

PERFORMANCE COMMENTARY

Remarks concerning the musical text

The variant marked *ossia* is one of two equal versions written in the sketch of the *Mazurka in F minor*, WN 65; the variants without this designation result from discrepancies in the text among sources or 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.

The tempos of the mazurkas

The majority of the *Mazurkas* contained in the present volume are most unlikely to have had authentic tempo markings. May the following observations regarding Chopin's *Mazurkas* and their folk, dance prototypes be of assistance in finding appropriate tempos.

— In his *Mazurkas*, Chopin made use of the idiom of three related Polish folk dances:

– the brisk, lively *mazur*, with strong, irregular accents (most often on the 2nd and 3rd beats) and medium tempo ♩ = 140-160;

– the calm, melancholic *kujawiak*, with soft emphases rather than accents, often in minor keys, with a medium tempo ♩ = 120-140;

– the quick, merry, whirling *oberek*, with regular accents and medium tempo ♩ = 160-180.*

— The authentic metronome markings given by Chopin in Opp. 6, 7, 17 & 24 delimit a tempo range only slightly broader than that given above – from ♩ = 108 (**Lento**) to ♩ = 76 (**Presto ma non troppo**).

Summarising, the tempo of each of the *Mazurkas* or a particular section should not be too far removed from the appropriate tempo of that of the three dances described which best suits the character of a given phrase. More detailed suggestions in this respect are given in the commentary to particular *Mazurkas*. Cf. remarks on the performance of mazurkas in the commentary to the volumes of *Mazurkas* in series A (4 **A IV**).

Pedalling

Pedal markings in the *Mazurkas* contained in the present volume are generally of a fragmentary nature and appear most often at the beginning of sections with a similar type of mazurka accompaniment. In such cases they should be treated as exemplary and analogous pedalling be applied to the further course of a work.

* We give the metronome tempos of folk dances after Mieczysław Tomaszewski, *Chopin. Człowiek, dzieło, rezonans* [Chopin. The man, his work and its resonance], Poznań 1998.

1-2. Mazurkas in B flat, WN 7, and in G, WN 8

Improvised at a dance, both pieces are typical mazurs.

1. Mazurka in B flat major, WN 7

Execution of the trills:

— in bars 6 & 16, above the quaver *tr* = *~v*;

— in bars 2, 4, 22, 24 & 26 the trills at the beginning of the bar may be executed as semiquaver quintuplets (*♩♩♩♩♩*) or as mordents;

— in bars 8 & 12 the trills at the end of the bar are best executed as semiquaver quintuplets.

p. 11 *Bar 13* R.H. For reasons of rhythm, the grace note (*d*³ or *bb*²) is better executed in an anticipated manner.

Bars 14 & 18 R.H. The accents are intended to enhance the sound of the melodic progression *eb*³-*d*³-*c*³.

Bar 20 R.H. The more stylish execution of the grace note is to take it simultaneously with the 1st crotchet of the L.H.

2. Mazurka in G major, WN 8

The trills above the crotchets are best executed as semiquaver quintuplets (*♩♩♩♩♩*).

p. 13 *Bars 27 & 31* R.H. The more stylish execution of the grace note *b*² is to take it simultaneously with the 1st crotchet of the L.H.

3. Mazurka in A minor, WN 14

Performance markings

In the sources from which we are familiar with this *Mazurka*, the performance markings were certainly supplemented, and possibly also changed. 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 *Mazurka*, but there is no certainty that he did. Therefore, a greater flexibility is admissible in the interpretation of markings; where it is justified, they may be supplemented, and even modified.

The tempo marking that appears in sources – **Lento** ♩ = 116 – may derive from the Chopin tradition. In the editors' opinion, this or a similar tempo corresponds to the *kujawiak* character of the outer sections of the work. The middle section, closer to a *mazur*, may be taken somewhat more quickly.

p. 14 *Bar 1 & analog.* R.H. By executing the grace note *e*⁷ in an anticipated manner, such that the *e*² of the melody is struck together with the *A*₁ in the bass, it is easier to obtain the required naturalness in the dotted rhythms and smoothness in the melodic line.

Bars 1, 3, 9 & analog. R.H. The trills (with terminations) on the 3rd crotchet sound most naturally when executed as a groups of seven notes. For the purposes of expression, denser, nine-note trills may be employed in some phrases or their repeats.

Bars 8 & 20 R.H. The more stylish execution of the grace note is to take it simultaneously with the 1st crotchet of the L.H.

Bar 12 R.H. The first of the pair of grace notes, *c*², should be struck simultaneously with the *c*, the 1st crotchet of the L.H.

p. 15 *Bar 24* R.H. The double grace note may be executed both in an anticipated manner (before the L.H. chord) or simultaneously with the L.H.

Bar 27 R.H. The more stylish execution of the grace note is to take it simultaneously with the 2nd crotchet of the L.H.

4. Mazurka in C major, WN 24

Performance markings – see note at the beginning of the commentary to the *Mazurka in A minor*, WN 14.

The tempo marking that appears in sources – **Vivace** ♩ = 168 – may derive from the Chopin tradition. In the editors' opinion, this or a similar tempo is in keeping with the character of a lively mazur that is appropriate to this work.

5. Mazurka in F major, WN 25

Performance markings – see note at the beginning of the commentary to the *Mazurka in A minor*, WN 14.



The tempo marking appearing in sources – **Allegro ma non troppo** ♩ = 132 – may derive from the Chopin tradition. In the editors' opinion, this or a similar tempo is in keeping with the character of a calm mazur that is appropriate to the F-major section. The middle section, rather closer to an oberek, should be taken decidedly more quickly.

6. Mazurka in G major, WN 26

Performance markings – see note at the beginning of the commentary to the *Mazurka in A minor*, WN 14.

The tempo marking that appears in sources – **Vivace** ♩ = 160 – may derive from the Chopin tradition. In the editors' opinion, this or a similar tempo is in keeping with the character of a lively mazur that is appropriate to this work.

All the double grace notes (bars 5-7 & analog. and bars 22-24) should be executed as if they were notated as mordents:

bar 5, in the other bars analogously,  or .

For rhythmic reasons, the single grace notes in bars 16 & 48 are better executed in an anticipated manner. The execution of the remaining single grace notes of the R.H. (in an anticipated manner or on the beat) is left to the discretion of the performer; it is only important that they be clearly lighter and quicker than the principals.

The grace notes in the L.H. (bars 30-32) should be struck simultaneously with the bass c or the 2nd crotchet of the R.H.

7. Mazurka in B flat major, WN 41

In keeping with the title given in the autograph, this work adheres to the character of a lively mazur.

p. 22 *Bars 26-28* R.H. The ornaments – the mordents in bars 26 & 28 and the grace note in bar 27 – should be played lightly and quickly, so as not to disturb the distinctness of the rhythm. It is not crucial whether the bass note of the L.H. falls simultaneously with the ornament or together with the principal.

8. Mazurka in A flat major, WN 45

In keeping with the title given in the autograph, this work adheres to the character of a calm mazur.

p. 23 *Bars 19 & 43* R.H. The double grace note should be executed as the termination of the preceding melodic note, thus in an anticipated manner.

9. Mazurka in C major, WN 48

Performance markings – see note at the beginning of the commentary to the *Mazurka in A minor*, WN 14.

