

KOMENTARZ WYKONAWCZY

Uwagi dotyczące tekstu nutowego

Warianty opatrzone określeniem *ossia* zostały w ten sposób oznaczone przez samego Chopina; warianty bez tego określenia wynikają z rozbieżności tekstu w źródłach lub z niemożności jednoznacznego odczytania tekstu.

Drobne autentyczne odmiany (pojedyncze nuty, ozdobniki, łuki, akcenty, znaki pedalizacji itp.), które można uważać za warianty, ujęte są w nawiasy okrągłe (). Dodatki redakcyjne umieszczono w nawiasach kwadratowych [].

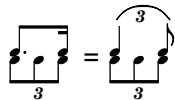
Wykonawcom, którzy nie są zainteresowani problemami źródłowymi i pragną oprzeć się na jednym, bezwariantowym tekście, można polecić tekst podany na głównych pięcioliniach, z uwzględnieniem wszelkich oznaczeń ujętych w nawiasy.

Oryginalne palcowanie Chopina oznaczone jest nieco większymi cyframi o kroju prostym, 1 2 3 4 5, w odróżnieniu od palcowania redakcyjnego, wypisanego mniejszymi cyframi pochyłymi, 1 2 3 4 5. Zaznaczone linią przerywaną wskazówki dotyczące podziału między prawą i lewą rękę pochodzą od redakcji.

Generalne problemy interpretacji dzieł Chopina zostaną omówione w osobnym tomie pt. *Wstęp do Wydania Narodowego*, w części zatytułowanej *Zagadnienia wykonawcze*.

Skróty: pr.r. – prawa ręka, l.r. – lewa ręka, t. – takt, takty.

Wariacje E WN 6

s. 13 t. 31 i 33-34 

s. 15 t. 55 i 57 l.r. Ostatnią nutę każdej połowy taktu (a^1) łatwiej wykonać pr.r.


s. 16 t. 67 i 69 Arpeggia można wykonać w sposób ciągły, od G w l.r. do najwyższej nuty pr.r.
Pr.r. Bardziej stylowe jest wykonanie potrójnej przednutki zgodnie z klasyczną regułą: *cis*^{2/1} równocześnie z pozostałymi nutami akordu.

s. 17 t. 86-87 i analog. pr.r. Podwójne przednutki lepiej wykonać w sposób antycypowany.

Sonata c (op. 4)

I. Allegro maestoso

s. 20 t. 17 i analog. l.r. Przednutki należy chwycić pedalem, niezależnie od tego, czy pedalizacja została przez Chopina oznaczona, czy nie. Brak znaków może, zdaniem redakcji, sugerować nieco wcześniejsze zdjęcie pedału, na 3. lub 4. ósemce każdej połowy taktu.

t. 20 i analog. pr.r. Przednutki można wykonać zarówno w sposób antycypowany, jak i razem z górną i dolną nutą akordu: 

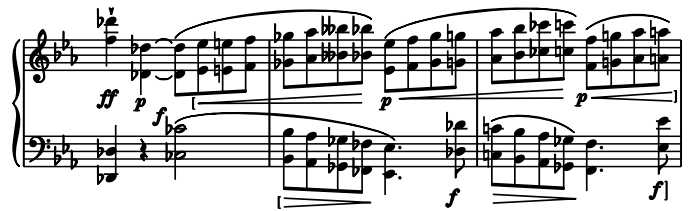
W obu sposobach wykonania ważne jest, by były one lżejsze od nuty głównej.

s. 21 t. 37-38 i analog. pr.r. Arpeggia – notowane jako grupa przednutek lub w zwykły sposób – najlepiej rozpocząć razem z przednutką l.r., a skończyć razem z główną nutą basową.

t. 42 pr.r. Z notacji Chopina w tym takcie nie wynika jasno, czy półnutę *es*¹ należy uderzyć na początku taktu, czy tylko przejąć niemo nutę zagrąną l.r. w poprzednim takcie. Za drugą możliwością przemawia pisownia analogicznego t. 206.

s. 23 t. 75-77 Przednutki należy wykonać w sposób antycypowany, rozpoczynając równocześnie w obu rękach, tzn. przednutkę l.r. razem z pierwszą drobną nutą pr.r.

s. 27 t. 155 Inna możliwa interpretacja autentycznych oznaczeń dynamicznych (patrz *Komentarz źródłowy*):



s. 28 t. 179 Chopin rozważał również możliwość wykonania początku reprzyży *f*.

II. Menuetto. Allegretto

s. 32 t. 18 i 20 Ułatwienie partii l.r. w t. 18:
Analogicznie w t. 20.



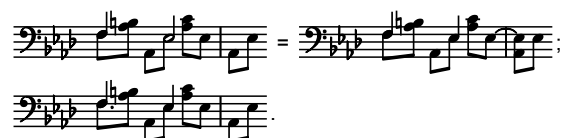
s. 33 t. 25-26 Inne palcowanie:



III. Larghetto

W uzyskaniu naturalnie brzmiącego frazowania pomocne może być uświadomienie sobie struktury metrycznej tej części. Analiza rytmu zmian harmoniczych i melodyki *Larghetta* prowadzi do wniosku, że jest ono – z wyjątkiem t. 24 – w całości oparte na takcie złożonym (3+2)/4, przy czym w t. 1-2 i analog. oraz 20 i 37 zaakcentowana jest wyraźna symetria budowy (2+1+2)/4. Metrum 5/4 – w ogóle rzadko spotykane – w twórczości Chopina nie pojawia się nigdzie indziej.

s. 35 t. 14-15 l.r. Zdaniem redakcji, przedłużenia niektórych nut mogły być oznaczone przez Chopina nieprecyzyjnie (por. *Komentarz źródłowy*). Następujące rozwiązania uważamy w związku z tym za dopuszczalne warianty tekstu:



s. 36 t. 21-22 pr.r. Podwójne przednutki lepiej rozpocząć razem z *fes* l.r., wykonanie antycypowane jest jednak również dopuszczalne. W każdym wypadku powinny być zagrane szybko i lekko.

