

PERFORMANCE COMMENTARY

Remarks on the musical text

The variant marked *ossia* is an alternative proposal by the author of the reconstruction of the lost fragment of Chopin's text; variants without this marking result from discrepancies between authentic sources or from the impossibility of an unambiguous reading of the text.

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

Performers with no interest in source-related problems and who wish to rely on a single text without variants can be recommended the text given on the main staves, taking account of all the markings placed in parentheses and square 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 Chopin's fingering are given in parentheses, this means that they authenticity is not certain. 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, var. – variation(s). The superscripts ^p and ^s by bar numbers denote the *Primo* and *Secondo* parts respectively; similarly, the superscripts ^I and ^{II} denote the *Piano I* and *Piano II* parts.

Variations in D major for 4 hands, WN 5

Chopin notated in this work only a few random performance markings (see characterisation of **A** in the *Source Commentary*). Given that the *Variations* will most probably enter the teaching repertoire, the editors have made quite numerous additions in this area. Markings are not given in brackets, so as not to obscure the music with a large number of additional signs; instead, editorial additions are given in a smaller type or with a finer line.

pp.12-13 **Bar 35 & analog.** Chopin did not mark precisely which sections of the theme and further variations should be repeated (see *Source Commentary*). The NE editors regard the repetitions indicated in the musical text (var. II-V) as the most likely. However, there are other possible solutions:

- the repetition of each successive eight-bar unit, and so besides the repeats marked with signs, also bars 27-35, 35-43, 43-51, 51-59, 75-83 & 116 (with anacrusis)-123;
- the repetition of some of the eight-bar units listed above.

pp.24-25 **Bar 119^s** Beginning of the trill with grace notes: 

D-d simultaneously with the chord of the *Primo* part on the 3rd beat.

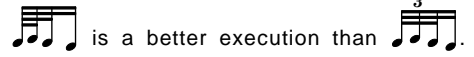

Bars 125 & 129^p RH The grace notes at the beginning of the 2nd half of the bar are better played together with the bass note of the *Secondo* part. In any case, the pianist should make a point of playing them more lightly than the dotted crotchets that follow them.

Bar 129^p RH The trill is best executed as a mordent.

Rondo in C major for 2 pianos, WN 15

p. 31 **Bar 24^l** LH It is more stylish to begin the double grace note in accordance with the classical rule, and so simultaneously with the *e*² of the RH.

Bar 25^l & analog. RH It seems more correct to begin the mordent (**tr**) simultaneously with the corresponding note of the lower

voice and the LH;  is a better execution than . In the editors' opinion, however, a quickly and lightly played anticipated mordent is also admissible (see commentary to *Impromptu in A♭*, Op. 29, bar 1).

p. 32 **Bar 33^{ll} & analog.** RH On the execution of the mordents (**tr**), see above.

p. 33 **Bars 45-48 & 205-208** In the editors' opinion, the two dynamic concepts of these fragments described in the *Source Commentary* can be regarded as variants. That gives 3 possibilities for the shaping of the dynamics in these bars:

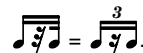
- in both places according to the markings given in the text;
- in both places according to the markings in bars 45-48;
- in both places according to the markings in bars 205-208.


Bars 52-56 In the version for 1 piano (see *Supplement*, p. 69), Chopin wrote here the following dynamic markings:



In the editors' opinion, these can be treated as an alternative to the version given in the main text.

p. 34 **Bars 65-68 & analog.** LH The demisemiquavers should be played simultaneously with the last semiquavers of the RH triplets:



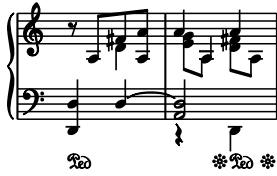
p. 37 **Bar 87^l** The pedal in this bar can be taken at the first sign , and then held to the end of bar 88 or changed in the middle of bar 87. In the editors' opinion, it is also admissible to hold the pedal for the whole two-bar passage, from the beginning of bar 87. In seeking the most appropriate sound for this segment, one should not forget about the use of suitable pedalling in the *Piano II* part as well.

p. 38 **Bar 97^l** LH The last note of the bar, *a*², should be struck simultaneously with *c*^{#3}, the last note of the RH.

p. 40 **Bars 126-132^l** It is not clear from the sources what articulation of the semiquavers Chopin had in mind here (see *Source Commentary*). If the pianist decides on *legato*, it can be employed from the beginning of bar 126 or from the 5th semiquaver of that bar, in line with Chopin's slur in the version for 1 piano (see *Supplement*, p. 73).

p. 41 *Bars 143-146'* In the editors' opinion, it is admissible to arpeggiate the LH only, which may lend the chords a more robust character without losing the impression of arpeggio.

p. 43 *Bars 170 & 172''* The change of pedal mid bar sounds best when accompanied by 'harmonic legato' (holding the harmonic notes with the fingers):



SUPPLEMENT

Rondo in C major, WN 15. Original version for 1 piano

When performing the *Rondo* in this version, one can also take into account the performance markings of the later – although also not finished by Chopin – version for 2 pianos.

p. 84 *Bar 352* At the beginning of the bar, the autograph does not stipulate which of the notes given in brackets should be struck together with the eb^4 . The editors consider it more natural to strike the RH octave and the LH eb^2 , although other solutions are possible: only the octave eb^3-eb^4 (with both hands or with the RH alone) or the LH eb^2 and only the eb^4 of the RH.

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Initial remarks

The present commentary in abridged form assesses the extent of the authenticity of the sources for particular works, sets out the principles behind the editing of the musical text and discusses all the places in which the interpretation or choice of the text causes difficulties. Posthumous editions are taken into account and discussed only where they may have been based on non-extant autographs or their copies. A precise characterisation of all the sources, their relations to one another, a 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; var. – variation(s). The sign → indicates a relationship between sources, and should be read as ‘and the source(s) based thereon’. The superscripts ^p and ^s by bar numbers denote the *Primo* and *Secondo* parts respectively; similarly, the superscripts ^I and ^{II} denote the *Piano I* and *Piano II* parts.

Variations in D major for 4 hands, WN 5

None of Chopin's works for piano for 4 hands has come down to us intact.* However, the autograph of the *Variations in D* is sufficiently complete that, after supplementing the beginning of the *Secondo* part and the end of the *Primo* part, which have not been preserved, the work can be played in normal concert practice. The editor-in-chief of the present edition undertook to reconstruct the lost fragments shortly after the autograph was transferred to a public collection in 1964. Thus completed, the *Variations* were published by PWM Edition in the form of a separate book (Cracow, 1965, with subsequent reprints), which contains a more thorough discussion of the grounds for producing a reconstruction of the missing fragments.

Sources

A Incomplete autograph (Biblioteka Jagiellońska, Cracow). This is lacking the first and last pages, which contained the opening 43 bars of the *Secondo* part and the last 31 bars of the *Primo* part. It is a fair text, but written in haste, probably out of a desire to perform it as soon as possible; this is attested by the quite numerous errors and inaccuracies of notation, the vast majority of which went uncorrected or were rectified in a simplified way (e.g. by adding the correct version without deleting the erroneous text – see notes to bars 21^p, 69^p, 76-78^s, 109^s, 133^p); Chopin may have intended to go through and correct his manuscript at a later date.

A contains additions and corrections made in pencil (while the work was being performed?), which themselves contain mistakes (bars 56-57^p).

