

# SOURCE COMMENTARY /ABRIDGED/

## Initial remarks

The present commentary concerns only the orchestra part (the solo part is discussed in the commentaries to the *Krakowiak* in the versions for one piano and with second piano). It sets out the principles behind the editing of the musical text and discusses the more important discrepancies between sources; in addition, it signals the most crucial alterations made in the printed scores of the *Krakowiak* (none of which was published during Chopin's lifetime).

A precise characterisation of all the sources, their relations to one another, 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*.

The sign → indicates a relationship between sources, and should be read as 'and the source(s) based thereon'.

## Chopin's scores

Editing the scores of Chopin's works with orchestra (and also the *Trio*, Op. 8), one encounters certain specific problems. In keeping with the frequent practice of that period, only the separate parts of particular instruments were published. Aware of this situation, Chopin probably contented himself with scores of a partly working character, only writing any final touches (including more exact performance markings) into the separate parts. It is almost certain that he entrusted both the preparing of the parts and at least some of the routine supplementing of such things as performance markings to friends with some experience in such work ('Nidecki [...] has looked through and corrected the orchestral parts') or to professional copyists – a practice which can easily lead to numerous inaccuracies and inconsistencies, as well as serious errors, not always easy to identify.

## Krakowiak in F, Op. 14

### Sources

**AI** Autograph of the score in an earlier redaction (Muzeum Czartoryskich, Kraków). The orchestra part shows no significant departures from the version of the first editions; the discrepancies concern primarily performance markings, which in the later version were supplemented and thoroughly revised. **AI** contains a number of errors; some of these, copied into the separate instrument parts (see below, **[PI]** & **[P]**), can still be found in the first editions (bars 301, 442).

**AI** was used for performance, as is attested by performance markings added in graphite and red pencil, mostly changes of tempo and pauses (see quotations *about the Krakowiak...* before the musical text).

The entry made by Chopin next to a correction in the part of the horns in bars 236-238 ('Elsner's hand') proves that the manuscript – or at least the orchestra part – was looked over by Elsner. The instruments are notated in the following order: Fl., Ob., Cl., Fg., Cor., Tr., Vni I, Vni II, Vle, Pfte, Vc. & Cb., Timp. However, Chopin most probably wished to alter this order, since on the 1<sup>st</sup> page he marked the staves with numbers designating a new order, in which the Timp., Tr. & Cor. were to appear at the top.

**[PI]** Lost manuscript parts serving performance of the work on the basis of **AI**.

**[A]** Lost autograph *Stichvorlage* of the solo part, unquestionably prepared on the basis of **AI**. It is possible that **[A]** was part of a score that also included the orchestra part (see below, characterisation of **[S]**).

**[S]**, **[P]** – although the *Krakowiak* could only be printed on the basis of **[A]** and the supplemented and corrected **[PI]**, it is likely that further, inextant, manuscripts also existed:

**[S]** – score in the final redaction. The intention of producing another manuscript of the score is indicated by the planned change to its arrangement (order of the parts; see characterisation of **AI**); it is not certain, however, whether this intention was realised.

**[P]** – fair copy of the parts, made from **[PI]**, with account taken of the alterations and amendments introduced both there and in **[S]**; this served as the base text for the first French edition.

**FE** First French edition of the version for one piano, M. Schlesinger (M.S.1586), Paris, June 1834, based on **[A]** and proofread by Chopin.

**[FEP]** Orchestral parts appended to **FE**, presumably based on **[P]**. The NE editors were unable to find a copy of these parts, and so it was not possible to establish whether Chopin helped to prepare them; this seems, however, unlikely.

**GE** First German edition of the version for one piano, F. Kistner (1038.1039), Leipzig, July 1834, based on a proof of **FE** corrected by Chopin.

In later years **GE** was reissued several times (with no alterations to the musical text, but with different covers), and from 1874 a second edition with numerous revisions (generally corrections to errors, but also arbitrary changes) was published by the same firm with the same plate number.

