

FRYDERYK CHOPIN  
SUPPLEMENT

Performance Commentary  
Source Commentary (abridged)

# PERFORMANCE COMMENTARY

## Remarks on the musical text

Variants furnished with some descriptor, e.g. *Piano à 6 octaves*, were thus marked in the sources; where the descriptor is given in square brackets, this means that the variant appears in the sources but without any descriptor. The remaining variants result from discrepancies between authentic sources or ambiguities in the text.

Minor authentic variants (single notes, embellishments, slurs, 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.

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.

## Hexameron

The numerous combinations of dotted rhythms and triplets in this work should be performed in a way that results from the vertical alignment of the notes. In the clear majority of situations (bars 67-85, 87-95, 99, 103, 107, 108 (1<sup>st</sup> half), 111, 119, 139-145 (RH), 290-297, 302-306, 408-411), this means that a semiquaver should be struck together with the last note of a quaver triplet (in bars 223, 229-230 & 233 a demisemiquaver together with the last note of a semiquaver triplet or sextuplet). Only the last RH semiquaver in bar 108 and the LH semiquavers in bars 139-144 should probably be struck after the 3<sup>rd</sup> note of the triplet. See *Source Commentary*.

Liszt'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*.

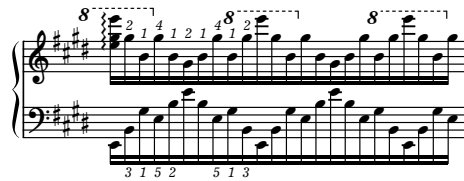
p. 12 **Bars 45 & 47 LH.** It is difficult to determine whether Liszt intended the motifs furnished with the names of instruments to be performed in the solo version. In the editors' opinion, both solutions are possible. If the Vc. & Cb. motif in bar 47 is included, the tremolando in the main text must be omitted.

p. 18 **Bars 139-145** Attention should be drawn to the different notation and execution of the rhythms  in the right and left hands: the RH semiquavers should be struck simultaneously with the 3<sup>rd</sup> note of the LH triplets; the LH semiquavers, after that note.

p. 29 **Bars 282-288** The different notation of the arpeggios in bars 282 & 286 does not indicate a different execution. In the editors' opinion, all the arpeggios in bars 282-288 can be played in a continuous way from the bass note in the LH to the melodic note, which, depending on the context, can be played with the RH or LH.

p. 31 **Bars 313-314 RH.** It is not clear how one should understand the curved lines joining the 4 crotchets *e*<sup>4</sup> in bar 313 and the top note of the chord at the beginning of bar 314. Read literally, they appear to be ties; yet this would be a purely theoretical, and needlessly complicated, notation. The editors propose 3 solutions:  
 — striking each of the 5 notes *e*<sup>4</sup>;  
 — striking the 1<sup>st</sup> and 5<sup>th</sup> of these notes, and so only at the beginning of bars;  
 — striking the 1<sup>st</sup>, 3<sup>rd</sup> and 5<sup>th</sup> of these notes.

**Bar 314 An easier fingering:**

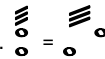



p. 32 **Bar 339** Liszt probably had two slightly different dynamic conceptions of this phrase ending:  
 — the climax of the *cresc.* at the beginning of bar 339;  
 — *cresc.* up to the last, accented crotchet *ab*.

p. 34 **Bars 364-391** In the editors' opinion, the playing of the fragment marked as *Tutti* may be treated as optional. In favour of its inclusion is the effective texture and original harmonic progression; against is the quite precise repetition of the structural-harmonic pattern of the preceding segment (bars 332-363).

## 'Boże, coś Polskę'

### Harmonisation of an old version of the song

p. 49 **Bar 13 LH.**  = 

## Variations for flute and piano on a theme from *La Cenerentola* by Rossini

When identifying this work, for example in concert programmes, the editors recommend that the likely composers of the *Variations* both be named: Fryderyk Chopin and Józef Cichocki (see *Source Commentary*). If more detailed information is given about the work, one may add that Chopin probably composed only the 3<sup>rd</sup> variation.

Two kinds of *staccato* sign appear in the flute part: wedges and dots. During the period of Chopin's youth the signification of these signs was not always different: the most commonly used sign was the wedge, whilst dots were used primarily with slurs. Therefore, when choosing articulation, a performer of the *Variations* should be guided not by a literal reading of the markings, but by a feel for the character of the motifs and phrases.

Jan Ekier  
Paweł Kamiński

# SOURCE COMMENTARY /ABRIDGED/

## Initial remarks

The present commentary sets out in abridged form the principles behind the editing of the musical text of the various works and discusses the most important discrepancies between sources. A precise characterisation of the sources, their relations to one another, a justification of the choice of the 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, Fl. – flute. The sign → indicates a relationship between sources, and should be read as ‘and the source(s) based thereon’.

## Contents of the volume

The present *Supplement* contains works written partly, but not entirely, by Chopin. The material in this volume can be divided into three groups:

1. Variations on a theme of Bellini (*Hexameron*), the work of six composers, including Chopin, who wrote one of the variations; this variation is the only composition in this volume prepared by Chopin for print.

2. Various compositions in which Chopin's authorship can be convincingly shown in relation to only some fragments (*Mazurkas*) or elements (harmonisations of Polish patriotic songs and of Polish and French folk tunes).

3. Variations on a theme of Rossini for flute and piano, a work most probably written jointly by Chopin and the flautist Józef Cichowski.

Given the considerable uncertainty over the dating of some works, the principle of chronological ordering that is adopted in other volumes of the NE could only be applied in the *Supplement* to a limited extent.

We do not include works in respect to the whole of which the attribution to Chopin is doubtful (e.g. the *Waltz in Eb major*) or autodidactic works (compositional exercises, canon, *Fugue in A minor*). Neither do we give sketches.

The purpose of this collection is to show crumbs of Chopin's muse, be they only marginal or incidental, which went beyond the phase of fragmentary sketches.

## Hexameron

This title was given in the second (Vienna) and subsequent editions of these variations on the march from Vincenzo Bellini's opera *I puritani* written by Ferenc Liszt and five other composer-virtuosos: Sigismond Thalberg, Johann Peter Pixis, Henri Herz, Carl Czerny and Chopin. The work was conceived by Princess Cristina de Belgiojoso to adorn a charitable concert organised by her on 31 March 1837 in aid of poor Italians. However, the composition was not finished in time (see quotations *about Hexameron...* before the musical text). It was completed in December 1837. Over subsequent years, it was issued by four publishers in Milan, Vienna, London and Paris.

In the present volume, we give the basic version of the work, for solo piano. The very first editions of this version show that from the outset Liszt also planned an arrangement for piano and orchestra (see bars 45, 47 and 364–391 and commentary to bars 408–416); however, he implemented this idea only in part, as can be seen from the extant manuscript of the score, in which *Hexameron* was subjected to significant cuts. Liszt made cuts of similar scope also in the version for two pianos published in the 1870s. In both these arrangements, *Hexameron* was shortened considerably, with Chopin's variation among the cuts; for this reason, we do not include them in our edition.

Chopin's variation is also included in the NE in the volume *Various Works* (A).

## Sources

**[M]** No manuscript of the solo version has come down to us. The symbol **[M]** designates the manuscript *Stichvorlage*; it is difficult to ascertain whether this was a joint autograph of the different composers or the manuscript (autograph/copy) of Liszt, who coordinated the project.

**M<sup>orch</sup>** Manuscript of the score of the arrangement for piano and orchestra (Gesellschaft der Musikfreunde, Vienna), a meticulous clean text with numerous cues written into the parts of the various instruments. In this arrangement, *Hexameron* was shortened considerably by combining the third variation with the finale (according to the numbering of the solo version, bar 177 is followed by bar 392); Liszt moved the fourth variation to before the third and omitted the next two. **M<sup>orch</sup>** was produced most probably from an original working text of the orchestra part, which a copyist was supposed to copy out, adding the piano part taken from Haslinger's edition. However, when adding that part, the copyist did not take account of the change in order and wrote 14 bars (2 pages of **M<sup>orch</sup>**) of Pixis's variation in the orchestral accompaniment to Herz's variation. After the error was noticed, for the rest of the work the staves assigned to the piano part were left empty. **M<sup>orch</sup>** has only auxiliary significance for establishing the text of the solo version.

**IE** First Italian edition, Jean Ricordi (N 10982 N; on the last page, C 10982 N; on the 4 preceding pages, C 10982 C), Milan, December 1838, based most probably on **[M]**. It contains many errors and inaccuracies.