A has few performance markings:

— the tempos of the introduction, theme and first 2 variations (metronome tempo), and of the finale (in words);

— pauses in bars 27 and 135, the latter preceded by a *ritardando*;

— two-note slurs in bars 155-157^s and 159-160^s.

IJ Four-bar incipit of the theme of the *Variations* in the list of 36 ‘Unpublished compositions’ by Chopin compiled c. 1854 by the composer's sister, Ludwika Jędrzejewicz (Fryderyk Chopin Museum, Warsaw).

Editorial principles

We give the text of the preserved part of **A**, correcting errors and inaccuracies (without comment, wherever they are completely obvious). In reconstructing the lost fragments, the editor drew primarily on means employed by Chopin in the extant parts of the *Variations* and, wherever the character of the music meant going beyond those means, on compositional and pianistic devices that appear in works written relatively close to the presumed date of composition of the *Variations* and which are related in terms of genre (*Variations in E*, WN 6, *Variations in Bb*, Opp. 2 and 12) or texture (works intended for more than one performer: the *Trio*, Op. 8, *Concertos*, Opp. 11 and 21, *Fantasia*, Op. 13, *Krakowiak*, Op. 14, *Rondo*, WN 15).

Due to the dearth of authentic performance markings (see above, characterisation of **A**), we supplement them to an extent that is necessary for the music to be read with ease; in Chopin's text, these additions are given in a smaller type or with a finer line.

In relation to the first, separate edition of the *Variations* (see above), the author of the reconstruction has made minor alterations to the supplemented fragments; there are also small editorial clarifications of the text written by Chopin.

In interpreting **A**, one encounters particular difficulty with the notation of repeats. Wherever we give a double bar line or repeat sign, Chopin writes a double line (||). However, the dots that are an essential component of repeat signs appear only to the left of the double bar line after bar 107^p, and in Var. II, where, together with additional braces, they were added in bars 67 (with a mistake, see note) and 75. Consequently, the sign || without dots appears even where the 2 written-out versions of the ending of a segment undoubtedly testify a repeat (bars 83-91, 108-115, 123-131 and 143-151). In the editors' opinion, Chopin did not take the trouble to mark the repeats precisely because he considered them to be obvious. This means that

- 1) all the passages marked with the sign (||) should be repeated, or
- 2) repeats should be played only where the last bar is notated twice (*voltas*).

For the main text, we adopt the latter option, taking the following arguments into account:

— rule 2) explains the clarification of the notation of the repeats in Var. II: both its parts should be repeated, but the *voltas* are written out only in the *Secondo* part, which presumably led to misunderstanding during performances of the *Variations*; were rule 1) to apply, then the additional information would not be necessary (although possible, of course);

— adopting rule 2) allows one to avoid changes to the notation of **A** that risk being incorrect; in a text corresponding to rule 1), in some places the double lines should be replaced with repeat signs, without the certainty that this does indeed correspond to Chopin's intentions.

On the question of the repeat of the first part of Var. IV, see note to bars 92-107.

pp.10-11 *Bars 19 & 21^p* Here the lack of octave signs in **A** is almost certainly due to oversight.


pp.12-13 *Bar 21^p* LH As the two demisemiquavers at the beginning of the 2nd half of the bar, **A** has $bb^1-c\#^2-e^2$ and e^2-g^2 . This irregularity of figuration, unnaturally sounding and pianistically uncomfortable, could not have been intended by Chopin, who certainly meant to replace the mistakenly written $bb^1-c\#^2$ and e^2 with $c\#^2-e^2$ and g^2 , but for some reason the notes bb^1 and e^2 , not needed in the correct version, went undeleted (see characterisation of **A**).

pp.14-15 *Bars 44-45 & 48-49^p* RH We leave Chopin's rhythmic notation of the 2nd and 5th quavers in these bars, although in principle these figures should be notated in hemidemisemiquavers. However, avoiding an excess of beams in figures of this kind is characteristic of Chopin, especially in the earliest period in his oeuvre, when he was not yet using small notes in the notation of runs.

* Besides the *Variations* under discussion, there was also another set, just a few bars of which are familiar to us today; see *Lost work* at the end of the present commentary.

Bar 47^s In **A** the note *e* on the 3rd quaver of the bar is written on a single stem together with the RH chord, with the rest beneath it. This unquestionably erroneous notation is presumably the result of a hasty addition of stems and rests to the previously written note heads.

Bar 50^s RH In **A** the beginning of the bar is notated in the follow-

ing way: . This extension of the quaver beam

was most probably aimed at removing the unnecessary note *e*¹ (*e*^{#1}), played in the *Primo* part; in the editors' opinion, Chopin intended the correction to concern also the undeleted note *f*^{#1} in the next chord.

pp.16-17 **Bars 56-57^p** RH In **A** the octave sign mistakenly reaches to the middle of bar 57.

Bar 57^s RH As the 2nd note, **A** has *g*. This is most probably the original version, continuing the progression of sixths formed by the LH of *Primo* and RH of *Secondo*. Since in the identical context of the analogous bar 53 one sees in **A** Chopin's correction from *g* to *a*, we adopt *a* here too.

pp.18-19 **Bar 67^s** Added to the double line between the 1st and 2nd versions of this bar were dots and braces stipulating the repetition of both the first and the second segment of this variation. The second part of this marking is obviously placed one bar too soon, since bar 67 (2^v) is not to be repeated.

Bars 67 & 75^p Chopin wrote out bar 67 only once, since in the *Primo* part there is no difference between the version leading to a repeat of bar 60 and the version which is followed by bar 68. Similarly, in **A** bar 75 is written only once. We introduce the notation with 1^a and 2^a *volta* to signal the difference occurring in the *Secondo* part.

Bar 69^p In the 1st half of the bar the notation of **A** is unclear in respect to the division between the hands: the notes *e*¹ are written in both the RH (all 4) and the LH (the first 2). Taking into account the arrangement of neighbouring figures, we consider it more likely that Chopin first wrote them into the RH and then marked a change to their division in a shorthand manner.

Bar 74^s In **A** in the 2nd half of the bar all the semiquavers are written on the lower stave; as the notes *e* have no stems we do not know if Chopin wanted them played by the LH or the RH. We adopt what we consider the pianistically more comfortable solution.

pp.20-21 **Bars 76-78^s** LH In **A** the basses are notated as dotted minims. A more meticulous analysis of the notation shows that Chopin most probably converted the minims originally written into dotted crotchets. This correction – like many others – was only signalled, resulting in a confusing notation.

pp.22-23 **Bars 92-107** From the notation of **A** it is not clear whether this segment should be repeated. The need for a repeat is indicated by the left-orientated repeat sign (:||) after bar 107^p. However, a number of arguments counter that solution:

— the correct marking of the repetition of these bars would require 3 more signs: in bar 107^s and in both parts at the beginning of bar 92;

— many times the young Chopin marked repeats in an imprecise manner (even in printed works, see *Polonaises*, Op. 26), and in the childhood *Polonaise in Ab*, WN 3 he used just such a left-facing repeat sign to mark presumably the beginning, and not the end, of the segment to be repeated (see note to bars 13-38 of the *Polonaise*);

It is also worth noting that bars 92-107 of *Var. IV* contain an already written out repeat of the eight-bar segment that forms the 1st part of the model subject to variational working.

Taking all this into account, we give in the main text a version without repetitions.

Bar 104^p RH Chopin wrote the 5th semiquaver as *c*⁴.

Bar 108^p RH At the beginning of the bar **A** has the third *g*^{3-b3}. However, given the homogeneous texture of the whole variation, one may wonder if the note *g*³ was not written here by mistake and – like several others, see e.g. comment to bar 109^s – left undeleted.