**GEP** Orchestral parts appended to **GE** (same firm, plate no. 1039), based on **[FEP]** or a proof thereof and most probably revised (cf. *Fantasia on Polish Airs*, Op. 13, published at the same time). Comparison with **AI** reveals in **GEP** numerous changes and additions to performance markings and a number of other differences, which may be divided into 4 categories:

– unquestionable improvements made by Chopin (introducing the *krakowiak* rhythm in bars 426-430, change to end of bar 677);

– additions which could have been suggested by someone else (Cor. & Tr. in bars 105-106; suggestions of this kind, or even interference, are very likely in the *Concertos*, as well);

– the omission or alteration of some instrumental interjections, which may be the result of errors made during copying (e.g. bars 194-195, 360-366, 481-486, 658-662);

– unquestionable or highly probable errors (e.g. switching of parts of Vc. & Cb. and doubling of part of Cor. I in the *Introduction*, omission of Cl. II part in bars 340-341).

The lack of extant intermediate sources makes it impossible to state in which of them these changes may have appeared; in most cases, this is very likely to have occurred at the manuscript stage. There is nothing to suggest Chopin's direct contribution to the preparation of **GEP**.

**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. During the printing process **EE** underwent editorial revision, which included some arbitrary changes 'correcting' purported errors.

The NE editors were unable to find orchestral parts prepared by Wessel & C<sup>o</sup>, and so it may be assumed that – as with other Chopin works with orchestra – the orchestral material was not printed by the English publisher.

**SBH** First edition of the score as part of an edition of the complete works of Chopin (*Erste kritisch durchgesehene Gesamtausgabe*), Breitkopf & Härtel (C XII 4), Leipzig, 1880. Numerous revisions setting dynamic and articulation markings in order were made here, and some errors were corrected.

**SSI** Edition of the score of the *Krakowiak* prepared by K. Sikorski as part of an edition of the complete works of Chopin, Instytut Fryderyka Chopina & Polskie Wydawnictwo Muzyczne (PWM-3732), Warsaw-Kraków 1961. This was based on **SBH**, with a number of errors corrected and some minor arbitrary changes made.

\* From a letter sent by Chopin to his family, Vienna, 12 August 1829; he was referring to the *Variations in Bb*, Op. 2 or the *Krakowiak*, Op. 14.

## Editorial principles for the orchestra part

The choice of basic source for the orchestra part of the *Krakowiak* presents certain difficulties, since both main sources display crucial deficiencies:

— **AI** has a partly working character, with the notation not always meticulous; some fragments are written in the original redaction, later changed by Chopin;

— **GEP** contains a number of unquestionable and probable errors, and the extent of the authenticity of the performance markings remains undetermined.

On the other hand, each of these sources is superior to the other in certain respects:

— **AI** is entirely written by Chopin, which guarantees its concordance with the composer's intentions (at least at an advanced stage in the creative process);

— **GEP** contains improvements of certain fragments, the authenticity of which is certain or very likely.

In this situation, we adopt as the basic text **AI**, to which we add those elements of **GEP** which can be certainly or very probably ascribed to Chopin. In places of more distinctive discrepancies we give the versions of **GEP** only when we can be certain that they are not the result of error or oversight.

We set in order the dynamic and articulation markings:

— taking account of the legibility of particular parts and the musical sense of the work as a whole, we unify markings within groups of instruments and in analogous bars;

— we fix the slurring of the string parts by comparing the slurs of **AI** & **GEP**; we correct discrepancies between the sources and other possible inaccuracies of notation taking account of the musical sense and phrasing of the whole work, especially the solo piano part, and – to a certain extent – the potential concordance with practical bowing;

— due to the very small distances between the notes in **GEP** the scope of the signs  $\leftarrow$  and  $\rightarrow$  must be established separately each time, based on comparison with **AI** and on the musical context; *diminuendo* hairpins can also be read as accents (short or long).

We give the indications *dolce*, appearing solely in **GEP** and accompanying almost every solo interjection by the wind instruments. Although the frequency of their occurrence does suggest that they may have been routinely supplemented, it is difficult to think that this would have been done without Chopin's general acceptance, at the very least. See *Performance Commentary*.

We transpose the parts of the C clarinets that appear in the original score to the pitch of B $\flat$ , most commonly used today.

The piano part comes from volume 32 **B VII** (version with second piano). Omitted here are the fingering and elements of notation provided by the editors which have no effect on the acoustic relations between the solo and orchestra parts (brackets, minor variants).