**GE** First German (Austrian) edition, Tobias Haslinger (T. H. 7700), Vienna, February 1839, based on **IE**. In this edition, errors of pitch were corrected, accidentals were added (some even unnecessary) and a degree of order was brought to the performance markings. Certain alterations, most probably arbitrary, were also made, primarily to the rhythmic notation and graphic layout.

**EE** First English edition, Cramer & C<sup>o</sup>. (N<sup>o</sup>. 406), London, 1840, based on **IE**, incorporating some of the changes in pitch introduced in **GE**. It also contains several different versions of unknown provenance.



**FE** First French edition, E. Troupenas et C<sup>ie</sup> (T. 1066), Paris, 1841, based on **IE**, incorporating pitch corrections made in **GE** and also other, probably authentic, changes.

## Editorial principles

As the base text, we adopt **IE**, as based most probably on the manuscript, taking account of the corrections made to **GE**, **EE** and **FE**. Alterations that may come from the composers but are not corrections of errors, including added performance markings, are given without brackets where they appear concordantly in these three editions, and in brackets where they appear in only one or two of these sources (most often **GE**).

The notation of dotted rhythms against triplets is reproduced in accordance with the first editions; in Chopin's variation, and also in the others (with a few exceptions – the last semiquaver of the RH in bar 108 and the LH part in bars 139–144), it is in line with the notation used by Chopin throughout his oeuvre (see chapter devoted to this in Jan Ekier, *Introduction to the Polish National Edition. Editorial Issues*; available at [www.pwm.com.pl](http://www.pwm.com.pl)). In some later collected editions, the semiquavers were arbitrarily moved to after the 3<sup>rd</sup> note of the triplets.

We clarify the notation of the tremolandos filling values smaller than a minim, in accordance with the system in general use today. In the


sources, they are written  or even .

We retain the way in which the various composers of the work are marked in the first editions, by means of full initials (at the beginning of a section) or the initial of first name and surname (at the end).

## Introduction


p. 10 Bars 2-3 LH. As the dotted minims **IE** erroneously has *Db-F*.

Bars 10-11 **IE** does not have any dynamic markings in bar 10 or the *mf* in bar 11 of the alternative version.

p. 11 Bar 19 In **IE** (→**GE,EE,FE**) the pedalling is written inaccurately: the sign \* is given at the beginning of the bar, and  does not appear until before the 1<sup>st</sup> semiquaver. Cf. bars 16, 22 & 25.

Bar 25 LH. The arpeggio appears only in **IE** (→**FE**).

Bar 28 RH. As the last crotchet **IE** (→**GE,EE**) has the octave *c<sup>1</sup>-c<sup>2</sup>*, and **FE** has the chord *c<sup>1</sup>-eb<sup>1</sup>-ab<sup>1</sup>-c<sup>2</sup>*. Both versions are most probably authentic.

Bars 28-30 LH. We give the performance markings (slurs, wedges, ) according to **FE**, in which they are most accurate.

p. 12 Bar 45 LH. The cue of the timpani motif is given only in **IE** (→**FE**).

Bars 46, 48 & analog. RH. In **IE** the tremolandos in the 1<sup>st</sup> half of the bar are not written in the usual short form, but written out note by note. 12 notes fill both the 1<sup>st</sup> crotchet and also – erroneously – the 2<sup>nd</sup> crotchet, which as part of the quaver triplet should unquestionably contain only 8 notes of the tremolando. We adopt the correct version of **GE, EE & FE**.

In the sources, the accompaniment figuration on the last quaver of the 1<sup>st</sup> half of the bar and in the whole of the 2<sup>nd</sup> half of the bar is written in demisemiquavers. This notation, although not entirely accurate (the 3 notes that fill the quaver ought to form a semiquaver triplet), is not only unambiguous, but also better conveys the rhythmic proportions between these notes and the basic metric unit, that is, the crotchet (9 notes in a crotchet are rather demisemiquavers). For this reason, we leave the notation of the sources unaltered.

p. 13 Bar 56 RH. In the chord on the 4<sup>th</sup> quaver of the bar **IE** has *ab<sup>3</sup>* instead of *g<sup>3</sup>*. In the other editions, the error was corrected.

## Tema

p. 14 Bars 78 & 94 RH. The slur appears only in **FE**.

Bar 81 In the 2<sup>nd</sup> half of the bar **EE** has the following version:



We give the text of **IE** (→**GE,FE**).

Bars 84 & 88 RH. The dots extending the sound of the inner minims in the 1<sup>st</sup> chord appear only in **GE**.

p. 15 Bar 90 LH. In the 1<sup>st</sup> chord written in small notes **IE** (→**GE,EE,FE**) erroneously has *g<sup>1</sup>-bb<sup>1</sup>* instead of *bb<sup>1</sup>-db<sup>2</sup>*.

## 1<sup>re</sup>. Var.

p. 16 Bars 99-122 Throughout the 1<sup>st</sup> variation the dynamic signs – *p*, *f*, *ff* – and some other markings are written generally not at the beginning of their scope, but later, most often after the lapse of a crotchet (e.g. *p* *leggero* in bar 102 and *p* in bar 103 are placed on the 2<sup>nd</sup> beat). This convention, by then falling out of use, is also encountered sporadically in works by the young Chopin. Wherever the intended scope of a particular marking raises no doubts, we place it according to the principle applied today.

Bar 101 LH. In **GE** the 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup> and 8<sup>th</sup> quavers are written exactly beneath the 3<sup>rd</sup> quaver of the successive RH triplets. An execution corresponding to such a notation is not impossible (cf. similar rhythm in analogous phrase in bar 121), yet a number of other places of this type, in which, in **GE**, the alignment of different voices has been altered – at times, unquestionably erroneously (cf. notes to bars 140–146, 292, 296 & 297) – bids us doubt the authenticity of this change.

Bars 103 & 119 RH. On the 2<sup>nd</sup> beat the semiquaver *f<sup>2</sup>-bb<sup>2</sup>* is moved in **GE** to above the 6<sup>th</sup> semiquaver of the LH. We retain the notation of **IE** (→**EE,FE**). Cf. note to bar 101.

Bars 104 & 120 On the 4<sup>th</sup> beat the main text comes from **IE** (→**FE**). The version given in the footnote appears in **GE**; its authenticity is not certain. In **EE** elements of the two versions were combined, with *d* given at the beginning of the LH group and *db<sup>3</sup>* at the end of the bar in the RH.

Bars 106 & 122 RH. The first 4 notes of the passage on the 2<sup>nd</sup> beat are notated in **IE** (→**EE,FE**) as semiquavers. We give the more rational notation of **GE**.

Bar 106 LH. As the last note **EE** has just *Ab*.

Bars 107 & 108 RH. We notate the semiquavers of the bottom voice that close the 1<sup>st</sup> half of the bars according to the notation of **IE** (→**EE,FE**). In **GE** they were moved slightly to the right (between the 5<sup>th</sup> and 6<sup>th</sup> semiquavers of the LH). Cf. note to bar 101.

Bar 108 RH. On the 2<sup>nd</sup> beat **GE** erroneously has *g<sup>2</sup>-db<sup>3</sup>* in the top voice instead of *g<sup>2</sup>-eb<sup>3</sup>*.

RH. In all the sources the semiquaver *bb<sup>1</sup>* at the end of the bar is written above the last semiquaver of the LH. In the editors' opinion, this may correspond to the notation of the manuscript and signify that the composer intended here a different rhythmic solution than in the middle of this and the previous bar.

Bar 111 LH. The note *eb<sup>1</sup>* at the beginning of the bar is written in **IE** (→**GE, FE**) as a minim with two stems, which in this context undoubtedly signifies a minim in the bottom voice and a crotchet in the top. We change this to a clear notation.


LH. The semiquaver on the 2<sup>nd</sup> beat is written in **IE** beneath the 5<sup>th</sup> semiquaver of the RH sextuplet (even slightly in front of it). In **GE** it was moved to beneath the 6<sup>th</sup> semiquaver (cf. note to bar 101). In **EE & FE** it was placed in accordance with the nominal rhythmic division, between the 5<sup>th</sup> and 6<sup>th</sup> semiquavers.

p. 17 Bar 112 LH. In the 1<sup>st</sup> chord of the bottom voice in **GE** only *e<sup>1</sup>* is tied, and in **EE** only *db<sup>1</sup>*.

p. 18 Bar 121 **GE** does not have the *f*.


## 2<sup>me</sup>. Var.

Bar 128 LH. The arpeggio appears only in **IE**.

Bars 139-145 The different notation of the rhythms  in the RH and LH appears in all the sources.