Bar 109^s RH In the 2nd half of the bar **A** has 2 chords *f*[#]-*a*-*d*¹-*f*[#]¹-*a*¹. The use of such wide chords in the texture of this variation is inconceivable, especially since the second of them overlaps with the *Primo* part. In the editors' opinion, Chopin mistakenly repeated here chords from the previous phrases (*a*-*d*¹-*f*[#]¹-*a*¹), and then corrected his error by adding the note *f*[#]. The upper notes, probably meant to be later deleted, were not removed. The smoothness of the connection with the following bar allows the version adopted by us to be regarded as that which Chopin most probably had in mind here.



pp.24-25 **Bar 122^p** RH We propose the addition of a grace note on account of the numerous inaccuracies to the notation of **A** and the form of this motif in the analogous bars 118 & 125.

Bar 123^s RH At the beginning of the bar **A** has the sixth *f*^{1-d2}. It cannot be ruled out, however, that the lower note, played simultaneously by the LH, was written here by mistake. Cf. similar bar 131^s (1^v).

Bar 133^p RH On the 3rd beat **A** has the chord *a*¹-*bb*¹-*e*². There is no doubt that Chopin intended the note *bb*¹ to replace the note *a*¹ that was originally written here (cf. bar 131^p).

Bar 135^p RH When writing *g*^{#2} in **A** on the 5th quaver of the bar, Chopin intended to write an octave, as is attested by the length of this quaver's stem. In this situation, it is difficult to determine whether the lack of the lower *g*^{#1} resulted from haste and inattention on the composer's part or was a deliberate change to the original idea.

pp.26-27 **Bar 139^s** LH The notation of the chord in the 2nd half of the bar raises doubts. **A** has the 3 notes given by us (*D*-*A*-*d*), yet certain graphical features – the lack of a dot extending *d*, the clearly smaller note head of *D* – suggest that this may be one example of the overlapping of an erroneous version and its correction (see characterisation of **A**). The editors consider the following 2 ver-

sions of this crotchet as likely:  or .

Bar 139^p RH As the 4th quaver of the bar **A** has the octave *a*^{2-a3}. Awkwardly sounding in this context are both the lack of the third in the chord and its omission from the melodic progression based on a spread triad. Given that errors in the number of ledger lines are among Chopin's most common mistakes, we regard the upper note of this octave as placed a third too high. Cf. melodic line in bar 143 and in an analogous phrase in the *Variations in E*, WN 6, bar 97.

Bar 143^s LH The note *D* at the beginning of the bar in **A** may be an undeleted remnant of an octave *D*-*d* written here by mistake – cf. version of the analogous bar 151 (1^v).

Bars 152 & 154^s LH In **A** these bars are written an octave higher (at the same pitch as the RH). This is either an error by Chopin or else a simplified and imprecise (incomplete) notation: missing is the – possibly – intended marking 8^a *bassa*.

Bars 155-157^s We give in both hands the slurs written by Chopin in the LH part, in accordance with the slurs that **A** has in the analogous bars 159-160. In the bars in question, the RH part also has two-note slurs, but these are drawn differently, beginning with the 1st quaver of the bar.


pp.28-29 **Bars 163-170^s** In **A** these bars were evidently written in haste; it is also possible that Chopin altered certain details of the notation, which is unclear as a result. This concerns especially the notes *e* that appear on the 1st and 4th quavers of bar 164 & analog. Some of these have the form of note heads alone, which makes it impossible to determine what their rhythmic value is and to which hand they belong. Others seem to be assigned to the RH (e.g. bar 166) or the LH (at the beginning of bars 168 & 170). None of them has extending dots, but three of them (on the 1st quaver of bars 164, 168 & 170) are linked to the next (on the 4th quaver) with a slur (tie?). These curved lines, arched upwards, can only be ties. Since we are dealing with the simplest, stereotypical harmonic accompaniment, we propose for the text just one solution, which we consider the most likely. We notate the tied notes (besides those mentioned above, this also applies to the chord in bar 163) as dotted minims.

Bars 171-172^s In **A** these bars are written as follows:



To avoid misunderstanding, we notate the *tremolo*

lento in the usual way, which Chopin himself employed in later years (cf. *Concerto in E minor*, Op. 11, movt. I, bars 329-332, *Concerto in F minor*, Op. 21, movt. I, bars 179-180 and *Po- lonaise in E \flat minor*, Op. 26 No. 2, bar 97). We encounter a similar notation in bar 258 of the *Variations in B \flat* , Op. 2: in the version for 1 piano, Chopin rendered the *tremolo* of the timpani through

a *tremolando* of the octave *F $_1$ -F*, notated as .

Rondo in C major for 2 pianos, WN 15

The third of Chopin's *Rondos* (written after the *Rondos in C minor*, Op. 1 and *in F*, Op. 5) was not published during the composer's lifetime. It was written – like its predecessors – with a single performer in mind, and the only extant autograph contains this version of the work. However, in the summer of 1828 Chopin recast the *Rondo* for 2 pianos, as he mentioned twice in letters to the best friend of his youth, Tytus Woyciechowski (see quotations *about the Rondo...* before the musical text). We are familiar with the latter form of this work thanks to its posthumous edition, prepared by Julian Fontana, who in 1828 played the *Rondo* with Chopin. Despite his unquestionable familiarity with this composition, grounded in his work with the composer on its performance, Fontana failed to avoid serious errors (e.g. bars 67-68, 69, 258), which come to light on comparing the first edition with the autograph of the original version.

Although we do not know in what form Chopin notated the *Rondo* in the two-piano version, certain features of that notation can be inferred from the extant sources and from quoted facts concerning the work's composition:

- errors in the edition point to the working character of the autograph, which in places must have been unclear (probably due to corrections);
- an error in bar 69, involving the placing in the *Piano II* part of a bar belonging to the part of *Piano I*, confirms the natural supposition that Chopin prepared the score of the version for 2 pianos (an error of this sort can essentially be committed only at the stage of transcribing from a score); a further argument is the 'score' form of the incipit in the list compiled by Ludwika Jędrzejewicz (see below, characterisation of **IJ**);
- there must have existed at least one copy of the work (or at least of one of the parts) which enabled Chopin to perform it with different pianists (see quotations *about the Rondo...* before the musical text).