The tempo marking that appears in sources – **Allegretto** ♩ = 144 – may derive from the Chopin tradition. In the editors' opinion, this or a slightly slower tempo is in keeping with the character of a kujawiak that is appropriate to this work.

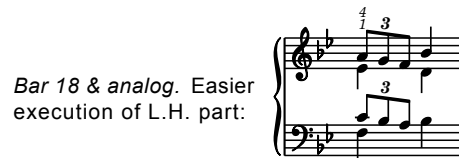
p. 25 *Bar 17 & analog.* L.H. The grace note *D* should be executed in an anticipated manner, such that the pedal points *d-d'* be struck with both hands simultaneously.

11. Mazurka in G minor, WN 64

Performance markings – see note at the beginning of the commentary to the *Mazurka in A minor*, WN 14.

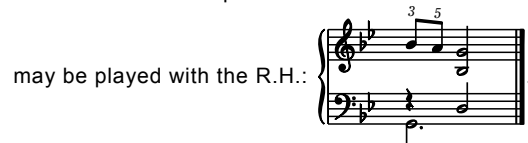
This work displays features of a kujawiak, fused in the middle section with elements of the mazur.

p. 28 *Bars 17, 19, 25 & 27* R.H. The grace notes should be struck simultaneously with the bass note.




Bar 18 & analog. Easier execution of L.H. part:

p. 29 *Bar 56* L.H. If the span of the hand is insufficient, the note *bb*

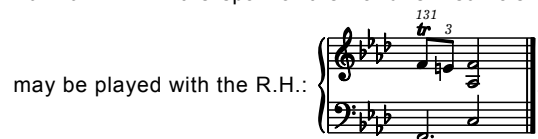


may be played with the R.H.:

12. Mazurka in F minor, WN 65

p. 32 *Bars 62 & 101* R.H. The trill may be executed as a mordent or – particularly in bar 101 – as a group of five notes (.

p. 33 *Bar 101* L.H. If the span of the hand is insufficient, the note *ab*



may be played with the R.H.:

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’.

Remarks on the *Mazurkas* of series B

The *Mazurkas* contained in the present volume were written over virtually the whole period of Chopin’s creative life: from the sixteen-year-old’s improvisations for dancing to what was probably the last musical idea that Chopin – wasted by a fatal illness – managed to note down. We have arranged them in the most likely order of their composition:

<i>Mazurka in B♭</i>	WN 7 –	1826
<i>Mazurka in G</i>	WN 8 –	1826
<i>Mazurka in A minor</i>	WN 14 –	1827
<i>Mazurka in C</i>	WN 24 – before	1830
<i>Mazurka in F</i>	WN 25 – before	1830
<i>Mazurka in G</i>	WN 26 – before	1830
<i>Mazurka in B♭</i>	WN 41 –	1832
<i>Mazurka in A♭</i>	WN 45 –	1834
<i>Mazurka in C</i>	WN 48 –	1835
<i>Mazurka in A minor</i>	WN 60 –	1846-1847
<i>Mazurka in G minor</i>	WN 64 –	1848
<i>Mazurka in F minor</i>	WN 65 –	1849

Eight of these *Mazurkas* appeared in a posthumous edition of Chopin’s works published in Paris and Berlin, in July 1855, by Julian Fontana. He grouped these *Mazurkas* in two books of four works each, designated in the German version of the edition as Opp. 67 and 68:

Op. 67		Op. 68	
<i>Mazurka in G</i>	WN 26	<i>Mazurka in C</i>	WN 24
<i>Mazurka in G minor</i>	WN 64	<i>Mazurka in A minor</i>	WN 14
<i>Mazurka in C</i>	WN 48	<i>Mazurka in F</i>	WN 25
<i>Mazurka in A minor</i>	WN 60	<i>Mazurka in F minor</i>	WN 65

Since for six *Mazurkas*, and so half of the present volume, the Fontana edition is – discounting the several-bar incipits noted down by Chopin’s sister, Ludwika Jędrzejewicz – the only source of the text, we shall characterise the main editorial problems relating to this edition.

The notation of repeats

For the return of the first section of a *Mazurka* following the contrasting middle episode Fontana did not use in his edition the conventional indication *da capo* (*dal segno*) *al fine*. This is contrary to the practice of Chopin, who employed this type of abbreviation habitually in the autographs of *Mazurkas* not intended for print (all the *Mazurkas* for which sources not edited in this respect have been preserved are notated in this way) and several times in *Mazurkas* intended for print. We restore the probable notation of the autographs wherever this was rationally justified, including in respect to more frequent use of repeat signs (*Mazurkas in A minor*, WN 14, *in C*, WN 24, *in F*, WN 25, *in G*, WN 26, and *in C*, WN 48).

Arbitrary changes to rhythm and pitch

A comparison of Fontana’s edition with extant manuscripts leads to the conclusion that he failed to avoid certain textual errors and even occasionally introduced his own versions of certain details. Some of these changes were not made until the proofreading of the French version of the edition; fortunately, traces of the changes made allow us to reconstruct the text in accordance with the original (*Mazurkas in C*, WN 24, and *in G*, WN 26).

Performance markings

Fontana undoubtedly supplemented, and occasionally also altered, the performance markings in works that he edited. Evidence of this is provided by a comparison of his edition with extant manuscripts (incl. *Mazurkas in A minor*, WN 60, and *in F minor*, WN 65, *Impromptu in C# minor*, WN 46) and also the presence of markings which Chopin used only exceptionally (e.g. *sf*, *mf*). The interference particularly concerns tempo markings (above all the adding of metronomic tempos), dynamic signs (e.g. too frequent a use of excessive contrasts) and pedalling (in autographs not intended for print Chopin marked pedalling very sparingly), as well as fingering. When evaluating the potential authenticity of particular markings, it must be remembered that Fontana had at his disposal manuscripts in a varying state of completion, from sketches through working autographs to fair copies. It should also be borne in mind that some of the additions may derive from his personal contacts with Chopin, as he stressed in the afterword to his edition: ‘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 [...]’ (this declaration cannot, however, apply to works composed after 1844, when Fontana moved to America). Taking all these reservations into account, we include all those markings and signs for which there is no justifiable reason to question their conformity with Chopin’s style. More specifically, the initial tempo markings (verbal and metronomic), probably added by Fontana, are given in the *Performance Commentary*, since – with the exception of the last three *Mazurkas* – they may reflect Chopin’s original tempos.

1-2. *Mazurkas* in B flat, WN 7, and in G, WN 8

The earliest extant Chopin *Mazurkas* were most probably composed in 1826 as functional music, improvised for dancing. Written at the request of friends, they were soon lithographed in a couple of dozen copies and given out to his family and friends (see quotations *about the Mazurkas...* before the musical text). The few copies of this semi-amateur publication were thus of a similar character to the typical *Albumblätter* which in later years Chopin willingly wrote for friends and acquaintances. For this reason, these *Mazurkas* were not included in the NE series A, containing works which during the composer’s lifetime were published in the full sense of this word.*

The autographs of both *Mazurkas* are lost, and among the lithographs only a single copy of the *Mazurka in G*, WN 8 has survived. Most existing sources (copies made by Józef Sikorski and Ludwika Jędrzejewicz and the Friedlein edition) are based on – probably different – copies of the lithograph. Some of them may have been corrected by Chopin, as is indicated by the opinion of Ferdynand Hoesick (see quotations *about the Mazurkas...*). The extant copy of the lithograph of the *Mazurka in G* does indeed contain handwritten corrections that could be the work of Chopin, although this cannot be stated with the utmost certainty due to the insufficient number of added signs.