Bars 140-146 RH. In **GE** the octaves struck between the quavers of the LH triplets, e.g. the quavers in bars 140 & 144, the 2<sup>nd</sup> and 4<sup>th</sup> quavers in the 2<sup>nd</sup> half of bars 141 & 145-146, are placed above the last note of the corresponding LH triplet. This engraver's mannerism, which might suggest a faulty execution, is contrary to the correct notation of the other editions. Cf. note to bars 292, 296 & 297.

p. 19 Bar 154 RH. In **IE** the bottom note of the chord is most probably erroneously *ab<sup>1</sup>*.

LH. The arpeggio and  appear only in **IE**.

Bar 157 The fingering was given only in **GE**.

Bar 158 In **IE** (→**EE,FE**) the pause applies to the last semiquaver. It seems much more natural to place it above (below) the preceding rest, as it is in **GE**.

### 3<sup>me</sup>. Var.

p. 20 Bars 159 & 185 In **IE** (→**GE,FE**) the initials of the first names of Johann Peter Pixis, the composer of the 3<sup>rd</sup> variation, are wrongly given as J.B.

Bar 164 RH. As the 4<sup>th</sup> semiquaver **IE** (→**EE,FE**) has *bb*<sup>1</sup>, which is most probably wrong (cf. bar 397, in which all the editions have *g*<sup>1</sup>).

p. 21 Bar 175 In **IE** this bar numbers only 7 quavers (missing is one pair of semiquavers in the 2<sup>nd</sup> half of the bar). We give the version of **GE, EE & FE**.

Bar 184 LH. **IE** does not have the ties sustaining the 1<sup>st</sup> chord. We give the version of **GE & FE**. In **EE** only *eb* and *eb*<sup>7</sup> are tied.

Bar 185 In the sources, the ending of this variation has only one version: written after the 5<sup>th</sup> quaver of the bar is a repeat sign, which is followed by Ritornello, beginning with a semiquaver rest on the 6<sup>th</sup> quaver. In this way the bar containing the return from bar 185 to bar 166 is deprived of the 6<sup>th</sup> quaver, since the repeat sign in bar 166 does not appear until before the 7<sup>th</sup> quaver. We render this notation more accurate, although in practice its proper reading does not raise any doubts.

p. 22 Bar 193 In **IE** wedges are also given – probably by mistake – to the motif *c-f-eb-eb* (in both hands).

Bar 194 LH. On the 3<sup>rd</sup> beat **IE** has the chord *ab-c*<sup>1</sup>*f*<sup>1</sup>. The error was corrected in all the other first editions.

### 4<sup>me</sup>. Var.

p. 23 Bar 206 LH. The articulation markings come from **GE, EE & FE**.

### 5<sup>me</sup>. Var.

p. 26 Bars 238, 242, 246-247 & 249 The markings in parentheses appear only in **GE**.

p. 27 Bars 244-245 LH. In **IE** (→**EE**) the octave sign covers only every other quaver, beginning with the 4<sup>th</sup> in bar 244. This is most probably a mistake, corrected in **GE & FE**.

Bar 251 LH. At the beginning of the bar **GE** has *E*, and not *D*, as the bottom note of the chord. This is a mistake or a routine revision, since:

- *E* means that the *E*<sub>b</sub> major chord from the previous bar is mechanically moved to *E* major;
- *D* gives a more logical rhythm to the harmonic progression of bars 251-256 – the chords change first every other bar (bars 251-252 & 253-254) and then every bar (bars 255 & 256).

Bars 251, 253 & 255-256 The sources differ in the number and the placement of arpeggio signs. In relation to the version adopted by us:

- missing in **IE** are the RH arpeggios in bar 253 and the 2<sup>nd</sup> arpeggio in bar 256;
- missing in **GE** are the RH arpeggios in bar 251, the 2<sup>nd</sup> in bar 256 and the LH arpeggios in bars 253 & 256; there is an extra arpeggio at the beginning of bar 253;
- missing in **EE** are the RH arpeggios in bar 253 (see note to this bar), the 2<sup>nd</sup> in bar 256 and all the LH arpeggios;

— missing in **FE** are the 2<sup>nd</sup> RH arpeggio in bar 256 and the LH arpeggios in bars 253 & 256.

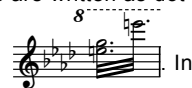
Bar 252 LH. At the beginning of the bar **IE** has only *D*, which is most probably a mistake.

p. 28 Bar 253 RH. At the beginning of the 2<sup>nd</sup> and 3<sup>rd</sup> beats **EE** has only the top notes of the chords, *e*<sup>3</sup> and *e*<sup>2</sup>.

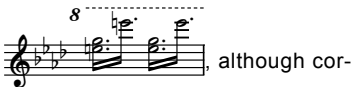
Bar 262 RH. As the 2<sup>nd</sup> semiquaver **IE** (→**FE**) erroneously has *g*.

Bar 263 RH. As the top note of the 6<sup>th</sup> chord **IE** erroneously has *ab*<sup>2</sup>.

Bars 267-269 RH. In **IE** (→**FE**) the tremolandos are written as dot-

ted minims joined by a demisemiquaver beam: . In


**EE** it was changed to a semiquaver beam, which in this context is more justified, but the rhythmic values left still do not fill the

entire bar. The notation of **GE**, , although correct, brings to this uniform figure unnecessary divisions that do not appear in **[M]**.

### 6<sup>me</sup>. Var.

p. 30 Bar 291 LH. As the 3<sup>rd</sup> quaver **IE** has the sixth *e-c*<sup>1</sup>. This is most probably an error, since the accompaniment of the whole of Chopin's variation is dominated by the principle of the repetition of a common note in successive two-note chords. We adopt the *g#-c*<sup>1</sup> that appears in **GE, EE & FE**.

Bars 292, 296, 297 & analog. RH. On the 3<sup>rd</sup> beat we reproduce the notation of **IE** (→**EE,FE**). In **GE** the 2<sup>nd</sup> quaver is written above the 3<sup>rd</sup> quaver of the LH triplet, which in the 2<sup>nd</sup> half of the





bar implies the rhythm , identical to the rhythm that

appears in the theme of the cycle (and in the operatic original). In this context, the use of two kinds of notation for the same rhythm has no justification and could not have corresponded to Chopin's intentions.

Bar 292 RH. The main text and the variant are two ways of interpreting the unclear rhythmic notation of the 4<sup>th</sup> beat in **IE**. Two quavers fill it, but the second of these, *f#*<sup>2</sup>, is notated above the last quaver of the LH, as a semiquaver. So either the correct rhythmic values were misplaced or – as is more likely on account of the analogous rhythms in bars 296-297 & 305-306 – the alignment of the notes is correct but the (incomplete) notation of the rhythm is wrong. In the other first editions, the quaver values are retained and the alignment of the notes is altered.

Bar 293 RH. *h* was omitted in the sources before the last crotchet.

Bars 294-296 & 305-306 LH We add slurs in line with analogous bars.

Bars 299-300 LH. On the 4<sup>th</sup> beat **IE** (→**EE,FE**) has the rhythm  in bar 10 and  in bar 11. The lack of musical justification for such a difference bids us infer an error. For the main text, we adopt a version in which, in bars 10-12, the rhythm  appears consistently together with a dynamic *ff*. **GE** has  in both bars.

Bar 302 RH. The tie joining the grace note to the  $d\sharp^1$  of the penultimate chord was most probably omitted. In a similar context in the ending of the *Prelude in Ab*, Op. 28 No. 17 (bar 89) Chopin avoided the pianistically awkward repetition, omitting the  $eb^1$  on the penultimate quaver.

Bar 303 LH. As the 6<sup>th</sup> quaver **IE** erroneously has the fifth  $e^1-b^1$ .

Bar 304 LH. In **IE**  $b$  is missing on the 8<sup>th</sup> quaver.

p. 31 Bar 306 LH. As the 9<sup>th</sup> quaver **IE** erroneously has the octave  $c\sharp^1-c\sharp^2$ .

Bar 307 RH. On the 7<sup>th</sup> quaver **IE** has the most probably erroneous additional note  $e^1$ .

Bar 313 LH. The fingering comes from **FE**.

Bars 313-314 RH. The four tied crotchets  $e^4$  appear in all the editions. For the possible interpretations of this unclear notation, see the *Performance Commentary*.

Bar 314 Liszt's fingering is given by **IE**, **GE** & **FE**, but each edition has a different set of digits:

- **IE** has all the LH digits and the first four of the RH;
- **GE** has only part of the RH fingering (from the 3<sup>rd</sup> to 7<sup>th</sup> digit);
- **FE** has all the RH digits and the first four of the LH.