- s. 37 t. 33 pr.r. Pierwsze 2 znaki \rightrightarrows zdaniem redakcji najlepiej wykonać jako akcenty długie, podkreślające 1. i 2. szesnastkę czteronutowych grup na 2. i 3. ćwierćnucie taktu.

Notacja 2. i 3. ćwierćnuty taktu jest przykładem „legato harmonicznego”, czyli przetrzymywania palcami nut figuracji tak, by tworzyły się współbrzmienia lub akordy. Następująca pisownia pozwala łatwiej zorientować się, jak długo przetrzymywać poszczególne



- t. 36 Redakcja proponuje zmianę pedału na 5. ćwierćnucie taktu, a dla zachowania pełnego brzmienia użycie „legato harmonicznego”, czyli przetrzymania palcami składników harmonii:



IV. Finale. Presto

- s. 38 t. 4-6 i analog. I.r. Nie jest jasne, jak należy rozumieć kombinację łuków łączących nuty d^1 w t. 4-5 i c^1 w t. 5-6 ze znakami *arpeggio* przed akordami na początku t. 5 i 6, gdyż oznaczenia te wydają się być sprzeczne. Rysują się dwie możliwości:
 — uznanie łuków za nieprzetrzymujące i arpeggiowanie całych akordów z powtórным uderzeniem wymienionych nut;
 — ograniczenie zasięgu arpeggiów do dwóch dolnych nut omawianych akordów z przetrzymaniem ich najwyższej nuty. Przy mniejszej rozpiętości ręki przetrzymaną nutę można po prostu pominąć, co w szybkim tempie jest mało słyszalne.
- s. 41 t. 103 i 312 pr.r. Dolną nutę w 2. połowie t. 103 można zagrać I.r.:
-
- Analogicznie w t. 312.
- s. 55 t. 391-392 pr.r. Pisownię Chopinowską, w której przedłużona jest tylko jedna nuta każdego dwudźwięku, trzeba traktować jako uproszczoną lub konwencjonalną, gdyż właściwy efekt brzmieniowy daje przetrzymanie za każdym razem obu nut.

Jan Ekier
Paweł Kamiński

SOURCE COMMENTARY /ABRIDGED/

Initial remarks

The present commentary in abridged form presents an assessment of the extent of the authenticity of sources for particular works, sets out the principles behind the editing of the musical text and discusses all the places where the reading or choice of the text causes difficulty. Post-humous editions are taken into account and discussed only where they may have been based on lost autographs or copies thereof. A precise characterisation of 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: R.H. – right hand; L.H. – left hand; Var. – variation. The sign → indicates a relationship between sources, and should be read as ‘and the source(s) based thereon’.

Variations in E, WN 6

The circumstances surrounding the composition of the *Variations* are unclear, as is the relationship between their two extant manuscripts. Different scholars date the composing of this work to between 1820 and 1829. Such a large discrepancy is connected with the fact that whilst the style of the *Variations* suggests that they could have been written in the years 1824–1826*, the first indisputable trace of their existence does not appear until 1829, when the autograph of the work, together with the autograph of the *Sonata in C minor*, reached the Viennese publisher Haslinger (see quotations *about the Variations...* before the musical text). According to Oskar Kolberg (see below, characterisation of **MS**), the production of the second extant manuscript of the *Variations* was linked to the Warsaw concerts given by Henriette Sontag, known to have taken place in 1830. Yet this manuscript contains a number of places in a version that is unquestionably earlier than the version of the Viennese autograph. In the editors' opinion, all the testimonies and facts concerning the *Variations* can be combined in a coherent whole:

— the composing of the work, possibly in the circumstances described by Szulc (1824–1828?);

— the decision to publish abroad variations on a ‘fashionable’ German theme; the preparation – on the basis of a working notation – of an autograph *Stichvorlage*, with visible traces of corrections and additions (1828–1829?);

— the submission of the *Stichvorlage* to Haslinger (1829; the work was not published until 1851, after Chopin's death);

— the preparation – on the basis of a working text, probably after the polishing of certain details – of the manuscript presented to the wife of General Sowiński (1830); it is not certain whether Chopin wrote this out himself or had someone prepare it for him.

Sources

A Autograph submitted to the Viennese publisher Haslinger, most probably in 1829, as the planned Op. 4 (private collection, Vienna). It bears traces of final alterations made by Chopin (e.g. in bars 34 & 40–41), but is not free of inaccuracies, particularly in accidentals and slurring.

MS Manuscript furnished on the title page with the following two notes by Oskar Kolberg (Polska Akademia Umiejętności [The Polish Academy of Arts and Sciences], Kraków):

— ‘Chopin autograph for Mrs General Sowiński, at her request, after hearing this song in a concert by Henriette Sonntag’;

— ‘I received this autograph from Mrs General Sowiński in 1852, and I donate it to the Academy of Arts and Sciences. Kraków 19 June 1874 [signature] O Kolberg’.

* Marcelli Antoni Szulc writes, giving Oskar Kolberg as his source: ‘variations that the teenage Chopin put together in an hour or so at the behest of Mrs General Sowiński in her home’ (M. A. Szulc *Fryderyk Chopin i utwory jego muzyczne* [Fryderyk Chopin and his musical works], Poznań 1873).

MS is a calligraphic fair text. The character of the script does not preclude the hand of Chopin, yet the document contains certain elements not found in (other) Chopin autographs:

— the abbreviation *cresc.* (Chopin wrote *cres.*),

— the two ways of marking pedal depression: by means of the symbol ‡, not used by Chopin, and the abbreviation *ped.*, close, but not identical, to Chopin's *ped* (Chopin wrote this abbreviation without the point).

Also, some of the errors made by the writer of **MS** (e.g. in bar 134) are more easily ascribed to a copyist than to Chopin.

The version of the *Variations* written in **MS** differs from the version of **A** in many details. Some of these are certainly earlier, since in **A** one sees evidence of their replacing with others (e.g. in bars 34, 39–41, 64), while some (particularly in Var. IV) have the character of equally valid redactions of certain details.

