

PERFORMANCE COMMENTARY

Remarks concerning the musical text

Variants furnished with the term *ossia* were marked thus by Chopin himself; variants without this term result from discrepancies in the text between authentic sources or from the impossibility of an unequivocal reading of the text.

Minor authentic differences (single notes, ornaments, slurs and ties, accents, pedal signs, etc.) which may be regarded as variants are given in round brackets (), editorial additions in square brackets [].

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

Chopin's original fingering is marked with slightly larger digits in roman type, **1 2 3 4 5**, distinct from editorial fingering, which is written in smaller italics, *1 2 3 4 5*. Where Chopin's fingering is given in brackets, the sources in which it appears provide no guarantee of its authenticity. Indications of the division between the right and left hands, marked with a broken line, are given by the editors.

General problems regarding the interpretation of Chopin's works will be discussed in a separate volume entitled *Introduction to the National Edition*, in the section 'Problems of Performance'.

Abbreviations: R.H. – right hand; L.H. – left hand.

Pedalling

In the works in the present volume, pedal markings appear only exceptionally, generally at the beginning of sections with a similar texture. They should therefore be treated as exemplary and analogous pedalling should be applied to the further course of the work, guided above all by the harmonic substance of the accompaniment. Where no markings whatsoever are given, the performer may take as a starting point an harmonic pedalling (one harmony—one pedal), with the length and depth of particular depressions dependent on the dynamics, articulation and character of the R.H. phrases. More specifically, it is advisable to extend with the pedal the sound of the bass notes in bass-chord accompaniments, e.g. in the *Funeral March*, WN 9, bars 19-22 & 24-26, *Contredanse*, WN 27, bars 9-17 & 25-28, and *Allegretto*, WN 36, bars 3-4 & 7-23.

Funeral March in C minor, WN 9

p. 13 **Bar 1** The metronome tempo given in one of the sources, $\text{♩} = 84$, although unlikely to come from Chopin, seems judicious (Chopin wrote the same tempo in Variation V from the *Variations in D* for 4 hands, WN 8, which is similar in character).

Bar 9 & analog. R.H. The first note of the arpeggio, *b*, should be struck simultaneously with the octave *Ab*–*Ab* in the L.H.

Ecossaises, WN 13

These works were probably written as improvised music for dancing and on such occasions were certainly repeated many times. The repeating of particular dances during recitals would also seem possible. The following hints ensure a natural flow to the music:

— in the *Ecossaise in G* the repeat *Dal Segno* copied out at the end can be played more than once; in other words, instead of ending the work with the *Fine*, one may continue with bars 5-8 and then return once again to the opening phrase;

— in the *Ecossaise in Db* one may simply repeat the whole piece, possibly forgoing the repetition of bars 5-12;


— in the *Ecossaise in D* one may repeat the whole piece, the second time around without the repeat of bars 1-8; the repeat of bars 9-16 can be played or not.

[Variants] in A major, WN 16

p. 17 **Introduction** The editors advise performers deciding to play the three-bar introduction to reduce the dynamic contrast between the chords and the beginning of the theme.

Bar 1 ff. The articulation *legato* should essentially be applied wherever no other manner of execution is marked.

Bars 17 & 21 R.H. The execution of the grace notes (in line with

the possibly authentic fingering): 

p. 18 **Bars 28 & 82 R.H.** The pair of grace notes should be executed in such a way that the first is struck together with the *A* in the L.H.

Bars 33 & 37, 57 & 61 and 81 The combination of *f* and *p* should be understood, not as an indication of an absolute contrast in the strength of tone, but rather as a suggestion for a more intense differentiation of expression. In the editors' view, given the uncertain authenticity of these markings, an execution taking account of none of the signs *f* is also possible (cf. dynamics of the *Berceuse*, Op. 57, employing only nuances within the range of *p* and *pp*).

p. 21 **Bar 72 R.H.** The grace note *c#*³ should be struck simultaneously with the *A* in the L.H.

Bar 79 R.H. The term *legatissimo* can be read as 'harmonic legato' (sustaining the elements of the harmony with the fingers):



Cf. *Nocturne in F minor* Op. 55 No. 1, bars 77-84.

Bar 87 R.H. The note *e* in the closing arpeggio is more comfortably executed with the L.H.

Nocturne in E minor, WN 23

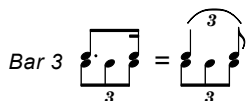
In the sources from which this *Nocturne* is familiar, additions, and possibly also changes, were undoubtedly made to the performance markings. The markings chosen by us create a picture of the composition that is relatively coherent, musically convincing and not contrary to the way in which Chopin usually marked his works. In other words, Chopin could have specified such an execution of this work, but there is no certainty that he did so in exactly this way. Therefore, a greater flexibility is admissible in the interpretation of markings; where it is justified, they may be supplemented, and even modified.

p. 22 **Bar 1 ff.** In bars 1-2 & analog. holding the pedal for the whole bar makes the semitone *c*¹-*b* sound for half a bar, which on modern pianos may sound unfavourably. For this reason the editors consider it possible to change the pedal in mid bar. More adept pianists may be advised to apply 'harmonic legato' (sustaining the elements of the harmony with the fingers), suggested by the term *molto legato*:



This execution—with a continuity of sound in the accompaniment—stops the aforementioned semitone from resounding. An effort should be made, however, to achieve the smoothest possible flow to the sound, and especially to avoid accentuating the last of the group of six notes—the quaver *b*, caught by the pedal.

Bar 2 R.H. A more stylish execution is to strike the grace note *b*¹ simultaneously with the *E* in the L.H.



p. 24 Bars 36-37 R.H. The trill on *b*² in bar 36 should begin with the principal, whilst the trill on *c*³ in bar 37 from the auxiliary (due to the grace notes preceding it).

p. 25 Bar 45 R.H. The grace notes should be anticipated, e.g. as demisemiquavers or semiquavers. One should avoid striking the first of them, *f*², simultaneously with the last note of the accompaniment, since this solution, in combination with the preceding notes of the accompaniment and the melody, gives a progression of parallel fifths: *c*¹-*g*² and *b*-*f*².

Bar 52 R.H. Execution of the grace note:

Contredanse in G flat major, WN 27

In order to preserve the characteristic rhythmic profile of the melody, it is best to execute all grace notes in an anticipated manner.

Lento con gran espressione in C sharp minor, WN 37

Although it is written only in the later autograph, pedalling applies to both versions of the work.

All trills without grace notes should begin with the principal.

Version in the earlier autograph

p. 29 Bar 11 R.H. The grace note signifies that the trill should begin with the auxiliary. It should be executed simultaneously with the *G*[#] in the L.H.

p. 31 Bar 56 R.H. Start of the trill with grace notes: *c*^{#2} simultaneously with the *G*[#] in the L.H.

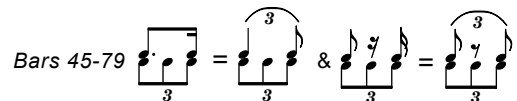
Version in the later autograph

p. 32 Bars 11 & 56 R.H. Start of the trill with grace notes: as in bar 56 of the previous version of the work (see note above).

Impromptu in C sharp minor, WN 46

p. 41 Bars 41-42 These bars should be played with both hands, in accordance with Chopin's notation (downward stems L.H., upward stems R.H.).

Bar 43 & analog. R.H. One may differentiate the realisation of the signs *tr* & *~*. However, it is much more likely that Chopin used them in such a context alternately to indicate a mordent.



'Wiosna' [Spring] in G minor, WN 52a

Bearing in mind the description of the performance of this work by Chopin himself (see quotations about 'Wiosna'... before the musical text), it may be considered acceptable to repeat the basic period (bars 1-16) of this 'song without words', in which case one should return after bar 17 to bar 2. In such an execution the editors recommend employing subtle dynamic nuances in particular repeats and making use of the authentic melodic variants at the transition between bars 16-17.

Sostenuto in E flat major, WN 53

p. 50 Bars 19, 20 & 23 L.H. The bass notes notated as grace notes should be held with the pedal for the value of at least a crotchet.

Bar 23 The grace notes of the two hands are best struck simultaneously.

Moderato in E major, WN 56

p. 51 Bars 2, 8, 9 & analog. R.H. The first of the grace notes should be struck simultaneously with the bass note, and in bar 2 & analog.

together with all the other voices of both hands:

Bars 4 & 16 R.H. The grace note before the arpeggio should be struck simultaneously with the fifth of the L.H.

'Marquis' Galop in A flat major, WN 59

A lively tempo ($\text{♩} = c. 160$), light articulation and transparent pedalling will help to obtain a playful character.

Nocturne in C minor, WN 62

p. 53 Bars 2, 3, 29 & analog. R.H. The first of the grace notes should be struck simultaneously with the corresponding strike in the L.H.

p. 54 Bars 26 & 42 R.H. The grace note is best struck simultaneously with the 7th quaver of the L.H.

Jan Ekier
Paweł Kamiński

Initial remarks

The present commentary in abridged form presents an assessment of the extent of the authenticity of sources for particular works, sets out the principles behind the editing of the musical text and discusses all the places where the reading or choice of the text causes difficulty. Posthumous editions are taken into account and discussed only where they may have been based on lost autographs or copies thereof. A precise characterisation of the sources, their relations to one another, the justification of the choice of basic sources, a detailed presentation of the differences appearing between them, and also reproductions of characteristic fragments of the different sources are all contained in a separately published *Source Commentary*.

Abbreviations: R.H. – right hand; L.H. – left hand. The sign → indicates a relationship between sources, and should be read as ‘and the source(s) based thereon’.

Note to the second edition

Work on the present edition of the *Various Compositions* (1st edn. Kraków: PWM, 1990) benefited from recent experience—gained since work on the previous edition—in the editing of works for which there are no extant sources prepared by the composer. In addition, the discovery of a clearer photograph of the lost manuscript of the *Contredanse* allowed us to positively verify the authenticity of this work and include it in the present volume.

The editing of the ‘Various Compositions’

The present volume comprises compositions of different weight and written in various circumstances: from a musical joke (*‘Marquis’ Galop*) to the composer’s personal musical confidence (*Lento con gran espressione*), from fleeting ideas jotted down in albums (*Cantabile, Presto con leggerezza, Moderato, Sostenuto*) to works which could have been published during Chopin’s lifetime (*Nocturne in E minor, Impromptu in C# minor*), from youthful essays prompted by outside influence (*Funeral March in C minor, Variants*) or improvisations for *soirées dansantes* (*Ecossaises*) to a moving testimony to the pain of his last months of life (*Nocturne in C minor*).

Compared with the works intended and prepared for print by Chopin (National Edition series A), the works of series B present a range of specific editorial problems. Their common underlying cause is the fact that the composer did not seek to publish these works, and so was not faced with that final moment of reflection regarding their exact notation. As a result we encounter, on the one hand, works barely sketched (*Ecossaises*) or still being elaborated, for example without performance markings. Today these autographs are often inaccessible, and the only extant sources are either copies or editions prepared from them; these usually contain additions and amendments, the extent of which it is difficult to establish. In this situation the NE editorial team aim to reconstruct authentic sources. Depending on the state of sources, reconstruction may involve all elements of a work, including, in extreme cases, form (*Allegretto*), or else only some elements, such as all or a particular group of performance markings (pedalling in the *Nocturne in E minor* and others).

On the other hand, there occur compositions for which we have several autographs, meticulously prepared but differing in many crucial details, written at different times, with a distinct lack of care taken over the final selection among many different ideas. In such cases it becomes necessary to give the variant versions of a work (*Lento con gran espressione*). The variety of the sets of sources for particular works and the complex and uncertain relations among them oblige the editors to treat each work individually and to apply the editorial methods adopted with greater flexibility. In addition, it is a general principle to resolve editorial problems in series B by reference to analogous situations in chronologically and stylistically related works from series A.

The titles given in the first editions, certainly or very probably inauthentic, we replace with authentic indications of tempo/character. Where no such indications are given, we propose—in square brackets—titles based on other Chopin works of a similar form and character.

Authentic pedal markings occur only rarely, generally together with wider-ranging virtuoso or accompaniment figurations requiring the use of pedal to supplement the harmony. Where this type of texture encompasses a passage of several bars or more, the pedalling is quite often notated only at the beginning of the passage. Following similar principles, we supplement the markings wherever the sources are lacking in reliable pedalling and reduce their number in relation to sources where such markings are too numerous, that is, where those that could have been written by Chopin were certainly supplemented.