## Introduzione

p. 12 *Bars 9-12 & 17-18* Vc. & Cb. In **GEP** these parts are switched, such that the double basses have the notes C (in notation), impossible to play on the most common instruments. This is certainly an error resulting from a misunderstanding of the notation of **AI**, in which both these parts – in line with common usage – are written on the same staff: Vc. with stems upwards, Cb. with stems downwards. Additionally, in **GEP**, in bar 10, the double basses erroneously have a dot extending the minim C instead of the crotchet G. In **SBH** these errors were corrected only in part, with the text intended by Chopin for Cb. given in both parts. We give the text of **AI**, undoubtedly Chopin's.

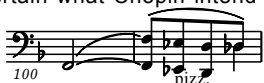
*Bars 10-12, 18-21, 28-30 & 37-39* Cor. In accordance with the notation of **AI**, unequivocal in this respect, we write all the entries of the French horns in these bars in the part of the Cor. I alone. The playing of these fragments by both horns, as given in **GEP**, is not justified by the sound and is certainly an error. The error was corrected in **SSI**.

## Rondo

p. 14 *Bar 64* Cb. The instruction *pizz.* appears only in **AI**. Cf. analogous bar 88.

p. 15 *Bar 87* Vni, Vle & Vc. Instead of the crotchet and rest, **AI** has a minim.

p. 16 *Bars 100-101* Vc. & Cb. We give the version of **GEP**, possibly concordant with the unclear notation of **AI**. Although the autograph bears traces of corrections, it is not certain what Chopin intended

the result of these changes to be: 

(visible under the top notes on the 1<sup>st</sup> and 2<sup>nd</sup> quavers of bar 101 are crossings-out, not marked on this example, which may concern, for instance, the bottom notes).

*Bars 101-102* Cb. The slur and *arco* come from **GEP**, *pizz.* from **AI**. It is not certain that the change in articulation is Chopin's, since the person(s) writing out the parts could have misread Chopin's corrections (see preceding comment), and the resultant version, possibly ambiguous, may have been revised in the editions.

*Bars 105-106* Cor. & Tr. We give the version of **GEP**. **AI** does not have notes in the 2<sup>nd</sup> half of bar 105 or in bar 106.

*Bar 106* Fl. As the 1<sup>st</sup> note **AI** has  $a^2$ . We give the  $f^3$  that appears in **GEP**.

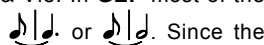
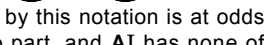
p. 17 *Bars 124-125* Cor. We give the version of **GEP**. **AI** does not have the quavers in the 2<sup>nd</sup> half of each of these bars.

*Bars 134-135* Vni I. The turn in bar 134 appears only in **AI**. The sources have no sign before the 1<sup>st</sup> note of bar 135. In the context of the key of A minor that has just been established, it seems obvious that Chopin mistakenly omitted the  $\flat$ . In **SBH**  $\flat$  was arbitrarily added before this note.

p. 18 *Bar 153* Vc. The sources do not have the  $\flat$  lowering e to  $eb$ . However, it was added by Chopin to the piano part when proof-reading **FE**. Given the numerous similar omissions of accidentals in this work, this is more likely to have been the correction of an error than a change of conception. For this reason, we give  $eb$  as the only text. The need to fix the version is due to the fact that some of the later collected editions give in the piano part e and others give  $eb$ .

p. 19 *Bars 167-176* Vc. & Cb. We give the version of **AI**, precisely notated and musically secure. In **GEP** the motif of bars 169-170 was erroneously written also in the Cb. part (passing beyond the normal compass of the instrument), and all the articulation markings were omitted (*legato*, *pizz.*, *arco*).

*Bar 177* Vni I. At the beginning of the bar **AI** has the additional note  $b^1$ . This may be a remnant of the original version, and so we give the musically secure version of **GEP**.

p. 20 *Bars 178-180, 182-184 & 186-188* Vni & Vle. In **GEP** most of the characteristic two-note motifs are tied:  or . Since the articulation and accentuation suggested by this notation is at odds with that marked by Chopin in the piano part, and **AI** has none of these ties, we do not give them.


*Bars 182 & 186* Vc. & Cb. In **GEP** these parts were erroneously switched. We give the text of **AI**. In **SBH** in bar 182 the text intended by Chopin for Cb. was given in both parts.