Sources

- A1** Working autograph of the original version for 1 piano (Österreichische Nationalbibliothek, Vienna). In the opening section, this contains plenty of detailed performance markings, including fingering and pedalling, but further into the work they become increasingly rare, before disappearing almost entirely from bar 209 onwards (there are only *staccato* signs in bars 217, 249, 337, 353, 359, 373 & 375-376). The notation of accidentals is often imprecise, and at times even sketched (without signs by notes belonging to the key in force at the time, e.g. in bars 223 & 229-233 there is not a single *b* lowering *b* to *bb*). In several places Chopin already notated ideas that go beyond the performance capacities of a single piano, and which most probably attest the nascent conception of expanding the forces of the *Rondo* (e.g. in bars 95-98 the LH part of *Piano I* written in and deleted, in bar 353 the 1st group of semiquavers of the RH of *Piano II*, in bars 375-376 four semiquavers of the LH part of *Piano I* written in).
- [A2]** Lost autograph of the final version for 2 pianos, most probably in the form of a working score. It was probably from **[A2]** that the composer's sister notated the work's incipit in her list (see below, characterisation of **IJ**) and Julian Fontana prepared his posthumous edition.
- IJ** Four-bar incipit in the list of 36 'Unpublished compositions' by Chopin compiled c.1854 by the composer's sister, Ludwika Jędrzejewicz (Fryderyk Chopin Museum, Warsaw). **IJ** is written in a two-piano arrangement, even though the *Secondo* part contains only rests in these bars.
- FEF** Fontana's French edition, J. Meissonnier Fils (J. M. 3552), Paris, July 1855, containing – in accordance with the then common practice in the publishing of chamber music – only the separate parts of the 2 pianos. **FEF** is based on a lost copy specially prepared by Fontana from **[A2]** or its copy. It can be assumed that the editor of **FEF** produced a generally faithful reconstruction of the notation of the *Rondo*, with which he was familiar, yet added, to some extent, accidentals and performance markings. **FEF** contains a number of more or less probable errors, although the lack of manuscripts of this version of the *Rondo* makes it impossible to identify them with the utmost certainty.
- GEF** Fontana's German edition, A. M. Schlesinger (S. 4401), Berlin, July 1855, based on a proof of **FEF** without the final alterations. Minor changes and additions were introduced here, and a number of errors made. In **GEF** the *Rondo* was arbitrarily designated as Op. 73.
- EF** = **FEF** & **GEF**. The differences between the Fontana editions are not great, and so they can generally be treated as one source. It is not easy to assess the authenticity of the performance markings of **EF**. Some of them must have appeared in **[A2]**, as is attested by their concordance with the markings of **A1**, with which Fontana is unlikely to have been familiar. Others, as in the remaining books of the *Oeuvres posthumes*, were certainly added by Fontana, although that does not preclude their authenticity, since they could have been jotted down or remembered while he was playing the *Rondo* with Chopin. Finally, there is a group of markings that can, with considerable likelihood, be deemed inaccurate or erroneous.

Editorial principles

As the base text we adopt **EF**, compared with **A1** to eliminate probable errors and inaccuracies.

We take account of the performance markings of both sources (**EF** & **A1**):

- we give without brackets those markings of **EF** for which there are no serious doubts concerning their authenticity and correctness and those markings of **A1** which supplement or clarify them;
- given in brackets are the less secure markings of **EF** and the markings of **A1** with the character of optional additions;

- in places of more clear divergence we give the versions of **A1** only when an error in **EF** is highly likely.

Agogic markings are always placed in parallel in both parts.

Parallel dynamic markings are added where there is no doubt that such an action is legitimate.

Chopin's fingerings from **A1** are given without brackets; fingerings from **EF** that may come from Chopin are bracketed.

The original version of the *Rondo* (for 1 piano) is given in the *Supplement*, p. 67.

p. 30 *Bar 1'* **FEF** has ♩ as the time signature. We give the ♩ that appears in the *Piano II* part and the remaining sources.

Bars 5-7'' We give the dynamic signs (hairpins, accents) according to **A1**. In **EF** there are no accents, and the hairpins are placed imprecisely.

p. 31 *Bar 16 & analog.* In the 2nd half of these bars we give the rhythm of **EF**, most probably introduced by Chopin in [**A2**] in place of longer original values (cf. version for 1 piano in the *Supplement*, p. 67).

Bars 26-28'', 34-36' & analog. RH We unify the notation of the longer-held notes, as they do not form independent voices, but are merely the more or less precise notation of 'harmonic legato' (harmonic notes held with the fingers).

Bars 27', 35'' & 59' RH The slurs appear only in **GEF**.

Bar 28' RH The slur and *m.g.* appear only in **GEF**.

p. 32 *Bars 30-31'* RH **A1** does not have the tie sustaining e^2 from bar 30. A tie does appear, however, in bars 190-191 in **A1** and in both places in **EF**.

Bars 31'' & 191'' RH Chopin wavered over repeating the note *b* at the end of these bars. A deleted quaver is visible here in **A1** in both bars, and the crotchet preceding it has an extending dot added to it. However, in **EF** *b* is repeated on the 4th quaver. In this situation, it is difficult to state whether this signifies Chopin's return to his original idea or is due to some misunderstanding during copying out.

Bars 38-39' & 62-63'' LH In **EF** the fingering we give, which may come from Chopin, is written fragmentarily in each of these places: the digits 2-3 at the beginning of bar 38, 1 & 1-3 in bar 62 and 4-3 in bar 39.

Bars 39-40' RH The tie sustaining g^1 from bar 39 appears only in **A1**. It seems likely that it was mistakenly omitted from **EF**, given the version of the analogous bars 199-200 and the next phrase, which begins with g^1 (cf. last part of the note to bar 204).

Bars 40-41' RH **EF** does not have the tie sustaining g^1 from bar 40. The tie does appear, however, in the analogous bars 200-201 and in both places in **A1**.

Bars 41 & 201' RH The main text comes from **EF**, the variant from **A1**.

Bars 42' & 202' RH In **EF** the accent is placed above the 3rd quaver that ends the 2-bar motif. This is most probably a mistake – cf. markings of the version for 1 piano, taken from **A1**.

Bars 43-44' RH In **EF** the hairpins are taken to the end of the motif in the middle of bar 44, which is most probably an error – cf. note to bars 42 & 202.

Bar 44'' **EF** does not have the tie sustaining *g*. However, the corresponding note is sustained in **A1**, and also in all the sources in the analogous bars 42 & 202 & 204 (see note to bar 204).

p. 33 *Bars 45-48 & 205-208* The dynamic markings raise doubts here, due to the differences between these two groups of analogous bars in **EF**, and also between **EF** and **A1** in bars 44-48 (in bars 204-208 in **A1** there are no markings). The sources contain two basic dynamic concepts of these fragments:

— contrastive, in which bar 45 is played f or *crescendo*, and bar 47 p (pp); this dynamics is written in **A1** (see *Supplement*, p. 68) and in **EF** in bars 205-208;

— uniform, in which the whole four-bar segment is played within a f dynamics; this corresponds to the notation of **EF** in bars 45-48. The authenticity of the former concept is beyond doubt, but it is possible that ultimately – e.g. in [**A2**] (\rightarrow **EF**) – Chopin decided on the latter. The question then arises as to whether the new dynamics should not be employed also in bars 205-208, since Chopin, considering it obvious, may not have taken care to alter the original markings in those bars. On the other hand, it cannot be excluded that the markings given in **EF** in bars 44-48 are imprecise, and that the dynamic concept written in **A1** is the only authentic one.

In this situation, we give the markings of **EF**, taking account of both concepts; we modify only those markings which go beyond the range of dynamics marked by Chopin in **A1**: we give f instead of ff in bar 46, and p instead of pp in bar 206.

Bars 48 & 208' LH We extend the 2nd semiquaver *d* to the value of a quaver, in line with the notation of **A1** in bar 48. In **EF** in bar 48 this note is not lengthened, and in bar 208 it has an additional crotchet stem; both versions are certainly erroneous. In bar 208 **A1** does not have the 2nd semiquaver at all (the initial e^1 is a quaver), and the note *d* – as a quaver – does not appear until the 2nd quaver of the bar.

Bar 51' RH In some later collected editions a semiquaver d^2 was arbitrarily added at the end of this bar, most probably after the fashion of the analogous bar 211.

p. 34 *Bar 65'* RH At the beginning of the bar **GEF** erroneously has c^4 alone.

The term *legatiss.*, undoubtedly concerning the RH, comes from **A1**. **EF** has here *leggiero*, which could apply to the LH, but a misreading of [**A2**] seems more likely.