Funeral March in C minor, WN 9

Those close to Chopin give different dates for the composing of this *March*. In his edition of the work, Julian Fontana dates it to 1829, whereas the composer’s sister, Ludwika Jędrzejewicz, in her list of unpublished works, gives 1827. Oskar Kolberg links its composing to the funeral of Stanisław Staszic (Jan. 1826, see quotations *about the March...* before the musical text). Kolberg’s testimony sounds credible, and a date of the beginning of 1826 seems to correspond best to its stylistic traits. It is, however, most doubtful that the *March* could have been played during the funeral solemnities. Chopin, who was present at the funeral, would not have omitted to mention the fact in his account of the ceremony in a letter to Jan Białoblocki (12 Feb. 1826).

Sources

All the extant sources date from the period after 1850 and, as they were produced after the composer’s death, are inauthentic. Textual discrepancies allow us to divide them into three groups: Jędrzejewicz’s incipit, manuscripts of the whole work and Fontana’s edition. The full list is given below:

- IJ** Four-bar incipit in the list of 36 *Unpublished Works* by Chopin compiled c.1854 by the composer’s sister, Ludwika Jędrzejewicz (Chopin Society, Warsaw). It is presumed to have been copied from the autograph, probably with an error of rhythm in bar 3.
- M** Three manuscripts of the whole work, differing from one another in minor details only:
- MX** Manuscript made by an unknown person, dated on the reverse: 23 Nov. 1849 (Bibliothèque Nationale, Paris). This date may relate to the *March*, but not necessarily so, since it appears on the other side of the folio, where another work is written. **MX** is notated rather untidily (hastily?); the writer made a considerable number of errors (chiefly in the main section of the *March* and in the coda), only some of which he noticed and corrected.
- MT1** Manuscript made by Chopin’s pupil, Thomas Tellefsen, for Duchess Marcelina Czartoryska, dated 9 May 1850 (Chopin Society, Warsaw).
- MT2** Another manuscript by Tellefsen, containing a few more performance markings than **MT1** (Bibliothèque Nationale, Paris).
- EF** Two almost identical posthumous editions, French and German, prepared by Julian Fontana:
- FEF** Fontana’s French edition, J. Meissonnier Fils (J. M. 3531), Paris July 1855. **FEF** must have been based directly on a copy prepared for this very purpose by Fontana, now lost. As in the case of other works published by Fontana, the text of **FEF** bears clear traces of editorial alterations (all the repeats are written out and performance markings are added).
- GEF** Fontana’s German edition, A. M. Schlesinger (S. 4400), Berlin July 1855, doubtless based on **FEF** or a proof thereof. In **GEF** the *March* was given the inauthentic opus number Op. 72 No. 2.

A comparison of the sources gives rise to the following observations:

1. Substantial differences occur between the texts of **M** and **EF** which concern all the key elements of the work (the texts of both groups of sources are given in the *Appendix*, pp. 59 and 61):

- texture (bars 1-2, 4 & 8, 5, 7, 9-10 & analog., 11-14, 25 and 41),
- form (the *Coda ad libitum* appears only in **M**),
- harmony (bars 4, 7-8, 15-16, 20 & 36, 21 & 37, 24 & 40),
- rhythm (bars 1-2, 5, 8, 25 & 41, 2^a volta of bars 21, 23 & 25 and bars 28-30 & 33-34),
- melody (bars 4, 8, 26 & 42 and 27).

The text of **IJ** is close to the version of **EF**. Only the textural disagreement in bar 3 should be regarded as significant (see note to this bar). The difference in rhythm appearing in the same bar may be accidental.

2. Notably, **M** & **EF** contain elements which, for stylistic reasons, it would be difficult to ascribe in this form to Chopin:

- awkward phrase linking in both versions of bar 26 in **EF**,
- rhythmic differences between the phrase in bars 19-26 and its repetition, written out in full in **EF**,
- the L.H. tremolandos in bars 9 & 17 in **M** (in **MX** also in bars 1-2),
- the four-bar texture of bars 1-2 in **M**, employing the lowest register,
- the banal and pianistically uncomfortable (wide chords, octave leaps) *Coda ad libitum* in **M**.

3. The texture of the *March* is reminiscent of a piano reduction, as is particularly evident in the following fragments:

- bars 11-14 (with anacrusis); it is notable that two different pianistic devices were employed in **EF** and **M** for exactly the same, identically harmonised, octave melody;
- bars 27-34 (with anacrusis);
- bars 9 & 17 in **M** (tremolandos most probably imitating percussion tremolo).

4. The text of the *Trio* transmitted by **M** bears the hallmarks of an authentic version, later than that which can be reconstructed on the basis of **EF**. Chopin's improvements concern the following elements:

- texture (a characteristic crossing of thumbs in the chords of the accompaniment; cf., e.g. *Prelude in A♭*, Op. 28 No. 17 and *Moderato* WN 56);
- melody (phrase endings in bars 26 & 42, analogous to bars 22 & 38; cf. also the *Marche* from the *Sonata in B♭ minor*, Op. 35, bars 16 & 18);
- rhythm (a more consistent use of dotted rhythms).

These observations allow us to draw the following conclusions regarding the number and nature of the lost sources from which the extant sources were prepared:

- the four-bar period contained in **IJ** was most probably copied from the autograph;
- the authentic sources (source?) were incomplete or difficult to read unambiguously (sketched);
- at some stage the *March* may have been notated in an orchestral version (for wind ensemble?). Given that the dates appearing in **MX** & **MT1** are quite close to the date of Chopin's death, it is possible that someone tried to score the *March* for performance at the composer's funeral. This idea—if indeed it was conceived—was not realised, as the *Marche (funèbre)* from the *Sonata in B♭ minor*, Op. 35 was performed on that occasion. It is also feasible that the 16-year-old Chopin himself tried to score the work, inspired by the funeral of Stanisław Staszic, which he attended;
- **M** were based on a single manuscript, presumably combining a piano reduction of the outer sections of the *March*, produced by a foreign hand, with Chopin's own piano text of the *Trio*. The quite large amount of mistakes in **MX** indicates that the writer had difficulties in reading the base text; the fact that this does not occur in Tellefsen's manuscripts suggests the possibility that the base manuscript was a working copy made by Tellefsen of a transcription (his own?) of the main section of the *March* and an additionally composed *Coda ad libitum*;
- the copy on which **FE** was directly based was made from a different manuscript than that described above, probably an autograph sketch.

Editorial principles

As all the extant sources are inauthentic and contain unquestionable outside alterations, and additionally the chronology and filiation of the different versions is very uncertain, we are left with reconstruction as the method of recreating Chopin's text*. Its author (Jan Ekier) makes no

* For more on the reason and methods for producing reconstructions of works by Chopin, see 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).

claims to recreating the text of any of the lost authentic sources, since, given the problems with the sources described above, this would seem impossible. The aim is to produce a text which Chopin could have written, and which could also have served as the model for the later, transformed, versions of the *March*.

Two source versions of the *March* are given in the *Appendix* (pp. 59 and 61).

General guidelines for the reconstruction:

- as our foundations, we take those elements of the text which appear identically in all the sources;
- we reject all those awkward features of texture, harmony and melody which testify outside interference in the text of the *March*;
- we preserve a piano texture close to that employed by Chopin during the period when the *March* was composed; minor corrections in this respect, e.g. the removal of unnecessary doublings in the chords, are not noted in the further part of the commentary;
- we give the *Trio* according to **M**;
- we retain solutions that appear in works of a similar type whose authenticity is beyond doubt (e.g. *Variation V* from the *Variations in D for 4 hands*, WN 8 or the *Lento (Marche funèbre)* from the *Sonata in B♭ minor*, Op. 35);
- we reject performance markings of highly improbable authenticity.

p. 13

Bars 1-2 We give a text based on the version of **IJ** & **FE**. In **FE**, instead of a single slur, there are two shorter slurs linking the first two notes in each of these bars. In **IJ** the *p* does not appear until bar 3. The version of **M** gives rise to serious doubts in respect to the texture (unjustified use of the lowest register of the piano and the use of octaves in both hands, something rare in Chopin) and rhythm (typical for the march is the appearance of isolated dotted rhythms on the 2nd or 4th beat, not the 3rd).

Bar 3 On the 2nd beat we give the dotted rhythm appearing in **M** & **FE**. The even quavers of **IJ** are probably a notational inaccuracy—one of many in this working-like list of incipits.

Bars 3-4 We give the version of **IJ**, with a more natural piano texture and consistently led bass line in bars 1-4. The text of **FE** differs from this version in the lack of the L.H. part in bar 3 (it has a whole-bar rest instead of repeated notes c). **M** have the following version:



The shifting of the bass in bar 3 an octave higher than in the version of **IJ** may have ensued from procedures effected earlier in scoring the work for orchestra (e.g. assigning this motif to solo trumpets).

Bar 5 We give the L.H. part according to **FE**, reserving the doubling of the bass line for bar 6 and bars 9-10, which close the period. The R.H. part is the version of **M**, lightened somewhat to preserve the proportions with the L.H.

Bars 7-8 In **M** these bars are a repeat of bars 3-4 (discounting the octave C-c at the beginning of bar 7, which ends the previous progression). In **FE** these bars have the following form:



As the harmonic scheme of this version may be authentic, we include it in the variant given at the bottom of the page. In relation to the version of **FE** we modify the rhythm of bar 8, of dubious authenticity; this is to preserve the similarity to bar 4, weakened by the change in harmony.

The main text of our edition realises the formal scheme of the version of **M** (repeat of bars 3-4). As a result, the effect of modulatory transition to $E\flat$ major in bars 14-16 is not weakened by the earlier appearance of this key (cf. the opening 14 bars of the *Sonata in B \flat minor*, Op. 35, which adhere to a single key).

Bar 9 R.H. We give the first chord in the version of **M**, which brings in the repeat motif on the note c^2 from the start of the bar.

Bars 9-10 & 17-18 We give the version of **FE**, unified on the 2nd and 3rd beats of bar 10 (in the L.H. the notes c , in line with the texture of bar 3). The authenticity of the version in **M**, with a tremolando on the 4th beat of bars 9 & 17 and full C minor chords in bars 10 & 18, is considerably less probable.

Bar 10 Marked in **M** is a repeat of bars 1-10. As a consequence, on the first appearance of bar 10 (1st volta) a rest occurs on the last beat.

Bars 10-18 In **FE** the repeat of this section is written out in full.

Bars 11-14 We give the arrangement of voices according to **M**. The version of **FE**, in which the R.H. melody, led in octaves, is accompanied by thirds in the L.H., sounds worse and is less comfortable pianistically.

Bars 15-16 We give the version of **FE**. The authenticity of the harmonic progression appearing in **M** in bar 15 is doubtful:



It cannot be excluded, however, that Chopin did write the final chord of bar 16, which we give as a variant in a footnote.

Bar 18 L.H. On the 4th beat **FE** has the octave $B\flat_1$ - $B\flat$ (after the octaves C-c). This is most probably an addition by Fontana, cf. note to bars 26 & 42.

p. 14 **Bar 19** The term *Trio* appears only in **FE**. L.H. The main text comes from **M**, the variant from **FE**.

Bars 26 & 42 We give the version of **M**. In **FE** the phrase ends with the 1st beat and the remaining part is filled by a link into the start of the phrase in the next bar to be played: 19, 27 & 1 (numbering of our text; in **FE** the repeats are written out):



The melodic awkwardness of the first two links suggests the hand of Fontana, in which case the third link is also doubtless inauthentic.

Bars 27-28 **FE** has the following version of the 2nd half of bar 27:



This is presumably the original version.

The note c^2 on the 3rd beat of bar 27 has the value of a minim in **M**, too. In **FE**, also a minim is the ab^1 on the 3rd beat of bar 28.

Bar 42 Missing in **M** is the marking for the return of the main section of the *March* after the *Trio*. This repetition was evidently considered to be obvious, as is testified, among other things, by the added *Coda ad libitum*, undoubtedly occurring after bar 18.

Ecossaises, WN 13

Chopin wrote at least 5 *Ecossaises*, in the keys of *G*, *D \flat* , *D*, *B \flat* and *E \flat* . Only the first three have come down to us intact, thanks to Julian Fontana's posthumous edition (all three) and copies made by Oskar Kolberg (the first two). The other two are known from incipits recorded by Kolberg and Ludwika Jędrzejewicz (see *Lost works* at the end of the commentary). Since the order of the dances in Fontana's edition differs from the order in the manuscripts, we will use the names of the keys to identify the *Ecossaises*, to avoid misunderstanding.

