) appears in both **AsI** and **A**. Its presence here raises no stylistic doubts: cf. the octave progression preceding this place and the  $g$  in the chord at the beginning of the following bar. Thus the lack of this note in **GE1** and in the remaining editions is certainly an error.

**Bar 41** **A** (**→GE→FE,EE**) has a pedal release sign before the 1<sup>st</sup> beat. It is not certain whether Chopin forgot to write in the corresponding **AsI** or left the asterisk here inadvertently when moving the moment of releasing the pedal to the end of bar 39. Considering the latter possibility more plausible, we do not give this sign.

**Bar 43** **LH** In **GE2** (**→GE3**) the digits 1 2 were added above the 2<sup>nd</sup> and 3<sup>rd</sup> notes of the first 3 triplets. This fingering, most natural here, could have come from Chopin, yet for the reasons discussed in the characterisation of **GE2** we do not give it as Chopin's in the musical text.


p. 17 **Bar 45** **RH** In **A** and all the editions, the note  $eb^1$  on the 3<sup>rd</sup> beat has the erroneous value of a crotchet with 2 dots.

**Bars 51-53** **RH** We place the semiquaver of the upper voice between the 5<sup>th</sup> and 6<sup>th</sup> notes of the accompaniment, in accordance with the notation of the first editions and the notation of **A** in bars 51 and 53 (in bar 52 the semiquaver of the upper voice is written above the 6<sup>th</sup> note of the lower voice). The notation of **AsI**:

 regardless of the error (in bars 44-46 Chopin consistently writes  instead of , unquestionably signifies the execution of the semiquaver of the upper voice together with the last note of the triplet accompaniment. However, the changes made to the notation suggest that in **A** Chopin rejected this kind of execution in favour of a smoother rhythm, clearly emphasising the independence of the solo part and of the orchestra motifs employing the rhythm  (the notation of bar 52 may be considered imprecise).

p. 18 **Bars 55-58** **RH** In these bars fingering was added in **GE2** (**→GE3**): — the digits 5 4 3 2 1 beginning with the top note of each of the four demisemiquaver figures in bars 55-57 (we give the third of these figures by way of example):



— in the 2<sup>nd</sup> half of bar 57: 

— in bar 58:



The authenticity of this fingering is highly dubious:

— in the figure shown in bar 56 it seems unlikely that Chopin, who marked the execution of successive notes with the same finger on many occasions, would have demanded an uncomfortable wide position instead of repeating the 5<sup>th</sup> finger after the rest; it should also be pointed out that in the 1<sup>st</sup> half of this figure **GE2** has a very serious textual error (a missing note, see commentary to bar 56);

— one could relate to bar 58 the fingering given by Chopin in the symmetrical LH figuration of the *Etude in C minor*, Op. 10 No. 12, bars 17 and 73-74:



As can be seen, this differs fundamentally from the fingering given in **GE2**.

Taken separately, none of the above arguments could resolve the question of the authenticity of the fingering under discussion, yet taken together they render it sufficiently improbable for us to omit this fingering (see characterisation of **GE2**).

**Bar 56** **RH** Missing in the figure on the 5<sup>th</sup> quaver of the bar in **A** and all the editions is  $a^2$ , the 3<sup>rd</sup> note of the sextuplet. Chopin's mistake is attested by the digit 6 placed above this grouping, the presence of this note in **AsI** and the structure of analogous figures in bars 55-57.

p. 19 **Bar 58** **RH** For graphic reasons, in order to fit this bar onto one line we alter here, as an exceptional measure, Chopin's chromatic orthography (over such a long and regular chromatic progression enharmonic changes of notation have practically no effect on understanding the music). In respect to the notation given by us, Chopin wrote 7 notes differently:

- 15.  $c\sharp^4$  instead of  $db^4$
- 18.  $bb^3$  instead of  $a\sharp^3$
- 25.  $g\sharp^3$  instead of  $ab^3$
- 29.  $f\sharp^3$  instead of  $gb^3$
- 33.  $e^3$  instead of  $fb^3$
- 39.  $c\sharp^3$  instead of  $db^3$
- 43.  $b^2$  instead of  $cb^3$

**RH** In the sources, there is no accidental before the 31<sup>st</sup> note, which, due to the  $f\sharp^3$  two notes earlier (see comment above), gives  $f\sharp^3$ . This is certainly a mistake.

**Bars 59-62** **RH** In **A** only one of the 6 notes  $e^3$  or  $e^2$  has the necessary  $\natural$  (the penultimate note in bar 59). In **GE** (**→FE,EE**)  $\natural$  was added only in bar 62. Any possible doubts are dispelled by the notation of **AsI**, in which the necessary signs appear in bars 59 and 61.

**Bar 60** **RH** In the 2<sup>nd</sup> half of the bar in **GE2** (**→GE3**) the fingering 1 2 4 was added above the 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> notes ( $f\sharp^2-g^2-d^3$ ); see characterisation of **GE2**.

p. 21 **Bar 63<sup>c</sup>** **LH** The sound of the last crotchet before the closing arpeggio may raise doubts, since Chopin notated it on the upper staff, on which an octave sign is already in operation here. Technically, therefore, it should be read as  $eb^2$ . However, such an understanding of Chopin's notation is clearly at odds with the graphic arrangement of the LH part, in which this note and the preceding 2 rests are written on the same level, falling between the upper notes of the chord  $F-c^1-a^1$ . We consider this relationship — retained in our edition — to be crucial to the interpretation of this place, since it proves that when writing the  $eb^1$  in question Chopin filled in the sound of the LH chord and simply failed to notice the incursion into the area governed by the octave sign relating to the RH.

## Thema

- p. 22 *Bar 69* LH In **GE2** ( $\rightarrow$ **GE3**) naturals were added before  $E^b$  and  $e^b$  in the 2<sup>nd</sup> half of the bar. This is doubtless an arbitrary change made by the editor of this edition, contrary not only to **AsI** and **A** ( $\rightarrow$ **GE1** $\rightarrow$ **FE,EE**), but also to Mozart's original. Cf. corresponding fragment of Var. II and finale (bars 141 and 280-281).

*Bars 69, 77 & 89* RH Chopin notates the syncopated note on the 2<sup>nd</sup> quaver of the bar inaccurately as a crotchet with 2 dots. To avoid misunderstanding we alter this to a formally correct notation.

*Bars 79 & 95* Before the 4<sup>th</sup> quaver in these bars **A** has repeat signs for the 2<sup>nd</sup> part of the theme. This is most probably an error on Chopin's part, since in the remaining sources they appear in neither the piano part nor the orchestra part.

*Bars 80 & 84* RH The sources do not have the naturals specifying the sound of the top note of the mordents. However, the notes  $e^2$  that appear in the figurations of bars 112-113, and especially in the melody towards the end of bar 188, prove that Chopin heard here the key of F major, and not just a chord of the dominant in the key of B $\flat$  major.

## Var. I


- p. 24 *Bar 105* RH Added above the first 3 semiquavers in **GE2** ( $\rightarrow$ **GE3**) is the fingering 3 2 1 (see characterisation of **GE2**).
- p. 25 *Bar 114* RH In **AsI** & **A** ( $\rightarrow$ **GE** $\rightarrow$ **EE**) the note  $bb^2$  on the 2<sup>nd</sup> beat has the value of a crotchet. We give the quaver that appears in **FE**, since it is possible that Chopin shortened this note to facilitate the execution. For this reason, we do not give the fingering of **AsI** matched with the version of the manuscripts (2 3 2 for the last 3 semiquavers).

## Var. II

- p. 28 *Beginning FE* has here only **Veloce**.
- p. 30 *Bars 149, 161 & 165* Missing in the sources are some or all of the essential accidentals before the last 2 demisemiquavers: **A** ( $\rightarrow$ **GE** $\rightarrow$ **EE**) has only the naturals restoring the  $c^1$  and  $c^2$  in bar 165, whilst in **FE** a  $b$  was added in all 3 bars before the last notes.
- Bar 150* Before the last demisemiquaver **AsI** & **A** ( $\rightarrow$ **GE** $\rightarrow$ **EE**) do not have the  $b$  restoring  $eb^1$  and  $eb^2$ .
- p. 31 *Bar 154* LH The  $\flat$  before the top note of the chord on the 2<sup>nd</sup> quaver of the additional accompaniment appears only in **GE3**.

## Var. III

- p. 34 *Bars 182 & 198* RH In **A** the 2<sup>nd</sup> half of the bar is notated as follows:

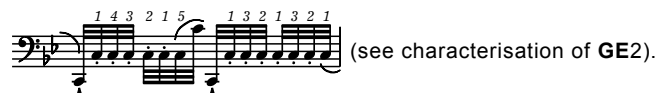
. When proofreading **FE** Chopin added  $eb^1$

to the last  $c^2$  and shortened the value of  $a^1$  on the 4<sup>th</sup> quaver of the bar, connecting it to the  $d^2$  of the upper voice. We give this improved version.

In **GE1** ( $\rightarrow$ **EE**) the notation of **A** was reproduced with mistakes: in both bars the *ten.* was omitted and an erroneous rhythmic value was given to the note  $eb^1$  ( $\text{♩}$  in bar 182,  $\text{♩}$  in bar 198). These errors went uncorrected in **FE**, as well, whilst in **GE2** ( $\rightarrow$ **GE3**) the value of a crotchet was restored to the notes  $eb^1$ .

*Bar 183* (2<sup>a</sup> volta) & *199* RH In the chord on the 2<sup>nd</sup> quaver **A** ( $\rightarrow$ **GE** $\rightarrow$ **EE**) has an additional note  $f^2$ , and on the 3<sup>rd</sup> quaver it has  $f^3$ . We give the version of **FE**, corrected by Chopin.

- p. 35 *Bar 186* LH The fingering of **GE2** ( $\rightarrow$ **GE3**):



## Var. IV

Written in **A** after Var. III is an earlier version of Var. IV, based on a different textural idea:



After notating the whole work Chopin deleted this variation (without its closing *Tutti*) and added its new, final version at the end of the manuscript, precisely marking the places in which the added text was to be inserted. In **AsI** the version deleted in **A** was preserved in an even earlier form, with traces of certain fragments having been rewritten several times.

There is no doubt that the above-described change made in **A** is final, and as a result we do not give or discuss the version of this variation rejected by Chopin.

- p. 37 *Bars 208 & 230* RH In **GE2** ( $\rightarrow$ **GE3**) fingering was added:  $\frac{2}{1}$  above the 1<sup>st</sup> semiquaver of bar 208 and 5 for the 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup> and 8<sup>th</sup> notes in both bars (see characterisation of **GE2**).

*Bars 208-211 & 224* We give the two kinds of *staccato* marking after **A**. This subtlety was not noted in **GE** ( $\rightarrow$ **FE,EE**), where all the semiquavers were given wedges.

*Bars 213 & 237* RH In **A** the 4<sup>th</sup> pair of semiquavers does not have the flats restoring  $bb^1$  and  $bb^2$ . This obvious inaccuracy was corrected in all the editions. Cf. bars 209 and other analogous bars.

- p. 38 *Bar 222* LH The main text is the version appearing in all the sources. However, it seems likely that Chopin altered the chord already on the 2<sup>nd</sup> quaver of the bar by mistake (possibly by association with bars 211 and 219). In the 3<sup>rd</sup> bar of each four-bar unit of this variation the harmony changes in a crotchet rhythm or remains constant. It is also difficult to find a musical reason for complicating the execution of bars 214, 222 and 238 with such a slight difference.

*Bar 231* LH As the 7<sup>th</sup> semiquaver **A** has the triad  $c^1-eb^1-f^1$ . In **GE** ( $\rightarrow$ **FE,EE**) the note  $eb^1$  was left out, doubtless due to a misreading of the manuscript.

- p. 39 *Bar 251* RH In **A** ( $\rightarrow$ **GE1** $\rightarrow$ **EE**) this bar was not filled. The error was corrected in **FE** & **GE2** ( $\rightarrow$ **GE3**). **AsI** also has the correct version, concordant with the sound of the orchestra.