MS also contains several additions betraying a different pen (e.g. in bars 11, 64, 68 & 136); these could be regarded as Chopin's corrections to a copyist's manuscript, were it not for their dubious stylistic quality; it seems more likely that they are the work of the long-standing owner of **MS**, Oskar Kolberg, who planned to publish the *Variations* from the manuscript in his possession (cf. commentary to *Polonaise in Bb*, WN 10).

GE First German edition, C. Haslinger (T.H.8148.), Vienna, July 1851, based on **A**. Numerous revisions were made in this edition, with the addition of accidentals, above all, and of signs of articulation and dynamics, fewer in number.

EE First English edition, R. Cocks & C^o (9728, on most pages 9782), London, May 1851, based on a copy of **GE** without the final alterations. The base text was edited (with the addition of fingering, among other things) by Brinley Richards. Despite this, **EE** contains a considerable number of errors and inaccuracies.

FE First French edition, S. Richault (10869. R.), Paris, May 1851, based on a copy of **GE** without the final alterations. In **FE** a number of errors in the base text were corrected, although new mistakes were made.

IE First Italian edition, J. Ricordi (e 23299 e), Milan, June 1851, based on **GE**. The base text was given in **IE** with a considerable number of inaccuracies; a number of editorial changes were also introduced.

Editorial principles

We give the text of **A**, correcting obvious errors and inaccuracies. Wherever a version of **MS** may be deemed an alternative – and possibly a later – redaction of a particular place, we give it as a variant; in some places, we also include more precise slurring and pedalling. The versions of the first editions are discussed only when they influenced later collected editions.

The title and dedication that we give in the musical text were placed by Chopin in **A**. **MS** has an almost identical title, also written in Chopin's hand: ‘*Steh' auf, steh' auf, o du Schweitzer Bub' varié*. In **GE** (→**FE, IE**) the work was entitled *Variations sur un Air national allemand*; in **EE**, *German national air*. The dedication in **MS** reads ‘à Mme SOWIŃSKA née de Schroeder’; the editions do not give this at all.

p. 11 **Bar 1** Instead of **A capriccio**, **MS** has **Animato**. This manuscript also gives the metronome tempo ♩=100. We do not give this marking, since **A capriccio**, signifying considerable freedom in the shaping of tempo, suggests that Chopin deliberately abandoned a strict definition of the tempo.

Bars 5–8 RH The number of notes in particular runs are given only in **MS**.


Bar 8 RH Before the penultimate note of the run on the 2nd beat, the sources do not have the ♭ lowering *c#²* to *c²*.

p. 12 **Bar 11** RH Beneath the $g\sharp^2$ on the 4th quaver **MS** has an additional e^2 . This note clearly differs from the body of the manuscript in its shape and manner of notation; the authenticity of this addition is also dubious with regard to stylistic criteria (this e^2 sounds less smooth with the $d\sharp^1$ at the beginning of the bar).

Bars 12-13 LH The tie sustaining B appears only in **MS**.

Bar 14 RH On the 4th beat **MS** has a different rhythm: 2 quavers, the second of which, b , is furnished with a pause.
Metronome tempo of the theme in **MS**: $\text{♩} = 100$.

p. 13 **Bar 26** Metronome tempo of Var. I in **MS**: $\text{♩} = 88$.

Bars 27 & 35 RH In the 2nd half of the bar **MS** has the original contour of the melody: . We give the version of **A** ($\rightarrow \text{GE} \rightarrow \text{FE, IE, EE}$), in which traces of the removal of the notes of the earlier version can be seen in both bars.

Bars 30 (2^v) & 32 LH On the 3rd beat **MS** does not have the note e ; it is highly likely that in both bars it was added in **A** by Chopin when editing the already written autograph.

Bar 31 RH The main text comes from **A** ($\rightarrow \text{GE} \rightarrow \text{FE, IE, EE}$), the variant from **MS**. In this instance, there is no visible evidence of the order of the versions; it is also difficult to firmly single out either one of them in stylistic terms.

Bars 31-34 RH The slurs in brackets come from **MS**.

Bar 33 RH In some later collected editions, \sharp was arbitrarily added before the penultimate note.

Bar 34 LH In the bottom voice **MS** has the crotchet e^1 repeated three times. In **A** it can be seen that Chopin replaced the originally written crotchets with a dotted minim.

Bar 38 LH As the 3rd crotchet **MS** has only e , written probably by mistake instead of $g\sharp$ (cf. note to bars 30 & 32).

p. 14 **Bar 38** Metronome tempo of Var. II in **MS**: $\text{♩} = 76$.

Bar 39 LH At the beginning of the bar **MS** has the octave $E-e$. Visible in **A** are traces of Chopin's removal of the upper note.

Bars 40-41 & 48-49 RH **MS** has the following version:



Visible traces in **A** show that Chopin removed the inner notes of the chords in the first half of these bars.

Bar 42 (2^a volta) Between the staves on the 2nd and 3rd quavers **A** has a combination of dynamic hairpins and slurs that is not entirely clear. In **GE** ($\rightarrow \text{EE, FE, IE}$) the dynamic sign was read as \llcorner , but in the editors' opinion it is more likely that Chopin wanted to mark here \gg (long accent), as in the analogous bar 50.

p. 15 **Bar 50** Metronome tempo of Var. III in **MS**: $\text{♩} = 66$. This is an obvious mistake: it should be ♩ instead of ♩ .

p. 16 **Bar 64** RH On the 1st beat we give in the top voice the dotted rhythm notated in **A** and **MS**. In **GE** ($\rightarrow \text{EE, FE, IE}$) it was arbitrarily changed to a rhythm of even quavers.

Bars 64 & 72 LH On the 3rd beat **MS** has yet the note G , tied to the minim at the beginning of the bar. Visible in **A** (in bar 64) are traces of the removal of the tie and the note.

