

# PERFORMANCE COMMENTARY

## Notes on the musical text

The variants marked as *ossia* were given this label by Chopin or were added in his hand to pupils' copies; variants without this designation are the result of discrepancies in the texts of authentic versions or an inability to establish an unambiguous reading of the text.

Minor authentic alternatives (single notes, ornaments, slurs, accents, pedal indications etc.) that can be regarded as variants are enclosed in round brackets ( ), whilst editorial additions are written in square brackets [ ].

Pianists who are not interested in editorial questions, and want to base their performance on a single text, unhampered by variants, are recommended to use the music printed in the principal staves, including all the markings in brackets.

Chopin's original fingering is indicated in large bold-type numerals, **1 2 3 4 5**, in contrast to the editors' fingering which is written in small italic numerals *1 2 3 4 5*. Wherever authentic fingering is enclosed in parentheses, this means that it was not present in the primary sources but added by Chopin to his pupils' copies. The dashed signs indicating the distribution of parts between the hands come from the editors.

A general discussion on the interpretation of Chopin's works is to be contained in a separate volume: *The Introduction to the National Edition*, in the section entitled *Problems of Performance*.

Abbreviations: R.H. — right hand, L.H. — left hand.

## Select Problems Concerning the Performance of Mazurkas

The 43 *Mazurkas* published by Chopin pose a number of specific problems connected with their performance. The prime reasons include the variety of particular mazurkas as well as the fact that Chopin placed them into opus groups and that they were inspired by dance forms of Polish folk music.

The variety of the mazurkas is enormous. With the exception of two *Mazurkas in A minor* without opus numbers (Dbop. 42A and 42B), which share similar size, form, tonal relations, and harmonies, it is difficult to find two parallel compositions. The scale of their variety lies on several levels: from "dance" mazurkas (probably some mazurkas from Op. 6 and 7 — see citations *About the Mazurkas...* preceding the musical text) to expanded dance poems, usually closing opus groups (from Op. 17 to 59); from an uncomplicated texture of the melody accompanied by simple harmonic functions to sophisticated consonances and polyphonic fragments, including strict canons (*Mazurka in C*, Op. 56 No. 2, *in F# minor*, Op. 59 No. 3, *in C# minor*, Op. 63 No. 3); from a musical jest (*Mazurka in C*, Op. 6 No. 5 *senza fine*) to mazurkas with highly dramatic tension (closing parts of *Mazurkas in C# minor*, Op. 41 No. 4 and Op. 50 No. 3).

Preparing the mazurkas for print, Chopin grouped them in threes and fours (only Op. 6 contains five compositions). The sole exception is the above-mentioned *Mazurka in A minor* Dbop. 42A, issued separately, and *Mazurka in A minor* Dbop. 42B, published in the album *La France Musicale*. The first opera (6 and 7) and the last opus (63) seem to have been grouped rather haphazardly, but mazurkas from Op. 17 to Op. 59 indicate certain regularities of arrangement\*. One such regularity is the fact that the last mazurkas in those opera are always in minor keys, are more expanded, and contain greater dramatic force. The second feature consists in the fact that from Op. 24 to Op. 59 the last two compositions always share tonal affinity. In Op. 24, 41 and 50 such affinity occurs between all the mazurkas and the endings of previous compositions make a smooth transition to the beginnings of successive mazurkas (the most perfect example being Op. 41). If we add that in the editorial autograph the original sequence of the first two mazurkas from Op. 56 was changed by Chopin himself, then the thesis about an intentionally cyclical arrangement from Op. 17 to Op. 59 appears to be justified. The task of the performers of the mazurkas within the framework of opus cycles (e. g. obligatory at recent Chopin Competitions) will be to retain the individual character of each mazurka separately, with a simultaneous merging of the compositions into superior entities.

Another problem associated with the performance of mazurkas is the recreation of certain elements originating from Polish folk dances. It is known that models for Chopin's mazurkas included three triple-time dances from Central Poland, performed by couples: the lively, sprightly, rhythmically differentiated, and variously accented (usually on the second and third beat) *mazur*; the quick, merry, round, and regularly accented *oberek*, and the tranquil, melancholy *kujawiak*, often maintained in minor keys and with soft emphases rather than accents. Determinants of those models in the texts of the mazurkas include the definition of the tempo (metronomic and verbal), the designation of the character of the composition or its fragments, as well as phrasing and accenting. Chopin provided metronomic tempi only for the first mazurka opera, up to Op. 24 inclusively, while for *Mazurkas in F# minor* and *C# minor*, Op. 6 No. 1 and 2 and *in F minor*, Op. 7 No. 3 the metronomic tempi are the only descriptions of the tempo-character. Quicker tempi indicate the *mazur* or *oberek*, and slower ones — the *kujawiak*. Similarly, a given dance is associated with certain verbal markings such as **Vivo**, **Vivace**, **Allegro**, and **Animato** in the case of the *mazur* or *oberek*, and **Lento**, **Allegretto**, **Andantino**, **Moderato**, **Mesto**, **Maestoso** as well as *dolce* and *espressivo* — in the case of the *kujawiak*. Nonetheless, an overly unambiguous classification, conducted in accordance with those criteria, should not be applied to mazurkas. First, only few mazurkas retain the character of a single dance from beginning to end; they include, e. g. *Mazurkas in Bb*, Op. 7, no 1 and Op. 17 No. 1, with features of a *mazur*, or *in C minor*, Op. 30 No. 1, with traits of a *kujawiak*. As a rule, mazurkas contain elements of two dances, and some — even of three, such as *Mazurkas in D*, Op. 33 No. 3, *in C*, Op. 56 No. 2, and *in F# minor*, Op. 59 No. 3. The second reason lies in the fact that the Chopin mazurkas comprise a far-reaching stylization or even an idealization of the dances, within their joint, borderland areas. Consequently, subtle emphasis on certain elements enables the performer to decide independently about the character of all the compositions or particular fragments of the mazurkas. A reference to a definite type of dance is meaningful only in those instances when the pianist possesses a vivid image of its choreography (from operas or performances of folk dance ensembles) and is capable of transposing dance motions to the performed music.

The above comments can be supplemented by Chopin's views about *Mazurkas*, preceding the musical text, reports by listeners of his performances, and reminiscences of his pupils, although their contribution to the question of execution remains slight. Invaluable fragments of the Chopin correspondence concern his creative process rather than performance. Reports by listeners confirm information about Chopin's playing known from other sources (e. g. the always different interpretation of a repeated composition). The recollections of pupils say more about the atmosphere prevailing at lessons given by Chopin, and a tendency to illustrate music by means of literary conceptions, typical for Romanticism, than about his requirements as regards interpretation. The "tavern-salon" contrast in *Mazurka in D*, Op. 33 No. 3, mentioned by M. Czartoryska, could be interesting were it not so difficult to situate this effect in relation to the notation, which in this respect is quite clear. Finally, the essentially concurrent descriptions of rhythmic flexibility in Chopin's performance (a tendency to come close to the 4/4 rhythm), noted by his two pupils, W. von Lenz and C. Hallé, contain vague details. At any rate, it would be rather impossible to re-create this peculiar feature of Chopin's own performance.

The above outlined elements can be only of auxiliary significance for the execution of mazurkas. We must keep in mind the fact that this form, most numerous represented in Chopin's oeuvre, possesses its own superior, personal creative cause, extremely difficult to re-create by the artist-performer. The prime reason for writing mazurkas was the emotional and musical bond between the composer and his homeland, and the painfully experienced permanent exile. During the last years of his life Chopin wrote to a friend\*\*: "Where have I wasted my heart? I barely recall how they sing at home". The most apt interpretation of the role played by mazurkas in the works of Chopin is probably the one presented by his oft-cited non-Polish pupil, W. von Lenz: "Chopin's mazurkas are a diary of his spiritual journey in the political-social domains of the Sarmatian world of dreams. This was the realm of his unique art of performance, here Chopin-the pianist felt at home. In the Parisian salon [...] he represented Poland, the land of his dreams, and [in music] he re-created and created Poland" \*\*\*.

\* Naturally, we base ourselves on the authentic sequence of Op. 33 and 41 — see *Source Commentary*.

\*\* Letter to Wojciech Grzymała in Paris, Edinburgh 30 October 1848.

\*\*\* Wilhelm von Lenz, *Die grossen Pianoforte-Virtuosen unserer Zeit*, Berlin 1872.

## 1-13. Mazurkas Op. 6, 7, and 17

Slight differences in performance indications in analogous places (slurring, markings of articulation, pedalling et al.), which occur rather frequently in these *Mazurkas*, could be an expression of the intentions of Chopin himself or the complete or partial outcome of a careless preparation of the first edition. The absence of autographs of the ultimate versions of *Mazurkas* makes it impossible to solve such doubts. The decision whether, and which of the differences should be taken into consideration in an interpretation, is left to the discretion of the performer.

### 1. Mazurka in F sharp minor, Op. 6 No. 1

p. 17 *Bar 40* It is not quite certain whether *f* corresponds to the intentions of Chopin (see *Source Commentary*). The choice of dynamic should, therefore, rather follow the *scherzando* marking.

*Bar 40 ff.* R.H. Execution of grace-notes:



### 2. Mazurka in C sharp minor, Op. 6 No. 2

p. 19 *Bars 6 and 54* R.H. It is more convenient to strike the grace-note *d#1* simultaneously with *g#1* and the fifth in the L.H.

*Bars 12, 16 and analog.* R.H. The grace-notes should be sounded together with appropriate notes in the L.H.

### 3. Mazurka in E major, Op. 6 No. 3

p. 21 *Bar 6 and analog.* R.H. The first grace-note should be sounded together with the fifth in the L.H. Similarly in all repetitions of this motif.

*Bars 9-10 and analog.* R.H. Different fingering:



### 4. Mazurka in E flat minor, Op. 6 No. 4

p. 24 This *Mazurka* is usually performed much too slowly. In a tempo slightly slower than the one indicated by Chopin, fingering in the L.H. given in the text in bars 13-15 fits into possibilities of execution. A more rapid tempo can be obtained with the help of the following simplification and fingering:



### 5. Mazurka in C major, Op. 6 No. 5

p. 25 It is quite obvious that this *Mazurka* must end at a certain moment. In concert practice it ends in different passages, usually by returning to

the octave introduction after a repetition of the main movement twice or thrice. This is, however, contrary to the intention of Chopin who marked consecutive repetitions *dal segno*, and thus omitted the introduction. The editors propose to apply *diminuendo* in the third rendition of the main part of the *Mazurka* and to end on bar 12 in the following manner:



### 6. Mazurka in B flat major, Op. 7 No. 1

p. 26 *Bars 4, 5, 6, 9, 10 and analog.* R.H. The > signs could denote either emphasis on the two-note motif or accent on the minim. The selection of one of those possibilities is left to the discretion of the performer.

*Bars 25-28* L.H. Here, the *legato* marking could mean the so-called "harmonic legato" (fingers hold down the harmonic notes) which in this context would consist in retaining bass notes throughout the entire bar (with the aid of the pedal in case of an insufficient hand span).

p. 27 *Bar 40* R.H. Two possibilities of a rhythmic realization of ornaments:



*Bar 50* R.H. The start of the trill with a grace-note: *c2* together with the fifth in the L.H.



*Bars 56-58* R.H. While deciding to choose the *ossia* variant, it would be best to take it into consideration in the last repetition of this section.

### 7. Mazurka in A minor, Op. 7 No. 2

p. 28 *Bar 16* The decision whether to end the *Mazurka* here or in bar 32 is left to the discretion of the performer. Ending in bar 16 means that the variant from bar 27 can be applied in the last appearance of bar 11.

*Bar 27* R.H. The notation with brackets used in the variant denotes the following four possibilities of the realization of the passage added by Chopin in pupils' copies (cf. *Source Commentary*):

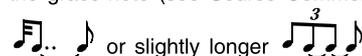
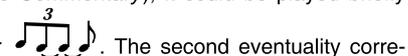


p. 29 *Bars 33-40 and 49-56* L.H. The difference in slurring between these eight-bar sections could be accidental (see above: *Mazurkas Op. 6, 7, and 17*). The *legato* marking defines probably both articulation and the so-called "harmonic legato" (cf. commentary to *Mazurka in Bb*, Op. 7 No. 1, bars 25-28). Proposed realization:



It is quite possible that the comment on this section made by F. Liszt, and cited by W. von Lenz, a pupil of Chopin (see citations *About the Mazurkas...* preceding the musical text), referred to this kind of execution.

Bar 48 R.H. Due to uncertainty in the sources as regards the form of the grace-note (see *Source Commentary*), it could be played briefly

 or slightly longer . The second eventuality corresponds better to the *ritenuto* binding in this bar. In both cases, the grace-note should be sounded together with *e* in the L.H. and *g#1* in the R.H.

## 8. Mazurka in F minor, Op. 7 No. 3

p. 30 *Bars 1-8* According to Chopin's intention, the whole introduction should be played in the L.H. alone, which follows from the authentic fingering.

p. 31 *Bar 31* R.H.  could indicate either a crotchet-long trill or a .

*Bar 42 and analog.* Facilitation of the R.H. part:



p. 32 *Bars 85-105* L.H. The arpeggio before the first chord in bar 85 (see *Source Commentary*) probably means that the chords are to be arpeggiated up to the end of this *Mazurka*, as was marked in bars 9-22. Nonetheless, in bars 97-105 the addition of *portato* markings may suggest a simultaneous striking of chords. A non-arpeggiated execution of chords in this whole section is also to be considered (if the hand span permits it). The choice of one of the above possibilities is left to the discretion of the performer.

## 9. Mazurka in A flat major, Op. 7 No. 4

p. 34 *Bars 22-23 and analog.* R.H. Convenient rhythmic realization of ornaments: . It is also possible to strike one or both grace-notes together with the chord in the L.H.

## 10. Mazurka in B flat major, Op. 17 No. 1

p. 35 *Bars 1, 5, 17 and 21* R.H. The first grace-note (the third *d<sup>2</sup>-f<sup>2</sup>*) in bars 1 and 5 should be struck together with the chord in the L.H. Similarly, the first grace-note in bar 17 and the first note of the mordent in bar 21 (*f<sup>2</sup>*) should be sounded simultaneously with the L.H. and appropriate notes in the R.H.

## 11. Mazurka in E minor, Op. 17 No. 2

p. 36 *Bar 1 and analog.* Variant of pedalling and fingering for a large hand enables the avoidance of the clash *a<sup>1</sup>-g<sup>1</sup>-f#<sup>1</sup>-e<sup>1</sup>* while retaining full harmony:



*Bar 4 and analog.* R.H. Striking the grace-note simultaneously with *G* in the L.H. is more in keeping with Chopin's style.

p. 37 *Bar 12* R.H. The grace-note should be struck together with *B* in the bass.

p. 38 *Bar 53* R.H. The first grace-note (*b*) should be struck simultaneously with the L.H.

## 12. Mazurka in A flat major, Op. 17 No. 3

p. 39 *Bars 6 and 30* R.H. The performance of these bars can be differentiated, with or without an accent on *ab<sup>1</sup>* (see *Source Commentary*). The editors also permit the acceptance of one version for both bars.

*Bar 12 and analog.* R.H. It is better to strike the grace-note *c<sup>2</sup>* together with *ab<sup>1</sup>-db<sup>1</sup>* in the L.H.

## 13. Mazurka in A minor, Op. 17 No. 4

p. 44 *Bars 62, 64 and analog.* R.H. The editors recommend to execute grace-notes in an anticipatory manner (the second *d<sup>1</sup>-e<sup>1</sup>* with the fifth in the L.H.) so as to avoid the deformation of the rhythm on the first beat of the lower voice.

p. 45 *Bar 117 and analog.* R.H. The editors recommend to execute the grace-note in an anticipatory manner.

## 14. Mazurka in G minor, Op. 24 No. 1

p. 47 *Bar 41* R.H. The execution of the grace-note together with the L.H. is more in keeping with Chopin's style.

## 15. Mazurka in C major, Op. 24 No. 2

p. 48 *Bars 9, 11 and analog.* R.H. The grace-note marks the start of the trill from the main note without its repetition, e. g. in bar 9:  (*b<sup>2</sup>* together with the L.H.).

p. 50 *Bar 57 and analog.* R.H. The first grace-note *gb<sup>1</sup>* should be sounded together with *c<sup>1</sup>* and the chord in the L.H.

*Bars 70-88* The smaller size of the notes used by Chopin to write the R.H. part (see *Source Commentary*) indicates that it was envisaged as an accompaniment.

## 16. Mazurka in A flat major, Op. 24 No. 3

p. 53 *Bar 33* L.H. In order to avoid a rhythmic deformation of the triplet on the second beat it is better to execute the grace-note in an anticipatory manner, which in practical terms gives the following rhythm:



## 17. Mazurka in B flat minor, Op. 24 No. 4

p. 53 *Bars 10-11* The foreseen independent treatment of variants in the R.H. and L.H. offers, apart from a version of the main text, the following possibilities of executing these bars:

p. 56 *Bars 79, 83, 87* R.H. For the execution of grace-notes — see commentary to *Mazurka in A flat*, Op. 24 No. 3, bar 33.

*Bar 85* R.H. It is better to execute the grace-note in an anticipatory manner (prior to bass A).

*Bar 89* R.H. The start of the trill with a grace-note:  
*f*<sup>1</sup> together with *G*<sup>b</sup> in the L.H.

## 18. Mazurka in C minor, Op. 30 No. 1

p. 58 *Bars 1, 5 and analog.* The juxtaposition of markings *p* and *f* should be understood not as a dynamic contrast but predominantly as a differentiation of expression.

## 19. Mazurka in B minor, Op. 30 No. 2

p. 60 *Bars 3, 9, 11, 13 and 15* R.H. The ornament should be executed lightly and rapidly so as to avoid the deformation of the triplet of the main melodic motif in this section. It is less essential whether the grace-note executed in this fashion will be sounded before or together with the appropriate L.H. note. Proposal of rhythmic realization in bars 8-9:

*Bars 4 and 8* R.H. The triple use of the third finger suggested by the editors is patterned on Chopin's fingering used upon several occasions in similar contexts, i. a. in *Mazurka in F minor*, Op. 63 No. 2, bar 8 (in print), in *G minor*, Op. 24 No. 1, bar 24, and in *A flat*, Op. 24 No. 3, bars 5-6 (in lesson copies).

p. 61 *Bars 33-47* R.H. Double grace-notes can be executed in an anticipatory manner (before the bass note) or as mordents (the first *f*<sup>2</sup> together with the L.H.). For reasons of harmony, the grace-note *g*<sup>#1</sup> in bars 39 and 47 should be sustained by hand until it is taken over by the pedal.

## 20. Mazurka in D flat major, Op. 30 No. 3

p. 64 *Bars 77-78* L.H. Pianists with smaller hands can silently take the note *f* into the R.H. (at the end of bar 76) or they can play the lower voice with the R.H.

## 21. Mazurka in C sharp minor, Op. 30 No. 4

p. 65 *Bar 7 and analog.* R.H. It is best to strike the grace-note *e*<sup>1</sup>-*g*<sup>#1</sup> together with *C*<sup>#</sup> in the arpeggiated chord in the L.H., and the crotchet *c*<sup>#2</sup>-*e*<sup>2</sup> together with *e*.

*Bars 11-12 and 107-108* In the sources bars 11-12 include a longer pedal than corresponding bars 107-108. This means that in both cases the moment of releasing the pedal is left to the discretion of the performer.

*Bar 21* The accent in the main text places natural emphasis on the syncopation of the melody, supported by a full Neapolitan chord, while the accent in the variant distinguishes note *a*<sup>1</sup> as the start of an independent sound plan, continued in bars 23, 25 and 27. The experienced pianist can also link both those elements:

One of the three above-presented realizations can be applied also in bar 117.

p. 66 *Bars 39 and 55* R.H. The start of the trill with a grace-note:

*g*<sup>#1</sup> together with an appropriate bass note.

*Bars 46-48* On modern pianos, in order to avoid three-bar long vibrations of the notes *c*<sup>#</sup>-*d*<sup>#</sup>, the pedal can be changed on the second beat in bar 46 and lightly released more or less in the middle of bar 48. The retention of clean and full harmony is possible with the employment of the following technique in bar 46:

p. 67 *Bars 62-64* Here, it is possible to apply similar variants of pedalling as in bars 46-48 (see above for commentary to those bars).

## 23. Mazurka in C major, Op. 33 No. 2

p. 72 *Bars 1, 2, 3 and analog.* Accents can be interpreted as referring to whole chords (in both hands) or only to minims in the L.H.