*Bar 253* RH Missing in **A** ( $\rightarrow$ **GE** $\rightarrow$ **EE**) is the  $b$  lowering  $g$  to  $gb$ . The sign was added, possibly by Chopin, during the proofreading of **FE**, and it also appears in the parts of the violas and the bassoon in **GE<sup>orch</sup>** ( $\rightarrow$ **FE<sup>orch</sup>**) and in the parts of both the piano and the orchestra in **AsI**.



## Var. V

p. 40 **Bar 255** Neither in **AsI** nor in **A** ( $\rightarrow$ GE1 $\rightarrow$ FE,EE) are there any accidentals before the notes *g/gb* in the different octaves both in the last chord of the LH and in the RH arpeggio on the 4<sup>th</sup> beat. Although from the harmonic point of view *gb* would be possible, in this context the omission of the naturals is much more likely, since after the change of key signature Chopin was not certain which signature was really in force (this is attested by the numerous unnecessary flats put in **AsI** in bars 255-259 before *db*, *gb*, *ab* and even *eb* and *bb*; in **A** a *b* remained before the *Bb* at the end of bar 255 and before the *gb*<sup>2</sup> in bar 256), and diminished four-note chords were among the young Chopin's favourites. In this case, the matter is decided by the Vni II part, which has *g* (in **AsI** without *b*!); of course, the violins could not play *gb* here.

**Bar 256** RH In both autographs naturals are written in the arpeggio on the 2<sup>nd</sup> quaver of the bar only before the 1<sup>st</sup> and 3<sup>rd</sup> notes, *e* & *a*, and – only in **AsI** – before the penultimate note, *e*<sup>3</sup>. Since the use of notes *a* throughout the arpeggio is a matter of course, one should assume that the notes *eb* should also be raised, which does not ensue unambiguously from the notation of **A**. The need to use notes *e* in the arpeggio is also indicated by the harmonic context: an F major chord without seventh *eb* appears both in the orchestra part and in the piano chords (on the 3<sup>rd</sup> quaver and at the end of the bar).

**Bar 257** LH In **A** ( $\rightarrow$ GE1 $\rightarrow$ EE) the first and last notes of the group of four small notes that ends the trill are written without accidentals. The use of *G* at the beginning of this group, natural in this context, is confirmed by the *q* in **AsI** and the addition of both the signs necessary here during the proofreading of **FE**.

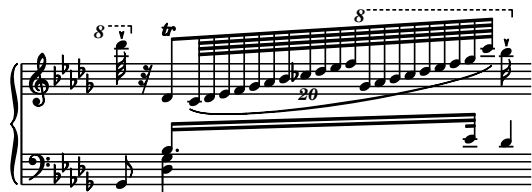
RH In **AsI** the top note of the chord on the 2<sup>nd</sup> beat is written as *f*<sup>3</sup>, and in **A** unclearly as *f*<sup>3</sup> or *eb*<sup>3</sup>. GE1 ( $\rightarrow$ EE) has *eb*<sup>3</sup>, altered during the proofreading of **FE** to *d*<sup>3</sup> (an identical correction was made in GE2). In the editors' opinion, the notation of the autographs is wrong, and Chopin intended *d*<sup>3</sup> here from the beginning, as is suggested by the naturalness of the octave span of the chord and above all the melodic structure (rising sixths *db*<sup>3</sup>-*bb*<sup>3</sup> and *f*<sup>2</sup>-*d*<sup>3</sup> in bars 255 & 257).

We give the last chord as notated without any doubt in **AsI** & **A** and restored – most probably by Chopin – in the proofreading of **FE**. In GE1 ( $\rightarrow$ EE) naturals were added, probably arbitrarily, raising *eb*-*eb*<sup>1</sup> to *e*-*e*<sup>1</sup> in the LH, and in GE2 ( $\rightarrow$ GE3) also naturals raising *gb*<sup>1</sup>-*gb*<sup>2</sup> to *g*<sup>1</sup>-*g*<sup>2</sup> in the RH.

p. 41 **Bar 263** RH **A** does not have the octave sign. **AsI** and all the editions have the correct text.

**Bar 266** RH We give the arpeggio signs according to **AsI**. In **A** and the editions they are missing, which – given the span of the chords – is probably due to oversight on Chopin's part.

p. 42 **Bar 267** RH In the sources, the rhythm of the 1<sup>st</sup> beat is not clear. The notation of **A** ( $\rightarrow$ GE $\rightarrow$ FE,EE) is undoubtedly erroneous, but it is not certain which elements are written incorrectly:



Three possibilities present themselves:

— the fault lies in the value of the trilled *db*<sup>1</sup> and the way the LH is written beneath the RH; this gives the version which we consider the most likely, on account of the real speed (without a clear deformation of the LH rhythm) at which the scale is played, and above all the concordance with the correctly written version of **AsI**; this is our main text;

— the fault lies in the way the LH is written beneath the RH and the number of beams in the group of 20 notes; this gives the first of the versions given in the footnote;

— the fault lies in all the rhythmic values in the RH, and the proper rhythm results from the way the LH is written beneath the right; this gives the second of the versions given in the footnote.

The practical aspects of the execution of this place are discussed in the *Performance Commentary*.

RH The main version of the rhythm of the 7<sup>th</sup> quaver of the bar comes from **A** ( $\rightarrow$ GE $\rightarrow$ EE); **AsI** also has even semiquavers. The variant is the version of **FE**; it is difficult to state whether it results from Chopin's proofreading or from the interpretation of the engraver or the editor of Chopin's somewhat confusing notation (the extending dot may be associated with the upper voice, which requires the shortening of the value of the next note).

RH In **A** ( $\rightarrow$ GE $\rightarrow$ FE,EE) the penultimate note is extended to the value of a quaver. We correct this obvious inaccuracy.

**Bar 268** RH In **A** ( $\rightarrow$ GE1 $\rightarrow$ FE,EE) the triplets in the 2<sup>nd</sup> half of the bar are erroneously written as demisemiquavers.

## Alla Polacca

p. 43 **Bar 277** RH Neither **AsI** nor **A** ( $\rightarrow$ GE $\rightarrow$ EE) has the *q* before the 7<sup>th</sup> semiquaver. The error was corrected – probably by Chopin – during the proofreading of **FE**.

p. 44 **Bar 282** RH The main text comes from **FE**, the variant from **A** ( $\rightarrow$ GE $\rightarrow$ EE). The version of **FE** is most probably the result of Chopin's proofreading, although error on the engraver's part is also a possibility, since this type of shifting of a note by a third is the most common error made when copying out notes.

p. 45 **Bar 294** LH In the last chord GE ( $\rightarrow$ FE,EE) does not have the note *c*<sup>1</sup>. This is most probably due to oversight, since this note appears in both **A** and **AsI**.

p. 46 **Bar 301** RH The *q* defining the sound of the 2<sup>nd</sup> note was added during the proofreading of **FE**.

**Bar 302** RH At the beginning of the bar GE ( $\rightarrow$ FE,EE) has only *f*<sup>1</sup>. The lack of the note *a*<sup>3</sup> which appears in both **A** and **AsI** is certainly due to oversight.

p. 47 **Bar 305** RH In **A** ( $\rightarrow$ GE $\rightarrow$ EE) the rhythmic values of the lower voice are switched in the last 2 figures: the *a*<sup>2</sup> on the 5<sup>th</sup> quaver of the bar is a dotted semiquaver, and the *c*<sup>3</sup> on the 6<sup>th</sup> quaver is a semiquaver, which is followed by a rest. We give the version of **AsI** & **FE**, undoubtedly intended by Chopin.

**Bar 308** RH In the chord at the beginning of the bar **A** ( $\rightarrow$ GE $\rightarrow$ EE) has also *f*<sup>1</sup>. This note was removed – certainly at Chopin's behest – during the proofreading of **FE**.

p. 49 **Bars 319 & 320** LH The notation of the top notes of the thirds in a smaller font was introduced by Chopin when proofreading **FE**. Most of the later collected editions omitted this facilitation.

RH In most of the later collected editions, naturals raising *db*<sup>2</sup>/*db*<sup>1</sup> to *d*<sup>2</sup>/*d*<sup>1</sup> were arbitrarily added before the 14<sup>th</sup> semiquaver. The progression *db*-*c* created in the original notation by this and the subsequent note may be regarded as a complement to the identical progression appearing earlier in the LH (the top notes on the 2<sup>nd</sup> and 3<sup>rd</sup> quavers).

**Bars 323 & 329** RH We notate the top notes of the thirds on the 3<sup>rd</sup> and 5<sup>th</sup> quavers as semiquavers, in accordance with the notation of **A**. In GE1 ( $\rightarrow$ GE2,FE,EE) they erroneously have the value of quavers.

p. 50 **Bar 329** RH As the last note **A** ( $\rightarrow$ GE $\rightarrow$ FE,EE) has *g*<sup>#1</sup>. Since there are no obvious musical or pianistic reasons for changing

the figuration pattern in relation to the analogous bars 323 & 326, we regard this note as having been placed here by mistake and we give the  $e^7$  written by Chopin in **AsI**.

- p. 53 **Bars 345 & 359 LH In A** the octave  $Bb-bb$  at the beginning of the bar is notated in a small font as belonging to the reduction of the orchestra part. In **GE** ( $\rightarrow$ **EE**) it was printed out in normal-size notes, but when proofreading **FE** Chopin restored the correct notation.
- p. 54 **Bar 356 RH In A** ( $\rightarrow$ **GE1** $\rightarrow$ **EE**) the octave sign is missing here. **AsI** and the other editions have the correct text.
- p. 57 **Bar 370 RH Missing in A** ( $\rightarrow$ **GE** $\rightarrow$ **EE**) before the 12<sup>th</sup> semiquaver is the  $\natural$  restoring  $g^2$ . The sign was added during the proofreading of **FE**. The correct text – despite of the lack of the  $\natural$  – is also given by **AsI**, since there the 1<sup>st</sup> note of the bar is written as  $f\sharp^2$ , and not  $gb^2$ .

## Fantasia on Polish Airs in A major, Op. 13

### The themes of the *Fantasia*

‘Już miesiąc zeszedł’ are the first words of the idyll *Laura i Filon*, widely known and loved in Chopin’s days\* (it was the favourite song of Chopin’s mother). Although the composer of the melody remains unknown, this is not a ‘folk product. Its musical structure, particularly its metre and rhythm (6/8 time), is wholly contrary to the properties of Polish melody’.\*\*

Thème de Charles Kurpiński is a ‘fragment of Karol Kurpiński’s *Elegy on the death of Tadeusz Kościuszko*; it is not known whether this is a harmonisation of a folk melody or an eminently successful stylisation’\*\*\*.

In Chopin’s times, the name ‘Kujawiak’ could denote simply a dance from the region of Kujawy\*\*\*\*; it should not be identified with the later name of the most sedate of the family of 3 triple-time dances that also included the mazur and oberek (see *Performance Commentaries* to both volumes of *Mazurkas*, 4 **A IV** and 25 **B I**). Chopin himself, in one of his letters, defined this finale – in keeping with its character – as a mazur (see quotations *about the Fantasia*... before the musical text).

### Sources

**As** Autograph sketch (Bibliotheca Bodmeriana, Geneva), containing the opening fragment of the score (bars 1-20), a fragment of the piano part with a sketch of the harmonic accompaniment (bars 34-35) and a sketch of the harmonic pattern of bars 39-44.

**[A]** The autograph *Stichvorlage* is not extant.

**FE1** First French edition, M. Schlesinger (M.S.1574), Paris, April 1834, containing the version for one piano and orchestral parts (the NE editors could only find a copy of the woodwind parts). The piano part of **FE** is based on **[A]** and was proofread by Chopin. In spite of this, it contains a great many inaccuracies in the notation of accidentals and performance markings (curved lines, accents, *staccato* markings), and also a number of clear errors of pitch.

**FE2** Second impression of **FE1**, made shortly after the first, with a modified title page. The most glaring errors were corrected here and minor alterations unquestionably made by Chopin were included (e.g. in bar 157).

\* In his foreword to *Dzieła Franciszka Karpińskiego* [The Works of Franciszek Karpiński] (Warsaw, 1830), written in 1827, Kazimierz Brodziński writes: ‘who does not know by heart [...] the most beautiful of his idylls, *Laura i Filon*, which in spite of its length was at one time sung in almost every home’.