A separate place is held by the Leitgeber edition, based on lost copies made by Oskar Kolberg. These copies – particularly in the case of the *Mazurka in B♭*, WN 7 – are presumed to have been made from working copies of the *Mazurkas* produced the day after their composition (see quotations *about the Mazurkas...*).

The order of the *Mazurkas*. In the Józef Sikorski copy and in the descriptions by Oskar Kolberg and Ferdynand Hoesick the *Mazurka in B♭* appears in first place, and this is the order adopted in our edition. In Ludwika Jędrzejewicz’s copy and the Friedlein edition the order of the *Mazurkas* is the reverse.

* For a fuller justification of this decision, see Jan Ekier, *Wstęp do Wydania Narodowego* [Introduction to the National Edition], chapter entitled ‘Przypadki graniczne’ [Borderline cases] (PWM Edition, Kraków 1977).

Sources

- [A] The autographs are not extant.
- [L] Lost lithograph of the *Mazurka in B♭*, WN 7, doubtless produced from [A], Warsaw 1826.
- L Lithograph of the *Mazurka in G*, WN 8, doubtless produced from [A], Warsaw 1826. The only known copy of L (Warsaw Music Society) was corrected by hand, presumably by Chopin.
- SC Copies made by Józef Sikorski (Warsaw Music Society), written on a single sheet, titled 'Dwa Mazury Fr. Chopina' and furnished with the following note: 'composed probably in 1826, lithographed by Wilh.[elm] Kolberg, apprentice school pupil (later engineer), in the plant of which he was a pupil. Probably the sole copy, the property of J. Sikorski.' SC reproduce, with minor inaccuracies, the uncorrected text of [L] or L.
- JC Copies made by Ludwika Jędrzejewicz (Bibliothèque Nationale, Paris). The hand of Chopin's sister in these copies is identified here for the first time.* The *Mazurka in G*, WN 8 is marked in JC as '1. Mazourka p. F.Ch.', and the *Mazurka in B♭*, WN 7 on the reverse as '2. M. F.Ch.' In the *Mazurka in G* JC reproduces the uncorrected text of L, whereas the *Mazurka in B♭* was probably written out from a copy of [L] containing minor corrections by Chopin.
- EFr First edition, R. Friedlein (R.25F.), Warsaw April 1851, most probably based on [L] and L, with minor corrections made by Chopin. EFr bears traces of editorial revision, including the writing out *in extenso* of all abbreviations (repeat signs, indications *Dal segno* and *Da Capo*) and the supplementing of pedal release signs.
- EL Edition prepared by Marceł Antoni Szulc, in *Trzy Mazury i Adagio*, M. Leitgeber i spółka (M. L. 18), Poznań 1875. EL was based on lost copies by Oskar Kolberg, presumably reproducing the first, working versions of both *Mazurkas*. Some of the different versions of EL are probably Kolberg's additions. The *Mazurka in D*, appearing in first place in EL, is given in NE in the *Supplement* (vol. 37), as the authenticity of certain fragments raises serious doubts (possibly due to an imprecise notation, not checked by Chopin).

1. Mazurka in B flat major, WN 7

Sources – see above, *Mazurkas in B♭ and in G*, WN 7-8.

Editorial principles

We give the text of EFr, compared with SC, JC, and in dubious situations also with EL. Due to its numerous differences in relation to the version of the remaining sources, the full text of EL is given in the *Appendix*, p. 37.

- p. 11 *Anacrusis* The main text comes from EFr, the variant is the version of SC. The notation of JC is unclear: it is lacking the marking of the triplet in the R.H., whilst the L.H. part has an unextended crotchet rest; the marking *espress.* appears only in JC. There is no way of knowing which of the versions was intended by Chopin, as the sources may contain both errors and also revisions stipulating an inexact (possibly) notation [L]. Stylistically, both versions are possible.

Bar 8 R.H. The sign **tr** above the last crotchet appears only in SC.

Bar 11 L.H. In the chord on the 2nd crotchet SC has a instead of c¹. This is either an error by the copyist or else the original or erroneous version altered in the copies of [L] that served as the basis for JC and EFr.

Bar 12 L.H. In SC this bar is notated with errors: instead of its two versions (1^a and 2^a volta) the copyist most probably initially wrote out only one (an instance of 'haplography'): the first version in the R.H. and the second in the L.H.; the 2^a volta of the R.H. was then added in the margin, but the 1^a volta of the L.H. part was not notated.

* The analysis pointing to the handwriting of Ludwika Jędrzejewicz was carried out by Jan Ekier.

Bars 12-13 R.H. The linking of the phrases has a different version in each of the sources:

It is difficult to state whether all these versions result from Chopin seeking the smoothest transition or whether some are erroneous. We give the versions of SC and EFr.

Bar 13 The sign — appears in SC and JC; EL has here an accent. The lack of a sign in EFr is doubtless accidental.

Bars 14 & 18 R.H. The accents appear in SC (in both bars) and in EFr (in bar 18 only).

L.H. The main text comes from EFr, the variant from the remaining sources. The version of EFr is probably Chopin's improvement (avoiding the parallel bare octaves c-c³ and d-d³ in combination with the following bar), notated in one of the copies of [L].

Bar 20 (1^a volta) R.H. In JC this bar has only five quavers, as the last three d³ are erroneously marked as a triplet.

Bar 20 (2^a volta) R.H. In SC the octave sign covers – doubtless by mistake – the whole bar.

- p. 12 Bar 24 R.H. The main text comes from EFr, the variant from SC & JC.

Bar 26 R.H. The sign **tr** above the 1st crotchet appears only in EFr.

Bar 27 L.H. As the bass note we give F, which appears in EFr the 1st time around (this edition writes out all repeats in full). EL also has F. Both the copies and EFr at the repeat of this phrase have here – most probably by mistake – A.

2. Mazurka in G major, WN 8

Sources – see above, *Mazurkas in B♭ and in G*, WN 7-8, and also:


- Lcor Given the ink corrections that may have been made by Chopin, the only extant copy of the lithograph of this *Mazurka* is a double source: we mark the lithographed text (without corrections) with the symbol L and the corrected version Lcor.


Editorial principles

We give the text of EFr, compared with Lcor, SC and JC.

In EL, this *Mazurka* was dubbed the 'Lame Mazurka', with the following explanation provided by Oskar Kolberg:* '[...] it was called the "lame" because [Chopin] played it when the dancer in an obertas [oberek], on moving to the left [...] sometimes crouched down with one knee to the ground, imitating somebody lame or drunk or almost falling, but then directly rose, which is supposed to be marked by more strongly stressed octaves of the treble and bass in the second bar of each section [...]. In the notation of the *Mazurka* the following accents, presumably added by Kolberg, correspond to this description:

* Quoted from a letter by Kolberg to the editor of EL, Marceł Antoni Szulc, Kraków 15 Dec. 1874.

bars 1-2:  & analog. bars 5-6,

bars 9-10:  & analog. bars 11-12,

13-14 and 15-16.

It is clear from the quoted description that this unusual kind of accentuation was strictly linked to a specific type of dance flourish, and was therefore only fleeting in character.* This conclusion is supported by the lack of these accents in **L**; this proves that Chopin did not intend to fix the described rendition of the *Mazurka* in notation.