## Finale

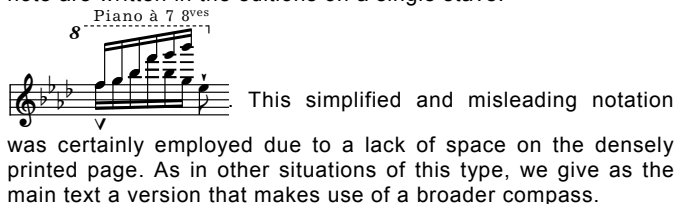
p. 32 Bar 317 The marking **p** appears only in **FE**.

Bars 317-331 The lack of a manuscript prevents us from ascertaining whether the use of two kinds of *staccato* sign was intended here by Liszt and, if so, whether this differentiation was accurately reproduced in the first editions. We retain the notation of the sources, leaving its interpretation to those performers who deem the perceived differences essential.

Bar 324 RH. The note  $f^3$  in the chord on the 4<sup>th</sup> quaver appears only in **FE**.

Bar 339 The bracketed lines extending the scope of *cresc.* and the accent on  $ab$  appear in **IE** ( $\rightarrow$ **FE**). **EE** does not have *cresc.* at all in bars 338-339, which is most probably due to oversight. **GE** has *cresc.* only in bar 338 and does not have the accent, which may be a deliberate change (see *Source Commentary*).

p. 33 Bar 354 RH. The main version and the version given in the footnote are written in the editions on a single staff:



This simplified and misleading notation was certainly employed due to a lack of space on the densely printed page. As in other situations of this type, we give as the main text a version that makes use of a broader compass.

Bars 355-357 RH. The octave sign was omitted in **IE**. We give the unquestionably correct version of the other editions.

p. 34 Bars 364-391 The marking of this fragment as *Tutti* appears in all the first editions, whilst the remark instructing the pianist to omit it in the solo version appears in **IE** ( $\rightarrow$ **GE,FE**). Despite this remark, Liszt probably regarded the execution of the piano version of this segment as admissible, since in bars 374-375 and 378-379 he wrote fingering. As the orchestral version of the whole of *Hexameron* was not ultimately prepared by Liszt, one is all the more justified in treating this remark as optional.

Bar 370 RH. As the 4<sup>th</sup> quaver **IE** ( $\rightarrow$ **GE**) has  $e^2-e^3$ , which is most probably a mistake.

Bar 373 RH. In **IE** the middle note of the chords in the 1<sup>st</sup> half of the bar is erroneously  $g^2$ , which was corrected in the other editions.

Bar 374 LH. As the 5<sup>th</sup> quaver **FE** erroneously has  $g$ .

Bars 374-375 & 378-379 In the 2<sup>nd</sup> half of each of these bars **EE** has only the chord (with the value of a crotchet), without the subsequent quavers. This may be the original version. The fingering of the RH in bars 378-379 comes from **IE** ( $\rightarrow$ **GE,FE**); the other digits appear only in **GE** & **FE**.

Bar 388 RH. The sources do not have the  $\natural$  raising  $ab^2$  to  $a^2$  in the 2<sup>nd</sup> chord. This is most probably due to oversight (cf. bar 390), since the progression of the chords in bars 388-389 develops a pattern used 4 times in bars 380-387, in which the 3 top notes in the 1<sup>st</sup> and 2<sup>nd</sup> chords form major triads a semitone apart.

Bar 390 RH. The sources do not have the  $\natural$  raising  $cb^3$  to  $c^3$  in the 2<sup>nd</sup> chord. This is most probably due to oversight (cf. bar 388), since the whole progression of the chords in bars 380-391 is based on a succession of (minor or major) sixths; in this context, the augmented sixth  $cb^3-a^3$  without the natural resolution to the octave  $bb^2-bb^3$  sounds awkward.

Bar 391 RH. In **GE** & **FE** the last chord is also preceded by an arpeggio sign, which seems to be a mistake.

p. 35 Bar 392 RH. We give the articulation markings according to **FE** & **EE**. In **GE** the 2<sup>nd</sup> and 3<sup>rd</sup> slurs cover only 3 semiquavers, and **IE** does not have *staccato* dots.

Bar 395 RH. We give the articulation markings on the basis of **FE** (we omit the mistaken wedge above the octave  $bb^2-bb^3$ ). In **GE** & **FE** the last chord is also preceded by an arpeggio sign, which seems to be a mistake.

Bar 402 RH. In **IE** ( $\rightarrow$ **EE,FE**) each of the notes of the 1<sup>st</sup> chord on the 2<sup>nd</sup> beat has a  $\flat$  ( $db^1-gb^1-bb^1$ ), which in this context is wholly unjustified. We give the undoubtedly correct version of **GE** – cf. bar 403, and also bars 400-401 & 299-300.

p. 36 Bars 408-410 LH. The accents at the beginning of bars 408-409 appear only in **FE**; the accents in bar 410 appear in **GE, EE** & **FE**.

Bars 408-416 The first editions give here a version intended for performance with orchestral accompaniment: beginning with the 2<sup>nd</sup> quaver of bar 408 the RH plays parallel to the LH (2 octaves higher). In bars 408-411 the LH part is identical to that given in the main text; in bars 412-416, it is as follows:



Bars 414-416 LH. In **IE** ( $\rightarrow$ **GE,EE,FE**) the *ossia* variant has the form of chords written in small print alongside the octaves of the main text. We give the notation generally adopted in the **NE**.

Bars 415-416 RH. The sound of the last chord is not certain: there are no accidentals before it, and so we do not know whether to include the  $\flat$  from before the  $ab^3$  in the middle of the bar. In the editors' opinion, it is more likely that Liszt treated the melodic line independently of the harmonic ground and did not notice that the  $\flat$  restoring  $ab^3$  in the chord caused ambiguity as to the sound of the last chord in the bar. This interpretation is supported by **M<sup>orch</sup>**, in which Fl., Ob., Cl. and Vni, doubling motifs of piano's RH, have always  $a^2$  here.

p. 37 Bars 417-418 & 420-421 LH. The accents appear only in **FE**.

## Mazur in D major. Two versions

According to Oskar Kolberg, this *Mazur* was improvised by Chopin for dancing towards the end of 1826.\* Among the many that 'then poured forth from beneath his hands, as from a horn of plenty, [...] three could be written down the next day [in D major, B♭ major and G major]'; the last two were then lithographed in small impressions, and their authenticity is confirmed by the copies of Ludwika Jędrzejewicz and Józef Sikorski (see commentary to *Mazurkas in B♭ WN 7* and *G WN 8*). In the case of this particular *Mazur*, however, there is no evidence of this kind, since there is no extant manuscript or any other independent account enabling us to verify the circumstances surrounding its composition. What is more, writing a few years later (3 December 1878) to the firm of Breitkopf & Härtel, Kolberg himself dates it to the year 1828 or 1829.\*\* This letter also carries information on the second version of the *Mazur*: Chopin apparently sent it to his sister Ludwika from Paris in 1832, and Kolberg copied it from that autograph 'a couple of years later'.

Without undermining – despite this discrepancy of dating – the most crucial points of Kolberg's relation, the NE editors have decided to place the *Mazur in D* not in the volume of *Mazurkas*, but in the present *Supplement*, on account of the arbitrary changes made by this eminent ethnographer to Chopin works that were published posthumously on the basis of texts he provided. Thanks to extant manuscripts, such extensive interference can be found, for example, in the *Polonaise in B♭ minor WN 10* and the *Lento con gran espressione WN 37* (see corresponding source commentaries). In this situation, the texts of both versions of the *Mazur*, being familiar solely from Kolberg's sources, cannot be regarded as wholly reliable.

### Sources

No autograph of the *Mazur* has come down to us.

[KC1] & [KC2] – two lost copies of Oskar Kolberg, prepared as *Stichvorlagen* for the first editions listed below.

**EL** First edition of the earlier version of the *Mazur*, M. Leitgeber i spółka (M. L. 18), Poznań, 1875, entitled *Trzy Mazury i Adagio* [Three mazurs and an adagio]; the mazur in question is the first work in this collection. **EL** was based on [KC1].

**EB** First edition of the later version of the *Mazur*, Breitkopf & Härtel (C. XIII. 7.), Leipzig, January 1880, based on [KC2]. This version was included in volume XIII (Posthumous Works) of the collected edition prepared by Bargiel, Brahms, Franck, Liszt, Reinecke and Rudorff ('Erste kritisch durchgesehene Gesamtausgabe'), alongside the earlier version reprinted from **EL**.

### Editorial principles

We give both versions: the earlier according to **EL**; the later according to **EB**.