\*\* Jadwiga Sobieska, ‘Problem cytatu u Chopina’ [Quotation in Chopin], *Muzyka*, 1959, no. 4.

\*\*\* Mieczysław Tomaszewski, *Chopin. Człowiek, dzieło, rezonans* [Chopin. The man, his work and its resonance] (Poznań, 1998).

\*\*\*\* Oskar Kolberg wrote of the final theme of the *Fantasia*: ‘Chopin [...] gave the inscription Kujawiak because he heard it (in a folk version) in Kujawy at the Wodziński’s’ (*Korespondencja*, vol. III (Wrocław and Poznań, 1969); comments on the work of Karasowski).

**FE** = **FE1** & **FE2**.

**FE<sup>piano</sup>**, **FE<sup>orch</sup>** – piano part and orchestral parts of **FE**; these symbols are only used when the use of ‘**FE**’ alone might cause misunderstanding.

**GE1** First German edition, F. Kistner (1033.1034), Leipzig, July 1834, containing the version for one piano and orchestral parts. **GE1** is based on a proof of **FE** corrected by Chopin. One notes the large number of extra performance markings; in the case of some additions, the hand of the editor cannot be ruled out. Some changes were made during print; Chopin’s participation in this process is probable.

**GE2** Second impression of the version for one piano of **GE1**, made shortly after the first, with minor alterations. There are copies of **GE2** differing in the cover price.

**GE** = **GE1** & **GE2**. (The NE editors have not noted the existence of different impressions of the orchestral material of **GE**.)

**GE<sup>piano</sup>**, **GE<sup>orch</sup>** – piano part and orchestral parts of **GE**; these symbols are used only when the use of ‘**GE**’ alone might cause misunderstanding.

**EE** First English edition for one piano, Wessel & C<sup>o</sup> (W & C<sup>o</sup> N<sup>o</sup> 1083), London, April 1834, probably based on a proof of **GE1**. During the printing process **EE** was subjected to editorial revision, but there is no evidence of Chopin’s participation in its preparation. The NE editors failed to locate a copy of the orchestral parts of **EE**, and so it is most likely – as in the case of the *Concerto in F minor*, Op. 21 – that the orchestral material was not printed in **EE**.


### Editorial principles for the solo part

We adopt as the basic text **GE**, based on a proof of **FE** carefully checked by Chopin. In order to eliminate inaccuracies in the reading of **[A]** not noticed by the composer, we compare it with **FE**, based directly on **[A]**. Wherever the authenticity of the markings in **GE** is not entirely certain, we give them in parentheses. We take account of Chopin’s corrections, probably the latest to be made, to the proof of **FE2**.

### Introduzione

- p. 60 **Bars 24 & 40 RH In the sources**, the held 1<sup>st</sup> semiquaver of the 2<sup>nd</sup> beat of bar 24 has a *staccato* dot, like those that follow it. Likewise the 1<sup>st</sup> demisemiquaver of the 2<sup>nd</sup> half of bar 40. These are most probably mistakes. In addition, the tie sustaining  $c\sharp^2$  in bar 24 is absent from **EE**, and the tie sustaining  $a^7$  in bar 40 appears in neither **EE** nor **GE**.

- p. 61 **Bar 26 RH In some of the later collected editions**, the termination of the trill filling the 4<sup>th</sup> quaver of the bar has an altered

rhythmic structure: . Although not cor-

responding to the notation of the sources, this solution sounds natural, and so in the editors’ opinion it may be treated as a facilitation of the original version.

- p. 62 **Bar 34 LH In FE** the grace note at the beginning of the bar is notated erroneously as  $D\sharp$ . We give the  $B\sharp$  appearing in **GE** ( $\rightarrow$ **EE**).

**Bar 35** The instruction *poco ritenuto* was added by Chopin to the base text of **GE** ( $\rightarrow$ **EE**).

**Bar 36** The fingering – most likely Chopin’s – appears only in **GE**.

- p. 63 **Bar 40 RH At the beginning of the bar** the sources have a faulty

rhythm to the top voice: . We give the most

likely solution, modelled on similar figures in the *Concerto in E minor*, Op. 11, movt. I, bars 404-405, movt. II, bar 55, and the *Concerto in F minor*, Op. 21, movt. I, bar 97. Cf. similar trill termination in bar 181 of the *Fantasia*.

**Bars 40, 42 & 166 RH** In some of the later collected editions, the number of beams in the beamings of groups of demisemiquavers was altered to fit the exact calculations of rhythmic values (semiquavers in bar 40, hemidemisemiquavers in the remainder). We retain the notation of the sources, since Chopin employed this kind of notation many times, probably as a suggestion for a free execution (cf. e.g. *Nocturnes in B♭ minor*, Op. 9 No. 1, bar 73, and *E♭*, Op. 9 No. 2, bar 16, and *Preludes in D♭*, Op. 28 No. 15, bars 4 & 79, and *in F minor*, Op. 28 No. 18, bar 17).

p. 64 **Bar 45 LH** As the 5<sup>th</sup> quaver **FE** erroneously has *e*. Cf. bar 47.

p. 65 **Bar 49 LH** Chopin's fingering was most probably added in the base text for **GE**: it is absent from the remaining sources. The exact allotting of digits to particular notes raises doubts:



We give the most natural solution, assuming that this figure is played by the LH alone. See *Performance Commentary*.

**RH** In **FE** the first 4 notes of the 2<sup>nd</sup> half of the bar are demisemiquavers. However, the way in which the LH part is written below the RH part, although generally rather imprecise, suggests the rhythm appearing in **GE** (→**EE**), which in this situation we give as the only one.

**Bar 53** The  $\rightrightarrows$  hairpins and *dolcissimo* were added by Chopin to the base text of **GE** (→**EE**).


**Bar 55** In the sources, the chord in the 1<sup>st</sup> half of the bar, played by the flute, violins, cellos and double basses, is notated in normal-size notes, which means that it should be struck by the soloist as well. However, it cannot be ruled out that this is the result of a misunderstanding of the notation of **[A]**, in which this chord may have been written in small notes as belonging to the orchestra part. The doubling of the chord here does not seem necessary for either harmonic or textural reasons.

## Air 'Już miesiąc zaszedł'

p. 66 **Bar 56** The title of this section, being the incipit of the idyll *Laura i Filon* by Franciszek Karpiński, was deformed in the foreign-language editions: **FE** has 'już miesiąc zaszedł', **GE1** 'jaż miesiąc zaszedł' (in **GE2** 'jaż' was changed to 'Jaż') and **EE** 'JAZ MIESIAC ZASZEDI'.

The metronome tempo was added by Chopin in the base text for **GE** (→**EE**).

**Bar 68 RH** The sources have  $\rightrightarrows$  hairpin here. However, a *cre-scendo* execution of the falling melodic motif at the end of the phrase seems inconceivable, and so we regard this sign as having been placed here by mistake instead of the intended  $\rightrightarrows$ . Similar errors can be found many times in the first editions of Chopin's works, e.g. in the *Etude in C minor*, Op. 10 No. 12, bar 53, *Variations in B♭*, Op. 12, bar 94, *Scherzo in B minor*, Op. 20, bar 306, and *Nocturne in D♭*, Op. 27 No. 2, bar 6.

**Bar 70 RH** On the 1<sup>st</sup> quaver of the bar **FE** has the rhythm .

We give the version of **GE** (→**EE**), which certainly results from Chopin's correction (more than once in analogous situations Chopin wavered over shortening the value of a note before a rest or after; cf. eg. note to *Etude in G♭*, Op. 10 No. 5, bar 65). The mordent on the 2<sup>nd</sup> note appears only in **GE**.

p. 67 **Bar 73 RH** As the last semiquaver of the 1<sup>st</sup> half of the bar **FE** erroneously has the third  $c\#^4 e^4$ . Cf. analogous bar 77.

**Bar 79 LH** As the 5<sup>th</sup> quaver **FE1** has  $g\#$ . The error was corrected in both **FE2** and **GE** (in print). **EE** was given the erroneous version from **FE1**.

p. 68 **Bar 83 RH** In **FE** there is no mordent on the 13<sup>th</sup> semiquaver.

**Bar 84 RH** As the 15<sup>th</sup> semiquaver we give the  $b^2$  that appears in **GE** (→**EE**). This is most probably the version to which Chopin altered the original  $e^3$  retained in **FE**.

**Bar 87 LH** As the 3<sup>rd</sup> quaver **FE** has  $b-d\#^1 a^1$ .

**Bar 88 RH** As the 7<sup>th</sup> semiquaver **FE** erroneously has  $a^2$ .

**Bar 89 RH** The text given in the footnote appears in all the sources. In this context, the note  $e^3$  that opens the 2<sup>nd</sup> half of the bar does not sound natural as a solution to the seventh  $d^3$  from the preceding triplet. The considerable – in our opinion – likelihood of error is indicated by comparison with the analogous bar 93.

p. 69 **Bar 94 RH** As the 11<sup>th</sup> semiquaver **FE** erroneously has  $c^4$ .

p. 70 **Bar 101 RH** As the 13<sup>th</sup> semiquaver **GE** (→**EE**) erroneously has  $c\#^1$ . We give the undoubtedly correct  $d\#^1$  that appears in **FE**.

p. 71 **Bar 102** The  $fz$  appears only in **GE**.

**Bars 103-105 LH** We give the text of **GE**. In **FE** both the notes of the octave are held twice. **EE** does not have the tie in bars 104-105.

**Bars 104-105 RH** In the sources, the section of figuration from the 7<sup>th</sup> note of bar 104 to the 9<sup>th</sup> note of bar 105 is written with the use of an octave sign. The correct text, however, appears only in **GE**; in **FE** the sign begins a semiquaver too soon, and in **EE** it is absent altogether.

**Bar 105 RH** As the 11<sup>th</sup> semiquaver **GE1** (→**EE**) erroneously has  $d\#^2$ . **FE** & **GE2** have the correct text.

**Bar 106 LH** In some later collected editions the lower octave  $E_7$  was added to the 1<sup>st</sup> note. Although admittedly one cannot exclude the possibility that the digit 8 was mistakenly omitted under this note (some octaves are marked in this way in the sources, e.g. the octave towards the end of bar 105), it seems equally likely that Chopin wished to immediately introduce a new compass to the sound, developed in the subsequent bars. For this reason, we leave the source version.

p. 73 **Bar 115 RH** As the 4<sup>th</sup> semiquaver **FE** erroneously has  $b^2$ . We give the  $c\#^3$  that appears in **GE** (→**EE**).

**Bar 117 RH** The main text comes from **FE2**, the variant from **GE** (→**EE**). Both versions derive from corrections to an error in **FE1**, which has  $e^7$  as the 1<sup>st</sup> note. Chopin probably made one of these corrections, and possibly both, yet the error in **FE1** is so glaring that it could just as well have been corrected by the editor in each of the editions. In this situation, convinced of the authenticity of at least one of these versions, but without the possibility of indicating which one, we give them both.

p. 74 **Bar 123 RH** As the 2<sup>nd</sup> semiquaver we give the  $c\#^2$  that appears in **FE**. The remaining editions erroneously have  $b^1$  (**EE**) or  $b\#^1$  (**GE**), most probably due to  $b^1$  being misplaced here by the engraver of **GE** (the  $\#$  in **GE** was added when the final touches were being made to the text). The correct text is beyond question, due to the  $c\#^2$  that appears in the orchestral accompaniment.

## Thème de Charles Kurpiński


p. 76 **Bars 150-151** It is not clear whether Chopin heard the 11<sup>th</sup> semi-quaver, before which the sources have no sign, as *b* or *b*#. Both versions seem possible in respect to both sound/style and execution. In the young Chopin's notation, it is a delicate matter as to whether accidentals apply in different octaves: formally speaking, the principle was the same as today, but exceptions/oversight occurred very often (cf. e.g. note to bar 180).

**Bar 153** The sources have no accidentals before the 14<sup>th</sup> semi-quaver. This is certainly due to oversight – cf. identical figures at the beginning of this bar and on the 2<sup>nd</sup> beat of bar 152.

