

# PERFORMANCE COMMENTARY

## Remarks on the musical text

The variants result from discrepancies in the text among sources or from the impossibility of an unequivocal reading of the text.

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

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

Chopin's original fingering is marked with slightly larger digits in Roman type, 1 2 3 4 5, distinct from editorial fingering, which is written in smaller italics, *1 2 3 4 5*.

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

Abbreviations: voc. – vocal part, pf. – pianoforte, RH – right hand, LH – left hand.

## The size and arrangement of the text

In performing songs which have a stanzaic construction in both the poetic and the musical layer (most of the songs in the present volume), the question arises as to the number of stanzas to be used. Without doubt, the most natural solution is to perform the whole of the text given, which generally means presenting the whole poem. However, bearing in mind the various factors that may influence the desired duration of particular songs (e.g. their number and order in a recital), in certain situations the performer may consider shortening some works. In the case of several songs one may also consider a different order to the stanzas.

The editors' proposals in this respect are discussed below in the notes to particular songs.

## Metronome tempos

Only one song of Chopin's has authentic metronome tempos ('Wojak', WN 34). The performance traditions in this respect derived from the tempos given by the editor of the posthumous edition of the *Songs*, Chopin's friend, Julian Fontana. Some of these may correspond to tempos remembered by Fontana as having been accepted by Chopin, and so we give and discuss them below in the notes to particular songs.

## 1. Życzenie / A Maiden's Wish, WN 21

p. 12 *Beginning* The tempo given by Fontana,  $\text{♩} = 112$ , seems clearly too slow. We propose  $\text{♩} = 50$ , the average tempo of a dance mazur, as used by Chopin in the *Mazurka in B♭*, Op. 7 No. 1 (a phrase in bars 24-32 of this mazurka shows a rhythmic affinity with the introduction of 'Życzenie').

p. 13 *Bar 29* voc. The grace note should most probably be played as a quaver, and so as in bar 16.

## 2. Gdzie lubi / A Fickle Maid, WN 22

p. 14 *Bar 1* In bars 56-127 of the *Fantasy on Polish Airs*, Op. 13, Chopin arranged the popular song 'Już miesiąc zaszedł', the mood of which is very similar to that of 'Gdzie lubi'. In the editors' opinion, the authentic tempo given there,  $\text{♩} = 69$ , is also appropriate for this song. Fontana's tempo:  $\text{♩} = 72$ .

*Bar 12* The rhythmic notation of this bar should be regarded as simplified: the resounding of the piano chord should not overlap the entrance of the vocal part following the pause. The exact notation of the execution here is as follows:

Musical notation for Bar 12 of 'Życzenie'. It shows a piano accompaniment on the left and a vocal line on the right. The piano part consists of a chord in the right hand and a single note in the left hand. The vocal line has a grace note followed by the lyrics 'dziewczyna! Dziewczy-na'. There are some markings in brackets below the piano part, possibly indicating fingering or performance instructions.

## 3. Poseł / The Messenger, WN 30

This song may also be performed in the three-stanza version familiar from previous editions (see *Source Commentary*). In that case, the text given in the second part of the third stanza (bars 17-28) should be replaced with the words of the beginning of the fourth stanza:

Musical notation for 'Poseł' showing tempo markings 'acceler.', 'rall.', and 'a tempo' over the vocal line. The lyrics are: 'Mo-że le-cisz od niej? Powiedźże mi prze - cie, czy nie są tam gło-dni, czy do - brze im w świe - cie, czy nie są tam gło-dni, czy do - brze im w świe-cie?'.

In the English version:

Musical notation for 'Poseł' showing tempo markings 'acceler.', 'rall.', and 'a tempo' over the English vocal line. The lyrics are: 'Tell me, tell me, swa-llow, if from her thou'rt fly - ing, is she well and laugh-ing, is she sad and cry- ing? is she well and laugh - ing, is she sad and cry - ing?'.

p. 16 *Bar 1* The tempo given by Fontana,  $\text{♩} = 100$ , seems too slow. In a similar melody in the *Fantasy on Polish Airs*, Op. 13 (the Kurpiński theme, bars 128-148), Chopin wrote  $\text{♩} = 84$ , which may be treated as the upper limit of the tempo range appropriate for this song.

*Bar 15* voc. In the editors' opinion, a better agreement between the prosodic and musical accents can be gained by changing the order of the words from 'czy dobrze im' to 'czy im dobrze'.

## 4. Czary / Witchcraft, WN 31

Besides the possibility of omitting the last stanza, as suggested in the footnote, other combinations of stanzas enabling this song to be shortened also seem admissible. Here are some examples (they apply to both the Polish and the English version):

- 1, 2, 3, 4, 6, 7;
- 1, 2, 3, 5, 6, 7;
- 1, 2, 3, 4, 5.

p. 18 *Bar 1* An appropriate tempo for the mark **Allegro** (see *Source Commentary*) would seem to be that given by Chopin in the *Rondo in C minor*, Op. 1:  $\text{♩} = 108$ . In the editors' opinion, also admissible are more moderate tempos:  $\text{♩} = \text{ca } 80$ .

Bar 4 pf. Execution of the grace notes:



## 5. Hulanka / Drinking Song, WN 32

- p. 20 *Bar 1* In the editors' opinion, the correct tempo is  $\text{♩} = 56-63$ . Fontana gave for 'Hulanka' the value  $\text{♩} = 63$ , and for the *Mazurka in C*, WN 24, of similar character, rhythm and key,  $\text{♩} = 56$ .

## 6. Precz z moich oczu / Remembrance, WN 33

- p. 22 *Bar 1* The tempo given by Fontana at the beginning of this song ( $\text{♩} = 72$ ) seems correct (cf.  $\text{♩} = 56$  and  $\text{♩} = 80$  in the larghettos of the two concertos).
- p. 23 *Bar 33* In the second part of this song, Fontana probably abandoned the metronome marking (see *Source Commentary*). The editors propose  $\text{♩} = \text{ca } 60$ .

*Bar 34* voc. As the lower note of the turn, one may perform either  $e\flat^1$  or  $e^1$ . In the editors' opinion,  $e\flat^1$  is the better option.

## 7. Wojak / Before the Battle, WN 34

Besides the usual Italian performance markings, Chopin also wrote in the autograph several remarks in Polish:

- in bars 15-16 'mniej prędko' [less quickly], placed on the staff with the still resting vocal part and most probably referring to the voice's entry in bar 17,
- in bars 44-47 'wciąż toż samo najmocniej jak można' [still the same, as forcefully as possible],
- below bars 58-59 'prędko, mocno' [quickly, forcefully],
- below bars 62-63 'patata patata patata' (a popular onomatopoeia illustrating the sound of a horse's hooves),
- below bar 64 'poleciał' [he's hied away].

Particularly interesting are the last two remarks, superimposing on the music the very concrete image of a galloping horseman. Hearing the striking of hooves in every quaver, the pianist will easily find the correct, springy articulation and appropriate tempo.

- p. 25 *Bars 17-37, 2<sup>nd</sup> stanza* In the editors' opinion, one may omit the 2<sup>nd</sup> stanza, in accordance with the version familiar from previous editions.
- p. 28 *Bars 62-65 pf.* The indication *ma decrescendo* at the beginning of this four-bar unit contradicts the *sempre più ff* two bars earlier, as literally understood. In the editors' opinion, there are two possible solutions allowing for a situational interpretation of the ending that accords with Chopin's remarks:
- omitting the *sempre più ff* in bars 60-61—the *decrescendo* then illustrates the soldier galloping away; the last chord is struck *subito ffff*;
  - omitting the *ma decrescendo* in bars 62-65—with the *cre-scendo*, leading to *ffff*, the listener experiences here the rising emotions of a horseman hastening to a meeting with his destiny.

## 8. Piosnka litewska / Lithuanian Song, WN 38

- p. 29 *Bar 1* The tempo given by Fontana at the voice's entrance in bar 7 ( $\text{♩} = 72$ ) and at the beginning of the work ( $\text{♩} = 88$ ) delimit the tempo range appropriate for the outer sections of this song.

## 9. Smutna rzeka / Troubled Waters, WN 39

- p. 33 *Bar 1* The change of tempo indicated in Fontana's edition at the voice's entrance in bar 13 is unlikely to be Chopin's (see *Source Commentary*), and the accompanying metronome tempos seem too quick ( $\text{♩} = 96$  in bar 1) or too slow ( $\text{♩} = 60$  in bar 13). The editors propose  $\text{♩} = 80$ .

## 10. Narzeczony / The Bridegroom's Return, WN 40

The full text of the poem by Stefan Witwicki which Chopin set in this song numbers nine stanzas. Since each is sung to the same music, the performance of the whole text would certainly be wearisome. On the other hand, the extant sources do not allow us to state whether the choice of stanzas which they contain and which we given here comes from Chopin. For this reason, we give the omitted stanzas below:

(after the 2<sup>nd</sup> stanza)

2a. 'Czyż to drużba mój weselny  
Znak daje, przyspiesza?  
Nie! to w progu dziad kościelny  
Chorażew rozwiesza.'

2b. Czyż to matka jeść gotuje  
Na nasze wesele?  
Nie! to dym kadzidła czuję,  
Jakby przy kościele.'

(after the 3<sup>rd</sup> stanza)

3a. 'Odwiedzali krewni tłumnie,  
Krewną opłakali;  
W trumnie leży, a przy trumnie  
Gromnica się pali.'

(after the 4<sup>th</sup> stanza)

4a. 'Czy się chustką mą odziała,  
Pierścień ma na rękę?  
O! puszczajcie do jej ciała,  
Niech upadnę w jęku!'

In the editors' opinion, the example sets of four-six stanzas given below preserve a logical coherence to the text, not producing the impression of monotony with an excess of repetitions:

- 1, 3, 4, 5;
- 1, 2b, 3, 5;
- 1, 2, 3, 4, 5 (the version familiar from previous editions);
- 1, 2b, 3, 4, 5;
- 1, 3, 4, 4a, 5;
- 1, 2, 3, 4, 4a, 5;
- 1, 2, 2b, 3, 4, 5.

- p. 36 *Bars 1 & 9* The piano introduction-interlude, of an illustrative character, can be played slightly more quickly than the sung part, although the difference should not be clearly marked. In the editors' opinion, the tempo given by Fontana in bar 9 ( $\text{♩} = 108$ ) marks the lower limit of the range of admissible tempos.

## 11. Śpiew z mogiły / Poland's Dirge, WN 49

- p. 38 *Bars 1, 11 & 37* Suggested tempos:

**Moderato**  $\text{♩} = 80$ ,  
**Allegretto**  $\text{♩} = 88$ ,  
**Tempo di marcia**  $\text{♩} = 96$ .

- p. 40 *Bars 45-60* LH. Due to the character of the music, the octave phrase of the bass must be played *legatissimo*.

## 12. Pierścień / The Ring, WN 50

p. 44 *Bar 1* Given the kujawiak character of this song, the editors regard the correct tempo as that given by Fontana (♩ = 100) or slightly quicker (♩ = 108 marked by Chopin in the *Mazurka in G minor*, Op. 24 No. 1).

## 13. Moja pieśniczka / My Enchantress, WN 51

p. 46 *Bar 1* In the editors' opinion, the dance-like character of a moderate waltz that is appropriate to this song can be achieved in the tempo given by Fontana (♩ = 120) or slightly quicker.

## 14. Wiosna / Spring, WN 52

p. 50 *Bar 1* The tempo given by Fontana (♩ = 69) seems too quick. When played by Chopin on the piano, this work gave listeners the impression of a lullaby (see *Source Commentary*, note on p. 20), hence the tempo ♩ = ca 56 proposed by the editors.

## 15. Śliczny chłopiec / My Beloved, WN 54

In the editors' opinion, this song may be performed in the shorter version familiar from previous editions, with the second stanza omitted. Given the logical coherence of the text, one further arrangement may also be proposed, although this requires the text to be moved in respect to the melody:

1. stanza unaltered;

2. stanza:

Stuknie oto po sieni,  
Wnet się raczek czerwieni,  
Ślicznyż chłopiec...  
W progu mrugnie oczyma,  
Na wskroś całą mnie ima,  
Ślicznyż chłopiec...

3. stanza:

Każde słówko co powie  
Łgnie mi w sercu i w głowie,  
Ślicznyż chłopiec...  
Co to będzie – och! dalej?  
Żebyśmy się – pobrali!  
Ślicznyż chłopiec...

p. 52 *Beginning* The tempo given by Fontana (♩ = 96) seems too slow. The editors propose the tempo marked by Chopin in the *Mazurka in A♭*, Op. 24 No. 3: ♩ = 126 (compare bars 9-16 of the song with bars 5-12 of the *Mazurka*).

*Bar 9* voc. In the editors' opinion, the particle '-z' in the word 'ślicznyż' that opens the chorus may—in order to simplify the consonant cluster that falls on a short rhythmic value—be omitted. (It does not appear consistently in all the sources.)

## 16. Nie ma, czego trzeba, WN 57 Faded and Vanished

The full text of Zaleski's poem contains eight stanzas. When writing into his friend's album an earlier version of the music to this poem (see 'Dumka' at the end of this volume), Chopin included only two stanzas,

the first and third of those which we give with the musical text of 'Nie ma, czego trzeba'. The choice of this last stanza to end the work was certainly well considered, and so it seems justified to leave it as the last in the performance of 'Nie ma, czego trzeba' as well.

In the editors' opinion, there are other possible arrangements of the stanzas that enable the duration of this song to be controlled to a quite considerable extent.

The texts of the omitted stanzas:

(after the 1<sup>st</sup> stanza)

1a. Śpiewaj-no śpiewaj! Dumka cię wzmoże,  
Rozjaśni czoło chmurką zasute,  
Wyssie źrenice: śpiewaj nieboże!  
Hej – po swojemu – na starą nutę!

(after the 2<sup>nd</sup> stanza)

2a. Czym serce żyło – i pełne, brzmiące,  
Niby za ptastwem Bożym ku wiosnie,  
Ślicznych i świeżych dźwięków tysiące  
Wiało ku mojej piersi roznośnie.

2b. Dźwięki och! moje? polne to kwiecie:  
Kilka zaledwie w czyimś warkoczu;  
Więcej o!, lato po lecie,  
Opada z dala od ludzkich oczu!

(after the 3<sup>rd</sup> stanza)

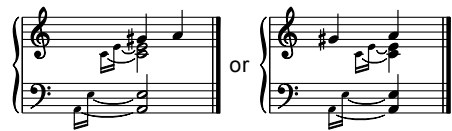
3a. Wszystko mi – wszędzie, jakoś pobrzydło,  
Bądź zdrowy śnie mój wieszczy i złoty!...  
Ptaszyna tułę głowę pod skrzydło,  
I pod krzewiną wyglądam słoty.

The proposed sets of stanzas, from the shortest to the longest:

- 1., 3.;  
1., 2., 3.;  
1., 2., 3., 4. (the version familiar from previous editions);  
1., 3., 3a., 4.

p. 54 *Bar 1* We consider the correct tempo of this song to be that given by Fontana: ♩ = 63 or slightly slower.

p. 55 *Bar 37* pf. Resolution of the arpeggio with grace note:



## 17. Dwojaki koniec / The Lovers, WN 58

In order to shorten this song, one may omit the second stanza, in accordance with the version familiar from previous editions.

p. 56 *Bar 1* The tempo given by Fontana (♩ = 100) seems much too quick. The editors propose ♩ = ca 66.

