

# PERFORMANCE COMMENTARY

## Notes on the musical text

The variants marked *ossia* were indicated as such by Chopin himself, or added in his handwriting to pupils' copies; the variants without this designation are the result of discrepancies in the authentic sources or the impossibility of arriving at an unambiguous reading of the text.

Minor authentic alternatives (individual notes, ornaments, slurs, accents, pedal markings, etc.), that can be considered variants, are enclosed in parentheses. Editorial additions are enclosed in brackets.

Pianists uninterested in source-related questions, who want to base their performance on a single text without variants, are advised to use the music printed on the principle staves, including all the markings in parentheses or brackets.

Chopin's original fingering is indicated in large bold-type numerals (1 2 3 4 5), in contrast to the editors' fingering, written in smaller italic numerals (*1 2 3 4 5*). Original fingering enclosed in parentheses indicates fingering not present in the primary sources, but added by Chopin to his pupils' copies. The dashed marks indicating the division between the right and left hands were added by the editors.

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

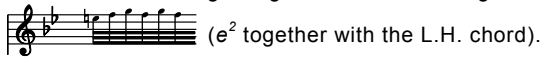
Abbreviations: R.H. – right hand, L.H. – left hand.

## Variations in B flat major, Op. 12

p. 12 *Bar 10* L.H. The expression *legato* almost certainly indicates here 'harmonic legato' (the fingers sustain components of the harmony), which can be written as:



p. 13 *Bar 30* R.H. The beginning of the trill with the grace notes:



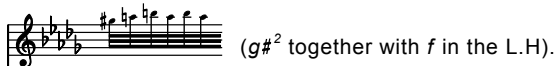
p. 14 *Bars 45-46* R.H. Here the expression *legato* could mean 'harmonic legato' (cf. commentary to bar 10):



p. 18 *Bar 119* R.H.  $\text{tr} = \text{vv}$ .

*Bar 130* R.H. The trill should begin from the main note.

p. 19 *Bar 132* R.H. The beginning of the trill with the grace notes:



*Bar 138* R.H. The beginning of the trill analogous to bar 132. Chopin marked the start of the run after the fifth semiquaver in the L.H. in one pupil's copy.

## Bolero in A minor, Op. 19

In beginning the trills the following rules should be observed:

– the grace note indicates the beginning of the trill from the main note, without its repetition (bars 130, 148, 152, 225 and 242);

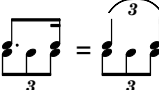
– the trill in bar 113 can be begun from the main note (as in the analogous bar 225) or from the upper note (emphasising the link with the corresponding motif in bar 110);

– the trill in bar 187 is better begun from the upper note; cf. *Source Commentary*, as well as the *Allegro de Concert*, Op. 46, bars 89, 179 and 260;

– the remaining trills not preceded by a grace note should be begun from the main note (bars 199 and 236).

p. 29 *Bar 140* One of the pupils' copies contains numbers written in for fingering; their interpretation is uncertain (cf. *Source Commentary*). In the editors' opinion, the most likely deciphering is:



p. 30 *Bars 157 and 163* R.H.: . (See *Appendix VIII* in

Jan Ekier's *Introduction to the National Edition, Editorial Problems*, [www.pwm.com.pl](http://www.pwm.com.pl))

p. 36 *Bar 248* R.H. A different fingering, presumably Chopin's:



## Tarantella in A flat major, Op. 43

Chopin gave no indications regarding pedalling, perhaps considering it as flowing naturally from the course of the music. The dance nature of the work would generally suggest an economical use of the pedals, consonant with the harmonic changes of the accompaniment. In a few places (bar 28 and analog.) the bass could be held with the pedal longer than would result from the rhythmic notation. In bars 164-177 it is recommended to hold one pedal from the beginning of each four-bar phrase until the change of chord in the L.H. By articulating distinctly it is also possible to perform the final culmination from bar 260 until bar 267 with a single pedal.


p. 41 *Bars 122 and 130* R.H. It would be better to play the first grace note in bar 122,  $g^1$ , together with the third  $d^1-f^1$  and  $B$  in the L.H.; likewise, an octave higher in bar 130.