**Bar 154** LH The sources have no accidental in front of the first, highest, semi-quaver of the last group. This is certainly due to oversight, since the key of F# minor requires here the use of *a*, not *a*#.

p. 77 **Bar 155** The instruction *con molta espressione* was added by Chopin to the base text for **GE** (→**EE**).

**Bar 157** RH In the sources, this bar has the following version:

**FE1**  (we retain the alignment of

the RH part in relation to the 4 semi-quavers of the LH),

**GE** (→**EE**) 

**FE2** 

The version of **FE1** with the clear rhythmic error probably corresponds to the following notation [**A**]:



Unquestionably Chopin's and most probably the latest is the version of **FE2**, which we give as the main version. The authenticity of the remaining correct versions, however, is not certain:

— in the **GE** version the rhythmic error from **FE1** was corrected in such a way that the rhythm resulting from the mutual layout of the parts of the two hands is retained and the simplest necessary changes were made to the rhythmic values of the RH; corrections of this sort could have been made by the reviser of **GE**;

— the supposed version of [**A**] is only our reconstruction.

We give them as possible variants of the original version with fewer notes.

**Bar 159** RH The arpeggio appears only in **GE** (→**EE**).

**Bars 160-161** RH The slur over these bars, *fb* and accent on the 2<sup>nd</sup> quaver of bar 161, and *staccato* dots above the demisemi-quavers were added by Chopin in **GE** (→**EE**, except for the dots).

**Bar 161** RH In the sources, the note *g*#<sup>2</sup> on the 2<sup>nd</sup> quaver of the bar has the erroneous value of a dotted quaver.

RH The accent beneath the 3<sup>rd</sup> quaver (*e*#<sup>2</sup>) appears in **FE**. In **GE** (→**EE**) the sign is – most probably by mistake – inverted.

p. 78 **Bar 165** RH In the sources the quintuplet on the 3<sup>rd</sup> quaver of the bar is written erroneously in semi-quavers.

**Bars 165-167 & 170** RH Some of the articulation markings – *ten.* in bar 165, *staccato* dots in the other bars – were added in **GE** (→**EE**, only *ten.*).

**Bar 167** RH In some of the later collected editions the group of 18 notes is notated in hemidemisemi-quavers. However, the change to Chopin's notation is not justified here, since the motivic design bids us understand this figure as sextuplets of triplets.

RH Before the penultimate note **GE1** (→**EE**) erroneously has a *b* (*e*<sup>3</sup>). **FE** & **GE2** have the correct version.

**Bar 168** LH In **FE** (→**GE1**→**EE**) the note beginning the 2<sup>nd</sup> half of the bar is notated as *c*#. We adopt *d*, better suited to this harmonic context and used by Chopin twice before (bars 161 & 164). An identical change was already made in **GE2**.

**Bar 169** RH In **GE** (→**EE**) the octave sign wrongly starts from the beginning of the bar.

p. 79 **Bar 176** RH In **FE** the group of 4 notes on the 4<sup>th</sup> semi-quaver of the bar is erroneously notated in demisemi-quavers.

**Bars 179 & 181** RH At the beginning of bar 179 the sources do not have the # raising *d*<sup>1</sup> to *d*#<sup>1</sup>. Similarly, in bar 181 there is no # raising *d*<sup>2</sup> to *d*#<sup>2</sup>.

**Bar 180** RH In the 2<sup>nd</sup> half of the bar the sources do not have the # raising *d*<sup>2</sup> to *d*#<sup>2</sup>. It is certain, however, that Chopin regarded the # raising from *d*<sup>1</sup> to *d*#<sup>1</sup> the 7<sup>th</sup> note in the group of 21 demisemi-quavers as binding.

The instruction *con forza* was added by Chopin in the base text for **GE** (→**EE**).

**Bar 181** RH In the sources, the small notes that end the bar fill the whole of its 2<sup>nd</sup> half, which departs considerably from the calmest admissible execution of this figure and was undoubtedly meant to save space. The layout adopted by us corresponds to the rhythm of an analogous figure in bar 161. For other admissible ways of execution, see *Performance Commentary*.

**Bars 181-182** RH In **FE** the grace notes at the transition between bars – ending bar 181 and beginning bar 182 – are written as *♪*. We give them in the form they appear in **GE** (→**EE**).

p. 80 **Bar 189** RH As the 5<sup>th</sup> semi-quaver **FE** erroneously has *g*#<sup>1</sup>. We give *b*<sup>1</sup>, probably introduced by Chopin in the base text for **GE** (→**EE**).

p. 81 **Bar 196** The instructions *a tempo* and *risoluto* were added by Chopin in the base text for **GE** (→**EE**).

**Bar 198** LH Beneath the 1<sup>st</sup> quaver the sources have the sign *p*, certainly erroneous, instead of the *ff* that is need here. Cf. bar 204.

p. 82 **Bar 205** RH As the last 2 notes **FE1** erroneously has *c*<sup>3</sup> and *d*<sup>3</sup>. Via a proof of **GE1** this error found its way into **EE**. Both **FE2** and **GE** have the correct version.

p. 83 **Bar 206** RH As the 3<sup>rd</sup> note **FE1** (→**GE1**) has *fb*<sup>2</sup>. In all 3 editions (**FE2**, **GE2** & **EE**) the error was subsequently corrected.

**Bar 207** LH In the sources, the held chord in the 2<sup>nd</sup> half of the bar has the wrong value of a crotchet.

p. 85 **Bar 219** RH As the 10<sup>th</sup> note **FE** erroneously has *f*#.

**Bars 221-222** The lines delimiting the scope of the *cresc.* and the *fb p* that ends it were added by Chopin in the base text for **GE** (→**EE**).


p. 86 *Bar 229* RH In this harmonic context it seems highly likely that the  $\sharp$  before the 11<sup>th</sup> note was omitted by mistake.


p. 87 *Bars 232-237* Most of the dynamic markings – accents in bars 232, 234 and the last in bar 237, *con forza* in bar 233,  $\text{mf}$  in bar 234 and  $\text{f}$  in bars 236-237 – were added in the base text for **GE** ( $\rightarrow$ **EE**).

*Bars 235 & 237* RH Missing in **FE** ( $\rightarrow$ **GE1** $\rightarrow$ **EE**) is the  $\sharp$  raising  $d^2$  to  $d\sharp^2$ . This sign appears in the part of the 1<sup>st</sup> violins in **GE**<sup>orch</sup> and was also added in **GE2**.

p. 88 *Bar 244* The instruction *marcato* was added by Chopin in the base text for **GE** ( $\rightarrow$ **EE**).

## Kujawiak

p. 89 *Bar 259* RH On the 1<sup>st</sup> beat **FE** has an erroneous rhythm to the octave  $e^1-e^2$ .  We give the secure rhythm of **GE** ( $\rightarrow$ **EE**), corresponding to all the other occurrences of this motif.

*Bar 261* LH On the 1<sup>st</sup> beat the sources have the rhythm , which is certainly an error (cf. RH rhythm and bars 260 & 248-249).

*Bars 262, 276 & 278* We give the signs  $\sim$  that appear here in **FE**. **GE** ( $\rightarrow$ **EE**) has in these places  $\text{tr}$ , which can only be an interpretation of the 'stretched out' signs of **FE** ( $\sim$ ). In bars 306-313, where the signs  $\text{tr}$  and  $\sim$  appear close to one another, all the editions are in accord in this respect.

p. 90 *Bars 279-291* LH We give the slurs according to **GE** ( $\rightarrow$ **EE**), moving the sources' slur between the chords of bars 284-285, which we consider erroneous, to bar 285, in line with the analogous bar 281. The notation of **FE** does not diverge from that of **GE**, but it is less precise, such that most of the ties sustaining common chord members look like phrase marks for notes situated above or below.

*Bar 288* The instruction *poco più animato* was added by Chopin in the base text for **GE** ( $\rightarrow$ **EE**).

p. 91 *Bar 289* LH On the 1<sup>st</sup> beat **FE1** ( $\rightarrow$ **GE1** $\rightarrow$ **EE**) has an extra note  $e^1$  in the chord. The error was corrected during the proofreading of **FE2** & **GE2**.

p. 92 *Bars 308-309* RH We give the secure text of **GE** ( $\rightarrow$ **EE**). Both impressions of **FE** contain mistakes here: they have  $d^3$  as the 2<sup>nd</sup> quaver in bar 309; **FE2** also has  $d\sharp^3$  on the 2<sup>nd</sup> quaver of bar 308 (the  $\sharp$  added in bar 308 was most probably intended by the editor to apply to that erroneous  $d^3$  in bar 309).

*Bar 321* LH In **FE** the dotted minim  $b$  is written beneath the 2<sup>nd</sup> quaver of the RH part, and in **GE** ( $\rightarrow$ **EE**) beneath the 3<sup>rd</sup>. Both notations presumably result from a misunderstanding of Chopin's notation; the composer often wrote notes filling a whole bar near to its centre (this kind of convention still endures today in relation to whole-bar rests). However, the notation of **GE** may be seen as a graphic suggestion for a rhythm to be employed when playing the *Fantasia* without accompaniment.

p. 93 *Bar 329* RH The main text appears in all the sources. We propose the version given in the footnote in order to take account of the possibility of an error on the part of the engraver of **FE** ( $\rightarrow$ **GE** $\rightarrow$ **EE**). This possibility is indicated by the tangible disruption to the natural flow of the figuration in the source version, not justified with regard to the sound: the tritone leap of the lower voice  $g\sharp^2-d^2$  and the resulting sudden change to the spread of the hand (cf. bars 329-330 & 333-334).

*Bar 333* LH On the 2<sup>nd</sup> beat **FE1** ( $\rightarrow$ **GE** $\rightarrow$ **EE**) has the fifth  $e^1-b^1$ . We give the third  $e^1-g\sharp^1$  introduced – probably by Chopin – during the proofreading of **FE2**.

p. 94 *Bar 336* RH As the 7<sup>th</sup> quaver **FE1** ( $\rightarrow$ **GE** $\rightarrow$ **EE**) has  $b^1$ . In the proofreading of **FE2** this note was changed to  $a^1$ . The authenticity of this change is not entirely certain, particularly since in the analogous bar 338 all the sources have  $e^2$ . For this reason in the main text we give  $b^1$ , unquestionably Chopin's.

*Bars 337-338* RH As the last quaver of bar 337 **GE** ( $\rightarrow$ **EE**) has just  $f\sharp^3$ , and as the 4<sup>th</sup> quaver in bar 338 just  $b^2$ . As there is no apparent reason for changing the figuration pattern prevailing from bar 322 (cf. analogous bars 335-336), we give the secure text of **FE**. Moreover, it cannot be excluded that the notes  $d^3$  (in bar 337) and  $g^2$  (in bar 338) appearing in **FE** were added in the latest proofreading of **FE1**, after the base text for **GE** had been dispatched (cf. bar 355).

*Bars 345-346* The main text comes from **GE** ( $\rightarrow$ **EE**), the variant from **FE**. Both versions are musically logical and furnished with characteristic performance markings (diminuendo or staccatos); there is no certainty as to the chronology of Chopin's corrections here.

p. 95 *Bar 353* LH Before the 1<sup>st</sup> semiquaver of the 2<sup>nd</sup> beat **FE** ( $\rightarrow$ **GE1** $\rightarrow$ **EE**) does not have the  $\flat$  lowering  $d\sharp^1$  to  $d^1$ . The sign was added in **GE2**. Cf. bar 357.  
RH As the 2<sup>nd</sup> semiquaver on the 2<sup>nd</sup> beat **FE1** ( $\rightarrow$ **GE** $\rightarrow$ **EE**) erroneously has  $b\sharp^1$ . The unnecessary  $\sharp$  was removed during the proofreading of **FE2**.

*Bar 355* RH As the 10<sup>th</sup> semiquaver **GE** ( $\rightarrow$ **EE**) has only  $e^2$ . This error most probably occurred also in **FE1**, although there it was corrected during the final revision.

*Bar 358* LH Missing in the sources before the 3<sup>rd</sup> semiquaver is the  $\flat$  lowering  $g\sharp^1$  to  $g^1$ .

p. 96 *Bar 360* RH On the 8<sup>th</sup> semiquaver of the bar **GE** ( $\rightarrow$ **EE**) erroneously has  $a\sharp^1$ . We give the correct version of **FE**. Cf. analogous bar 370.