## 18. Z gór, gdzie dźwigali, WN 61 Bowed 'neath their Crosses

p. 57 *Bar 1* In the editors' opinion, the tempo given by Fontana (♩ = 92) is appropriate. This tempo may have been conveyed to Fontana by Delfina Potocka, for whom Chopin most probably wrote this song (see *Source Commentary*).

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# SOURCE COMMENTARY /ABRIDGED/

## Initial remarks

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

Abbreviations: voc. – vocal part, pf. – pianoforte, RH – right hand, LH – left hand. The sign → indicates a relationship between sources, and should be read as ‘and the source(s) based thereon’.

## Chopin's Songs

Vocal works do not belong to the main strand of Chopin's oeuvre, and they have even been labelled ‘marginal’ output. However, their enduring presence on concert platforms around the world leads one to conclude that, in spite of their modest quantity, they constitute a significant part of his creative legacy. This is confirmed by the increasing role which Chopin's works for voice and piano are ascribed in the development of Polish Romantic song.

Chopin wrote his ‘little songs’ or ‘ditties’, as he most often called them, both in his youth, in Warsaw, and in later times, in Paris. The stimulus for their composition was verse by Polish poets, mostly from among the composer's friends. Just how important this inspiration was for Chopin can be gauged by his concern for a mislaid volume of poetry by Witwicki or the request he made towards the end of his life to Zygmunt Krasiński for some verse to which he could compose music (see quotations *about the Songs...* before the musical text). The mass of references to songs that are scattered throughout Chopin's correspondence exude a tone of tenderness; quite simply, they were close to his heart.

Finally, mention should be made of the Polishness of Chopin's songs; when arraying words in music, he never turned to foreign texts. Indeed, it was the distinctly Polish atmosphere of even the most trifling of the ‘ditties’ to which Julian Fontana, the editor of the *Zbiór śpiewów Polskich [...]* Fryderyka Chopin [Collection of Polish Songs by Fryderyk Chopin] published ten years after the composer's death, attributed their popularity, writing in the foreword to that edition: ‘Here is the second [...] part of the posthumous works of Chopin. In the 16 melodies that comprise it, he so merged with Polish national sentiment that the three or four earliest, which he shared at that time with a few friends, at once became popular; and although not until today have they been published in print, they have resounded through the mansions and cottages of Chopin's homeland for many a year.’

### The order of the songs

In keeping with the overriding principle of the National Edition, we have endeavoured to order the *Songs* in accordance with the chronology of their composition. However, a more accurate dating of many among them meets with serious difficulties; approximate dates of composition can only be attached to certain groups of songs. Within such groups, we determine the order according to musical criteria (tonal sequence, expressive contrast), with an eye to their performance in smaller or larger sets. Presented below is the most likely—according to the current state of research—chronology of the composing of the *Songs* and their order in our edition, resulting from the principles set forth above (Fontana's numbering, used hitherto, is given in the last column):

1. ‘Życzenie’ ‘A Maiden's Wish’	WN 21	c. 1829	Op. 74 No. 1
2. ‘Gdzie lubi’ ‘A Fickle Maid’	WN 22	c. 1829	Op. 74 No. 5
3. ‘Poseł’ ‘The Messenger’	WN 30	1830	Op. 74 No. 7
4. ‘Czary’ ‘Witchcraft’	WN 31	1830 (?)	
5. ‘Hulanka’ ‘Drinking Song’	WN 32	Aug. 1830	Op. 74 No. 4
6. ‘Precz z moich oczu’ ‘Remembrance’	WN 33	1830	Op. 74 No. 6
7. ‘Wojak’ ‘Before the Battle’	WN 34	1830	Op. 74 No. 10
8. ‘Piosnka litewska’ ‘Lithuanian Song’	WN 38	1830 (1831?)	Op. 74 No. 16
9. ‘Smutna rzeka’ ‘Troubled Waters’	WN 39	1831	Op. 74 No. 3
10. ‘Narzeczoniy’ ‘The Bridegroom's Return’	WN 40	1831	Op. 74 No. 15
11. ‘Śpiew z mogiły’ ‘Poland's Dirge’	WN 49	3 May 1836	Op. 74 No. 17
12. ‘Pierścień’ ‘The Ring’	WN 50	8 Sept. 1836	Op. 74 No. 14
13. ‘Moja pieszczotka’ ‘My Enchantress’	WN 51	1837	Op. 74 No. 12
14. ‘Wiosna’ ‘Spring’	WN 52	1838	Op. 74 No. 2
15. ‘Śliczny chłopiec’ ‘My Beloved’	WN 54	1841	Op. 74 No. 8
16. ‘Nie ma, czego trzeba’ ‘Faded and Vanished’	WN 57	1845	Op. 74 No. 13
17. ‘Dwojaki koniec’ ‘The Lovers’	WN 58	1845	Op. 74 No. 11
18. ‘Z gór, gdzie dźwigali’ ‘Bowed 'neath their crosses’	WN 61	1847	Op. 74 No. 9

The song ‘Śpiew z mogiły’ has hitherto been known in Polish from its incipit as ‘Leci liście z drzewa’, whilst ‘Z gór, gdzie dźwigali’ is familiar under the inauthentic title ‘Melodia’.

The majority of the *Songs* are also known under other English titles. Given below are titles which differ significantly from those adopted in the present edition:

1. ‘A Young Girl's Wish’
2. ‘A Maiden's Love’, ‘A Girl's Desire’
3. ‘The Message’
6. ‘A Leave-taking’, ‘Out of my sight’
7. ‘The Warrior’
9. ‘The Mournful Stream’, ‘Sad River’
10. ‘The Return Home’, ‘The Betrothed’
11. ‘Leaves are falling’
13. ‘My Delight’, ‘My Sweetheart’
15. ‘The Handsome Lad’
16. ‘Melancholy’, ‘Dejection’
17. ‘United in Death’, ‘Death's Division’
18. ‘Onward’, ‘A Melody’, ‘Elegy’

## Sources of the Songs

The sources for particular songs are of varying authenticity and completion. We have draft or finished autographs, numerous copies, the authenticity of which it is difficult to establish, often by unidentified copyists, and also Fontana's reconstruction of ‘Śpiew z mogiły’, and ‘Nie ma, czego trzeba’ with an accompaniment largely provided by Francomme (see quotations *about the Songs...* before the musical text).

Most extant sources contain groups of songs, from two to seventeen, but this does not apply to any of the extant autographs. The collective particulars of these sources are given below, beginning with the most voluminous collections.

**FC** Fontana's copy (Österreichische Nationalbibliothek, Vienna), containing sixteen numbered songs and the last, 'Śpiew z mogiły', added without a number and with the following note (in French): 'NB. This song should be engraved separately from the Collection'. Fontana himself wrote out seven songs ('Życzenie', 'Wiosna', 'Smutna rzeka', 'Hulanka', 'Wojak', 'Nie ma, czego trzeba' and 'Piosnka litewska') and the words of two others ('Gdzie lubi' and 'Precz z moich oczu'); the remainder are written out in a different hand, although undoubtedly under Fontana's strict supervision. Visible in **FC**—with the exception of 'Śpiew z mogiły'—are engraver's marks: these served the Polish version of Fontana's edition.

It is not always possible to establish which sources Fontana had at his disposal when preparing **FC**. They were mostly autographs or his own copies from autographs, as he himself stated clearly in a letter to Ludwika Jędrzejewicz (see quotations *about the Songs...* before the musical text). There is no doubt that he made in the songs—as he did in other Chopin works he prepared for print—a number of alterations and additions, primarily in performance markings and formal layout (writing successive stanzas out in full). We assess the extent of these and other changes by comparing Fontana's edition with other extant sources, above all the autographs, in both the *Songs* and piano works.\*

In **FC** nine songs have the complete verbal text. However, in the other eight some stanzas are omitted, which in most cases appears to be editorial interference on Fontana's part, not borne out by the authentic sources.

Four *Songs*—'Smutna rzeka', 'Narzeczoncy', 'Dwojaki koniec' and 'Z gór, gdzie dźwigali'—are known only from **FC** and editions based thereon.

**PEF1** First Polish edition of Fontana, Gustaw Gebethner & Spółka, Warsaw, A<sup>d</sup>. M<sup>t</sup>. Schlesinger, Berlin (S. 4638-4653, on the cover G. C. 84-99), 1859, titled *Zbiór śpiewów Polskich z towarzyszeniem fortepianu kompozycji Fryderyka Chopin*. **PEF1** is based on **FC** and contains sixteen songs (without 'Śpiew z mogiły'), preceded by a foreword by Fontana in Polish and French. It has minor additions and alterations.

**GEF1** First German edition of Fontana, Schlesinger'sche Buch- und Musikhandlung (S. 4797-4812), Berlin 1859, most probably based on **PEF1** or a proof thereof. In **GEF1** the texts of the songs are given in German only, in a translation by Ferdinand Gumbert; the foreword is also given in German.

**EF1** = **PEF1** & **GEF1**. The differences between the two versions of Fontana's edition are mostly due to the different verbal texts and concern mainly the vocal part. The remainder may be ascribed to impreciseness on the part of the engravers or proofreaders, and in a few cases to corrections made in **PEF1** after **GEF1** had already been prepared. In each of the editions, individual songs were also printed separately. There are also copies differing in details on the cover.

**PEF2** Second Polish edition of Fontana, in which 'Śpiew z mogiły' is added as the seventeenth song, in a version with minor differences from that of **FC**; the other sixteen songs are reproduced from **PEF1**. The copy which the National Edition editors had at their disposal is probably from a later impression. On the cover the firm of A<sup>d</sup>. M<sup>t</sup>. Schlesinger, Berlin is given as the publisher, but with Gebethner's plate numbers (G. C. 84-99). Preserved on the pages of music (with the exception of the additional seventeenth song) is information about both publishers and the plate numbers of Schlesinger (S. 4638-4654).

**EF** = **EF1** & **PEF2**. There was most probably also a German equivalent of **PEF2**, reproducing **GEF1** with the seventeenth song added, but the National Edition editors only came across a cover of this edition.

**GPEF3** — new version of Fontana's edition, Schlesinger'sche Buch- und Musikhandlung (S. 6669 or 6670), Berlin 1872, containing seventeen songs. The edition had two versions, for high and low voice, which necessitated the transposition of the songs in one or the other of the versions. The songs were published in this way with both Polish and German text.

**Rz** Revision of **EF** prepared for the centenary of Chopin's birth by Władysław Rzepko, Gebethner & Wolff (G84W-G99W, G4893W), Warsaw 22 Feb. 1910, in which numerous inauthentic changes and additions were made. Although this is not of value as a source, we cite it here because the arbitrary alterations to the verbal text were subsequently reproduced in all the more important Polish editions of the *Songs*.

**JC** Copy made by Ludwika Jędrzejewicz, containing eight songs ('Życzenie', 'Poseł', 'Gdzie lubi', 'Hulanka', 'Piosnka litewska', 'Wojak', 'Precz z moich oczu' and 'Czary'), comprising, together with a copy of the *Lento con gran espressione*, WN 37, the now lost album\*\* sent to Maria Wodzińska. In all cases where finished autographs of the songs from this album are extant—'Życzenie', 'Poseł', 'Wojak'—**JC** was based on these autographs. This allows us to assume that the remaining songs were also copied from autographs, now lost. In spite of quite numerous errors, mostly of a mechanical nature, the copies generally faithfully reproduce Chopin's notation. Visible in some works are corrections which may be attributed to Chopin.

Half the songs have the whole verbal text, but in the other four ('Poseł', 'Hulanka', 'Wojak' and 'Precz z moich oczu'), in repeated sections only the first stanza has been written in, with the other stanzas, sung to the same music, omitted.

**[EA]** Lost album of Emilia Elsner from 1830, containing seven songs ('Gdzie lubi', 'Precz z moich oczu', 'Hulanka', 'Czary', 'Poseł', 'Życzenie' and 'Wojak'), described by Ferdinand Hoesick (see quotations *about the Songs...* before the musical text). The manuscripts of the songs in **[EA]** were most probably autographs.

**CV** Manuscript of seven songs titled *Lieder polonais Copie* (Bibliothèque Nationale, Paris), written out by an unidentified copyist who also copied other Chopin works (e.g. *Waltzes in B minor*, WN 19 and *Gb*, WN 42). This contains copies of six songs ('Śliczny chłopiec', 'Poseł', 'Hulanka', 'Precz z moich oczu', 'Pierścień', 'Piosnka litewska' and 'Pierścień' again) and an arrangement of 'Moja pieśń o tótki' with inauthentic accompaniment. **CV** was most probably based on copies of autographs, although, in the case of 'Śliczny chłopiec', 'Poseł' and 'Piosnka litewska', possibly autographs themselves.

The vocal part is notated with a single line of the verbal text, with any further stanzas not written in. The exception is 'Hulanka', which is written with no words whatsoever.

**[FaC]** Lost copies of six songs which Fontana made from autographs before leaving Poland, and so no later than towards the end of 1831 (see quotations *about the Songs...* before the musical text).

**CX** Copy by an unknown copyist (Biblioteka Narodowa, Warsaw), titled *Śpiewy Polskie Chopina. (Paryż. 1. stycz. 1843)* [Chopin's Polish Songs. (Paris. 1 Jan 1843)]. This contains six songs ('Gdzie lubi', 'Życzenie', 'Poseł', 'Precz z moich oczu', 'Hulanka' and 'Wojak'). Placed at the end is the note 'vu et corrigé par J.F. Paris Mai 28, 1843' [seen and corrected by Julian Fontana, Paris, 28 May 1843]. The text of **CX** is close to the version of **FC**, but with much fewer performance markings. Given that it contains the same songs as **[FaC]**, it seems that **CX** was based on those copies made by Fontana.\*\*\*

All the songs are notated with just a single line of verbal text, although 'Precz z moich oczu' and 'Wojak' carry the notes that further stanzas should be sung in the same way.

**CY** Copy by an unknown copyist of the songs 'Precz z moich oczu' and 'Hulanka' (Bibliothèque Nationale, Paris). The text of **CY** displays a great many similarities with the version of **JC**, but it could not have been based on the latter because of certain crucial differences (above all the presence of an ending to 'Hulanka' not written in **JC**). It is possible, therefore, that both copies were based

\*\* The whole album, titled *Maria*, was published in facsimile by Kornelia Parnasowa, Breitkopf & Härtel, Leipzig 1910.

\*\*\* The same conclusion was reached by Krystyna Kobylańska, *Rękopisy utworów Chopina. Katalog* [Manuscripts of Chopin's works. Catalogue] (Kraków, 1977).

\* See J. Ekier, 'Fontana as the Editor of Chopin's Posthumous Works', *Chopin Studies* 7, Warsaw 2000.

on the same sources—probably autographs. Visible in **CY** are two layers of corrections (ink and pencil), probably made by a different hand, of unknown provenance.