Sources

- [A] The autographs are not extant. They were undoubtedly of a working character, as is indicated by their short notation (this can be reconstructed to some extent from the extant copies) and the careless way they are written down (the wrong note, appearing in copies made by two different people, must have been wrongly notated in [A]).
- IJ Two-bar incipits of the *Ecossaises* in *G*, *D \flat* , *D* and *B \flat* in the list of 36 *Unpublished Works* by Chopin compiled c. 1854 by the composer's sister, Ludwika Jędrzejewicz (Chopin Society, Warsaw). These were probably copied from [A]. The text and numbering agree with Kolberg's copies (see below).
- CK Oskar Kolberg's copy of the *Ecossaises* in *G* and *D \flat* (The Memorial Library of Music, Stanford). The concordance with IJ testifies that they were copied out from the same source, probably [A]. The notation of CK is very short, even stenographic in the case of the *Ecossaise* in *D \flat* ; e.g. all the repeats are left to the reader's presumption. There are no performance markings whatsoever, save for slurs in the *Ecossaise* in *G*. Visible errors and inaccuracies suggest haste in copying from the working [A].
- [CF] Lost copy of three *Ecossaises* (in *D*, *G* and *D \flat*), made by Julian Fontana as the base text for the edition of Chopin's posthumous works that he was preparing, presumably from [A]. As in other works he published, Fontana certainly made alterations in the *Ecossaises*, above all changing the order of the dances, supplementing performance markings, and deciphering and writing out the repeats. It is the solutions proposed in respect to repeats that raise the most doubts. An evaluation of the extent of the alterations and their possible authenticity is in all cases a complex and delicate matter; among other things, we must take into account Fontana's declaration in the foreword to his posthumous edition of Chopin's works: 'not only did I hear the composer play almost all the works in this collection many times, but [...] I also performed them for him, preserving them in my memory ever since just as he created them [...]'.
- FEF Fontana's French edition, J. Meissonnier Fils (J. M. 3531), Paris July 1855, most probably based on [CF].
- GEF Fontana's German edition, A. M. Schlesinger (S. 4400), Berlin July 1855, doubtless based on FEF or a proof thereof. In GEF the *Ecossaises*, the *Nocturne in E minor* that precedes them and the *Funeral March in C minor* were arbitrarily marked together as Op. 72.

EF = **FEF** & **GEF**. The two versions of Fontana's edition are almost identical; as a result, their mutual relationship is uncertain. However, given the lack of essential differences, this has no great bearing on establishing the text.

Editorial principles

As the base text we adopt **EF**, compared with **CK** & **IJ** to eliminate those of Fontana's alterations and additions which are of questionable authenticity. This applies in particular to performance markings, of which we leave only general indications of tempo and some of the slurs, pedalling and fingering. We order the works in accordance with the numbering given in the manuscripts.

The form of the *Eccossaises* constitutes an exceptionally difficult editorial problem. The notation of **[A]** was certainly abbreviated and imprecise in this respect; this was reproduced in **CK**, probably with the omission of certain crucial elements (differentiation between repeats of similar bars notated in short). In **EF** these differences were taken account of, yet both their form and the overall ordering of sections seem, on occasion, to be faulty. In our proposed version, we take account of the fundamental, eight-bar structure of the dances, good proportions among particular phrases and a smoothness of the links between them. See also *Performance Commentary*.

Eccossaise in G major, WN 13 No. 1

The form of the work

The notation of the work in **CK** contains bars 1-3 with anacrusis, bar 4 in a single version only (our *1^a volta*) and bars 5-8. In **EF** the repeat of bars 1-4 is written out in full, and the eight-bar period that results is placed within repeat signs. This is followed by a second eight-bar period, also repeated, comprising bars 5-8 and 1-4. This structure seems wrong, due to both the unnecessary repetition of the first eight-bar period and also the alternation of different phrases in the second eight-bar period, at odds with natural eight-bar construction.

p. 15 *Bars 1-2* L.H. In **EF** the 1st and 3rd quavers are lengthened by extra stems to the value of a crotchet. The convergent versions of **CK** & **IJ** allow us to attribute these stems to Fontana.

Bar 4 R.H. As the 1st note **CK** erroneously has *b[#]*.

Bar 4 (2^a volta) R.H. The main text of the 1st half of the bar comes from **CK**. The authenticity of the version of **EF** given at the bottom of the page is questionable, as this is the only instance in the *Eccossaises* where the melodic line is differentiated (and not just shortened) in a repeated bar.

R.H. We give the 2nd half of the bar according to **EF**. In **CK** the different version of the ending of bar 4 (*2^a volta*) is not written out, and there is no marking of the repeat of bars 1-4.

Bars 5 & 7 L.H. As the 7th semiquaver of bar 5 **CK** has *B*, and **EF** *B[#]*. Similarly, as the 3rd semiquaver of bar 7 **CK** has *e*, and **EF** *e[#]*.

Eccossaise in D flat major, WN 13 No. 2

The form of the work

The notation of the work in **CK** comprises bars 1-6, then a 'short' bar of

unclear significance:  and bars 11-12 (the

'short' bar reproduced above probably represents bars 7-8; there is uncertainty as to how to read the sign above the staff in its 2nd half). Suitably grouped, these 9 bars most probably correspond to the arrangement adopted in the present edition (with the version of the R.H. in bar 7 given as a variant).

In **EF** the repeat of bars 1-4 is written out in full and is followed by bars 5-12. The whole passage is contained within repeat signs. With such a construction, the return of the opening eight-bar period seems unnecessary.

p. 15 *Bars 1-2* L.H. Both **CK** and **IJ** have *G^b* as the 3rd quaver of bar 1 and the 1st quaver of bar 2. In **IJ** this obvious error was subsequently corrected.

Bar 5 L.H. On the 3rd quaver **CK** erroneously has the octave *B^b-b^b*.

Bar 6 L.H. On the 4th quaver **CK** has *db¹*, probably erroneously.

Bar 7 R.H. The main text comes from **EF**; the variant is probably the version notated in short in **CK**. We give priority here to the version of **EF**, because of the numerous clear simplifications and inaccuracies of **CK** in this *Eccossaise*.

Bars 7-8 & 11 L.H. In bars 7-8 **CK** has a whole-bar repeat sign. This most probably applies to the accompaniment in bar 2 or 4 (the repetition of the preceding bar 6 is ruled out for harmonic reasons). The lack of text in bar 11 should doubtless be read in a similar way. Thus reconstructed, the accompaniment differs from the version of **EF** solely in the inner note of the chord on the 2nd quaver: **EF** has *c¹* instead of *eb¹*. Speaking against the latter version, which is most probably a reconstruction made by Fontana, is the *ab-eb¹-gb¹* appearing in both sources on the 2nd quaver of bar 12.

Bar 12 R.H. The octave sign is missing in **CK**.


Eccossaise in D major, WN 13 No. 3

The form of the work in **EF** seems excessively expansive: after bar 16, bars 1-8 are written out once more.

p. 16 *Bar 1* R.H. The anacrusis appears in **EF**. As the main version we give the simpler version of **IJ**.

Bars 1-2 R.H. **IJ** has slurs over the motifs *b²-a²* only. This is doubtless due to oversight.

Bar 8 (1^a volta) R.H. **EF** has the following version of the 2nd half of the bar:

 We remove the motif *b²-a²*, probably added

by Fontana, which blurs the effect of the halting of the motion at the end of the eight-bar period, characteristic of the *Eccossaises*.

Bar 11 L.H. Missing on the 2nd quaver in **FEF** is the note *b* in the chord. Cf. analogous bar 15.

Bars 13-16 R.H. In **EF** each sextuplet is embraced by a separate slur. These slurs are part of the marking of irregular groupings usually employed by Chopin. In more meticulously notated works, Chopin often extended such slurs or joined them together, transforming them into phrasing slurs; for this reason we replace them—in accordance with the musical sense—with a single slur.

[Variants] in A major, WN 16

This work is familiar—as 'Souvenir de Paganini'—from its publication in the periodical *Echo muzyczne*, whose editor, Jan Kleczyński, gave the following information: 'The "Souvenir de Paganini" [...] belongs to [...] the juvenile output of Fryd. Chopin. The authenticity of these Variations seems beyond doubt. We were given the music by Mr Adam Münchheimer, who received them from the late Józef Nowakowski. Some of the passages are vividly reminiscent of the master's later works.' The fact that the manuscripts came from Nowakowski—a friend of Chopin's from his composition studies, with whom he kept in touch throughout his life—is a weighty argument in favour of the work's authenticity.

Unfortunately, from the rather enigmatic wording ('given the music') it is impossible to conclude whether the music was Chopin's autograph or only a copy. Regardless of the kind of base text, there are stylistic arguments that speak in favour of Chopin's authorship; these were aptly summed up by Kleczyński in the last sentence of his note on the work cited above. Here are a few characteristic fragments 'vividly reminiscent of the master's later [and not only] works', and which—importantly—occur in this composition in a natural musical sequence:

- bars 17 & 21: *Polonaise in D minor*, WN 11, bars 68-69;
- bars 25 & 29: *Concerto in E minor*, Op. 11, movt. II, bars 39 & 41; *Nocturne in D♭*, Op. 27 No. 2, bar 16;
- bars 51 & 55: *Concerto in E minor*, Op. 11, movt. I, bar 391;
- Polonaise in E♭*, Op. 22, bars 26 & 28; *Rondo à la Mazur*, Op. 5, bars 147-150;
- bar 59: *Waltz in A minor*, Op. 34 No. 2, bar 66.

Sources

[A] The autograph is not extant.

EEM First edition in the form of a sheet music supplement to *Echo muzyczne*, no. 5, 1 Mar. (17 Feb.) 1881. Disregarding the few obvious errors, the text seems to faithfully reproduce the original with regard to pitch and rhythm. The fingering also displays many characteristically Chopinian devices and may be authentic—at least in part. The pedalling given throughout the work was most probably added by the editor, possibly on the basis of individual signs written in by the composer. Doubts surround some of the dynamic markings.

Editorial principles

We give the text of EEM, passing over the introduction, of dubious authenticity. We leave only a few pedalling signs by way of example, in keeping with the way in which Chopin marked them during this period in his oeuvre. We supplement obvious slurring in the L.H.

The differentiation of long and short accents, characteristic of Chopin, was not precisely marked in EEM (long accents are printed only in bar 33). In keeping with the composer's habit, documented in sources of other compositions, we give long accents above longer values.

The title given in EEM is doubtless an echo of the tradition linking the composing of this work with the concerts given in Warsaw by Niccolò Paganini, when the celebrated virtuoso probably played his variations (issued posthumously as *Carnaval de Venise*) on the same, then highly popular, theme. The young Chopin's composition may have been inspired by these variations, as is indicated by numerous instances of convergence in details of motif and texture. The way in which fragments of Paganini's virtuosic variations were employed by Chopin in a work of smaller dimensions and a more modest range of technical means does indeed bring to mind associations with the 'reminiscence' of a work once heard. It is difficult to imagine, however, that the title 'Souvenir de Paganini' could have been given to the work by Chopin himself, who only ever referred to the form or character of a piece when titling his compositions. We therefore replace it with a title used by Chopin many years later when composing a masterpiece of identical form: the *Berceuse in D♭*, Op. 57 ('My Sonata and variants are at your disposal', wrote Chopin when offering his work to a publisher; the title *Berceuse* only appeared when the work was printed).

p. 17 *Beginning* In EEM the theme is preceded by a 3-bar introduction (we give this at the bottom of the page). Although an introduction similar in form does appear in the *Boléro in A minor*, Op. 19 and the *Scherzo in B minor*, Op. 20, there it precedes a stormy, virtuosic section, and not a cantilena, pastoral theme. Paganini's variations on the same theme (see the paragraph above on the subject of the title) have no introduction.

In EEM the tempo is not specified. We add **Andantino**, in line with Paganini's variations.

Bar 18 L.H. As the 3rd quaver EEM erroneously has *a*.

p. 18 Bar 27 R.H. In EEM the ♯ is missing before the upper note of the 8th semiquaver.

Bar 28 L.H. As the 2nd quaver EEM erroneously has *c♯*.