*Bars 360 & 362-363* The signs  $\text{fz}$  were added in the base text for **GE** ( $\rightarrow$ **EE**).

*Bar 361* RH On the 6<sup>th</sup> semiquaver of the bar **FE** has  $e^1$ . In **GE** ( $\rightarrow$ **EE**) the error was corrected. Cf. analogous bar 371.

p. 97 *Bar 371* LH On the 3<sup>rd</sup> beat **FE** has only  $f\sharp$ . We give the octave  $f\sharp-f\sharp^1$  appearing in **GE** ( $\rightarrow$ **EE**). This version was most probably introduced by Chopin when proofreading the base text for **GE**.

*Bar 372* RH As the 9<sup>th</sup> semiquaver **GE** ( $\rightarrow$ **EE**) has just  $d\sharp^2$ . We give the unquestionably correct sixth  $f\sharp^1-d\sharp^2$  occurring in **FE**.

*Bar 373* RH Missing in **GE** ( $\rightarrow$ **EE**) before the 8<sup>th</sup> semiquaver is the  $\times$  raising  $c\sharp^2$  to  $c\sharp\sharp^2$ .

*Bar 374* RH In **GE** ( $\rightarrow$ **EE**) the last semiquaver is  $a^1$ . We give the  $e^2$  that appears here in **FE** and in the analogous bar 364 in all the sources. Given the identical continuation of the figuration, there is no apparent reason for differentiating the endings of bars 364 & 374.

*Bar 376* RH As the 3<sup>rd</sup> semiquaver **FE** ( $\rightarrow$ **GE**) has  $f\sharp^3$ . This version contains neither error nor clumsiness, and so in spite of the difference in relation to the analogous bar 366 we give it as the main version. Over the course of this 10-bar section (bars 369-378) there occur several other minor differences compared to bars 359-368 (octaves in the place of single notes in the bass in

bars 369 & 371, LH motif shifted up an octave in bars 373-374, extra note on the 2<sup>nd</sup> beat of bars 374 & 376). However, given the possibility that accidentals may have been mistakenly omitted in bar 376, we sanction the unifying of the figurations in the two analogous bars; this is accounted for in the form of a variant given in a footnote. This version appears in **EE**.

- p. 98 **Bar 384** RH In the source version given at the foot of the page the 1<sup>st</sup> group of semiquavers is the same as the next two. This is most probably a mistake, since the lack of the  $a^3$  on the 3<sup>rd</sup> semiquaver represents an unjustified deformation of the motif created by the top notes of the figuration in bars 379-386, which is a variant of the motif which opens the *Kujawiak* (we hear this motif again in bars 387-388).

## Krakowiak in F major, Op. 14

### Sources

- AI** Autograph of the score in an earlier redaction (Muzeum Czartoryskich, Kraków). In relation to the later, printed, version, the piano part here displays a number of differences (the most occurring in the repeat of the 1<sup>st</sup> theme, in which the majority of the figural variations are missing) and contains many more fingerings but fewer performance markings. The notation, particularly towards the end, betrays signs of haste. **AI** is not free of errors; some, subsequently copied into the autograph *Stichvorlage*, can still be found in the first editions (bars 491, 534, 672). **AI** was used for playing, as is attested by the performance markings added in graphite and red pencil, mainly concerning tempo changes and pauses. Chopin's entry by the corrections in the part of the horns in bars 236-238 ('Elsner's hand') indicates that the manuscript – or at least the orchestra part – was looked over by Joseph Elsner.
- [A]** The autograph *Stichvorlage*, undoubtedly produced from **AI**, is not extant.
- FE** First French edition, M. Schlesinger (M.S.1586), Paris, June 1834, containing the version for one piano and orchestral parts (the NE editors could not locate a copy of the parts). The piano part in **FE** is based on **[A]** and was proofread by Chopin. Despite this, it contains a great many inaccuracies in the notation of accidentals and performance markings (curved lines, accents, *staccato* markings), and a number of other errors.
- GE1** First German edition, F. Kistner (1038.1039), Leipzig, July 1834, containing the version for one piano and orchestral parts. **GE1** is based on a proof of **FE** corrected by Chopin. During the printing process it underwent editorial revision; there is nothing to suggest that Chopin participated in this revision. There are copies of **GE1** differing in the cover price.
- GE2** Second impression of the version for one piano of **GE1**, after 1845, with no changes to the musical text.
- GE3** Second German edition of the version for one piano (same firm and number), after 1874, in which numerous revisions were made (generally the correction of errors, but also arbitrary changes).
- GE** = **GE1**, **GE2** & **GE3**.
- GE<sup>piano</sup>**, **GE<sup>orch</sup>** – piano part and orchestral parts of **GE**; these symbols are used only when the use of '**GE**' alone might cause misunderstanding.
- EE** First English edition of the version for one piano, Wessel & C<sup>o</sup> (W & C<sup>o</sup> N<sup>o</sup> 1084), London, May 1834, based on a proof of **FE** corrected by Chopin. The NE editors could not locate a copy of the orchestral parts of **EE**, and so it is most likely – as in the case of the *Concerto in F minor*, Op. 21 – that the orchestral material was not printed in **EE**. During the printing process **EE** underwent editorial revision, which included the introduction of several arbitrary changes made as corrections of purported errors.

### Editorial principles for the solo part

All three first editions – **FE**, **GE** & **EE** – in their published form are most probably based on proofs of **FE**, made from **[A]** and corrected by Chopin. As our basic text we adopt **GE**, produced from the base text most meticulously corrected by Chopin, compared with **FE** & **EE**. We amend probably uncorrected errors and inaccuracies on the basis of **AI**. We give the fingering of **AI**, supplementing the fingering of the first editions, in parentheses.

We set in order the inconsistent slurring and other articulation markings, guided by obvious analogies and by two further elements documented in sources of other compositions: knowledge of Chopin's habits and typical alterations in the first editions in this area. To avoid overloading the text, in obvious situations brackets are not used.

Wherever differentiation may correspond to Chopin's intentions, we leave the source versions.

We endeavour to preserve the distinction between long and short accents that is characteristic of Chopin. Due to the lack of an autograph *Stichvorlage* and the clear inaccuracies of the first editions, it is not always possible to precisely reconstruct the composer's intentions (this also applies to the assigning of accents to the right or left hand).

### Introduzione

- p. 103 **Bars 53 & 54** RH The pauses were added in pencil in **AI**, and so they certainly reflect the way Chopin himself played this place.

**Bar 55** LH As the last semiquaver both **AI** and **FE** (→**EE**, **GE1**→**GE2**) have *g*. Despite this, it seems more likely that Chopin placed this note here by mistake:

— the disruption to the regular progression of the figuration with the compass of a thirteenth (together with the RH) is not justified by the sound – in this context suspending the motion of the bass line sounds unnatural;

— *g* patently hinders the execution, particularly in the tempo given by Chopin.

For this reason, in the main text we change the note in question to *bb*. An identical change was made in **GE3** and in most of the later collected editions.



**Bar 56** RH As the 3<sup>rd</sup> semiquaver we give the  $g^2$  that appears in **AI**. **FE** (→**GE**) erroneously has  $f^2$ , which was corrected in **EE**.

### Rondo

- p. 105 **Bar 79** LH As the 2<sup>nd</sup> quaver **GE** & **EE** have  $g-e^1$ . We give the version of **FE**, corrected by Chopin presumably to avoid parallel fifths in the lower voices and to resolve the leading note *b* from the previous bar. The version of **AI** is not certain: it may be the sixth  $g-e^1$  or the triad  $g-c^1-e^1$ .
- p. 106 **Bar 99** LH As the 1<sup>st</sup> quaver **FE** (→**GE**) erroneously has *e*. **EE** has the correct text.
- p. 108 **Bar 137** RH As the last semiquaver **FE** erroneously has *f*.
- p. 109 **Bar 145** RH As the last semiquaver **GE1** (→**GE2**) erroneously has *d*.
- Bar 153** LH As the 1<sup>st</sup> quaver **AI**, **GE1** (→**GE2**) & **EE** have *e*. The  $b$  lowering this note to  $e^b$  was added by Chopin when proofreading **FE**. Given the numerous similar omissions of accidentals in this work, this is more likely to have been the correction of an error rather than a change of conception. The version with  $e^b$  was also introduced in **GE3**.
- p. 110 **Bar 156** LH As the last quaver we give the fourth  $d^1-g^1$  that appears in all the sources. In most of the later collected editions  $bb$  was arbitrarily added to it.