In 'Precz z moich oczu', one line of the Polish text is written in, whilst 'Hulanka' is notated without words.

**CZ** Copy by an unknown copyist of the songs 'Wojak' and 'Życzenie' (Biblioteka Narodowa, Warsaw), titled *Musique Polonoise. Musique de Chopin*. The text of **CZ** is very similar to the version of **CX**, although it is difficult to state whether it was based on that manuscript (possibly before final corrections were made) or directly on **[FaC]**.

Besides one line of Polish text, written with errors, **CZ** also has a French translation, not intended to be sung. The copyist was therefore certainly not Polish.

**KE** Edition of two songs, titled *Wojak. Życzenie. Dwa Śpiewy*, Ant. Kocipiński (A.K. 43-44), Kiev Jan. 1857, based on non-extant manuscripts. This edition gives the full verbal texts of both songs.

We base the Polish text of the *Songs* primarily on the text written together with the music in the basic sources, compared with authorised editions of the poems or their contemporary scholarly editions:

**SW1** *Piosnki sielskie przez Stefana Witwickiego* [Idyllic songs by Stefan Witwicki], Warsaw 1830 (first edition). There is an extant copy with the poet's dedication to Chopin dated 5 September 1830 (Biblioteka Narodowa, Warsaw). In his lengthy foreword, Witwicki cites, among others, several Lithuanian folk songs in a verse translation by Ludwik Osiński.

**SW2** Second edition of the *Piosnki in Poezje biblijne, Piosnki sielskie & Wiersze różne Stefana Witwickiego* [Biblical poetry, idyllic songs and various poems by Stefan Witwicki], Paris 1836. The author made changes to the texts of some of the *Piosnki*, which we include in our edition (depending on the situation, we make them directly to the text or give them as variants).

**AMG** *Adam Mickiewicz, Dzieła Wszystkie* [Complete works], ed. Konrad Górski, vol. I/1-2, Wrocław 1971-1972. This carries information on all the variants of the text in editions published during the poet's lifetime, especially those which Chopin could have used.

**WP** [Wincenty Pol], *Pieśni Janusza* [Songs of Janusz], t. I, 1831-1833, Lviv 1863 (printed without the author's name).

**BZ** *Pisma Bohdana Zaleskiego, Wydanie zbiorowe przejrzone przez autora* [Writings by Bohdan Zaleski. Collected edition revised by the author], Lviv 1877.

**ZKH** *Zygmunt Krasiński, Dzieła literackie* [Literary works], vols. 1 and 3, ed. Paweł Herz, Warsaw 1973.

We do not retain outdated phonetic and orthographic variants, giving the relevant words in their contemporary sound and spelling, unless such changes would disturb the rhyme or rhythm of the verse.

We retain the original punctuation, with the following reservations:

— in places where one may suspect errors or inaccuracies, we make the relevant amendments;

— we make minor alterations wherever the nineteenth-century rhetorical-intonational punctuation might make it difficult for the present-day reader, accustomed to the syntactic-logical punctuation that applies today, to understand the text;

— we make appropriate additions in the case of repetitions of words or phrases that follow from the musical construction;

— since the division into syllables is marked by means of '-' signs, we replace the rather unclear signs '—' and '—' with commas, ellipses or inverted commas, depending on the context.

In the case of the eleven songs of stanzaic construction there occurs the problem of the number of stanzas to perform: did Chopin anticipate the singing of the whole of the poem which he set to music? In this question, the sources do not provide an unequivocal answer:

— in two songs ('Życzenie' – 2 stanzas, 'Czary' – 7 stanzas), reliable sources have all the stanzas written out; in two others ('Wojak' – 4 stanzas to the same music, 'Pierścień' – 3 pairs of stanzas), the use of the whole poem results logically from the notation;

— in two songs, the notation of the autographs suggests that in justifiable cases Chopin felt authorised to make abridgements: in the autograph of the original version of 'Precz z moich oczu', the third stanza is marked as the last (Mickiewicz's poem has ten stanzas), and the autograph of 'Dumka' (an earlier version of 'Nie ma, czego trzeba') gives two stanzas of the eight in Zaleski's poem.

Witwicki's readiness to add stanzas for the purposes of the music, expressed in a letter to Chopin (see quotations *about the Songs...* before the musical text) appears to testify, on the one hand, that the composer made use of the whole of a poem and, on the other, the poet's acceptance of changes imposed by the needs of the music.

In this situation, we take the whole poetic text to be the text of the song, unless the musical sources point to the considerable likelihood that Chopin selected from among the stanzas ('Precz z moich oczu', 'Narzęczony', 'Nie ma, czego trzeba'). In addition, in several cases we suggest the possibility of an abridgement of the text or some other arrangement in the *Performance Commentary*.

The tempos of the *Songs*

Only a few of the *Songs* have tempo markings of unquestionable authenticity ('Poseł', the second part of 'Precz z moich oczu', 'Wojak' and 'Wiosna'). However, the lack of markings in the remaining songs appears to be attributable to the more or less working character of Chopin's autographs. For this reason, we give tempos in all the *Songs*, in each case taking into account both the markings given in the sources and—above all—authentic markings taken from other Chopin works of a similar character to a given song.

## 1. Życzenie / A Maiden's Wish, WN 21

### Sources

For a general characterisation of sources containing more than one song (**FC**, **EF**, **JC**, **[EA]**, **[FaC]**, **CX**, **CZ** and **KE**) and a description of additional sources of the Polish text (**SW1** and **SW2**), see above, *Sources of the Songs*.

The sources for 'Życzenie' fall into two groups, corresponding to Chopin's two redactions of the song, undoubtedly written at different times. Taking into account the fact that the autograph of one of the versions—designated below as **[FA]**—most probably dates from before 1831, and the autograph of the other (**A**) possibly from several years later, as well as the stylistic features of the two redactions, we consider the chronological order of the two groups given below as the most likely (see also commentary to the version in the *Appendix*).

1) the group of sources of the earlier version, comprising:

**[FA]** Lost autograph, which Chopin lent to Fontana for copying while still in Warsaw, and so most probably before the end of 1830.

The reconstruction of **[FA]** is possible to a certain extent on the basis of one of the extant copies (**CX**).

**FC**, **EF**, **[FaC]**, **CX**, **CZ** described earlier (*Sources of the Songs*).

The version of these sources is characterised by the following features:

— introduction (bars 1-3 and 5-7) based on the rhythm | ♩ ♪ ♪ ♪ |,

— simpler rhythm to the vocal part,

— bass notes notated as dotted minims, most doubled in octaves.

2) the group of sources of the later version, comprising:

**[KA]** Lost autograph on which the text of **KE** was probably based (see below). This would appear to have presented a somewhat earlier redaction of the song than the autograph familiar from the reproduction, described below.

**A** Autograph (lost, familiar from a reproduction in L. Bidental, *Chopin, Dokumenty i pamiątki* [Chopin. Documents and souvenirs], Warsaw 1930). This contains the piano introduction and one stanza written in a simplified form: the voice with the words on the upper staff, the piano on the lower. The verbal text of the second stanza is added at the bottom of the page in the hand of Ludwika Jędrzejewicz. The fact that Ludwika, in copying 'Życzenie' into the album 'Maria' (see characterisation of **JC**), made use of **A** may point to even 1835 or 1836 as the year of its composition.

**JC** Copy by Ludwika Jędrzejewicz from the album 'Maria', most probably made from **A**. The piano part is notated in the usual way, on two staves; apart from this—discounting a few easily noticed errors and inaccuracies—the texts of the two sources are entirely the same.

**KE** Kocipiński's edition, based—possibly via a copy—on [KA]. The vocal part is almost identical to that in **A**; in the piano part one notices the opening two bars, not occurring in the other sources, and the different arrangement of the accompanying chords of the RH in bars 11-12 & analog.

The characteristic features of this version are as follows:

- introduction (bars 1-3 & 5-7) based on the rhythm | ♪♪ ♪ ♪♪ |,
- a more varied rhythm to the vocal part,
- bass notes notated as crotchets (except in bar 21) and without octave doublings (except in bar 24).

The differences between the two versions, in particular the rhythm of the piano *ritornello* and of the vocal part in bars 16 & 19-20, lend them a distinctive character: the earlier version is closer to a waltz, the later to a mazurka.

The source which is impossible to ascribe to either of the two groups:

[EA] Lost autograph from the album of Emilia Elsner, possibly identical to one of the lost autographs listed above ([FA] or [KA]).

#### Editorial principles

As the base text we adopt **A**. The version of [FA], reconstructed from **CX**, is given in the *Appendix*, pp. 63-64.

In the vocal part we ignore two phrase marks that are contrary to the principles of vocal notation, doubtless notated automatically by the pianist composer.

In the further part of this commentary, besides describing editorial problems relating to the sources of the later version (**A**, **JC**, **KE**), we also signal all the more important textual variants in the other sources.

p. 12 *Beginning* The marking **Allegro ma non troppo** appearing in **FC** (→**EF**) seems an accurate indication of the tempo of this song. We give it in the form in which Chopin used it, for example, in the *Mazurka in D♭*, Op. 30 No. 3.

**KE** has the following two bars instead of the anacrusis:



The authenticity of this lead-in

is doubtful:

- it occurs in none of the other sources of 'Życzenie';
  - the additional two bars disturb the regularity of the four-bar structure—something which never occurs in Chopin at the start of a work with a similar dance-like character (waltz or mazurka).
- However, other arguments appear to suggest that this lead-in may be authentic:
- the general reliability of the text of 'Życzenie' in **KE**, with no signs of any revisions that might distort Chopin's intentions;
  - the presence in this fragment of a long accent—a sign that is characteristic of Chopin's notation.

This lead-in—if it is authentic—may have been improvised during a performance of this song and then notated to commemorate some special circumstances surrounding this performance. Bearing this in mind, we do not propose this version as a variant. The problem of the dubious authenticity of an introduction also occurs in the *Variants*, WN 16.

Bars 1-3 & 5-7 RH. **A** (→**JC**) & **KE** have the rhythm | ♪♪ ♪ ♪♪ |, the other sources have | ♪ ♪♪ ♪♪ |.

Bars 9-10, 22-23, 26-27 voc. We give the rhythm of the basic source, **A** (→**JC**). In **KE** the rhythm generally agrees with **A**, with the exception of bar 22, which in this edition is no different to the analogous bars 9 & 26. **CX**, **CZ** & **FC** (→**EF**) have the same rhythm in all three places: | ♪♪ ♪ | ♪ ♪ |.

Bars 9-29 LH. In **CX**, **CZ** & **FC** (→**EF**) most of the bass notes are notated in octaves (see commentary to earlier version in the *Appendix*).

Bars 10-11, 14-15, 23-24 & 27-28 LH. **CX**, **CZ** & **FC** (→**EF**) have identical bass notes (*d* or *D-d*) in each of these pairs of bars.

Bars 11-12, 15-16 & 28-29 RH. **KE** has here the following chords:



Bars 11-16 voc. We give the text of the 2<sup>nd</sup> stanza according to **A** (→**JC**), which contains the version of **SW1**. The other sources give the text altered by Witwicki in **SW2**: 'ptaszkiem z tego gaju, nigdzie bym w żadnym nie śpiewała kraju', which may be treated as a variant. In **Rz** the second part of this latter version was arbitrarily altered to 'nie śpiewałabym w żadnym obcym kraju'.

Bars 12 & 25 voc. In **CX** & **CZ** the 2<sup>nd</sup> note has the value of a minim. **FC** has the rhythm | ♪ ♪ |; this rhythm also occurred in **EF**, but in bar 12 it was changed there to | ♪ ♪ † |. We give the concordant rhythm of **A** (→**JC**) & **KE**.

p. 13 *Bars 16 & 29 voc.* We give the concordant version of **A** (→**JC**) & **KE** (the sources differ solely in the notation of the appoggiatura in bar 29: in **JC** it takes the form of a small quaver, while **KE** has a small quaver with a stroke through the stem). **CX**, **CZ** & **FC** have the notes *a*<sup>1</sup>-*g*<sup>1</sup> in the rhythm | ♪ ♪ | in bar 16, and | ♪ ♪ † | in bar 29. In the proofreading of **EF** the notation of bar 16 was changed in line with bar 29.

Bars 19-20 voc. **CX**, **CZ** & **FC** (→**EF**) have here the same melody as in bars 17-18.

Bar 20 RH. The rest on the 3<sup>rd</sup> crotchet appears only in **A** (→**JC**). LH. We give the version of **A** (→**JC**) & **KE**. The other sources have just a single strike of the bass: the octave *E-e* with the value of a dotted minim.

Bar 21 voc. The correct reading of the rhythmic notation of this bar presents difficulties. We give the values notated in **A** (→**JC**) & **KE**. Their sum, considerably exceeding the measure of the bar, and the indication *senza tempo* suggest the use of small notes, yet from the notation of **A** it is impossible to infer which of the notes should be thus written. **JC** has all the notes normal size, whilst in **KE** the three middle crotchets *g*<sup>1</sup>-*f*<sup>♯</sup><sup>1</sup>-*g*<sup>1</sup> are written as small notes. In all the other sources, probably reflecting the notation of [FA], 4 or 6 notes are written in small notes, beginning from the second *g*<sup>1</sup> (see *Appendix*). We adopt the version of **KE**, which may correspond to Chopin's notation of [KA] and is not contrary to the notation of **A**.

Voc. In **Rz** 'przez wszystkie czasy' is altered arbitrarily to 'po wszystkie czasy'.

Bars 22-23 RH. **CX**, **CZ** & **FC** (→**EF**) do not have *a* in the chords.

Bar 23 RH. **KE** has here two identical chords, with the top note *d*<sup>1</sup>. This may be a variant or an error.

## 2. Gdzie lubi / A Fickle Maid, WN 22

### Sources

For a general characterisation of sources containing more than one song (**FC**, **EF**, **JC**, [EA], [FaC] & **CX**) and a description of additional sources of the Polish text (**SW1** & **SW2**), see above, *Sources of the Songs*.

[EA] Lost autograph from the album of Emilia Elsner; it is impossible to state today if the extant manuscripts are based on [EA] or—as is more likely—there existed other autographs of this song.

**JC** Copy made by Ludwika Jędrzejewicz, most probably from the autograph. Marks visible in bars 7 & 16 may be corrections by Chopin.

Editorial principles

As the base text we adopt **JC**, as the source that is closest to **[A]**, compared with **CX**.

In the vocal part we ignore phrase marks that are contrary to the principles of vocal notation, doubtless notated automatically by the pianist composer.

p. 14 **Bar 1** We add the marking **Andantino**, after the fashion of the popular melody, similar in character, of 'Już miesiąc zaszedł', used by Chopin in the *Fantasy on Polish Airs*, Op. 13, bars 56-127.

**Bars 1-3** RH. The slur and accents (including one reversed accent) come from **CX**. We give the accents in brackets, as they may have been added by Fontana in **CX** or already in **[FaC]**.