## Mazurka in C major

Among the Chopin works published by the Warsaw firm of Joseph Kaufmann (*Polonaises in G# minor WN 4* and *G♭ WN 35*, *Waltz in E minor WN 29*), this *Mazurka* raises the greatest doubts as to its authenticity. The publisher gave no information that would enable it to be linked to some familiar episode from Chopin's life, and one seeks in vain for any reference to the subject in the composer's correspondence or extant accounts of his life. The incipit is also absent from the list of 'Unpublished compositions' compiled after Chopin's death by his sister, Ludwika Jędrzejewicz.

The date of composition is most often given as 1833, which is the date specified by Oskar Kolberg,\*\*\* and more seldom as 1825. But the NE editors failed to unearth any information confirming those dates.

\* In a letter to Marcellini Antoni Szulc (Cracow, 15 December 1874), Kolberg gives 'in 1826 or 7'. A more precise dating is made possible by a letter by Chopin himself, in which, on 8 January 1827, he sends Jan Białobłocki one of his printed mazurkas.

\*\* The year 1828 appears in the body of the letter, whilst 1829 is given in the list of Chopin works without opus number attached to the letter. In the editors' opinion, the stylistic criteria speak in favour of the earlier date, resulting from the first of the discussed letters of Kolberg (1826).

\*\*\* In the list of Chopin works without opus number attached to a letter to the firm of Breitkopf & Härtel (3 December 1878).

The *Mazurka* is a heterogeneous work, in which elements close to the style of Chopin's mazurkas intertwine with less skilful phrases or pianistic devices. The most numerous reservations in this respect are aroused by the quite heavy accompaniment of the first eight-bar unit (especially the unexpected change of chord-span in bar 6) and in places uncomfortable RH chords moving in parallel in bars 18-24.

On the other hand, we also find deftly employed formal, melodic-rhythmic and textural devices encountered in other Chopin mazurkas:

— bars 41-56 – cf. *Fantasia*, Op. 13, bars 246-269 (phrase repeated an octave higher) and bars 307-309 (contour of the LH),

— bars 49-56 – cf. *Mazurka in C# minor*, Op. 41 No. 4, bars 97-100 (RH arrangement),

— bar 32 – cf. *Mazurka in F# minor*, Op. 6 No. 1, bar 24.

Thus Chopin's authorship of these fragments may be regarded as certain. One is also struck by a disproportion between, on the one hand, the considerable dimensions of the work and the polishing of certain details (e.g. melodic and harmonic variants in the repeat of the main section of the *Mazurka*, bars 78, 86, 89-90 & 95-96) and, on the other, the above-mentioned awkwardness and triviality of some of the musical ideas, justified in Chopin at best in a short work improvised for dancing.

The assumption arises that we are dealing with a mazur written by someone from Chopin's milieu, which he supplemented and corrected.\* A detailed differentiation between all the Chopin and foreign elements would require a more extensive study, but one may propose the following hypothetical scenario accounting for the stylistic peculiarities of this *Mazurka* as described above:

— a person close to Chopin composes a mazurka comprising bars 1-40; it is likely that the form of that section familiar to us today already includes some corrections by Chopin;

— Chopin adds bars 41-56, of the character of a trio;

— a few new elements, written by Chopin, adding variety to the main section, are employed when that section is repeated, from bar 57.

### Sources

There is no extant manuscript of the *Mazurka*.

**PE** First Polish edition, Joseph Kaufmann (J 171 K), Warsaw, 1869, based on an unknown manuscript. There exist copies with different covers.

**GC** Copy made by an unknown copyist as the base text for the first German edition (archive of the Schott publishing firm, Mainz). The manuscript contains two works, the *Polonaise in G♭ WN 35* and our *Mazurka*. The text of **GC** was based most probably on the base text for **PE**, in relation to which it displays minor discrepancies, above all in the performance markings. Numerous engraver's notes are visible.

**GE** First German edition, Les Fils de B. Schott (20030.), Mainz, 1870. **GE** transmits the revised text of **GC**.

### Editorial principles


We give the text of **PE**, compared with **GC**, correcting obvious minor errors and flaws, particularly in the notation of articulation signs – slurs and dots.

p. 45 *Bar 25 LH*. At the beginning of the bar **GC** (→**GE**) erroneously has *c-a*.

*Bar 34 RH*. On the 3<sup>rd</sup> beat **GC** (→**GE**) has only *f<sup>1</sup>* in the bottom voice. We give the *d<sup>1</sup>-f<sup>1</sup>* that appears in **PE** (cf. analogous bars 10, 66 & 90).

*Bars 41-42* The RH slur and the term *gato* appear only in **GC** (→**GE**).

p. 46 *Bar 49 RH*. In **GC** (→**GE**) the octave sign starts at the beginning of the bar. We give the unquestionably correct version of **PE**.

*Bars 54 & 59 RH*. At the beginning of the bar **PE** has the erroneous rhythm  in the top voice. We give the correct text of **GC** (→**GE**).

\* See quotation *about Chopin correcting someone else's compositions...* before the musical text and a fragment from a letter sent by Chopin to Jan Białobłocki (November 1825): 'Ludwika has done an excellent Mazur, the like of which Warsaw has not danced for a long time. It is her *non plus ultra* [...] – Lively, lovely, in a word for dancing [...]'.  
 \*\*\* In the list of Chopin works without opus number attached to a letter to the firm of Breitkopf & Härtel (3 December 1878).

Bars 55-56 RH. **GC** (→**GE**) does not have the tie sustaining  $c^3$ .

Bar 70 RH. Missing in the sources is the  $\natural$  restoring  $c^2$  before the last quaver.

p. 47 Bar 75 RH. On the 2<sup>nd</sup> beat **PE** has only the octave  $f\#^1-f\#^2$ , without the note  $a^1$ .

Bar 77 RH. As the semiquaver **PE** has the second  $c^2-d^2$ . This is most probably due to oversight – cf. analogous bar 21.

Bar 92 RH. **PE** does not have the 2<sup>nd</sup> and 3<sup>rd</sup> crotchets of the bottom voice.

Bar 96 RH. In the last chord in **GC** (→**GE**) the note  $c^2$  was omitted.

## The ‘Dąbrowski’ Mazurka Harmonisation of the refrain

### Sources

**A** Album autograph with Chopin's signature and the date ‘Carlsbad 2 Sept 1835’ (Muzeum Fryderyka Chopina, Warsaw), containing 8 bars (1 line of text) without words, in an arrangement for piano. The notation is not very careful, presumably due to haste: in bars 1 & 5 corrections (deletions) can be seen in the LH part, in bars 2-3 repeated chords are marked in short by means of stems alone. The melody of the anthem differs in many details from the official version adopted today. The autograph carries a dedication as humorous as it is mysterious: ‘from one ignoramus to another’; this may have been addressed to Konstanty Młokosiewicz,\* the brother of Anna, to whom Chopin dedicated the *Mazurka in G* WN 26.

### Editorial principles

We give the text of **A**.

The third  $g\#^1-b^1$  that ends **A** attests the unquestionably fragmentary character of the notation; it obviously leads to a repeat of the whole of the refrain, intended by Chopin. Hence we add the relevant repeat signs and a proposition for the second version of bar 8, giving a natural ending after the completion of the repeat.

## ‘Boże, coś Polskę’ Harmonisation of an old version of the song

This work was published in 1938 by Ludwik Bronarski (together with the *Nocturne in C minor* WN 62), who described it as ‘a short, but highly expressive and vigorous work with the character of a patriotic song’ and gave it the title *Largo*. In 1983, it was shown to be not an original work by Chopin but a harmonisation of the hymn ‘Boże coś Polskę’.\*\* The date given in the autograph does not allow us to establish exactly when it was written, since we can indicate several years during the period 1832–1849 in which Chopin was in Paris on 6 July. Moreover, the actual harmonisation could have been produced earlier – we know when Chopin, as a pupil of the Lyceum, played the organ for mass, this song was performed at the end of the service.

### Sources

**A** Clean autograph with Chopin's initials and the date ‘Paris le 6 Juillet’ (Bibliothèque Nationale, Paris). All previous editions are based on **A**, the earliest issued by the Towarzystwo Wydawnicze Muzyki Polskiej (TWMP 83), Warsaw, 1938.

### Editorial principles

We give the text of **A**.

\* This assumption is put forward by Zofia Helman, Zbigniew Skowron and Hanna Wróblewska-Strauss, editors of *Korespondencja Fryderyka Chopina*, i, Warsaw, 2009.

\*\* Alina Nowak-Romanowicz, ‘Przyczynek do dziejów pieśni „Boże coś Polskę”’ [Contribution to the history of the song ‘God, Thou who Poland’], *Ruch Muzyczny*, 1983/7. See also Tadeusz A. Zieliński ‘Chopinowska Modlitwa Polaków’ [Chopin's prayer for the Poles], *Ruch Muzyczny*, 1992/4. Both articles give the musical and verbal text of the earlier versions of the hymn.