LH In **MS** crotchet stems were added to the 3rd quavers of these bars in a different pen. Chopin usually omitted this kind of formal clarification of the notation, cf. e.g. *Etude in C# minor*, Op. 10 No. 4, bars 3 & 7.

Bar 66 (1^v) RH At the beginning of the bar **MS** has, most probably by mistake, the additional note b . Cf. bars 66 (2^v) and 74 (1^v).

Bar 68 RH Visible in **MS** in the chord on the 4th quaver is a change of the inner note from a^1 to $b\flat^1$, written in a different pen. The authenticity of this unifying change (cf. bar 70) – and indeed of several others made in a similar way – seems doubtful.

Bars 68 & 70 RH The additional arpeggios and pauses given in the footnote appear in **MS**. See note to bar 71.

Bar 70 RH The main text comes from **A** ($\rightarrow \text{GE} \rightarrow \text{EE, FE, IE}$), the variant from **MS**. See note to bar 71.

Bar 71 RH The main text comes from **A** ($\rightarrow \text{GE} \rightarrow \text{EE, FE, IE}$), the variant from **MS**. One can hardly suppose that Chopin might have purposely omitted such a deft varying in **A**. It seems much more likely that this and some other variants of **MS** (bars 68 & 70) did not appear in the original redaction of the work, but were introduced by Chopin as part of his later corrections, independent of those which preceded the writing of **A**. For this reason, we give them as variants.

Bar 73 (1^a volta) LH In **A** ($\rightarrow \text{GE} \rightarrow \text{EE, FE, IE}$) the note B on the 3rd beat has the value of a crotchet. This is most probably the original version, inadvertently left, as the following suggests:

— the correction from crotchet to minim in **A** in an analogous place in bar 73 (2^v);

— the minim in this place in **MS**.

Bar 73 RH In bar 73 (2^v) the sign tr with termination written out appears in **MS**. It seems likely that the lack of the ornament here in **A** and in bar 73 (1^v) in both manuscripts is due to inattention on Chopin's part.

Bar 73 (2^a volta) LH On the 3rd beat **MS** has the crotchet g in the top voice. This is most probably an earlier version, written here inadvertently.

p. 17 **Bar 74** In both **A** and **MS** the final variation is marked as **Tempo di Valse**. Already in **GE** ($\rightarrow \text{EE, FE, IE}$) the in-existent, quasi-Italian form *Valso* was changed to the French *Valse*, closest to it. We accept this alteration: while Chopin used the French name of this dance many times, he never used the Italian (*valzer*).

The main text (without anacrusis) comes from **A** ($\rightarrow \text{GE} \rightarrow \text{FE, IE, EE}$), the variant with anacrusis from **MS**. The sources provide no grounds here on which to determine the order in which the two versions were written. However, in several other works Chopin added anacrusis during the final phase in the completion of a composition (e.g. *Etude in Ab*, Op. 25 No. 1, *Waltz in C# minor*, Op. 64 No. 2), which is at least a strong argument in favour of the authenticity of the version of **MS**.

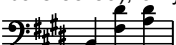
Bars 74-89 Placed in **MS** after the 2nd beat of bar 89 was a repeat sign instructing the player to reprise the 1st section of the finale. The double bar line that appears here in **A** ($\rightarrow \text{GE} \rightarrow \text{FE, IE, EE}$) proves that the version with the repeat is the earlier. It is most likely, therefore, that in writing **A** Chopin consciously relinquished the repetition of this section.

Bars 85-89 LH In **MS** the accompaniment has the following form:



Visible in **A** in the last chord of bar 88 and at the beginning of bar 89 are traces of the removal of *f*# and *b*. It is most likely, therefore, that the remaining discrepancies between the two manuscripts are also the effect of Chopin polishing this passage when writing out **A**.

Bars 105 & 129 RH On the 1st beat **MS** has even quavers. This is certainly the original version (cf. bar 81).

p. 18 **Bars 110-113 LH** The accompaniment in **MS** is here similar to that it has in bars 86-89 (see example in the note to bars 85-89); only in bar 112 does it have the following version: . We give the version of **A**, analogous to the version most probably improved by Chopin in bars 86-89, as the only one.

Bar 113 RH As the last crotchet **MS** has the third *g*#¹-*b*¹.

Bars 118-119 LH In **MS** these bars are identical to bars 114-115. This is most probably a mistake by the writer (cf. analogous bars 94-95, in which both manuscripts have the same text).


Bar 134 RH On the last quaver **MS** has – certainly by mistake – the sixth *f*#²-*d*³.

Bar 135 RH On the photocopy of **A** in our possession, the minim *c*#³ is not extended with a dot. This is an inaccuracy of notation, which we correct in accordance with **MS** and **GE** (→**EE**, **FE**, **IE**).

Bar 136 We extend Chopin's abbreviation *eleg.*, which appears in **A** (→**GE**→**FE**, **IE**; in **EE** *elegante*), after the fashion of the marking of Var. I.

LH At the beginning of the bar **MS** has *b*, which is most probably a mistake. Also added to this note, in a different pen, is the fourth *d*#¹-*g*#¹. This correction cannot be ascribed to Chopin, particularly given the simple version of **A** (→**GE**→**FE**, **IE**, **EE**), which raises no musical doubts.

p. 19 **Bar 152 LH** At the beginning of the bar **MS** has the octave *E*-*e*. Visible in **A** are traces of the removal of the upper note of the octave.

Bars 155-156 LH **MS** has the following version: 

Here, the connection with the next phrase is not so smooth (ninth leap of the bass from *e*¹ in bar 156 to *d*# in bar 157) as in the version of **A** (→**GE**→**EE**, **FE**, **IE**) given by us.

Bar 170 RH **MS** does not have the crotchet *e*.