**Bars 5-10 & 17-23** LH. Throughout the song (with the exception of bar 12) the LH octaves are not written out in notes in **JC & CX**, their use being indicated instead by means of the marking *con 8* - - - in bar 5 in **JC** and the digit 8 beneath the first six bass notes (bars 5-7) in **CX**. However, this notation does not indicate at what moment the pianist should cease adding the octaves; the most serious doubts are raised here by bars 11, 23 & 24 (1<sup>st</sup> note). We give a uniform, consistent and smooth-sounding solution, which we consider the most probable. In **FC** (→**EF**) there are no octaves in bars 20-23.

**Bars 7 & 19** RH. As the 3<sup>rd</sup> and 6<sup>th</sup> quavers, all the sources have *g#<sup>1</sup>*. However, the sign that is visible in **JC** by the 3<sup>rd</sup> quaver of bar 7 is probably Chopin's correction of this note to *b<sup>1</sup>*. We adopt this version, which enables one to avoid prematurely determining the harmony in the piano part (*g#<sup>1</sup>* on the 3<sup>rd</sup> quaver against *a<sup>1</sup>* in the vocal part), in both the analogous bars.

**Bar 9** voc. As the 2<sup>nd</sup> quaver **CX & FC** (→**EF**) erroneously have *c#<sup>2</sup>* (cf. analogous bars 17 & 21).



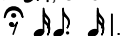
**Bars 9-10** voc. All the musical sources give the following verbal text: 'Ptaszek lubi pod strzechą, lecz dziewczyna z uciechą'. This is the original version, contained in **SW1**. We adopt the version of **SW2**, altered by Witwicki, which fits the music equally well and is much better stylistically.

**Bar 10** voc. As the last two quavers, we give *a<sup>1</sup>-b<sup>1</sup>*, written in all the manuscripts. **EF** has here *g#<sup>1</sup>-a<sup>1</sup>*; this arbitrary version was introduced in the proofreading of **PEF1**.

**Bar 11** RH. As the last quaver **FC** (→**EF**) has *a<sup>1</sup>*. This may be a mistake or an arbitrary alteration by Fontana. We give the *#<sup>1</sup>* appearing in **JC & CX**.

**Bar 12** voc. In **JC & CX** the first two notes are quavers. In **FC** (→**EF**) the opening *e#<sup>1</sup>* is a crotchet. This is most probably an arbitrary change by Fontana.

In all the sources except **CX**, in the 2<sup>nd</sup> half of the bar there is an excess of rhythmic values:

**JC** has in the vocal part , and in the piano ; **FC** (→**EF**) has in the vocal part .

**Bar 13** voc. As the 3<sup>rd</sup> note in the bar **JC** erroneously has *d<sup>1</sup>*.

**Bars 14 & 16** voc. We give the verbal text according to the concordant version of all the musical sources. In **SW1 & SW2** the sequence of the words is slightly different: in bar 14 'lubi i gdzie czarne oko, in bar 16 'lubi i gdzie smutne pieśni. The change of wording certainly comes from the autograph, and one may hardly assume that it might be accidental, as it enables the singer to avoid the cluster of two letters 'i' ('lubi i'), which is difficult to sing. It is possible that Chopin consulted the change with Witwicki, who, within a few years of the publication of **SW1**, himself altered many details in his 'piosnki' and in a letter to Chopin expressed his readiness to adapt his text to the needs of the music (see quotations *about the Songs...* before the musical text).

**Bar 16** RH. In **JC** the chord from the previous bar has been erroneously repeated.

Voc. On the 3<sup>rd</sup> quaver **JC** has *d<sup>1</sup>*. We do not take this version into account, due to the large number of errors in pitch made by the copyist in writing out Chopin's works (cf. e.g. note to bar 13). Moreover, the rather unclear sign next to this note may be the trace of a correction to *e<sup>1</sup>*; the facsimile of the manuscript to which the National Edition editors have access does not allow us to verify this assumption.

p. 15 **Bar 22** voc. In **CX & FC** (→**EF**) the word 'lubi' erroneously fills the whole bar.

**Bar 25** RH. In **JC** the sign *tr* is also written—doubtless mistakenly—above the *b<sup>2</sup>*.

### 3. Posel / The Messenger, WN 30

#### Sources

For a general characterisation of sources containing more than one song (**FC**, **EF**, **JC**, **[EA]**, **[FaC]** & **CX**) and a description of additional sources of the Polish text (**SW1 & SW2**), see above, *Sources of the Songs*.

**A** Fair autograph, containing, among other things, several precise performance markings in Polish (private collection, photocopy in an auction catalogue from Stargardt's, 1956). The question as to whether **A** and **[EA]** are one and the same remains open, due to the small number of differences among all the manuscripts; it is possible that there existed just a single autograph, but the existence of others cannot be excluded.

**JC**, **CV** – both manuscripts are most probably copies of **A**.

#### Editorial principles

We give the text of **A**. We give the further stanzas, not written into **A**, after **SW1 & SW2**.

In the vocal part we ignore a phrase mark that is contrary to the principles of vocal notation, doubtless notated automatically by the pianist composer. We give the tempo markings written into the piano part alone in the vocal part as well.

p. 16 **Bars 1, 2, 5 & 6** LH. As the bottom note **JC** erroneously has *c#*.


**Bars 3-4** RH. In **JC** the *#* raising *e<sup>1</sup>* to *e#<sup>1</sup>* is absent.

**Bar 7** LH. As the bottom note **JC** erroneously has *G*.

**Bar 9** voc. In **Rz** 'Błysło ranne ziółko' was arbitrarily changed to 'Rośnie trawka, ziółko'.

**Bar 16** LH. As the top note **JC** erroneously has *a*.

p. 17 **Bar 17** voc. **JC** has accents above the 1<sup>st</sup> and 3<sup>rd</sup> quavers. This is probably an error (cf. bar 19), since there are accents in this bar in neither **A** nor the remaining sources.

**Bar 18** voc. In **A** the notation of this bar is unclear: 

(its interpretation is made even more difficult by the fact that the original is unavailable; there may possibly be an extending dot by the opening *d<sup>2</sup>*). A grace note here is senseless, and so our solution appears much more likely. The difference in rhythm between the stanzas is justified by the analogous rhythm of bar 22:

— in the 1<sup>st</sup> stanza the stressed syllable in bar 22 ('dró') lasts a crotchet, since the unstressed 1<sup>st</sup> syllable of the next word ('śpie') must fit on the 4<sup>th</sup> quaver; a similar situation occurs in the 4<sup>th</sup> stanza;

— in the 2<sup>nd</sup> and 3<sup>rd</sup> stanzas the stressed syllable in bar 22 ('so' or 'drze') lasts 3 quavers, to which corresponds the dotted crotchet in bar 18.



All the other sources give here a grace note in the form of a small quaver, with or without a stroke through its stem, in **CX** tied to the  $b^1$  in the next bar.

**Bar 19** RH. As the bottom note of the chords **JC** erroneously has  $\#^1$ .

**Bars 26-27** RH. Due to a lack of space on the last system in **A** the piano part in bars 25-28 is notated on a single staff in the bass clef. This makes it difficult to read the dyads and chords of the RH notated on the ledger lines. In the main text we give the simplest version, in line with **CX** & **FC** ( $\rightarrow$ **EF**); in the variant we give a different reading, confirmed by **JC**. **CV** has in bar 26 our main text, but in bar 27 it is clearly wrong. In the version given at the bottom of the page, one wonders at the lack of a  $\flat$  lowering  $c^1$  to  $c^1$  in bar 26; this sort of omission of a sign introducing a note not belonging to the current key is quite rare in Chopin. However, the superfluous  $\#$  written by Chopin before the  $\#^1$  on the 2<sup>nd</sup> crotchet of this bar in both the vocal part and the piano make oversight more likely; these may indicate that Chopin saw the transitory key of D minor appearing already here.

**Last stanza** We give the full text of the song, comprising eight stanzas joined in pairs. In **FC** ( $\rightarrow$ **EF**) there are only six, which may be treated as a variant (see *Performance Commentary*).

**Bar 29** We add the indication Coda, as bars 29-32 were marked in **A** as the 'end' and preceded with the note in Polish *Da Capo from ritto[nello] and after the last stanza the end as follows*.

#### 4. Czary / Witchcraft, WN 31

Julian Fontana did not include this song in his edition, deeming it unworthy of the Chopin name.\* However, Chopin himself (most probably) wrote it into the album of Emilia Elsner, and it was also included in the album for Maria Wodzińska prepared by his sister, certainly with his approval. 'Czary' was not published until 1910, when a facsimile edition of the latter album was issued, prepared by Kornelia Parnasowa at Breitkopf & Härtel (at that time the whole album was wrongly believed to have been written by Chopin). The first edition came in the volume *Songs of the 'Complete Works'* prepared by Ignacy Jan Paderewski, Ludwik Bronarski and Józef Turczyński (PWM Edition, Kraków).

##### Sources

For a general characterisation of the sources, [**EA**] & **JC**, and a description of additional sources of the Polish text (**SW1** & **SW2**), see above, *Sources of the Songs*. **JC**, the only available source (thanks to the facsimile), contains a number of clear errors of pitch and rhythm. As a result, one cannot exclude the possibility that it was copied from an autograph of a partly working character.

##### Editorial principles

We give the text of **JC**, correcting unquestionable and probable errors. In the vocal part we ignore a phrase mark that is contrary to the principles of vocal notation, doubtless notated automatically by the pianist composer. As the tempo marking we propose **Allegro**, used by Chopin in the *Rondo in C minor*, Op. 1.

p. 18 **Bars 3-4** RH. In **JC** the only accidental in these bars is a  $\#$  raising the  $c^1$  to  $c^{\#1}$  at the beginning of bar 3. In this context, the use of  $c^{\#1}$  in bar 4 as well is beyond doubt, but it is not entirely certain whether Chopin intended  $b$  or  $b\flat$ . In favour of  $b$  are the fact that a progression not containing an augmented second is melodically more natural and the  $\flat$  written before the  $b\flat$  on the 2<sup>nd</sup> quaver of the LH in bar 5.

\* An opinion expressed by Fontana in a letter to Ludwika Jędrzejewicz of 16 Jan. 1853, summarised in Mieczysław Karłowicz, *Niewydane dotychczas Pamiątki po Chopinie*, Warsaw 1904.

**Bar 5** voc. In **JC** the last note has the value of a semiquaver (after three quavers). We correct this error in accordance with the parallel accompaniment and the analogous phrase in bar 9.

**Bar 6** LH. As the 1<sup>st</sup> quaver **JC** has erroneously  $B\flat$ -e.

**Bar 7** LH. In **JC** the octave at the beginning of the bar erroneously has the value of a minim.

**Bars 13-14** pf. The notation of the rhythm in **JC** here is unquestionably faulty, but the placing of the notes in relation to one another makes it easy to reconstruct the correct values.

p. 19 **Bar 16** RH. In the first edition, the first half of the bar was given the same form as it has in the analogous bar 2. We reproduce exactly the notation of **JC**, in which the different layout of these bars (a two-part notation in bar 16 against one-part writing in bar 2) suggests they were deliberately differentiated by Chopin.

**Bar 17** pf. In **JC** this bar has the following form:



We correct the rhythm after the fashion of bar 3, occurring in the analogous place of the four-bar unit beginning the work. We add the  $\#$  raising  $c^1$  to  $c^{\#1}$ , obvious in this context.

**Last stanza** As the main verbal text we give the seven-stanza text as in **JC** & **SW1**. **SW2** does not have the last stanza; the fact that this stanza contains the message of the text indicates that it may have been omitted by mistake. On the other hand, one cannot rule out the possibility that this stanza was removed by Witwicki, e.g. for moral reasons ('zdradą spłace zdradę' ie 'I'll pay back betrayal with betrayal').

#### 5. Hulanka / Drinking Song, WN 32

As Chopin's school-friend Józef Reinschmidt noted in his diary, this song was written in August 1830, during one of the farewell dinners given for Chopin before his planned journey abroad.\*\*

##### Sources

For a general characterisation of sources containing more than one song (**FC**, **EF**, **JC**, [**EA**], **CV**, [**FaC**], **CX** & **CY**) and a description of additional sources of the Polish text (**SW1** & **SW2**), see above, *Sources of the Songs*.

[**FA**] Lost autograph on which [**FaC**] ( $\rightarrow$ **CX,FC**) was based.

[**EA**] Lost autograph from the album of Emilia Elsner, possibly identical to [**FA**].

[**A**] Lost autograph on which **JC** and probably also **CY** ( $\rightarrow$ **CV**) were based. A comparison of the two copies based on [**A**] leads to the conclusion that it was of a working character, and the copyists had trouble deciphering some of the short notation.

**JC** Ludwika Jędrzejewicz's copy from the album 'Maria', made from [**A**]. This contains several unquestionable errors, the most important being the lack of the songs ending (bars 21(5<sup>v</sup>)-24).

**CY** Copy made by an unknown copyist, probably from [**A**]. This lacks the indication of how to proceed to further stanzas, but contains the complete ending of the work. The vocal part is notated without the words. One also notes the almost complete lack of performance markings (there are only slurs in bars 2-4).

**CV** Copy made by an unknown copyist from **CY** in its original form, prior to corrections.

\*\* Anna Wóycicka 'Wieczorek pożegnalny Fryderyka Chopina' [Fryderyk Chopin's farewell soiree], *Pion* 24 (16 June 1934).

**FC** Fontana's copy that served as the base text for **EF**. This contains the version of [FaC] (→CX), expanded and supplemented by Fontana:

- two stanzas are written out; added in the second is a variant of the chord in bar 8;
  - a considerable number of performance markings are added, chiefly of dynamics;
  - the piano *ritornello* between successive stanzas is expanded.
- All these changes are most probably arbitrary.

#### Editorial principles

The extant sources point to the existence of at least two autographs, [FA] and [A], presenting two somewhat different versions of the song. The most important differences are as follows:

- a differently shaped—in spite of overall similarity—introduction (shifting of rhythmic motifs and other differences);
- variants of the melody in bars 11 & 15;
- completely different endings: in [FA] referring to the introduction; in [A] developing the phrase of bars 17-20.

We give the text of [A] (→CY), supplemented and corrected on the basis of **JC**. We include the variants of the melody in bars 11 and 15, taken from **CX** & **FC** (→EF). The version of [FA], reconstructed from **CX**, is given in the *Appendix* on p. 65.

In the further part of this commentary, besides describing editorial problems relating to [A] and its copies (**JC**, **CY**), we also signal all the more important textual variants in the other sources.

p. 20 **Bar 1 Vivace** comes from **FC** (→EF). Chopin used this marking many times in mazurkas of a similar character.

**Bars 1-4 pf.** Variant version—see *Appendix*, p. 65.

The performance markings come from **JC**. We also give the *f* that appears in **CX** & **FC** (→EF) and is most probably from [FA]. This marking, certainly not contrary to the markings of **JC**, could not have been deliberately omitted by Chopin in [A].

**Bars 5-7 pf.** In **CY** (→CV) these bars are in sketch form; among other things, in bars 6-7 the bass note *c* is missing entirely.

**Bars 5-8 LH.** In **CX** & **FC** (→EF) the bass is doubled in the lower octave.

**Bar 7 voc.** On the 2<sup>nd</sup> beat **CV** erroneously has *f*!  
Voc. **Rz** gives an arbitrarily altered verbal text: 'Co ty robisz.'