*Bar 2* R.H. The slur next to the grace-note can be understood either

as a conventional sign or as an arpeggio:



*Bars 12 and 14* R.H. Double grace-notes should be started simultaneously with appropriate notes in the L.H. and in remaining R.H. voices.

*Bar 33* R.H. The first grace-note, *b*, should be sounded together with *G* in the bass.

## 24. Mazurka in D major, Op. 33 No. 3

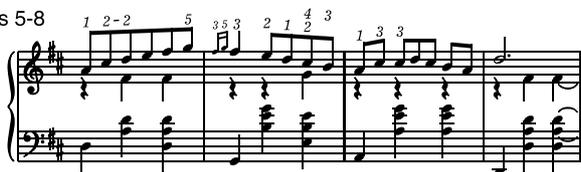
The dynamics and character of the *Mazurka*. The Chopin tradition contains an interpretation of this *Mazurka* — see citations *About the Mazurkas...* preceding the musical text. We could suspect, however, that we are dealing with a misunderstanding as regards the localization of the "tavern-salon" effect. It seems much more probable that it does not refer to the beginning and ending of the *Mazurka* but to dynamically contrasted eight-bar sections of the main theme. This hypothesis is confirmed by the fact that Chopin placed characteristic accents on the third beat in parts with the *f* or *ff* dynamics and did not place them in *pp* parts.

p. 73 *Bars 1-8, 17-24 and analog.* R.H. The main text contains fingering which follows naturally from the Chopin notation. The fingering presented below makes wider use of the stronger fingers 2 and 3:

bars 1-4



bars 5-8



bars 17-20



bars 21-24 as bars 5-8.

It is also possible to use combinations of the above fingering with the fingering given in the main text.

*Bar 2 and analog.* The first grace-note should be struck with the bass note.

## 25. Mazurka in B minor, Op. 33 No. 4

p. 78 *Bar 1* The absence of the tempo-character marking of unquestioned authenticity at the beginning of this composition (see *Source Commentary*) and the lack of any sort of pertinent directives in the further course of the work impose reflections on the proper tempo of the whole *Mazurka*. In view of the undoubtedly lively and mazur-like nature of the section in *B $\flat$*  major (from bars 49 and 89) and in *B* major (from bar 137) it seems that an excessively slow tempo must be avoided also in the remaining, lyrical sections.

*Bars 2, 4 and analog.* R.H. Grace-notes should be struck together with *B* in the L.H. The uncrossed grace-notes in bars 4, 28, 68 and 172 should last slightly longer than those crossed in bar 2 and analog., although shorter than quavers in bar 6 and analog.

## 26. Mazurka in E minor, Op. 41 No. 1

p. 85 *Bars 34 and 38* R.H. Regardless of the manner of notation, mordents should be started together with appropriate notes in the remaining voices.

## 27. Mazurka in B major, Op. 41 No. 2

For authentic material pertaining to the character of the introduction and the whole *Mazurka* — see citations *About the Mazurkas...* before the musical text.

p. 87 *Bars 41-42* Different fingering:

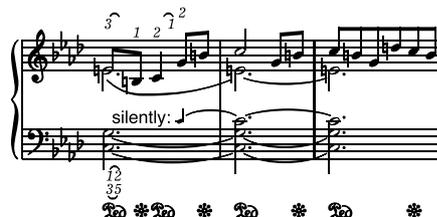


## 28. Mazurka in A flat major, Op. 41 No. 3

p. 89 *Bars 1-8 and analog.* R.H. Attention must be drawn to differences in phrasing in bars 1-4 and 5-8. An essential feature of the first four bars is soft emphasis on the first notes of the bars: *ab<sup>1</sup>*, *ab<sup>1</sup>*, *db<sup>2</sup>*, *db<sup>2</sup>*. The second four bars place emphasis on *g<sup>1</sup>* in bar 5 and *g<sup>1</sup>-bb<sup>1</sup>* in bar 7 and divide motifs by raising the hand in bars 6 and 8. Cf. the following comment.

*Bars 6, 8 and analog.* R.H. The characteristic dual form of the rhythm ( and ) appears upon numerous occasions in different works by Chopin. Presumably, the composer wavered between those extreme realizations, and had in mind a natural, not very clearly rhythmicized raising of the hand, approximately: 

p. 90 *Bars 48-50* The absence of an authentic sign for releasing the pedal probably means its longer retention, for example, for the duration of three bars. At any rate, the best effect is obtained by a gradual, slow release of the pedal. In order to avoid a dissonant vibration of the seconds *b-c<sup>1</sup>* and *b<sup>1</sup>-c<sup>2</sup>*, one can also apply the "harmonic legato" (fingers hold down harmonic notes):



p. 91 *Ending* In the main version, this *Mazurka* ends in bar 6 of the anticipated eight-bar section, which requires a particularly subtle slowing down (unmarked in the text). The effect of suspending the phrase employed by Chopin renders the link with *Mazurka in C# minor*, the next in the cycle, extremely smooth. For these reasons, the editors permit the variant only if the *Mazurka* is performed separately (and not as part of the cycle).

### 29. Mazurka in C sharp minor, Op. 41 No. 4

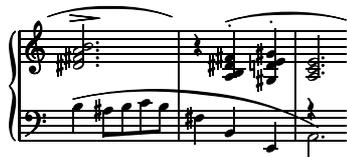
p. 93 *Bars 28 and 92* R.H. The first grace-note should be sounded together with the L.H.

p. 94 *Bar 71* R.H. The fact that the chord grace-note was written as a crotchet was probably supposed to suggest its calm execution. It should be, therefore, struck together with the bass A and, due to clash with the L.H., given a value slightly shorter than the quaver.

### 30. Mazurka in A minor Dbop. 42A (Gaillard)

Phrasing. In view of the imprecise slurring (see *Source Commentary*) in bars 3-5 and analog. we suggest the following phrasing which could result from overlapping slurs from various analogous places:

bars 3-5, 19-21 and analog.



bars 7-9, 23-25 and analog.



The acceptance of those or other proposals stemming from the text is left to the discretion of the performer. One can accept a single version of phrasing or differentiate particular passages.

p. 99. *Bars 69, 71 and 72* R.H. Grace-notes should be executed in an anticipatory manner.

p. 101 *Bar 125 ff.* On modern pianos, sustaining the pedal to the end of the composition produces an excessive mingling of sounds in the L.H. sixths. In order to sustain the bass A<sub>1</sub>, it is recommended to use the third (sostenuto) pedal.

### 31. Mazurka in A minor Dbop. 42B ("La France Musicale")

p. 102 *Bar 3 and analog.* R.H. Execution of the chord with grace-notes:



p. 103. *Bar 50* L.H. Execution of grace-notes:



### 32. Mazurka in G major, Op. 50 No. 1

p. 106 *Bar 12 and analog.* R.H. Striking the grace-note simultaneously with b in the L.H. is more in keeping with Chopin's style.

*Bars 17-24* The entire eight-bar section can be also conveniently executed by sustaining e<sup>1</sup> from the beginning in the R.H.:



*Bar 20* R.H. It is better to strike the first grace-note together with g in the L.H.

p. 107 *Bar 47* R.H.



p. 108 *Bar 80* R.H. The grace-note should be sounded simultaneously with g<sup>1</sup> in the L.H.

*Bar 103* R.H.



### 33. Mazurka in A flat major, Op. 50 No. 2

p. 109 *Bar 36* R.H. The first grace-note should be struck together with c in the L.H.

p. 110 *Bars 61-81* The slur next to the grace-note can be understood as a conventional sign or, more probably, as an arpeggio:

in bar 71

In both cases, owing to the characteristic rhythm and articulation of this section, it is better to execute the ornaments in an anticipatory manner (prior to the L.H.)

### 34. Mazurka in C sharp minor, Op. 50 No. 3

p. 113 *Bar 41* R.H. The grace-note b<sup>#1</sup> should be sounded simultaneously with the fifth in the L.H.

p. 117 *Bars 173-176* In order to enhance the melody it is possible to apply the following division between the hands:



### 35. Mazurka in B major, Op. 56 No. 1

p. 118 *Bars 1-5, 7, 9, 11 and analog.* R.H. Sources do not make clear in which bars Chopin wished the thirds to be arpeggiated (see *Source Commentary*). Apart from the version contained in the text, one can apply additional arpeggios in bars 7, 11 and analog.; it is also possible to omit some of the printed arpeggios (especially in further repetitions of this movement).

The lower note of each arpeggio should be sounded together with the first note in the L.H.

Rhythmic realization in bars 2, 4 and analog.:



p. 119 *Bars 35 and 155* R.H. In these bars the variants are independent, i. e. the dotted rhythm can be played in both places, in one only, or not executed at all.

- p. 120 *Bars 77-80 and 135-142* R.H. The *sempre legato* marking written slightly before those groups should be understood as "harmonic legato" (fingers hold down harmonic notes):

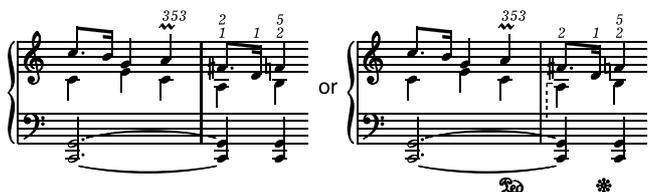


Analogously in bar 135 and following ones.

- p. 124 *Bar 184* The pedalling should be understood as follows: the pedal retained to the third crotchet of the bar can be depressed at the beginning of the bar or on the semi-quaver; it can be depressed also at the beginning of the bar and changed on the semi-quaver.

### 36. Mazurka in C major, Op. 56 No. 2

- p. 125 *Bars 7 and 11* R.H. Different fingering for facilitating the mordent:



*Bars 16-17 and analog.* R.H. It does not follow clearly from the Chopin notation whether the note  $g^1$ , written as a dotted minim, is to be sustained similarly to the same melodic note. From the formal point of view, it should be repeated as a component of another voice. The majority of arguments, however, speaks in favour of sustaining it:

- the lower voice is of a distinct accompanying nature
- $g^1$ , accented and sustained every few bars, creates an independent plan, which is an instrumental effect applied willingly by Chopin. Ultimately, the editors recommend:
- not to repeat the note  $g^1$  in any of those places while selecting the main text
- to repeat the note  $g^1$  in bars 21, 73 and 81 while choosing the variant version.

It is also permitted to repeat the note  $g^1$  in all the discussed passages.

*Bar 18 and analog.* The chord  $C-G-e$  in bars 16, 18 and analog. is ascribed by Chopin to the L.H. with an arpeggio, or, whenever possible, it is divided into two hands without the arpeggio. Upon this basis one can assume that the arpeggios are technical and not expressive. This is the reason why a simultaneous execution of chords in the L.H. is permitted as long as the hand span allows it (obviously, this does not pertain to arpeggiated chords in both hands in bars 16 and analog.).

- p. 127 *Bar 84* R.H. It is better to execute the grace-note in an anticipatory manner. In the editors' opinion, the octave in the R.H. sounds better on modern pianos without the arpeggio (which, anyhow, is found only in some sources).

### 37. Mazurka in C minor, Op. 56 No. 3

- p. 129 *Bar 64* R.H. In order to avoid deforming the rhythm of the triplet it is better to execute the grace-note in an anticipatory manner (before  $d^1-e\#^1$  in the L.H.).

*Bars 72-74* The editors permit both sustaining the notes  $f$  in the main version and repeating them in the variant version. Cf. *Source Com.*

- p. 130 *Bars 89-104* L.H. In this section arpeggios appear only in wider positions, which could denote that they are technical and not expressive. Taking into consideration Chopin's not always careful notation of the

arpeggios the editors permit three possible realizations:  
 — the arpeggios played only in those places where they are written (bars 91-92 with or without arpeggios)  
 — all chords without arpeggios (as long as the hand span allows it; some of the upper notes can be taken into the R.H.)  
 — all chords with arpeggios.  
 The choice of one of the possibilities is left to the discretion of the performer.

### 38. Mazurka in A minor, Op. 59 No. 1

- p. 135 *Bar 8 and analog.* R.H. The start of the trill with grace-notes:



*Bar 25* R.H. The braces placed below the fingering denote the exchange of fingers or the striking of  $g^1$  and  $f^1$  with two fingers simultaneously. The latter seems more likely since a similar brace has already been used by Chopin for denoting a simultaneous striking of two notes with one finger (in the *Prelude in A*, Op. 28 No. 7, bar 12). The striking of one key with two fingers would be the only example of such an "expressive fingering" in Chopin's work (cf. *Performance Commentary* to the volume of *Studies*).

*Bars 25 and 103* L.H. The grace-note  $e$  should be executed in an anticipatory manner.

- p. 137 *Bars 57, 61, 65 and 69* R.H. After the preceding figuration it is easier to execute the chord at the beginning of these bars so that its lower note is struck only in the L.H.:



*Bars 59, 63 and 67* R.H. It is better to execute grace-notes in an anticipatory manner (prior to the chord in the L.H.).

- p. 138 *Bar 86* R.H. The grace-note denotes the start of the trill from the main note without its repetition:  
 $e\#^2$  together with the L.H. chord.



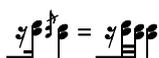
*Bars 90 and 114* R.H. The first grace-note should be sounded together with the bass note.

### 39. Mazurka in A flat major, Op. 59 No. 2

- p. 141 *Bar 30* The R.H. part can be facilitated by playing  $db^1$  in the L.H.

*Bars 45, 49 and analog.* R.H. The grace-note should be struck simultaneously with the L.H.

- p. 142 *Bars 70, 72 and 74* L.H. The first grace-note should be sounded simultaneously with the R.H. (in bar 72 also with the minim  $ab$  in the L.H.).

Bar 80 R.H. 

p. 143 Bar 101 L.H. The intention of Chopin's script was to retain the sonority of note  $A^b$  to the end of bar 102 (first with the fifth finger of the L.H. and subsequently with the pedal). If the hand span makes it impossible to execute the chord while retaining the fundamental bass note,  $c^1$  can be executed in the R.H.:



Bars 108-109 Different fingering:



Bars 108-111 Here, sources differ as regards placing the sign of pedal release. In practice, this denotes a choice of one of the three following possibilities:

- bars 108-109 with the pedal, bars 110-111 without the pedal
- the whole ending (bars 108-111) with one pedal
- pedal depressed in bars 108 and 110, and released in bars 109 and 111.

#### 40. Mazurka in F sharp minor, Op. 59 No. 3

p. 144 Bar 8 R.H. The grace-note  $g\#^1$  should be struck simultaneously with  $C\#$  in the bass.

p. 145 Bars 43-44 The meaning of slurs in the lower stave is not quite clear (cf. *Mazurka in A minor*, Op. 59 No. 1, bar 42, and *in A $b$* , Op. 59 No. 2, bar 88). The editors regard the following realizations as possible:



p. 147 Bar 103 The sign of depressing the pedal is not precisely located in the sources. The pedal may be depressed also on the second beat, giving fuller harmony at the price of mingling semi-tones in the R.H., or on the fourth quaver, which, with precise execution, makes it possible to retain the bass without such mingling.

Bar 119 R.H. It is possible to facilitate the leap to the chord on the second beat by playing  $d\#^1$  in the semi-quaver chord with the L.H.

p. 148 Bars 130-133 The choice of one of the versions (see *Source Commentary*) should result from different possibilities of shaping the colour and weight of chords in these harmonically rich four bars.

#### 41. Mazurka in B major, Op. 63 No. 1

p. 149 Bars 3, 11 and analog. R.H. The first note  $g\#^1$  of the arpeggio in bar 3 and analog. and the grace-note  $g\#^1$  in bar 11 and analog. should be sounded together with the L.H.

#### 42. Mazurka in F minor, Op. 63 No. 2

p. 152 Bars 9, 41 and 49 R.H. The grace-note should be struck simultaneously with the first note in the L.H. While selecting the main text in bar 49 one should take over the sustained  $c^1$  by the pedal at the beginning of the bar, and strike  $d^b^2$  after the bass note.

#### 43. Mazurka in C sharp minor, Op. 63 No. 3

p. 156 Bars 65-71 R.H. A distinct, as much as possible *legato* rendition of both voices of the canon and the retention of the sonority of bass notes without an excessive mingling of melodic semi-tones can be obtained in the following way (notes of the canon are emphasized by the bold-type of the notes):



Jan Ekier  
Paweł Kamiński

## Introductory remarks

The following commentary sets out in an abridged form the principles of editing the musical text of particular works and discusses the most important discrepancies between the authentic sources; furthermore, it draws attention to unauthentic versions which are most frequently encountered in the collected editions of Chopin's music compiled after his death. A separately published *Source Commentary* contains a detailed description of the sources, their filiation, justification of the choice of primary sources, a thorough presentation of the differences between them and a reproduction of characteristic fragments.

Abbreviations: R.H. — right hand, L.H. — left hand. The sign → symbolizes a connection between sources; it should be read "and ... based on it".

## The order of Mazurkas

The purpose of the National Edition is to present works by Chopin in an authentic form, which in this volume of *Mazurkas* also entails their order. The order of mazurkas in Op. 6, 7, 33, and 41 is retained in accordance with Chopin's intention, and two *Mazurkas in A minor* (Dbop. 42A, dedicated to Emil Gaillard and Dbop. 42B, from the album *La France Musicale*) are situated according to the principle of chronology. The general order of the mazurkas is, therefore, at variance with heretofore collected editions (which in this respect also differ among each other).

## 1-9. Mazurkas, Op. 6 and 7

### Location of *Mazurka in C*

Originally, both opera were to contain four *Mazurkas* each, as testified by the earliest impressions of the first editions. The *Mazurka in C*, subsequently added by Chopin, appeared in the successive impression of the first French edition as fifth in Op. 6, and in the following impression of the first German edition as fifth in Op. 7. Since Chopin remained in direct contact with his French publisher, we regard the order of the first French edition as the one which most probably corresponds to his intention.

### Editorial Principles

We accept as our foundation the first French edition which was based directly on autographs (lost) containing the ultimate, most mature form of the *Mazurkas*. Earlier versions, found in extant autographs, are important only in those cases when the basic source is suspected of including errors. We take into consideration Chopin's annotations in pupil's copies which occur in certain mazurkas.

Order is introduced into inconsistent slurring and other articulation markings (see description of **FE1** below). We keep in mind obvious analogies and the knowledge, obtained while working on other compositions, of Chopin's habits and the typical alterations in original editions. Owing to the number of such problems, in obvious situations we do not apply brackets so as to avoid overburdening the text. Wherever differences could correspond to Chopin's intentions we leave the source version.

## 1. Mazurka in F sharp minor, Op. 6 No. 1

### Sources

**[A]** There is no extant autograph basis for the first editions.

**AI** Autograph inscribed in the F. Hiller album, with the date "Paris 1832" (Archiv der Stadt, Köln). The form of the presented *Mazurka* differs from the ultimate version in numerous details. Characteristic features include certain harmonic sequences, simplified and polished in the version prepared for print.

**FE1** First French edition, M. Schlesinger (M.S. 1341), Paris June 1833, comprises only four mazurkas. **FE1** is based on **[A]** but contains numerous errors, oversights and inconsistencies. Presumably they are the outcome of Chopin's hurried writing of **[A]** and correction of **FE1**.

**FE2** Second impression of **FE1**, differing from the first only by the addition of the fifth *Mazurka in C*.

**FE** = **FE1** and **FE2**.

**FED, FES, FEJ** — collections of pupils' **FE** copies with annotations by Chopin, containing fingering, performance directives, variants and corrections of printing errors:

**FED** — collection belonging to Chopin's pupil Camille Dubois (Bibliothèque Nationale, Paris)

**FES** — collection belonging to Chopin's pupil Jane Stirling (Bibliothèque Nationale, Paris)

**FEJ** — collection belonging to Chopin's sister Ludwika Jędrzejewiczowa (Chopin Society, Warsaw).

**GE1** First German edition, F. Kistner (996), Leipzig December 1832. **GE1** is based on the proofs of **FE1**; certain errors of the basis were corrected and changes and supplements were introduced. There are no preserved traces of Chopin's participation in its production.

**GE2, GE3** — second and third German edition (same publisher and number), after 1840, containing re-created versions of previous editions with slight changes (and errors).

**GE4** Fourth German edition (same publisher and number), with a number of essential arbitrary changes. We cite **GE4** only in those cases when it influenced later collected editions.

**GE** = **GE1, GE2** and **GE3**.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 958), London August 1833. **EE**, based probably on **FE1**, corrected some of its errors and introduced numerous unauthentic additions and alterations.