## Allegretto and Mazur Harmonisations of Polish folk tunes

None of the circumstances surrounding these notations are known. The kind of paper used and certain characteristic features of Chopin's notation (e.g. the use of the term *rubato* and the misspelling of *rittenuto*) point to the years 1832-1833 as the most likely date of the writing of this autograph. Jean-Jacques Eigeldinger, who was the first to draw attention to these two compositions, after stating that ‘the size of these two little works and especially their character do not incline one to regard them as original compositions’,\* describes them as harmonisations by Chopin of Polish folk tunes.

### Sources

**A** Clean autograph with Chopin's initials, undated, 1 page (private collection, photocopy and transcription in the two articles listed in the footnote). The notation is meticulous, without deletions and with numerous performance markings; there are visible traces of minor corrections (the addition of notes in bars 5, 9 & 17).

### Editorial principles

We give the text of **A**.

p. 50 Bar 13 RH. The proposed addition of  $e^1$  in the 2<sup>nd</sup> chord of bar 13 is justified in that in 3 analogous bars (bars 5, 9 & 17) the corresponding note was most probably added by Chopin.

## Bourrée in G major and Bourrée in A major Harmonisations of French folk tunes

These are two tunes of dances that were popular in the Berry region at that time, noted down by Chopin most probably at the request of George Sand. Furnished with the simplest accompaniment, suited to their character, they were most probably used subsequently by her to illustrate one of stagings she organised of her novel *François le Champi*.

### Sources

**M** Manuscript (one page) pasted into the music album of George Sand (private collection, photocopy at the Muzeum Fryderyka Chopina, Warsaw), including copies of several Chopin works written in the owner's hand (6 *Preludes*, *Waltz in A minor*, Op. 34 No. 2, *Mazurka in C*, Op. 56 No. 2). Written at the top of the page is the remark ‘bourrée notée par Chopin’, but that does not mean this is a Chopin autograph, since both 16-bar dances are written in the hand of neither Chopin nor G. Sand. The writer was certainly not a trained musician, as he/she made several glaring errors (e.g. in bars 1-2, 4-6 and 8 of *Bourrée in A*); mistakes cannot be entirely ruled out also in several places in the melody. Pencil corrections made to the accompaniment chords, possibly by Chopin, are visible in both works (*Bourrée in G*, bar 16 and *in A*, bar 11).

### Editorial principles

We give the text of **M**, correcting obvious errors and inaccuracies.

## Bourrée in A major

p. 52 Bars 1-2, 4-6 & 8 LH. As the bottom note of all the A major chords **M** erroneously has  $G\#$ .

Bar 8 In **M** this bar is written in one version only, with a repeat sign before the last quaver  $c\#^2$ . This notation, although wholly understandable from a practical point of view, is rhythmically imprecise; we correct this with a notation using  $1^a$  &  $2^a$  volta.

\* Jean-Jacques Eigeldinger, ‘Un autographe musicale inédit de Chopin’, *Revue Musicale Suisse*, 1975/1–2. Eigeldinger gives a lengthier discussion (including arguments enabling the pieces to be dated) in the article ‘Deux timbres populaires polonais harmonisés par Chopin. Répercussions chez Liszt et au-delà’, in *Chopin's Work. His Inspirations and Creative Process in the light of the Sources*, Warsaw, 2002.



RH. One may suspect a mistake in the notation of the crotchet that ends the 1<sup>st</sup> 8-bar period; the melody of all the other periods (in both dances) ends with the root of the tonic; the root also appears in the last bar of each 4-bar unit. It is not impossible, therefore, that in the place in question it should be a<sup>1</sup>.

*Bars 11 & 15* RH. The main text comes from **M**. In this version, the melodic linking of bars 15-16 may be considered awkward. Assuming that the writer may have made a mistake (writing a note a second too low, as in bars 1-2, 4-6 & 8), the editors propose a variant with e<sup>2</sup>.

## Mazurka in F sharp major

This composition is a sort of musical-editorial curiosity of the nineteenth century. Over the course of around thirty years, it was published at least five times, in three different keys (F#, F and G), initially as the Op. 112 of Charles Mayer, and then as a posthumous work of Chopin. In 1877, Ernst Pauer discovered that the alleged mazurka by Chopin was identical to Mayer's work,\* but in 1949 it was still included – as Chopin's work – in a programme of concerts in Poland to mark the centenary of his death. This induced Janusz Miketta to devote a study to the *Mazurka in F#*,\*\* in which, after pointing out a range of inconsistencies with the style of authentic Chopin mazurkas, he opined that Chopin could not have written it.

In the opinion of the editor-in-chief of the NE, however, the question is not so clear cut, since the work is stylistically incoherent: alongside fragments, the musical awkwardness of which practically rules Chopin out as their composer, it also contains other passages that show sufficient convergence with his authentic style that it is difficult to imagine that they could have been written by anyone else (above all bars 182-196, and also bars 1-8 & 32-39). Oskar Kolberg was convinced that the *Mazurka in F#* was authentic: 'it contains modulations and harmonic combinations that only Fryderyk could have written [...] I became acquainted with this composition in Vienna [...] in 1857; it was widely claimed there (as the publisher himself asserted) that it came from the album of the former pianist Leopoldina Blahetka, and no one dreamed of considering it a forgery'.\*\*\* That Chopin could have offered Miss Blahetka an 'album leaf' is quite likely,\*\*\*\* but such an offering could not have been as long as the *Mazurka in F#*. Taking these observations into account, the NE editor-in-chief reconstructed the piece; the work that resulted – [*Allegretto*] – is included in the volume *Various Compositions*.\*\*\*\*\*

Given the present state of our knowledge, it is impossible to ascertain how crumbs of Chopin's music found their way into a composition by Mayer or any other details of the editorial chaos described above. In the editors' opinion, the most important stages in this story may have been as follows:

- c. 1830, Chopin writes a small 'album leaf' into the album of Leopoldina Blahetka;
- in unknown circumstances, Charles Mayer makes use of particular fragments of this work (with only minor changes) in an extensive arrangement that he publishes in the 1840s as his mazurka *Souvenir de la Pologne*;
- in the 50s, someone, possibly aware of Chopin's partial authorship, offers a Viennese publisher (most probably J. P. Gotthard) a manuscript produced on the basis of Mayer's arrangement, describing it as

\* This information, after the *Monthly Musical Record* (July 1882), is given by Frederick Niecks: *Frederick Chopin as a Man and Musician*, London, 1902.

\*\* 'O nieautentyczności Mazurka Fis-dur uchodzącego za utwór Fryderyka Chopina' [On the inauthenticity of a *Mazurka in F sharp major* purported to be a work by Fryderyk Chopin], *Kwartalnik muzyczny*, 28 (1949).

\*\*\* Letter to Maurycy Karasowski of 12 April 1885; F major was given as the work's key.

\*\*\*\* In a letter to Tytus Woyciechowski (Warsaw, 12 September 1829), Chopin wrote: 'my way of playing, which again was much to the liking of the ladies, and especially Miss Blahetka, the foremost lady pianist of Vienna, who must have thought highly of me [...] as she gave me her composition as a farewell memento with her own signature.'

\*\*\*\*\* The motivation behind this reconstruction and the methods employed are discussed in slightly greater length in the commentary to that volume. See also Jan Ekier, 'The Reconstruction of the Works of Chopin', in *Chopin's Work. His Inspirations and Creative Process in the Light of the Sources*, Warsaw, 2002.

a Chopin autograph. Kolberg may have come across an edition produced from that manuscript; this edition has not been found, but an extant Gotthard edition may be its later impression.

### Sources

- [A]** Lost autograph written into the album of Leopoldina Blahetka.  
**[EM]** Edition of the mazurka by Charles Mayer, entitled *Souvenirs de la Pologne*, Pietro Mechetti, Vienna, 1840-1845 (information based on Frederick Niecks's biography *Chopin as a Man and Musician*), no longer available.  
**ER** Edition entitled *Charles Mayer, Souvenir de Pologne, Mazurka*, S. Richault, Paris, 1849. This is presumably a reprint of **[EM]**.  
**EE** Edition entitled *Charles Mayer, Souvenir de Pologne, Mazurka*, Ewer & C<sup>o</sup>, London, before 1854, almost identical to **ER**.  
**EG** Edition entitled *Mazurka pour Piano par F. Chopin, Oeuvre Posthume*, J. P. Gotthard, Vienna, 1873. This is probably a later impression or a reprint of an edition made by the same firm in the 1850s. The different versions of several passages that appear only in **EG** may be printing errors. The *Mazurka* was published in two versions, in F# major and F major.  
**EB** Edition entitled *Chopin's Posthumous Mazurka Transcribed for the Piano-Forte by Sir Julius Benedict*, Duncan Davison & C<sup>o</sup>, London, 1876 (an arrangement for 4 hands was published simultaneously). This 'transcription' of the *Mazurka* essentially involved no more than its transposition to G major; apart from that, the text does not diverge from the remaining editions.