**Bar 8 pf.** In **JC** the chord is *G-f-b-d<sup>1</sup>-g<sup>1</sup>*, in **CY** (→CV) *g-b-d<sup>1</sup>-g<sup>1</sup>*. Both the note *f* in **JC** and the lack of *G* in **CY** (→CV); see note to bars 5-7) are most probably errors by the copyists.

For an alternative version of the chord, given in **FC** (→EF) when this bar is repeated, see music example in the commentary to the version given in the *Appendix*.

**Bars 9-10 & 13-14 voc.** As the main verbal text we give that of **SW1**. The version of **SW2** given in the footnote, clearly weaker stylistically, probably results from moral censorship, possibly imposed on the poet by the publisher of the Paris edition of his *Piosnki sielskie*. **FC** has the version of **SW1**, although with altered lines (*Ząbki małe, piersi białe*), but already in **PEF1** an arbitrary change was made, doubtless for the same reasons as in **SW2**: *Nóżki małe, ząbki białe*.

**Bars 9-11 LH.** In sources derived from [FA]—**CX** & **FC** (→EF)—the bass line is led in dotted minims.

**Bar 10 voc.** As the 1<sup>st</sup> quaver **JC** & **CV** erroneously have *f* (cf. bar 14). This error also occurred in **CY**, but was corrected.

**Bars 10-11 voc.** We give the stylistically improved text of **SW2**. All the other sources have the original version of the words, taken from **SW1**: *a tu lejesz miód na kaftan mój*.

**Bars 11 & 15 voc.** The main text comes from **JC** & **CY** (→CV), the variants from **CX** & **FC** (→EF). The two versions of the melody seem equally convincing musically.

**Bar 13 RH.** We give the version of **JC** & **CY** (→CV), which has a more sparing sound. In the other sources the note *d<sup>1</sup>* appears in all three chords in this bar.

p. 21 **Bars 16-21 RH.** We give the rhythm of this phrase according to **JC**. An almost identical rhythm is also given in **CY** (→CV), the only difference occurring on the 2<sup>nd</sup> beat of bar 17, where these copies have two even crotchets. **CX** & **FC** (→EF) have a simpler and more schematic rhythm (see *Appendix*).

**Bars 17 & 19 LH.** We give the text of **CX** & **FC** (→EF). The notation of **JC** & **CY** (→CV) contains errors, doubtless due to the difficulty in reading the partly sketched notation of [A]:

- in **CY** the last chord in bar 17 is illegible: one can see both the notes of a C major chord, *c-e-g-c<sup>1</sup>*, and also—somewhat to one side—*d-f-b*; **JC** & **CV** have the correct text;
- in **CY** (→CV) only one chord, *d-f-g-b*, is written in bar 19, which was certainly intended to indicate its repetition on the 2<sup>nd</sup> and 3<sup>rd</sup> beats; in **CY** the note *c* was then added to this chord and two further chords were written in, but with the chord *c-e-g-c<sup>1</sup>* on the 3<sup>rd</sup> beat.
- in bar 19 **JC** has three times the erroneous chord *c-f-c<sup>1</sup>*.

**Bar 20 RH.** At the beginning of the bar **CY** (→CV) erroneously has *e<sup>2</sup>*.

**Bar 21 (5<sup>a</sup> volta)-24 pf.** We give the supplemented and corrected version of **CY**. This originally contained—with several errors—only the RH part, and in this form served as the base text for **CV**. Although the provenance of its later additions and corrections is not known, there is no doubt that they are correct in these bars (**FC** has an identical accompaniment). In **JC** this fragment was not copied out at all, presumably due to a misunderstanding of the short notation of [A]. In **CX** the ending has a completely different form—see *Appendix*. Due to its close affinity to **CX**, we give and discuss the version of **FC** (→EF) in the commentary to the *Appendix*.

**Third stanza** We give the undoubtedly improved version of this stanza introduced in **SW2**. In **SW1** it reads as follows:

Cóż tam bracie  
Tak dumacie?  
Pij no kumie, pij!  
Hola, hola,  
Jeśli wola,  
Lej nam, jeszcze lej!

## 6. Precz z moich oczu / Remembrance, WN 33

The extant autograph of the original version of this song carries the date 1827, written in the hand of Chopin's sister, Ludwika Jędrzejewicz. If this date is accurate (the entry was most probably made after the composer's death), this autograph would be the first evidence of Chopin's interest in vocal work.

#### Sources

For a general characterisation of sources containing more than one song (**FC**, **EF**, **JC**, [EA], **CV**, [FaC], **CX** & **CY**) and a description of an additional source of the Polish text (**AMG**), see above, *Sources of the Songs*.


**AI** Autograph of the original version of the song, in the key of A minor (Muzeum Fryderyka Chopina, Warsaw). This contains the introduction (bars 1-4) and bars 5-31, with the indication that they be repeated; written beneath bars 24-31 are two other variants of the ending, marked 'Second time' and 'Third and last time'. The verbal text (of the first stanza) is written in a few places only. In spite of its working character, **AI** contains plenty of performance markings. The marking of the 3<sup>rd</sup> version of the ending as the last version proves that Chopin from the beginning intended only the first



## Sources

For a general characterisation of sources containing more than one song (FC, EF, JC, [EA], [FaC], CX, CZ & KE) and a description of additional sources of the Polish text (SW1 & SW2), see above, *Sources of the Songs*.

**LCI, LCIII** – manuscript from the album of Duke Kazimierz Lubomirski (Warszawskie Towarzystwo Muzyczne, Warsaw), containing two versions of the song notated one after the other in the hand of the album's owner or of some other, unknown, person:

**LCI** – notation in 2/4 time (with quaver triplets and  rhythms) presenting what is presumably the earliest phase of composition. There are numerous differences from the final version: the first eight and the last sixteen bars are missing, the melodic line of the vocal part is less polished (in bars 23, 27, 29, 42 & 49) and there is a very large number of different melodic, textural, rhythmic and harmonic details in the piano part. The vocal part is written with the text of the first and last stanzas; the second stanza is written below the words of the first, and the fourth below the last. The lack of repeat signs makes it difficult to state whether this textual arrangement was intended by Chopin (see below, characterisation of UCII) or results from a misunderstanding.

**LCIII** – copy of a version close to the final version, but with the original version of the melody (as above) and a different harmonic and textural arrangement of bars 42-49. The words of the song are not included.

**UCII** Copy made by an unknown copyist, titled *Konik przez Chopina śpiew z towarzyszeniem fortepianu* (Muzeum Fryderyka Chopina, Warsaw). This contains an intermediate version between LCI and LCIII. One notes the different arrangement of the song than in the final version, in which bars 17-57 are repeated, rather than bars 17-37, and the stanzas of the poetical text appear in the following order: 1, 5, 2, 4.

**[EA]** Autograph from the lost album of Emilia Elsner, containing probably an earlier redaction of the song (e.g. corresponding to the version of UCII, LCIII or KE).

**A** Autograph dated Vienna, 21 June 1831 (Muzeum Fryderyka Chopina, Warsaw). This contains what is unquestionably the latest and most polished version of the song, with numerous performance markings—both conventional (Italian) and Polish (see *Performance Commentary*)—and even metronome tempos (the only such case among works not intended for print). The verbal text written here contains stanzas 1 and 5; the marked repetition of bars 17-37 and the marking 'last stanza' at the beginning of bar 38 appear to indicate the performance of all three middle stanzas as part of this repetition. **A** was doubtless copied several times.

**UC** Copy of **A** from the manuscript collection of Oskar Kolberg, but not written in his hand (Warszawskie Towarzystwo Muzyczne, Warsaw). This copy is generally accurate and allows us to reproduce the bar of which the notation in **A** was damaged. Visible in bars 10 & 42 are arbitrary corrections of unknown provenance.

**[FaC]** Lost copy made by Fontana. Judging from **CX**, which was based on this copy, [FaC] was almost identical to **A**, yet a number of clear differences in performance markings raise certain doubts that it does indeed derive from **A**.

**JC** Copy written by Ludwika Jędrzejewicz into the album 'Maria', certainly based on **A**.

**KE** Kocipiński's edition, presenting a version of the song that is very similar to **A**. Although the visible differences could be explained by errors on the part of the copyist and revisions by the publisher, it seems equally likely that this version was based (directly or indirectly) on a separate autograph.

**FC** Copy on which Fontana's edition was based, itself based on [FaC] probably compared with another (lost) copy of **A**. The most important differences concern performance markings at the beginning and the end of the song. The verbal text written here contains four stanzas (without the second).

## Editorial principles

We give the text of **A**. The full verbal text was taken from **SW1** & **SW2**. In the vocal part we ignore phrase marks that are contrary to the principles of vocal notation, doubtless notated automatically by the pianist composer.

p. 25 **Bar 1 A** (→**JC**) erroneously has 3/6 as the metre (copied, and then corrected, in **UC**). This error may echo the original notation of the song in 2/4 (see **LCI**): passing in his mind from duple time (2) with 4 quavers to the bar to triple time (3) with 6 quavers, Chopin changed 2/4 to 3/6.

Pf. We give the *pp* appearing in **A** (→**JC**, **UC**) & **KE**. In **CX** and in earlier copies there is no marking, and **FC** (→**EF**) has *f*, which was probably added arbitrarily by Fontana.

**Bars 1, 9, 17 & analog.** In the earlier copies and **CX**, **CZ** & **KE** there are no metronome markings.

**Bars 2 & 4 RH.** As the grace note **CZ** has only *eb*<sup>1</sup>, and **KE** only *bb*<sup>1</sup>. These are certainly errors, due to a misreading of the base texts.

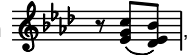
**Bar 10 RH.** On the last quaver in **UC** the note *eb*<sup>1</sup> appearing consistently in the remaining sources was changed to *c*<sup>1</sup>.

**Bars 20 & 41 LH.** In **KE** the bottom note of the chord is *db*. This may be an error or a change made by the publisher, as in **LCIII** this chord already has essentially its ultimate form (in even earlier versions, *g* appeared in the middle of the chord instead of *ab*).

p. 26 **Bars 21-22 voc.** In **Rz** the words were arbitrarily changed to 'Koni, sam do tej zagrody'.

**Bar 22 LH.** In **A** the second note is imprecisely written, such that in both **JC** and **UC** it was originally read as *eb*, then changed to *db*. The other sources have *db*.

**Bar 26 LH.** We give dotted crotchets, according to **A** (→**JC**, **UC**), **KE** & **FC** (→**EF**). In **CX** & **CZ**, presumably by mistake, the same rhythm as in the previous bar was written here: crotchets with rests.

**Bar 27 RH.** In the 2<sup>nd</sup> half of the bar we give the version of **A** (→**JC**, **UC**). This version appears in **LCIII** and also, in a similar form , in **KE**. Sources based on [FaC]—**CX**, **CZ**, **FC** (→**GEF1**)—have only *db*<sup>1</sup> on the 6<sup>th</sup> quaver in the bar. In **PEF1** (→**PEF2**) the top note of the 5<sup>th</sup> quaver was changed arbitrarily from *c*<sup>2</sup> to *bb*<sup>1</sup>.

**Bar 28 RH.** In the chords of the 2<sup>nd</sup> half of the bar **CX**, **CZ** & **FC** (→**EF**) do not have *eb*<sup>1</sup>.

**Bar 38 LH.** As the 5<sup>th</sup> quaver **CX**, **CZ** & **FC** have *bb*. In **EF** this error was corrected.

**Bar 42 LH.** In **UC** the top note, *db*<sup>2</sup>, was deleted. **KE** has at the beginning of the bar the chord *eb*<sup>1</sup>-*g*<sup>1</sup>-*bb*<sup>1</sup>.

**RH.** In **A** the middle note of the chord in the 2<sup>nd</sup> half of the bar is written too low, such that in both **JC** and **UC** it was originally read as *f*<sup>1</sup>, then corrected to *g*<sup>1</sup>. In **KE** this chord is *c*<sup>1</sup>-*e*<sup>1</sup>-*g*<sup>1</sup>-*c*<sup>2</sup>.

**Pf.** In the 2<sup>nd</sup> half of the bar **A** has in the LH a dotted crotchet, and in the RH only a crotchet (with nothing on the 6<sup>th</sup> beat). We add the dot, according to the correctly notated LH (the same was done in **UC**). In **JC** the RH error was repeated in the LH, and **KE**, **CX**, **CZ** & **FC** (→**EF**) have a crotchet and rest in both hands.

**Bar 47 pf.** We reconstruct this bar, which in **A** appears on a now damaged part of the sheet, on the basis of the concordant version of **KE**, **CX**, **CZ**, **JC**, **UC** & **FC** (→**EF**). The last word of the Polish annotation in bars 44-47, 'można' (see *Performance Commentary*), was transmitted by **UC**, the only one of the copies in which this note was copied out in full.

**Bars 48-49 pf.** **KE** has here the following version:



This is probably the first redaction of these bars, as part of a new harmonic and textural conception of bars 42–49; in all the earlier versions of the song (LCI, UCII & LCIII) this whole segment is filled with changing chords in the rhythm | ♩ ♩ ♩ |.

**Bars 56–58 LH.** In **JC** these bars were not filled.

**Bar 57 pf.** In **A** this bar appeared on a now damaged part of the sheet. We give the pitches and rhythm of the text in accordance with the concordant version of **CX**, **CZ**, **UC** & **FC** (→**EF**); in the RH part **JC** also has an identical version (see previous note). The performance markings come from **JC** & **UC** (*ff* appears only in **JC**).

**Bars 58–65 pf.** In **CX** & **CZ** only bars 58 & 62 are written out. In **CX** the error was subsequently corrected with the indication ‘4 times’ written above each. Absent in both these copies and also in **FC** (→**EF**) are the accents and *ff*.

**Bar 65 pf.** In **KE** this bar is omitted—doubtless by mistake.

**Bar 66 pf.** The dynamic marking *ffff*, used here by Chopin for the only time in his entire oeuvre, comes from **A** (→**JC**, **UC**). In **KE** the song ends with *ff*. **CX**, **CZ** & **FC** (→**EF**), meanwhile, have here *p*. We do not take account of this version, as its authenticity is uncertain: Fontana may have added the marking, prompted by the indication *decrescendo* in bar 62.

## 8. Piosnka litewska / Lithuanian Song, WN 38

### Sources

For a general characterisation of sources containing more than one song (**FC**, **EF**, **JC** & **CV**) and a description of an additional source of the Polish text (**SW1**), see above, *Sources of the Songs*.

**As** Autograph sketch of the whole song (Muzeum Mickiewicza, Paris), in places difficult to read due to the large amount of deletions and corrections. Differing in details from later copies of the lost fair autograph, it has only secondary significance for establishing the text of the final version.

**[A]** Lost autograph of the final version. Judging by its several extant copies, it did, however, contain—presumably due to corrections—unclear places.