*Bar 191* Vc. & Cb. Neither **AI** nor **GEP** has an accidental before the last semiquaver, which gives e. However, both the design of the motif, being an augmentation of the first motif of the theme of

the *Rondo* (cf. bars 64, 80 & analog.), and the presence of the notes *eb* in the chords of neighbouring bars make it highly likely that Chopin mistakenly omitted the *b* (errors of this type are numerous in **AI**).

p. 21 **Bars 194-195** Cor. I. We give the text of **AI**. **GEP** does not have this entry, which may be an error on the part of the copyist.

**Bar 204** Cl. II. We give the text of **AI**. In **GEP** the entry does not begin until the next bar.

**Bars 206-207** Vc. We give the text of **AI**. The version of **GEP**, , is presumably the result of an error on the part of the copyist, who in the version of **AI** tied the 1<sup>st</sup> crotchet of bar 207 with the next instead of with the previous crotchet; this was then simplified, with the 2 tied crotchets changed to a minim.

p. 23 **Bar 255** Vc. & Cb. **GEP** have here the erroneous rhythm . We give the text of **AI** (cf. parts of Fg. II & Timp. and analogous bars 263, 579 & 587).

**Bar 259** Cor. I. **SBH** (→**SSi**) erroneously has *e*<sup>2</sup> instead of *c*<sup>2</sup>.

**Bars 260-261 & 268-269** Ob. & Cl. **GEP** does not have – most probably by mistake – the arrangement of parts written out in **AI** and given by us, assigning the top line to the first of the pair of instruments and the bottom line to the second. In the analogous bars 584-585 & 592-593 the correct arrangement was retained.

**Bar 261** Cor. II. **GEP** erroneously have *g*<sup>1</sup> instead of *a*<sup>1</sup>.

p. 24 **Bar 265** Ob. I. **GEP** erroneously have *f*<sup>2</sup> instead of *g*<sup>2</sup>.

**Bar 268** Vni II. In **GEP** the note *g*<sup>1</sup> on the 4<sup>th</sup> quaver is omitted. We give the undoubtedly correct text of **AI**. Cf. analogous bar 260.

**Bar 269** Cor. I. **GEP** erroneously have *d*<sup>2</sup> instead of *e*<sup>2</sup>. Ob. II. As the 2<sup>nd</sup> note we give the *d*<sup>2</sup> written by Chopin in **AI**. The *a*<sup>1</sup> that appears in **GEP** was presumably copied by mistake from the part of the Cl. II (pitched in C!). Cf. analogous bar 593, in which the *unisono* of the oboes and clarinets does not cover the last note of the phrase.

p. 25 **Bar 286** Tr. II. We give the text of **AI**, in which the two trumpets play *unisono*. In **GEP** this bar is the same as the next two, most probably by mistake.

p. 26 **Bar 301** Fg. I. As the 1<sup>st</sup> quaver **AI** erroneously has *a*<sup>1</sup>. The error was repeated in **GEP**, in which the grace note is also notated too high, as *bb*<sup>1</sup>.

p. 27 **Bars 312-313** Fl. I. In **GEP** this motif is printed in the Cl. I part. We reproduce the notation of **AI**.

**Bars 318-320** Vni, Vle, Vc. & Cb. The *ff* and accents appear only in **AI**, and *poco cresc.* only in **GEP**. We regard these markings as complementary.

p. 29 **Bars 340-341** Cl. II. In **GEP** this fragment was omitted. This is certainly an error, as is attested by the presence of this motif in Chopin's piano reduction which is part of the authentic version of the *Krakowiak* for one piano.

**Bar 349** Fg. I. We propose the addition of a grace note, taking into account the possibility of its omission by Chopin (cf. all other appearances of this motif).

p. 30 **Bars 360-363** Fl. I & Ob. II. In **GEP** these entries were omitted, probably by mistake.

**Bar 365** Cor II. **GEP** have here *d*<sup>2</sup>. This is certainly a mistake, since the *a*<sup>1</sup> that appears in **AI** is the conclusion of the motif

played in the preceding bar by the Cor. I (cf. Ob. I part in bars 362-363).