**Bar 162** RH On the 2<sup>nd</sup> quaver of the bar **FE** has the third  $d^3-f^3$ , most probably erroneously.

- Bar 165 RH On the 2<sup>nd</sup> quaver of the bar **FE** has only  $eb^3$ , most probably erroneously.
- Bar 166 RH As the penultimate note **FE** erroneously has  $bb^1$ .
- p. 111 Bar 170 RH The sources do not have the  $b$  lowering  $e$  to  $eb$  before the 5<sup>th</sup> semiquaver. Comparison with the analogous bar 174 shows that the sign was mistakenly omitted by Chopin. Cf. following commentary, and also those for bars 153 and 191.
- Bar 176 RH Before the 3<sup>rd</sup> semiquaver **AI**, **GE** & **EE** do not have the  $b$  lowering  $e^2$  to  $eb^2$ . Chopin added the sign when proofreading **FE**.
- Bars 177-178 RH As the 7<sup>th</sup> semiquaver of bar 177 **GE** has  $eb^2$ . We give the  $c^2$  that appears in **AI**, **FE** & **EE**. The version of **GE** is most probably due to error on the part of the engraver, who instead of  $c^2$  wrote  $e^2$ , subsequently revised to  $eb^2$ . In **GE3** the revision was taken further, with the octave  $bb^1$ - $bb^2$  at the beginning of the following bar arbitrarily changed to the sixth  $d^2$ - $bb^2$ .
- p. 112 Bar 190 RH As the last semiquaver in the 1<sup>st</sup> half of the bar **FE** erroneously has  $c^2$ .
- Bar 191 LH Before the last octave neither **AI** nor **FE** ( $\rightarrow$ **EE**,**GE1**  $\rightarrow$ **GE2**) has accidentals, which gives  $E$ - $e$ . However, both the structure of the motif, which is an augmentation of the first motif of the theme of the *Rondo* (cf. bars 64, 80 & analog.), and also the presence of the notes  $eb$  in the chords of neighbouring bars make it highly likely that Chopin omitted the flats by mistake (there are quite a number of errors of this sort in **AI**). **GE3** gives  $Eb$ - $eb$ .
- p. 113 Bar 199 RH As the 2<sup>nd</sup> note **FE** has the certainly erroneous  $f^3$ .
- Bar 205 RH As the 3<sup>rd</sup> note **FE** has the certainly erroneous  $f^1$ .
- Bar 206 In **FE** ( $\rightarrow$ **GE**,**EE**) the sign  $p$  occurs at the beginning of the bar. In accordance with the musical sense we move it to the 2<sup>nd</sup> quaver of the bar. The probable inaccuracy of notation may reflect Chopin's corrections in **[A]**: originally (in **AI**) Chopin wrote  $f$  on the 2<sup>nd</sup> quaver; if, having altered his conception, he then replaced it with the sign  $p$ , he probably wrote the new marking alongside the previous sign, which could have confused the engraver.
- Bar 208 RH As the penultimate semiquaver all the sources have  $g^3$ . This is probably a mistake by Chopin: throughout the *Krakowiak*, and also other works from this period, there is a clear predominance of schematic figurations. Cf. bar 206.
- Bars 208-209 LH In the sources, the bottom notes of the chord,  $bb$ - $e^1$ , are not held over between bars. However, given the clear syncopations in both the LH part and the orchestra part, we consider it much more likely that the ties were mistakenly omitted than that the composer might have differentiated these bars in relation to bars 206-207.
- p. 114 Bar 222 At the beginning of the bar we give  $fz$  in accordance with **GE** (**EE** has only  $fz$ ). **FE** has  $p$  instead of these markings; this points to a different dynamic conception for this fragment, in keeping with the original *diminuendo* written in bars 219-221 in **AI**, but not included in any of the editions. Cf. *Performance Commentary*.
- p. 115 Bars 239 & 247 LH The appoggiatura in bar 247 appears only in **FE**, where it was most probably added by Chopin during the final correction. In this situation the lack of a LH ornament in bar 239 seems to be due to oversight on Chopin's part. Cf. bars 563, 567, 561 & 565, in which the LH plays all the same ornaments as the RH.
- p. 117 Bars 277-278 RH The octave sign is missing in **FE**.
- Bar 280 In **FE** the rhythmic values of the first 2 notes are semiquaver and demisemiquaver. We give the rhythm of **GE** & **EE**, most probably corrected by Chopin in the base texts for these editions. This rhythm appears concordantly in all the first editions in the analogous bar 604. (**AI** has even semiquavers in both places.)
- p. 118 Bar 286 RH We give the first chord in the form notated in **AI**. In **FE** ( $\rightarrow$ **GE**,**EE**) it sounds  $f^1$ - $bb^1$ - $f^2$ , probably by mistake.
- Bar 293 RH The main text comes from **FE** ( $\rightarrow$ **GE**,**EE**), the variant from **AI**. It is difficult to conclude whether the version of the editions corresponds to the notation of **[A]** or is an engraver's error missed during proofreading.
- p. 119 Bar 299 RH As the last semiquaver **FE** ( $\rightarrow$ **GE1** $\rightarrow$ **GE2**) erroneously has  $a^4$ . In **EE** the error was corrected in print; **GE3** also has the correct version.
- Bars 299-300 RH The octave sign is missing in **GE1** ( $\rightarrow$ **GE2**). The error, initially occurring also in **FE**, was corrected both in the final proofreading of this edition and also in **EE** & **GE3**.
- Bar 302 RH As the 4<sup>th</sup> semiquaver **EE** has  $c\#^2$ . The change from the  $e^2$  that appears in the remaining sources was made in print; this is most probably an arbitrary change.
- Bar 303 RH **FE** does not have the crotchet stems extending the 1<sup>st</sup> and 5<sup>th</sup> semiquavers. They were added most probably by Chopin in the base texts for **GE** & **EE**.
- Bar 305 RH As the 7<sup>th</sup> semiquaver **FE** erroneously has  $d^3$ .
- Bars 312-313 The hairpins  $\llcorner$  come from **FE**, where they were most probably added by Chopin during proofreading.
- p. 120 Bars 314-315 RH Chopin's fingering comes from **FE** ( $\rightarrow$ **GE**, **EE**). In **AI** Chopin wrote a somewhat different fingering, which we give in the *Performance Commentary*.
- Bar 316 RH The extra quaver stems and flags on the 3<sup>rd</sup> and 7<sup>th</sup> semiquavers appear in **AI**, **GE** & **EE**. Their absence in **FE** may be the result of Chopin's proofreading or of oversight on the part of the engraver; not having any certainty in this respect, we give the unquestionably authentic notation of the remaining sources.
- Bar 321 RH As the 5<sup>th</sup> semiquaver **GE1** ( $\rightarrow$ **GE2**) erroneously has  $c^2$ . We give the  $d^2$  that appears in **AI** (as  $c\#\#^2$ ) and **FE** ( $\rightarrow$ **EE**). The erroneous note was also changed – to  $c\#\#^2$  – in **GE3**. RH Due to an overextended octave sign the 5<sup>th</sup> and 6<sup>th</sup> semiquavers are notated in **FE** ( $\rightarrow$ **EE**,**GE1** $\rightarrow$ **GE2**) an octave too high. **GE3** has the correct text.
- Bar 325 LH The use of the notes  $B$  and  $b$  in the 2<sup>nd</sup> half of the bar was marked only in **FE** (the  $b$  raising  $Bb$  to  $B$ , most probably added during the final proofreading).
- p. 121 Bar 326 RH The use of the 3<sup>rd</sup> finger on the 6<sup>th</sup> semiquaver of this bar was marked in **AI**. We give this possibility as a variant, since Chopin could have omitted this digit seeing other possible fingerings.
- Bar 327 RH In **WF** the  $b$  at the beginning of the bar is placed erroneously before the  $b^1$ . **GE** & **EE** have the correct text.
- Bars 335-337 RH In the editions the notes  $c\#^3$ ,  $c\#^2$  and  $c\#^1$  at the beginning of these bars have the value of a quaver with the exception of the semiquaver  $c\#^1$  in bar 337 in **GE**. The version of **GE** is the original version (**AI** has semiquavers in all 3 places) and is most probably due to oversight during proofreading.

- p. 122 **Bar 350** LH Before the 2<sup>nd</sup> semiquaver **FE** has a  $\sharp$  raising *e* to *e* $\sharp$ . The erroneous sign was removed during the proofreading of **GE** & **EE**.  
LH Erroneously added in **EE** before the last semiquaver was a  $\sharp$  raising *e*<sup>2</sup> to *e* $\sharp$ <sup>2</sup>.
- Bar 354** LH Before the 1<sup>st</sup> semiquaver **FE** has a  $\sharp$  raising *G* to *G* $\sharp$ . The erroneous sign was altered during the proofreading of **GE** & **EE**.
- p. 123 **Bar 360** LH As the last semiquaver **FE** erroneously has *g*<sup>2</sup>.
- Bar 361** RH As the last semiquaver **FE** ( $\rightarrow$ **EE,GE**) has *d*<sup>1</sup>. Comparison with the analogous bars 355, 357, 363 & 365 indicates the considerable likelihood of error. **AI** has here *b*, presumably corrected from *d*<sup>1</sup>; the notation is not clearly legible, and so it is possible that Chopin himself miscopied this note in **[A]**.
- Bar 363** RH As the 2<sup>nd</sup> semiquaver **FE** erroneously has *c*<sup>3</sup>.
- Bars 367 & 370-376** Here the signs  $\text{—}$  repeated every crotchet unquestionably denote long accents. However, the lack of **[A]** does not allow us to state which notes they concern; therefore, we reproduce them in the form they occur in **FE** ( $\rightarrow$ **EE,GE**). **AI** has different dynamic markings throughout this fragment, which Chopin rejected in the final redaction of the work. See *Performance Commentary*.
- Bar 369** RH As the 3<sup>rd</sup> and 4<sup>th</sup> semiquavers **GE1** ( $\rightarrow$ **GE2**) erroneously has *bb*<sup>2-d</sup><sup>3</sup>. This error originally appeared also in **FE** ( $\rightarrow$ **EE**), but was then corrected there (**GE3** also has the correct version). The instruction *cresc.* comes from **AI**.
- p. 124 **Bar 381** RH As the 7<sup>th</sup> semiquaver **FE** erroneously has *ab*.
- p. 125 **Bars 385-398** LH We give the ties according to **AI**, where Chopin wrote them very precisely in both the piano part and the orchestra part. The first editions have probably erroneous ties sustaining *C* in bars 385-386 & 391-392 and *c* in bars 387-388 (and in **FE** also *c* in bars 392-393).
- Bars 391, 393, 395 & 397** The instruction *dim.* in bar 393 and the LH accents in the remaining 3 bars were probably added by Chopin in the base texts for **GE** & **EE**.
- Bar 396** RH As the 2<sup>nd</sup> semiquaver **FE** ( $\rightarrow$ **GE1** $\rightarrow$ **GE2**) has *c*<sup>1</sup>. Since there are no apparent musical or pianistic reasons for disrupting the regularity of the figuration here, we regard this as an error and give the *d*<sup>1</sup> that appears in **AI**, **EE** & **GE3**, unquestionably Chopin's.
- p. 127 **Bar 414** RH In the 1<sup>st</sup> half of the bar **FE** has the rhythm , which is probably a mistake. We give the concordant version of **AI**, **GE** & **EE**.
- Bar 417** LH The version given in the footnote comes from **AI**. The version of the first editions is most probably only an inexact reading of this: . In the editors' opinion, when preparing the final version of the *Rondo* for print Chopin concentrated in this fragment on varying the RH part (see above, characterisation of the autographs) and did not check the LH part, failing to spot the need here for an analogous correction to that which he made in **FE** in bar 79. For this reason, we give this version of the analogous bar 79, corrected by Chopin, in the main text.
- Bar 423** RH In **FE** ( $\rightarrow$ **GE**) the fingering digit **1** was erroneously placed one note too early, over the *g*<sup>3</sup>. In **EE** the error was corrected.
- p. 128 **Bar 437** RH At the beginning of the bar **FE** has the chord *f*<sup>1</sup>-*bb*<sup>1</sup>-*d*<sup>2</sup>-*f*<sup>2</sup>. During the proofreading of **GE** the erroneous *bb*<sup>1</sup> was corrected to *a*<sup>1</sup>, which also appears in **AI**. A similar correction was made in **EE**, although there – most probably by mistake – the bottom note, *f*<sup>1</sup>, was removed.
- p. 130 **Bar 472** RH As the 1<sup>st</sup> semiquaver **FE** has *d*<sup>3</sup>. This obvious error was corrected in the base texts for **GE** & **EE**.
- p. 131 **Bar 479** RH As the last semiquaver **AI** & **FE** ( $\rightarrow$ **EE,GE1** $\rightarrow$ **GE2**) have *c*<sup>3</sup>. The *db*<sup>1</sup> that appears in the part of the 2<sup>nd</sup> violins (in both **AI** and **GE**<sup>orch</sup>) shows that Chopin heard *c* as a transitional seventh in the bass only. The appearance of this note in a high register is therefore most probably an error; consequently we alter this *c*<sup>3</sup> to *db*<sup>3</sup> (an identical change was made in **GE3**). Cf. analogous bar 471.
- p. 132 **Bar 491** RH As the 4<sup>th</sup> semiquaver **AI** & **EE** have *e*<sup>3</sup>. Comparison with the analogous bars 483, 487 & 495 proves Chopin's mistake. The error was corrected during the proofreading of **FE** & **GE**.
- Bar 494** RH As the 2<sup>nd</sup> semiquaver **FE** has *a*. Chopin corrected this obvious error in the base texts for **GE** & **EE**.
- p. 134 **Bar 514** RH As the 2<sup>nd</sup> semiquaver **GE1** ( $\rightarrow$ **GE2**) has *c* $\sharp$ <sup>1</sup>. The error was made in **FE**, but during the proofreading of **FE** & **EE** this note was changed to the correct *d* $\sharp$ <sup>1</sup>. **GE3** also has the correct version.
- Bar 519** RH As the last semiquaver **FE** has *b*<sup>1</sup>. We adopt the concordant version of **AI**, **GE** & **EE**. The note *b*<sup>1</sup> originally appeared in **AI**; similarly in bar 521 the last note was originally *g* $\sharp$ <sup>1</sup>. Chopin subsequently shifted both notes down by a third. Thus the version of **FE** may be either an ordinary engraver's error or an original version written – most probably by mistake – by Chopin himself.
- Bars 523-531** The dynamic markings in brackets come from **AI**.
- Bar 525** RH As the 6<sup>th</sup> semiquaver **FE** has *f*<sup>1</sup>. Chopin corrected this obvious error in the base texts for **GE** & **EE**.
- p. 135 **Bar 529** RH As the last semiquaver **FE** ( $\rightarrow$ **GE1** $\rightarrow$ **GE2**) has *c* $\sharp$ <sup>2</sup> (without  $\sharp$ ). We adopt the concordant version of **AI** & **EE**; the appropriate correction was also made in **GE3**.
- Bar 534** RH As the 7<sup>th</sup> semiquaver **FE** ( $\rightarrow$ **GE**) has *d*<sup>3</sup>. This is most probably an error on Chopin's part, made in **AI**. We adopt *f*<sup>3</sup>, which gives a melodic contour to the figuration in line with the pattern that prevails from bar 502 (see especially bar 526). The appropriate correction was also made in **EE**.
- Bar 535** LH The main text comes from **FE** ( $\rightarrow$ **GE,EE**). In **AI** the chord in this bar is *c-f-a-c*<sup>1</sup>; similarly, in bars 529 & 537 **AI** has the chords *e-a-c* $\sharp$ <sup>1-e</sup><sup>1</sup> and *A-d-f* $\sharp$ -*a* respectively. Whilst the introduction of a seventh in the last two chords emphasises their modulatory character and adds variety to the whole chordal progression, in the bar in question the virtues of the chord with *eb* are not so obvious. Taking account of a possible misreading of Chopin's corrections in **[A]**, and even the possibility of error on the composer's part, we give as a variant the version of **AI**.
- p. 136 **Bars 551-552** The instructions *dimin. poco ritenuto* were probably added by Chopin in the base text for **GE**. Similarly, he supplemented the base text for **EE**, which has *Dim. Poco Rall.* In **FE** there are no markings here.
- p. 137 **Bar 556** LH In **FE** ( $\rightarrow$ **EE**) the grace note has the form of a small crotchet, and in **GE** of a small quaver crossed through. Taking into account both this discrepancy and the fact that inaccuracies in the notation of grace notes occur in Chopin's first editions quite frequently, we give the grace note in the form notated in Chopin's hand in **AI**.