Bar 67' **EF** has here ff . This could disturb the proportions between the pianos (the *Piano II* part has no comparable dynamic indication), and so we give the f written by Chopin in **A1** in bar 65.

Bars 67-68'' LH The text given in the footnote appears in **EF**. The possibility of error is indicated above all by a comparison with three analogous fragments (bars 65-66, 253-254 & 255-256) in which the sound of this figuration, especially coupled with the octaves of the other piano, is clearly better:

— in the source version the notes doubled by the LH of *Piano II* form octaves or fourths with the quavers of *Piano I* (F-f, A-d, B-b, D-g etc.); in the version proposed by us, modelled on analogous bars, they are thirds and sixths respectively (F-a, A-f, B-d, D-b);

— the source version is based on a progression of octaves formed by the LH line of *Piano II* and the simultaneously struck notes of the RH; in analogous bars, a progression of sixths, which Chopin liked to employ, is formed (cf. bars 353-358, and also e.g. *Concerto in F minor*, Op. 21, movt. I, bars 255-256 & 297-298, movt. II, bar 72).

The lack of manuscripts of this version of the *Rondo* makes it impossible to state how the version of **EF** came about; it may be the result of the omission or illegible marking by Chopin of the correction of this place in the manuscript.

p. 35 *Bar 69''* In **EF** this bar has an identical form in both parts (*Piano I* and *Piano II*). It is inconceivable that Chopin could have deliberately impoverished the sound, relinquishing an independently led voice in favour of a mechanical doubling of another (see version for 1 piano, *Supplement*, p. 70, and also analogous figures in bars 70 & 257-258 in both versions). It is certain, therefore, that, at the stage of writing out the parts from the score, the part of *Piano I* was mistakenly written in this bar into the part of *Piano II* as well.

p. 36 *Bar 81^{ll}* As the 6th quaver EF has C in the LH and c in the RH. This is most probably an error, as is indicated by the notation of **A1**, in which Chopin changed here c to a (similar changes are visible in **A1** also in bars 82-84; in bar 85 the corresponding note – c# – was written in straight away). Of these 5 bars, bar 81 is the only one in which the version given by us, unquestionably the last, did not find its way into EF.

Bar 86^{ll} In EF the penultimate semiquaver is written as $d^{(1)}$. We give the more logical notation of **A1**.

p. 37 *Bar 87^l* From the sources it is not clear at what point Chopin intended pedal to be taken here. In EF the sign ped appears mid bar, in **A1** it comes earlier, close to the beginning of the bar, which in both sources comes after the LH in its notated value has sounded. It is not certain, however, whether Chopin did indeed notate this kind of subtle effect here or whether the notation of the sources is simply imprecise. Given the very dense notation of the autograph and the numerous inaccuracies of EF, it cannot be ruled out that Chopin had in mind here ordinary harmonic pedalling (from the beginning of the bar).

Bar 88^l RH As the 8th note **A1** has $d\#^1$. The $f\#^1$ that appears in EF seems more felicitous, in respect to both the melodic line (analogy with the preceding figurations, avoidance of a sequence of 3 tritones $a^1-d\#^1-a-d\#^1$) and the harmony (the full dominant seventh chord filled in with figuration of the 2nd half of the bar). We therefore consider it much more likely that Chopin altered this note than that the copyist or engraver made a mistake, and we give $f\#^1$ as the only text.

Bar 91^{ll} RH As the 4th quaver EF as b^1 . This is most probably an error (the octave sign ends too soon), since one sees no musical justification for the use of an uncomfortable two-octave leap in such a simple accompaniment motif.

Bar 92^{ll} RH On the 3rd quaver of the bar **A1** has a^1 , as occurs 2 bars earlier. We give the b^1 that appears in EF, since in the two-piano version Chopin abandoned in bars 91-92 the exact repetition of bars 89-90.

Bar 94^{ll} LH On the 2nd beat GEF erroneously has $c-e^1$.

p. 38 *Bars 99-100^{ll}* LH The dots above the notes come from **A1**.

Bar 102^{ll} LH As the penultimate semiquaver EF has c^2 , which is certainly a mistake; we give the b^1 written by Chopin into **A1**.

p. 39 *Bar 108^l* RH We place the accent sign that in EF appears on the 2nd beat in brackets, since the accenting of this note does not result naturally from the shape of the melodic line, the structure of the rhythm, or from harmonic considerations. There is also no accent in analogous places (in any of the sources), and the shortening to the value of a quaver of the corresponding note in bars 116 & 302 tends to suggest its quieting.

Bars 110 & 296^l LH In the sources, there is no accidental before the 2nd quaver of bar 110. In some later collected editions a # was added before this note. Although the previous 3 bars were in E minor, a literal reading of the notation seems more likely, since the use of f^1 signals that the E major chord appearing at the beginning of the bar is a chord of the dominant to the key of A minor that returns in bar 111. Analogously in bar 296.

Bar 116^{ll} LH In some later collected editions the chord on the 2nd quaver was changed arbitrarily to $f\#-b-d\#^1$.

p. 40 *Bar 121^{ll}* LH The main text comes from EF, the variant given in the footnote is the version of **A1** adapted to the two-piano texture. It is highly likely that Chopin unified the melody both of the two-bar phrases within this fragment (bars 119-120 & 121-122)

and also of both occurrences of the whole segment (bars 119-122 & 305-308), although this is not entirely certain, be it only due to the considerable number of errors in EF.

Bars 124-125^l RH In **A1** the notes d^2 at the transition between bars are tied. In this case it seems more likely that the change to a version with this note repeated comes from Chopin, who made a change in the same direction also in the 2nd half of bar 124 (in **A1** the sustained d^1 has the value of a quaver and is not struck on the 2nd semiquaver) and in bars 130-132 (see commentary).

Bar 126^l We give the *sempre staccato* that appears in FEF; in the same place GEF has *sempre legato*. Given the slur and *legato* that appear in bar 132, and also the expressions in an analogous fragment further into the *Rondo* (bars 297-320), the indication of FEF must be regarded as more probable. On the other hand, confirmation of the *legato* of GEF can be discerned in the notation of **A1**: in the 2nd half of bar 126 there appears a slur (see *Supplement*, p. 73), which is also the only performance marking concerning the semiquaver figuration in bars 111-134. That said, a change of articulation is just one of the possible interpretations of this slur, which, given the lack of *staccato* markings for the semiquavers of this fragment, may simply denote the beginning of a phrase.

Bars 130-131 & 131-132^l RH In EF the notes f^2 in bars 130-131 and g^2 in bars 131-132 are tied, like the corresponding LH notes. This is certainly an error (a misunderstanding of the notation of **A2**) or an incorrect revision). Ties also appear in **A1**, but the version for 1 piano has neither trills nor an octave doubling of this voice.

Bar 131^{ll} LH The main text of the 2nd quaver comes from EF. The variant is a version reconstructed on the following grounds:

— **A1** has here a chord containing b , and not f^1 ; this gives the quaver a balanced sound (a full dominant chord without a doubling of the seventh);

— in **A1** the first halves of bars 130-132 are analogous in every way; it is likely, therefore, that the progression was to have been strictly led in the version for 2 pianos as well;

— the error involving the shifting of a note (or notes) by a third is one of the most common, both in manuscripts and in editions (see e.g. note to bar 145).