Sonata in C minor (Op. 4)

After writing the *Sonata*, most probably in the years 1827-1828, Chopin intended to publish it and presented the fair manuscript, marked as Op. 3, to publishers in Leipzig and then – together with the *Variations in E*, WN 6 (see above) – in Vienna (see quotations *about the Sonata*... before the musical text). At that time, however, its publication did not come about, and when, twelve years later (in 1841), the Viennese firm of Haslinger decided to issue the work, Chopin roundly opposed it. Ultimately, the *Sonata* was published after the composer's death, with the opus number 4, not used by him. We give this marking in brackets, to distinguish this work from the remaining opuses, the publication of which Chopin never questioned.

Sources

A Fair autograph dedicated 'à M^r Joseph Elsner, Professeur à l'Université Royale de Varsovie, membre de la Société philomatique

de Varsovie, Chevalier de l'ordre de S^t Stanislas etc etc.' (The Pierpont Morgan Library, New York). Although **A** is generally carefully notated, with a large number of performance markings, we also find mistakes, omissions and other inaccuracies (primarily in the notation of accidentals and the slurring). Some of the dynamic signs were probably added after the completion of the musical text as a whole (as part of a self-correction), as is indicated by the visible – at times even striking – differences in the size and appearance of particular signs, and also the noticeable instances of a lack of correlation between them (e.g. in movt. I, bars 155 & 179). One's attention is drawn to the undeveloped way of notating long accents, which are often placed after the accented note.

A contains pencil additions in a foreign hand: numerous engraver's signs, but also a number of accidentals, added most probably by the editor preparing the publication.

GE First German edition, C. Haslinger (T.H.8147.), Vienna, July 1851, based on **A**. Numerous revisions were made here, with the addition of accidentals and also – fewer in number – signs of articulation and dynamics. Some alterations go beyond the typical scope of editorial revision (e.g. movt. IV, bars 7 & analog., 103), but none of them can be authentic, since Chopin – as he clearly stated in a letter written in 1845 (see quotations *about the Sonata*... before the musical text) – did not correct the proofs sent to him a few years earlier, and the fact that the work was not published until after his death shows that he did not change his mind after writing that letter.

EE First English edition, R. Cocks & C^o (9727), London, May 1851, based on a copy of **GE** without the final alterations. The base text was edited (with the addition, among other things, of fingering) by Brinley Richards. Despite this, **EE** contains a considerable number of errors and inaccuracies.

FE First French edition, S. Richault (10868. R.), Paris, May 1851, based on a copy of **GE** without the final alterations. In **FE** a number of errors from the base text were corrected, but new mistakes were made.

IE First Italian edition, J. Ricordi (S 23298 S), Milan, June 1851, based on a copy of **GE** without the final alterations. The base text was given in **IE** with a considerable number of inaccuracies; a number of editorial changes were also made.

Editorial principles

We give the text of **A**, as the only authentic source, correcting obvious inaccuracies and errors. We discuss the versions of the first editions only when they influenced later collected editions. We unify the notation of long accents, placing them all either above or below the accented note (see characterisation of **A**), in accordance with the manner of notation that clearly predominates in Chopin's manuscripts.

I. Allegro maestoso

p. 20 **Bars 1, 4-7, 179 & 182-185** We unify the slurring of analogous passages of the exposition and reprise, since Chopin notated it without due care in both places: in bars 7 & 184 he omitted the slurs, in bar 179 he marked the beginning of the slur (more or less from the 4th quaver) imprecisely, and in bar 183 he slurred only the 2nd half of the bar.

p. 22 **Bars 43-45 & 47-48 RH** Above the last octaves of these bars **GE** (→**EE**, **FE**, **IE**) has wedges. We do not give them, as they were probably printed due to a misunderstanding: the ends of the note stems, jutting out in **A** above the beam, were taken to be signs.

Bar 50 RH Missing at the beginning of the bar in the sources is the minim *e**b*¹-*g*¹. This is certainly due to oversight on Chopin's part – cf. analogous bar 210.

Bar 59 LH Instead of the semibreve *e**b*¹ Chopin wrote here 2 tied minims. We give the simpler notation of the analogous bar 219.

This and several similar situations constitute either the remnants of changes to the notation in earlier manuscripts or else a notation employed extemporaneously to avoid crossing out or deleting the erroneous value already written.

Bars 60, 62, 220 & 222 RH The sources do not give the \flat above the sign tr . However, db^3 (db^2) sounds more natural in this context, and the lack of a sign clarifying the sound of the upper note of the trill or mordent is more the rule than the exception in Chopin's notation.

In bar 62 the sign tr was omitted by Chopin, doubtless by accident.

Bar 61 RH Written in **A** between the third $c^3\text{-}eb^3$ at the beginning of the bar and the third $c^2\text{-}eb^2$ on the 3rd quaver (placed at the same height) is a slur of unclear significance. This is most probably a mistake on Chopin's part; the line was not given in **GE** (\rightarrow **EE,FE,IE**), and it does not appear in the analogous bar 221.

p. 23 **Bars 65 & 225 RH** On the 2nd quaver we give f^2 , in line with the notation of **A**. In bar 65 in **GE** (\rightarrow **EE,FE,IE**) the octave sign begins from this quaver, which alters its pitch to f^2 . In some later collected editions, this erroneous version was given in both these bars.

Bar 66 LH To extend the minim g at the beginning of the bar Chopin used here a crotchet in the middle of the bar and a tie. We adopt the simpler notation of the analogous bar 226 (see note to bar 59).

Bars 66 & 226 RH In **A**, the last note of the bottom voice, g^1 , has the value of a crotchet. This is undoubtedly an oversight on Chopin's part, corrected in bar 66 in **GE** (\rightarrow **EE,FE,IE**).

Bar 79 LH In **A** there is no accidental before the lowest note of the chord on the 4th beat, which gives eb . In **GE** (\rightarrow **EE,FE,IE**) a \flat was added here, certainly for the e^2 in the RH. More natural in this harmonic context is the use of a C minor chord (in line with the notation of **A**), which is unaffected by the chromatic line of the highest voice. In some later collected editions this note was omitted.