All these editions present the same work with 218 bars to be played. The differences are as follows:

- key – in **ER**, **EE** & **EG** the work is notated in F# major, the second version of **EG** gives most probably F major, whilst **EB** has G major;
- performance markings – **ER** & **EE** have many more articulations signs (dots, slurs);
- details of texture, melody, harmony and rhythm – **ER** & **EE** generally have fuller chords than **EG**; in **EB** we find versions concordant either with **ER** & **EE** or with **EG**, and several versions different still;
- notation of repeats – in **ER** & **EE** all the bars are written out; in **EG** & **EB** conventional repeat signs are used.

### Editorial principles



As the base text, we adopt **ER**, as the earliest of the available sources. All the more important discrepancies in the text that appear in the remaining editions are included in the form of variants.

In order to avoid unnecessary complication, all the sources are described below as if they were notated in F# major.

- p. 53 *Bars 1, 5, 143 & 147* LH. On the 3<sup>rd</sup> beat **ER** & **EE** do not have the ♯ lowering e#<sup>1</sup> to e<sup>1</sup>.

*Bars 3, 7, 34, 38 & analog.* LH. On the 3<sup>rd</sup> beat **EG** has a third and **ER**, **EE** & **EB** have a chord.

*Bar 4 & analog.* RH. On the 3<sup>rd</sup> beat **EG** & **EB** have a fifth and **ER** & **EE** have a chord.

*Bars 9-11 & analog.* At the beginning of bar 9 in the LH and bar 10 in the RH **EG** has the rhythm , but on the 3<sup>rd</sup> beat of bar 11 it has . We give the concordant text of the remaining sources.

*Bar 13 & analog.* RH. The chord at the beginning of the bar appears in **ER** & **EE**; **EG** & **EB** have a#<sup>1</sup>.

*Bars 19, 23 & analog.* RH. The main text comes from **ER** & **EE**, the variant from **EB**. Yet another version of the melody is given by **EG**: as the semiquaver on the 2<sup>nd</sup> beat it has a#<sup>2</sup> in bar 19 and a#<sup>3</sup> in bar 23.

LH. At the end of the bar **EG** has a third and **ER**, **EE** & **EB** have a chord.

- p. 54 *Bars 24-26 & analog.* LH. The main text comes from **ER** & **EE**, the variant from **EG** & **EB**.

Bar 28 & analog. EG has not a single rest in this bar.

Bar 30 & analog. RH. As the last semiquaver EG has  $f\#-d\#^1$ .


Bar 31 & analog. RH. The main text comes from ER & EE, the variant from EG & EB.

Bar 32 & analog. LH. The bottom  $F\#_1$  appears in ER, EE & EB.

Bar 39 & analog. LH. Missing in EB is the  $c\#^1$  in the chord on the 2<sup>nd</sup> beat.

p. 55 Bar 70 RH. The note  $a\#^2$  in the chord on the 2<sup>nd</sup> beat appears only in ER & EE.

p. 56 Bar 76 & analog. LH. At the beginning of the bar ER & EE have only  $G\#$ , whilst EG & EB have the octave  $G\#-g\#$ .

Bars 76-77 & analog. RH. In bars 77 and 105-106 & analog. EG has the rhythms  and short slurs covering the two-note motifs between rests.

Bar 83 & analog. RH. As the 2<sup>nd</sup> grace note EG has  $a^1$ , and not the  $b\#^1$  that appears in ER, EE & EB.

Bar 84 RH. As the semiquaver (2<sup>nd</sup> strike) EB has the chord  $e^1-g\#^1-e^2$ .

Bars 85-86 RH. The bottom voice – the second  $e^1-f\#^1$  at the end of bar 85 and  $d\#^1$  at the beginning of bar 86 – comes from ER & EE. The note  $d\#^1$  in bar 86 appears also in EB.

Bar 92 & analog. LH. At the beginning of the bar EG has  $Bb$ , most probably by mistake.

Bar 94 & analog. RH. The main text comes from ER & EE, the variant from EG. In EB the two versions were combined, giving  $f-a-c^1-eb^1-f^1$ .

p. 57 Bar 97 & analog. LH. On the 2<sup>nd</sup> beat EG erroneously has  $c^1-eb^1$ .

Bar 98 & analog. RH. As the 2<sup>nd</sup> two-note chord EB has  $a^1-g^2$ , most probably by mistake.

Bar 103 & analog. LH. At the beginning of the bar ER & EE have only  $D\#$ , whilst EG & EB have the octave  $D\#-d\#$ .

Bar 107 & analog. RH. The note  $f\#^1$  on the 3<sup>rd</sup> beat appears only in EB.

Bars 108-109 & analog. RH. The semiquaver groupings are marked with the number 12 only in ER (in bar 109, erroneously 11) and EB.

Bar 111 & analog. RH. The main text comes from ER, EE & EB, the variant from EG.

Bar 113 & analog. RH. The main text comes from ER & EE, the variant from EG. Yet another version appears in EB:




Bar 114 & analog. RH. At the beginning of the bar EG has the chord  $d\#^1-f\#^1-b^1$ , most probably by mistake.

p. 59 Bar 147 RH. As the middle note of the last chord ER & EE have  $g\#^1$ , most probably by mistake.

p. 60 Bar 183 LH. Four-note chords appear in ER & EE, triads in EG & EB.

p. 61 Bar 192 RH. As the 4<sup>th</sup> note ER & EE erroneously have  $a\#^2$ .

Bar 194 RH. The main text (11 notes) comes from ER & EE, the variant (12 notes) from EG & EB.

Bars 198-199, 204-206 & 210 RH. At the beginning of these bars EG has the rhythm .

Bars 200, 204, 206 & 208 RH. At the beginning of the bar EB has  $d\#^1$  as the bottom note. We give the  $d^1$  that appears in ER, EE & EG.

Bar 209 RH. At the beginning of the bar in the top voice ER & EE have a minim  $g\#^1$ .

Bar 213 LH. The note  $F\#$  on the 2<sup>nd</sup> beat appears in EG & EB.

Bar 215 LH. The notes  $c\#^1$  on the 1<sup>st</sup> beat appear in EG & EB.

## Variations for flute and piano on a theme from *La Cenerentola* by Rossini

This work is known from the only manuscript, produced by an unknown person (see below, characterisation of M). Its unquestionable provenance – Józef Nowakowski, a friend of Chopin's schooldays, gave it to Adam Münchheimer, one of the founder members of the Warsaw Music Society – and mentions by Ferdynand Hoesick, who linked the composing of the *Variations* with the persons of Chopin and the fluent amateur flautist Józef Cichocki (see quotations *about the Flute Variations...* before the musical text) determined its acknowledgement as a work by Chopin. On the other hand, serious errors of harmony in the piano accompaniment raised doubts among musicologists: Jan Prosnak devoted a separate study to the *Variations*,\* in which he deemed only the flute part undoubtedly Chopin's.

In the opinion of the NE editors, it is unlikely that Chopin could have composed the whole of the *Variations*, since one would have to accept that he wrote a composition that was good for flute (flautists consider it adroit and quite striking), and poor for piano. A closer investigation of both the manuscript and also the circumstances surrounding the composing of the work (unfortunately few in number and insufficiently documented) allowed the editor-in-chief to put forward a hypothesis of Chopin's partial authorship, the key elements of which are presented below.\*\*

Arguments against Chopin's full authorship  
— the lack of differentiation to the accompaniment of the major-mode variations, in spite of harmonic clashes with the flute part,  
— the lack of an introduction and finale, which appear in other Chopin variation sets,  
— the premature appearance of the minor-mode variation, contrary to the logic of the formal development and never appearing in variation sets that are unquestionably Chopin's.

Arguments in favour of Chopin's contribution to the work's composition

— the provenance of the manuscript and Hoesick's mentions,  
— stylistic features of the minor-mode variation, displaying many Chopinesque traits,  
— pencil corrections of errors in the manuscript, commensurate with the way in which Chopin made corrections in copies or lesson scores of his works; in the manuscript of the *Variations*, they are present only in the piano part of the minor-mode variation.