## Allegro de Concert in A major, Op. 46

R.H. ornaments – arpeggios and grace notes – in the form of broken chords (intervals) as a rule should be begun on the beat, so as to play the first, lowest note simultaneously with the L.H. This applies to those appearing at the beginning of bars:

– arpeggios in bar 43 (and 59);

– grace notes in bars 56, 91, 95, 124, 208, 216, in bar 146 the first  $f\#^2$  together with the grace note  $B\#^1$  in the L.H.,

– arpeggios with grace notes in bars 139, 215, 232 and 236 .

This kind of performance is also possible for other similar ornaments, e.g. the grace notes in bars 96, 101, 103, 143, 145 & 146 (the 2<sup>nd</sup> half of the bar) or the arpeggios (not marked by Chopin, but necessary in the case of an insufficient span of the hand) in bars 42, 51, 58 & 60. Yet in the case where an embellishment is based on an unchanged harmony sustained with pedal, the moment it begins is not so important.

p. 46 **Bars 12-82** In one of the pupils' copies these bars were deleted, probably by Chopin. The mark written down in bar 12 presumably specifies the way of connecting the beginning of bar 12 with bar 83:



It is difficult to determine if Chopin intended this shorter version for public performance.

**Bars 18 and 185 R.H.** The performance of the octave grace notes simultaneously with the octaves in the L.H. (as 1/4 or 1/3 of a quarter) seems more appropriate.

**Bar 19 and 21 L.H.:** (See Appendix VIII in Jan

Ekier's *Introduction to the National Edition, Editorial Problems*, [www.pwm.com.pl](http://www.pwm.com.pl))

**Bar 20 R.H.** Certain fragments of the *Allegro* (bars 1-86, 182 ff., 268 ff.) were originally conceived as a piano reduction of the orchestral *Tutti*. In places they may appear rather awkward for the pianist. Therefore it seems possible to replace the octave grace note  $e^1-e^2$  by  $e^2$  alone, on the basis of the passage from the *Polonaise in A*, Op. 40 No. 1, bar 16, which is identical in terms of melody and harmony.

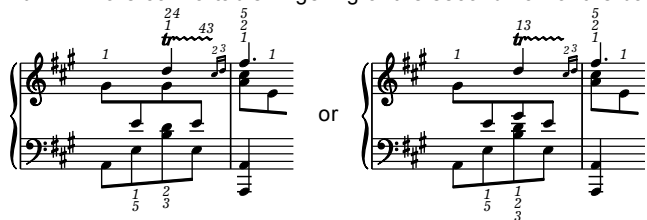
p. 47 **Bars 23-26** In the editors' opinion, the alignment of the pedal marks with the notes, as found in the sources, allows for three interpretations:

- as in the text, with a somewhat richer pedalling in bars 25-26, thus linked with the general progress of the *crescendo*;
- in the entire four-bar phrase pedalling according to the markings in bars 23-24;
- in the entire four-bar phrase pedalling according to the markings in bars 25-26.

**Bar 35** More comfortable fingering of the main text:

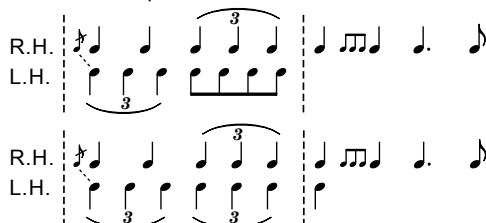


p. 48 **Bar 47** More comfortable fingering of the second half of the bar :



**Bars 53 and 212 R.H.** Beginning of the trill: Analogously in bar 136.

p. 50 **Bar 87** The rhythmic structure of the L.H. passage is not clearly specified in the sources (cf. *Source Commentary*). The following solutions are possible:



The freedom of approach to the tempo gives the two above configurations an approximate character, particularly in their initial parts.

p. 51 **Bars 92, 93 and 96 R.H.:** (cf. the comments to bars 19 and 21).

**Bars 94-95 and 213 R.H.** The grace notes in bars 94 and 213 as well as the group of three small notes in bar 95 are more comfortably played before the beat.

**Bar 102 R.H.** The beginning of the trill:  $f\#^1$  together with the L.H. octave.

p. 54 **Bars 130 and 206 R.H.** The grace note marks the beginning of the trill from the main note without its repetition, simultaneously with the L.H. dyad.