Bars 132-152 In the sources, the slurring of the semiquaver figurations is imprecise:

— in **A1** the slur covers the whole phrase in bars 134-142, bar 142 in the LH and bars 143-144, with the slur in bar 144, which closes the page, suggesting a continuation that Chopin did not, however, write on the new page (see *Supplement*, pp. 73-74);

— in EF in *Piano I* the slur runs from bar 132 to the end of bar 135, with which the system ends; the lack of continuation here is undoubtedly an error;

— in the *Piano II* part, the figuration of bars 136-152 is furnished with whole-bar or half-bar slurs randomly distributed; most probably, Fontana was trying to supplement the imprecise slurring of **A2**.

The slurs adopted in our edition combine, in a way that is coherent and as simple as possible, the most secure elements of the slurring in the sources.

p. 42 *Bar 145^l* LH At the beginning of the bar GEF erroneously has the chord $e-g-bb-e^1$.

Bar 146^l LH In the chord at the beginning of the bar GEF does not have the note c^1 . This is probably an engraver's mistake.

Bar 147 The main text comes from EF, the variant from **A1**. Both versions are written in the sources in a manner that precludes error, although in the case of EF one cannot exclude interference

on the part of the editor of the *Oeuvres posthumes*. Thus the performer has the choice between a version that is unquestionably Chopin's, but which the composer possibly altered during later revisions (our variant), and a version that may be the latest authentic redaction of this place, assuming that Fontana read Chopin's notation correctly and faithfully. (One example of a harmonic change made by Chopin after writing **A1** and transmitted by **EF** is bars 156-158.)

Bar 149^{II} The octave C-c on the last semiquaver – our main text – appears in **EF**. The variant is the version of **A1**, adapted to a two-piano texture.

Bars 156-158 In **A1** these bars are based on different chords (see *Supplement*, p. 74). However, there is no doubt that the version of **EF** given by us is an authentic, later redaction of the second part of the progression that fills bars 153-158.

p. 43 **Bar 160** In **EF** the correctness of the notation of the 2nd half of the bar raises doubts, since in **A1** the semiquaver motion is continued to the end of the bar, forming a natural melodic closure to the motif used in bar 159 and the 1st half of bar 160 (see *Supplement*, p. 74). This omitted ending could be taken into account by supplementing the *Piano II* part in the following way:



In the editors' opinion, however, the source material does not provide grounds here for deeming this or any other attempt at correcting the text of **EF** a reconstruction of Chopin's version. What is more, rhythmic arguments may suggest a deliberate change to the conception of this place, since in the neighbouring bars 153-158 & 161-166 Chopin relinquished in the two-piano version the unbroken stream of semiquavers in favour of a rhythm accentuating more clearly the quaver motion and motifs.

Bar 169^I In **EF** *pp* appears earlier, in the middle of the previous bar. The error is attested by the concordant placing of this sign in **A1** and in the *Piano II* part.

Bar 169^{II} LH Some later collected editions give in this bar a minim D-d. The sources give no grounds for such a change.

Bars 169-180 We give pedalling that implements the idea written by Chopin in **A1** (see *Supplement*, p. 75). The pedalling of **EF** concerns only the *Piano II* part and does not cover bars 170 & 172.

p. 44 **Bars 171-172^I** RH One encounters serious difficulties here in establishing the authentic text. The text of **A1**, which we give as the main text, is encompassed in **EF** by octave signs in both hands. This may be a mistake, but it is not impossible that Chopin did indeed abandon the change of register when repeating this two-bar unit. However, the added octave sign could not apply to the last 2 semiquavers, since both the $g\#^2-a^2$ that ends bar 170 and the $c\#^2-d^3$ from bar 172 were then used to build the figuration of bars 173-176. Taking this into account, as the variant we give the version of **EF** corrected on the last quaver of bar 172.

Bars 180-184 We unify the instruction given in the parts of the two pianos. In **EF** in the *Piano II* part *dim.* appears already in bar 180, and *poco calando* in bars 181-182.

p. 45 **Bars 185-186^I** LH In **EF** the slur is imprecisely placed, so it is impossible to state whether it was supposed to mark merely the beginning of a motif or also the sustaining of c^2 .

Bars 188-189^I RH In **EF** the slur runs from g^2 to g^1 , but it seems much more likely that it was intended to concern the motif a^2-g^2

(as in bar 28) or the LH, which in **[A2]** may have been written on the upper staff. In the musical text we propose the former possibility.

Bar 193^{II} LH The natural restoring d^1 on the 1st semiquaver of the 2nd half of the bar appears only in **FEF**, in which it was probably added by Fontana during his final proofreading. Although the sign presumably did not appear in **[A2]**, it almost certainly corresponds to Chopin's intentions, as the following suggests:

— the analogy in bars 338-340^I and bars 365 & 373^{II}; in bar 365, the only bar in which the bottom voice is added already in **A1**, there are no accidentals in the autograph; it is highly likely that in **[A2]** bar 193 (and 217) could have been notated with similar inaccuracy;

— numerous omissions of accidentals restoring the sound that is proper to the current key; these are by far the most frequent mistakes made by Chopin;

— the cancelling of analogous accidentals raising notes in identical motifs of the *Concerto in E minor*, Op. 11, movt. II, bars 39 & 88 (see also bars 41 & 90 of that movement of the *Concerto* and the *Variants*, WN 16, bars 25 & 28-29).

Bar 195^{II} LH In **EF** the note c^2 is written on the upper staff, and so should technically be read as c^3 . This is certainly an inaccuracy of Chopin's notation; cf. all other analogous places, e.g. bar 27^I.

p. 46 **Bars 200 & 201^{II}** The notes given by us in brackets seem necessary on account of the logical flow of the *Piano II* part (bar 200) or the similarity to the analogous bars 41 & 203 (bar 201).

Bar 204^{II} RH In **GEF** a crotchet stem was erroneously added to the b on the 1st quaver instead of the g on the 2nd quaver.

RH Omitted in some later collected editions was the c^1 on the 3rd quaver of the bar, most probably by analogy to bar 44. Although the difference between these bars may not have been intended by Chopin, it is difficult to state which version he considered better:

— the note c^1 appears in both places in **A1**;

— the omission of the inner note of the chord in a situation where it is about to appear in the principal melodic line (as in **EF**, in bar 44) is one of Chopin's characteristic compositional devices – cf. e.g. *Prelude in Ab*, Op. 28 No. 17, 4th quaver of bar 11, or *Barcarolle*, Op. 60, beginning of bar 22.

Bar 212^{II} *f* appears only in **GEF**. Cf. *Piano I* part.

p. 47 **Bars 213-214^{II}** We move the term *dim.*, written in **EF** in bars 214-215, so that it agrees with the term in the *Piano I* part.

Bar 217^I LH Before the 5th semiquaver in the bar, **EF** has $\#$. The needless repetition of the sign ($\#$ appears already before the 2nd semiquaver) suggests a mistake: either the engraver placed there $\#$ instead of \flat , or else Fontana erred in supplementing the accidentals in the *Rondo* (in this bar Chopin could have written the LH part on the upper staff, without accidentals in the 2nd half of the bar). f^1 as the sound intended by Chopin for this note is supported by the arguments put forward in the note to bar 193^{II}.

Bar 219^I **EF** has in this bar — . In this context, this is unquestionably an error: either the sign is pointing the wrong way or it was mistakenly written here altogether (e.g. instead of in bar 220). We consider the latter possibility more likely, and so we give here no sign.

p. 48 **Bar 227^I** RH At the beginning of the bar in some later collected editions the rest was arbitrarily changed to a quaver $f\#^1$.


p. 49 **Bar 239^I** RH As the 2nd semiquaver **GEF** erroneously has $c\#^2$.