Editorial Principles — see *Mazurkas, Op. 6 and 7*.

p. 16 *Bars 2-11 and analog.* R.H. A complex problem of ties sustaining notes across bar-lines arises here. The main text re-creates the **FE** version, supplemented only by two ties in bars 30-32 (see commentary to those bars). Nonetheless, in view of numerous errors and imprecision in the first editions, differences between successive appearances of this section can be regarded as accidental. This is the reason why in bars 28-29, 61-64 and 66-67 we give as variants versions contained previously in analogous bars. **GE4** and the majority of the later collected editions supplement ties even in those places where they appear in the sources only once (*a'* in bars 2-3 and analog. and *c#<sup>2</sup>* in bars 4-5 and analog.) or where they are absent (*f#<sup>1</sup>* in bars 8-9 and analog.).

*Bar 5 and analog.* L.H. Some of the later collected editions arbitrarily change *c#<sup>1</sup>* to *d<sup>1</sup>* on the third beat. **AI** testifies to the fact that *c#<sup>1</sup>* was intended to be here from the beginning. A diversification of sequence by means of small differences was very characteristic of Chopin.

*Bars 11-12* R.H. Some of the later collected editions arbitrarily change equal quavers to dotted rhythm on the last beat of bar 11. Some also alter the beginning of bar 12 to resemble bar 4. The source version of bars 11-12 certainly comprises a rhythmic-execution variant intended by Chopin. Chopin used a similar measure of expression upon several occasions in *Mazurkas* from this period: *in C# minor*, Op. 6 No. 2, bars 29-30 and 65-66 in comparison with bars 13-14 and 57-58, *in Bb*, Op. 7 No. 1, bars 29-31 in comparison with bars 25-27, *in F minor*, Op. 7 No. 3, bars 97-98 in comparison with bars 93-94.

*Bars 16-40* In **FE** (→**EE**) bar 40 contains a repeat sign which has no counterpart in bar 16. **AI** (and **GE**) contains both necessary signs.

p. 17 *Bars 30-32* R.H. In **FE** notes *a'* in bars 30-31 are not tied, and the first triplet in bar 32 sounds *a<sup>1</sup>-h<sup>1</sup>-a<sup>1</sup>*. **AI** and a comparison with bars 6-8 testify to errors in **FE** (corrected already in **GE** and **EE**).

**Bar 35** R.H. The main text (dotted rhythm) is the source version. Equal quavers (as in corresponding bar 11 — see commentary) harmonize better with the quavers at the beginning of bar 36, and thus, assuming the possibility of an error in **FE**, we add this version as a variant.

**Bar 40** Sources contain  $\text{f}$  here. It is quite possible, however, that Chopin had in mind  $\text{fz}$ , as in the next bars. Upon several occasions other works published at this time in **FE** omit "z" in  $\text{fz}$ . Cf. *Performance Commentary*.

**Bar 46** R.H. **FE** ( $\rightarrow$ **GE,EE**) has no grace-note  $d^2$  before the octave  $c^{\#2}-c^{\#3}$ . This is certainly a mistake of the engraver since the analogous bar 54 in **FE** contains a grace-note, and **AI** includes it in both bars.

p. 18 **Bar 56** L.H. In **FED** Chopin added  $\sharp$  raising  $d^1$  to  $d^{\#1}$  in the chord. He overlooked  $\sharp$  in such a harmonic context upon several other occasions (e. g. in *Mazurka in C $\sharp$  minor*, Op. 6 No. 2, bar 13 and analog. or in *Mazurka in A minor*, Op. 7 No. 2, bar 7).

**Bars 69 and 71** **FE** ( $\rightarrow$ **GE,EE**) contains *ritenuto* in bar 69. In **FED** Chopin crossed it out and wrote it in bar 71.

## 2. Mazurka in C sharp minor, Op. 6 No. 2

### Sources

**As** Sketch of the whole *Mazurka* (Polish Library, Paris).

**AI** Autograph (Stiftelsen Musikkulturens Främjande, Stockholm), differing from the ultimate version in numerous, specially rhythmic, details.

Remaining sources as in *Mazurka in F $\sharp$  minor*, Op. 6 No. 1.

Editorial Principles — see *Mazurkas*, Op. 6 and 7.

p. 19 **Bar 1** In **FE** ( $\rightarrow$ **GE, EE**) the marking of the metronomic tempo mistakenly contains  $\downarrow$  instead of  $\downarrow$ . Such a slow tempo would be irreconcilable with the marking *Tempo giusto* in **AI** entitled *Mazur*. Cf. commentary to bar 1 in *Mazurka in E*, Op. 6 No. 3.

**Bars 2 and 50** R.H. **FE** ( $\rightarrow$ **GE,EE**) contains no crotchet  $g^{\#1}$  at the beginning of the bar. This printing error is testified by  $g^{\#1}$  in **As** and **AI**.

**Bar 13 and analog.** L.H. **FE** ( $\rightarrow$ **GE,EE**) contains no  $\sharp$  raising  $a$  to  $a^{\#}$  in the chords. In **FED** the overlooked sign was added by Chopin in bar 69; it is also included in **AI**. In bar 29 all sources have  $a^{\#}$ .

**Bars 19, 20 and 23** L.H. Accents in brackets come from **AI**.

**Bar 28** L.H. **GE4** arbitrarily adds the note  $c^{\#1}$  on the second crotchet. The application of the sixth  $g^{\#}-e^1$  alone is justified by the different accompaniment arrangement in the following bar.

p. 20 **Bar 58** L.H. **FE** ( $\rightarrow$ **GE,EE**) overlooks  $c^{\#1}$  in the chords. In **As** and **AI** bars 57-64 are a repetition of bars 9-16; nothing indicates that Chopin wished to differentiate them in the ultimate version.

**Bar 71** R.H. The second note in **FE** ( $\rightarrow$ **GE,EE**) is the semiquaver  $a^1$ . This error was corrected by Chopin in **FED**; a correct version ( $\text{f}^1$ ) is contained also in **As** and **AI**.

## 3. Mazurka in E major, Op. 6 No. 3

### Sources

**AI** Autograph of an earlier version, entitled *Mazur* (photocopy in the Chopin Society, Warsaw). Chopin improved numerous details in the later printed version.

Remaining sources as in *Mazurka in F $\sharp$  minor*, Op. 6 No. 1.

Editorial Principles — see *Mazurkas*, Op. 6 and 7.

p. 21 **Bar 1** The metronomic tempo in **GE** is  $\text{♩} = 60$  and in **EE**  $\text{♩} = 160$ . This proves that originally **FE** gave the value  $\text{♩}$ , later corrected by Chopin to  $\downarrow$ .

**Bars 11, 13 and analog.** R.H. **FE** ( $\rightarrow$ **GE**) lacks  $\text{h}$  lowering  $e^{\#2}$  to  $e^2$  in the penultimate third. Chopin often overlooked a sign in a similar context. **AI** (and **EE**) contains naturals here.

p. 22 **Bar 34** L.H. The main text comes from **FE** ( $\rightarrow$ **GE1,GE2,EE**). Since we cannot possibly exclude a mistake of the engraver, we give the **AI** version as a variant.

p. 23 **Bar 82** L.H. **FE** ( $\rightarrow$ **GE,EE**) has the fifth  $e-h$  as the third crotchet. This is probably the original version, uncorrected owing to carelessness; consequently, we accept the chord appearing in analogous bars. **AI** contains a four-note chord here.

**Bar 89** L.H. **FE** contains  $a-d^{\#1}$  as the third crotchet, an error corrected already in **GE** and **EE**.

## 4. Mazurka in E flat minor, Op. 6 No. 4

### Sources

**As** Sketch of the entire *Mazurka* (Publicznaya Biblioteka, St. Petersburg). Remaining sources as in *Mazurka in F $\sharp$  minor*, Op. 6 No. 1 (with the exception of the nonexistent **AI**).

Editorial Principles — see *Mazurkas*, Op. 6 and 7.

p. 24 **Bars 2-3 and 18-19** R.H. The majority of the later collected editions arbitrarily tied the notes  $b^b^1$  between those bars.

## 5. Mazurka in C major, Op. 6 No. 5

### Sources

**[A], FE2, FED, FES, FEJ** — as in *Mazurka in F $\sharp$  minor*, Op. 6 No. 1.

**GE2, GE3, GE4, GE5, GE6** — as in *Mazurka in B $\flat$* , Op. 7 No. 1.

For the question of adding this *Mazurka* to Op. 6 or Op. 7 and editorial principles — see *Mazurkas*, Op. 6 and 7.

## 6. Mazurka in B flat major, Op. 7 No. 1

### Sources

**[A]** There is no extant autograph basis for the first editions.

**AI** Autograph of an earlier version, entitled *Mazur* (photocopy in the Chopin Society, Warsaw).

**FE1** First French edition, M. Schlesinger (M.S. 1342), Paris June 1833. **FE1** is based on **[A]** but contains numerous errors, oversights and inconsistencies. This is presumably the result of Chopin's hurried writing of **[A]** and correction of **FE1**.

**FE2** Second French edition, Brandus et C<sup>ie</sup> (B et C<sup>ie</sup> 1342), Paris, prior to October 1847. **FE2** re-creates the text of **FE1** with slight changes. Chopin did not take part in its production.

**FE** = **FE1** and **FE2**.

**FED, FES, FEJ** — as in *Mazurka in F $\sharp$  minor*, Op. 6 No. 1.

**GE1** First German edition, F. Kistner (997) Leipzig December 1832. **GE1** is based on the proofs of **FE1**; certain errors of the basis were corrected and changes and supplements introduced. There are no preserved traces of Chopin's participation in its production.

**GE2** Second impression of **GE1**, differing from the first only by the addition of the fifth *Mazurka in C*.

**GE3, GE4** — second and third German edition (same publisher and number), after 1840, containing re-created versions of previous editions with slight changes (and errors).

## Source Commentary

- GE5** Fourth German edition (same publisher and number), introducing a number of essential arbitrary changes.
- GE6** Fifth German edition (same publisher and number), with slight changes in relation to **GE5**.
- GE** = **GE1**, **GE2**, **GE3**, **GE4** and **GE5**.
- EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 959), London August 1833. **EE**, based probably on **FE1**, corrected some of its errors and introduced numerous unauthentic additions and alterations.

Editorial Principles — see *Mazurkas, Op. 6 and 7*.

- p. 26 *Bar 8 and analog.* R.H. **FE** (→**GE**, **EE**) has no wedge over  $d^3$ . We supplement this presumable oversight according to **AI**.

- p. 27 *Bar 36* R.H. In **FE** (→**EE**) the grace-note is  $g^2$ . This error was set right by Chopin in **FES** and **FEJ**; a correct version ( $f^2$ ) is also found in **GE**.

*Bar 40* R.H. **GE5** arbitrarily removed the grace-note  $c^3$ .

*Bar 43* R.H. **FE** has  $\sim$  over  $eb^2$  instead of over  $d^2$ . This error was set right by Chopin in **FED**; **GE** and **EE** also contain a correct version.

*Bars 56-58* R.H. In **FES** Chopin added *ossia* variants.

*Bars 63-64* R.H. It is probable that Chopin intended to apply a dotted rhythm on the third beat in bar 63 only during the last repetition of this section. He added the ending of the *Mazurka* (bar 64, 2. *volta*) while preparing the composition for print (**AI** does not contain it) and, concentrating his attention on the last bar, could have neglected to notice that the two *voltas* did not include an ending of bar 63 similar to that in bars 11, 23 and 43.

## 7. Mazurka in A minor, Op. 7 No. 2

### Sources

- [**AI**] Lost autograph of the original version of the *Mazurka*, published in a supplement to the collected edition of Chopin's works, Breitkopf & Härtel, Leipzig 1902. This version contains a noteworthy eight-bar introduction in A, entitled *Duda* (Pipes), which Chopin later abandoned.

Remaining sources as in *Mazurka in B $\flat$* , Op. 7 No. 1.

Editorial Principles — see *Mazurkas, Op. 6 and 7*.

- p. 28 *Bar 7* L.H. In the last chord **FE1** has no  $\sharp$  raising  $f$  to  $\sharp$ . This error was corrected in **GE**, **EE** and **FE2**. The sharp was situated also probably in [**AI**]. Chopin overlooked  $\sharp$  in such contexts upon several occasions (e. g. in *Mazurka in F $\sharp$  minor*, Op. 6 No. 1, bar 56, and *Mazurka in C $\sharp$  minor*, Op. 6 No. 2, bar 13 and analog.).

*Bar 8* L.H. **GE** erroneously omitted  $\sharp$  before  $g\sharp$  in the chord.

*Bars 16 and 32* **FE** (→**GE,EE**) has *Fine* in bar 16. Chopin deleted it in **FED** and added it in bar 32.

*Bar 27* R.H. It is almost impossible to decipher precisely the variants in **FED** and **FES** upon the basis of photocopies available for the editors of the National Edition. Notes of the variants are densely (and in **FED** also indistinctly) placed between the printed notes; it is also unclear whether the latter constitute part of the variant or are supposed to be replaced by added ones. The musical text gives the most probable realizations as *ossia*; other readings are presented below:



In his edition of *Mazurkas* (Gebethner & Wolff, Warsaw 1882) J. Kleczyński presented yet another version, suggested by Chopin's pupil Marcelina Czartoryska (the rigid rhythmic division could have been

added by Kleczyński):



- p. 29 *Bar 48* R.H. The grace-note is given in the form which it has in **FE1**. Chopin could have intended the grace-note  $\text{♯}$ , deformed due to an error committed by the engraver. A grace-note in the latter form is contained in **GE** and **FE2**.

*Bar 56 (2. volta)* L.H. On the second beat **GE3-GE6** have the octave A<sub>1</sub>-A. This is the result of a mistaken reading of a plate defect in **GE2** as the note A.

## 8. Mazurka in F minor, Op. 7 No. 3

### Sources

- AI** Autograph fair copy of the earliest version, with the date "Vienna 20/6 1831" (photocopy in the Chopin Society in Warsaw).
- AII** Autograph fair copy of the early version, with the date "Vienna 20/7 1831" (photocopy in the Chopin Society in Warsaw), containing a number of small changes and improvements in relation to **AI**.
- AIII** The last, undated autograph fair copy (Stiftelsen Musikkulturens Främjande, Stockholm), containing the *Mazurka* in a form only slightly different from the ultimate one.

Remaining sources as in *Mazurka in B $\flat$* , Op. 7 No. 1.

Editorial Principles — see *Mazurkas, Op. 6 and 7*.

- p. 31 *Bar 45* R.H. After the first chord **FE1** has an additional semiquaver rest. This mistaken rhythm is reduced in **GE** to the form of  $\text{♪} \text{♪}$

*Bar 53* L.H. The **FE** script:  is presumably the result of the correction of the version contained in bars 45 and 49. The purpose of the change could have been to avoid an excess of arpeggios prior to the expanded arpeggio in bar 54.

*Bar 54* **FE** (→**GE,EE**) contains separate arpeggio wavy lines for each hand. In **FED** Chopin added a continuous arpeggio.

- p. 32 *Bars 82-83* **FE** (→**GE,EE**) has no ties sustaining notes  $c$ ,  $g$ ,  $c'$ . A comparison with earlier versions of bars 81-83 in **AI** and **AII**:



and in **AIII**:  in which only the bass F is sounded in bar 83, with a simultaneous tendency to prolong the sonority of the fourth  $g-c'$  in the R.H., indicates the possibility that these ties were overlooked in **FE**.

*Bars 85-105* L.H. The only arpeggio sign in this whole section is situated in **FE** prior to the first chord in bar 89. It was probably mistakenly written instead of the arpeggio in bar 85 — an arpeggio only in bar 89 or beginning with this bar would be senseless. **AIII** contains an arpeggio in bar 85 as well as two arpeggios in each of the following bars: 96, 97 and 99 (*cf. Performance Commentary*).

## 9. Mazurka in A flat major, Op. 7 No. 4

### Sources

**AI** Autograph of the original version, dated by Kolberg as 1824 (Warsaw Music Society).

**As** Sketch of a version close to the ultimate one (Jagiellonian Library, Kraków).

Remaining sources as in *Mazurka in B♭*, Op. 7 No. 1.

Editorial Principles — see *Mazurkas*, Op. 6 and 7.

p. 33 *Bars 6-7* R.H. Chopin's fingering is from **As**.

p. 34 *Bar 24* R.H. Some of the later collected editions present this bar in two versions (*1. and 2. volta*), the first time giving it the form of bar 8 (with the semiquaver *b*<sup>1</sup> at the end). We leave the source version as the only one, since the joining of bars 24 and 9 is quite smooth. It is even possible that Chopin intentionally differentiated both entries to bar 9.

## 10. Mazurka in B flat major, Op. 17 No. 1

### Sources

[**A**] There is no extant autograph.

**FE1** First French edition, I. Pleyel (I. P. 2912), Paris, beginning of 1834. **FE1** is based on [**A**].

**FE2** Second impression of **FE1**, made soon after the first, M. Schlesinger (M. S. 1704), Paris. Musical text in **FE1** and **FE2** is identical.

**FE** = **FE1** and **FE2**.

**FED**, **FES**, **FEJ** — as in *Mazurka in F# minor*, Op. 6 No. 1.

**GE1** First German edition, Breitkopf & Härtel (5527), Leipzig March 1834. **GE1** is based on **FE1**, and introduces slight changes of its own. Chopin's superficial proof-reading cannot be excluded. There are copies of **GE1** with different prices on the covers.

**GE2** Second German edition (same publisher and number), after 1840, with detailed revisions. Chopin did not take part in its production.

**GE3** Third German edition (same publisher and number), after 1852, with slight changes in relation to **GE2**.

**GE** = **GE1**, **GE2**, and **GE3**.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 1144), London August 1834. **EE** is based on **FE1** and was not corrected by Chopin.

### Editorial Principles

We base our text on **FE** with annotations in **FES**.

p. 35 *Bar 5* R.H. On the third beat **GE1** has the mistaken rhythm , which in **GE2** was changed into the unauthentic rhythm .

*Bars 9-24* **FE** (→**GE**, **EE**) did not place these bars between repeat signs but printed them for the second time; this denotes an unnecessary second execution of this section when its *da Capo* repetition takes place. At this time of his life, Chopin always marked repetitions of such long sections with the aid of a repeat sign. The fact that such a sign was contained in [**A**] is testified by the musically unjustified double bar-line, occurring in the original editions prior to bar 9.

p. 36 *Bars 32-37 and 40-42* R.H. We correct the incomplete and imprecise **FE** slurring and transfer the wedge in bar 34 from *f*<sup>3</sup> to *ab*<sup>2</sup> in accordance with Chopin's handwritten directives in **FES**.

*Bar 35* R.H. **FE** (→**GE**, **EE**) has no *b* over the second mordent. This sign was added by Chopin in **FES**.

*Bar 42* R.H. In **FE** (→**EE**) the *δ*<sup>va</sup> sign encompasses only the last quaver. In **GE1** it was placed imprecisely so that the majority of the later collected editions mistakenly included into it also the grace-note.

## 11. Mazurka in E minor, Op. 17 No. 2

### Sources

**AI** Autograph, partially sketched, of the nondefinitive version of the *Mazurka* (Jagiellonian Library, Kraków).

Remaining sources and editorial principles — as in *Mazurka in B♭*, Op. 17 No. 1 (with the exception of **FES** which does not contain annotations).

p. 37 *Bar 12* R.H. **FE** (→**EE**) overlooks *‡* raising *d*<sup>2</sup> to *d*<sup>#2</sup>. **GE** contains the correct version.

p. 38 *Bar 56* R.H. In **FE** (→**GE**, **EE**) the grace-note *g*<sup>1</sup> is tied to a minim. This is probably the result of a mistaken reading of the arpeggio sign (*cf.* bars 4 and 16) as a tie, so we present this version only as a variant.

*Bar 66* R.H. **GE3** arbitrarily changed the second grace-note to *d*<sup>4</sup>.

## 12. Mazurka in A flat major, Op. 17 No. 3

Sources and editorial principles — as in *Mazurka in B♭*, Op. 17 No. 1 (with the exception of **FES** which does not contain annotations). We introduce slight retouches of the slurring due to the absence of an autograph (probably not overly meticulous in this respect) and a considerable probability that the slurs were imprecisely deciphered by the engraver.

p. 39 *Bars 1-2 and 81* R.H. **GE2** arbitrarily ties *c*<sup>2</sup> in bar 2 to the preceding note in bars 1 and 81.

*Bars 6 and 30* R.H. The accent in bar 6 and its absence in the analogous bar 30 could be intended by Chopin. It is impossible, however, to exclude an error of the engraver — the addition of the superfluous accent in bar 6 or its oversight in bar 30.

p. 40 *Bar 34* R.H. Dotted rhythm is introduced arbitrarily on the first beat in **GE2**. Such unification of analogous bars is completely unjustified in view of Chopin's distinct striving at diversifying the successive repetitions of this phrase of the *Mazurka*.