Bars 33 & 37 EEM has *f* in bar 33 and *p* in bar 35. The latter sign seems to have been erroneously placed two bars too soon, and so we replace it with the sign in bar 37 (the likelihood of this error being made is increased in EEM by the layout of the text, in which bar 35 appears at the top of the page, and bar 37 immediately beneath it).

Bar 38 L.H. As the 3rd quaver EEM erroneously has *c♯*¹.

p. 20 Bar 56 R.H. The note *a*² could have been omitted at the start of the bar (cf. analogous bar 52). Although in bar 55—unlike in bar 51—single notes appear at the start of each quaver, the closing octave *e*²-*e*³ points to the continuation of a double-line concept.

p. 21 Bar 81 The authenticity of the sign *f* is doubtful, for stylistic reasons: it appears between two *pp* in bars 77 & 84, which brings about an excessive contrast, unjustified with regard to expression.

Bar 82 L.H. As the 4th quaver EEM has, most probably erroneously, *c♯*¹ alone.

Nocturne in E minor, WN 23

Apart from the first posthumous edition (see below), we have no historical testimony to the existence of this *Nocturne*, dated by Julian Fontana, who prepared that edition, at 1827. Stylistic criteria—the harmonic substance, emotional depth and facility in working with a uniform nocturne texture—compel us to treat this date with caution. The work seems much more likely to have been written between 1828 and 1830.

Sources

[A] The autograph is not extant.

FEF Fontana's French edition, J. Meissonnier Fils (J. M. 3531), Paris July 1855, probably prepared from [A]. The immediate base text for FEF must have been a (lost) copy by Fontana, specially prepared for this purpose. Apart from the most probably inauthentic performance markings (metronome tempo, dynamic signs, pedalling), typical of Fontana's editions, FEF is characterised by the presence of several serious errors in pitch and a considerable number of unclear places of rhythmic notation. The latter involve the use of ties sustaining longer rhythmic values in the notation, not justified by the rhythmic structure (see below, notes to bars 3, 8, 14, 28-29, 43, 53 & 55). This presumably results from the transition in [A] from a 2/4 metre to *c*. There are a few appearances of inauthentic (added in print) fingering.

GEF Fontana's German edition, A. M. Schlesinger (S. 4400), Berlin July 1855, most probably based on a proof of FEF. In GEF the *Nocturne* was given the inauthentic opus number Op. 72 No. 1.

EF = FEF & GEF. Very minor discrepancies exist between the two versions of Fontana's edition; as a result, their mutual relationship is not entirely certain. The differences concern mainly performance markings (primarily fingering and pedalling), a few of which were added to each edition, doubtless during proofreading carried out independently in each case. Given the unquestionable inauthenticity of these additions and the lack of any other essential differences, this has no great bearing on establishing the text.

Editorial principles

We give the corrected text of EF:

- we correct errors in pitch;
- we remove the inauthentic metronome tempo and those dynamic and agogic markings raising the most doubts; the remaining indications are supplemented in several places with editorial proposals (in brackets);
- we reduce the number of pedal signs, bringing it into line with the density of markings encountered in authentic sources of other youthful Chopin works (e.g. the *Polonaises in F minor*, WN 12 and in *B♭*, WN 17, as well as the *Nocturne in B♭ minor*, Op. 9 No. 1);

- we omit inauthentic fingering added by Fontana when proofreading his editions;
- we correct unclear rhythmic notation.

p. 22 *Bar 1* EF gives $\text{♩} = 69$. As Chopin's notation of the *Nocturne* was doubtless of a working character, it is unlikely to have specified the metronome tempo.

L.H. In EF each of the four groups of quavers is furnished with a slur. Chopin used slurs of this kind (usually together with the digit 3) to mark triplets. As we mark triplets in the usual manner, and the articulation is defined as *molto legato*, we omit these slurs, in order to avoid misunderstanding over the motivic construction of the accompaniment.

Bar 3 R.H. Instead of ♩ , EF has ♩ & ♩ linked by a tie.

Bars 7-8, 16-17, 30-31, 43 & 45-46 L.H. The fingering added in these bars during the proofreading of FEF is doubtless attributable to Fontana. It is characteristic that the switching of fingers on a single key is employed in each of these places:

bars 7-8 

bars 16-17 

bars 30-31 


bar 43 

bars 45-46 

Bars 8, 28-29 & 53 R.H. The semibreves are written in EF as pairs of tied minims. It cannot be excluded that the tie in bar 8 was actually intended as a slur over the lower voice; this possibility is included as a variant.

Bars 9-10 & 30-31 EF gives *ritenuto* in bars 9 & 30 and *tempo* in bars 10 & 31. After *ritenuto* Chopin never wrote only *tempo* (always *a tempo* or *in tempo*), and so these markings are most probably inauthentic.

Bar 10 At the beginning of the bar EF has *mf*, a marking only exceptionally used by Chopin. In this context it is certainly inauthentic.

Bar 14 R.H. The main text is based on the assumption that the notation of EF, , albeit unnecessarily complicated, contains no errors. The second of the ties that in EF link the notes d^2 is most probably a remnant of a hypothetical original notation of the work in 2/4 time, although it is difficult to find an explanation for a notation using the first of these ties. Assuming that it was placed here by mistake, we arrive at the version given in the variant (cf. rhythm of the upper voice in bar 6).

p. 23 *Bar 17* L.H. In some later collected editions the penultimate quaver was arbitrarily changed from g^7 to $f\#^7$.

Bar 21 L.H. As the 3rd and 9th quavers EF has *f* instead of $e\#$. This type of unorthographical chromatic notation is encountered more than once in Chopin's youthful works.

Bar 22 L.H. In EF the $\#$ is misplaced before the 11th quaver. Chopin was prone to errors of this sort throughout his life.

Bars 22-24 The changes of pedal half-way through these bars that are given in brackets occur in these places in EF. However, in the analogous bars 46-48 EF has whole-bar pedals. As both pedallings may be authentic, we leave it to the performer to decide which to choose here.

Bar 24 R.H. Before the upper note of the last third EF has a $\#$ raising the c^2 to $c\#^2$. In the analogous bar 48 there is f^2 , which raises no doubts with regard to sources (no sign would be needed to write $f\#^2$) or to style (the natural progression of chromatic thirds: $c\#^2-e^2, d^2-f^2, d\#^2-f\#^2$). Since it seems unlikely that Chopin could have wished to differentiate bars 24 & 48 in this respect, the sign in bar 24 is most probably erroneous: either it was mistakenly placed here instead of a cautionary natural or else a supposedly missing $\#$ was needlessly added, seeing the $c\#$ in the L.H. (in [A] there may have been no sign here at all, as it is not really necessary by the c^2).

p. 24 *Bars 34, 36-37* The fingering given in larger Roman type (in bar 34 in the L.H., in bars 36-37 in the R.H.) comes from EF. As it appears consistently both in FEF and in GEF, we cannot exclude the possibility that it is authentic. In any case, the fingering given for the trill in bar 37 (3-5) is most probably wrong, as it suggests that the trill begins from the repeated $c\#^3$.


Bars 40-41 L.H. This is the fourth appearance of this fragment of the theme of the *Nocturne*. In the previous places (bars 3-4, 11-12 & 32-33) the accompaniment is identical, whilst here there are changes:

bars 3-5, 11-13, 32-34 

bars 40-42 

The hypothesis that these changes are a characteristically Chopinian differentiation of the last appearance of a phrase does not withstand the following criticism:

- the variationally worked part of the R.H. constitutes sufficient tonal and emotional enrichment of the successive phrases;
- the alleged differentiation here is a clear impoverishment of both the bass line

bars 2-5 & analog. 

bars 39-42 

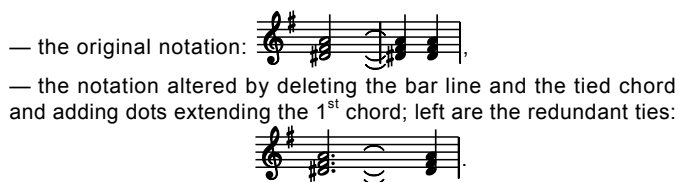
and the harmony (empty sound on the first two quavers of the 2nd half of bar 40 and especially on the first four quavers of bar 41).

In this situation it seems much more likely that an error was made by the engraver (or copyist), who confused the bars: instead of the three triplets at the transition between bars 40-41 (counting from the 2nd half of bar 40) he wrote here the corresponding fragment from bars 41-42. A similar mistake was made by Adolf Gutmann when copying out the *Etude in A minor*, Op. 25 No. 11 (see note to bar 89 of that *Etude*).

p. 25 *Bar 43* R.H. EF has the following notation: 

The main text is based on the assumption that the tie in the upper voice was added by mistake. This version seems stylistically more probable (cf. motif in the next bar and the somewhat empty sound of the 3rd beat when all the notes of the R.H. are held). The version of the variant is a literal reading of EF.

Bar 55 R.H. In EF all three notes of the chords are tied. This startling notation is probably the result of a misunderstanding in reading the change of metre of [A] from 2/4 to ♩ , imprecisely marked by Chopin in this bar:



Contredanse in G flat major, WN 27

This work has been familiar to date from a single source—a photograph of a lost manuscript believed to be the autograph, first published in a sheet music supplement to the *Ilustrowany Kuryer Codzienny* of 24 Sept. 1934. This source raises numerous doubts, which may be divided into three, interrelated, groups:

1. The authenticity of the photograph

It presents a manuscript of the *Contredanse* with Chopin's signature. It is notable that the lower part of the photographed sheet—the part containing the signature—has staves which are longer and broader than those carrying the musical text. When, in 1959, a second photograph of the manuscript was found, of significantly better quality, it became clear that this was the original photograph, and that the hitherto familiar source was only a photomontage produced from it. On the rediscovered photograph it can be seen clearly that Chopin's signature is on another piece of manuscript paper attached to the copy of the *Contredanse*, to which it is turned 180 degrees. On the photomontage it has been placed in such a way that Chopin's signature appears to relate to the *Contredanse* itself.

2. The authenticity of the script

Most features of the graphical appearance of the notation (incl. the rather unskilled script, the shape of the clefs, the chromatic signs) and its substance (errors testifying a superficial knowledge of musical notation) rule out Chopin's hand.

3. The authenticity of the work

It has been questioned in respect to both sources, as discussed above, and style. However, the fact that the manuscript is not an autograph does not necessarily mean that the work is not by Chopin. Its authenticity is supported by the fact that the manuscript is part of the legacy of Chopin's closest friend as a young man, Tytus Woyciechowski. Stylistic judgments, meanwhile, were based on a misreading of the text from the unclear photomontage. The version read from the original photograph is free from such manifestations of a lack of skill that would incline one to question its authenticity, and the natural flow of the musical narrative and the ease with which the accompaniment is led confirm Chopin's authorship. A number of melodic and harmonic phrases and pianistic devices also have equivalents in other Chopin works, e.g.:
— bars 8-10: *Nocturne in F#*, Op. 15 No. 2, bars 16-18;
— bars 24-25, R.H. motifs at the beginning of the *Trio: Scherzo in B minor*, Op. 20, bars 312-313 and bars 318-319 & 570-585; also *Fantasy in F minor*, Op. 49, bar 91;
— bar 31, change of position of L.H. on a held note: *Concerto in E minor*, Op. 11, movt. III, bars 360-363; *Nocturne in C minor*, Op. 48 No. 1, bar 32, *Ballade in F*, Op. 38, bar 115.

Sources

[A] The autograph is not extant.

CX Copy made by an unknown person (lost, photocopy at the Chopin Society, Warsaw), doubtless from [A]. A preserved photograph of the original of CX enables the text of the work to be established without any difficulty and with little ambiguity.

Ph Photomontage made from the original photograph of CX, reproduced in the *Kuryer Literacko-Naukowy* (supplement to the *Ilustrowany Kuryer Codzienny*) of 24 Sept. 1934. This has formed the basis for all previous editions of the *Contredanse*.

* First to draw attention to the existence of the original photograph was Krystyna Kobyłańska, in her catalogue *Rękopisy utworów Chopina* [Manuscripts of Chopin's Works] (Kraków, 1977), i, 589. This also gives information relating to the history of the manuscript and the photograph. However, the observation that the photomontage, reproduced several times over, constituted a separate photograph of the original, is inaccurate.