Bar 563 LH On the 2<sup>nd</sup> quaver of the additional accompaniment **FE** erroneously has the chord *f-a-d*<sup>1</sup>.

p. 138 Bars 593-597 & 603-604 RH The octave signs are missing in these bars in **FE**. **GE** & **EE** have the correct text.

p. 139 Bar 600 Before the last semiquaver **EE** has naturals in both hands. This error originally occurred also in **FE** ( $\rightarrow$ **GE**), where it was corrected during proofreading.

Bar 605 LH As the 1<sup>st</sup> note of the additional accompaniment **GE** erroneously has *d*.

Bar 607 LH In **FE** the top note of the chord of the additional accompaniment is *e*<sup>7</sup>. This error was corrected in **GE** & **EE**.

p. 140 Bars 615 & 617 At the beginning of these bars **FE** ( $\rightarrow$ **EE,GE**) has the signs *f*. In this context the threefold appearance of this sign is unjustified and is most probably an error. It seems less likely that the engraver repeated a sign twice in places where no marking was intended than that he placed the wrong sign in the right places. Hence our suggestion of replacing the dubious markings with the signs *ff*. In other Chopin works we encounter many times in **FE** erroneous signs *f*, instead of *ff*, e.g. in *Etudes* from Op. 10: No. 3 in *E*, bar 54, No. 4 in *C# minor*, bars 1, 8, 16, 26 & 54, No. 6 in *Eb minor*, bars 21 & 32, No. 12 in *C minor*, bar 37 (cf. note to the above-mentioned bars of the *Etude in C# minor*, Op. 10 No. 4).

p. 141 Bar 627 RH Missing in **FE** is the octave sign. **GE** & **EE** have the correct text.  
RH As the 7<sup>th</sup> semiquaver **GE** erroneously has *eb*<sup>2</sup>.

p. 142 Bar 635 LH The third on the 3<sup>rd</sup> quaver appears in **AI, GE** & **EE**. The single *c*<sup>1</sup> in **FE** may be the result of Chopin's correction.

Bar 638 LH In **FE** ( $\rightarrow$ **GE,EE**) the 1<sup>st</sup> note is extended to the value of a crotchet, as in the preceding bars. This is most probably a mistake, and so in line with **AI** we give it a *staccato* dot as in the following, analogous bars.

Bar 639 RH At the beginning of the bar **FE** has – most probably by mistake – the third *c*<sup>2</sup>*eb*<sup>2</sup>. We give the concordant version of **AI, GE** & **EE**.

p. 143 Bar 646 RH As the last note the sources have *g*<sup>2</sup>. This is most probably the original version of this figure, written here by mistake: **AI** has *g*<sup>1</sup> both at the end of bars 638-640 and 646-649 (in **AI** the figuration from bar 646 is not shifted up an octave as in the final version).

Bar 651 RH As the 2<sup>nd</sup> semiquaver **FE** ( $\rightarrow$ **GE1** $\rightarrow$ **GE2**) has *f*<sup>2</sup>. The error was corrected during the proofreading of **EE** & **GE3**. Both the *g*<sup>1</sup> in the analogous bar 643 of the final version and the *g*<sup>1</sup> in both places in **AI** indicate *g*<sup>2</sup> to be the correct note.

Bar 652 RH As the 3<sup>rd</sup> semiquaver **FE** ( $\rightarrow$ **EE**) has the third *c*<sup>3</sup>*eb*<sup>3</sup>. During the proofreading of **GE** *eb*<sup>3</sup> was removed, which gives a version analogous to bar 651 and concordant with the version of **AI**.

RH As the 4<sup>th</sup> semiquaver we give *eb*<sup>3</sup>, which appears in **AI** & **FE** ( $\rightarrow$ **GE**). During the proofreading of **EE** it was altered to *g*<sup>3</sup>, rendering the figure of this bar similar to the figure in bar 644.

p. 144 Bars 662-667 Missing in this fragment in **FE** are five necessary accidentals, and one of the flats is placed by the wrong note (it lowers *f*<sup>1</sup> to *fb*<sup>1</sup> on the 4<sup>th</sup> quaver of bar 664 instead of *c*<sup>1</sup> to *cb*<sup>1</sup> on the 3<sup>rd</sup> quaver). In **EE** most of these errors were corrected; in **GE**, all of them.

Bar 672 RH As the 5<sup>th</sup> semiquaver **FE** ( $\rightarrow$ **GE,EE**) has *a*<sup>1</sup>, undoubtedly erroneous in this harmonic context. The error probably stems from the inexact notation of **AI**: this note, situated higher than the *a*<sup>1</sup> that precedes it, but clearly too low for *b*<sup>1</sup>, can be mistaken for an *a*<sup>1</sup> when read in haste; that is most probably how Chopin wrote it in **[A]**.

p. 145 Bar 680 LH As the last semiquaver **FE** erroneously has *a*.

Bar 681 RH Missing in **FE** is the crotchet *f*<sup>3</sup>.

Bar 684 RH On the 4<sup>th</sup> semiquaver of the bar **FE** erroneously has *g*<sup>#2</sup> in the lower voice.

p. 146 Bars 689-690 LH In **FE** the note *c*<sup>1</sup> is tied over between bars. In **GE** & **EE** there is no tie, and the fifth *c*<sup>1</sup>*g*<sup>1</sup> that begins bar 690 is furnished with a *staccato* dot. The addition of the dot proves that the lack of a tie is no accident and that the version of **GE** & **EE** resulted from Chopin's corrections.

Bar 691 RH At the beginning of the bar **FE** ( $\rightarrow$ **EE**) has only *e*<sup>3</sup>. We give the unquestionably correct version of **AI** & **GE**.

Bar 692 LH Before the 1<sup>st</sup> semiquaver in the 2<sup>nd</sup> half of the bar **FE** ( $\rightarrow$ **EE**) erroneously has *b*. The error was corrected during the proofreading of **GE**.

Bar 694 The instruction *molto legato* and the accent were added by Chopin in the base texts for **GE** & **EE**; they do not appear in **FE**.

p. 147 Bars 700-701 & 708-709 RH It is not clear what Chopin's idea was in relation to the leading of the upper voice at the beginning of bars 701 & 709. Here is the notation of bars 700-701 in the different sources:

The image shows four staves of musical notation for bars 700-701, labeled AI, FE, EE, and GE. Each staff shows a different version of the notation. The AI version has a slur over the first two notes of bar 701 and a tie between the second note of bar 700 and the first note of bar 701. The FE version has a slur over the first two notes of bar 701 and a tie between the second note of bar 700 and the first note of bar 701. The EE version has a slur over the first two notes of bar 701 and a tie between the second note of bar 700 and the first note of bar 701. The GE version has a slur over the first two notes of bar 701 and a tie between the second note of bar 700 and the first note of bar 701.

In **AI** the sustaining of the *e*<sup>2</sup> in bars 700-701 was originally written in the manner generally accepted today, by means of a tie and a note at the beginning of bar 701. Chopin subsequently effaced the tie and the note and wrote in an extending dot. However, the removed elements remained partially visible.

Bars 708-709 are essentially a repeat of bars 700-701 an octave higher; in the place under discussion only minor discrepancies occur:

- in **AI** the notation is clear, without corrections, in the version with the extending dot,
- missing in **FE** in bars 708-709 are the slur over *e*<sup>3</sup>*f*<sup>2</sup> and the dot above *f*<sup>2</sup>,
- missing in **EE** is the dot above *f*<sup>2</sup> in bar 709,
- in **GE** the slur between bars clearly concerns the lower voice, joining *g*<sup>2</sup> and *f*<sup>2</sup>.

In the editions, one can recognise in the notation of bars 700-701 the deformed notation of **AI**; it is likely, therefore, that in **[A]** Chopin either copied the unclear notation of **AI** or else hindered a correct reading with deletions. It does not appear, however, that he wished to alter in some essential way the version notated in **AI**, and so we give this as the only version (in modern rhythmic notation).

**Bar 701** LH Before the 1<sup>st</sup> semiquaver in the 2<sup>nd</sup> half of the bar **FE** (→**EE**) erroneously has  $\sharp$ . The error was corrected during the proofreading of **GE**.

**Bars 701-702** RH The tie sustaining  $b^1$  is missing in **GE**.

**Bar 702** RH In **AI**, **GE** & **EE** the note  $a^2$  at the beginning of the bar has the value of a semiquaver. The quaver that appears in **FE** is probably the result of Chopin's proofreading; cf. bar 337.

LH In **FE** (→**EE**, **GE1**→**GE2**) the note  $g^1$  in the 2<sup>nd</sup> half of the bar has the value of a dotted quaver and is placed exactly above the  $g$  of the lower voice. This is certainly an erroneous notation, which arose as a consequence of Chopin's error in **AI**, where this quaver is written in the right place (beneath the 6<sup>th</sup> semiquaver of the RH) but with an erroneously placed extending dot beside it. Cf. analogous bars 694, 696, 698, 704 & 706.

**Bar 707** LH Before the 4<sup>th</sup> quaver of the lower voice **FE** has  $b$ . This obvious mistake (cf. bar 699) was corrected during the proofreading of **GE** & **EE**.

p. 148 **Bars 710-712** RH Missing in **AI** & **FE** (→**EE**) before the 6<sup>th</sup> semiquaver of each of these bars is the  $b$  restoring  $g^2$ . These obvious errors (cf. analogous bars 714-716) were corrected in **GE**.

**Bar 713** RH Before the last semiquaver **AI** & **FE** (→**EE**, **GE1**→**GE2**) have no accidental, and so it should be read as  $g\sharp^2$ . However, it seems much more likely that Chopin mistakenly omitted the  $b$  :

— throughout the whole of the *Rondo* there are a great many omissions and inaccuracies in the notation of accidentals, and precisely in the preceding bars (cf. note to bars 710-712) Chopin forgot the naturals restoring  $g^2$  three times.

— in **AI** from the beginning of bar 706 to the middle of bar 713 Chopin used an octave sign; thus the note in question is written an octave higher than the preceding  $g\sharp^2$  and it seems highly unlikely that Chopin, hearing  $g\sharp^2$  here, would have left it without a  $\sharp$ ;

— also missing in **AI** in the analogous bar 717 is the  $b$  before the last note, in spite of the fact that the different continuation renders  $g\sharp^1$  completely impossible there.

**Bar 718** LH The main text comes from **FE** & **EE**, the variant from **AI** & **GE**. Most probably Chopin changed the original  $f$  to  $c$  when correcting **FE** and the base text for **EE**, although one cannot exclude the possibility of a correction to the base text for **GE**, in which Chopin would have altered the  $c$  appearing in **[A]** (→**FE**→**EE**) to  $f$ . For this reason, we give both versions.

**Bars 720 & 724** LH The flats lowering the 4<sup>th</sup> semiquaver were added during the proofreading of **FE** & **EE**. In **AI** the  $b$  lowering  $e^1$  to  $eb^1$  is also absent at the beginning of bar 719, seemingly indicative of haste in the writing of this place.

p. 149 **Bar 725** LH **AI** & **GE** have the following version:



The version given by us, more natural to play, harmonically more distinctive and analogous to the version of bar 721, was introduced by Chopin during the proofreading of **FE** and the base text for **EE**.

**Bar 729** RH As the last two semiquavers **FE** erroneously has  $d^4$ - $bb^3$ . We give the concordant version of the remaining sources.