## 13. Mazurka in A minor, Op. 17 No. 4

Sources and editorial principles — as in *Mazurka in B♭*, Op. 17 No. 1 (with the exception of **FES** which does not contain annotations).

p. 43 *Bar 55* L.H. The main text comes from **FE** (→**EE**), and the variant — from **GE**. The different version of **GE** could be the result of the engraver's error or Chopin's correction. No other details in this opus indicate that Chopin proof-read **GE**, but adjoining opera do contain single interventions by the composer.

## 14. Mazurka in G minor, Op. 24 No. 1

### Sources

- A** Autograph fair copy of the whole opus (National Library, Warsaw). **A** served as the basis for the first German edition.
- GE1** First German edition, Breitkopf & Härtel (5647), Leipzig January 1836. **GE1** re-created the text of **A** rather carefully, but with numerous changes of graphic detail which occasionally also influenced the musical sense. Chopin probably did not correct **GE1**. There are copies of **GE1** with different prices on the covers.
- GE2** Second German edition (same publisher and number), after 1852, which corrects, as a rule in accordance with **A**, the majority of errors and faults of **GE1**.
- GE** = **GE1** and **GE2**
- FE** First French edition, M. Schlesinger (M.S. 1070), Paris December 1835, made on the basis of **GE1**. In the proofs of **FE** Chopin introduced a number of improvements.
- FED, FES, FEJ** — as in *Mazurka in F# minor*, Op. 6 No. 1.
- EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 1645), London April 1836. **EE** is based on **FE** and was not corrected by Chopin.

### Editorial Principles

We base our text on **FE** as the last authentic source, compared with **A**. We take into consideration changes and other annotations in **FED** and **FES**.

- p. 46 *Bars 3 and 51* L.H. **GE** (→**FE**→**EE**) mistakenly re-created the motif slur occurring in **A** over a pair of chords as a tie sustaining the note *g*.

*Bar 13* L.H. In **A** (→**GE**) the third crotchet lacks the note *d'* in the chord. It was added by Chopin in the proofs of **FE** (→**EE**).

- p. 47 *Bar 33* L.H. The first note in **A** (→**GE**) is *Bb*. In the proofs of **FE** (→**EE**) Chopin changed it to *B*.

*Bar 57* R.H. The main text comes from **FES** where it was written by Chopin. The variant is a version of remaining sources (recorded in **A** and **GE** with slight imprecision). The change introduced in **FES** corresponds to the improvement in bar 59 (see commentary below).

*Bar 59* R.H. The only proposed version is the one written by Chopin in **FED** and **FES**, i. e. those extant pupils' copies which bear traces of work together with pupils. The remaining sources contain a version as in bar 3 and analog. This type of variation of the melodic line was very characteristic of Chopin. He introduced similar changes, also in the form of later corrections, in *Mazurkas in C*, Op. 24 No. 2, bars 102-103; in *E minor*, Op. 41 No. 1, bar 12; in *C minor*, Op. 56 No. 3, bar 103; in *F# minor*, Op. 59 No. 3, bars 117 and 125.

*Bars 61-62* R.H. The long slur given in the variant was added by Chopin in **FES**.

## 15. Mazurka in C major, Op. 24 No. 2

Sources and editorial principles — as in *Mazurka in G minor*, Op. 24 No. 1 (except for **FED** and **FES** which do not contain annotations).

- p. 48 *Bar 1* **GE1** (→**FE**→**EE**) mistakenly gives 108 in the metronome marking. We give the correct value according to **A** (→**GE2**).

*Bar 5* L.H. In **A** (→**GE**) the first chord is the same as the following ones. In the proofs of **FE** (→**EE**) Chopin changed *f'* into *e'*. Cf. commentary to bar 37.

- p. 49 *Bar 37* L.H. Some of the later collected editions arbitrarily change the top note in the second chord from *e'* to *f'* (analogously to bars 5 and

89). In the ultimate version of bars 5, 37 and 89, corrected by Chopin (cf. commentary to bars 5 and 89) the second chord occurs in two forms: basic, with *f'* (corresponding to bar 9 and analog.) in bar 5 and 89, and a variant one with *e'* in bar 37. The repetition in this bar of the A minor chord better distinguishes harmonically the return of the main theme of the *Mazurka* from the previous section in F.

- p. 50 *Bar 64* L.H. **A** (→**GE**) has the sixth *eb-c'* as the second and third crotchets. In the proofs of **FE** (→**EE**) Chopin added *ab* on the second beat. Some of the later collected editions arbitrarily changed the sixth to a triad also on the third beat.

*Bars 70-88* R.H. In **A** this whole fragment is in distinctly smaller script, whose purpose was probably to stress the accompaniment nature of the R.H. An additional — apart from *p* — marking of dynamics for the R.H. (*sempre piano*) confirms the significance which Chopin attached to a distinct rendition of suitable dynamic proportions for both hands. In **GE** (→**FE**→**EE**) this passage contained notes of normal size, which could have possibly inclined Chopin to draw the engravers' attention to the necessity of differentiating the size of notes in *Etude in Ab*, Op. 25 No. 1 and *Prelude in F# minor*, Op. 28 No. 8 with the aid of appropriate annotations in manuscript bases for the first editions. In our edition the authentic notation appears in print for the first time.

- p. 51 *Bar 89* L.H. The second chord in **A** (→**GE**) is the same as the first one. In the proofs of **FE** (→**EE**) Chopin changed *e'* into *f'*. Cf. commentary to bar 37.

*Bars 98 and 102-103* R.H. Versions contained in **A** (→**GE**) are as in appropriate bars 14 and 18-19. Chopin changed them in the proofs of **FE** (→**EE**).

*Bar 112* L.H. In **A** (→**GE1**) the top note is *g* tied to its predecessor. In the proofs of **FE** (→**EE**) Chopin changed it to *d*.

## 16. Mazurka in A flat major, Op. 24 No. 3

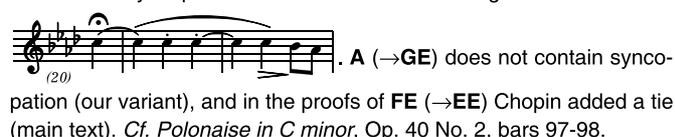
### Sources

- AI** Autograph of an earlier version of the *Mazurka*, dated "Dresden 22 September 1835" (lost, photocopy in the Chopin Society, Warsaw). Remaining sources and editorial principles — as in *Mazurka in G minor*, Op. 24 No. 1 (except for **FED** which does not contain annotations).

- p. 52 *Bars 12 (2. volta) and 36 (1. volta)* L. H. The third crotchet in **A** (→**GE**) is the sixth *c'<sup>2</sup>-ab'*. In the proofs of **FE** (→**EE**) Chopin removed *c'* in both bars.

*Bars 13-19* L.H. Originally all the chords were notated as crotchets, enclosed with one slur in **AI** and given the marking *legato* in bar 13 in **A** (→**GE**→**FE**→**EE**). Subsequently, in **A** Chopin distinguished shorter motifs with slurs and rests, carelessly leaving the *legato*, now contradictory to the new conception. This is the reason why it is not included in the text.

*Bars 20-21* R.H. Chopin wavered whether to begin the repetition of note *c<sup>2</sup>* with syncopation or not. **AI** has the following version:



- p. 53 *Bar 33* R.H. The grace-note before the triplet was added by Chopin in the proofs of **FE** (→**EE**).

## 17. Mazurka in B flat minor, Op. 24 No. 4

Sources and editorial principles — as in *Mazurka in G minor*, Op. 24 No. 1 (except for **FES** which does not contain annotations).

p. 53 *Bars 10-11* The main text contains the **A** (→**GE2**) version characteristic for the most consistent voice-leading in the R.H. Later changes make it difficult to establish the ultimate text. **GE1** (→**FE**→**EE**) overlooks ties joining octaves  $f^2$ - $f^3$  in the R.H. It is possible that Chopin later accepted this version since he did not reinstate the ties in the proofs of **FE** or in **FED**. Moreover, in **FED** Chopin introduced a change in the L.H. in bar 10 (adding  $\flat$  which raises  $ab^1$  to  $a^1$ ).

p. 54 *Bar 18* L.H. The main text comes from **A** (→**GE**), and the variant — from **FE** (→**EE**). The absence of any traces of corrections on the second beat in **FE** and the unchanged analogous bars 50 and 112 lead to the assumption that Chopin did not change the **A** version in **FE** but corrected an error committed by the engraver. The **FE** version cannot, therefore, be regarded as ultimate.

*Bar 28* R.H. On the third beat **A** has in the upper voice the erroneous rhythm  which **GE1** changed to  and **GE2** to . Chopin corrected his mistake in **FE** (→**EE**).

*Bar 29* R.H. Due to a misreading of **A**, the note  $c^1$  at the beginning of the bar in **GE** (→**FE**→**EE**) mistakenly has a separate crotchet stem.

*Bars 36-37 and 98-99* R.H. Over the bar-lines we re-create the notation in **A**. It must be stressed that the manner of writing slurs in Chopin's manuscripts makes it possible to distinguish them easily from ties. There is no doubt that at the beginning of bars 37 and 99 the note  $eb^1$  is to be sustained, and  $db^2$  — sounded. The omission in **GE1** (→**FE**→**EE**) of the stem prolonging  $eb^1$  in bars 36 and 98 rendered the tie sustaining this note (overlooked in the first editions in bars 98-99) meaningless. In turn, in **GE** (→**FE**→**EE**) the slur above both  $db^2$  assumed the form of a tie sustaining this note. As a result, some of the later collected editions do not sustain the note  $eb^1$ , and the large majority — sustain the note  $db^2$ .

p. 55 *Bars 45 and 107* L.H. Some of the later collected editions give these bars a uniform version.

*Bars 56-57* **GE1** (→**FE**→**EE**) overlooks the tie which in **A** (→**GE2**) sustains the note  $bb$  across the bar-line.

p. 56 *Bars 92 and 93* L.H. **A** (→**GE**) does not contain  $Ab$ , at the beginning of bar 92 or  $Ab$  in the chord in bar 93. Chopin added those notes in the proofs of **FE** (→**EE**).

p. 57 *Bars 127-128* L.H. The main text is a version introduced by Chopin in the proofs of **FE** (→**EE**). In the variant we give the **A** (→**GE**) version in which the accompaniment is realized consistently in three-note chords. The majority of the later collected editions accept the triadic version, in the last chord of bar 127 changing arbitrarily  $bb$  into  $c^1$ .

## 18. Mazurka in C minor, Op. 30 No. 1

### Sources

**[A]** There is no extant autograph.

**FC** Copy by Fontana, made upon the basis of **[A]** (National Library, Warsaw). After the introduction of changes and supplements by Chopin **FC** served as the basis for the first German edition.

**FE** First French edition, M. Schlesinger (M.S. 2489), Paris December 1837. **FE** is based on **[A]** and was corrected by Chopin.

**FED**, **FES**, **FEJ** — as in *Mazurka in F# minor*, Op. 6 No. 1.

**GE** First German edition, Breitkopf & Härtel (5851), Leipzig January 1838. **GE** is based on **FC** and was not corrected by Chopin. There are copies of **GE** with different prices on the covers.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 2170), London November 1837. **EE** is based on **FE** and was not corrected by Chopin.

### Editorial Principles

We base our text on **FC** compared with **FE**, with particular attention paid to Chopin's corrections in this edition. We include annotations in **FED** and **FES**.

In this *Mazurka* **FE** has only few dynamic markings: in bars 1, 20, 30-33 and 36. It is much more probable that the markings in **FC** were supplemented (by Chopin or with his participation) than removed from **FE**. Contrasts of dynamics and expression are characteristic of the entire opus.

## 19. Mazurka in B minor, Op. 30 No. 2

Sources and editorial principles — as in *Mazurka in C minor*, Op. 30 No. 1 (except for **FED** and **FES** which do not contain annotations).

p. 60 *Bar 1* **FE** (→**EE**) contains **Allegretto**. In **FC** (→**GE**) Chopin changed it to **Vivace**.

*Bars 29 and 61* L.H. **FE** (→**EE**) mistakenly lacks the note  $g\#$  on the second beat.

p. 61 *Bar 48* L.H. **FC** (→**GE**) has  $\#$  in the chord on the third beat.  $g\#$  in **FE** (→**EE**) is probably the result of Chopin's correction.

*Bar 64* **FC** (→**GE**) has the same ending as in bar 32. We give the version introduced by Chopin in the proofs of **FE** (→**EE**).

## 20. Mazurka in D flat major, Op. 30 No. 3

Sources and editorial principles — as in *Mazurka in C minor*, Op. 30 No. 1 (except for **FED** and **FES** which do not contain annotations).

p. 62 *Bar 26* R.H. The main text comes from **FC** (→**GE**), and the variant — from **FE** (→**EE**).

R.H. Some of the later collected editions arbitrarily introduced the rhythm  on the last beat.

p. 63 *Bar 33* L.H. In the third chord **FC** (→**GE**) has the additional note  $db^1$ . Most arguments (the possibility of an error by the copyist in **FC** or Chopin's corrections in **FE**, the economy of sound) speak in favour of a three-note chord in **FE** (→**EE**).

*Bar 40* R.H. The absence of a chromatic sign defining the pitch of the top note in the trill formally indicates  $cb^2$ . This is not decisive owing to numerous oversights of this type made by Chopin (e. g. in bar 23 and 93 of this *Mazurka* or in *Mazurka in Bb*, Op. 17 No. 1, bar 35). The harmonic aspect also does not allow us to state unambiguously whether Chopin had in mind  $cb^2$  or  $c^2$ , since this bar is transitory, with functionally ambiguous diminished seventh chords.

R.H. In **FC** (→**GE**) the note  $bb^1$  with a trill has the value of a crotchet. We give a minim due to the possibility of Chopin's correction in **FE** (→**EE**). This difference has no practical impact on performance.

*Bar 55* R.H. On the first beat we give **FC** (→**GE**) version as the main one; equal quavers correspond better to the version of the motif rhythmically expanded in bars 55-56. A dotted rhythm in **FE** (→**EE**) could be the result of the engraver's misinterpretation of **[A]**.

L.H. In **GE** the oversight of the chord on the third beat in **FC** is supplemented by a rest.

p. 64 *Bars 68-69* R.H. The main text comes from **FC** (→**GE**). The absence of a tie sustaining  $f^1$  in **FE** (→**EE**) could be an ordinary oversight on the engraver's part. Nonetheless, we give this version as a variant since while correcting **FE** Chopin could have removed the tie in order to obtain a rhythmic and melodic analogy with bar 65.

## 21. Mazurka in C sharp minor, Op. 30 No. 4

Sources and editorial principles — as in *Mazurka in C minor*, Op. 30 No. 1 (except for **FES** which does not contain annotations).

p. 65 *Bars 19-20* L.H. In **FE** the minims  $f\#$  are mistakenly tied in those bars instead of bars 17-18. Some of the later collected editions repeated this error and added an analogous tie also in bars 115-116.

*Bar 21* The accent below the third  $d^2-f\#^2$  is contained in **FC** (→**GE**) and under  $a^1$  — in **FE** (→**EE**).

p. 66 *Bar 31* In **FC** (→**GE**) double notes at the beginning of the bar have the value of a dotted minim, creating the lower voice; there is no pedal in bars 31-32. We accept the **FE** (→**EE**) version, probably corrected by Chopin.

p. 67 *Bars 53-54* R.H. **FC** (→**GE**) does not contain the minim  $g\#^1$  in bar 54 and the tie joining it to  $g\#^1$  in bar 53. This is probably an oversight by the copyist; it is also possible that Chopin added the tie and note in the proofs of **FE** (→**EE**).

*Bars 55-57* We give execution markings contained in **FC** (→**GE**). **FE** (→**EE**) has the same markings here as in bars 39-41: *poco ritenu- to, in tempo* and *sempre piano*, which could render this section slightly monotonous.

p. 68 *Bar 89* L.H. **FC** (→**GE**) overlooks  $c\#^1$  in the chords. Cf. bar 73.

*Bars 96-97* The tie joining  $c\#^1$  between these bars is contained in **FE** (→**EE**).

*Bar 101* L.H. **FE** (→**EE**) has three identical chords (as in bar 5). In **FC** (→**GE**) Chopin deleted the first chord and wrote the version given by us.

p. 69 *Bars 125 and 136* Markings given in the main text come from **FC** (→**GE**), and those in the footnote — from **FE** (→**EE**).

*Bars 127-129* L.H. The last chords of bars 127 and 128 and the first chords in bar 129 in **FC** (→**GE**) do not contain notes  $c\#^1$  (besides, their presence in **FC** cannot be entirely excluded). Three-note chords in **FE** (→**EE**) are much more probable, since they prepare the chromatic chordal passage in bars 129-132.

## 22. Mazurka in G sharp minor, Op. 33 No. 1

### Sources

**A** Autograph (National Library, Warsaw) intended as the basis for the first German edition.

**FC** Copy by Fontana (Historical Museum, Lviv), most probably made upon the basis of a lost autograph which was earlier than **A**. **FC** served as the basis for the first French edition.

**GE1** First German edition, Breitkopf & Härtel (5985), Leipzig November 1838. **GE1** is based on **A**, changing the order of the *Mazurkas* and introducing slight changes and supplements. Chopin did not take part in its production. There are copies of **GE1** with different covers.

**GE2** Second German edition (same publisher and number) introducing a number of arbitrary changes.

**GE** = **GE1** and **GE2**.

**FE1** First French edition, M. Schlesinger (M.S. 2714), Paris October 1838. **FE1** is based on **FC** and was corrected by Chopin.

**FE2** The second impression of **FE1**, introducing, probably under the supervision of Chopin, small changes in relation to **FE1**.

**FE** = **FE1** and **FE2**.

**FED, FES, FEJ** — as in *Mazurka in F# minor*, Op. 6 No. 1.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 2279), London November 1838. **EE** is based on **FE1** and was not corrected by Chopin.

### Editorial Principles

We base our text on **A**, and take into consideration Chopin's corrections of **FE** and annotations in **FED, FES** and **FEJ**.

p. 70 *Bar 1* At the beginning of the *Mazurka* **A** (→**GE**) has **Mesto**. While writing **FC** (→**FE**→**EE**) Fontana read it mistakenly as **Presto**. Chopin corrected this error in all extant pupils' copies: in **FES** and **FEJ** to **Lento**, and in **FED** to **Mesto**.

*Bars 1-48* In all sources this *Mazurka* has four sharps as its key signature. Chopin was prone to this type of uncertainties (cf. e. g. commentary to *Mazurka in C# minor*, Op. 63 No. 3, bars 33-48). The fifth sharp is added to the key signature at the beginning of the composition in **FES**.

*Bars 2 and 38* R.H. **A** (→**GE**) and **FC** do not contain a tie joining both  $g\#^1$ . It is added in **FE1** in bar 2 and in **FE2** in bar 38, presumably by Chopin. **EE** also has these ties.

*Bars 4-5* R.H. **GE2** tied  $d\#^2$  in those bars, analogously to the version of bars 40-41 in **A** and **GE** (cf. commentary to those bars).

*Bar 16* L.H. In **FC** (→**FE**→**EE**) both  $f\#$  in this bar are tied. In **A** (→**GE**) Chopin crossed out the tie joining those notes.

*Bars 16-17* R.H. In **A** (→**GE**) and **FC** the notes  $f\#^2$  are not tied over the bar-line. In **FE** (→**EE**) a tie was presumably added by Chopin.

*Bar 19* R.H. **A** (→**GE**) contains a mordent which in **FC** (→**FE**→**EE**) was probably overlooked.

p. 71 *Bars 29-30* L.H. **FC** (→**FE**→**EE**) contains the same version as in bars 21-22. In **A** (→**GE**) Chopin changed it to the form given by us.

*Bars 34-36* L.H. There are no lower octave notes at the beginning of the bars in **FC** (→**FE**→**EE**). Chopin added them in **A** (→**GE**).

*Bars 40-41* R.H. In **A** (→**GE**) notes  $d\#^2$  are tied across the bar-line. We cannot exclude the possibility that this tie was mistakenly placed by Chopin while writing or correcting **A**. The tie is missing in **FC** (→**FE**→**EE**) and there is no corresponding tie in analogous bars 4-5. It was extremely rare for Chopin to begin a bar by sustaining all the notes in a chord, which here deforms one of the basic motifs of the *Mazurka*. This is the reason why we give the version containing the tie only as a variant.