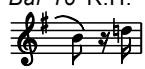
p. 12 **Bar 2 & analog.** L.H. The main text comes from **EFr**, the variant from the remaining sources. The version of **EFr** is probably the result of corrections made by Chopin in one of the copies of **L** (see note to *Mazurka in Bb*, WN 7, bars 14 & 18).

Bar 3 L.H. In the chord on the 3rd crotchet **L** (→**SC,JC**) erroneously has *f#* as the lowest note. **Lcor** and **EFr** & **EL** have *a*. Cf. analogous bar 7.

Bar 4 L.H. In **SC** & **EL** there is no tie sustaining *g*. R.H. On the 2nd beat **EL** has even quavers.

Bar 7 L.H. In the chord on the 2nd crotchet **L** (→**JC**) has *b* instead of *c*¹. In **SC** & **EFr** this note was read as *a*, which is certainly not in line with Chopin's intentions – cf. analogous bar 3 (in the written-out repeats of bar 7 **EFr** gives different versions: twice *c*¹, twice *a*). **EL** has the correct text. R.H. As the 5th quaver **JC** erroneously has *e*².

p. 13 **Bar 10** R.H. The main text of the 3rd beat is probably a Chopin correction, written into **Lcor**; this version also appears in **EL**. The remaining sources have the version which we give as the variant.

Bar 16 R.H. On the 3rd beat **EL** has the following version: . This may be an earlier version, abandoned by Chopin, or else – as seems more likely – an addition made by Kolberg (cf. note to *Polonaise in Bb minor*, WN 10, bar 8 and the characterisations of [**KC2**] & **GE**).

Bars 24-32 R.H. Throughout the *Trio* **SC** & **EL** are lacking the *all'ottava* sign. This is probably an oversight, although this might also have been the original version, as its presence in **EL** may indicate.

Bars 25-32 In **L** (→**SC,JC,EFr**) the repeat of these bars is entirely written out in notes. This appears to be an arbitrary revision by the engraver, as in such situations Chopin usually employed repeat signs.

Bar 29 L.H. In the written-out repeat of this bar (cf. previous note) **L** (→**SC,JC**) has *C* alone as the 1st crotchet. Comparison with the analogous bar 25 shows that it should be the octave *C-c*, which appears in the first occurrence of this bar. **EFr** & **EL** have the octave in both places (in **EL** this bar is written out – as in our edition – only once).

Bar 32 L.H. As the 1st crotchet **L** (→**SC,JC,EFr**) has *C* alone. This is doubtless an error, as is indicated by the octave *C-c* which appears in **EL** and – in all the sources – in the analogous bar 28.

* The editors would like to thank Professor Piotr Dahlg for valuable additional information on this choreographic phenomenon.

3. Mazurka in A minor, WN 14

Sources

[**A**] The autograph is not extant.

EF Two almost identical posthumous editions, French and German, prepared by Julian Fontana, containing four *Mazurkas* (No. 1 in *C*, WN 24, No. 2 in *A minor*, WN 14, No. 3 in *F*, WN 25, No. 4 in *F minor*, WN 65):

FEF Fontana's French edition, J. Meissonnier Fils (J. M. 3525), Paris July 1855, probably prepared from [**A**]. The immediate base text for **FEF** must have been a copy specially prepared by Fontana, now lost, in which he made a considerable number of alterations, above all supplementing performance markings and writing out most of the repeats in full. The final retouches, including arbitrary changes in some of the *Mazurkas*, were made during printing.


GEF Fontana's German edition, A. M. Schlesinger (S. 4394), Berlin July 1855, doubtless based on a proof copy of **FEF**. In **GEF** the collection of these four *Mazurkas* was given the inauthentic opus number 68.

Editorial principles

We give the text of **FEF**. The repetition of phrases we note with a more frequent use of abbreviations (repeat sign for bars 1-8, marking *Dal segno* after the *A* major section). We omit performance markings which are very unlikely to be authentic (initial tempo marking, some signs of dynamics and pedalling).

p. 14 **Bars 1, 3, 9 & analog.** R.H. In **EF** the trill terminations appear only in bars 1 & 9 and were only added there in print. Despite this, they appear to accurately reflect the way in which Chopin would indeed have performed these trills, since this *Mazurka* dates from a period when Fontana was in close friendly contact with Chopin and therefore had many opportunities to hear it performed by the composer or to play it to Chopin himself. Bearing this in mind, to avoid misunderstandings we give the trill terminations in all these bars.

p. 15 **Bar 20 (1^a volta)** As the last bar of the *Mazurka* (in **EF** the return of the *A* minor section is entirely written out in notes) this bar has

the following form in the sources: 

Bar 21 The term **Poco più mosso** that appears in **EF** we give in brackets, as the required change of tempo is insignificant here and is not certain to have been marked by Chopin.

L.H. The variant of the first dyad proposed by the editors for the repeat of bar 21 enables parallel fifths to be avoided in combination with the previous bar (bar 28). This solution is modelled on progressions employed by Chopin in similar situations, cf. e.g. linking of bars 28-29.

Bars 21-28 We remove dynamic markings appearing in **EF**: *mf* in bars 21 & 27 and *pp* in bars 24 & 28. Both *mf* and *pp*, which produces an echo effect, appear only exceptionally in Chopin; their authenticity in this phrase is highly improbable.

4. Mazurka in C major, WN 24

Sources

[**A**], **EF**, **FEF**, **GEF** – as in the *Mazurka in A minor*, WN 14, and also:

IJ Four-bar incipit in the list of 36 *Unpublished Works* by Chopin compiled c. 1854 by the composer's sister, Ludwika Jędrzejewicz (Fryderyk Chopin Museum, Warsaw). The text was doubtless taken from [**A**].


Editorial principles

We give the text of **EF** compared with **IJ**. The repeated phrases we note with a more frequent use of abbreviations (repeat signs in bars 4 & 12, *Da Capo* marking). We remove performance markings which are very unlikely to be authentic (tempo marking, fingering, some signs of dynamics and pedalling). We change *sf*, generally not used by Chopin, to accents in brackets.


p. 16 **Bar 1** R.H. As the bottom note of the chord on the 3rd beat IJ has, most probably erroneously, a.

Bar 3 We give the chord on the 3rd beat as written in IJ. The traces in FEF of the removal of notes and their replacing with others prove that this version was also printed there, and was only altered during proofreading (also in the repeat of this bar in the return of this phrase, written out in notes in EF, after the F major section):

IJ & FEF before proofreading




FEF after proofreading (→GEF)



In this situation, it is almost certain that the version adopted by us here also appeared in [A]. Fontana made arbitrary changes in pitch while proofreading FEF on several occasions in posthumous Chopin works he was editing, cf. notes to the *Mazurka in G*, WN 26, bar 20, and the *Impromptu in C# minor*, WN 46 (first version), bars 24 & 102.

Bars 12 & 24 R.H. In EF the quavers of the lower voice are written beneath the triplet in a theoretically correct manner:



This certainly corresponds to neither the notation of [A] nor the execution of this figure intended by Chopin. This kind of juxtaposing of rhythms in the part of one of the hands, appearing several times in works by Chopin, is always notated in authentic sources in the manner adopted in our edition, that is, with the 2nd quaver written together with the 3rd note of the triplet (cf. e.g. *Mazurka in A minor*, Op. 17 No. 4, bars 43-44, *Nocturne in C minor*, Op. 48 No. 1, bars 55-68, *Fantasy in F minor*, Op. 49, bars 78, 80, 82 & analog.).