**Bars 729-730** We give the instruction *legatissimo* in bar 730 in accordance with **AI**. In the editions it was placed – probably erroneously – in bar 729.

**Bars 736 & 738** RH We give the instructions *dimin.* and  $fz$  after **GE** & **EE**.

## Polonaise in E flat major, Op. 22

### Sources

**[A]** There is no extant autograph.

**FE** First French edition, M. Schlesinger (M. S. 1926), Paris July 1836. **FE** is based on **[A]** and was corrected by Chopin probably twice.

**FED** Copy from the collection belonging to Chopin's pupil Camille Dubois (Bibliothèque Nationale, Paris). It contains fingering originating from lessons given by Chopin, a corrected printing error, and minor performance directives.

**EE1** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> N<sup>o</sup> 1643), London May 1836, based most probably on the proofs of **FE** without Chopin's final corrections. It includes a number of adjustments; Chopin did not participate in its production.

**EE2** Second impression of **EE1** (same firm and number), after 1846, with few changes.

**EE** = **EE1** and **EE2**.

**GE1** First German edition, Breitkopf & Härtel (5709), Leipzig August 1836. Based on **FE** it contains traces of the publisher's adjustments and a number of errors. Chopin took no part in its production. There are copies of **GE1** with different details on the covers (three versions).

**GE2** Second German edition, (same firm and number), after 1852, containing the text of **GE1** with slight adjustments and several errors.

**GE3** Later impression of **GE2**, after 1872. It corrects some of the errors, supplements accidentals, and introduces certain arbitrary changes.

**GE** = **GE1**, **GE2** and **GE3**.

**Sco** Manuscript of the score of the *Polonaise* (Österreichische Nationalbibliothek, Vienna), prepared as a base for its first edition (Breitkopf & Härtel, 1880) most probably in the 1870s. The solo part was copied from **GE3** and subjected to further adjustments.

### Editorial Principles

We accept as our basis **FE** as the only authentic source, and take into consideration Chopin's annotations in **FED**.

A precise distinction of the long and short accents, characteristic for Chopin, as well as their assignment to the right or left hand is impossible due to the absence of an autograph and the visible imprecision of the first editions. We attempt to recreate the intention of the composer by taking in consideration his habits, documented in sources for other compositions.

### Andante Spianato

p. 150 **Bar 1** The value of the metronomic tempo given in parentheses, lower than the one printed in **FE** (→**EE**, **GE**), was added by Chopin into **FED**.

p. 151 **Bar 27** L.H. Two versions of Chopin's fingering correspond to two possible readings of figures imprecisely written into **FED**.


p. 152 **Bars 36-37** The pedalling in **FE** (→**GE1**) is recorded imprecisely – after the sign  $\text{ped}$  at the end of bar 36 there occurs a successive such sign at the beginning of bar 37. Possibly, the sign  $\text{ped}$  at the end of bar 36 is missing although it is quite probable that it was the sign  $\text{ped}$  in bar 37 which was unnecessarily put by the engraver of **FE**. Chopin used similar pedalling upon numerous occasions, e. g. in *Nocturne in F*, Op. 15 no. 1, bars 72-73, *Balade in F minor*, Op. 52, bars 12-13, *Sonata in B minor*, Op. 58, third movement, bars 118-119. The version without the pedal change in bar 37 is found in **EE**.

**Bar 43** R.H. It is doubtful whether the value of the first  $a^2$  ( $\downarrow$ ), occurring in the sources, is not mistaken. In the whole *Andante* the passages written with small notes fill the given rhythmic value, thus designating both the moment of their beginning and ending. Here, the rhythmic values and hence the moment of

beginning the ornament are not defined. Taking into consideration arguments provided by sources – the probable reasons for the errors committed by the engraver, and musical arguments – the tempo of the performance comparable with the tempo of figures in bar 17 or 41, it seems most fitting of all to recognise the two notations in the *Performance Commentary*.

- p. 153 *Bars 55-56, 59-60 and analog.* R.H. Certain later collected editions arbitrarily distinguished the fourth and tenth semiquavers in those bars by means of additional stems. Cf. *Performance Commentary*.

*Bars 56 and 100* R.H. The tenth note in **GE3** was changed arbitrarily from  $\sharp^1$  to  $a^1$ .

- p. 154 *Bar 78 and 90* In the notation in **FE** ( $\rightarrow$ **EE, GE**): 

those bars could be mistakenly played in 4/4 time. We render this notation more precise in order to avoid ambiguity.

## Polonaise

- p. 157 *Bar 20, 58 and analog.* L.H. In the sources the prolongation of the crotchet  $f$  to the fifth quaver of the bar is noted imprecisely. In **FE** ( $\rightarrow$ **GE**) this note is prolonged only in bar 20 (by means of a dot) and 164 (by means of a tie and a note). As a result of errors and omissions there are no prolongations in **EE**. Performance differentiation was certainly not Chopin's intention and thus we render the script of this detail uniform by following the example of bar 164.

- p. 158 *Bar 29* R.H. We change the  $\text{tr}$  sign, which occurs in the first editions probably due to a mistake, into  $\text{w}$ , found in all the analogous bars in the sources. A differentiation of such signs in Chopin's autographs can pose a difficult task (cf. for instance *Waltzes in A minor*, Op. 34 no. 2, bars 37, 39 and analog., and *in D♭*, Op. 64 no. 1, bar 20 and 92), and has sometimes caused problems for the engravers of the first editions (e. g. in *Waltz in A♭*, Op. 34 no. 1, bar 40 and analog.).

*Bar 31* R.H. **FE** ( $\rightarrow$ **EE1, GE**) mistakenly has  $bb^2-d^3$  instead of  $bb^2-eb^3$  as the demisemiquaver before the fourth quaver of the bar.

R.H. The first editions still have the accent below  $a^1$  on the sixth quaver of the bar. The absence of a corresponding accent in analogous bar 175 indicates the possible engraver's error in the bar discussed, since in **[A]** the reprise of the *Polonaise* (bars 162-220) was presumably not written in notes. Cf. bars 69-70 and analog., in which the accenting of notes on the sixth quaver of the bar is linked with a prolongation of their rhythmic value.

- p. 159 *Bars 32 and 176* In bar 32 the L.H.'s  $bb$  is not tied in the sources; besides, **GE2** ( $\rightarrow$ **GE3**) missed the tie next to  $bb^1$  in the R.H. Some of the later collected editions also omitted corresponding ties in analogous bar 176.

- p. 160 *Bars 42 and 186* R.H. The sources have the figures 2 and 4 above the  $d^2-f^2$  third. This fingering, not connected naturally either with the previous trill nor with the following figure, is evidently mistaken; presumably, it should be situated above the next  $c^2-eb^2$  third.

- p. 161 *Bar 56 and 200* R.H. In **EE** there is no grace-note before  $eb^3$  and the sign of the turn is given between  $eb^2$  and  $eb^3$ . In **GE** this version is found only in bar 200. We cannot exclude the possibility that this is the original version, changed by Chopin in the last correction of **FE** (cf. the last part of the next comment).

*Bar 57 and 201* R.H. In the first editions the note  $bb^2$  on the second quaver of the bar has the value of a crotchet. Nonetheless, in **FE** ( $\rightarrow$ **GE**) the figuration, written in small notes and filling the second part of the bar, is laid out in such a way as if the sustained  $bb^2$  beginning it was to coincide already with the third quaver of the bar (in **EE** the arrangement of the passage is essentially identical, and lacks only this opening  $bb^2$ ). Upon this basis, one of the later collected editions arbitrarily reduced the value of  $bb^2$  on the second quaver of the bar to a quaver. The following arguments speak against such a solution:

- a rhythmic scheme, characteristic of the main theme of the *Polonaise*, in which the revival of melodic motion, halted on the first or second quaver of the bar, does not take place until the fourth quaver; such a scheme occurs in bars 17-18, 21-22, 25 and 27 and primarily in bar 19, analogous to the discussed bar;
- errors in planning the L.H. in relation to the R.H. were made in **FE**, slight imprecision is to be found in *Andante spianato* (bar 15), and a more serious mistake is encountered in, e. g. *Nocturne in B♭ minor*, Op. 9 no. 1, bar 73.

R.H. The third and second penultimate notes of the passage in **EE** are  $ab^2$  and  $g^2$ . **GE** has this version only in bar 201. This is probably the original version, changed by Chopin in the last proof-reading of **FE**.

- p. 162 *Bar 62 and 206* R.H. The last small note in **EE** is  $a^2$ .

- p. 165 *Bar 84* R.H. Unquestionably, only the limited range of the piano compelled Chopin to resign from transferring the chord an octave higher, an operation natural from the viewpoint of execution and characteristic of virtuoso cadences.

- p. 166 *Bar 92* R.H. In **FE** ( $\rightarrow$ **EE, GE1**) there is no  $\text{h}$  prior to the eighth note from the end of the bar. This is certainly Chopin's omission, since starting from the sixth small note the figuration has an established G-major key with distinctly shown  $e^2$  sounds (the seventh and thirteenth small notes).

*Bar 93 and 94* In **FE** the absence of the ties sustaining  $d$  in bar 93 and  $b$  in bar 94 seems to be accidental. **EE** and **GE2** ( $\rightarrow$ **GE3**) supplemented the tie in bar 93, and in bar 94 **GE** added a tie next to  $b$  but omitted it next to  $G$ .

*Bar 95* The mistaken rhythmic record in **FE**:



can be read in two ways:

- with a quaver at the beginning of the bar (according to the L.H.), recognising the three semiquavers following it as a triplet; in the main text we give this version, contained in **EE** and **GE**, due to its association with a polonaise rhythm and a rhythmic analogy to the previous two bars;

- with a semiquaver at the beginning of the bar (according to the R.H.), which seems to be indicated by the distances between the notes in **FE**.

- p. 167 *Bar 101* R.H. **EE2** and the majority of the later collected editions arbitrarily changed the last note of the bar from  $g^3$  to  $f^3$ . The original version most probably does not contain a mistake – cf. similar devices in passages of this type in *Etude in C*, Op. 10 no. 1, bar 5 and 29.

- p. 170 *Bar 128* L.H. **FE** ( $\rightarrow$ **EE**) has  $f$  at the beginning of the bar. Chopin corrected this error in **FED**. **GE** also contains the proper version.

p. 171 *Bar 132* L.H. In **GE1** there is no ledger line below the minim  $eb^1$  so that **GE2** ( $\rightarrow$ **GE3**) mistakenly deciphered and printed it as  $c^1$ .

p. 172 *Bar 142* R.H. The mordent above  $g^1$  is found only in **FE**. R.H. There are no accidentals prior to the fourth and eighth quaver in **FE** ( $\rightarrow$ **EE, GE**). Some of the later collected editions arbitrarily added naturals before those notes thus establishing their sound as  $c^2$  and  $c^3$ . We are entitled to presume that in the entire passage Chopin regarded  $\sharp$ , raising  $c^3$  to  $c\sharp^3$  at the beginning of the bar, as binding; this is proven by the following arguments:  
 –  $\flat$  placed before  $c^4$ , the last note of the bar, shows that not until this spot did Chopin consider it necessary to restore  $c$ ;  
 – in the sources for the *Polonaise*, where an octave sign is used, the accidentals remain binding at a pitch following from the record, which in this case signifies the reading of the fourth semiquaver

as  $c\sharp^2$ ; since an exact repetition of the figure an octave higher does not give rise to even the slightest doubts, the eighth semiquaver should be  $c\sharp^3$ , and leaving it without a sign is only a slight imprecision in the notation;

– we come across a similar situation in the autographs of *Concerto in F minor*, Op. 21, first movement, bars 143-144, where in a figure transferred by an octave Chopin omitted the indispensable  $\sharp$ , raising  $f^2$  to  $f\sharp^2$ , and in the next bar cancelled the still heard sharps in the proofs of one of the editions.

Taking the above mentioned arguments into consideration we give the version with  $c\sharp$  indubitably intended by Chopin, supplementing it with sharps in accordance with the contemporary principles of chromatic spelling.

p. 175 *Bar 161* R.H. **EE** does not have one of the  $g^1$  grace-notes.

Jan Ekier  
Paweł Kamiński