## 23. Mazurka in C major, Op. 33 No. 2

### Order of Mazurkas

The first German edition arbitrarily changed the order of *Mazurkas*, giving No. 2 to the *Mazurka in D*, and No. 3 — to *Mazurka in C*. *Mazurkas in G# minor* and *D* were also included into an album of compositions by various authors, published at this time. Changes in the order of *Mazurkas* in the entire Op. 33 were probably meant to retain a uniform arrangement of pages in both publications, as evidenced by the double pagination of *Mazurkas in G# minor* and *D*. We give the authentic order contained in manuscripts and remaining first editions.

Sources and editorial principles — as in *Mazurka in G# minor*, Op. 33 No. 1. **FC** of this *Mazurka* is part of a private collection (photocopy in the Chopin Society, Warsaw).

p. 72 *Bar 13* R.H. **GE** arbitrarily added  $\sharp$  before  $f^1$ .

*Bar 15* R.H. **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**) mistakenly has  $d^2$  as a semiquaver, an error corrected by Chopin in all extant pupils' copies.

*Bar 16* R.H. The beginning of the bar in **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**) does not have the note  $e^1$ . In **FED** Chopin corrected this oversight probably committed by the copyist.

*Bars 22 and 30* L. H. **GE** mistakenly omitted  $c^1$  on the second beat.

*Bars 28-29* R.H. Some of the later collected editions arbitrarily tied the notes  $c^2$ - $e^2$  between bars. A repetition of the third in the source version creates a rhythmic analogy: phrases begin with notes sustained in bars 17 and 21, and sounded in bars 25 and 29.

*Bar 32* R.H. The main text comes from **A** ( $\rightarrow$ **GE**<sub>2</sub>) and **FC**, and the variant — from **FE** ( $\rightarrow$ **EE**). It is difficult to resolve whether the **FE** version, impeccably sounding, and slightly easier in execution, is the result of Chopin's correction or the engraver's oversight. **GE**<sub>1</sub> mistakenly contains only a single grace-note, the sixth  $c^1$ - $ab^1$ .

## 24. Mazurka in D major, Op. 33 No. 3

Order of *Mazurkas* — see *Mazurka in C*, Op. 33 No. 2.

Sources and editorial principles — as in *Mazurka in G# minor*, Op. 33 No. 1 (except for **FED** and **FES** which do not contain annotations). **FC** of this *Mazurka* is in Auditorio del Radio e Televisione in Turin.

p. 73 *Bars 8-9, 24-25 and analog.* L.H. In **A** and **FC** the lowest notes ( $d$  or  $A$ , respectively) are not tied over the bar-lines. In this way, the accompaniment in bars 9, 25 and analog. retains a characteristic melodic and rhythmic outline, corresponding to bars 1 and 17. Engravers of **FE** ( $\rightarrow$ **EE**) and **GE** regarded this to be Chopin's oversight and arbitrarily added ties sustaining also those notes. Chopin applied a similar technique in *Mazurka in B*, Op. 41 No. 2, bars 4-5 and analog.; here also, one of the first editions mistakenly supplemented ties in three out of four places. Our edition is the first to print the authentic version.

p. 74 *Bars 32-33 and 104-105* R.H. In bars 32-33 **FE** overlooked the tie sustaining the minim  $a^1$  in **A** ( $\rightarrow$ **GE**) and **FC**. In bars 104-105 **FE** mistakenly read this tie as a slur joining notes  $g^1$ - $\sharp^1$  (**EE** contains such an incorrect slur in both passages).

*Bars 54-55 and 62-63* L.H. We give the **A** and **FC** version in which the top semiquavers of the bars are  $db^1$ ,  $d^1$  in bars 54-55, and  $bb$ ,  $bbb$  in bars 62-63. None of the first editions re-created this version correctly: in bar 54 **GE**<sub>1</sub> does not contain  $\flat$  lowering  $d^1$  to  $db^1$ , and before  $bbb$  in bar 63 **GE**<sub>1</sub> and **FE** ( $\rightarrow$ **EE**) has only a single  $\flat$ . **GE**<sub>2</sub> corrected the errors in **GE**<sub>1</sub> but added an unnecessary  $\flat$  before  $d^1$  in bar 55. Discrepancies and inconsistencies in the original editions mean that the later collected editions contain seven different and usually unauthentic combinations of those notes.

p. 75 *Bar 56* R.H. The main text comes from **FE** and is probably the result of Chopin's correction. The variant is a version of the remaining sources.

p. 77 *Bars 121, 123, 129 and 131* R.H. The main text is a version added by Chopin in the proofs of **FE**<sub>1</sub> ( $\rightarrow$ **EE**), the variant comes from **A** ( $\rightarrow$ **GE**) and **FC**. Those versions are musically equivalent:  $g^{\sharp^1}$ - $e^1$  in the original version grants this motif a Lydian character, often encountered in *Mazurkas*,  $g^{\sharp^1}$ - $e^{\sharp^1}$  in the later version gives a slightly more regular harmonic progression.

*Bars 132-133* R.H. Some of the later collected editions arbitrarily tie notes  $d$  between bars.

*Bar 133* R.H. In the proofs of **FE**<sub>1</sub> ( $\rightarrow$ **EE**) Chopin added the note  $d^1$  at the beginning of the bar.

*Bars 133-135* Performance markings in the musical text come from **A** ( $\rightarrow$ **GE**). **FC** does not contain either such markings nor dashes after *smorzando* in bars 131-132. This incomplete version was supplemented in **FE** ( $\rightarrow$ **EE**) by means of dashes running to the end of the composition. This at first glance obvious supplement was conducted probably without Chopin's participation.

## 25. Mazurka in B minor, Op. 33 No. 4

Sources and editorial principles — as in *Mazurka in G# minor*, Op. 33 No. 1. **FC** of this *Mazurka* is in the Library of Congress in Washington. The 24 bars appearing in sources between bars 86-87 (see below for commentary to those bars) are a repetition of bars 23-46 and in this commentary are marked with numbers in square brackets: [23-46].

p. 78 *Bar 1* **A** ( $\rightarrow$ **GE**) and **FC** do not contain any marking of tempo-character. **Mesto** appears in **FE** ( $\rightarrow$ **EE**). Chopin probably intended it to replace the mistaken **Presto** in *Mazurka in G# minor*, Op. 33 No. 1 (see commentary to that *Mazurka*); due to a misunderstanding it was ascribed to *Mazurka in B minor* which was devoid of marking. It is doubtful whether Chopin used such a rare marking twice in a single cycle of mazurkas.

*Bar 5 and analog.* R.H. **A** ( $\rightarrow$ **GE**) and **FC** contain  $\swarrow$  signs over  $a^1$ . **FE** ( $\rightarrow$ **EE**) does not have such a sign in bars 5, 29, and [29]. This is probably an oversight on the engraver's part since there are no traces of removing this sign in those passages. From the musical point of view it also seems unlikely that the ornaments were intentionally removed by Chopin on account of the mordents in bars 1 and 3, and especially in bar 7. Cf. commentary to bar 11 and analog.

*Bar 9* Dynamic markings come from **FES**.

*Bars 9-12 and analog.* L.H. Ties joining notes  $c\#$  in bars 9-10, 11-12 and analog. were added by Chopin in the proofs of **FE**<sub>2</sub>.

*Bar 11 and analog.* R.H. **A** ( $\rightarrow$ **GE**) and **FC** contain  $\swarrow$  signs over  $b$ . In the proofs of **FE**<sub>1</sub> Chopin removed them in bars 11, 35 and 179. We include this correction also in bar 75, since when proof-reading Chopin quite often missed one of the recurring similar passages. By avoiding the slightly monotonous triple repetition of the mordent on  $b$  this version shows distinctly the connection between phrases in bars 9-10 and 11-12. Later supplements of ties sustaining  $c\#$  in the L.H. (see commentary to bar 9-12) confirm Chopin's striving to distinguish two pairs of bars.

p. 79 *Bars 58 and 98* L.H. **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**) does not contain  $eb^1$  in the chord on the second beat.

p. 80 *Bars 86-87* Between these bars, **A** ( $\rightarrow$ **GE**) and **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**) include 24 bars which are a repetition of bars 23-46. Chopin crossed them out from all three extant pupils' copies. This was probably not a change of the conception of the *Mazurka's* form but a correction of an error committed in **A**: as was his habit, Chopin numbered the bars so that in further repetitions they could be marked in an abbreviated manner with numbers; while writing numbers marking bars 65-102, he mistook the range of bars to be repeated, presumably focusing attention only on the beginning (bar 1) and end (bar 62) of this fragment. Chopin made this type of error by marking the number of repeated bars also in the fourth movement of the *Sonata in Bb minor*, op. 35.

p. 81 *Bars 106, 114, 122 and 130* L.H. In the sources the chord on the second beat has different sonority. **A** contains the four-note chord  $b-c\sharp^1-e^1-g\sharp^1$  four times. **GE1** overlooked  $c\sharp^1$  upon three occasions (bars 106, 122 and 130), a mistake corrected in **GE2** according to **A**. **FC** and originally **FE** also overlooked the same  $c\sharp^1$ , giving the three-note chord  $b-e^1-g\sharp^1$  four times. In the proofs of **FE1** Chopin changed this chord in three passages: in bar 106 to  $b-c\sharp^1-g\sharp^1$ , and in bars 114 and 130 — to a four-note chord as in **A**. Leaving the uncorrected bar 122 is certainly an oversight, but it is not certain whether Chopin wished to leave the **A** version (four-note chord) or introduce a version analogous to bar 106 ( $b-c\sharp^1-g\sharp^1$ ). The slightly different harmonic context of bar 122 renders the first eventuality much more probable: the removal of  $e^1$  would leave the third ( $d\sharp^1$ ) of the seventh chord in bar 121 without a resolution.

*Bars 110 and 126* L.H. **A** ( $\rightarrow$ **GE1**) and **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**) have the sixth  $g\sharp-e^1$  on the second beat. **GE2** changed it arbitrarily to the three-note chord  $g\sharp-c\sharp^1-e^1$ .

p. 82 *Bar 137* L.H. **FEJ** and **FES** contain the figures 4 1 below the notes  $\sharp^1$  and  $\sharp$ . This fingering, not in keeping with authentic articulation, is probably mistaken (it should read 1 4).

*Bars 137-151* We supplement the numerous slight oversights in these bars (dots, slurs, dynamic signs) by comparing analogous passages.

*Bar 141 and 149* R.H. **A** ( $\rightarrow$ **GE1**) has the third  $c\sharp^3-e^3$  at the beginning of bar 141 and a single  $e^3$  in bar 149. The unclear script of **FC** was deciphered in both bars in **FE** ( $\rightarrow$ **EE**) as  $e^3$ . Certain features of the script in **A** allow us to assume that Chopin supplemented the original single  $e^3$  by the note  $c\sharp^3$  in bar 141. The absence of an appropriate correction in bar 149 should be regarded as an oversight, since there seem to be no musical arguments in favour of differentiating those bars.

*Bar 142 and 150* L.H. Some of the later collected editions arbitrarily changed the first note from  $F\sharp$  to  $\sharp$ . Chopin's corrections in **A** — the change of  $\sharp$  to  $F\sharp$  in bars 142 and 143 — are unquestioned proof of his intentions.

p. 83 *Bar 199* **A** and **FC** contain *risvegliato* (with a spelling error). Presumably it was precisely this mistake which influenced the omission of this marking in **GE1** (**GE2** has *risvegliato*) and **FE** ( $\rightarrow$ **EE**). On the other hand, it is possible that Chopin removed it intentionally in the proofs of **FE**. In that case,  $\mathbf{f}$  added by him in **FED** should be regarded as binding.

*Bar 200* R.H. The main text comes from **A** ( $\rightarrow$ **GE**), and the variant — from **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**). The probably erroneous **FC** version must be recognized as accepted by Chopin, who in the proofs of **FE2** corrected several **FE1** mistakes in this bar and did not restore the **A** version.

## 26-29. Mazurkas, Op. 41

### Order of Mazurkas

The first German edition arbitrarily changed the order of *Mazurkas*, transferring *Mazurka in C# minor* to the beginning of the opus. We give the authentic order contained in manuscripts and remaining first editions, additionally confirmed by Chopin's correspondence (see citations *About the Mazurkas...* preceding the musical text).

## 26. Mazurka in E minor, Op. 41 No. 1

Order of Mazurkas — see above *Mazurkas, Op. 41*.

### Sources

- As** Sketch entitled *Mazur* and dated "Palma 28 November" [1838] (photocopy in the Chopin Society, Warsaw).
- A** Fragment of autograph including bars 1-38 and 41-56 (Bibliothèque Nationale, Paris). The complete **A** served for making the copy, and then — probably after Chopin had introduced certain changes — as the basis for the first French edition.
- Ao** Occasional autograph entitled *Mazur* (Gesellschaft der Musikfreunde, Vienna), containing a version close to the ultimate one. **Ao** is presumably later than **A**; variant versions of some fragments can be regarded as equivalent.
- XC** Copy by unknown copyist (National Library, Warsaw), made upon the basis of **A** and intended as the foundation for the first German edition. Chopin checked and corrected **XC**.
- FE1** First French edition, E. Troupenas (T. 978), Paris December 1840, based on **A**.
- FE2** Second impression of **FE1**, January 1841, in which Chopin made numerous changes.
- FE3** Third impression of **FE1**, probably corrected by Chopin.
- FE** = **FE1**, **FE2** and **FE3**.
- FED**, **FES**, **FEJ** — as in *Mazurka in F# minor*, Op. 6 No. 1.
- GE1** First German edition, Breitkopf & Härtel (6335), Leipzig December 1840. **GE1** was based on **XC**; it introduced revisions and arbitrarily changed the order of *Mazurkas*. There are copies of **GE1** with different prices on the covers.
- GE2** Second German edition (same publisher and number), after 1852, which corrected many mistakes from **GE1** but arbitrarily made some changes. This commentary cites **GE2** only in those cases when it influenced the later collected editions.
- GE** = **GE1** and **GE2**.
- EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 3558), London December 1840. **EE** is based on **FE2** and was not corrected by Chopin.

### Editorial Principles

We base our text on **FE3** as the last authentic source, compared with **A**. We take into consideration Chopin's annotations in **XC** and variants in **Ao**.

p. 84 *Bar 10* R.H. The main text comes from **A** ( $\rightarrow$ **XC** $\rightarrow$ **GE**,  $\rightarrow$ **FE** $\rightarrow$ **EE**), and the variant — from **Ao**.

*Bars 17-18 and 41-42* R.H. **GE** mistakenly ties notes  $\sharp$  between bars 41-42. The majority of the later collected editions ties  $\sharp$  in both passages, probably as an analogy to bars 25-26 and 49-50. This is an unjustified arbitrary decision since in the sources  $\sharp$  at the beginning of bars 18 and 42 is taken into the R.H. and sounded together with  $c\sharp^1$  and  $\sharp^1$ , while at the beginning of bars 26 and 50 it is taken into the L.H. and sustained together with  $B$ .

p. 85 *Bars 33-34* R.H. **A** ( $\rightarrow$ **XC** $\rightarrow$ **GE**,  $\rightarrow$ **FE1** $\rightarrow$ **FE2** $\rightarrow$ **EE**) and **Ao** have no tie sustaining  $\sharp^1$ . It appears in **FE3** in bar 34 (which marks the beginning of a new line) together with a correction of the error on the third beat in bar 33 (**FE1** and **FE2** have  $g\sharp^1$  as the lower note). Both changes were made probably by Chopin.

*Bar 34* R.H. **FE** ( $\rightarrow$ **EE**) overlooks  $\black\vee$  over  $c\sharp^2$ .

*Bars 39-40* L.H. The main text comes from **FE** ( $\rightarrow$ **EE**) and **Ao**, and the variant — from **XC** ( $\rightarrow$ **GE1**). The non-preservation of this fragment in **A** makes it impossible to establish precisely the origin of the difference. The **FE** version is undoubtedly later and thus we give it as the main one.

p. 86 *Bars 59-61* The main text comes from **XC** ( $\rightarrow$ **GE**) and **FE** ( $\rightarrow$ **EE**), and the variant — from **Ao**.

## 27. Mazurka in B major, Op. 41 No. 2

Order of Mazurkas — see above *Mazurkas, Op. 41*.

Sources — as in *Mazurka in E minor, Op. 41 No. 1* with the exception of non-existent autographs. [A] denotes the lost autograph which served as the basis for XC and FE1.

### Editorial Principles

We base our text on FE3 as the last authentic source, compared with XC.

p. 87 *Bar 48* R.H. As the first quaver XC mistakenly has  $c\sharp^2-a^2$ , which in GE1 is changed into  $c^2-a^2$ , and in GE2 — into  $c^2-a^2-b^2$ . The XC version is either entirely a mistake committed by the copyist or the original version (with an overlooked  $\flat$  next to  $c^2$ ), later changed by Chopin to a chord which we give according to FE ( $\rightarrow$ EE).

p. 88 *Bar 51* L.H. On the second beat FE ( $\rightarrow$ EE) has a chord, and XC ( $\rightarrow$ GE) — a seventh. One of these versions is presumably incorrect but without an autograph it is impossible to say which. Stylistically, the FE chord appears slightly more probable, and the FC seventh is more convenient for the pianist.

*Bar 57* L.H. Some of the later collected editions arbitrarily add  $C\sharp$  to the authentic  $c\sharp$  on the second beat.

## 28. Mazurka in A flat major, op. 41 No. 3

Order of Mazurkas — see above *Mazurkas, Op. 41*.

Sources — as in *Mazurka in E minor, Op. 41 No. 1* with the exception of non-existent autographs. [A] denotes the lost autograph which served as the basis for XC and FE1.

Additional source:

**Kle** *Mazurkas* edited by J. Kleczyński (Gebethner and Wolff, Warsaw 1882) containing a variant of the ending added by Chopin in the copy of his pupil Marcelina Czartoryska.

### Editorial Principles

We base our text on FE3 as the last authentic source, compared with XC. We cite the variant of the ending made available by Chopin's pupil.

p. 89 *Bars 1-4 and analog.* In XC and FE the slurring of the theme over bars 1-2, 3-4 and analog. differs slightly and is inconsistent in both sources, based directly on [A]. Since the occurring differences are an accidental imprecision, we compared all analogous passages and accepted the most frequent realizations:  
— slurs in bars 1, 3, and analog. end on the first quaver of the following bar  
— slurs in bars 2, 4, and analog. begin with the first quaver of the bar.

*Bars 6, 8 and analog.* R.H. The main text comes from FE ( $\rightarrow$ EE), and the variant — from XC ( $\rightarrow$ GE). The non-preservation of [A] makes it impossible to establish precisely the origin of this difference. The FE version is undoubtedly later and thus we give it as the main one. See *Performance Commentary*.

*Bars 22-23 and analog.* R.H. EE and the majority of the later collected editions arbitrarily tie notes  $c^2$  between bars. The further development of the phrase — a repetition of the motif from bar 23 a second higher in bar 24 — justifies sounding  $c^2$  in bar 23.

p. 90 *Bar 43* R.H. The main text comes from FE3 where  $\flat$  raising  $bb^1$  to  $b^1$  was most probably added by Chopin (FE1 and FE2 have no sign; EE

adds  $\flat$ ). The variant is the XC ( $\rightarrow$ GE1) version where, in turn,  $\flat$  before  $bb^1$  was probably added by Chopin. The change in FE3 is certainly later, and thus we give this version as the main one. In it the phrase in bars 41-44 and its imitation in bars 45-48 contain a different top note ( $b^1-bb^1$ ). A similar difference in repeating the motif in the inner voice is found in, e. g. *Scherzo in E, Op. 54*, bars 534 and 538 ( $g\sharp^2-g^1$ ).

*Bar 45 and 47* L.H. We give the script of XC ( $\rightarrow$ GE), adding crotchet stems to  $a$ , probably overlooked by the copyist. In XC ( $\rightarrow$ GE) the slur from  $B$  to  $a$  between bars 45-46 is certainly a misread tie sustaining note  $a$ , as seen in FE ( $\rightarrow$ EE). In FE ( $\rightarrow$ EE) the simplified script, identical in sound, blurs the imitation of the R.H. phrase from bars 41-44.

*Bar 49* R.H. In XC ( $\rightarrow$ GE) the quaver motif begins with the note  $ab^1$ . This is probably a mistake committed by the copyist (there is no justification for such an isolated appearance of  $ab^1$  between  $g^1$  in bars 48 and 50-51).

p. 91 *Bars 53-68* XC ( $\rightarrow$ GE) and FE1 do not contain bars 61-68. In the proofs of FE2 ( $\rightarrow$ EE) Chopin added repeat signs for bars 53-60. This type of record was probably dictated by a wish to limit the number of corrections made in print to a minimum, and thus we give the repetition *in extenso*, as Chopin did in bars 1-16.