Bars 13-15 In FEF *fs* appear in bars 13 & 14. The lack of *fs* in bar 15, which is an exact repetition of bar 13, is certainly an error (in GEF the sign was added in this bar). We give *fs* in bars 13 & 15, considering it most likely that the sign in bar 14 was mistakenly placed in FEF one bar too early.

5. Mazurka in F major, WN 25

Sources

[A], EF, FEF, GEF – as in *Mazurka in A minor*, WN 14.

IJ As in *Mazurka in C*, WN 24 (two-bar incipit).

Editorial principles

We give the text of FEF. The return of the main section of the *Mazurka* following the **Poco più vivo** section we notate in short, by means of the indication *Dal segno*. We remove performance markings which are very unlikely to be authentic (initial tempo marking, some signs of pedalling). We change *sf*, generally not used by Chopin, to long accents in brackets.

p. 18 **Bar 4 & analog.** R.H. In the copy of FEF from the seven-volume collection of Chopin's work assembled by his pupil Jane Stirling, \sharp is added in front of the upper note of the 2nd sixth (*bb*⁷). It seems highly unlikely that this *Mazurka*, dating from Chopin's youth (c. 1830), could have been familiar to pupils and friends from the last years of his life, including Jane Stirling. Therefore, this sign, added at least 6 years after the composer's death, cannot reflect the authentic tradition of the performance of this work – a tradition not familiar to Julian Fontana, who did not give it in his edition. A similar melodic phrase in an analogous harmonic context appears in the *Mazurka in A minor*, Dbop. 42B, bars 52-53.

Bars 18 & 22 R.H. In EF the slurs over the 2nd and 3rd beats are placed as if to indicate the tying of *c*^{#2}, in which case the melodic note on the 3rd beat would be *a*¹. As this would be contrary to the octave leading of the melody in the whole segment of bars 17-24, it seems much more likely that the notation of EF is inaccurate (we find an octave melody in a similar texture in the *Mazurkas in A minor*, Op. 7 No. 2, bars 41-46, and Dbop. 42B, bars 33-56). Cf. slurs embracing the thirds that end the phrase in bars 20 & 24.

6. Mazurka in G major, WN 26

According to information given in the only source, Fontana's posthumous edition, this *Mazurka* was composed in 1835. However, judging by stylistic criteria, it seems much more likely that this date refers to the writing or only the dedicating of the autograph,* and not to the composing of the work.

Sources

[A] The autograph is not extant.

IJ As in the *Mazurka in C*, WN 24 (three-bar incipit).

EF Two almost identical posthumous editions, French and German, prepared by Julian Fontana, containing four *Mazurkas* (No. 1 in G, WN 26, No. 2 in G minor, WN 64, No. 3 in C, WN 48, No. 4 in A minor, WN 60):

FEF Fontana's French edition, J. Meissonnier Fils (J. M. 3524), Paris July 1855, probably prepared from [A]. The immediate base text for FEF must have been a copy specially prepared by Fontana, now lost, in which he made a considerable number of alterations, above all supplementing performance markings and writing out most of the repeats in full. The final retouches, including arbitrary changes in some of the *Mazurkas*, were made during printing.

GEF Fontana's German edition, A. M. Schlesinger (S. 4393), Berlin July 1855, doubtless based on a proof copy of FEF. In GEF the collection of these four *Mazurkas* was given the inauthentic opus number 67.

Editorial principles

We give the text of FEF. The repetition of bars 13-20 we note by means of repeat signs. We remove performance markings which are very unlikely to be authentic (tempo marking, fingering, some pedal and dynamic signs, including *mf* & *sf*, generally not used by Chopin).

The dedication comes from IJ.

p. 20 **Bars 5, 9 & analog.** We remove the signs *p* on the 2nd beats, which produce too frequent dynamic contrasts.

Bar 20 (1^a volta) R.H. As the last note EF has *b*, which appears in the repeat of this bar (2^a volta) leading to the C major section, and which in combination with the *a*¹ in bar 13 gives a clumsy leap of a seventh. However, visible traces of corrections made in FEF show that originally printed here was *b*¹, which was subsequently altered – possibly through some misunderstanding – to *b*. We restore the original version, convinced of its authenticity.

Bars 26 & 34 We alter the signs *pp*, which produce excessive dynamic contrasts, to *p*.

p. 21 **Bars 30-32** L.H. In FEF the minims are furnished with accents, doubtless added in print, as they are absent from GEF. As they are most probably inauthentic, we omit them.

7. Mazurka in B flat major, WN 41

Sources

A Autograph in the album of Aleksandra Wołowska, with dedication, signature and date 'Paris, 24 June 1832' (Muzeum Narodowe, Kraków). Based on A are all previous publications of the *Mazurka*, the earliest of which appeared – together with a facsimile of A – in the Lviv periodical *Lamus*, No. 2, spring 1909.

* Jaroslav Prochazka (*Chopin and Bohemia*, Prague 1968) states that Chopin could have met Miss Mikosiewicz in Karlsbad (Karlovy Vary) in 1835.

Editorial principles

We give the text of **A**.

p. 22 **Bar 16** R.H. The main text comes from **A**, the variant is the editors' proposition, based on the assumption that Chopin mistakenly placed \flat instead of \natural before the top note of the semi-quaver. The stylistic premise for this proposition is the lack in Chopin's oeuvre of other examples of the similar use of a Lydian fourth as an unresolved foreign note against the background of a chord containing a perfect fourth.

Bar 17 L.H. Missing on the 3rd crotchet in **A** is the note d^1 . This is doubtless due to the version of bar 18 being mistakenly written here. Cf. bars 5, 7 & 19.

Bars 26 & 28 R.H. In **A** the signs above the quavers c^3 at the start of the bar can be read as tr or mw . Since in this context the execution of a trill or a mordent is the same, we adopt mw .

Bar 29 L.H. At the beginning of the bar, both the first edition and also the later editions erroneously give the octave $Eb-eb$.

8. Mazurka in A flat major, WN 45

It is not known for whom Chopin wrote this *Mazurka*, nor to whom he offered its autograph. Maria Mirska, who discovered it, writes the following: 'How did this autograph, from 1834, end up among the leaves of an album belonging to Szymanowska, who died in St Petersburg in 1831? The hypothesis is as follows: on Szymanowska's death, the album was inherited by her daughter, Mickiewicz's wife, Celina, to whom this autograph may have been offered either by Chopin himself or else, after his death in 1849, by his friend and general administrator, at the will of his family, of his musical legacy, Julian Fontana' (*Szlakiem Chopina* [On the trail of Chopin], Warsaw 1949).

Sources

A Autograph appended to the album of Maria Szymanowska, with signature and date (Paris 1834). Based on **A** are all previous editions of the *Mazurka*, the earliest of which – together with a facsimile of **A** – was prepared by Maria Mirska at the firm of Gebethner & Wolff (G. 6905 W.), Warsaw 1930.

Editorial principles

We give the text of **A**.