Bar 81 RH In **GE** (\rightarrow **EE,FE,IE**) the slur placed in **A** beneath the group of 4 quavers in the top voice was erroneously printed twice: as a phrase mark over these quavers and as a tie sustaining the minim g^1 .

p. 24 **Bar 90 RH** In some later collected editions the sign tr or \sim was added above the 1st note. Whilst oversight cannot be entirely excluded, the lack of an embellishment here is not glaring, and Chopin could have had in mind, e.g., juxtaposing the chords defining the modulation in bars 89-90 (both marked $f\sharp$) or avoiding a threefold repetition of the ornament in bars 90-94.

Bar 94 LH Chopin wrote the chord in this bar as a dotted minim tied to a crotchet. We simplify this notation in line with the similar bars 90 & 92 (see note to bar 59).

Bar 96 RH In **GE** (\rightarrow **EE,FE,IE**) at the beginning of the bar, due to a misunderstanding of the notation of **A**, the minim $a\sharp^1$ of the bottom voice is not written under the top voice until its 3rd quaver.

Bar 102 LH The bracketed *staccato* dots on the 2nd, 3rd and 4th crotchets are visible in **A**, but they do not appear in **GE** (\rightarrow **EE,FE,IE**).

p. 25 **Bar 124 RH** Arbitrarily added in **GE** (\rightarrow **EE,IE**) before the bottom note of the 4th quaver was a \sharp raising f^2 to $f\sharp^2$. The erroneous sign was removed in **FE**, and the \flat before e^2 in the next third, omitted in the remaining sources, was added.

p. 26 **Bar 139 RH** The main text is the source version read literally; in the variant, we take account of the possible omission by Chopin of a \flat . In the three other analogous places Chopin immediately introduces the key of the next four-bar unit (bar 123 D minor, bar 127 G minor and bar 143 $A\flat$ minor), which suggests that $E\flat$ minor was intended in this bar as well. However, the harmonic context of these 4 places – the chords in the previous bars – is not identical, which weakens the hypothesis of strict analogy. We encounter a similar situation in movt. IV of the *Sonata*: bar 154 begins with a $B\flat$ major chord, after which in bar 155 $B\flat$ minor appears, even though in all the analogous places the two bars are based on uniform minor chords.


p. 27 **Bar 143 RH** At the beginning of the bar the sources have $db^3\text{-}g^3$. This is certainly a mistake: beginning the notation of a new page in **A** with this bar, Chopin mistakenly placed this fourth within the octave sign.

Bar 152 RH In **GE** (\rightarrow **EE,FE,IE**) a \flat was arbitrarily added before the cb^2 in the 2nd third of the 2nd half of the bar, changing it to c^2 . We give the secure version of **A**.

Bar 154 RH On the 3rd quaver of the bar **GE** (\rightarrow **EE,FE,IE**) erroneously has only cb^3 .

Bars 155 & 179 A has unclear or contradictory dynamic markings in these bars: p between ff and f in bar 155 and f at the beginning of bar 179 (above the also written p). This can be explained in the following way: Chopin added some of them later, probably with the intention of removing the previous markings, which he then forgot to do. In the musical text we give what we consider to be the solution that is musically most natural and in keeping with the markings adopted in **GE** (\rightarrow **EE,FE,IE**). We describe a less likely interpretation of these signs in the *Performance Commentary*.

Bars 160 & 162 RH A tie was arbitrarily placed in **GE** (\rightarrow **EE,FE,IE**) between the two notes f^1 halfway through bar 162. In some later collected editions the two notes g^1 halfway through bar 160 were also joined, by analogy. The repetitions in bars 163-165, constituting the development of the motifs from the bars under discussion, prove the correctness of the version of **A** given by us.

p. 28 **Bar 170 RH** In the 1st half of the bar **A** has the following notation: . In **GE** (\rightarrow **EE,FE,IE**) the tie sustaining db^3

was engraved twice, which makes it look as if one of them refers to fb^3 . We give the version of **A**, simplifying the needlessly complicated notation of the manuscript (presumably an echo of some earlier alterations).

Bar 178 RH In **A** there is not a single \flat raising ab to a . This obvious mistake was corrected in **GE** (\rightarrow **EE,FE,IE**).

p. 29 **Bar 198 RH** The lack of a grace note before the last chord may be a mistake of Chopin's; cf. analogous bars 20 & 34.

p. 31 **Bar 228 RH** On the 2nd quaver of the bar the sources do not give the \flat lowering d^2 to db^2 (or the \flat restoring d^2 at the end of the bar). This is certainly an error by Chopin; cf. analogous bar 68.

Bar 229 LH In **A** the notation of the 2nd quaver of the bar is not clear; consequently, on the photocopy available to the NE editors it cannot be ascertained whether the note d^1 appears there. In **GE** (\rightarrow **EE,FE,IE**) it is absent, yet the regularity of the chordal progression, both here and in the analogous bars 71-72, tends to favour the presence of this note.

Bar 236 LH On the 2nd beat we give the triad according to **A**. Due to a misreading, in the editions the note c^1 was omitted.

Bars 236-237 RH The wedges above the last quaver of bar 236 and the first of bar 237 probably appear in **A**. This is not entirely certain, since they partly merge with the wavy line which in Chopin's manuscripts defines the extent of an octave shift (presumably written later). In the first editions they were not given.

II. Menuetto. Allegretto

p. 32 **Bar 5 LH** In some later collected editions, the octave Eb was arbitrarily added to the authentic eb at the beginning of the bar.

Bars 5 & 37 RH In some later collected editions, the chord at the beginning of these bars was arbitrarily unified: in some g^1 was removed in bar 5, in others it was added in bar 37.

p. 34 **Bar 52 RH** In **A** there is no accidental before the db^2 ; in **GE** (\rightarrow **EE, FE, IE**) this was deemed an error, and a \natural was added. Chopin rarely wrote cautionary signs, and so the lack of a \flat before this note cannot be considered an argument in favour of d^2 . Stylistic analysis does not enable us to clearly favour either version:
— the harmonic context of the neighbouring bars admits of the use here of both a $B\flat$ major and a $B\flat$ minor chord;
— although d^2 does appear in the analogous bar 60, there db^2 would be harmonically inconceivable;
— in the version with d^2 three successive 4-bar units end with a $B\flat$ major chord; on one hand this heightens the expectancy of the $E\flat$ minor tonic that is to appear, but on the other it creates the impression of a certain monotony.
In this situation, given the lack of clear indications that Chopin made a mistake, as the main notation we give that of **A**.