**Bars 134 and 210** On the basis of the sources, the moment of beginning the run cannot be determined unequivocally. In the editors' opinion, the best solutions are the following (bar 134, in bar 210 analogously):



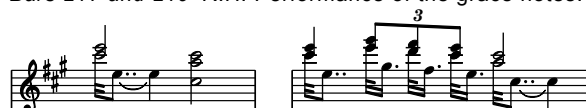
In versions b. and c. the note  $c\#^2$  on the third quaver can be played only by one hand.

p. 55 **Bars 150 and 154** In the editors' opinion, it is possible to hold the pedal until the beginning of the next bar.

p. 58 **Bars 175-178 R.H.** Recommendation for playing the grace notes:



p. 60 **Bars 217 and 219 R.H.** Performance of the grace notes:



p. 64 Bars 256-259 R.H. The majority of arguments supports the following execution of the grace notes in bar 256:



p. 65 Bars 269 and 271 R.H. Execution of the grace notes recommended by the editors:



## Fantaisie in F minor, Op. 49

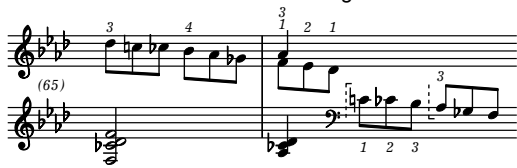
p. 66 Bar 10 R.H. The version taken from the pupils' copies makes it possible to avoid simultaneously striking the ninth-spanning chord on the fourth beat:



(The chord on the third beat with  $e\flat^1$  or without this note.)

Bar 19 R.H. In a pupil's copy, Chopin deleted  $c^2$  in the chord on the third beat. This version can be considered a simplification for a smaller hand.

p. 69 Bar 66 Facilitation of the crossing of hands:



or



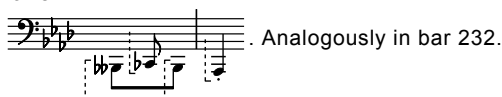
p. 70 Bars 77, 78, 81, 82 and analog. = =

(See Appendix VIII in Jan Ekier's *Introduction to the National Edition, Editorial Problems*, [www.pwm.com.pl](http://www.pwm.com.pl))

Bars 78, 80, 82 and analog. R.H. The last note of the lower voice, regardless of the rhythmic value assigned to it (quaver or semi-quaver), should be played simultaneously with the last quaver of the triplet of the upper voice.

Bar 85 and analog. L.H. The arpeggios should be played in anticipation – the highest note of the chord together with the first note of the R.H. triplet.

p. 74 Bar 152 and analog. In order to achieve clear articulation the conclusion of the passage can be comfortably performed as follows:



Bars 162-171 Chopin gave no dynamic markings in bars 77, 164 & 244, at the beginning of the phrase repeated 3 times in different keys. In the editors' opinion, the phrase in  $G\flat$  major beginning in bar 164 is better performed *p*. In order to achieve a natural linkage with the contiguous phrases, it is recommended to apply *dim.* in bars 162-163 and *cresc.* a few bars before *f* in bar 172.

p. 76 Bars 180-188 In light of Chopin's carefully written out 'harmonic legato' (the fingers sustain the components of the harmony), it seems that the principal pedal markings (given without parentheses or brackets) indicate only generally the necessity of sustaining in bars 181, 183, 185 and 187 the sound of the chord ( $E\flat$  major or minor) formed in the preceding figuration. Thus the pedal change at the beginning of bar 181 (copied by Chopin in one of the sources) and 185 should be considered obligatory. Analogously, it is likewise advised to change the pedal at the beginning of bars 183 and 187, or – which seems more dextrous – to apply the pedal written in the second half of bars 182 and 186 two quavers later (after  $e\flat$  in the R.H.).

p. 77 Bar 203, 219 and 220

Bar 214 R.H.

p. 80 Bar 258 Facilitation of the R.H. leap:

## Berceuse in D flat major, Op. 57

Accompaniment in the L.H. The slurs in the L.H. indicate almost certainly *legato* not only in the linear sense, but likewise in the sense of 'harmonic legato' (the fingers sustain the components of the harmony):



This is especially important in the places with more frequent changes of pedal (see below).