**KC** Copy of Oskar Kolberg (The Memorial Library of Music, Stanford University), based on **[A]**.

**JC**, **CV** – both manuscripts are most probably copies of **[A]**.

**FC** Copy on which Fontana’s edition was based, containing a version close to **[A]**. However, in several places **FC** differs from the concordant version of all the copies based on **[A]**, whilst at the same time displaying its convergence with **As**. This means that Fontana probably had at his disposal, not the original **[A]**, but its copy, which he compared with **As**.

### Editorial principles

We adopt as the base text **KC**, compared with **JC** & **CV**.

In the vocal part we ignore phrase marks that are contrary to the principles of vocal notation, doubtless notated automatically by the pianist composer.

p. 29 **Bar 1 Andantino** is notated only in **KC**.

**Bars 1 & 32** As the time signature we give  $\text{♩}$ , which appears in **As**, **KC**, **JC** & **CV**.  $\text{c}$ , given in **FC** (→**EF**), is certainly inauthentic.

**Bar 4 RH.** As the bottom note of the 2<sup>nd</sup> chord **FC** (→**EF**) has *b*. The natural added before this note, not appearing in any of the other sources, is most probably an arbitrary addition by Fontana.

**Bar 9 RH.** In the main text we give the concordant version of all the sources. As a variant we give the version that appears in the analogous bar 13, as it seems likely that Chopin wrote this ver-

sion, somewhat more adroit with regard to voice leading, on the second occasion with the intention of using it in both these analogous bars.

**Bars 9 & 13 LH.** We give the value of a semibreve for the opening *c* after the basic source, **KC**.

**Bar 10 RH.** In the last two quavers **FC** (→**EF**) has only the lower notes, *a* and *c*<sup>1</sup>. We give the concordant version of **KC**, **JC** & **CV**.

**Bars 10, 14 & 36 RH.** We give the chord at the beginning as notated in the basic source, **KC**. This version also appears in **JC** & **CV**, although in these two copies the *b* in bar 10 is written imprecisely, such that one may get the impression that it applies to the middle note of the chord, *d*<sup>1</sup>. The notation of the analogous bars 14 & 36 leaves no doubt that the *b* refers to the bottom note (*bb*); this is particularly clear in bar 36, in which the bottom note and its *b* are written on the lower staff, and the middle note on the upper staff. In this situation, the *db*<sup>1</sup> that appears in **FC** (→**EF**) in all three bars instead of *d*<sup>1</sup> must be deemed the result of a misreading of the manuscripts available to Fontana.

On the 1<sup>st</sup> quaver of bar 36, **FC** (→**EF**) does not have the note *bb*. This note was also not written in **JC**; the *b* placed in front of the empty place in which this note was to appear proves the copyist’s absent-mindedness.

p. 30 **Bar 17 RH.** In the chords of the 2<sup>nd</sup> half of the bar **FC** (→**EF**) has erroneously *g*<sup>1</sup> instead of *a*<sup>1</sup>.

**Bars 21–22 RH.** In the chords of the 2<sup>nd</sup> half of the bar the note *e*<sup>1</sup> is absent in **FC** (→**EF**). This is presumably an earlier version, as these notes are also absent from **As**. We give the concordant version of **KC**, **JC** & **CV**.

p. 31 **Bars 25–27 voc.** In **Rz** ‘z twoim chłopakiem w zaloty’ was arbitrarily changed to ‘z twoim młodzianem gawędzić’.

**Bars 26–28 As**, **JC** & **CV** have not a single  $\flat$  raising *bb* to *b* or *bb*<sup>1</sup> to *b*<sup>1</sup>. In **KC** the relevant naturals appear only in the piano part. **FC** (→**EF**) have the correct notation in this respect.

**Bar 27 voc.** As the last note **FC** (→**EF**) has *c*<sup>2</sup> instead of the *b*<sup>1</sup> appearing in all the other sources. This version may have arisen as a result of a misreading of **As**, in which this note, written imprecisely, may be interpreted as *c*<sup>2</sup>, especially since there is no natural by it (see previous note). However, the concordant version of the other three copies shows that **[A]** clearly had here *b*<sup>1</sup>, and so we give this version alone.

**Bars 29 & 31 RH.** As the last chord **FC** (→**EF**) has—contrary to all the other sources—*A-e-c*<sup>1</sup>. The change of the top note from the authentic *b* to *c*<sup>1</sup>, distorting the harmonic sense, was made by Fontana, doubtless to avoid dissonance with the *c*<sup>2</sup> in the RH.

**Bar 32 voc.** We give the rhythm written in **CV**. In the other sources the rhythmic notation is most probably erroneous:




It should be stressed that in both **As** and the three copies based on **[A]**, the voice enters simultaneously with the dominant chord leading to the principal key of F major. Fontana’s version, in which the entry of the vocal part falls earlier, together with the chord concluding the piano’s interlude in A minor, is therefore certainly a misguided attempt to decipher the dubious rhythmic notation of the sources available to him.

p. 32 **Bar 36 RH.** On the 7<sup>th</sup> quaver the single note *a* appears in **KC** & **FC** (→**EF**), the sixth *a-f*<sup>1</sup> in **JC** & **CV**.

**Bar 41 LH.** The digit 8, signifying the reinforcement of the bass with the lower  $G_1$ , appears in **JC** and—possibly deleted (?)—**KC**, whereas **CV** & **FC** (→**EF**) do not give it.

**Bar 43 RH.** In **CV** the bottom note of the chord on the 4<sup>th</sup> quaver of the bar is erroneously *e*.

**Voc.** The last two notes have the value of quavers in **KC**, **CV** & **JC**. In **FC** (→**EF**) as  they fill the whole 2<sup>nd</sup> half of the bar.

**Bar 46 LH.** The octave  $G-g$  at the beginning of the bar appears in **KC** & **FC** (→**EF**), and also in **As**, in which the main part of the ending (minus the last 2 chords) is notated as a repeat of the corresponding part of the introduction (*come sopra*). **JC** & **CV** have here, most probably by mistake,  $G-f$  (**JC**) or  $F-f$  (**CV**).

## 9. Smutna rzeka / Troubled Waters, WN 39

### Sources

For general characteristics of the sources (**FC** & **EF**) and a description of additional sources of the Polish text (**SW1** & **SW2**), see above, *Sources of the Songs*.

**[A]** Lost autograph, which Julian Fontana had at his disposal when preparing his posthumous edition of the *Songs*, defined by him as 'quite complete, albeit with corrections and variants' (see quotations *about the Songs*... before the musical text).

**FC** In preparing his base text for **EF**, Fontana had at his disposal **[A]**, of a working or even sketch character.

### Editorial principles

We adopt as the base text **FC**. In accordance with Chopin's custom, we notate the repeated passages by means of repeat signs.


In the vocal part, we ignore the slurs, contrary to the principles of vocal notation, with which Chopin often singled out groups of notes falling on particular words.


p. 33 **Bars 1 & 13** In the editors' opinion, the marking **Allegretto**, given in **FC** (→**EF**) at the beginning of the work, is apt, whereas the *Più lento* copied in these sources in bar 13 seems inauthentic, given the clear rhythmic parallelism of bars 1-6 & 13-18.

**Bars 7 & 53 LH.** The use in the version of **FC** (→**EF**, our variant) of quite densely sounding four-note chords may raise doubts, since both before (bars 5-6) and after (bars 8-9) the accompaniment is led in three parts. Given that Fontana may have been obliged to supplement Chopin's incomplete or unclear notation in **[A]**, we give as our main version the harmonically equivalent three-note version of these chords.

p. 34 **Bar 19 RH.** In **FC** (→**EF**) the chord is notated as a quaver followed by a quaver rest. We simplify what seems to be an unnecessarily complicated notation. Cf. the analogous bar 22.

**Bars 27-28 RH.** In this context, the tying of the note is more natural, cf. e.g. *Waltz in A minor*, Op. 34 No. 2, bars 37-38 & analog.

**Bar 28 voc.** In **FC** the word 'Leżą' corresponds to the rhythm . This is most probably a mistake, since both in **EF** here and in all the sources where this bar is repeated (in **FC** (→**EF**) the song is notated without the use of repeat signs) there appear even crotchets.

**Bars 34 & 39-40 LH.** In **FC** (→**EF**) the bass note in bar 34 is notated with the indication of an enharmonic change: . Similarly, in bar 40 **FC** (→**EF**) has  $C-c$ . We do not take account of this notation, as it represents an unnecessary complication and there is no certainty that it is authentic.

## 10. Narzeczony / The Bridegroom's Return, WN 40

### Sources

For a general characterisation of the sources (**FC** & **EF**) and a description of additional sources of the Polish text (**SW1** & **SW2**), see above, *Sources of the Songs*.

**[A]** Lost autograph, which Julian Fontana had at his disposal when preparing his posthumous edition of the *Songs*, defined by him as 'quite complete, albeit with corrections and variants' (see quotations *about the Songs*... before the musical text).

**FC** In preparing his base text for **EF**, Fontana had at his disposal **[A]**, of a working or even sketch character.

### Editorial principles

We adopt as the base text **FC**. We remove interpretational markings of dubious authenticity which produce excessive dynamic and tempo contrasts. We retain the abridgement of the verbal text adopted in **FC** (chosen were five of the nine stanzas of Witwicki's poem).

p. 36 **Bar 1** We give **Presto**, as in the *Prelude in Bb minor*, Op. 28 No. 16, which shows a number of analogies with 'Narzeczony' (compare figuration in bars 32-33 of the *Prelude* with bars 5-8 of the song and the LH rhythm in the *Prelude* with bars 9-12 of the song).

**Bar 10 LH.** On the last quaver we give *c*, which appears here in **FC** (→**EF**) in the first stanza (and its 3 repeats). In the corresponding place of the last stanza—written out separately—**FC** (→**EF**) has *C*.

**Bars 12-13 LH.** **FC** (→**EF**) has here the following version:



The change we make here is aimed at smoothing the bass line: for bar 13 we adopt the version of the analogous bar 17 and modify accordingly the end of bar 12.

p. 37 **Bar 20 (1<sup>a</sup>-4<sup>a</sup> volta) LH.** In **FC** (→**EF**) the octave  $G_1-G$  at the beginning of the bar has the value of a minim, and the crotchet *d* is notated after a rest as the second voice. This complication of the notation would seem to be due to a misunderstanding of **[A]**.

**4<sup>th</sup> stanza voc.** As the last word in the second line **FC** (→**EF**) has 'żonę' (wife). This is presumably an error on the part of a typesetter, reviser or the poet himself (a slip of the pen?), as the rest of the song, including the title, speaks of a bridegroom and not a husband. We give 'onę'; an identical change was already made in **Rz**.

**5<sup>th</sup> stanza** In **FC** the stanza that ends the song, differing from the remainder in only the last four bars, is written out in full, together with the preceding piano introduction.

**Bar 20 (5<sup>a</sup> volta) RH.** The main text and the variant are two possible ways of correcting the unquestionably erroneous note *f*<sup>1</sup> that appears in **FC** (→**EF**).

## 11. Śpiew z mogiły / Poland's Dirge, WN 49 Reconstruction JE

This song was rescued from oblivion by Julian Fontana, who managed to 'put [it] together exactly, in its entirety' from Chopin's loose sketches (see quotations *about the Songs*... before the musical text). Fontana's reconstruction, the fruit of valuable and undoubtedly laborious work, which doubtless transmits the whole of the composition's material, nevertheless displays some stylistic features foreign to other songs by Chopin, as well as certain disproportions of a formal nature. This inclined

the National Edition editor to attempt a re-reconstruction based on Fontana's text. It goes without saying that the guiding principle of the new reconstruction was to introduce into the original version only the least possible number of really necessary—in the editor's opinion—changes.

#### Sources

For a general characterisation of sources containing more than one song (FC & EF) and a description of an additional source of the Polish text (WP), see above, *Sources of the Songs*.

[As] Lost sketches from which Julian Fontana made his reconstruction (see quotations *about the Songs...* before the musical text).

FR Working notation of Julian Fontana's reconstruction of the song. This allows us to establish certain features of [As] that are not clear in FC, e.g. the lack of a piano ending to the song.

#### Reasons for producing a reconstruction

- In none of Chopin's other songs is there a piano introduction based on thematic motifs from the song. For this reason, the melody that opens the song is left solely in the vocal part. To set the mood of the opening, chords of the principal key have been introduced, analogously to the introduction of the middle section.

- In [As] (→FR) there was no separate ending, the song concluding with the last bar of the vocal part. This version was given as the main version (in this situation, the role of a summarising conclusion is played by bars 95-102, which contain a repeat of the poem's last stanza). On the other hand, the clear majority of Chopin's *Songs* have a piano conclusion, and so one cannot rule out the possibility that Chopin intended some ending of this sort, which in [As] he either did not write at all or else signalled in an overly enigmatic way. Bearing this in mind, a Coda *ad libitum* has been proposed (a major-key ending to a work with a principal minor key occurs many times in Chopin's music, including in the *Songs* ('Narzeczony')).

The fact that Fontana added an ending to this song that repeated a phrase from the introduction makes it more likely that he had previously made some additions and modifications to that introduction as well.

- In Fontana's version, the march section in the key of E $\flat$  major (bars 35-44) is not repeated, with the result that its contrastive action is too weak. The impression of a certain insufficiency is compounded by the two-bar lead-in of this section, after which one might anticipate a lengthier passage in the new key. The proposed repeat of bars 37-44 also improves the concordance of mood between the music and the words, since the 6<sup>th</sup> stanza of the poem, beginning with the words 'Bili zimę całą', continues the 'battle' mood of the 5<sup>th</sup> stanza ('Kiedy pod Warszawą'). When reading Wincenty Pol's poem, this unity of content is entirely clear, as the successive pairs of stanzas are graphically distinguished:

Kiedy pod Warszawą  
Działwa się zbierała,  
Zdało się, że z sławą  
Wyjdzie Polska cała.  
Bili zimę całą,  
Bili się przez lato;  
Lecz w jesieni za to  
I działwy nie stało.

Skończyły się boje, ...

In the proposed version, the change of mood in the poetry, beginning with the 7<sup>th</sup> stanza ('Skończyły się boje'), corresponds to a change of character in the music (from bar 45).

Certain details of the accompaniment texture are corrected and minor changes are made to the harmony, in order to improve its concordance with the melodic line. Wherever the authenticity and aptness of the performance markings raised doubts, they were altered or removed.

The most important changes are discussed in the further part of the commentary. We give Fontana's version in the *Appendix* (p. 66-71), so that the two reconstructions may be compared in detail.

p. 38 *Bars 1-10* Instead of sixteen bars filled with four iterations of essentially the same melody, we give a two-bar athematic intro-

duction and two four-bar melodic units differentiated through the addition of an accompaniment the second time around (cf. a similar procedure used by Chopin at the beginning of the *Mazurka in C# minor*, Op. 41 No. 4).

*Bar 10* voc. In both manuscripts, FR & FC, there is a visible disagreement between the rhythm and the distances between notes: | ♩. ♩. ♩. |. Since the rhythm resulting from the layout of the notes across the bar—| ♩. ♩. ♩. |—corresponds much better to the natural division into phrases, one may assume that Chopin's intentions are reflected by the way the notes are distributed rather than by their rhythmic values.