Bar 64 In the sources, the repeat sign is turned only to the left, which, given the presence of the same sign at the end of the movement, is an obvious error. Similar inaccuracies can be found several times in the young Chopin's works; cf. *Polonaise in Ab*, WN 3, bars 13-38 or *Variations in D*, WN 5, bars 92-107.

Bars 73, 75 & 77 In the sources, each of the triplets on the 2nd and 3rd beats has a slur. In Chopin's notation – especially during his youth – such slurs, although sometimes indicating also phrasing or articulation, are simply part of the marking of a triplet. Wherever there is no doubt that this is their only function, we omit them in our edition.

Bar 78 RH Giving the f^2 played on the 2nd beat the value of a minim may seem odd given the repetition of this note on the 3rd beat. Chopin presumably wished to suggest the emphasising of this note as syncopation, or he may have been guided by formal considerations, seeking to complete the rhythmic values of each of the 4 voices. In some later collected editions, this notation was regarded as erroneous and the f^2 on the 3rd beat was removed.

III. Larghetto

p. 35 **Bars 9-10** In these bars the interpretation of the slurs is particularly difficult. In the LH Chopin wrote them with a flourish, gradually lifting the pen towards the end, so that one has to divine to what note he intended the line to reach. It is also not always evident when the slur begins. In the RH it is not clear to what the line applies between the bars: in **A** it runs under the notes of the top voice, so it may be read as a tie sustaining the last ab^1 of the bottom voice in bar 9 (that is how this detail was interpreted in the first editions).

Bars 14-15 LH Despite the fact that the prolonging of the eb on the 8th quaver of the bar to the value of a dotted crotchet seems illogical, we retain the notation of the sources, since it is difficult to pinpoint the kind of error Chopin could have made here. We consider the most likely the two possible solutions given in the *Performance Commentary*.

Bar 15 LH In the sources, there is no crotchet stem with the 5th quaver, f . Comparison with the previous bar shows that Chopin undoubtedly omitted it by mistake.

p. 36 **Bar 19 RH** The main text is the version of the sources read literally. The variant gives another possible interpretation of this notation, assuming that Chopin mistakenly omitted the \natural . The suspicion of error in a place containing no clear mistake is justified by the following circumstances:
— a $B\flat$ minor chord enhances the harmonic progression of bars 18-19 with a clearly new accent, whereas a $b\flat$ - db - fb triad has already been heard twice, on the 4th quaver of each bar;
— the omission of an accidental in this kind of context is one of Chopin's most common mistakes (cf. e.g. note to bar 31 of this movement).

Bar 27 RH **A** has no accidental before the middle note of the triplet on the 2nd beat. This is certainly a mistake by Chopin – cf. bb^1 , and not bb^1 , as the penultimate note in this bar – corrected in **GE** (\rightarrow **EE, FE, IE**).

Bar 31 LH **A** has no accidental before the 8th quaver of the bar, which is certainly an error, since \sharp is out of the question in this context. Two possibilities remain:
— f as the most natural reading of the note written without an accidental, melodically the smoothest;
— fb , which Chopin may have seen as obvious after the fb^1 of the RH.
In **GE** (\rightarrow **EE, FE, IE**) a \natural was placed before the note in question.

p. 37 **Bar 36 RH** In **GE** (\rightarrow **EE, FE, IE**) the first 2 chords were broken into two voices, the top notes marked off with separate stems. We give the notation of **A**.

Bar 42 RH We give the arpeggio sign according to **A**. In **GE** (\rightarrow **EE, FE, IE**) it also encompasses the LH octave.

IV. Finale. Presto

p. 38 **Bars 7, 190 & 373** **A** has no accidentals in the 2nd half of the bar; the 1st quaver of the RH should therefore be read as f^2 , the last as f^1 , and the corresponding note of the LH chord as f . In **GE** (\rightarrow **EE, FE, IE**) a \sharp raising f to $f\sharp$ was arbitrarily added before all these notes. Given that in **A** each of these 3 bars is written out in its entirety, the accidental omission of sharps should be regarded as wholly unlikely. Consequently we give the version of **A** as the only one, adding a cautionary \natural before the 1st of the notes in question, in keeping with the general principles adopted in our edition.

p. 40 **Bar 62** In some later collected editions the chord on which the 2nd half of the bar is based was arbitrarily altered, with ab^1 given in the LH and ab^2 as the 2nd quaver of the RH.

Bar 63 LH In some later collected editions the 1st minim was arbitrarily changed to a crotchet with a subsequent rest. One sees evidence in **A** of Chopin making the reverse alteration, from crotchet to minim.

Bar 67 The first sign \ast appears in **A**. The parentheses are intended to suggest the possibility that Chopin made a mistake in writing this sign. In our opinion, the proper moment for the pedal to be released is indicated by the second sign (at the end of the bar). Cf. pianistically analogous passages in bars 65 & 69.

p. 41 **Bar 103 RH** We give the version of **A**. In **GE** (\rightarrow **EE, FE, IE**) it was arbitrarily changed to a version analogous to bar 312:



p. 42 **Bar 118 LH In A** (→**GE,EE,FE,IE**) the sign *f* does not appear until the beginning of the next bar. We correct this awkward notation in line with the analogous bars 110 & 114.

p. 43 **Bar 136 LH** In some later collected editions the last note was arbitrarily changed from *c#¹* to *a*.

Bars 139 & 354 RH In some later collected editions the versions of the endings of these bars were unified, with the last quaver of bar 139 moved up an octave or the last quaver of bar 354 moved down an octave. This is clearly at odds with the notation of the sources, in which these places differ in too many details for them to be considered insignificant.

p. 44 **Bar 142 LH** Omitted on the 4th beat in **GE** (→**EE,FE,IE**) is the *f* that appears in **A**. In some later collected editions *ab¹* was added here.