Bar 244^I RH Only **GEF** has a natural before the g in the last chord.

Bars 246-250 We unify the scope of the *cresc.* markings in the two parts. In **EF** in the *Piano II* part it begins in bar 246, and in the *Piano I* part it was written in bar 249 and repeated in bar 250, which is most probably an error.

p. 50 **Bar 254^l** RH Before the last demisemiquaver of the 1st half of the bar, **GEF** erroneously has #.

Bar 256^{ll} At the beginning of the bar **EF** does not have the # raising $d^{1/2}$ to $d\#^{1/2}$. This is certainly an error, as is attested by the $d\#$ on the 2nd quaver in the *Piano I* part, the analogy with bar 68, and above all the $d\#^2$ written in Chopin's hand in **A1**.

Bar 258^l RH The first half of the bar in **EF** 

Parallel octaves with the *Piano II* part cannot correspond to Chopin's intentions: cf. version of **A1**, *Supplement*, p. 79, and the other 3 analogous bars (69-70 and 257). Most probably, therefore, a motif belonging to another part was mistakenly written here (as in bar 69, see commentary).

In **EF** the hairpins point in the opposite direction, which given the harmonic flow is most probably an error. We correct it after the fashion of the analogous bars 69-70, although it is possible that the error concerns not the direction, but the placement of the sign, which should actually appear in the 2nd half of the bar. A mistaken change to the direction of dynamic hairpins can be found on more than one occasion in first editions of Chopin's works, e.g. the *Variations in Bb*, Op. 12, bar 94, *Scherzo in B minor*, Op. 20, bar 306, *Nocturne in Db*, Op. 27 No. 2, bar 6.

p. 51 **Bar 260^l** LH At the beginning of the bar **EF** has an additional e in the chord. We give the version of **A1**, in which Chopin deleted this note.

Bars 261-268 In **EF** the dynamic signs, undoubtedly referring to the RH figuration in the *Piano I* part, are placed in the *Piano II* part as well. This may result from a misunderstanding of the notation of the autograph, or it may be an addition by Fontana.

Bar 264^l RH Above the 3rd and 6th semiquavers **EF** has *staccato* dots. Due to the *sempre legato* in bar 261 and the slur in the analogous bar 76, we do not give them, since this is most probably a mistake.

p. 52 **Bars 270 & 273^l** **EF** has hairpins \rightrightarrows in the 2nd half of bar 270 and the 1st half of bar 273. These signs appear to be imprecisely placed, and so we correct their scope, under the assumption that in both places they are supposed to concern an analogous fragment of the figuration.

Bar 274 In **EF** the expression *legatiss.* appears also in the *Piano II* part. In this texture it most probably refers to the semiquaver triplets, and so we place it only in the *Piano I* part (cf. note to bars 261-268).

p. 53 **Bar 281^l** In **EF** the sign ff is placed below the 4th quaver of the bar, which is most probably a mistake.

p. 54 **Bar 288^{ll}** In **FEF** the sign f is placed above the 2nd triplet; in **GEF**, a little earlier. This is presumably an inaccuracy of notation, which we correct in accordance with the most likely musical sense.

Bar 293^{ll} RH On the 4th quaver of the bar **EF** has only $a\#$. However, in **A1** there is an additional note g , so it is not certain whether in the two-piano version Chopin wished to lighten the accompaniment somewhat or repeat a version analogous to bar 107.

p. 55 **Bar 305^l** LH As the last semiquaver **GEF** erroneously has $d\#^1$. The $c\#^1$ given by us appears in **FEF** and in **A1**, in which Chopin sketched the LH line of the *Piano I* part in bars 305-306. Cf. bar 307^l.

Bars 306 & 308^{ll} RH The slurs appear only in **GEF**.

Bar 307^{ll} LH On the 4th quaver **EF** has a rest, and not a chord. This is most probably a mistake, since in **A1** the accompaniment is here fully analogous to bar 305. Cf. also bars 119 & 121 in both versions of the *Rondo*.

p. 56 **Bar 317^{ll}** LH On the 4th quaver **EF** does not have the b lowering b to bb . This may be an echo of the original version of the progression, in which this bar is notated in G major (cf. version for 1 piano, *Supplement*, p. 82).

Bar 320^l RH On the 5th semiquaver of the bar a probable error in **EF** is attested by the following:

- the melodic consistency of the *Piano I* part: from bar 316 onwards the two voices are led in parallel sixths, and the conclusion of this motion with an octave g^1-g^2 sounds unexpectedly empty; we regard a mistake in the RH as more likely than in the LH;
- the textural consistency: the octave e^2-e^3 formed by the top notes of the two parts gives the starting point for the further figuration, led in octaves.

Bars 321-336 On account of the strictly parallel leading of the two parts in this section, we unify their performance markings: slurs, fingering and dynamics. In most situations – overlooking minor inaccuracies in the compass of slurs or dynamic hairpins – the markings complement one another; wherever they differ significantly, we choose those which are better correlated with the harmonic flow and the melodic structure of the figuration.

p. 57 **Bar 327** RH As the last semiquaver **EF** has $g\#^1$ in the *Piano I* part, and $e\#$ in the *Piano II* part. The deliberate use of the interval of a tenth here seems highly unlikely, but it is not clear whether Chopin wished to have $e\#^1$ in the *Piano I* part or $g\#$ in the *Piano II* part. The following arguments suggest the former possibility is more likely:

- the parallelism of the semitone transitions: $c\#-e\#$ to $d-f\#$ in bars 327-328 and $d\#-b\#$ to $e-c\#$ in bars 328-329;
- the correction from $g\#^1$ to $e\#^1$ that is visible in **A1** (the suggestiveness of this fact is weakened by differences in particular figurations between the two versions of the *Rondo*, e.g. at the end of bar 325 $e\#^1$ in **A1** against $g\#^{1/2}$ in **EF**).

Bar 334 In the 2nd half of the bar **A1** has a spread $F\#$ major chord. Taking into account a number of other differences between the original and final versions in this fragment, we regard the text transmitted by **EF**, based on an $F\#$ minor chord, as authentic.

p. 58 **Bar 340^l** RH In **GEF** the sign tr on the 3rd semiquaver of the bar was omitted.

Bar 345^l RH At the beginning of the bar in some later collected editions the quaver c was arbitrarily replaced with a rest. Although **A1** does have a rest in the RH, but in the version for 1 piano also at the beginning of bars 346-349 there is only the LH bass note. It is clear, therefore, that in the two-piano version Chopin altered in this respect the conception of the whole of this segment.

p. 59 **Bar 352^l** RH In **EF** the lower note of the octave, $e\flat^3$, is assigned to the LH. The pianistic awkwardness of such a division between the hands bids us infer here some misreading of the autograph.