*Bar 76* L.H. At the beginning of the bar authentic sources have even quavers in bass. This version, which denotes an awkward progression of parallel ninths, is certainly incorrect (*cf.* bar 24).

*Bar 82* R.H. On the second beat XC ( $\rightarrow$ GE) mistakenly has dotted rhythm. A similar error committed by the copyist in bar 74 was corrected by Chopin.

The five-bar expansion of the ending given in the footnote comes from Kle.

## 29. Mazurka in C sharp minor, Op. 41 No. 4

Order of Mazurkas — see above *Mazurkas Op. 41*.

Sources — as in *Mazurka in E minor, Op. 41 No. 1* with the exception of non-existent autographs. [A] denotes the lost autograph which served as the basis for XC and FE1.

### Editorial Principles

We base our text on FE3 as the last authentic source, compared with XC. We cite the annotations made by Chopin in FEJ.

p. 92 *Bar 10* L.H. As the first crotchet FE ( $\rightarrow$ EE) has  $E$ . In XC ( $\rightarrow$ GE) Chopin changed it to  $e$ .

p. 93 *Bar 55* R.H. The absence of  $\sharp$  next to the top note in the bar seems to be an oversight by Chopin. Bars 49-64 have an established  $C\sharp$  major key and the lowering of the auxiliary note on  $a^1$  is rather improbable. (As a component of the minor subdominant chord, note  $a$  in bars 53 and 61 does not give rise to similar doubts).

p. 94 *Bars 57-58* R.H. Ties sustaining the octave  $a\sharp-a\sharp^1$ , overlooked in XC ( $\rightarrow$ GE) and FE ( $\rightarrow$ EE), were added by Chopin in FEJ.

*Bar 58* R.H. FE ( $\rightarrow$ EE) overlooked the grace-note  $a\sharp^1$ . *Cf.* bars 50, 52 and 60.

*Bars 62-63* R.H. At the beginning of bar 63 in the lower voice XC ( $\rightarrow$ GE1) has  $b$ , and FE1 does not contain any note. We give the version with  $c\sharp^1$  tied to the minim in bar 62, introduced by Chopin in the proofs of FE2 ( $\rightarrow$ EE).

**Bar 65** R.H. The main text (chord with  $e^1$ ) was introduced by Chopin in the proofs of **FE2** ( $\rightarrow$ **EE**). The variant (empty octave) is an earlier version of **XC** ( $\rightarrow$ **GE1**) and **FE1**. In a manner characteristic of Chopin, the absence of  $e^1$  in this version leaves room for the entry of the thematic motif in bar 66.

**Bar 71** R.H. **FE** ( $\rightarrow$ **EE**) does not contain a tie joining  $g$  in the grace-note chord with  $g$  in the previous bar. This is probably an oversight; it is also possible that the tie was added by Chopin in **XC** ( $\rightarrow$ **GE**).

In **GE2** the grace-note is arbitrarily given the form of a crossed quaver. Cf. *Performance Commentary*.

**Bar 81** L.H. Analogously to bar 9, the majority of the later collected editions add  $e^1$  to the second crotchet. This is unjustified since the sixth  $b-g\#^1$  continues the sonority of the same sixth beginning the bar in the R.H.

p. 95 **Bars 97-101** R.H. The main text (five mordents) comes from **FE** ( $\rightarrow$ **EE**), and the variant (three grace-notes) — from **XC** ( $\rightarrow$ **GE**). The original version with grace-notes was changed by Chopin probably already in **[A]** but after **XC** was prepared. We give it since it is distinctly easier. Cf. variants of this type in *Ballades in G minor*, Op. 23, bar 173, and *in Ab*, Op. 47, bars 3 and 39.

**Bar 104** R.H. **GE1** mistakenly places  $e\#^1$  a semiquaver later, i. e. together with  $b\#^1$  instead of  $c\#^2$ .

**Bar 106** L.H. Analogously to bar 110, some of the later collected editions arbitrarily change the first crotchet from the authentic  $c\#$  to  $G\#$ . Such analogy is unjustified because only  $G\#$  in bar 110 prepares the pedal point which then lasts for eight bars (bars 111-118).

p. 96 **Bars 112-113** R.H. The main text comes from **XC** ( $\rightarrow$ **GE1**). In **FE** ( $\rightarrow$ **EE**) the first note in bar 113 is mistakenly  $\#^2$ , which Chopin corrected to  $e^2$  in **FEJ**. None of the authentic sources contain a tie joining both  $e^2$  between bars (it was added in **GE2**) although it is doubtful whether it was not overlooked, as indicated by analogy with bars 111 and 117, where the beginning of a bar has no stroke.

**Bars 120, 122 and 124** Naturals lowering  $d\#$  to  $d$  in four octaves were added in the proofs of **FE3**. Although the direct participation of Chopin in proof-reading of **FE3** is not quite certain, it seems rather improbable that such an essential and bold change was performed contrary to his will.

**Bar 121** R.H. The majority of the later collected editions arbitrarily add  $g\#^1$  to the chord at the beginning of the bar. Chopin probably wished to achieve here the same chord as in bars 123-126.

**Bars 137-138** R.H. The main text comes from **FE** ( $\rightarrow$ **EE**), and the variant — from **XC** ( $\rightarrow$ **GE**). It is impossible to establish the chronology of the versions owing to the absence of **[A]**: in **XC** the minim at the beginning of bar 137 is altered from  $e$  to  $d\#$ , which could be either an ordinary correction of one of the many errors committed by the copyist, or a change in the **[A]** version made by Chopin. In the first case, the **FE** version would be later, and in the second — the **XC** one. Stylistic arguments also make it impossible to distinguish decisively one of the versions:

— in bars 136-139 the **FE** version has a suggestive lower voice in the R.H. with characteristic repetitions of notes  $e$ ,  $d\#$ , and  $c\#$ ; harmonically it is more expressive

— in the **XC** version a consistent reduction of harmonic and melodic elements realizes the marking *smorzando* already in the very construction of musical progress.

**Bar 138** R.H. The last quaver in **FE** ( $\rightarrow$ **EE**) is  $d\#$ . This error was corrected by Chopin in **FEJ**.

### 30. Mazurka in A minor, Dbop. 42A (Gaillard)

#### Sources

**[A]** There is no extant autograph.

**FE** First French edition, Chabal (C), Paris January 1841. **FE** is based probably on **[A]**.

**FEJ** As in *Mazurka in F# minor*, Op. 6 No. 1.

**GE** First German edition, Bote & G. Bock (B & B 3359), Berlin July 1855. The origin of **GE** is unclear — a comparison with **FE** would seem to indicate that it was based on the proof copy of **FE**, but it would be difficult to explain why 14 years after publication a copy of **FE** omitting the last corrections was used as the basis.

#### Editorial Principles

We base our text on **FE2** with consideration for Chopin's annotations in **FEJ**.

**Slurring.** The errors and inconsistencies visible in the sources incline us to assume that differences between similar passages were unintended and are the result of a careless record. Nonetheless, as a rule we keep them, making slight supplements and correcting obvious mistakes. Interpretation possibilities are presented in the *Performance Commentary*. By way of example we give six variants of slurring in bar 4 and analog. in **FE**:

p. 97 **Bars 11, 15 and analog.** R.H. In the sources note  $e^1$  is repeated on the third beat. The majority of the later collected editions arbitrarily sustain the note  $e^1$  sounded on the second beat.

p. 98 **Bar 40** R.H. In the last chord the majority of the later collected editions arbitrarily add note  $d^1$  (analogously to bars 4, 8, 36, 80 and 84). The omission of  $d^1$  makes it possible to avoid the unsolved dissonance and, in a manner characteristic of Chopin, leaves room for the melody beginning in bar 41 with the octave  $d^1-d^2$ .

p. 101 **Bar 105** L.H. Some of the later collected editions arbitrarily add the note  $g$  on the third beat.

**Bar 114** L.H. In the sources the absence of  $e$  at the beginning of the bar is probably an oversight on the engraver's part, indicated by the tie between bars 113-114 (a motif slur would be an unjustified exception here) and analogous bars 116 and 118.

**Bar 116** R.H. At the beginning of the bar **GE** has the crotchet  $c^1$  in the lower voice. This is probably the original version, subsequently improved by Chopin in the proofs of **FE**.

**Bar 117** R.H. In **FE** the note  $d^1$  is repeated on the third beat. **GE** arbitrarily sustains the note  $d^1$  sounded on the second beat.

### 31. Mazurka in A minor, Dbop. 42B ("La France Musicale")

#### Sources

**[A]** There is no extant autograph.

**FE1** First French edition, Bureaux de la France Musicale, Paris July 1841. This *Mazurka* was the third composition in the *La France Musicale*

album, containing six works by different authors. **FE1** is based surely on **A**.

**FE2** Second French edition, Escudier frères, Paris 1845, containing the *Mazurka* published separately. **FE2** repeats the text of **FE1** with slight imprecision. The editors of the National Edition were unable to locate a copy of **FE2**, and all information is given upon the basis of **FE3** (see below).

**FE3** Third French edition, Brandus et C<sup>ie</sup> (B et C<sup>ie</sup> 4840), Paris 1848. The musical text of **FE3** was most probably reprinted without changes from **FE2**.

**FE** = **FE1** and **FE3**.

**GE** First German edition, les fils de B. Schott (6493.2), Mainz February 1842. **GE** re-creates the **FE1** text with mistakes. This *Mazurka* was part of a collection of works by different composers entitled *Notre Temps* (hence the usually used name of this composition).

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 6316), London January 1846. **EE** is based on **FE2**.

#### Editorial Principles

We base our text on **FE1**.

p. 102 *Bars 16-17 and 96-97* L.H. **FE2** (→**EE, FE3**) mistakenly ties notes *c'* in bars 96-97. In the majority of the later collected editions this unauthentic version is repeated also in bars 16-17.

*Bar 21 and analog.* R.H. In bars 21, 29 and 101 in **FE** not only crotchet *a'* but also crotchet *f'* are lengthened by dots. We accept the notation of bar 109 (*f'* is not lengthened), characteristic of Chopin and offering a clearer voice-leading.

p. 103 *Bar 54* In the sources, rhythmic figures on the first beat are interchanged in both hands (a rest in the R.H., a lengthening dot in the L.H.). The slur over the R.H. and a comparison with analogous bars 34, 50 and 66 make it possible to re-create the correct arrangement of figures.

*Bars 56 and 61* R.H. In the sources the  $\sharp$  raising *d'* to *d#'* is omitted in bar 56, and placed incorrectly next to the last quaver in bar 61.

## 32. Mazurka in G major, Op. 50 No. 1

#### Sources

Autograph of a fragment (bars 1-12), probably the fair copy, the completion of which was abandoned by Chopin (the Chopin Society, Warsaw).

**A1** Autograph of the whole composition (The Pierpont Morgan Library, New York), intended as the basis for the first French edition.

**[A2]** Later autograph (lost), intended as the basis for the first German edition.

**FE1** First French edition, M. Schlesinger (M. S. 3692), Paris September 1842. **FE1** is based on **A1** and was corrected by Chopin.

**FE2** Second French edition (same publisher, no number), December 1842. The *Mazurka* was included into a collection entitled *2<sup>e</sup> Keepsake des Pianistes*. Chopin probably introduced small changes to the **FE2** text.

**FE** = **FE1** and **FE2**.

**FED, FES, FEJ** — as in *Mazurka in F# minor*, Op. 6 No. 1.

**GE1** First German edition, P. Mechetti (P. M. N<sup>o</sup>. 3682), Vienna September 1842. **GE1** is based on **[A2]**; it is quite possible that it was corrected by Chopin.

**GE2** Second German edition (same publisher and number), which imprecisely (i. a. numerous oversights) repeats the **GE1** text.

**GE** = **GE1** and **GE2**.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 5303), London July 1842. **EE** is based on the proofs of **FE1**.

#### Editorial Principles

We base our text on **GE1**, compared with **A1**. We take into consideration Chopin's corrections of **FE** and annotations in **FED**.

p. 106 *Bars 3-4 and analog.* We accept the performance markings in **GE**.

Earlier slurring in **A1**:  was deformed in **FE** (→**EE**). Chopin then corrected it in **FE1** and **FE2**, distinctly aiming at the clear and precise phrasing of **[A2]** (→**GE**).

*Bars 7, 11 and analog.* R.H. We give the slurring in **[A2]** (→**GE**). In remaining sources the slur is broken over the rest.

*Bars 8-9 and 64-65* R.H. Notes *c'* are tied over the bar-lines in **A1** (→**FE**→**EE**, in bar 9 of **FE** — with a mistake). **GE** does not contain appropriate ties which probably means that in **[A2]** Chopin resigned from sustaining those notes.

*Bar 12 and analog.* R.H. The grace-note with an arpeggio is contained in **A1** and **GE1** (**GE2** overlooks the arpeggios in bars 12 and 68). **FE** (→**EE**) mistakenly printed the vertical arc of **A1**, indicating an arpeggio as a horizontal tie joining the grace-note with the minim *f'*.

*Bar 21* R.H. The main text comes from **GE**, and the variant — from **A1** (→**FE**→**EE**).

p. 107 *Bars 54-55* R.H. In **GE2** the tie sustaining *e<sup>2</sup>* is overlooked.

*Bars 72-73* L.H. The tie sustaining *G* is found only in **GE**.

p. 108 *Bar 73 ff.* R.H. We give the slurring in **A1** (→**FE**→**EE**) since this autograph contains traces of improvement made by Chopin, and apparently the reading of slurs **[A2]** by the engraver of **GE** was imprecise; more essential differences are mentioned in footnotes.

*Bars 76-77* R.H. The tie sustaining *b* comes from **A1**. **FE** (→**EE**) contains its deformed version (from *d'* to the end of bar 76). Its absence in **GE** could be an oversight on the engraver's part.

*Bar 78* L.H. The main text comes from **A1** (→**FE1**→**EE**) and **GE**. The variant is a change probably introduced by Chopin in the proofs of **FE2**.

L.H. At the beginning of the bar **GE** has equal quavers in the upper voice. This is probably a mistake, since parallel voices are not independent here (in contrast to bars 47 and 54).

R.H. Over the last quaver **FE** (→**EE**) overlooks  $\text{v}$ .

*Bar 82* R.H. It is difficult to establish Chopin's ultimate intention. The main text (*b'*) comes from **GE** (it is also in **EE**), and the variant (*bb'*) — from **A1** (→**FE**). Traces in **GE1** testify to the change from *bb'* to *b'* only in the proofs, but it is not certain whether it was made by Chopin. On the other hand, the version with *bb'*, which does not resume the changeability of *bb* and *b*, distinctly marked in bars 73-76, produces a rather monotonous impression and could be mistaken.

*Bar 96* R.H. The main text comes from **GE**, and the variant — from **A1** (→**FE**→**EE**).

*Bar 103* On the third beat **GE** has *f*. The absence of dynamic markings in **A1** (→**FE**→**EE**) inclined the editors of some of the later collected editions to add various arbitrary supplements.

## 33. Mazurka in A flat major, Op. 50 No. 2

#### Sources

**A1, [A2], FE1, GE1, GE2, GE, EE** — as in *Mazurka in G*, Op. 50 No. 1.

**FE** = **FE1**.

#### Editorial Principles

We base our text on **GE1**, compared with **A1**. We take into consideration Chopin's corrections in **FE**.

p. 109 *Bar 4* R.H. First editions deform the arpeggio before the chord with a grace-note, which in **A1** is a vertical arc: in **FE** (→**EE**) a horizontal tie joins the grace-note to the minim *g*, and in **GE** the arpeggio sign embraces also *e<sup>b</sup>* in the L.H.

*Bars 11, 15 and analog.* R.H. Only **GE** contains mordents.

p. 110 *Bars 59-60* R.H. In **A1** (→**FE**→**EE**) the transition to the middle section has a slightly different form: in bar 59 *ab<sup>1</sup>* and *gb<sup>1</sup>* are crotchets and the slur ends on *gb<sup>1</sup>*; at the beginning of bar 60 there is the third *db<sup>1</sup>-f<sup>1</sup>*. We give the improved **GE** version. Owing to the fact that Chopin introduced this improvement as well as the repetition of bars 60-67 (*cf.* the following comment) in the last stage of recording the composition, to the already completed **[A2]** or in the proofs of **GE**, it is highly probable that he did not coordinate the two changes, and that the second execution of bar 60 should refer to its original form, with the third *db<sup>1</sup>-f<sup>1</sup>* at the beginning.

*Bars 60-83* **A1** and **EE** do not contain repeat signs; they were added by Chopin in the proofs of **FE**. **GE** also has repetitions of bars 60-67 and 68-83.

*Bars 61-81* R.H. The majority of the later collected editions mistakenly printed the slurs which in the sources join the grace-note with the bottom note of the two-note chord, and which probably denote arpeggios (*cf.* *Performance Commentary*), as conventional slurs joining the grace-note with the top note of the two-note chord.

*Bars 62-63 and analog.* L.H. In the proofs of **FE** Chopin added a tie joining both *Ab*.

## 34. Mazurka in C sharp minor, Op. 50 No. 3

### Sources

**A1** Autograph of the first edition of the *Mazurka* (Jagiellonian Library, Kraków).

**A1**, **[A2]**, **FE1**, **GE1**, **GE2**, **GE**, **EE** — as in *Mazurka in G*, Op. 50 No. 1.

**FE** = **FE1**.

### Editorial Principles

We base our text on **GE**, compared with **A1**. We take into consideration Chopin's corrections in **FE**.

p. 112 *Bars 3-4, 7-8 and analog.* R.H. Originally (in **A1**) there were no ties sustaining the minims *c<sup>#2</sup>* (*g<sup>#1</sup>*). **A1** (→**FE**→**EE**) contains a tie only between *g<sup>#1</sup>* in bars 99-100. In this situation, the ties in all passages in **GE** could be regarded as ultimate.

p. 113 *Bar 28* R.H. In **A1** (→**FE**→**EE**) Chopin overlooked the minim *d<sup>#1</sup>*. *Cf.* bar 120.

*Bars 31-32 and analog.* R.H. The main text (*d<sup>#2</sup>* repeated in bar 32) comes from **A1** and **EE**. **[A2]** presumably also contained this version since **GE** does not have ties between bars 31-32, and the slur over two-note chords in analogous bars 123-124 was probably a motif slur placed on the incorrect side (this type of transference of slurs, regardless of their significance, was frequently practised by the engravers of the period). The sustaining of *d<sup>#2</sup>* in bars 30-31 and its repetition in bar 32 corresponds to the rhythm in the L.H.: the sustaining of *g<sup>#1</sup>* in bars 30-31 and the striking of *c<sup>#1</sup>* in bar 32. The variant (sustained *d<sup>#2</sup>*) comes from **FE** where the tie in bars 31-32 was added in the proofs, possibly by Chopin.

*Bars 32-41 and analog.* Limited space and graphic complications connected with polyphonic texture are the reasons why in none of the sources the slurring reflects Chopin's intention fully and unerringly. In

our edition, slurring is the result of a comparison of all sources, with attention paid to every factor that could cause imprecise notation.

*Bar 56* L.H. On the third beat **GE** has only the sixth *f<sup>#</sup>-d<sup>#1</sup>*. The remaining sources have the triad *f<sup>#</sup>-b-d<sup>#1</sup>*.

p. 114 *Bar 69* L.H. The natural lowering *g<sup>#</sup>* to *g* was added by Chopin in the proofs of **FE**.

*Bars 77, 79, 85 and 87* L.H. The first crotchet in **A1** (→**FE**→**EE**) is *B*. Lowering the bass by an octave is an improvement introduced in **[A2]** (→**GE**).

*Bar 84* L.H. On the second beat **A1** and **GE** contain only *a<sup>#</sup>-e<sup>1</sup>*. **A1** (→**FE**→**EE**) has *f<sup>#</sup>-a<sup>#</sup>-e<sup>1</sup>*, as do all sources in the analogous bar 52.

*Bars 87-88* L.H. We give the accompaniment according to **GE**. **A1** (→**FE**→**EE**) has a different version:



probably with two errors. There seems to be no justification for the absence of *b* at the end of bar 87, and the first *d<sup>#1</sup>* in bar 88 hinders execution of the R.H. part. In **A**, bars 81-88, originally overlooked, were added on the margin of the page; such distraction increases the probability of committing an error.

*Bar 89* L.H. In **GE** the accompaniment is, probably mistakenly, the same as in the next bar.