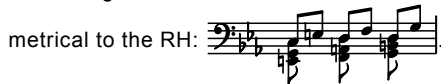
Bar 150 On the 5th quaver of the bar the sources are lacking the flats lowering *g¹* to *gb¹* and *g²* to *gb²*. The harmonic context clearly indicates a mistake on Chopin's part (in **A** there are also several flats missing with notes *gb* in neighbouring bars).

Bar 156 RH In A the extent of the slur, which we place in the 2nd half of the bar, is not clear. In **GE** (→**FE,IE**) the slur begins earlier, from the minim *c²*, which is also a possible interpretation (in **EE** the slur is missing).

Bars 156 & 160 RH In GE (→**EE,FE**) the bottom note of the chord in the middle of bar 160 is prolonged by a dot, like the top note. In some later collected editions this obvious error was repeated in bar 156.

Bar 157 RH Missing in the sources at the beginning of the bar is the *b* lowering *d²* to *db²*. Here, harmonic considerations clearly point to the accidental omission of this sign: a minor triad sounds much more natural as a chord leading to the key of F minor in the next bar.

p. 45 **Bars 172-175 LH** We give the notation of **A**. In **GE** (→**EE,FE,IE**) the arrangement of the beams was altered to the following, sym-



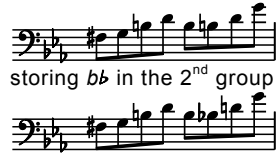
Bars 180-182 LH A does not have the flats lowering *e* to *eb* on the penultimate quaver. The signs were added in **GE** (→**EE,FE,IE**), which seems correct in light of the key of C minor established already in bar 176. However, the chords in the three bars in question are of a transitional character (except for the G major chord at the beginning of each of them), and so we cannot entirely exclude Chopin's use of *e*.

p. 46 **Bars 185, 187, 368 & 370 LH** The sources do not give arpeggios in these bars. This could be ascribed to carelessness, since the corresponding chords in bars 2 & 4 have arpeggio signs. However, these places are not entirely similar, since the RH passages in the bars in question are written as groupings of 9 notes, and so without a strike mid-bar, whilst such a strike does appear in the rhythmic division of the opening bars of this movement, making it easier to synchronise with the LH part. Therefore Chopin could have omitted the arpeggios on account of the relations between the hands. Bearing this in mind, we leave the notation of the sources without additions.

p. 47 **Bars 216 & 220 RH** In some later collected editions the bottom note on the 3rd beat was arbitrarily changed from *ab* to *f*.

Bars 219-220 LH In the sources the last crotchet of bar 219 has a *staccato* sign and is slurred with the first crotchet in bar 220. In this context these signs should be regarded as contradictory, and so we omit the erroneous – in our opinion – slur.

p. 49 **Bar 255 LH In A** the notation of the 2nd half of the bar constitutes an interesting example of a 'correction' (presumably made in haste), the result of which contains a more serious error than that which was supposed to be rectified. Originally Chopin wrote:



but then, seeing the lack of the *b* restoring *bb* in the 2nd group of quavers, he changed it to:



The editions have the correct text.

Bars 257-258 & 261-262 LH Arbitrarily added in some later collected editions were ties sustaining *ab²* in bars 257-258 and *db²* in bars 261-262.

Bar 265 We give *f* in accordance with **A**. In **GE** (→**EE,FE,IE**) *ff* was printed here, most probably by mistake.

p. 51 **Bars 294-295 In A** the instruction *sempre legato* is not written until bar 295, but its placement suggests that it also applies to bar 294, which ends the previous page of the manuscript. Cf. bar 154.

p. 52 **Bar 329 RH** At the beginning of the bar we give the triad written in **A**. In **GE** (→**EE,FE,IE**), the note *c³* was omitted.

p. 53 **Bar 335 LH** At the beginning of the bar **GE** (→**EE,FE,IE**) has the fifth *Bb-f*. The wedge above *Bb* was misread as the note *f*.

Bar 336 LH In GE (→**EE,FE,IE**) the note *c* at the beginning of the bar has the value of a dotted minim. Due to corrections on the 3rd beat, the notation of **A** in the 2nd half of the bar is not entirely clear (some sign was deleted beneath the minim *c#¹*, where one should expect a crotchet rest), yet there is nothing to suggest that Chopin wished to extend the sound of the initial *c*.

Bar 343 RH At the beginning of the bar **A** has only a *q* raising *ab¹* to *a¹*. Given that a D major chord appears in the two previous bars, the use of this chord here, too, seems natural. And that is how this place was interpreted in **GE** (→**EE,FE,IE**), with the addition of sharps raising *f¹* to *f#¹* and *f²* to *f#²*. However, on the photocopy of **A** available to the NE editors one sees in front of the bottom note of the chord in question a trace that could be regarded as the remains of a scratched-out accidental. If this were indeed the case, it would mean that Chopin checked the accuracy of the notation here and presumably heard *f¹-a¹-f²*.

p. 54 **Bar 362 LH** The lack of the note *G₁* at the beginning of the bar would appear to be a mistake by Chopin, since it appears in analogous figures in bars 360 & 364. One may only wonder whether the unwritten note was supposed to have been part of an octave, as in bar 360, or a grace note, as in bar 364; stylistic arguments fail to resolve this question. However, the second possibility seems slightly more likely: in **A** the gap before the 1st note of bar 362 is clearly larger than would result from the density of the notation prevailing in this part of the page, which may indicate the accidental omission of a planned element, e.g. a grace note.

p. 55 **Bar 385 RH** In some later collected editions the 7th quaver was arbitrarily changed from *f²* to *ab²*.

Bar 391 RH In A the line marking the extent of the octave sign breaks off towards the end of the previous bar (we do not have the word *loco*, which Chopin used to mark the return to the written pitch). The error was already corrected in **GE** (→**EE,FE,IE**).