Editorial principles

We give the text of CX.

p. 26 **Bar 9** L.H. As the 1st quaver CX has *Db*. This note is placed very close to the staff, such that the ledger line almost runs into the 1st line of the staff and cannot be seen on the rather unclear Ph. As a result, all previous editions of the *Contredanse* give here *F*.

Bar 11 Missing in CX are the naturals by the *c*¹ and *c*²—an obvious slip.

Bars 13-14 In CX the last chord of the L.H. in bar 13 has the value of a crotchet, which is followed by a quaver rest. In the previous editions this rhythm, most probably erroneous, appears in both bars in both hands.

Bars 15 & 27 R.H. The sign *tr* that appears in CX is impossible to decipher from Ph, hence its omission from previous editions.

p. 27 **Bars 18-24** In CX these bars are marked in short as a repeat (*Dal segno*) of bars 2-8.

Bars 25-26 R.H. The last quaver of bar 25 (*cb*³) and the 1st note of bar 26 (*bb*²) were hitherto read—due to the poor quality of Ph—as *ab*²-*gb*². Cf. note to bar 9.

Bar 28 R.H. The main text and the variant are two possible ways of reading the note imprecisely placed in CX.

Bar 30 L.H. At the beginning of the bar the *q* that is clear in CX cannot be seen in Ph. As a result, the first two quavers have hitherto been misread as *Fb* and *fb*.

Bar 31 L.H. In Ph the crotchet *Gb* on the 4th quaver of the bar is indiscernible. Although in CX only the head of this note can be seen, its presence seems indisputable. The striking of the bass in this place is also suggested by the dance rhythm of the work.

Bar 32 R.H. As the 3rd quaver CX has *eb*², which on the unclear Ph looks like *fb*², since the note head is touching the uppermost line. On the 4th quaver CX has the harmonically awkward octave *eb*¹-*eb*² (doubling of the third of the tonic). In this situation it seems most likely that the 4th quaver was erroneously written instead of the sixth *eb*¹-*cb*² (cf. identical figure in the *Nocturne in Eb*, Op. 9 No. 2, bar 33, and also a similar motif in the ending of the *Variants*, WN 16, bars 84-85). Errors involving a change of pitch by a third are among the most commonly committed by copyists and engravers of Chopin's works. All the previous editions of this piece have a version with the *fb*² and the octave.

[Allegretto] in F sharp major, WN 36

This is a reconstruction of an entry in an album belonging to the pianist Leopoldyna Blahetka, whom Chopin met in Vienna in 1829 (see quotations *about the Allegretto* ... before the musical text). The work has been known hitherto as a *Mazurka in F#*, and Chopin's authorship has generally been questioned, especially since it was established that in the earliest editions it was 'claimed' by the German composer Charles Mayer. Oskar Kolberg, however, was convinced of its authenticity: 'it contains modulations and harmonic combinations that only Fryderyk could have written [...]. There is one further circumstance which speaks in favour of its authenticity. I became acquainted with this composition in Vienna [...] in the year 1857; it was commonly held there (as the publisher himself stated) to have come from the album of the former pianist Leopoldyna Blahetka and it had occurred to no-one to regard it as a fake.'

* See, e.g. J. Miketta 'O nieautentyczności Mazurka Fis-dur uchodzącego za utwór Fryderyka Chopina' [On the Inauthenticity of a Mazurka in F# major Attributed to Fryderyk Chopin], *Kwartalnik muzyczny*, 28 (Warsaw-Kraków, 1949).

** Letter to Maurycy Karasowski of 12 Apr. 1885.

Sources

- [A] Lost autograph written into the album of L. Blahetka.
- [EM] Now unavailable edition of the mazurka by Charles Mayer, titled *Souvenirs de la Pologne*, Pietro Mechetti, Vienna 1840-1845 (information from F. Niecks, *Chopin as a Man and Musician*).
- EM Edition titled *Charles Mayer, Souvenir de Pologne, Mazourka*, Ewer & C^o, London before 1854, most likely a reprint of [EM].
- EG Edition titled *Mazurka pour Piano par F. Chopin, Oeuvre Posthume*, J. P. Gotthard, Vienna 1873.
- EB Edition titled *Chopin's Posthumous Mazurka Transcribed for the Piano-Forte by Sir Julius Benedict*, Duncan Davison & C^o, London 1876 (also published at the same time was an arrangement for 4 hands).
- E All the above editions present the same work, with 218 played bars. Differences occur in the following areas:
- key: EG & EM are notated in F# major, EB in G major;
 - minor details of texture, melody, harmony and rhythm, and also in performance markings;
 - the notation of repeats: in EM all the bars are written out, while the remaining editions employ conventional repeat signs.

Given the present state of sources it is impossible to establish their filiation. The editors consider the following scenario the most likely:

- c.1830 Chopin writes a small *feuille d'album*—[A]—into the album of Leopoldyna Blahetka;
- in unexplained circumstances the German composer Charles Mayer uses fragments of this work (with only minor alterations) in an expansive adaptation which he publishes in the 1840s as *Souvenirs de la Pologne*—[EM];
- in the 1850s someone, possibly aware of Chopin's authorship, offers a Vienna publisher (most probably J. P. Gotthard) a manuscript prepared on the basis of Mayer's adaptation, specifying it to be a Chopin autograph. In 1857 Kolberg may have come across an edition produced from this manuscript; this edition has not come to light, but the extant edition by Gotthard—EG—may constitute a later impression of it;
- in 1876 Julius Benedict publishes his riposte to Mayer's adaptation of Chopin's work.

The reasons for producing a reconstruction⁷

- 1) In the form familiar from the editions described above, the *Mazurka* contains fragments whose musical awkwardness precludes Chopin's authorship; at the same time, however, other fragments betray so many features characteristic of Chopin's style that it is difficult to imagine that they could have been written by anyone else.
- 2) A suitable arrangement of the 'Chopinian' bars gives a natural musical sequence; the 31-bar work thus obtained is similar in dimensions and style to other occasional pieces written by Chopin.
- 3) Pared of its foreign 'superstructure', the work has neither the form nor the character of a mazurka; the mazurka elements (bars 1-8 & 24-31) are in similar proportion to elements of a cantilena waltz (bars 8-23); this leads us to reject the inadequate title *Mazurka*.

Editorial principles

We give the text of bars 1-7, 122-137 & 32-39 of the full version of the *Mazurka* based on EG, compared with EM. In several places we make minor adjustments to the chordal texture. We replace *ff* with *f*, more suitable given the reduced dimensions.

A reconstruction produced in this way employs only those bars which seem very likely to have been written by Chopin. The elimination of all foreign accretions thus produces a text which Chopin certainly could have written.

The whole of the *Mazurka in F#*, representing a work partly by Chopin, can be found in the *Supplement* (vol. 37).

- p. 28 *Bar 1 & analog.* L.H. Within the octaves, E have the notes f#. These we remove, as they needlessly burden the sound of the chords and have no continuation in the following bar.

Bar 3 & analog. L.H. On the 3rd crotchet EG has an additional g# and EB has a.

Bar 4 & analog. R.H. On the 3rd beat EM has the triad f#²-a#²-c#³ instead of the fifth f#²-c#³.

Bar 21 R.H. We give the 11-note figure after EM. In the other editions the melody of this bar comprises 12 semiquavers, as the whole tone between notes 6 and 7 is filled with a chromatic progression.

Bar 24 L.H. On the first two beats we simplify the texture of the chords in order to obtain a smooth connection with the preceding section.

Bar 31 R.H. As the 2nd crotchet E have an octave filled with a fifth. We remove this additional note, following the change that Chopin made to the conclusion of the *Etude in Ab*, Op. 25 No. 1 (see note to bar 48 of this *Etude*).

Lento con gran espressione in C sharp minor, WN 37

The middle section of this *sui generis* Chopin composition is filled with reminiscences of his own works: the *Concerto in F minor*, Op. 21, (2 fragments from movt. III and 1 from each of movts. I and II) and the song 'Życzenie'. Written in Vienna, in 1830, this piece is preserved in two versions which differ primarily in the treatment of these quotations:

- the original version, doubtless written 'for himself', retains the original 3/4 metre of the fragments quoted in the R.H. part, which, combined with an accompaniment in a constant c metre, gives a polymetre not encountered anywhere else in Chopin;
 - in the later version, sent to his sister Ludwika, and years later written by her into an album presented to Fryderyk's sweetheart, Maria Wodzińska, Chopin adapted the rhythm of the quotations to the duple metre that dominates most of the work and supplemented somewhat the performance markings. The fact that Chopin relinquished the polymetre is doubtless attributable to practical considerations: something which posed no problems for Chopin himself, famed as a peerless master of *rubato* (the rhythmic independence of the two hands), would have been too difficult for an amateur pianist such as Ludwika.
- We give both versions, out of consideration, among other things, of their apparently differing psychological functions:
- the first version is a direct transcript of the composer's nostalgia, of his profound sadness at parting from his family and friends (outer sections) and his acutely distinct recollections, living their own particular rhythm, of happiness and joy in their company⁸ (polymetrically superimposed quotations from works composed within his inner circle);
 - the second version is, to some extent, a now objectivised account of Chopin's *état d'âme*, a tale of sadness brightened by recollections.
- This interpretation is not an attempt at contriving some quasi-literary programme, it is aimed solely at presenting and connecting the various circumstances surrounding the composition of this unique work.

Sources

- A1 Working autograph (Boutroux de Ferra collection, Valldemossa). Characteristic of A1 are bars 21-22, 25-26 & 30-32, which feature a polymetre unique in Chopin (2 bars in 3/4 in the R.H. corresponding to 1 bar in 4/4 in the L.H.).
- [A2] Lost fair autograph sent by Chopin from Vienna to his sister, Ludwika Jędrzejewicz. In this version, the fragments notated in A1 with the use of polymetre have been rhythmically transformed to fit the metre of the accompaniment.
- IJ Six-bar incipit in the list of 36 *Unpublished Works* by Chopin compiled c.1854 by the composer's sister, Ludwika Jędrzejewicz (Chopin Society, Warsaw). It was copied from [A2] (with errors of rhythm) and furnished with information on the origins of the work (see quotations *about the Lento*... before the musical text).

⁷ Cf. the ending of a letter written by Chopin from Vienna: 'Around 10, 11, sometimes 12 (never later) I come home – I play, cry, read, look, laugh, go to bed, turn out the light and dream of you always' (letter to Jan Matuszyński, 26 Dec. 1830).

⁸ Cf. footnote on p. 5.

- CJ** Copy made by Ludwika Jędrzejewicz from [A2] in an album^{*} subsequently sent to Maria Wodzińska (lost, familiar from a reproduction in L. Binental, *Chopin, Dokumenty i pamiątki* [Chopin. Documents and Souvenirs], Warsaw 1930). Some of the corrections visible in **CJ** could have been made by Chopin.
- CK** Copy made by Oskar Kolberg (Russian National Library, St Petersburg), one of several (at least two—see quotations *about the Lento...* before the musical text) perpetuating the version of [A2]. It is difficult to state whether this is the first copy, made directly from the autograph. It contains a few errors and arbitrary, probably later, additions.
- CB** Copy made by Mily Balakirev from **CK** or from another Kolberg copy (Warsaw Music Society), with minor arbitrary changes and additions (incl. slurring and, in a few places, fingering).
- EL** First edition, prepared by Marceł Antoni Szulc, in *Trzy Mazury i Adagio* [Three Mazurs and an Adagio], M. Leitgeber i spółka (M. L. 18), Poznań 1875. **EL** was based on a lost copy of **CK** made by Oskar Kolberg with further arbitrary changes and additions. The most important of these are discussed in the further part of the commentary, as they were reproduced in many later collected editions.

Editorial principles

We give the versions of both autographs, **A1** & [A2]. We reproduce the text of [A2] from **CJ**, compared with **CK**.

The slurring of **A1** is highly fragmentary and imprecise; the same can be said—in spite of minor additions—of the version in [A2]. At times it is very difficult to determine the compass of slurs; they often embrace only the beginning or the middle of the section to which they most probably apply. Analogically, in a series of similar figures, e.g. quavers in the accompaniment, slurs sometimes appear over single figures or bars. We make a small number of additions in this respect, to lessen the risk of misunderstanding with regard to their significance.