It follows from this that Chopin most probably composed the *minore* variation, but at most made some limited contribution to the composing of the remaining fragments.

\* Jan Prosnak, 'Wariacje fletowe Chopina' [Chopin's flute variations], *Studia muzykologiczne I*, Cracow, 1953.

\*\* The author of this hypothesis discusses it more precisely in Jan Ekier, 'The Problem of the Authorship of the Flute Variations Ascribed to Chopin', in *The Sources of Chopin's Creative Style: Inspirations and Contexts*, Warsaw, 2005.

Attempted reconstruction of the circumstances of the work's composing

The idea of writing the *Variations* probably arose spontaneously following a performance of *La Cenerentola* at the National Theatre in Warsaw (the premiere took place on 29 August 1829). The bravura aria 'Non più mesta' that closes the opera begins with a phrase of the flute, and then in the vocal part makes abundant use of variational figurate technique. For an ardent flautist such as Józef Cichocki, this could have naturally brought to mind the idea of developing the catchy theme in a set of several variations with the flute to the fore. As soon as the opportunity arose, perhaps even that very same evening, Cichocki put his idea to Chopin, who sketched the theme from memory together with an accompaniment (it shows a few minor differences from Rossini's original; the most important of these is the version of bars 7-8). Virtuoso variations were to be written by Cichocki, making use of his familiarity with the flute and possibly drawing on improvised melodic ideas and general hints from Chopin, who himself composed and notated a tuneful, lyrical minor-mode variation.\* The piano part of the figurate variations was to be modelled on the accompaniment of the theme, but this was wrongly done by Cichocki as a literal repeat. On completing the *Variations*, when Cichocki showed Chopin the manuscript, the latter took a close look only at 'his' variation, in which he found and corrected a number of errors; he did not check the others, as they were not his, and he also overlooked a probable error in the order of the variations.

#### Sources

**M** Manuscript entitled [erroneous original spelling] *Variationi sopra il Thema della Opera Cenerentola per Flauto con accompagnamento del Piano par Fr. Chopin* (Warszawskie Towarzystwo Muzyczne). It is not certain who produced **M**: arguing against the natural hypothesis that it was Józef Cichocki are several clear errors of pitch in the flute part; the person writing the work out could have been a professional copyist. The part of the flute (two pages) and the piano (one page) are written separately, which makes it difficult to check their concordance, resulting in a number of errors. In the piano part, only the theme and the minor-mode variation (marked as the second) were written out; the heading above the accompaniment of the theme – *Thema, Var. 1, 3 & 4* – means that the writer intended this text to be used both in the theme and in all the major-mode variations.

**M** is the only source for the *Variations*; the earliest of the editions based on it appeared in 1959 (*Complete works*, xvi, Cracow, PWM), edited by Ludwik Bronarski.

#### Editorial principles

We give the text of **M**, altering those elements which in light of the arguments outlined above are assumed to result from a misunderstanding of Chopin's instructions:

- we alter variations II and III, taking as a model the arrangement employed in all the variation sets unquestionably by Chopin;
- in the accompaniment of the theme and the major-mode variations, we correct undoubted errors that give rise to awkwardness in the arrangement of chords and the voice-leading;
- preserving the rhythmic structure and the utmost simplicity, we alter those fragments of the accompaniment of the major-mode variations (in **M** mechanically repeated according to the theme) in which there occur harmonic clashes with the flute part (bars 19, 23-24, 31-32, 34-36, 39-40, 46-48, 67, 71-72, 79-80); similar, and in places identical, changes were made in most situations already in the edition of the *Complete Works* (see above, characterisation of **M**).

\* In those times, the joint composing of sets of variations was nothing unusual, as is attested by *Hexameron*, which opens this volume. In a letter to Jan Matuszyński (Vienna, 26-29 December 1830), Chopin writes: 'I was just returning from Slavik's (a famous violinist whom I have befriended [...]), where I fell upon the idea, upon returning home, of pining across the piano and weeping out the adagio to the Variations on a theme of Beethoven that we are writing together [...]. It is significant that in both cases Chopin wrote or was setting about writing an 'adagio', and so a slow, contrasting variation (the variations on a theme of Beethoven, if they were finished at all, have not come down to us).

We take account of pencil corrections in the minor-mode variation most probably made by Chopin, and also of tempo indications for this variation and repeats of the 2<sup>nd</sup> part of the theme also made in pencil, though not by Chopin.

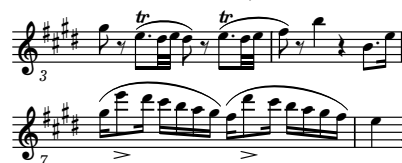
We make minor retouches, on the basis of comparison with analogous fragments, to articulation markings in the flute part, which are quite numerous, but not always precise.

As the metre, we adopt for all the variations the  $\text{♩}$  written in **M** in the flute part (the piano part has  $\text{♩}$ ).

#### Thema

p. 62 *Bars 2, 6 & analog.* RH. **M** has here twice  $b-d\#^1-a^1$  in bar 2 & analog. and  $b-d\#^1-f\#^1$  in bar 6 & analog. Both these awkwardly sounding versions are presumably the result of misreadings of Chopin's sketch.

*Bars 3-4 & 7-8 Fl.* In the operatic original, the melody has the following form (given here in the octave corresponding to the theme of the *Variations*):



*Bar 7 & analog.* LH. At the beginning of the bar **M** has only *e*. This is most probably due to oversight, and so we give the octave *E-e* that appears in the analogous bar 15.

*Bars 8-9 Fl.* **M** has a short  $\text{<}$  sign at the end of bar 8 and *p* at the beginning of bar 9. In the editors' opinion, either the sign in bar 8 is a reversed accent (cf. note to bars 17-19) or *p* was written according to the convention occasionally used at that time (including by the young Chopin) of placing dynamic signs at the beginning of a bar.

*Bars 8-16* In **M** the signs for the repetition of this segment are written in pencil in the flute part. In the piano part, the repeat is marked by means of a verbal remark (added in pencil, in Polish). See *Performance Commentary*.

#### Var. 1

p. 63 *Bars 17-19 Fl.* **M** has the following notation:



The interpretation of the dynamic signs here causes some problems. The signs  $\text{<}$  written beneath the staff may be interpreted as short *crescendos*; in the editors' opinion, however, this is musically unconvincing. The solution given in the musical text seems more natural in every respect; it is also likely in respect to the sources, since this kind of change in direction to signs happened to both copyists and engravers of Chopin's works.

*Bars 18, 22 & 30 Fl.* We give the first note of the 2<sup>nd</sup> half of the bar as in **M**:  $a^2$  in bar 18 and  $b^2$  in bars 22 & 30. Although a mistake by the writer in one of these two places cannot be excluded (bar 30 is not written out), it is difficult to state which of the versions would be correct. The differentiation of the versions is perhaps suggested by the difference in the performance markings.

*Bars 20, 23-24 & analog.* Fl. We retain the differences in *staccato* markings that are visible in **M**. In this variation, however, they may be accidental (cf. consistent markings in the theme).

### Var. 3

p. 65 *Bar 48* In **M** the marking **Più lento** is only added in the piano part (in pencil, but not in Chopin's hand).

*Bar 50* RH. In the chord on the 2<sup>nd</sup> beat Chopin altered in **M** the middle note from  $d\#^1$  to  $b$ .

*Bar 55* RH. The double grace note before the minim  $f\#^2$  is melodically justified only as a beginning of a trill. For this reason we add the most probably omitted **tr** sign, and a termination of the trill, natural in this context.

*Bar 59* LH. In **M** Chopin corrected the last octave from  $D\#-d\#$  to  $B_1-B$ .

*Bar 60* RH. The minim third  $d^1-f\#^1$  in the chord at the beginning of the bar was corrected by Chopin in **M** to the third  $e^1-g^1$ .

Fl. On the 4<sup>th</sup> quaver **M** has  $e^2$ , most probably by mistake, creating a melodic phrase that is rather unnatural in this context and also parallel fifths with the bass line. We alter it to  $g^2$ , a similar change was also made in the edition of the *Complete Works* (see above, characterisation of **M**).

*Bar 63* RH. In **M** the note  $d\#^1$  in the last chord was added in pencil (by Chopin).

### Var. 4

p. 66 *Bar 70* Fl. At the beginning of the bar **M** erroneously has  $b^2$  instead of the thematic  $c\#^3$  (cf. analogous bar 66).

*Bar 74* Fl. At the beginning of the 2<sup>nd</sup> half of the bar **M** erroneously has  $d\#^3$  instead of the thematic  $b^2$  (cf. analogous bar 76).

Jan Ekier, Paweł Kamiński