**Bars 365-366** Fg. II. We give the version of **AI**, although it is not clear from Chopin's notation which bassoon is to play the minim *g* in bar 365. In **GEP** it was assigned to the first bassoon, and the *c* in bar 366 was omitted. This may have been a deliberate simplification, yet taking into account the very likely omissions and mistakes in the previous bars, we prioritise the version of **AI**.

p. 32 **Bars 390-397** Vc. & Cb. We give the precisely notated slurs of **AI**. In **GEP** slurs erroneously join all the minims in both parts. In the first editions, a similar simplification also affected the part of the solo piano in this segment.

**Bars 398-401** Vc. & Cb. In **GEP** the parts were switched, which is certainly an error (cf. analogous bars 60-63). We give the text of **AI**.

**Bar 402** Cb. We add *pizz.* by analogy with bars 64 & 88.

p. 33 **Bars 426-430** Vni & Vc. We give the version of **GEP**. In **AI** the accompaniment is devoid of the element of dance rhythm; these bars are filled with minims.

p. 34 **Bar 441** Ob. II. In the 2<sup>nd</sup> half of the bar **SBH** has 2 quavers instead of the crotchet *ff*<sup>2</sup> (error or arbitrary change).

**Bar 442** Tr. I. As the 1<sup>st</sup> quaver **AI** & **GEP** erroneously have *e* (at concert pitch, as Chopin used the trumpets pitched in C).

**Bar 445** Vni II. **AI** has here only *ff*<sup>1</sup>.


p. 35 **Bar 459** Vni I. **GEP** erroneously has here the sixth *bb*<sup>1-g</sup><sup>2</sup>.

**Bar 461** Fg. At the beginning of the bar **GEP** erroneously have *e*<sup>1</sup>. We give the undoubtedly correct version of **AI**.

**Bars 461-463** Vle, Cl. & Fg. From the 4<sup>th</sup> quaver of bar 461 we give the version of **GEP**. In **AI** this fragment is no different in terms of note pitches from the analogous place in bars 129-131.

p. 37 **Bars 481-486** Cor. II & Fg. II. We give the text of **AI**; in **GEP** these interjections are omitted. It seems more likely that they were left out by mistake rather than purposely removed.

p. 39 **Bars 520-522 & 528-530** Fg. I & Ob. I. In **AI** the part of the oboe

in bars 528-530 is written as follows: 

Similarly notated is the motif of the bassoon in bars 520-522 (missing there is only the *ff* before the accent in bar 520, and there is *p* instead of *pp*). The purpose of this notation would appear to have been the precise marking of the dynamic changes. We give the simplified notation of **GEP**, convinced that Chopin himself considered such punctiliousness excessive.

**Bar 527** Vc. & Cb. **GEP** erroneously have here *a*.

p. 41 **Bar 549** Cl. I. Both **AI** and **GEP** have two tied crotchets instead of the minim. Placed in **GEP** beneath the second of these crotchets is the short sign > (accent or *diminuendo*). Chopin most probably employed here a notation similar to that used in bars 521 & 529 (see above, comment to bars 520-522 & 528-530), and so we adopt such a simplification here. In **SBH** the division into crotchets was retained, the hairpins were interpreted as an accent, and the tie joining the two notes of this bar was arbitrarily moved to join the 2<sup>nd</sup> crotchet with the minim in the next bar.


p. 42 **Bar 562** Vni I. At the beginning of the bar **AI** does not have the bottom note, *bb*.

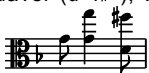
Bar 567 Vle. As the 1<sup>st</sup> quaver **GEP** erroneously have *g*.

Bar 579 Vle. As the 2<sup>nd</sup> and 4<sup>th</sup> quavers **GEP** erroneously have *g*.

Bar 583 Vle. On the 3<sup>rd</sup> quaver **GEP** erroneously have the sixth  $e^1-c^2$ .

Bars 584 & 592 Vle. Difficulties are encountered in establishing the text of these bars. In **AI** corrections are visible in bar 584:

Chopin first wrote  and then added a new version of the syncopated crotchet ( $g^2$ ) and the last quaver ( $d^1-f\#^2$ ), without

deleting its predecessor. The version of **GEP**  is certainly the result of misunderstanding, originating from the unclear notation of **AI**. In both sources, bar 592 has the original version of bar 584. In this situation it is not certain which version of bar 584 Chopin regarded as final and whether he intended a uniform text for both bars. We choose the version written later and give it in both places, since bars 586-592 are an exact repeat – with the exception of the fragment in question – of bars 578-584 (cf. also bars 254-260 & 262-268).