Version of the earlier autograph

- p. 29 **Bar 1** **A1** has the metre Φ . Over the further course of the work, as the metre changes many times, it always returns as **c**. **CJ** & **CK** also have **c**. It seems, therefore, that Chopin ultimately opted for **c**, and it is this metre which we give from the beginning of the work.

Bars 1 & 3 L.H. The main text comes from **A1**, the variants are the unquestionable improvements made in [A2] (\rightarrow **CJ,CK**), avoiding the parallel movement of chords on the transition between bars 2-3. In the editors' opinion, they are independent of the other differences between the versions and can be successfully added to the earlier of the two.

Bars 3-4 R.H. **A1** does not have the tie sustaining $c\#^1$. This may be an intentional variant in relation to bars 1-2, but it seems more likely to be an omission on Chopin's part. In [A2] (\rightarrow **CJ,CK**) bars 3-4 are marked in short as a repeat of bars 1-2.

Bar 18 R.H. The notation of the rhythm on the 2nd beat (a quaver and 4 semiquavers) is either incomplete (no marking of an irregular grouping) or erroneous (the lack of one of the beams connecting the notes; semiquavers instead of demisemiquavers). As the difference between these two possibilities is virtually insignificant, we adopt the first, seeking to minimize editorial interference.

- p. 30 **Bar 26** L.H. As the 7th quaver **A1** has *b*. This note is the only one to have been overlooked by Chopin when correcting the original version, in which the order of the chords in the accompaniment and the last notes of bars in the R.H. were different:



^{*} The complete album, titled 'Maria', was published in facsimile form by Kornelia Parnasowa, Breitkopf & Härtel, Leipzig 1900.

[A2] (\rightarrow **CJ,CK**) has *a*. This change was undoubtedly aimed at smoothing the link with the following bar.

Bar 32 R.H. As the 2nd note **A1** has $d\#^2$. Comparison with both the melody of the song 'Życzenie' quoted here and the version of [A2] (\rightarrow **CJ,CK**) reveals the composer's mistake (Chopin was probably already hearing in his mind the octave leap from the following bar).

- p. 31 **Bar 48** R.H. Chopin notates the second of the pair of semi-quavers beginning the 2nd half of the bar as $c\#^3$. We change it to d^3 , taking account of the transitional key of F# minor which prevails here and the notation of bar 15, in which Chopin himself made an identical correction.

Version of the later autograph

- p. 32 **Bar 1** The marking *pp* appears in **CK** (& **A1**). Its absence from **CJ** is therefore doubtless due to oversight on the copyist's part.

Bars 1-2 & 3-4 R.H. In **EL** ties sustaining e^1 were added arbitrarily.

Bars 3-4 These bars are marked in **CJ** & **CK** as a repeat of bars 1-2.

Bar 7 R.H. In **EL** a tie sustaining $c\#^3$ was added arbitrarily.

Bar 8 L.H. As the 1st and 5th quavers **CK** & **EL** wrongly have $d\#$. The convergent text of **A1** & **CJ** leaves no doubt that [A2] had here $f\#$, which we give as the only authentic version.

Bar 13 R.H. The main text comes from **CJ**, the variant from **CK**.

Bars 13-14 & 58-60 L.H. The additional crotchet stems for the notes $g\#$ & $f\#$ given in brackets come from **A1**.

Bar 18 R.H. On the rhythm of the 2nd beat, see note to this bar in the version of the earlier autograph.

- p. 33 **Bars 21-24** Missing in both **CJ** & **CK** are all six required naturals lowering $d\#^2$ to d^2 and $d\#^1$ to d^1 . This is certainly an oversight on Chopin's part, as is testified, among other things, by the two signs of this sort notated in **A1**.

Bar 24 L.H. As the 7th quaver **CK** & **EL** have erroneously e^1 .

Bar 26 L.H. The pitches of the notes in **EL** are convergent with the original version of **A1**, already altered by Chopin in this manuscript (see note to this bar in the version of the earlier autograph). As nothing indicates that the editors of that edition had access to this autograph, they undoubtedly made these changes by analogy with bar 22.

Bar 28 L.H. Both **CJ** & **CK** have two repeat signs (*l*) for the two groups of 4 quavers. However, Chopin certainly had in mind the repetition of both figures from bar 25, and not just the second. In **A1** the correct sign $\%$ was used for the whole of bar 25.

Bar 30 *pp* appears only in **CK**.

Bar 32 R.H. We give the version of **CK**. In **CJ** the rhythmic notation is most probably erroneous, in both the 1st and the 2nd half of the bar (the example below reproduces the inexact alignment in **CJ**):



The dotted quaver and semiquaver on the 2nd beat correspond to two crotchets in a 3/4 bar in **A1**. In an analogous situation in bars 30-31, Chopin replaced the crotchets, not with a dotted

rhythm, but with quavers, which better conveys the character of the original rhythm. Thus the version of **CK** with the even quavers is much more likely.

The 2nd half of the bar can be read as being notated polymetrically: 2 crotchets in the R.H. simultaneously with 3 in the L.H. Although this type of polymetre does occur in the earlier version of **A1**, in **[A2]** Chopin replaced it with simpler, regular rhythmic divisions. Thus it is inconceivable that he could have made changes in the opposite direction here, and without any markings.

Bars 35-36 & 39-40 R.H. In **CK** an extra voice appears here, repeating the last two notes of the melody in bars 32-33:



There is not the slightest doubt that this is an inauthentic addition made by Kolberg:

— these notes do not appear in the authentic sources (**A1** & **CJ**);
— they are also absent from **CB**, which means that they were either added later to **CK** or were not present in another Kolberg copy, copied out by Balakirev; in either case, this proves they were absent from **[A2]**;

— in both **A1** & **[A2]** (→**CJ,CK**) Chopin clearly marked, by means of rests and the direction of note stems, the execution of bars 35-43 with both hands; this makes the added voice impossible to play. When preparing his other copy of the work, intended as the base text for **EL**, Kolberg modified his additions, extending the minims *d#*², and in bars 39-40 shifting this extra voice down an octave.

p. 34 **Bar 48** R.H. **EL** has here the same rhythm as in bar 15. The way in which the notes are distributed in relation to the L.H., corresponding to the rhythmic division of **CJ** & **CK**, shows that this change was made during printing. Although the rhythm of **EL** is convergent with the rhythm of **A1**, the changes were most probably made by analogy with bar 15. See note to bar 26.

Bar 56 L.H. As the last quaver **EL** has *g#* instead of *#*. The convergent version of the other sources shows this to be an arbitrary change.

Bars 61-62 L.H. The main text comes from **CK**, the variant from **CJ**. We give priority to the version of **CK**, due to its convergence with the undoubtedly authentic version of **A1**. The *#* raising *e*¹ to *e#*¹ in **CJ** may have been placed there by accident, due to the similarity of the figures in bars 61-63. On the other hand, however, it cannot be excluded that Chopin wanted to bring in the major variant of the tonic already in bar 61; cf. the several-bar major endings in the *Nocturnes in E minor*, WN 23, *C# minor*, Op. 27 No. 1, *F# minor*, Op. 48 No. 2 and *F minor*, Op. 55 No. 2.

Cantabile in B flat major, WN 43

Sources

A Album autograph signed by the composer and dated 'Paris 1834' (lost, familiar from a reproduction in *Album von Handschriften berühmter Persönlichkeiten vom Mittelalter bis zur Neuzeit*, ed. K. Geigy-Hagenbach, Basle 1925). Based on **A** are all the subsequent editions of the work, the earliest of which appeared in the periodical *Muzyka*, 1931, nos. 4/6).

Editorial principles

We give the text of **A**.

p. 35 **Bar 7** L.H. On the 5th quaver we give the octave *f-f*¹. However, on the photograph it is difficult to state whether the note *eb*¹ is not also present. The first edition has here—presumably by mistake—the chord *a-eb*^{1-f}¹.

Presto con leggerezza in A flat major, WN 44

Sources

A Album autograph, dated 'Paris, 18 July 1834', dedicated 'A mon Ami P. Wolff' and signed by the composer (Library of Congress, Washington). Based on **A** are all subsequent publications of the work, the earliest in the periodical *Pages d'Art*, Geneva Aug. 1918.

Title

A has no title. In the first edition the work was called—in keeping with its character—*Prelude*. Some scholars associated it with the *Prelude in Ab* which Chopin asked Fontana to copy out^{*}. However, it has been pointed out[†] that there are no grounds for linking the composition with this request, and therefore nothing to indicate that Chopin defined this work as a *Prelude*. Thus we adopt as a title the authentic term used to designate its tempo and character: *Presto con leggerezza*.

Editorial principles

We give the text of **A**.

p. 37 **Bars 21-22** One is struck by the two adjacent *cresc.* markings, the second of which is written in **A** in larger script and more clearly than the first. This can be read in one of two ways:
— the *cresc.* in bar 22 was intended to replace the term in bar 21, which Chopin did not delete to avoid spoiling the appearance of this keepsake autograph;
— the *cresc.* in bar 22 was intended—within the already growing dynamic—to emphasise the start of a lengthier, ascending harmonic progression.

Bars 21-24 R.H. In **A** the slur that begins in bar 21 ends in the middle of bar 24. In bars 22-24 two further slurs are placed on it, each embracing 8 semiquavers. In our opinion, Chopin's intention here was to replace the original, longer slur with shorter slurs, possibly added along with accents in the middle of bars 22 & 23. Hence our shortening of the slur beginning in bar 21.

Impromptu in C sharp minor, WN 46

Sources

[A1] Lost (probably working) autograph of the earlier version of the *Impromptu*. It formed the basis for the three extant copies, and also for the first edition, prepared by Julian Fontana.

CFr1 Copy of **[A1]**, or of another, lost, copy of this autograph, made by Auguste Franchomme, 5 pages of music, notated together with copies of 'Wiosna', WN 52a and the *Mazurka in A minor*, WN 60 (Bibliothèque Nationale, Paris).

CFr2 Franchomme's second copy, made from **CFr1**, 5 pages of music plus title page (Chopin Society, Warsaw). **CFr2**, titled *Impromptu inédit pour le Piano par Frédéric Chopin*, dated Jan. 1849, was intended for Duchess Marcelina Czartoryska.

CFr = **CFr1** & **CFr2**. The texts of the two copies are virtually identical.

CL Copy for Marie Liechtenstein, probably made by Fernando da Costa from **[A1]** or from another, lost, copy of this autograph (Deutsche Bücherei, Leipzig). It differs in certain details from the copies made by Franchomme.

A2 Fair autograph carrying a dedication signed by the composer, 'Composé pour M^{me} la Baronne d'Este par F.F. Chopin', and the date 'Paris, Vendredi 1835' (private collection, photocopy^{***} at the Chopin Society, Warsaw). **A2** contains a meticulously prepared version of the work, with regard to both pitch and performance

^{*} 'Please, if you can, copy out for me the "Ab Prel.", because I'd like to give it to Perthuis. He's going away tomorrow, and you when?'. *Korespondencja Fryderyka Chopina*, I, letter no. 145, misdated by the editor to 1834.

[†] Jan Ekier, *Wstęp do Wydania Narodowego. 1. Zagadnienia edytorskie* [Introduction to the National Edition. 1. Editorial Issues], Kraków 1974, annexe I.

^{***} In the 1960s the then owner of the manuscript, Artur Rubinstein, presented this photocopy to the NE editor-in-chief, Jan Ekier.

markings. Numerous corrections are visible from the version transmitted in the copies of [A1]. The few errors and inaccuracies are doubtless due to haste during copying.

- FEF** Fontana's French edition, J. Meissonnier Fils (J. M. 3523), Paris July 1855, prepared from [A1]. The direct base text for **FEF** must have been a copy (now lost) made specially for this purpose by Fontana. Besides most probably inauthentic performance markings (metronome tempo, dynamic signs, pedalling, etc.), typical of Fontana's editions, **FEF** is characterised by the presence of several crucial arbitrary changes.
- GEF** Fontana's German edition, A. M. Schlesinger (S. 4392), Berlin July 1855, doubtless based on a proof of **FEF**. In **GEF** the *Impromptu* was given the inauthentic opus number Op. 66.
- EF** = **FEF** & **GEF**. In both versions of Fontana's edition, the work was furnished with the inauthentic double-barrelled title *Fantaisie-Impromptu*. The two versions display very minor discrepancies from one another; as a result, their mutual relationship is not entirely certain. However, given the lack of essential differences, this has no great bearing on establishing the text.