Form. An explanation is required of the repetition of the middle section of the *Mazurka* (bars 20-44). In **A** bars 29-44 (up to the repeat sign) are not written out in notes, but are marked in short as a repeat of bars 5-20 (the indication *Dal segno al fine e poi* appears after bar 28; the term *e poi* relates to the rest of the text, encompassing the end of the work from the 3rd beat of bar 44). Furthermore, in bar 20 we find the only repeat sign with dots on either side of the bar line. The dots on the left appear to indicate the repetition – from the 3rd beat – of some segment from bars 1-20. However, in this fragment one can point to no place from which this repeated segment might begin. Similarly, the dots on the right indicate the repetition of some fragment beginning in this place; yet the rest of **A** contains no sign marking the end of this fragment. Thus the suspicion arises that Chopin placed the dots suggesting a repeat here by mistake. The resulting possibility of performing the *Mazurka* without repeats is proposed in the *Performance Commentary*.

However, it seems more likely that the double repeat sign in bar 20 should be understood in such a way that the dots on the right relate to bar 20 and the dots on the left to bar 44 (after realising the instruction *Dal segno*), which leads to the repetition of the segment from bar 20 to bar 44 as adopted in our edition. In this interpretation, there is no error in Chopin's notation, and the lack of clarity is due to the simultaneous use of two short forms of notation: repeat signs for bars 20-44 and the marking *Dal segno al fine* for the repetition of bars 5-20 as bars 29-44.

Such a reading of the structure of the *Mazurka* is confirmed by the analogous structure of several other *Mazurkas* or their sections (*in Eb minor*, Op. 6 No. 4, *in Bb*, Op. 17 No. 1, bars 1-24, *in Ab*, Op. 17 No. 3, bars 1-40, *in Bb minor*, Op. 24 No. 4, bars 1-52). Their common feature is that the first period (of eight or sixteen bars) in which the consequent is a variational repetition of the antecedent is never repeated; always repeated, meanwhile, is the following segment, containing a new musical idea and a return – literal or with further changes – of the first period. Previous editors added a repeat sign at the beginning of bar 5, changing the sign in bar 20 to a one-sided sign (ending the repetition) and moving it to the end of the bar. This is clearly contrary to the notation of **A**.

p. 23 **Bars 2-4** R.H. In **A** there are no natural signs before the first notes of these bars. Oversight on Chopin's part is testified by the \flat before the db^2 on the 4th quaver of bar 4, and also the natural signs in the analogous bars 53-55.

Bar 26 R.H. In **A** the \flat is missing before the highest note in the bar. This is an obvious oversight on Chopin's part.

9. Mazurka in C major, WN 48

Sources

[A], **EF**, **FEF**, **GEF** – as in the *Mazurka in G*, WN 26.

IJ As in the *Mazurka in C*, WN 24 (two-bar incipit).

Editorial principles

We give the text of **FEF**. We remove the repetition of bars 1-16 written out in **EF** and notate the return of the main section of the *Mazurka* after bar 24 in short, by means of the instruction *Dal segno*. We remove performance markings which are very unlikely to be authentic (tempo marking, some pedal signs and also **ff** & **pp**, which over-expand the scale). The marking **sf**, not generally used by Chopin, we remove or replace with **fs**.

The dedication comes from **IJ**.

p. 25 **Bars 1-16** In **EF** these bars are written out twice. This is most probably an arbitrary change made by Fontana, as is indicated by the disproportion between the 32-bar main section of the *Mazurka* and the 8-bar middle section that this repetition produces. In *Mazurkas* prepared for print by Chopin the first period (eight or sixteen bars) is never repeated when – as in this *Mazurka* – the consequent is a variational repetition of the antecedent (*Mazurkas in Eb minor*, Op. 6 No. 4, *in Bb*, Op. 17 No. 1, bars 1-24, *in Ab*, Op. 17 No. 3, bars 1-40, *in Bb minor*, Op. 24 No. 4, bars 1-52).

10. Mazurka in A minor, WN 60

Sources

Considerable difficulties are encountered when attempting to establish the chronology and filiation of the sources of this *Mazurka*:

— one of the extant autographs is inaccessible, making it impossible to compare the text and examine its relations to the remaining sources;

— the date written by Chopin in another autograph is impossible to read unequivocally;

— the accessible copies and posthumous editions appear to point to the existence of further unknown manuscripts (possibly autographs).

[AI] Lost autograph, the text of which was published by Edouard Ganche in his book (see below, **GaI**). It differs from the versions of the remaining sources in numerous details; many of these different versions indicate an unquestionably earlier redaction of the work.

[A1] Inaccessible autograph dated '28 Nov. 1847' (private collection, Paris). In the opinion of Ewald Zimmermann, the editor of the volume *Mazurkas* published in 1975 by Henle Verlag, its text 'displays a great many differences, albeit rather accidental, in relation

to **A2**. From the very general commentary to this volume it is impossible to derive any conclusions with regard to the placement of **[A1]** among other sources for this *Mazurka*.

- A2** Fair autograph dated 'Paris [18]48 [or 46]' (Gesellschaft der Musikfreunde, Vienna). It contains the most meticulously prepared version of the *Mazurka* of all the accessible sources.
- IJ** Two-bar incipit of the R.H. part in the list of 36 *Unpublished Works* by Chopin compiled c. 1854 by the composer's sister, Ludwika Jędrzejewicz (Fryderyk Chopin Museum, Warsaw). The text is presumed to have been taken from **[AI]**.
- CFr** Copy made by Auguste Franckomme (Bibliothèque Nationale, Paris). It presents the *Mazurka* in a version very close to that of **A2**, yet several differences which cannot be ascribed to inattention on the part of such a meticulous, professional musician as Franckomme preclude the possibility that **CFr** could have been copied out directly from that manuscript; it was most probably copied from a somewhat earlier, unknown autograph.
- CT** Copy made by Thomas Tellefsen (Fryderyk Chopin Museum, Warsaw). **CT** may have been made from **A2**, possibly before the latter was given its ultimate form by Chopin (**CT** is lacking, for example, pedal markings), or else from some unknown manuscript (autograph or copy) very similar to **A2**.
- CX** Copy made by an unknown copyist (Muzeum Narodowe, Kraków), most probably made from **A2**.
- EF, FEF, GEF** – as in the *Mazurka in G*, WN 26.
- Ga1** Edouard Ganche's book *Dans le Souvenir de Frédéric Chopin* (Paris 1925), in which the text of **[AI]** was published (probably with minor errors).
- Ga** Third volume of a collective edition of Chopin's works edited by E. Ganche (Oxford University Press, 1928), giving the text of **[AI]** supplemented with performance markings from **EF**.

Editorial principles

We give the text of **A2**. We take account of the variant of bar 40 given in **EF**, unquestionably Chopin's, as well as the fingering in **EF** & **CT**, which may also be the composer's. We give the text of **[AI]** in the *Appendix*, p. 38.

- p. 26 **Bars 1, 3, 5, 9, 28 & 32 (2^a volta)** L.H. On the basis of **A2** it is difficult to state whether the note c^1 is supposed to appear in particular chords in these bars. It can be very difficult in Chopin's autographs to ascertain the presence in a chord of an inner note written on a ledger line. We adopt what we consider the most likely solution, with the note c^1 in bars 5, 9 & 28 only. In the copies, this note appears in all the chords of the bars in question, with the exception of bar 28 in **CX**. **EF** has a version that tallies with our reading of **A2**, except for bar 5, in which it gives $e-a-e^1$. Given that copyists also doubtless had trouble deciphering Chopin's script, it is impossible on the basis of the versions of other sources to draw any reliable conclusions regarding the notation of the autographs.