Bar 585 Cor. We give the text of **AI**, analogous to bar 593. In **GEP** bar 585 is filled with a rest, which may have resulted from inattention on the part of the copyist.

p. 46 Bars 647-650 Fg. The notation of **AI** does not indicate clearly the assigning of voices to the two instruments. According to **GEP** the Fg. II comes in first. We adopt a different arrangement, in which the important thematic motif is given to the first bassoon.

Bars 650-651 Cl. In **GEP** the assigning of the notes to the parts

is different: . We give the text of **AI**, since

it is not certain that the change of arrangement was intended and indicated by Chopin.

Bars 653-667 Fg. In **GEP** this entire passage is played by Fg. I. We give the version notated in **AI** with the division into phrases played by the two bassoons in alternation.

p. 47 Bar 670 Vni I. **GEP** does not have the top note,  $d^2$ . We give the version of **AI**.

p. 48 Bar 677 Fl. & Vni I. In **AI** the 2<sup>nd</sup> half of the bar is notated in the original version: the Fl. have a crotchet  $g^2$ , and Vni I four semi-quavers  $g^2$ . The piano reduction of this fragment, part of the authentic version for one piano, also has a crotchet  $g^2$  in the melody in **AI**. Chopin introduced the altered version in both the orchestra part, as we see in **GEP**, and in the reduction printed in **FE** ( $\rightarrow$ **GE**, **EE**). The changes made in the part of the flutes and in the piano are wholly concordant in respect to both melodic contour and articulation, whereas the change in the part of the violins is confined to the melody: only the 3<sup>rd</sup> semiquaver is corrected from  $g^2$  to  $a^2$ . In the editors' opinion, this narrowing of the scope of the corrections has no musical justification, and so we give the motif of the Vni I a form which accords with the motif of the flutes and piano and with the other motifs in bars 675-677.

p. 51 Bar 739 Vni. In **SBH** the chords in both violin parts were arbitrarily changed, giving  $f^1-a^1-f^2$  in Vni I and  $c^1-f^1-a^1$  in Vni II.

Bar 740 Tr. **AI** & **GEP** have here a whole-bar rest. This is certainly caused by the impossibility of playing the note  $f^1$  on natural trumpets pitched at C, and so – given the obvious *Tutti* in both the last bars – we supplement the two parts as necessary.

Jan Ekier  
Paweł Kamiński

## PERFORMANCE COMMENTARY

The orchestral part may be borrowed from the Biblioteka Materiałów Orkiestrowych PWM, ul. Fredry 8, 00-097 Warszawa, tel. 022-635-3550, fax 022-826-9780, www.pwm.com.pl, e-mail: bmo@pwm.com.pl

### Remarks on the musical text

Editorial additions are given in square brackets [ ].

Long accent signs signify accents of a primarily expressive character, in which the accented part generally lasts slightly longer than with a normal accent (with shorter rhythmic values, it sometimes covers two or three notes) and the fall in the intensity of the sound is smoother. General problems of the interpretation of Chopin's works will be discussed in a separate volume entitled *Wstęp do Wydania Narodowego* [Introduction to the National Edition], in the section entitled 'Zagadnienia wykonawcze' [Issues relating to performance].

### Krakowiak in F, Op. 14

One is struck by the exceptionally frequent use of the indication *dolce*, accompanying most of the solo interjections of the wind instruments. This term, which may be translated as 'mildly' or 'smoothly', is generally used in music literature in a meaning close to that of *piano*. Here, however, its use with important thematic motifs appearing against the background of sparkling figurations in the solo piano moves one to make a more meticulous analysis of its meaning. In the editors' opinion, in the *Krakowiak* this term relates solely to the character of phrases or motifs, and not to dynamics. Therefore we consider the most appropriate understanding of Chopin's *dolce* to be *dolce marcato*, and so 'mildly accentuating'.

Jan Ekier  
Paweł Kamiński