Bar 359^l ff appears in **EF** on the bar line between bars 359-360. Even if this corresponds to the notation of **[A2]**, that does not necessarily mean that the dynamic in question only applies from bar 360, since the young Chopin sometimes placed dynamic signs relating to a bar or some other musical unit in the middle of the fragment they concerned. The placement of the sign in the *Piano II* part clearly reinforces such an interpretation, and so we move it to before the chord on the 2nd beat of bar 359.

p. 60 *Bar 372'* RH On the 2nd beat we give the bb^1-e^2 written by Chopin in **A1**, as it seems unlikely that it was he who altered it to the c^2-e^2 that appears in **EF**. The chords that appear in the middle of bar 371-372 are emphasised both rhythmically (longer values) and dynamically (accents); this procedure is much more understandable in relation to the twice repeated characteristic dissonance that is the tritone bb^1-e^2 .

p. 61 *Bar 386''* LH In the 2nd half of the bar the authenticity of the version of **EF** (our variant) raises doubts, since in **A1** the bass ground remains $c\#$ (see *Supplement*, p. 85). The likelihood of Fontana's interference here is increased by the arbitrary change he made in a similar context in the *Impromptu in C# minor*, WN 46, bars 24 & 102 (see commentary to those bars in the *Supplement* to the volume *Various Compositions*). Taking this into account, as the main text we give a version including the undoubtedly authentic bass line written by Chopin in **A1**.

p. 62 *Bar 389'* The octave c^2-c^3 that appears in **EF** at the beginning of the bar sounds unexpectedly empty following the figurational progression that leads into it, based on spread chords; the chord struck in the *Piano II* part only partly mollifies that impression. Suspecting some misreading of Chopin's intentions, we propose the addition given in the footnote.

Bar 396'' The sign f appears in **EF** at the beginning of the bar.

p. 63 *Bar 399''* RH As the 3rd semiquaver **GEF** erroneously has e^2 .

Bar 400' RH As the last note **GEF** erroneously has c^4 .

Bars 402-403 We unify the dynamic indications in these bars, since, read literally, the indications in **EF** – *sempre forte* at the beginning of bar 402 in the *Piano I* part and a *sempre ff* at the beginning of bar 403 in the *Piano II* part – could distort the relations between the pianos. The expression in the *Piano II* part seems decidedly more apt, in respect to both its placement and its concordance with the virtuosic character of the ending.

Bar 408' LH In **EF** the digit 8 denoting the octave below was given only under the crotchet. The lack of this marking under the grace note may be a mistake.

SUPPLEMENT

Rondo in C major, WN 15. Original version for 1 piano

Sources – see commentary to version for 2 pianos, p. 6.

Editorial principles

We reproduce the text of **A1**, omitting insertions written with an arrangement of the work for 2 pianos already in mind. Since Chopin decided not to polish the work in the original form, we make virtually no additions. Variants appear wherever it is not clear which elements of the notation concern the version for 1 piano and which belong to the planned part of a second piano.

p. 70 *Bar 74* LH It is sometimes very difficult to ascertain the presence of the inner notes of chords placed on ledger lines in Chopin's autographs (cf. commentary to the *Waltz in C# minor*, Op. 64 No. 2, bars 34, 42 & analog.). On the photocopy of **A1** available to the NE editors, it is impossible in this place.

p. 72 *Bar 117* It is not clear how we should understand the sign ♯ written in **A1** beneath the 2nd quaver, particularly since it is not accompanied by the corresponding sign ♯ . Assuming that this

sign is placed precisely, we propose a solution that gives an acceptable effect. It is not impossible, however, that the pedal was supposed to concern simply the 2nd half of the bar (cf. version for 2 pianos, in which the sound of B , the 3rd quaver of the bar, is prolonged).

p. 73 *Bar 132* RH The lack in **A1** of the accidentals added by us probably results from corrections made by Chopin in bars 130-132, since these bars were originally to have the following form:



In the analogous bars 316-318, in which the motifs in the second half of the bars are written already in their newer form, the relevant signs appear.

p. 74 *Bar 144* LH In **A1** this bar is the last on the page. The slur is extended over the bar line, yet the anticipated continuation does not appear on the next page. This probably means that it was supposed to continue to the end of bar 151, although it is possible that Chopin, had he addressed the slurring in this fragment, might have marked it differently.

p. 76 *Bars 188 & 196* LH Above the 3rd quaver **A1** has additional quaver rests, which are a remnant of changes to the notation of these bars that are visible in the manuscript. We omit them, since the result of the changes coincides – with the exception of these rests – with the notation of the analogous bars 28, 36 & 60.

p. 77 *Bars 216-217* RH Here, the several ambiguous lines in **A1** can be interpreted as an added trill and a deleted tie. We include this possibility as a variant.

Bar 227 LH As the top note of the last chord **A1** has bb^1 . This is most probably an error, and so we give the chord as it sounds in **EF**.

p. 78 *Bar 242* RH As the 5th semiquaver **A1** has the chord $e^2-g\#^2-c\#^3$. This is certainly an uncorrected error on the composer's part. The legible deleted text further into this bar and at the beginning of the next shows that Chopin miswrote a fragment 7 semiquavers



long: He then deleted 3 semiquavers in bar 243 and corrected the last in bar 242. Tracking back, he encountered correct notes (the 6th and 7th semiquavers of bar 242), which probably stopped him from checking further. We reconstruct the correct text on the basis of the LH part and the version for 2 pianos.

Bars 245-249 In the 2nd half of these bars **A1** does not have the naturals restoring a .

p. 81 *Bars 298 & 314* LH The notes b in the chords on the 4th quaver of the bar are written in **A1**. This may be due to a hurried notation – cf. analogous bars 112 & 128, in which Chopin avoided awkward clashes with the semiquavers of the RH, omitting the corresponding notes of the accompaniment.

p. 82 *Bar 304* LH At the beginning of the bar **A1** has an additional note $d\#^1$ in the top voice, most probably a remnant of some original version. As it has practically no effect on the sound, we omit it. Cf. bars 298 & 314.

Bar 309 RH In **A1** the layout and the assigning of the notes to particular voices in the 2nd half of the bar is not clear. The solution given by us is one of the possible readings, only slightly divergent from the notation Chopin used without hesitation in the analogous bar 123.

p. 84 *Bar 352* At the beginning of the bar **A1** has only one note (eb^4), since in the passage that fills bars 349-351 Chopin notated only the RH part, marking the left *unisono 8^{va}*. On account of the leap of a tenth at the end of the passage, one may doubt whether this indication should be strictly applied here too, since it is possible that Chopin intended here, e.g. the solution familiar from the version for 2 pianos. See *Performance Commentary*.

p. 85 *Bars 365 & 373* RH The text given as the variant in bar 365 appears in **A1**, but it is not certain whether the bottom voice was not written with the 2-piano version in mind. In favour of the inclusion of the two-note chords is the fact that in the final version this text is played by only one of the pianists anyway; against their inclusion is the lack of a corresponding entry in bar 373.

Bars 374-376 LH Beneath these bars Chopin wrote the indication *con 8*. In addition, in bar 376 a grace note *C* is written before the minim *c*. In the editors' opinion, this is how Chopin sketched ideas subsequently used in the final version of the *Rondo*.

Bars 375-376 RH In **A**, for every crotchet, a semiquaver is also written, furnished with a wedge: in order b^2 , b^2 , f^2 , b^1 . In the editors' opinion, these notes, corresponding to the LH of the *Piano I* part of the two-piano version, were not supposed to be included in the version for 1 piano.

Bar 386 RH The possibility of error is indicated by the pianistically less natural distance of a tenth between the 3rd and 4th semiquavers in the bar.

p. 86 *Bar 393* LH At the beginning of the bar **A1** has E_1 as the bottom note. This is unquestionably an error.

Lost work

Ludwika Jędrzejewicz's list (see characterisation of IJ in the commentary to the *Variations in D*, WN 5) includes the incipit of another set of *Variations* for four hands, in the key of F major:

THEMA

Primo

This entry is preceded by a note: 'Variations for 4 hands for Mr Tytus Woj. [Woyciechowski] 1827.' As yet, no other trace of the existence of this work has come to light.

Jan Ekier
Paweł Kamiński