Title

We give the title *Impromptu*, written by Francomme in **CFr2**. This manuscript was produced during Chopin's lifetime and the title it carries was certainly accepted by the composer. Initially, soon after its composition c.1834, the work was possibly called *Fantasy*; this name, doubtless recalled from this period, was used by Fontana when listing the Chopin works destined for publication in a letter to the composer's sister, Ludwika Jędrzejewicz: 'fantasy for Mme d'Este'. In writing **A2**, in 1835, Chopin must have abandoned the idea of calling the work *Fantasy*, as this title is not given and the dedication speaks of the work in the masculine ('composé'). Later, when the *Impromptu in Ab*, Op. 29 was being written, it became clear that this was the term deemed by Chopin most appropriate for a work with such a form and character.

Editorial principles

We give the text of **A2**. The original version, edited chiefly on the basis of copies, is given in the *Appendix*.

- p. 38 **Bars 5-40 & 83-118** In **A2** bars 83-118 are not written out. They are marked as a repeat of bars 5-40, which is followed by bars 119-138 (*Dal segno al più lento e poi [Coda]*). We write them out in full, in keeping with a practice adopted by Chopin in works he prepared for print.
- p. 40 **Bars 31 & 109** R.H. Missing in **A2** is the \flat before the 2nd semiquaver. This is most probably an oversight on Chopin's part, caused by the momentary key of F# minor. This sign appears in all the other sources.
- p. 41 **Bars 40 & 118** R.H. In **A2** Chopin used the signs // to mark the figures on the 3rd beat of bar 39 and the 1st beat of bar 40. Read literally, this notation would signify that the last figure of bar 39, that is, $d\#^1-c\#^1-a^1-a$, occurs at the beginning of bar 40. The disagreement with the L.H. progression shows that Chopin was applying both signs // to the 2nd beat of bar 39. R.H. As the last semiquaver **A2** has $f\#\#$. The lack of the # here is unquestionably an oversight on Chopin's part.
- p. 42 **Bar 59** L.H. In **A2** corrections have made the last quaver difficult to decipher. We adopt the g that appears in the analogous bar 71, as there seems no reason to differentiate the accompaniment in these bars.
- p. 43 **Bar 72** L.H. In **A2** the last two quavers are written in the reverse order: $fb-ab$. This version was initially written also in the analogous bar 60, but there Chopin changed the order of these notes. As this is a clear improvement, avoiding parallel octaves with the following bar ($ab-ab^2$ and $Eb-eb^1$), we make this correction in

bar 72 as well. A number of other notational inaccuracies in bars 71-73 (e.g. incomplete slurring) testify that these bars were written less meticulously by Chopin and were overlooked during checking and correction.

- p. 47 **Bar 121** L.H. As the 4th quaver **A2** has $g\#$, which results from a literal reading of the short notation of bars 121-122: they are marked with the word 'bis' and a slur over bars 119-120, which this instruction would have repeated, with only the 1st beat of the R.H. in bar 121 changed (the corresponding 4 semiquavers are written between bars 120 & 123). Chopin resorted to this short notation in an effort to fit the whole work onto two pages. In a melodically and harmonically identical context, in bar 123, Chopin wrote in an analogous place e , representing a natural resolution of the $\#$ in the preceding figure. In this situation one may surmise that in the L.H. part Chopin did not check the short notation exactly, leaving $g\#$ in bar 121 through carelessness ($g\#$ is, of course, justified in bar 119, in which e appears at the start of the bar in the R.H. part). For this reason we adopt e in this place. Chopin made a similar error, caused by a short notation, in the autograph of the *Sonata in B minor*, Op. 58, movt. IV, bar 177.

'Wiosna' [Spring], in G minor, WN 52a

Sources

- A1** Autograph titled 'Wiosna z pieśni sielskich' [Spring from pastoral songs], signed and dated, Paris 3 Sept. 1844 (Ossolineum, Wrocław). The middle voice (in quavers) is notated together with the bass voice on the lower staff in a treble clef.
- A2** Autograph titled 'Wiosna paroles de Witwicki', signed and dated, Paris 5 Feb. 1846 (Gesellschaft der Musikfreunde, Vienna).
- A3** Autograph dedicated to 'Dear Teofil Kwiatkowski', signed and dated, Paris 4 Sept. 1847 (private collection, photocopy at the Chopin Society, Warsaw).
- A4** Autograph presented to Fanny Erskine as a souvenir of Crumpsal House, signed and dated, 1 Sept. 1848 (Fitzwilliam Museum, Cambridge). The melody and accompaniment are notated on a single staff in a treble clef, with no performance markings. Despite the fact that the Polish text is written in above the melody, the rhythm of the melodic line in bars 16-17 is convergent with the rhythm of several other manuscripts of the piano version, and not with the rhythm of the song.
- A5** Autograph presented to a Mme Kière as a mark of respect, signed, not dated (private collection, photocopy of page 2 at the Chopin Society, Warsaw). The WN editors have gained access only to a photocopy of the last 4 bars. In addition, from information given in booksellers' catalogues we learn that **A5** has **Allegretto** as the tempo marking.
- CFr** Copy made by Auguste Francomme (Bibliothèque Nationale, Paris). The text of **CFr** is generally convergent with **A3**.
- CX** Copy made by an unknown person, with Chopin's signature and note 'Warriston Crescent, 1848' (Kórnik Castle). Written out similarly to **A4** on a single staff, but without the words. Save for **All^{to}** at the beginning and a fermata at the end, there are no performance markings.

There probably exist (existed?) several more manuscripts, currently either lost or inaccessible.

Editorial principles

We give the text of **A3**. The variants come from **A1**, **A2** & **A5**.

- p. 49 **Bar 1 Lento** appears in **A1** & **A3**, **Andantino** in **A2**, and **Allegretto** in **A5** & **CX**. In **A4** & **CFr**, the tempo is not specified.

Bars 16-17 R.H. The main text comes from **A3**, **A4**, **CFr** & **CX**. The variant above the musical text comes from **A2**, the version in the footnote is from **A1**.

* Undated letter, summarised in the chapter 'Korespondencja w sprawie kompozycji pośmiertnych' [Correspondence on the Subject of the Posthumous Works], in Mieczysław Karłowicz, *Nie wydane dotychczas pamiątki po Chopinie* [Hitherto Unpublished Chopin Memorabilia], Warsaw 1904.

* Information in Maurice J. E. Brown, *Chopin. An Index of his Works in Chronological Order* (London, 1972) and Krystyna Kobylańska, *Rękopisy utworów Chopina* [Manuscripts of Chopin's Works] (Kraków, 1977).

Bar 22 L.H. Instead of the dotted minim **A1** has in the bass two crotchets: *g* on the first quaver of the bar and *a* on the fourth.

Bars 23-24 The main text comes from **A1**, **A2**, **A3**, **A4**, **CFr** & **CX**. The variant is the version of **A5**.

L.H. The tie sustaining *g* in the most common version of the ending (our main text) appears only in **A3**.

Sostenuto in E flat major, WN 53

Dedication. The autograph belonged to Chopin's pupil and friend, Emile Gaillard, the dedicatee of the *Mazurka in A minor*, Dbop. 42A, published in January 1841. There is no doubt, therefore, that this work—notated half a year earlier—was also intended for him, even though it bears no dedication.

Sources

A Autograph, signed and dated Paris, 20 July 1840 (Bibliothèque Nationale, Paris). As the only source it served as the base text for all previous editions, the earliest of which was edited by Maurice J. E. Brown for Francis, Day & Hunter, Ltd. (F & D. Ltd. 23100), London Apr. 1955.

The title *Waltz*, given in the first edition, is certainly inauthentic, as it does not appear in any kind of source. Each of Chopin's posthumously published *Waltzes* was thus titled (most often *Walc*, *Valse* or *Tempo di Valse*) in at least one manuscript. It should be added that the rhythmic pattern of the accompaniment, with a rest on the 1st beat, that appears at the beginning of the work never appears in the accompaniments of the themes of Chopin's *Waltzes*.

Editorial principles

We give the text of **A**.

p. 50 **Bar 23** R.H. In **A** the grace note at the beginning of the bar is not clearly written, and may be read as either *eb*² or *d*². As *d*² is less adroit, both melodically and pianistically, we adopt *eb*². The first edition has *d*², arbitrarily tied to the *d*² in the chord.

Moderato in E major, WN 56

Sources

[A] Lost autograph written in the album of Countess Anna Sheremetiev, bearing dedication, signature and date: 'A M^{me} la C^{esse} de Chéréméteff F. Chopin Paris [11 I] 1843'.

CX Copy made by an unknown person, most probably from **[A]**, with the dedication, Chopin's signature and the date all copied out (Central State Archive of Literature and Art, Moscow). The manner of notation betrays a hand rather unskilled in writing out music. Some elements (semiquaver rests in bars 2, 5 & 17) were added later; it is not known when or by whom.

EŚ First publication in the weekly *Świat*, no. 23 of 4 June 1910 (Warsaw, Kraków), prepared—according to information given there—from 'a copy with autograph and dedication' (manuscript copy? photocopy?) made 'a few years ago' from **[A]** by Count Sergei Sheremetiev. Placed above the musical text is a facsimile of what is undoubtedly Chopin's dedication, with signature and date. The musical text contains elements of dubious authenticity, testifying that arbitrary revisions were made in print or in the base text.

EG First edition, the revenue from which went to the building of the Chopin monument in Warsaw, Gebethner & Wolff (G 5203 W), Warsaw 1912. Based on **EŚ**, with added fingering and other changes, the most crucial being the removal of bar 19 (*1^a volta*).

The title 'Feuille d'album' ('album leaf'), which actually defines the character of the autograph, appeared in **EG** and is certainly not Chopin's.

As several other works written by Chopin in the albums of various persons could be given the same title, we use the doubtless authentic tempo indication, *Moderato*.

Editorial principles

The most natural and credible form of the work is that of **CX**, after the removal of rests added at a later date, and this is the version presented in our edition.

Form. In **CX** & **EŚ** the work comprises 21 bars, written without repeat signs; the last 3 bars (after bar 18) have the following form:




Incomprehensible in this version is the reiteration—with a change of harmony—of bar 19:

— the additional bar disturbs the regular four-bar construction;
— the repetition duplicates, as it were, the effect of delaying the conclusion of the work, already realised by the fermata in bar 18.

In the editors' view, the notation of the sources is incomplete, and Chopin intended the two versions of bar 19 to be played, not one after the other, but as the *1^a* & *2^a* *volta* of the ending of the repeated bars 8-19. Today it is difficult to state whether this repeat was indeed not marked by Chopin (cf. incomplete and unclear markings in other works, e.g. both *Polonaises*, Op. 26, *Polonaise in Ab*, WN 3 and in *Bb*, WN 17, and also the notation of the *Ecossaise in Db*, WN 13 No. 2 in **CK**), or whether the persons reading it failed to understand some form of simplified notation. A trace of a misread marking of *1^a* & *2^a* *volta* may be the whole-bar slurs over both versions of bar 19 (Chopin used slurs of this kind to mark sections to be repeated); in all analogous places (bars 3, 7 & 15) the slurs embrace more than a bar.

Our notation of the repeat thus described preserves the logic of the four-bar construction, with bar 8 written out after bar 19 as the *1^a* *volta* of bar 20.

p. 51 **Bars 2, 5 & 17** R.H. On the 1st and 2nd beats of bar 2 and the 4th beat of bars 5 & 17 **CX** has even quavers, with semiquaver rests placed between them. These rests were certainly added to a ready manuscript, as is attested by the distances between the quavers (it is clear that the writer did not expect anything to be written there) and also the ensuing surfeit of rhythmic values. These are also at odds with the slurring. We give the correct text without rests. **EŚ** has the rhythm , probably inauthentic, in all these places.

Bar 6 R.H. Missing on the 2nd beat in **CX** is the *f*^{#1} in the lower voice.

Bar 7 R.H. In some later collected editions a *b* lowering *c*^{#1} to *c*¹ was added on the 4th beat (in the sources there is no accidental before this note). This is an unjustified arbitrary change, since similar progressions occur in other Chopin works; cf. e.g. *Scherzo in B minor*, Op. 20, bars 43-44 & analog.

Bars 8 & 20 R.H. As the semiquaver on the 1st beat **EŚ** has *e*^{#1}. We give the version of **CX**.

Bar 10 L.H. On the 4th crotchet **EŚ** has an extra *a*[#]. We give the version of **CX**.