*Bars 15 & 75-78* pf. We smooth the contour of the accompaniment figuration.

p. 39 *Bars 32 & 100* pf. In Fontana's version, these bars are based on an E $\flat$  minor chord. We alter the harmony, so as to avoid disagreement with the *cb*<sup>2</sup> in the vocal part.

p. 40 *Bars 37-44* We introduce a repeat of this section (see above, *Reasons for producing a reconstruction*).

*Bars 37-44* (2<sup>a</sup> volta) & 61-68 voc. We propose a different assignment of the verbal text to the music. Besides the question of the concordance between the content of the text and the mood of the music, described above (see *Reasons for producing a reconstruction*), this also avoids a sudden condensation of words in bars 61-68.

*Bars 42-44* pf. Whilst retaining the harmonic structure, we reduce the number of notes, so as to smooth some of the transitions between chords, and in bar 44 to avoid overburdening the end of the phrase.

p. 41 *Bars 61-64* voc. Due to the change in the assignment of the words to the music (resulting from the repeat of bars 37-44), we simplify somewhat the melodic line, whilst retaining its basic structure.

p. 43 *Ending* We remove the inauthentic ending added by Fontana (see above, *Reasons for producing a reconstruction*).

## 12. Pierścień / The Ring, WN 50

#### Sources

For a general characterisation of sources containing more than one song (FC, EF & CV) and a description of additional sources of the Polish text (SW1 & SW2), see above, *Sources of the Songs*.

As Autograph sketch of the whole song, with the vocal part complete, although in places unclear, due to corrections, and a sketch of the bass line (Muzeum Fryderyka Chopina, Warsaw). The whole vocal part is furnished with the verbal text (the first two stanzas of the poem). As was owned by Julian Fontana, who, when presenting it in 1864 to Mr Bixio, described this sketch as the earliest text of the song, dating from 1841 (this information is incorrect, see below).

A Autograph presented to Maria Wodzińska (lost, familiar from a reproduction in L. Binental, *Chopin, Dokumenty i pamiątki*, Warsaw 1930). A is dated by Chopin: Dresden, 7 September 1836. Written in the vocal part are the complete words of the first two stanzas, and also single words of the third (bars 3-5 & 7-8) and fifth (bar 7), which proves that Chopin planned to use in the song the whole, five-stanza poem by Witwicki.

[JC] Lost copy of A, from which CV was produced, thanks to which it can be reconstructed. A comparison of the texts of the extant manuscripts leads to the conclusion that this copy was probably the second source—besides As—that Fontana had at his disposal when preparing FC (→EF). Given that the correspondence

of Jane Stirling and Julian Fontana with Ludwika Jędrzejewicz informs us that Fontana consulted a copy made by Ludwika,\* we may assume that these two copies were one and the same. In the four-bar unit that closes [JC], Chopin apparently made a correction to vary the harmony.

**CV1, CV2** – two copies made by an unknown copyist, most probably from [JC]. They both contain a large number of errors, both new and taken from the base text. It remains a mystery as to why two copies of the song were made from the same source.

**CV** = **CV1** & **CV2**.

**FC** When preparing the base text for **EF**, Fontana had at his disposal **As** and most probably [JC], but certainly not **A**. The text of **FC** appears to be a compilation of the two manuscripts.

#### Editorial principles

We adopt as the base text **A**, compared with **As**. We take account of the harmonic variant of the ending of the song that appears in **CV**, most probably authentic. In accordance with what ensues from the notation of **A**, we give the whole verbal text, numbering five stanzas of 8 or 12 bars. As the music requires an even number of stanzas, after the fifth stanza we propose the repetition of the fourth.

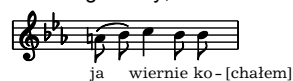
p. 44 *Beginning* pf. In **FC** (→**EF**) the song begins from bars 21-24, placed as an introduction. There is nothing in any of the autographs to suggest that Chopin intended such a solution, and so this is certainly an arbitrary procedure of Fontana's.

In neither **As** nor **A** (→**CV**) is there a tempo marking. We give **Allegro non tanto**, as in the *Mazurka in C minor*, Op. 30 No. 1, which displays a tonal, rhythmic and melodic affinity with this song (compare, e.g. bars 1-2 of 'Pierścień' with bars 3-4 of the *Mazurka*). **FC** (→**EF**) has **Moderato**, certainly inauthentic.

*Bars 1-2* pf. We give the version of **A** (→**CV1**; in **CV2** the LH part contains clear errors). In **FC** (→**EF**) the RH chords are notated in a lower position, and the bass notes in bar 1 are *F*. **As** has here only the marked bass notes *F* & *c*.

*Bars 6 & 8* RH. We give the chords on the 3<sup>rd</sup> crotchet according to **A** (→**CV**). In **FC** (→**EF**) they are lacking the top *g*<sup>1</sup>.

*Bar 11* voc. The reconstruction of this bar is a difficult problem: — in **As** Chopin corrected it many times over, writing successive versions one on top of the other, such that it does not seem possible either to reconstruct exactly their order or even to read them unambiguously; the two most likely versions are as follows:



— the version notated in **A** (→**CV**) matches the rhythm and accentuation of only the first stanza of the Polish text:



We give the solution proposed by Fontana, appearing in **FC** (→**EF**), which is also one of the legible versions in **As**.

p. 45 *Bar 13* RH. We give the chord on the 3<sup>rd</sup> crotchet according to **A**. In **FC** (→**EF**) and in **CV** it is lacking the top note, *c*<sup>2</sup>.

*Bars 14-19* LH. We give the octaves in the bass according to **A** (→**CV**). In **FC** (→**EF**) the octaves appear only in bars 14 & 19; in the remaining bars the bass is notated with single notes.

*Bar 20* pf. We give the chords on the 1<sup>st</sup> and 2<sup>nd</sup> crotchets in the version notated in **A**. Both copies **CV** have here clear errors, certainly appearing already in [JC], and in **As** the piano part is not written in this bar at all. **FC** (→**EF**) gives a version containing the most secure elements of the faulty notation of [JC]: a minim *Eb-Bb* at the beginning of the bar in the LH and the sixth *g-eb*<sup>1</sup> on the 2<sup>nd</sup> beat in the RH.

*Bar 21* pf. We give the marking **Poco più mosso**, due to this song's affinity to a kujawiak, of which this type of tempo differentiation is characteristic.\*\*

*Bars 21-22* LH. The main text comes from **A** & **As**, the variant is the version of **CV**. In **FC** (→**EF**) the two versions were compiled in such a way that bar 21 has the text of the autographs and bar 22 that of the copies.

## 13. Moja pieśczołka / My Enchantress, WN 51

#### Sources

For a general characterisation of sources containing more than one song (**FC**, **EF** & **CV**) and a description of an additional source of the Polish text (**AMG**), see above, *Sources of the Songs*.

**As** Autograph sketch of the whole song in the key of *Ab* major, although with the note above the first staff that it 'should be sung in *Gb*' (lost, familiar from a reproduction in L. Binental, *Chopin, Dokumenty i pamiątki* [Chopin. Documents and souvenirs], Warsaw 1930). In places, **As** is very difficult to read, especially the extremely dense notation of bars 21-36. It contains a considerable number of performance markings.\*\*\*

**A<sup>voc</sup>** Album autograph—also in *Ab* major—of the vocal part (Muzeum Narodowe, Kraków).

**[A]** Lost autograph of what is probably the latest version, most likely already in *Gb* major. Based on **[A]**, possibly via some other lost copy, is **FC**.

**FC** Fontana's copy, presenting the song in its complete form and yet different from the versions of all the other extant manuscripts. This proves the existence of **[A]**, a lost autograph, not known to us, containing Chopin's notation of this version.

**CV** The manuscript of 'Moja pieśczołka' that closes **CV** is probably the notation of a harmonisation (either copied or else produced by the writer of the manuscript) of Chopin's vocal part. The added accompaniment, consisting of (generally) whole-bar bass notes in the LH and quaver figurations of broken chords in the RH, which, with its uniform nature, does not tally with the content of the song, is certainly inauthentic. The vocal part was copied with an error (bars 17-20 are missing).

#### Editorial principles

In spite of differences in the completeness and legibility of the notation, all three autographs present the song in a very similar form. The differing solutions in certain details may therefore be treated as essentially equivalent.

As the base text we adopt **FC**, compared with **As** & **A<sup>voc</sup>**. The performance markings come primarily from **As**, since the reliability of Fontana's version is not great in this respect.

In the vocal part, we ignore the slurs, contrary to the principles of vocal notation, with which Chopin often singled out short motifs or groups of notes falling on particular words.

In the further part of the commentary, we describe the two autographs notated in *Ab* major (**As** & **A<sup>voc</sup>**), with account taken of the transposition to the final key, and so as if they were written in *Gb* major.

\*\* This was pointed out by Wojciech Nowik, op. cit.

\*\*\* An analysis of the sketch was carried out by Wojciech Nowik in his paper on 'Moja pieśczołka' delivered to the conference *Chopin's Work. His Inspirations and Creative Process in the Light of the Sources*, Warsaw 2002. However, one may dispute his reading of some parts of the manuscript.

\* See Wojciech Nowik's article 'Pierścień. Zafalszowany klejnot Chopinowskiej liryki' ['Pierścień'. A falsified gem of Chopinian lyricism], *Rocznik Chopinowski* 16, Warsaw 1984.



p. 46 **Bar 1** RH. The marking **Allegretto** comes from **FC** (→**EF**) and, even if it was not given in **[A]**, appears appropriate for this song, which has the character of a moderately quick waltz (that is how Chopin defined the *Waltzes in F minor*, WN 55 and *A minor*, WN 63). The marking *con anima*, which we have added, is based on Chopin's marking at the beginning of the *Waltz in Ab*, WN 47.

**Bar 17** voc. The grace note comes from **FC** (→**EF**). It is lacking in **A<sup>voc</sup>**, whilst in **As** this bar is not written out (see next note).

**Bars 18-19** voc. **FC** (→**EF**) has the following version:



We adopt the version of **A<sup>voc</sup>**, which corresponds better to the distribution of the stresses of the poetic text (this does not apply to the song with the English text, the rhythm of which accords with the version of **FC** & **EF**). In **As** the beginning of the song (bars 9-20) is essentially omitted: there is only the notation of the analogous bars 37-48 (with words), above which Chopin has placed the remark 'beginning of the first and second stanzas'. Cf. note to bar 47.

p. 47 **Bar 28** voc. We give the rhythm of the basic source, **FC** (→**EF**). **A<sup>voc</sup>** has | ♩ ♪ ♪ |, **As** | ♩ ♪ ♪ |.

**Bars 33-36** voc. **A<sup>voc</sup>** has the following version, which differs musically only in bar 35:



We give the concordant version of **As** & **FC** (→**EF**), characterised by a more natural layout of the verbal text.

p. 48 **Bar 47** voc. **FC** (→**EF**) has the following version:

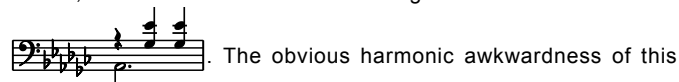


For the Polish text we give the concordant version of **As** & **A<sup>voc</sup>**, for the English text we leave the version of **FC** (→**EF**). In both **[A]** (→**FC**→**EF**) and **A<sup>voc</sup>** Chopin differentiated bars 19 and 47 rhythmically, but the combination of the rhythms notated in **A<sup>voc</sup>** accords better with the Polish text. The English text was added to the version of **[A]** published in **EF**, and so we leave this version unaltered (cf. note to bars 18-19).

p. 49 **Bars 61-62** The main text comes from **FC** (→**EF**), the variant from **As** & **A<sup>voc</sup>**. Cf. next note.

**Bars 62-64** In **As** the bass line is led in octaves, but it is visible that the lower notes of the octaves were added later. Since in the later version **[A]** (→**FC**→**EF**) Chopin abandoned these octaves, we omit them.

**Bars 67 & 69** pf. **FC** (→**EF**) does not have the *cb*<sup>1</sup> in the chord in bar 67, and in bar 69 it has the following version:



The obvious harmonic awkwardness of this version points to some misreading of **[A]** by Fontana. In the editors' opinion, the correct version, intended by Chopin, can be established on the basis of **As**:

— in bar 67 the seventh chord *ab-cb<sup>1</sup>-db<sup>1</sup>-f<sup>1</sup>*;

— in bar 69 the second of the 3 versions that can be read:



Chopin replaced the first, original, version with the second; he then changed the conception of the ending (bars 69-77), deleted the entire line and wrote it in again beneath the previous version. At this point bar 69 was notated in the third version (the final sixth only as a vertical line marking a repeat of the previous strike).

However, we consider it more likely that this last notation is erroneous, as Chopin did not make clear changes until bar 71 (in the melody from bar 73) and may have copied out the beginning carelessly.

**Bar 76** voc. The main text comes from **As** & **FC** (→**EF**), the variant given in the footnote from **A<sup>voc</sup>**.

## 14. Wiosna / Spring, WN 52

The character of the sources for this song distinguish it from among the other works in this volume:

— 'Wiosna' is one of the works which Chopin presented most often in souvenir autographs; five such autographs have come down to us, together with one copy with the composer's signature; in all these texts the work has 24 bars;

— in all the extant sources not one has the work notated unambiguously as a song, with a clear division into a vocal part with the words and a piano accompaniment (we do not take account of Fontana's copy and edition, as he may have made considerable changes to the layout of the notation).

### Sources

For a general characterisation of sources containing more than one song (**FC** & **EF**) and a description of additional sources of the Polish text (**SW1** & **SW2**), see above, *Sources of the Songs*.

**A1** Autograph titled 'Wiosna z pieśni sielskich' [Spring from the idyllic songs], signed and dated 'Paris, 3 Sept. 1844', without the words (Ossolineum, Wrocław). The middle voice (quavers) is notated together with the bass on the lower stave in the treble clef.

**A2** Autograph titled 'Wiosna paroles de Witwicki', signed and dated 5 February 1846 in Paris, without the words (Gesellschaft der Musikfreunde, Vienna).

**A3** Autograph dedicated 'Kochanemu Teofilowi Kwiatkowskiemu' [To my dear Teofil Kwiatkowski], signed and dated 4 September 1847 in Paris, without the words (private collection, photocopy at the Fryderyk Chopin Museum, Warsaw).

**A4** Autograph presented to Fanny Erskine as a souvenir from Crumpsal House, signed and dated 1 September 1848 (Fitzwilliam Museum, Cambridge). The melody and accompaniment are notated on a single stave, in the treble clef, with no performance markings. One line of text is written above the melody, but in bars 16-17 the rhythm of the melodic line does not meet the demands of the poem's prosody, although it is concordant with the rhythm of several other manuscripts of the piano version.

**A5** Autograph presented to Mme Kieré as a token of respect, signed, not dated and without words (private collection, photocopy of page 2 at the Fryderyk Chopin Museum, Warsaw). The National Edition editors had access to only a photocopy of the last 4 bars. From information given in antiquarian booksellers' catalogues, we also learn that **A5** has **Allegretto** as the tempo indication.

**FrC** Copy made by Auguste Francomme (Bibliothèque Nationale, Paris). The text of **FrC** is generally concordant with **A3**.