Bar 7 R.H. As the last note **CFr** has e^1 , most probably by mistake.

Bar 11 L.H. On the 3rd beat **CT** has – possibly by mistake – a rest instead of the chord.

Bar 15 R.H. Missing in **CFr** is the 4th note, d^1 , which leaves the bar with only 5 quavers.

Bar 25 L.H. At the beginning of the bar **EF** has e instead of **B** (**[AI]** has here B_1).

- p. 27 **Bar 28** L.H. On the 2nd crotchet **CFr** & **EF** have $e-a-c^1-e^1$, **CT** $e-a-c^1$, and **CX** $e-a-e^1$. The version of **A2** is not entirely certain – see above, note to bars 1, 3, 5...

Bars 28-29 R.H. Missing in **CFr**, **CT** & **CX** is the tie sustaining c^3 .



Bar 33 L.H. For the chords on the 2nd and 3rd crotchets we adopt the version of **EF**, which we believe to accord with the notation of **A2** (see note to bars 1, 3, 5...). All the copies have here $e-a-c\#^1-e^1$ twice.

Bar 40 R.H. The grace note $c\#^2$ appears only in **EF**. This is most probably an improvement made by Chopin in one of the lost manuscripts. A grace note constituting a repeat of the preceding note before a leap upwards in the melody is a frequent occurrence in Chopin, cf. e.g. *Concerto in F minor*, Op. 21, mvt. III, bar 7, *Concerto in E minor*, Op. 11, mvt. I, bar 397, and mvt. II, bar 49.

Bars 40-43 R.H. In **CFr** the notes of the lower voice appear only in bars 41-42 and are notated as the highest notes of the L.H. chords. The notes $g\#^1$ in bar 40 and f^1-e^1 in bar 43 are entirely absent.

Bar 48 (2^a volta) In **A2** & **CFr** the return to the A minor section

has the following form:  *Dal Segno. al Fine*. The nota-

tion of the remaining copies differs from the above only in the rhythm of the R.H.:  in **CX** (erroneously 7 quavers in the bar),  in **CT**.

One is struck by the lack of the tie sustaining e^2 in this bar; in the editors' opinion, however, the tie in bar 1 also applies to the return of the A minor section, and so this note at the beginning of bar 1 should never be repeated (the tie sustaining e^2 in bar 48 appears in **EF**, in which the return of the A minor section is entirely written out in notes). The notation of **A2** may be a remnant of an earlier version of the start of the main section of the *Mazurka*, which had e^1 at the beginning of the work, as in **[AI]** (see *Appendix*, p. 38), but e^2 in bar 48. As these two places were rendered uniform once again in the final version, we return to the original, simpler notation, using the abbreviation *Da Capo*.

11. Mazurka in G minor, WN 64

Sources

- [A]**, **EF**, **FEF**, **GEF** – as in the *Mazurka in G*, WN 26.
IJ As in the *Mazurka in C*, WN 24.

Editorial principles

We give the text of **FEF**. We remove performance markings which are very unlikely to be authentic (tempo marking, some pedal and dynamic signs, in particular *mf*, virtually never used by Chopin). We change *sf* signs, generally not used by Chopin, to accents in brackets.

- p. 28 **Bar 14 & analog.** On the 3rd beat **EF** has *f*. This was probably added by Fontana – he made an identical addition in a similar context in his edition of the *Waltz in B minor*, WN 19, bar 31.

12. Mazurka in F minor, WN 65

This is most probably Chopin's last work, left in an autograph sketch that is difficult to read. The date of its composition is not entirely certain: the composer's sister, Ludwika Jędrzejewicz, gives the year 1848, but the testimony of some close friends – Jane Stirling, Auguste Franckomme, Julian Fontana – points to the following year; we consider the period between May and July 1849 as the most likely.

In this edition we present the sketch in a reconstruction by Jan Ekier. It was produced and published in 1965,* in a version from which the present version differs only minimally; it was the first edition in which all the sections written in the sketch were combined in a complete artistic whole. In this sense it is a full reconstruction of the *Mazurka*, even though it omits several bars not deleted by Chopin.

* Chopin. *The Last Mazurka in F minor*, PWM Edition, Kraków.

The appearance in Chopin's sketches of optional ideas, only some of which are used by the composer in the final version of a work, is nothing rare: it can be observed, e.g., in the *Polonaise-Fantaisie*, Op. 61 or the *Sonata in G minor*, Op. 65.

Sources

As One-page sketch of the whole piece (Fryderyk Chopin Museum, Warsaw). Particular fragments differ in respect to the degree of accuracy of the notation – parts that are complete and essentially unambiguous (bars 1-23 and others) appear alongside others containing, e.g., only the melody and bass notes (bars 24-29). The main difficulty, however, involves connecting groups of bars scattered all over the page, some of which are most probably alternative conceptions of these same fragments, jotted down as they occurred to the composer.

IJ As in the *Mazurka in C*, WN 24. The text of IJ may have been taken from **As** or from one of Franchomme's copies (see below).

CFr Copy of **As** made by Auguste Franchomme (one page; Fryderyk Chopin Museum, Warsaw), containing bars 1-41 with an indication of a continuation from bar 3. It is not clearly marked where and how the work is to end. **CFr** differs in the reading of several details from both the Fontana edition and also the text adopted by us. It is more than likely that **CFr** was not the only copy of the *Mazurka* made by Franchomme*, although no other copy has survived.

EF, FEF, GEF – as in the *Mazurka in A minor*, WN 14. Similarly to **CFr**, the version of which was probably familiar to Fontana, **EF** contains only bars 1-40, with an indication of the return of the main section from bar 2 (*Dal segno senza Fine*). It is not clear whether Fontana, by writing *senza Fine*, wished to stress that – in his opinion – the work was not completed by Chopin or was simply stating his inability to decipher the sketch. It is also possible that he wanted to leave it to the performer to find what he/she felt to be the right way to end the *Mazurka*; in this case he would have taken a lead from the indication Chopin used in the *Mazurka in C*, Op. 6 No. 5.

GEFf Separate edition of the *Mazurka* as a supplement to the periodical *Echo*, given the title 'Dernière pensée musicale de Frédéric Chopin' (S. 4394 A.), Berlin July 1855. The musical text follows **GEF**.

Editorial principles

The text is a reconstruction made on the basis of **As**. We supplement harmonic filling, in a few places where it is not notated by Chopin, in smaller type. We add performance markings, basing their type and number on extant completed autographs of other works not published by Chopin (e.g. *Mazurka in A minor*, WN 60).

A discussion of the editorial problems faced by the author of the reconstruction is not possible without appending a facsimile of **As** together with a map of the distribution of the fragments of text; we therefore defer this to the forthcoming separate full *Source Commentary*. In the present commentary we have only indicated the places in which our reading of **As** differs from the versions of other sources, and in the F major section (bars 62-78) we have signalled the reasons for the difficulties encountered in deciphering the text and defined the fundamental premises on which the present reconstruction is based.

p. 30 **Bars 2, 62, 69 & analog.** R.H. Chopin notates here **tr** or **vv**. In a similar context he often uses these signs interchangeably, and so in bar 2 & analog. and 69 & 77 we give – in line with the execution – **vv**. Only in bars 62 & 101, in which, due to the admissible *ritenuto*, a slightly longer trill may be played, do we give **tr**.