*Bar 92* R.H. The main text comes from **A1** (→**FE**→**EE**), and the variant in the footnote — from **A1** and **GE**. It is rather unlikely that in **[A2]** Chopin consciously returned to the original conception, abandoning a dotted rhythm which stresses the climax. Equal quavers in **GE** could be, therefore, an error committed by the engraver.

p. 116 *Bar 134 and 139* L.H. At the beginning of the bars, **A1** (→**FE**→**EE**) contains the crotchet *G<sup>#</sup>* instead of a rest. The **GE** version accepted by us is an improvement introduced to **[A2]**: — *g<sup>#</sup>* as the basis of the harmony does not change from bar 134 (and even 124) to bar 142, and from the harmonic point of view its repetition is unnecessary; — the rest at the beginning of the bar grants uniform rhythmic shape to all analogous bars 134, 136, 138-140.

*Bar 140* L.H. As the second crotchet **A1**, **EE** and **GE** have the fourth *e-a*. We give the version improved by Chopin in the proofs of **FE**.

*Bars 157-169* We give dynamic markings from **A1** (→**FE**→**EE**), basically corresponding to those in **GE** but more exact and compatible with the phrasing.

p. 117 *Bars 171-172* R.H. Sources testify to Chopin's wavering at this point. The version given by us as the main text is contained both in the earliest source — **A1** (with *a<sup>#1</sup>* in place of *bb<sup>1</sup>* in bar 171 and without a tie sustaining *a<sup>1</sup>*) and in the last one — **[A2]** (→**GE**). The version in the variant comes from **A1** (→**FE**→**EE**). The fact that in **[A2]** Chopin intentionally returned to the improved original version (a phenomenon rather frequent in his oeuvre) is testified by the enharmonic change of the script from *a<sup>#1</sup>* to *bb<sup>1</sup>*.

*Bar 172* L.H. Some of the later collected editions arbitrarily change the semiquaver *e<sup>1</sup>* to *e<sup>#1</sup>*.

*Bar 177* L.H. **A1** (→**FE**→**EE**) does not contain *c<sup>#1</sup>* in the chord.

*Bars 182-183* L.H. *c<sup>#</sup>* is sustained in **A1** (→**FE**→**EE**). There is no tie in **GE**.

*Bar 189* R.H. At the beginning of the bar **A1** (→**FE**→**EE**) has an additional *g<sup>#</sup>*. We accept the simpler **GE** version. R.H. In **GE** the last quaver is mistakenly *c<sup>#1</sup>*.

## 35-40. Mazurkas, Op. 56 and 59

### Remarks to the editorial principles

Two difficult editorial problems in these *Mazurkas* from the late period in Chopin's oeuvre are particularly intense, namely slurring and mutual relations between the more or less exactly recurrent fragments. At that time Chopin as a rule wrote three autograph fair copies, each with different slurs, and in repetitions did not apply an abbreviated marking of bars by means of numbers (it is quite possible that the reason for this practice was that the composer noticed the mistake in *Mazurka in B minor*, Op. 33 No. 4 while working on it with his pupils — see commentary to bars 86-87).

Differences in slurring are due to graphic causes (e. g. limited space in the polyphonic texture leads to the absence or abbreviation of certain slurs) and musical causes (smooth transitions between phrases which enforce the cohesion of the composition but make it difficult to place slur interruptions); the reasons could be accidental (uneven flow of ink from the quill producing slur interruptions, etc.). This is why in order not to deform Chopin's intention or reduce possibilities of execution we treat the three authentic slurrings together wherever possible and list the most important differences in the footnotes.

In recurring fragments slight differences in the text (rhythmic, harmonic, the presence or absence of ties) and especially in performance markings (slurs, dots, accents, dynamic signs etc.) occur both between particular appearances of analogous sections in a given source and between the sources themselves. It is not always possible to resolve whether Chopin intended the text to be uniform or differentiated. We consider each situation both separately and in the context of a given section, the entire *Mazurka* and the opus as a whole. The accepted text corresponds to authentic sources and is useful for performance practice by avoiding the encumbrance of the pianist with a surplus of unessential differences and variants.

## 35. Mazurka in B major, Op. 56 No. 1

### Sources

[A1], [A2] — lost two out of three autographs serving as the bases for the first editions.

**A3** Last autograph, intended as the basis for the first German edition (National Library, Warsaw). **A3** presents the ultimate form of the *Mazurka* but not devoid of imprecision and errors.

**FE1** First French edition, M. Schlesinger (M.S. 4085), Paris August 1844. **FE1** is based on [A1] and was most probably corrected by Chopin.

**FE2** Second impression of **FE1**, which corrected many mistakes and introduced certain changes. Some are certainly made by Chopin.

**FE** = **FE1** and **FE2**.

**FED, FES** — as in *Mazurka in F# minor*, Op. 6 No. 1.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 5309), London April 1845. **EE** is based on [A2] and was not corrected by Chopin.

**GE1** First German edition, Breitkopf & Härtel (7143), Leipzig August 1844. **GE1** is based on **A3** and contains a number of unauthentic changes and supplements.

**GE2** Second impression of **GE1**, after 1852, which corrected many errors according to **A3** and **FE** and introduced further arbitrary changes. In this commentary, **GE2** is cited only in those cases when it influenced the later collected editions.

**GE** = **GE1** and **GE2**.

### Editorial Principles

We base our text on **A3** compared with **FE** and **EE**, with particular attention to the corrections of **FE**. We also take into consideration annotations in **FES**. See Remarks... to *Mazurkas, Op. 56 and 59*.

p. 118 *Bars 1-5, 7, 9, 11 and analog.* R.H. The sources differ as regards the occurrence of arpeggios next to thirds; in none do they appear consistently. Nonetheless, it was probably not Chopin's intention to place arpeggios differently in each appearance of this passage. This is the reason why in all four fragments we give arpeggios in the same bars

(bars 1-5, 9 and analog.), choosing the statistically most frequent and musically most justified. Cf. *Performance Commentary*.

*Bar 13, 35, 93 and 155* R.H. The sources contain two types of rhythm on the first beat: equal quavers and a dotted rhythm. In the main text we give the **A3** (→**GE1**) version. In bars 13 and 93 equal quavers appear also in **FE** and **EE**, and thus we give them as the only text. Bar 35 of **FE** and bar 155 of **EE** contain equal quavers which we present in the variants. **GE2** arbitrarily gives a dotted rhythm in all four bars.

*Bars 20-21 and analog.* R.H. The tie joining both  $e^1$  is found only in bars 20-21 and 42-43 in **FE**. We cannot exclude the possibility that Chopin added it in the proofs.

p. 119 *Bars 36-37* R.H. In **A3** (→**GE**)  $d\#^1$  in bar 36 and  $e^1$  in bar 37 are sounded only once at the beginning of the bar and have the value of a dotted minim. Corrections in remaining three analogous passages, visible in **A3**, prove that this is the original version, overlooked in the corrections. When revising Chopin quite often missed one of recurring similar passages (an analogous oversight of a correction also occurred in [A2] (→**EE**) in bar 156 of this *Mazurka*).

*Bar 45* R.H. The crotchet  $eb^1$  comes from **FE**, where it was probably added by Chopin. The tie joining it to  $eb^1$  in bar 44 was supplemented in the proofs of **FE2**.

*Bar 46* L.H. On the second beat **EE** and **A3** (→**GE**) have the sixth  $bb-g^1$ . In the proofs of **FE1** Chopin probably added  $eb^1$ . The application of the  $E_b$ -major triad only in this one among many similar bars is justified by another basis of harmony —  $Bb$  and not  $eb$ .

*Bars 49-50, 53-54 and analog.* L.H. In particular sources it is difficult to find a coherent principle for the appearance of a triad or a sixth on the second beat. This could be the result of Chopin's carelessness or errors of the engravers. Since the corresponding section beginning in G major (bars 103-132) does not show such differences, it seems that here too they were unintended. This is the reason why we accept the following principles:

— where the sources do not differ, we leave the source version

— in those cases when there are differences between the sources, we choose the version appearing concurrently in analogous bars.

We emphasize the fact that particular realizations are always found in one of the sources and that the text selected by us is the simplest in its entirety. Particular sources differ (due to the presence or absence of the inner note) from the version given by us in the following bars: **FE** bars 49 and 69, **EE** bar 73, and **A3** (→**GE**) bars 58 and 69.

As a rule, the later collected editions aimed at a unification of similar passages. The majority introduced arbitrary changes even if the sources did not differ.

p. 121 *Bars 106, 114 and analog.* L.H. Analogously to bars 48 and 56 some of the later collected editions arbitrarily add the minim  $g$  (bars 106 and 122) or  $d^1$  (bars 114 and 130) to the first sixth.

*Bars 106 and 122* L.H. On the third beat **FE1**, **EE** and **A3** (→**GE**) contain an additional note  $e$  which Chopin removed in the proofs of **FE2**.

*Bars 107, 111 and analog.* L.H. Some of the later collected editions arbitrarily add the note  $g$  (bar 107 and analog.) or  $d^1$  (bar 111 and analog.) to the sixth.

p. 122 *Bar 118* L.H. There is no note  $c^1$  in **EE** and **A3** (→**GE**). It is contained in **FE**, possibly added by Chopin in the proofs.

p. 123 *Bars 166 and 168* R.H. The mordents in **FE** are found in both bars and in **EE** in bar 168; they are absent in **A3** (→**GE1**). We cannot possibly resolve whether it was Chopin's intention to simplify gradually these figures in [A2] and **A3** or whether he overlooked the ornaments.

p. 124 *Bar 183* L.H. As the third crotchet **A3** (→**GE1**) erroneously has the third  $d\sharp^1$ - $\sharp^1$ .

*Bar 189* L.H. At the beginning of the bar **FE** has only the fifth  $B$ - $\sharp$ .

*Bars 190 and 191* R.H. **FE** has no mordents probably due to an error committed by the engraver.

*Bars 201-204* We give the pedalling in **A3** (→**GE**). In **EE** there is no change of pedal in bars 203-204, and **FE** has the following pedalling:



## 36. Mazurka in C major, Op. 56 No. 2

### Sources

**As** Sketch of the whole *Mazurka* (British Museum, London).  
Remaining sources and editorial principles — as in *Mazurka in B*, Op. 56 No. 1 (with the exception of **FES** which does not contain annotations).

p. 125 *Bars 16-17, 20-21 and analog.* R.H. In none of the sources is the tying of notes  $g^1$  completely consistent. The absence of a tie in one of seven similar passages in **FE** and **EE** (**FE** bars 80-81, **EE** bars 76-77) is probably due to an oversight. Nonetheless, in **A3** (→**GE**) versions with and without the tie occur interchangeably, producing eight-bar sections (bars 13-20 and 21-28 as well as 69-76 and 77-84), internally differentiated and mutually analogous. Since this could have been intended by Chopin, we give this version as a variant.

p. 126 *Bar 52* L.H. On the second beat **FE** has a dotted rhythm. This is a remnant of the original version (the same rhythm occurs also in **As**), and thus we give only its ultimate **EE** and **A3** (→**GE**) version.

*Bar 70* R.H. We give the sign  $\text{tr}$  according to **A3** (→**GE**). The character of this passage, slightly different than in analogous bars, would justify the application of a different ornament. It is possible, however, that, as is sometimes the case in Chopin's compositions, this sign is equal to a mordent, which occurs in this bar in **FE** and **EE**.

## 37. Mazurka in C minor, Op. 56 No. 3

Sources and editorial principles — as in *Mazurka in B*, Op. 56 No. 1.

p. 127 *Bars 7-9 and analog.* L.H. The comparison presented below illustrates the occurrence of ties between notes  $g$  in the sources:

	<b>FE</b>	<b>EE</b>	<b>A3</b> (→ <b>GE</b> )
bars 7-9:			
bars 31-33:			
bars 143-145:			
bars 167-169:			

In the opinion of the editors, this complicated state of the sources is probably the result of several factors:

— oversights by the engravers and Chopin himself (the absence of ties in bars 31-32 in **EE** and in bars 167-168 in **A3**, the absence of a tie and a note in bars 31-32 in **A3**)

— misrepresentation of motif slurs  $c^1$ - $g$  as ties sustaining  $g$  in bars 32-33 and 168-169 in **EE** (such slurs are to be found in these bars in **FE**, making it possible to detect this error)

— presumable conception change by Chopin who for the first time placed the moment of sounding the note  $g$ , sustained for several bars, in bar 8 (**EE** and **A3**), and during the subsequent appearances of the theme — a bar later, in bars 33, 145, and 169.

Having considered the above comments, the only unresolved issue is whether it was Chopin's final decision that bars 7-9 should differ in this detail from the others, or whether the original version was preserved due to carelessness. The tie joining  $g$  in bars 7-8 in **FE**, possibly added by Chopin in the proofs, makes the second possibility more probable, and thus we give it in the main text (sustaining the note  $g$  in bars 7-12 in **FE** is probably a misunderstanding since sounded on the unaccented and weakest beat it would not be audible for so long).

*Bars 16-17 and analog.* R.H. In **A3** (→**GE**) the notes  $d^1$  are not tied in any of the three analogous places and thus we give this version as the main one. In bars 16-17 and 152-153 appropriate ties are found in **FE** and **EE** (in bars 40-41 they are probably overlooked), a version which we include in the variants.

p. 128 *Bars 22-23 and 158-159* R.H. In **A3** (→**GE**) notes  $d^1$  are not tied between bars. **FE** contains a tie in bars 158-159, and **EE** — in both those passages.

*Bar 36* L.H. There is no mordent in **EE** and **A3** (→**GE1**). Cf. bars 12, 148 and 172.

*Bars 38-39* **EE** and **A3** (→**GE**) have a tie joining  $d$ , the bottom note in the octave in the R.H. in bar 38, with  $d$  executed with the L.H. in bar 39. This form of sustaining, awkward for the pianist, is certainly an error on the part of Chopin (cf. bars 14-15 and 150-151).

p. 129 *Bars 72-74 and 121-122* The main text comes from **A3** (→**GE1**), and the variants — from **FE** and **EE**. Different versions of bar 74 and the question of sustaining or repeating the notes  $f$  seem to be independent (it is impossible to exclude oversights of ties in **A3**).

p. 130 *Bar 86* Over the  $C$ - $c$  octave **FE** and **EE** do not have a staccato dot, and the note  $c$  is tied to  $c$  in bar 85.

*Bar 93* L.H. None of the authentic sources contain flats lowering  $d^1$  and  $d$  to  $d\flat^1$  and  $d\flat$  (they were added only in **GE2**). Their absence, however, is certainly an oversight by Chopin, as evidenced by:

— the large number of flats omitted by the sources in this passage (bars 88-105) next to notes  $a\flat$  and  $d\flat$ : one in **FE**, eight in **EE**, and thirteen in **A3**

— the progress of the modulation which begins in bar 88 up to  $B\flat$  minor in bar 95

— the tonal contrast of bars 89-117 with adjoining passages in  $B\flat$  major and the resultant absence of an expressive justification for notes  $d$ , sounding very unnatural between  $d\flat^2$  in bar 90 and  $d\flat$  in bars 95-116.

*Bar 100* L.H. In the first chord some of the later collected editions mistakenly have  $c^1$  instead of  $cb^1$  present in all sources.

*Bar 103* R.H. **FE** contains the original version of this bar, identical with bar 101.

*Bar 104* L.H. **FE** and **EE** have two chords  $c$ - $b\flat$ - $e^1$ , as in bar 102. The **A3** (→**GE**) version given by us supplements the expressive differentiation of bars 101-102 and 103-104, started with a change of melody in bar 103.

p. 131 *Bars 116-117* L.H. The main text comes from **FE** and **EE**. We give the **A3** ( $\rightarrow$ **GE**) version only as a variant since the absence of a distinct resolution of the chord in bar 116 gives rise to doubts as regards style and, to a certain degree, sources: the start of a new page in **A3** with bar 117 could have caused Chopin's mistaken omission of the L.H. part in this bar.

*Bars 136-137* R.H. The tie joining both  $b^1$  is contained in **EE** and **A3** and was overlooked in **FE** and **GE**. Chopin supplemented it in **FES**.

p. 132 *Bars 153 and 155* L.H. Mordents are found only in **A3** ( $\rightarrow$ **GE**).

p. 133 *Bars 173-175* L.H. Some of the later collected editions arbitrarily tie the minims  $ab$ .

*Bars 179-180* R.H. We give the **EE** and **A3** ( $\rightarrow$ **GE2**) version in which the note  $eb^1$  is tied. In **GE1** the tie is placed erroneously between notes  $f^1$ . **FE1** has no tie, and in **FE2** a tie sustaining  $f^1$  is added, certainly by mistake as in **GE1**. The tied  $eb^1$  gives a regular progression of sixths in bars 178-181, which becomes obliterated by tying  $f^1$ . Some of the later collected editions sustain both  $eb^1$  and  $f^1$ , and others — completely arbitrarily — sustain also  $ab$ .

*Bars 185-186* The tie sustaining  $e$  is found in **FE** and **EE**. It is difficult to say whether its omission in **A3** ( $\rightarrow$ **GE**) was accidental or intentional;  $f$  in bars 184-185 is repeated, and  $eb$  in bars 186-187 — tied.

*Bar 189* R.H. The main text comes from **EE** and **A3** ( $\rightarrow$ **GE**), and the variant — from **FE**. We encounter similar melodic variants in several compositions by Chopin, e. g. *Impromptu in F#*, Op. 36, bars 92-93, *Sonata in B minor*, op. 58, fourth movement, bar 170, *Waltz in Ab*, Op. 64 No. 3, bar 49.

p. 134 *Bar 208* Taking  $db^1$ ,  $c^1$  and  $b$  into the L.H. is marked in **FES**.

*Bars 209-211* L.H. Some of the later collected editions arbitrarily tie the minims  $c$ .

*Bars 210-211* R.H. In **FE** the sixth  $f^1-db^2$  is tied. In **A3** ( $\rightarrow$ **GE**) Chopin crossed out appropriate ties, and they are absent also in **EE**.

## 38. Mazurka in A minor, op. 59 No. 1

### Sources

[**A1**], [**A2**] — lost two out of three autographs serving as bases for the first editions.

**A3** Last autograph, intended as the basis for the first German edition (Schott's Archive, Mainz). **A3** presents the ultimate form of the *Mazurka* but not devoid of imprecision and errors.

**FE1** First French edition, Brandus et C<sup>ie</sup> (B et C<sup>ie</sup> 4292), Paris March 1846. **FE1** is based on [**A1**] and was probably corrected by Chopin.

**FED**, **FES** — as in *Mazurka in F# minor*, Op. 6 No. 1.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 6315), London December 1845. **EE** is based on [**A2**] and was not corrected by Chopin.

**GE1** First German edition, Stern & C<sup>o</sup> (St. & C<sup>o</sup> 71), Berlin November 1845. **GE1** is based on **A3** and contains a number of unauthentic changes and supplements.

**GE2** Second impression of **GE1**, Friedländer ci devant Stern, without any changes in the text.

**GE** = **GE1** and **GE2**.

### Editorial Principles

We base our text on **A3** compared with **FE** and **EE**, with particular consideration for the corrections of **FE**. See also *Remarks... to Mazurkas, Op. 56 and 59* on page 23.

p. 135 *Bar 5* L.H. **FE** omits  $c^1$  on the second beat.

*Bar 12* After this bar **FE** and **EE** contain a repeat bar-line. In **A3** ( $\rightarrow$ **GE**) there is a double bar-line instead. At this stage in his life, Chopin used double lines extremely rarely, only in case of more distinct changes of character or tonality. Since placing a double line without the intention to apply repetition is unjustified, it is most probable that Chopin overlooked the repetition dots.

*Bar 25* L.H. Instead of a grace-note and the first quaver, **EE** and **A3** ( $\rightarrow$ **GE**) contain an arpeggiated octave, whose bottom note is a crotchet. This is probably the carelessly left original version since **FE** in this bar and all sources in bars 103 and 123 have a grace-note.

R.H. In **FE** and **EE** double fingering figures (13) are joined with slurs, and in **A3** with horizontal braces. In **GE** those braces were mistakenly read as mordents.

*Bar 26* L.H. At the beginning of the bar **FE** mistakenly has a dotted rhythm. Cf. bars 104, 124, 126 and 127.

p. 136 *Bars 30 and 108* L.H. As the last crochet **A3** ( $\rightarrow$ **GE**) in bar 30 and all sources in bar 108 have the chord  $g-d^1-f^1$ . Since it is impossible to exclude that this — possibly original — version was left due to carelessness, we give in the main text the version of bar 6 which is unequivocal in the sources (cf. also bars 80 and 84).

*Bar 41* L.H. As the second crotchet **FE** and **EE** have  $e$ , and **A3** ( $\rightarrow$ **GE**) —  $e-c^{\#1}$ .