**UC** Copy by an unknown copyist, with Chopin's signature and note 'Warriston Crescent, 1848' (Zamek w Kórniku). Notated, like **A4**, on a single stave, but without the words. Apart from **All<sup>to</sup>** at the beginning and a fermata at the end, there are no performance markings.

There probably exist (existed?) several other manuscripts, now lost or inaccessible.\*

**FC** It is impossible to state what sources Fontana had at his disposal when preparing **FC**. It was most probably one or more of the manuscripts listed above. In any case, it is highly likely that the notation of the song with the full poetic text, and especially the doubling of the melody by the piano, is the work of Fontana. He also most probably added the markings of dynamics and articulation and the rests that appear in several dozen places in the vocal part.

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

## Editorial principles

As the base text we adopt essentially **A4**, as the only autograph with the words written in (three stanzas). We include the full text of Witwicki's poem,\* based on **FC** & **SW2**.

In **FC** (→**EF**) the RH of the piano is led in unison with the vocal part; such a texture occurs in no other song by Chopin. We propose a natural division into the sung melody and the simple, but complete, accompaniment of the piano (cf. analogous texture in 'Gdzie lubi', WN 22).

p. 50 **Bar 1 Lento** appears in **A1** & **A3**, **Andantino** in **A2**, and **Allegretto** in **A5** & **CX**. **A4** & **FrC** have no tempo marking.

**Bars 4 & analog. voc.** At the end of most of the four-bar units, **FC** (→**EF**) has a quaver rest, shortening the 2<sup>nd</sup> note to the value of a crotchet. This applies to bars 4, 8, 12, 16, 32, 36, 40, 44, 48 and 56, as well as bar 46, which falls outside the unit. It is very unlikely that these rests, emphasising a stereotypical phrasing, and at the same time inconsistently distributed, are Chopin's.

**Bar 8 & analog. pf.** On the 4<sup>th</sup> beat **FC** (→**EF**) does not have *c*<sup>1</sup>. We give the concordant text of all the other manuscripts.

**Bars 16-17 & analog. voc.** Only **FC** (→**EF**) contains a version of the melody concordant with the rhythm and accentuation of the poetic text. We give it without the most probably inauthentic rests. The other manuscripts have several versions with typically pianistic syncopations:

**A1** 

**A2** 

**A3, A4, FrC & CX** 

**Bars 17 & analog. voc.** In bars 17, 21, 25, 29, 45, 49 & 53 **FC** (→**EF**) has the following rhythmic values: | ♩ ♩ ♩ ♩ | (a quaver rest also appears on the 5<sup>th</sup> beat of bar 55). It seems very unlikely that these rests, falling mostly within words, could have corresponded to Chopin's intentions.

p. 51 **Bars 41-55 voc.** In **Rz** a number of arbitrary changes were made to the poetic text: the authentic text was replaced in bar 41 with 'Lot rozwija', and in bars 49-51 with 'Ponad pola, niwy, tam swą piosnkę', in bar 55 'w niebo aż' is given instead of 'do niebios'; in addition, the order of the words is changed in bars 47 & 53.

**Bar 55 voc.** The main text comes from **A4** & **FC** (→**EF**). The variant is the version of the other manuscripts.

## 15. Śliczny chłopiec / My Beloved, WN 54

## Sources

For a general characterisation of sources containing more than one song (**FC**, **EF** & **CV**) and a description of an additional source of the Polish text (**BZ**), see above, *Sources of the Songs*.

**[A]** Lost autograph owned by Jane W. Stirling and most probably made available to Julian Fontana.\*\*

**FC** Fontana's copy, based on **[A]**. The verbal text contains six of the nine stanzas of the poem.

\* The performance of the song with the full poetic text is supported indirectly by the following account by Teofil Kwiatkowski, describing the circumstances surrounding the writing of **A3**: 'Chopin [...] played a little lullaby of several bars five or six times in a row [...]. A few days later he gave it to me written out in his own hand.' Since Chopin played 'Wiosna' in a piano version with a larger number of repeats than written, it is all the more justified in a song where the repeated piano music is accompanied by different words each time.

\*\* Hanna Wróblewska-Straus, 'Listy J. W. Stirling do Ludwika Jędrzejewicz' [Letters sent by Jane Stirling to Ludwika Jędrzejewicz], *Rocznik Chopinowski* 12, Warsaw 1980; letter of 2-3 July 1852.

**CV** Copy made by an unknown copyist, most probably from **[A]**. The vocal part is notated with a single line of the verbal text (2 stanzas of the poem).

## Editorial principles

As the base text we adopt **CV**, compared with **FC**. As the music requires an even number of stanzas in the text, we include eight of the nine stanzas, omitting that which contains vocabulary not familiar in contemporary Polish.

p. 52 **Beginning** We give the tempo marking written in **CV**, our basic source. **FC** (→**EF**) has **Allegro moderato**.

**Bar 1 RH.** The fingering, characteristic of Chopin and so possibly authentic, comes from **FC** (→**EF**).

**Bars 1 & 5 pf.** In **CV** there are no dynamic signs. **FC** (→**EF**) has *f* in bar 1 and *mf* in bar 5. We alter the latter, not generally used by Chopin, to *p*.

**Bar 7 RH.** Missing at the beginning of the bar in **GEF1** (→**GPEF3**) is the third *e*<sup>1</sup>-*g*<sup>1</sup>. In some later collected editions, this erroneous version was arbitrarily changed by adding the second *e*<sup>1</sup>-*f*<sup>1</sup>.

p. 53 **Bar 20 RH.** **FC** (→**EF**) has also the note *e*<sup>1</sup> in the chord. We give the version of **CV**.

**Bars 27-28 LH.** The bass voice is led in octaves in **CV**, but in single notes in **FC** (→**EF**).

**3<sup>rd</sup> stanza voc.** In **Rz** 'W prog'u' was changed arbitrarily to 'Ledwie' and 'Na wskroś' to 'Radość'.

**4<sup>th</sup> stanza voc.** In **Rz** the text from the words 'Gdy płasamy...' was arbitrarily changed to 'Gdy płasamy we dwoje, patrzą na nas ocz roje', and further 'Co to będzie...' to 'On powiedział mi przecie, że mu wszystkim na świecie'.

16. Nie ma, czego trzeba, WN 57  
Faded and Vanished

## Sources

For a general characterisation of sources containing more than one song (**FC** & **EF**) and a description of an additional source of the Polish text (**BZ**), see above, *Sources of the Songs*.

As we learn from letters sent by Jane Wilhelmina Stirling to Chopin's sister, Ludwika Jędrzejewicz, the accompaniment of this song familiar from **FC** (→**EF**) is a harmonisation of Chopin's melody made by Auguste Francombe, who had serious doubts whether he had succeeded in divining Chopin's idea in this matter (see quotations *about the Songs...* before the musical text).

**[As]** Lost autograph, most probably a sketch, in which only the vocal part was notated in a manner not raising serious doubts. On the basis of extant sketches of other compositions by Chopin (e.g. the song 'Pierścień'), we may presume that **[As]** contained a sketched introduction and ending as well as a marked—perhaps only fragmentarily—bass line.

**FrM** Auguste Francombe's manuscript, containing the authentic vocal part copied from the autograph and his own attempt at reconstructing Chopin's accompaniment. The introduction and ending are probably a copy, supplemented by Francombe, of Chopin's sketched notation. **FrM** has no words.

**FC** **FC** was most probably based on Chopin's autograph of the vocal part and **FrM**.

## Editorial principles

As the base text we adopt **FrM**. We leave the vocal part unaltered, but in the piano part we remove from the chords the doublings, which sound too heavy, and revise places in which one may suspect an incorrect harmonisation by Francombe. Changes involving no more than the addi-



## APPENDIX

## Mazur, WN 17a

Chopin described the circumstances surrounding the composition of this 'Mazur' in a letter to his family (Dresden, 26 Aug. 1829): 'We had to make an entry in his [Hanka's] book for visitors to the Prague Museum to whom he had taken a particular liking. [...] So we each came up with an idea; [...] Maciejowski thought of writing four stanzas of a mazurka; I wrote the music and made the entry together with my poet, in the most original way possible. Hanka was pleased, as it was a *Mazur* addressed to him, to his services to Slavic matters.'

## Sources

**A** Autograph written into the album of Václav Hanka in Prague, 23 Aug. 1829, of which only fragments have survived, but which is known in its entirety from a photocopy (National Museum, Prague).

The 'Mazur' was first published by Otakar Hostinsky in the periodical *Dalibor* (Prague 1879, no. 6), on the basis of **A**. Earlier, Kazimierz Władysław Wójcicki printed in his work *Cmentarz Powązkowski pod Warszawą* [The Powązki cemetery of Warsaw] (Warsaw 1856) an inexact reconstruction of the 'Mazur' written down from memory on 6 April that year by Franciszek Maciejowski, brother of Ignacy, the author of the words.

## Editorial principles

We give the text of **A**, retaining the original beaming of small rhythmic values, contrary to the principles of vocal notation.

p. 62 *Bar 5* In some publications there is an erroneous  $\sharp$  in front of the 2<sup>nd</sup> note, raising  $c^2$  to  $c\sharp^2$ .

(1). *Życzenie / A Maiden's Wish, WN 21*  
Earlier version

Sources – see commentary to main version on p. 8.

## Editorial principles

On the basis of **CX**, compared with **CZ** & **FC**, we reconstruct the lost [**FA**]. We retain the original beaming of small rhythmic values, contrary to the principles of vocal notation.

p. 63 *Bars 9-29* LH. In **CX** the bass notes in bars 9-21 are furnished with the digit 8, marking their doubling in the lower octave (with the exception of the notes A-B at the transition of bars 16-17 and the octaves G-g, written out in notes, in bars 12 & 16). In **FC** (→**EF**) all the octaves marked in **CX** were written out in notes and octaves were added in bars 22-23. In **CZ** the octave doublings are written out in the whole accompaniment part, except for the two notes at the transition of bars 16-17. Given that in [**KA**] & **A** the bass line is generally led in single notes, one may doubt that these doublings correspond to Chopin's intentions and were indeed noted by him in [**FA**]. This problem was posed by Mieczysław Karłowicz, when publishing the first facsimile of **A**:\* 'one notes the lack [in **A**] of heavy octaves in the left hand of the accompaniment, which we find in the Fontana edition and which, in my opinion, could not have come from Chopin's pen'. Sharing this view, we deemed it more likely that these doublings did not appear in [**FA**].

\* *Niewydane dotychczas pamiątki po Chopinie*, Warsaw 1904.

*Bars 12 & 25* voc. We give the rhythm of **CX** & **CZ**. In **FC** the rhythmic values are altered: |  $\text{♩} \text{♩}$  |; this rhythm in both bars appeared also in **EF**, in which, however, in bar 12 it was changed to |  $\text{♩} \text{♩} \text{♩}$  | (in accordance with the later version of **A**).

p. 64 *Bar 16* voc. We give the rhythm of **CX**, **CZ** & **FC**. In the proof-reading of **EF** it was altered to |  $\text{♩} \text{♩} \text{♩}$  | (as in bar 29).

*Bar 21* voc. We give the notation of **CX** & **CZ**. In **FC** (→**EF**) the 1<sup>st</sup> note has the value of a crotchet, the next four are written as quaver grace notes with strokes through their stems and the last two are of normal size.

(5). *Hulanka / Drinking Song, WN 32*  
Earlier version

Sources – see commentary to main version on p. 11.

## Editorial principles

We give the text of **CX**, retaining the original beaming of small rhythmic values, contrary to the principles of vocal notation.

p. 65 *Bars 8-9* pf. In **FC** (→**EF**), in the 2<sup>nd</sup> stanza, written out in notes (and in the further stanzas, marked as its repeats), these bars are given in two versions:

The tie sustaining G in the main version does not appear in **FC**, nor does the tie sustaining  $d^1$  in the *ossia* version in **GEF1**.

The alternative harmony given in the *ossia* version is of dubious authenticity, as it appears in none of the other four extant manuscripts.

*Bars 21 ff.* pf. We give the notation of **CX**. In **FC** (→**EF**) the piano interlude and postlude is four bars longer:

Bar 24 is followed by a return to bar 1, and the last stanza by the end of the work.

Most dubious in this version is the performance of this entire ending before the return of the introduction (bars 1-4). This means that the sung part is the same length (12 bars) as the piano interlude—proportions not encountered in Chopin's other songs.

(11). *Śpiew z mogiły / Poland's Dirge, WN 49*  
Reconstruction by Julian Fontana

Sources – see commentary to main version on p. 16.


(In **Rz** this song appeared—most probably due to censorship—under the title 'Sierota' [The orphan], with a completely altered verbal text.)

## Editorial principles

We give the text of **EF**, compared with **FC**.

In the vocal part we ignore the phrase marks, contrary to the principles of vocal notation; these are numerous in both manuscripts, but in the edition most of them are omitted.

p. 67 *Bars 36 & 104* LH. The single notes *eb* and *cb* appear in **FR** (→**FC**), the octaves in **EF**.

p. 68 *Bars 51-65* LH. In both manuscripts each of the motifs  is slurred. The fact that these slurs are absent from **EF** allows us to assume that Fontana deemed the marking *legatissimo il basso* sufficient.

p. 71 *Bars 98 & 106* voc. The signs  $\leftarrow$  appear only in **FC** (**EF** has no markings). **FR** has accents on the syncopations.

*Bar 108* RH. We give the version of **FC**, concordant with **FR**. In the 2<sup>nd</sup> half of the bar **EF** has two quavers, *gb-eb*<sup>1</sup> and *bb*. This version, which does not link into the ending so well, may be erroneous.

*Bars 110-112* pf. **FC** has *riten.* in bar 111 and *ppp* in bar 112 instead of the *dim. e rit.* appearing in **EF**.

## (16). Dumka (WN 57)

This is most probably Chopin's first attempt to set this text by Bohdan Zaleski to music. An album formerly belonging to Stefan Witwicki was discovered by Stanisław Lam among the papers of the poet's niece, Maria Ołędzka. The probable date of the entry can be determined from Witwicki's letter to Chopin of 25 Mar. 1840, in which the poet, not mincing his words, upbraids Chopin for delaying his album entry.\*

## Sources

[A] Lost autograph written into the album of Stefan Witwicki, probably in 1840.

**Lam** First publication in Stanisław Lam's article 'Nieznana dumka Fr. Szopena' [An unknown dumka by Chopin] (*Słowo Polskie*, Lviv 22 Oct. 1910).

## Editorial principles

We give the text of **Lam**.

p. 72 *Bar 4* RH. The lack of the note *a*<sup>1</sup> on the 3<sup>rd</sup> beat in **Lam** is probably due to oversight, as it leaves unresolved the *g*<sup>#1</sup> from the 2<sup>nd</sup> quaver (cf. bar 3).

Jan Ekier  
Paweł Kamiński

\* 'Tell me, my dear little rascal, whatever do you think of me? I thought it would be so easy for you to write a few words or a few notes [...]; if you do not want to, fie! I shall do without; but why can you not at least give the album back [...]' (letter cited in **Lam**).