Bar 7 R.H. In **CFr** both crotchets of the lower voice are missing. L.H. As the highest note of the chord on the 2nd beat **CFr** & **EF** erroneously have **db¹** instead of **c¹**.

Bar 11 L.H. **CFr** has here – contrary to Chopin's notation in **As** – the same chords as in bar 3.

Bar 13 L.H. As the highest note of both chords **As** erroneously has **gb¹** instead of **eb¹**. Mistakes in the number of ledger lines are among the most frequently made by Chopin and occurred throughout his life, cf. e.g. *Polonaise in Ab*, WN 3, bar 20, *Waltz in Ab*, Op. 34 No. 1, bar 244, *Tarantella in Ab*, Op. 43, bar 176, *Scherzo in E*, Op. 54, bar 247. **CFr** gives twice **eb¹**, and **EF** **eb¹** and **eb¹**.

Bar 14 R.H. At the beginning of the bar **EF** has **g¹**. We consider the correct reading of this note to be **ab¹**, in line with **CFr**, as is indicated by the tie linking it to the following **g^{#1}**. This can only be a tie, as no slurs appear in **As**. Chopin not infrequently emphasised in this way enharmonic changes in distant modulations (cf. e.g. *Mazurka in C minor*, Op. 56 No. 3, bars 56-57 & 136, or *Mazurka in C# minor*, Op. 63 No. 3, bars 47-48).

L.H. In **As** there are no accidentals before the chord on the 2nd beat. However, there is no doubt that the highest note must be **d¹**, which also appears in the next chord. Less obvious is the bottom note: in **CFr** & **EF** **b** was added before it, thus interpreting it as **fb**. In the belief that Chopin wrote it correctly, we adopt **f**.

Bar 16 L.H. **EF** has dyads instead of chords, as in bar 18.

Bar 17 L.H. On the 3rd beat **CFr** has a rest (as in bar 15), doubtless resulting from a misreading of the stem denoting the repetition of the preceding stroke.

Bar 19 L.H. On the 3rd beat the note **eb¹** was added in **CFr** & **EF** to the fifth **f-c¹** written in **As**.

Bars 22-23 **CFr** & **EF** give here the following text, written in **As** immediately after bar 21:



This is a transition to the following phrase, suited to the original, rejected version of that phrase. Chopin did not delete it, as he used it, in a suitably altered form, as bars 61-62, leading into the F major section, and also as bars 100-101, which end the work. Chopin wrote the new version of the transition to bar 24 – the text given in our edition – below its predecessor, doubtless after the new form of bars 24-39 had crystallised.

Bars 24-25 & 27-29 L.H. In the place of the crotchets given in smaller type, **As** has neither notes nor rests. This undoubtedly signifies the simplest harmonic filling of a mazurka accompaniment. Taking bar 26 as our model, we give the most economic filling possible with the use of dyads and triads. In **CFr** & **EF** only triads were used.

p. 31 **Bars 30-31** R.H. In **CFr** the tie sustaining **c²** is missing.

Bars 31-32 R.H. In **CFr** & **EF** the **g²** of the upper voice has been tied.

Bars 32-33, 34-35 & 36-37 R.H. In **CFr** & **EF** ties have been added sustaining the crotchets of the lower voice.

Bar 34 L.H. On the 3rd beat, the note **c¹**, although not written out clearly, was most probably intended by Chopin. **CFr** gives it, whilst it is absent from **EF**. It was also omitted from the first version of the present reconstruction (see above, introduction to the discussion of this *Mazurka*).

Bar 37 L.H. At the beginning of the bar **CFr** erroneously has **db¹** instead of a rest.

Bars 37-38 & 38-39 L.H. Visible in **As** in bars 37-38 is a deleted tie sustaining **eb**, and in bars 38-39 there is a curved line of uncertain signification, which could suggest the tying of **d**. **CFr** has ties in both places, in **EF** they are absent.

* See letter sent by Jane Stirling to Ludwika Jędrzejewicz, Paris 18 June 1852: 'Fh [Franchomme] [...] brought it [mazurka] to me first on two pieces of paper [...]'.

Bar 39 L.H. The two versions, in our opinion equally valid, are set out in this way – one above the other – in **As**. **CFr** & **EF** have only our main text.

Bar 40 L.H. Rendered unclear by deletions and corrections, the text was interpreted in the following way:

Bars 41-45 L.H. The text given by us, with the pedal point *c*, was marked by Chopin in an abbreviated, but unambiguous, form in **As**. This differentiation of the return of the main section of the *Mazurka* was taken into account in neither **CFr** nor **EF**, where it is notated in short form by means of a reference to the beginning of the work: in **CFr** to bar 3, in **EF** to bar 2 (instead of *Dal segno...* **EF** erroneously gives *D.C. al segno...*).

p. 32 Bars 62-78 Chopin's contemporaries considered the F major section impossible to reconstruct. This was undoubtedly due to the complicated picture of the mutual relations among the fragments notated in various parts of the page. Chopin marked the connections among them in his usual way, linking them with lines, but the sense of these signs only becomes clear after the musically correct sequence of bars has been found. The present reconstruction is based on the following observations:

— the general idea of this section is contained in the text of the first fragment notated by Chopin, which is also the longest coherent segment of text. This fragment, numbering eight bars (with anacrusis), has two clearly written versions of the last bar; this appears to signify that Chopin intended the F major section to comprise one repetition (with alterations) of this eight-bar period, and so a total of 16 bars. This conclusion is supported by an analysis of the proportions among all the sections of the *Mazurka*; — the remaining fragments testify a search for the best versions for the whole section as outlined above; some of them – deleted – appear to have been definitively rejected (this also applies to two bars of the basic eight-bar period described above), with Chopin leaving the final selection among the others – undeleted – to later. This task ultimately fell to the author of the reconstruction.

p. 33 Bar 101 L.H. We extend the two strokes that fill this bar after the fashion of the endings of other *Mazurkas*, e.g. *Mazurka in F minor*, Op. 63 No. 2. Cf. also final bar of *Mazurka in G minor*, WN 64.

APPENDIX

(1). Mazurka in B flat major, WN 7 Earliest version

Sources – see note to *Mazurkas in Bb*, WN 7, and *in G*, WN 8, p. 4-5.

Editorial principles

We give the text of **EL**.

p. 37 Bar 1 R.H. The alternative opening with the grace note *f*¹ or the anacrustic quaver triplet *f*¹-*bb*¹-*c*² that appears in the main version of the *Mazurka* also appears in the *Rondo in F*, Op. 5, bars 93 & 100-101.

(10). Mazurka in A minor, WN 60 Version of an earlier autograph

Sources – see commentary to main version of the *Mazurka*, p. 8.

Editorial principles

We give the text of **[AI]**, reconstructed on the basis of **GaI**.

p. 38 *Anacrusis* R.H. **IJ** has here erroneously *f*¹.

p. 39 Bar 26 L.H. As the bottom note of the chord on the 3rd beat **GaI** & **Ga** have the certainly erroneous note *f*. This note may have been written by mistake or imprecisely in **[AI]**.

Bars 40-41 R.H. The entry of the *g*^{#1} of the lower voice only on the 1st crotchet of bar 41 may be an error. It cannot be excluded that in **[AI]** this note was tied to the *g*^{#1} on the 3rd crotchet of bar 40, but due to corrections made by Chopin (e.g. the addition of this lower voice) this detail was not noticed in **GaI** & **Ga**.

Jan Ekier
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