Bar 16 L.H. Missing in the sources on the 2nd beat is the note *b*. Comparison with the analogous bar 4 points to a probable error of notation.

Bar 18 R.H. On the 2nd beat **EŚ** has a dotted rhythm. We give the even quavers of **CX**.

'Marquis' Galop in A flat major, WN 59

On the circumstances surrounding the composing of this musical joke, see the quotations *about the Galop...* before the musical text. In the National Edition this work is published for the first time.

Sources

A Autograph (private collection, photocopy at the Chopin Society, Warsaw).

Editorial principles

We give the text of **A**.

Nocturne in C minor, WN 62

There is disagreement over the date this *Nocturne* was composed. The following factors suggest it was written during the last period of Chopin's life:

- the fact that two of its manuscripts come from the legacy (transferred to the Bibliothèque Nationale of Paris) of the Rothschilds, with whom Chopin did not come into contact until after his arrival in Paris;
- the type of manuscript paper, mostly used by Chopin in the years 1845-1846;
- graphic details of Chopin's script.

Sources

- As** Autograph-sketch of the whole piece (Chopin Society, Warsaw).
AI Autograph of a fragment comprising the beginning to bar 3 and bars 12-17, written as a single musical idea; from the middle of bar 16, only the R.H. part is written out (Bibliothèque Nationale, Paris). Some details differ from the later version of the complete autograph.
A Fair autograph of the whole piece, titled *Nocturne* (Bibliothèque Nationale, Paris). Based on **A** are all previous editions, the earliest of which was published by the Towarzystwo Wydawnicze Muzyki Polskiej (TWMP 83), Warsaw 1938.

Editorial principles

We give the text of **A**.

- p. 54 *Bars 23-28* In **A** there is not a single \flat lowering d to db .
p. 55 *Bar 31* R.H. In the 2nd half of the bar **A** has a faulty rhythm: a quaver quintuplet and a quaver triplet (to avoid a surfeit of rhythmic values, one of the groups should be written in semiquavers). This error occurs already in **As** and probably testifies initial vacillation on Chopin's part over whether to divide the 8 notes that fill the 2nd half of the bar 3+5 or 5+3. We give two possible ways of rectifying the rhythm, placing the more likely version in the main text.

* The fact that the French paper used to write out the *Nocturne* means it could not have been composed prior to Chopin's departure from Poland (2 Nov. 1830) was pointed out by Arthur Hedley. Chopin's manuscript paper was dated more precisely by Jeffrey Kallberg, in *O klasyfikacji rękopisów Chopina* [On the classification of Chopin's manuscripts], *Rocznik Chopinowski*, 17 (1985).

APPENDIX

Funeral March in C minor, WN 9
Version in later manuscripts

Sources—see commentary on the reconstruction of the *March*, p. 4.

Editorial principles

We give the version of **M**. Textual discrepancies constituting errors or inaccuracies that appear in particular manuscripts (**MX**, **MT1**, **MT2**) are discussed in the commentary. Other differences are given the form of variants.

p. 59 **Bars 1-2** L.H. The tremolandos on the minims C_1 - C appear only in **MX**. This notation, which, strictly speaking, denotes a tremolo (repetition), was doubtless copied from the parts of instruments (most probably percussion) for which this device is natural.

Bar 9 L.H. As the 1st small semiquaver after the 3rd beat **MX** has the octave Ab_1 - Ab . In this source it is evident that the writer initially left no room for the group of small notes; perhaps, therefore, he had already traced the heads of the notes of the octave that begins the 4th beat and then failed to delete the unnecessary note.

Bars 10 & 18 L.H. The note c in the 1st chord appears in **MT1** & **MT2**. In **MX** it was deleted in bar 10 and is entirely absent from bar 18.

Bars 10 & 26 In **MX** both versions of these bars (*volte*) are marked in short with braces above and below the R.H. part of the text, which is written out only once. In bar 10 only the brace of the 1^a *volta* is written.

Bar 10 (2^a *volta*) The beginning of the repeat of bars 10-18 (after the 3rd beat of bar 10) is marked in none of the manuscripts.

Bar 12 R.H. The sign tr appears only in **MX** & **MT2**. L.H. In **MX** the minim g is not extended by a dot, and on the 3rd beat there is a rest instead of the d^1 .

Bar 13 L.H. The main text comes from **MX** & **MT2**, the variant from **MT1**.

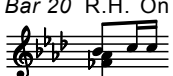
Bar 14 L.H. The main text comes from **MT2** (in which the 1st quaver is erroneously ab^1), the variant from **MT1**. **MX** has an 'intermediate' version, possibly due to the careless copying of the main version: in the 1st half of the bar the third ab - cb^1 not divided between the voices, and on the 3rd beat the chord bb - d^1 - f^1 , as in **MT2**.

R.H. Some later collected editions, giving in the L.H. the text of **MX**, erroneously have g^2 as the 1st quaver of the R.H.

Bars 15-16 We give the dynamic signs of **MX**. **MT1** has only f , and **MT2**, instead of f has ff , repeated at the start of bar 16.

Bar 18 In **MT1** & **MT2** the first three beats are written out twice (in identical form), as 1^a & 2^a *volta*.

p. 60 **Bars 19-26** The slurs come from **MT2**. In **MT1** they are wholly absent, whilst **MX** has only the R.H. slur from the beginning of bar 19 to the 1st crotchet of bar 21.

Bar 20 R.H. On the 2nd beat some later collected editions have . This results from a misreading of **MX**.

Bars 24-25 L.H. The *staccato* dots appear in **MT1** (all) & **MT2** (beneath the Db in bar 24).

Bar 25 R.H. On the 2nd beat **MX** has f^1 - ab^1 in the lower voice.

Bar 26 R.H. On the 2nd beat some later collected editions have eb^2 alone in the lower voice.

Bars 26, 34 & 61 In **M** the form of the *March* is not precisely marked. We supplement the signs in bars 26 & 61 (and also 18) and the expression *Da Capo al Segno*, taken from **MT2** (**MX** & **MT1** have *D. C. al Segno*).

Bar 31 On the 3rd beat **MT2** has a dotted rhythm in both hands. In this source the note f^1 in the lower voice of the R.H. has the value of a crotchet. These are most probably mistakes.

Bars 31 & 33-34 On the 3rd beat of bar 31 **MT1** has a dotted rhythm in both hands, as well as in the R.H. in bar 33 and on the 1st beat of bar 34. The rhythms in bars 33-34 are certainly wrong (the L.H. part has even quavers, as in the remaining sources), which points to the possibility of error in bar 31 as well.

Bars 32-34 L.H. The ties sustaining db appear in **MT1** (both) & **MT2** (in bars 33-34).

Bar 61 R.H. As the semiquaver in the figure on the 2nd beat **MX** has ab - c^1 - eb^1 .

Bar 62 L.H. **MT1** has Ab_1 at the beginning of the bar, doubtless by mistake.

R.H. At the beginning of the bar some later collected editions erroneously have c^2 alone.

Bars 64-65 L.H. The main text comes from **MX** & **MT1**, the variant from **MT2**.

Bar 65 In **MT2** this bar is marked as a repeat (*bis*) of the previous bar.

Bars 65-66 L.H. In **MX** both bars contain only a repeat sign (referring to bar 64) and the word *simile*.

Bars 66-67 R.H. Missing in **MT1** are the ties sustaining the chord.

Bar 67 In **MX** & **MT1** the whole chord has the value of a minim.

Funeral March in C minor, WN 9
Version in Fontana's edition

Sources—see commentary to the reconstruction of the *March*, p. 4.

Editorial principles

We give the version of **EF**.

Impromptu in C sharp minor, WN 46
First version

Sources—see commentary to main version, p. 13.

Editorial principles

We reconstruct the version of the lost **[A1]**. As the base text we adopt **CFr1**, compared with **CL** & **FEF**. We do not include the performance markings of **EF**, most of which were undoubtedly added by Fontana.

p. 64 **Bars 5-40 & 83-118** In the manuscripts, bars 83-118 are not written out. They are marked as a repeat of bars 5-40, which is followed by bars 119-138.

Bars 7 & 85 L.H. As the 1st quaver **CFr** have $\#$. Franchomme's error is testified by the $d\#$ in the analogous bar 27, which in **[A1]** was most probably not written out but only marked in short as a repeat of bar 7. All the other sources have $d\#$.

Bars 7, 27 & analog. L.H. The main text comes from CFr & EF. The variant is the version of CL, which could most probably be considered a mistake were it not written out twice in bars 7 & 27.

Bars 10 & 88 In CL these bars do not differ from bars 5, 6 & analog. This is presumably the original version.

R.H. The # raising a^1 to $a\#^1$ on the 2nd semiquaver appears only in EF.

Bars 12 & 90 R.H. The accents appear in CL. EF has here 4 — signs, possibly corresponding to long accents [A1].

L.H. At the beginning of the 2nd half of the bar EF has $G\#$ instead of B , which appears in the manuscripts.

p. 65 **Bars 14, 18 & analog.** R.H. As the last semiquaver CL has $d\#^2$. This version initially appeared also in CFr1, whence it was copied into CFr2; in CFr1 itself these notes were later changed to e^2 . EF also has e^2 twice. This version, even if not erroneous, was abandoned by Chopin (A2 has e^2), as both Franchomme and Fontana were clearly aware.

Bars 24 & 102 L.H. As the 1st quaver EF has B , with $B\#$ not appearing until the 7th quaver. The visible traces of corrections in FEF testify that Fontana only introduced this version during proofreading, and so more than 5 years after Chopin's death. As it is not confirmed by any other source, it cannot be authentic.

p. 66 **Bars 30-31 & 108-109** L.H. On the 9th and 11th quavers CFr have $g\#^1$ (our text). CL has the same version, but notated with an error: on the 9th quaver of bars 30 & 108 e^1 appears instead of $g\#^1$. This version also appeared in the base text for FEF, but in proofreading FEF (→GEF) Fontana changed all these notes $g\#^1$ to $e\#^1$.
R.H. The main text comes from CFr, the variants from CL & EF.

p. 67 **Bars 35 & 113** R.H. The main text comes from CFr, the variant from CL & EF.

Bars 40 & 118 R.H. In CL the 3rd group of semiquavers is the same as the 2nd. Although musically this version would be possible, the convergent text of the other sources points to an error.

Bars 42-43 L.H. The main text comes from CFr (without tie) and EF (with tie). The version given in the variant is that of CL.

Bar 43 L.H. In the 2nd half of the bar, db as the bass note (our main text) appears in CFr & EF, c (the variant) in CL.

Bars 43 & 51 R.H. The mordents appear in CL, but not in CFr. In EF tr signs appear in both places.

p. 68 **Bar 48** L.H. As the 2nd quaver CL erroneously has eb^1 .

Bar 49 R.H. The main text comes from CFr & EF, the variant from CL.

Bar 51 L.H. As the highest note in the 2nd half of the bar CL has erroneously eb^1 .

Bar 55 L.H. On the 10th quaver CFr have erroneously f^1 .

Bars 57 & 69 R.H. The main text comes from CFr, the variant from CL & EF.

Bars 59, 61 & analog. L.H. The naturals raising gb to g appear only in EF.

Bars 60 & 72 R.H. The last two notes in the group of seven are written in EF as a dotted quaver and a semiquaver.

Bar 63 L.H. The main text comes from CFr, the variant from CL. The version given in the footnote appears in EF.

p. 69 **Bar 75** L.H. The version of the 1st half of the bar given by us (the same as in the analogous bar 63) appears in CFr & CL. In revising FEF (→GEF) Fontana changed it to $Ab-eb-ab-c^1-ab-eb$.
L.H. The main text comes from CFr & EF, the variant from CL.

Lost works

The list of Ludwika Jędrzejewicz (see description of IJ in the commentary to the *Funeral March in C minor*, WN 9) contains the incipits of two works which—had they survived in a more complete form—would have been included in the present volume. They are an *Andante dolente in Bb minor*:



and an *Ecoissaise in Bb*:



A fragment of the melody to one further *Ecoissaise* is given by Oskar Kolberg in a letter to Marcelli Antoni Szulc dated 15 Dec. 1874:



Jan Ekier
Paweł Kamiński

* Photographs of these traces can be found in Jan Ekier's article 'Fontana as the Editor of Chopin's Posthumous Works', *Chopin Studies*, 7 (2000).