R.H. The main text comes from **FE**, and the variant — from **EE** and **A3** ( $\rightarrow$ **GE**). At this point, Chopin's correction of **FE** appear to be highly probable (traces of alterations are not to be excluded). The **FE** version distinguishes bars 41 and 49 more vividly, and turns bar 49 into a variational development of bar 41. Furthermore, it does not contain hidden parallel fifths  $b^1-f^{\#2}$  and  $a^1-e^2$ , and is more convenient in execution once the authentic division into the L.H. and R.H. is applied.

*Bar 49* R.H. Phrasing in **EE**: 

p. 137 *Bar 56* L.H. Some of the later collected editions arbitrarily change  $g^1$  to  $g^{\#1}$  in the chord.

*Bars 61 and 69* R.H. The main text comes from **GE** and probably corresponds to the conception held by Chopin while writing **A3** (in both bars  $c^2$  is placed after the second L.H. quaver in **A3** but in bar 69 the absence of a dot lengthening  $b^1$  and of the semiquaver beam next to  $c^2$  gives these notes the appearance of quavers). The variant is a version of **FE** and **EE**.

p. 138 *Bar 97* L.H. The absence in the sources of note  $a$  on the second and third beats could be the carelessly left original version (cf. bar 19).

p. 139 *Bars 103 and 123* L.H. On the first beat **FE** has a dotted rhythm, most probably by mistake. For a similar error — see commentary to bar 26.

*Bar 105* L.H. On the first beat **GE** mistakenly has a dotted rhythm.

*Bar 112* L.H. The main text comes from **FE** and **EE**, and the variant — from **A3** ( $\rightarrow$ **GE**). The chord with  $c^1$  could be a sophisticated harmonic variant or an ordinary *lapsus calami* on the part of Chopin ( $\natural$  instead of  $\sharp$ ).

*Bar 118* R.H. On the second beat **FE** and **EE** have the octave  $a^1-a^2$ . In **A3** ( $\rightarrow$ **GE**) Chopin crossed it out and replaced it with the tenth  $a^1-c^3$ .

### 39. Mazurka in A flat major, Op. 59 No. 2

Sources — as in *Mazurka in A minor*, Op. 59 No. 1, and:

- As** Sketch of the whole *Mazurka* (Bibliothèque et musée de l'Opéra, Paris).  
**AI** Autograph of the first edition (Bibliothèque et musée de l'Opéra, Paris). Carefully written, **AI** is an intermediate link between **As** and **[A1]**.  
**AMB** Autograph fair copy offered to Cecile Mendelssohn-Bartholdy, entitled *Mazurek*, with the date 8 October 1845 (Bodleian Library, Oxford). Written in the same period as **[A1]**, **[A2]** and **A3**, **AMB** was prepared equally meticulously. A comparison of texts makes it possible to classify it as an intermediate link between **[A1]** and **[A2]**.

#### Editorial Principles

We base our text on **A3** compared with **AI**, **FE**, **AMB** and **EE**. We also take into consideration annotations in **FES**. See also **Remarks...** to *Mazurkas*, Op. 56 and 59 on page 23.

p. 141 *Bar 27* L.H. On the second beat **FE** and **AMB** do not have *ab*.

*Bars 29-30* R.H. In **A3** (→**GE**) Chopin overlooked the tie sustaining *d*<sup>1</sup>.

*Bars 30-31* R.H. In **AMB** and **EE** *db*<sup>1</sup> is tied between bars. The absence of a tie in **AI** and **FE** as well as in **A3** (→**GE**), which additionally contains a change of the pedal on the second crotchet, testifies to the fact that in bar 31 Chopin ultimately returned to the original conception of striking both notes of the second *db*<sup>1</sup>-*eb*<sup>1</sup>.

*Bar 34* L.H. On the second beat **FE** and **EE** have no *c*<sup>1</sup> in the chord, probably due to an incorrect reading of **[A1]** and **[A2]** by the engravers (this note occurs in three extant manuscripts — **AI**, **AMB** and **A3**). Only **A3** (→**GE**) has the note *eb*<sup>1</sup> in the last chord of the bar.

*Bar 35* R.H. **FE** and **AMB** have *e*<sup>1</sup>-*c*<sup>2</sup> as the semiquaver at the end of the bar.

*Bar 40* R.H. The third *g*<sup>2</sup>-*bb*<sup>2</sup> appears as a grace-note in **A3** (→**GE**), while the remaining sources have only *bb*<sup>2</sup>.

*Bar 42* R.H. The main text comes from **AI**, **EE** and **A3** (→**GE**), and the variant — from **FE** and **AMB**.

*Bars 46 and 50* R.H. The main text comes from **AI**, **EE** and **A3** (→**GE**), and the variant — from **FE** and **AMB**.

p. 142 *Bar 64* L.H. The main text comes from **FE**, **AMB** and **EE**, and the variant — from **A3** (→**GE**). Deletions in bar 65 of **A3** suggest that Chopin mistakenly wrote the ending of bar 64. This version lacks a preparation of the dissonant *g*<sup>1</sup> in bar 65.

*Bars 67-68* L.H. **FE** ties *c* between bars. The other sources do not have this tie (in **AI** it was crossed out by Chopin).

*Bars 68-69* R.H. Earlier versions:

In the **A3** (→**GE**) version accepted by us Chopin emphasized the entry of the theme (bar 69, L.H.), resolving *db*<sup>1</sup> on the *c*<sup>1</sup> which starts the theme.

*Bar 79* R.H. The note *db*<sup>1</sup> on the first beat is found only in **FE** and **AMB**.

p. 143 *Bar 83* L.H. The main text comes from **AI**, **EE** and **A3**, and the variant — from **FE** and **AMB**. Chopin's wavering is understandable: the middle section of the three-bar sequence in bars 82-84 resembles more its first section in the variant version and the third in the main text. Regardless of the above versions, earlier sources (**AI**, **FE**) tie both notes *c*<sup>1</sup> in the upper voice.

*Bar 99* L.H. On the second beat **FE** and **AMB** have an empty octave *d*-*d*<sup>1</sup>.

*Bars 104-105* L.H. In **GE** the motif slur, which in **A3** (and **EE**) encompasses a pair of chords, is changed into a tie sustaining *ab*. This mistake was adopted by the majority of the later collected editions, which also usually added, quite arbitrarily, a tie sustaining *ab*<sup>1</sup>.

### 40. Mazurka in F sharp minor, Op. 59 No. 3

#### Sources

**AI** Autograph of the first edition in G minor (The Pierpont Morgan Library, New York).

Remaining sources — as in *Mazurka in A minor*, Op. 59 No. 1 (**A3** is in the British Museum, London). The large number of original versions which occur only in **AI** and are crossed out in **A3** means that Chopin added some corrections already after having written all three autographs intended as bases for the first editions. Hence it is almost impossible to establish the order of the differing **FE**, **EE** and **A3** versions.

#### Editorial Principles

We base our text on **A3** compared with **AI**, **FE** and **EE**. See also **Remarks...** to *Mazurkas*, Op. 56 and 59 on page 23.

p. 144 *Upbeat, bars 30-33 and 39* Dynamic markings come from **FE** and **EE**. It is not certain whether their absence in **A3** (→**GE**) was intended by Chopin (see above for the characteristics of sources). The sign crossed out in **A3** at the beginning of the *Mazurka* is particularly intriguing; it could have been *f*, possibly *sf*, *fs* or *ff*. Musical arguments, the definite character of the main theme, the construction of the *Mazurka* as a whole (the contrast with the F#-major section in bar 45 ff.), as well as the architecture of the entire op. 59, treated as a cycle of three mazurkas (the two previous *Mazurkas* begin and end *piano*), speak in favour of *f* at the beginning and permit us to assume certain neglect on the part of Chopin while emending **A3**.

*Bars 6, 11, 19 and 24* L.H. Some sources contain different details of the accompaniment in the opening (bars 1-24) part of the *Mazurka*; they have three-note chords: *d#-f#-a* on the third beat of bar 6 (**FE** and **EE**), *f#-b-e*<sup>1</sup> on the second beat of bar 11 (**FE**), *e-g#-d*<sup>1</sup> on the third beat of bar 19 (**FE** and **EE**), and *e-a-c#*<sup>1</sup> on the second beat of bar 24 (**FE**). We cannot possibly say whether and which of those versions is ultimate (see above for the characteristics of sources). We give **A3** (→**GE**) as the only version for the following reasons:

- its characteristic feature is an economy of sound
- such slight differences are barely audible
- numerous corrections, including one in the discussed part of bar 19, incline us to consider the whole accompaniment in this autograph as ultimately accepted by Chopin.

*Bars 9 and 105* R.H. In bar 9 in **EE** and **A3** (→**GE**), and in bar 105 in all sources there is no ♯ raising *b*<sup>1</sup> to *b*<sup>#1</sup>. Cf. bars 1, 25, 33, 97 and especially 99, where *b*<sup>#1</sup> is used in the L.H. despite the simultaneously sounding *b*<sup>1</sup>.

*Bar 22* L.H. The majority of the later collected editions arbitrarily add *d*<sup>#1</sup> to the second beat.

Bars 32 and 104 R.H. Over the second quaver of the bottom voice **A3** in both bars contains signs recalling the mordent ( $\blacktriangledown$ ); this is the way they were deciphered in **GE**. There is no doubt, however, that Chopin had in mind the inverted mordent (possibly marked as  $\blacktriangledown$ , a sign often used by Chopin instead of  $\blacktriangledown$ ). The following arguments speak in favour of this assumption:

- all other sources (**AI**, **FE** and **EE**) have an inverted mordent
- in this melodic context the inverted mordent is characteristic of Chopin (cf. e. g. *Mazurka in C minor*, Op. 30 No. 1, bars 9 and 13).

p. 145 Bar 47 and 57 L.H. On the third beat in bar 47 the triad with *b* is found in **FE** and **A3** ( $\rightarrow$ **GE**), the empty sixth — in **EE**. In bar 57 all sources have a sixth. The majority of the later collected editions — contrary to the sources — give a triad in both bars.

Bar 48 and 58 R.H. **FE** contains the following, probably earlier version:



We give the **EE** and **A3** ( $\rightarrow$ **GE**) version, which is a distinct improvement: the melodic-rhythmic scheme is an expanded variant of the scheme in bar 46, 52 and analog. More careful details of notation (additional slurs and, in **EE**, arpeggios) additionally confirm this version as definitive.

Bar 61 R.H. The main text comes from **A3** ( $\rightarrow$ **GE**), and the variant — from **FE** and **EE**.

p. 146 Bars 78 and 79 L.H. In **A3** there are no accidentals before the second octave in bar 78 and before the first in bar 79. **EE** and **GE** contain naturals (*E-e*), **FE** has naturals in bar 78 (*E-e*) and sharps in bar 79 (*E#-e#*). All these signs were presumably added by revisers of the editions; it is much more probable that the correct version is contained in **EE** and **GE** since *E-e* in bar 79, thanks to the common note, gives a smoother link between chords in bars 78-79.

Bar 80 R.H. Some of the later collected editions arbitrarily add *b* in the lower voice at the beginning of the bar. The fact that in **A3** this note was crossed out proves that Chopin intentionally simplified this pianistically inconvenient grip.

p. 147 Bars 93 and 95 R.H. Arpeggios in brackets come from **EE**.

Bar 105 L.H. At the beginning of the bar **FE** has the octave *F#<sub>1</sub>-F#<sub>2</sub>*.

Bar 106 R.H. On the third beat **FE** has only *f#<sup>2</sup>*.

Bars 114 and 115 We give the **EE** and **A3** versions as well as the stylistically equal **FE** version since it is impossible to establish the order of the versions (see above for the characteristics of sources): — in bar 114 **EE** and **A3** ( $\rightarrow$ **GE**) have a four-note chord in the L.H. and in bar 115 they have the version which we accept for the main text; bars 114-115 are thus analogous to bars 42-43 — in bar 114 **FE** has a three-note chord (without *d'*) in the L.H., and in bar 115 — a version of our variant; in this arrangement, all components of the chord in bar 114 are continued in bar 115, and bars 115 and 116 are strictly analogous.

Bar 118 R.H. On the second beat **EE** and **A3** ( $\rightarrow$ **GE**) contain no *a#<sup>1</sup>*. We accept the **FE** version, which could be the result of Chopin's correction and in which sounding *a#<sup>1</sup>* begins the chromatic motion *a#<sup>1</sup>-a<sup>1</sup>-g#<sup>1</sup>* and dynamically corresponds to the forthcoming climax.

p. 148 Bars 130-133 In four passages marked with an asterisk the sources have ties. In each of the sources their arrangement is different and sensible; however, oversights of ties cannot be excluded. In this situation, a rational choice of only one version is impossible. We give the **A3** ( $\rightarrow$ **GE**) version; the others are presented below:

In the majority of the later collected editions ties are found in all four passages. Moreover, *g'* is arbitrarily sustained in bars 131-132.

Bar 138 In **FE** the second crotchet chord is the same as the first one: *B-f#-d#<sup>1</sup>*. We give the **EE** and **A3** ( $\rightarrow$ **GE**) version in which bars 136, 138 and 140 have the same harmonic scheme.

Bar 142 L.H. On the first beat **FE** and **EE** (the **EE** version is not totally reliable owing to an obvious mistake on the second beat) have the fifth *B-f#*. We give the **A3** ( $\rightarrow$ **GE**) version, analogous to bar 84.

Bar 150 L.H. At the end of the bar **GE** mistakenly has the octave *C#-c#*.

## 41. Mazurka in B major, Op. 63 No. 1

### Sources

- AI** Autograph of an earlier version of the *Mazurka*, dated "Nohant 1846" (Bibliothèque Nationale, Paris).
- [**A**] There is no extant autograph basis for the first editions.
- FE1** First French edition, Brandus et C<sup>ie</sup> (B. et C<sup>ie</sup> 4742), Paris October 1847. **FE1** is based on [**A**].
- FE2** Second impression of **FE1** (same publisher and number) in which Chopin made many changes when proof-reading.
- FE** = **FE1** and **FE2**.
- FED**, **FES** — as in *Mazurka in F# minor*, Op. 6 No. 1.
- GE1** First German edition, Breitkopf & Härtel (7714), Leipzig November 1847. **GE1** was probably based on the proofs of **FE1** and was not corrected by Chopin.
- GE2** Second German edition (same publisher and number), with a number of unauthentic changes.
- GE** = **GE1** and **GE2**.
- EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> without number), London December 1847. **EE** is based on **FE2** and was not corrected by Chopin.

### Editorial Principles

We base our text on **FE2** as the last authentic source, compared with **AI**.

p. 149 Bar 5 R.H. The note *e'* on the fourth quaver of the bar is found in **AI** and is absent in **FE** ( $\rightarrow$ **GE,EE**). This seems to be an oversight on the engraver's part, since analogous motifs are usually realized in thirds.

p. 150 Bars 40 and 50 In **FE1** ( $\rightarrow$ **GE**) *f* is at the beginning of the bar. In the proofs of **FE2** ( $\rightarrow$ **EE**) Chopin moved it to the second beat.

Bars 53-58 R.H. **FE1** (→**GE**) has only single-bar slurs (given by us in brackets). In the proofs of **FE2** (→**EE**) Chopin added longer slurs. It is possible, however, that doing so he wished to replace the shorter slurs, and the engraver performed only the easier part of the work (the printing technique of the period rendered removal much more complicated than addition).

Bars 65-67 L.H. In **FE1** (→**GE1**) the note  $f\sharp^1$  sounds only in bar 65. Chopin lengthened it in the proofs of **FE2** (→**EE**).

p. 151 Bar 72 R.H. As a semiquaver **FE** (→**GE1,EE**) mistakenly has *b*. Cf. bars 2, 4, 70.

Bars 75 and 81 L.H. **FE1** (→**GE**) has a rest on the third beat. In the proofs of **FE2** (→**EE**) Chopin enriched the accompaniment.

Bar 86 R.H. In **FE1** (→**GE**) this bar is identical with bar 84 — no grace-note, the semiquaver  $g\sharp^1$ . In the proofs of **FE2** Chopin added a grace-note, but it is not certain whether the simultaneous change of the semiquaver to  $a\sharp^1$  corresponded to his intention (it could be an engraver's error due to a shifting of the note). This is why we do not include the last change to the main text and the **FE2** (→**EE**) version is given only as a variant.

Bar 89 L.H. On the second beat **FE1** (→**GE**) has the fourth  $c\sharp^1-f\sharp^1$ . In the proofs of **FE2** (→**EE**) Chopin changed it into the fifth  $c\sharp^1-g\sharp^1$ .

Bars 93-94 L.H. **GE** arbitrarily ties minims *b* over the bar-line.

## 42. Mazurka in F minor, Op. 63 No. 2

### Sources

**As** Sketch of the whole (photocopy in the Chopin Society, Warsaw). Remaining sources — as in *Mazurka in B*, Op. 63 No. 1, with the exception of the nonexistent **AI**. A manuscript of this *Mazurka* dedicated to Hector Berlioz is regarded by A. Hedley as a forgery. It could, however, be a copy of a lost occasional autograph, later than [**A**] (verbal annotations by Chopin cannot be excluded). The manuscript includes graphic conventions of musical notation as a rule not employed by Chopin, and thus we do not take into direct consideration all deviations of the text occurring therein (they only reinforce the justification of variants in bars 13 and 48-49).

### Editorial Principles

We base our text on **FE2** as the last authentic source, taking into consideration Chopin's annotations in **FES**.

p. 152 Bars 13 and 53 L.H. **As** has the following accompaniment:



. Abandoning later the stroke on the third beat, Chopin was compelled to choose whether the chord structure on the second beat was to correspond to the chord in the previous or subsequent bar. In bar 13 Chopin changed the chord  $g-d\flat^1-f^1$  (occurring in **GE**) in the proofs of **FE1** (→**EE**, our main text). The four-note chord in bar 53 combines the merits of both versions and thus it seems possible to use it also in bar 13.

Bar 14 R.H. As the fourth quaver **FE1** (→**GE**) mistakenly has  $f^1$ .

Bar 22 R.H. **FE** (→**GE1,EE**) has no mordent. This is probably an oversight since such a mordent is in **As**. Cf. bars 18, 26 and 30.

Bar 23 R.H. The lower voice in **FE1** (→**GE**): 

In the proofs of **FE2** (→**EE**) Chopin gave it an ultimate form analogous to bar 31.

p. 153 Bars 30-31 R.H. Analogously to bars 22-23 **GE2** arbitrarily ties notes  $c^1$ . Chopin's fingering in **FES** confirms the repetition of  $c^1$  in bar 31.

Bar 38 R.H. In the proofs of **FE2** (→**EE**) Chopin added the notes *g* in the chords.

Bars 48-49 R.H. The main text comes from **FE** (→**EE**). From the point of view of the sources there is no foundation for questioning the **FE** version, but this type of unsounded grace-note is absent in Chopin's oeuvre. This is why in the variant we give the **GE** version, analogous to bars 8-9.

Bar 50 R.H. The mordent was added by Chopin in the proofs of **FE2** (→**EE**).

## 43. Mazurka in C sharp minor, Op. 63 No. 3

Sources and editorial principles — as in *Mazurka in B*, Op. 63 No. 1, with the exception of the nonexistent **AI**.

p. 154 Bars 5-7 L.H. **FE1** (→**GE**) has the original version of the accompaniment:  changed by Chopin in the proofs of **FE2** (→**EE**).

Bar 13 L.H. The lowest note of the chords in **FE1** (→**GE**) is  $g\sharp$ . In the proofs of **FE2** (→**EE**) Chopin changed it into  $f\sharp$ .

p. 155 Bars 31 and 63 R.H. Some of the later collected editions arbitrarily add mordents analogously to bars 23 and 75. The fact that both mordents occur in the sources in association with the *forte* dynamics speaks in favour of an intentional differentiation of those bars by Chopin.

Bars 33-48 The central section of the *Mazurka* was originally written with four flats in the key signature, which Chopin corrected in **FE2**.

Bar 36 R.H. At the beginning of the bar **GE** has no mordent.

Bars 38-39 L.H. Some of the later collected editions arbitrarily add a tie sustaining  $ab$ .

Bars 42-43 R.H. Some of the later collected editions arbitrarily tie notes  $g\flat^1$  across the bar-line.

Bar 54 L.H. On the second beat some of the later collected editions arbitrarily add the note  $a\sharp$ .

p. 156 Bar 57 L.H. **GE** has no  $c\sharp^1$  in the chords. Cf. bar 9.

Bar 72 L.H. As the top note in the chord **FE1** (→**GE**) has  $e\sharp^1$ . In the proofs of **FE2** (→**EE**) Chopin corrected it to  $g\sharp^1$ .

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