Chopin's pedalling in almost the entire *Berceuse* sounds very good on contemporary pianos as well. There are only a few places, where semitones appear in the middle register (e.g. the second half of bar 8, the first half of bar 9, the second half of bar 12, et al), in which changes of pedal on the second quaver or on the second and third quavers may be required to obtain pure sonority (cf. the previous comment).

p. 84 Bars 15-18 R.H. Execution of ornaments:



The melodic notes within the grace notes should be gently emphasized (most often the lower note of the dyad). Only on the first quaver of bar 17 is the melody note the quaver  $a\flat^1$ .

p. 86 Bars 31-32 R.H. Chopin's fingering given in the music text can be described as 'positional', adapted to the configuration of the black and white keys. 'Rhythmic' fingering could be used here as well, performing each of the semiquaver triplets with the same fingering:





**Bar 141** L.H. At the beginning of the sixth quaver of the bar, **FE** contains the seventh *f-eb*<sup>1</sup> instead of the sixth *gb-eb*<sup>1</sup>. This error was corrected in **GE**.

p. 20 **Bar 145** **GE** here has most likely erroneously *pp*.

**Bars 145-146** L.H. Originally the first half of bar 146 presumably sounded *Bb-eb*<sup>1-f</sup> (as in the previous bar). This is indicated by the rhythmic values (♩.) of the notes *f* on the final quaver in bar 145, and the second quaver in bar 146, as well as the obvious traces of changes made in printing in **FE**. Chopin introduced the final version given here in order to avoid two successive harmonic ninths with the R.H. (*eb*<sup>1-f2</sup> and *f-g*<sup>1</sup>). In the process he overlooked the corresponding change in the duration of the sustained *f*. We correct the notation of the sources in this regard. In the majority of later collected editions the order of the second and third quavers in bar 146 was arbitrarily changed, resulting in a version that Chopin had sought to avoid.

**Bar 148** R.H. As a third semiquaver in the second half of the bar **FE** erroneously contains *db*<sup>2</sup>. **GE** has the version with *c*<sup>2</sup>, corrected perhaps by Chopin.

**Bar 153** R.H. In the chord in the fourth quaver of the bar **GE** does not contain the note *bb*<sup>1</sup>.

R.H. The main text comes from the **FE**, the variant – from **GE**.

**Bar 155** R.H. The **FE** is missing *h* needed for obtaining the notes *e*<sup>2</sup> and *e*<sup>1</sup>. There are similar omissions in the next bars. In **GE** the majority of them have been added.

p. 21 **Bar 174** R.H. In the majority of later collected editions the *b* restoring *bb*<sup>2</sup> in the second half of the bar was arbitrarily placed a semiquaver earlier, thereby changing the sound of the ninth note from *b*<sup>2</sup> to *bb*<sup>2</sup>.

**Bars 175-176** L.H. In the third quaver in **FE** the *h* necessary for obtaining *b* were mistakenly placed before *d*<sup>1</sup>.

p. 23 **Bars 204-206** L.H. The accidentals are noted in the sources as follows:



(In **GE**, *b* lowering *d*<sup>1</sup> to *db*<sup>1</sup> in bar 204 was moved to the appropriate place, in **FE** it was undoubtedly placed mistakenly before *bb*.)

Deciphered literally, this notation indicates in bars 205-206 the chords *Bb* major in the first quavers and *Bb* minor in the fourth. However it is much more likely that (particularly in bar 205) Chopin had a *Bb*-major chord in mind for the middle of these bars as well: – the repetition of *b* before *db*<sup>1</sup> in the final chord of bar 205 can be presumed to be evidence that *d*<sup>1</sup> was heard in the previous chord; – anticipating the alternation of the *Bb* major and minor chords, Chopin would probably have used a precautionary *h* before *d*<sup>1</sup> at the beginning of bar 206, just as he used *h* before *g* in the middle of the bar.

Thus in bar 205 the addition of *h* in the middle of the bar is indicated only by placing it in brackets, while in bar 206 we accept two possibilities for deciphering this unclear spot.

**Bar 209** R.H. The note *a*<sup>#3</sup> was arbitrarily added to the first semiquaver in some of the later collected editions.

**FES, FEO, FESch** – pupils' copies of **FE** with Chopin's changes, containing fingering, performance directions, and corrections of printing errors:

**FES** – copy from the collection belonging to Chopin's pupil, Jane Stirling (Bibliothèque Nationale, Paris);

**FEO** – copy from the collection belonging to Chopin's pupil, Napoleon Orda (Fryderyk Chopin Museum, Warsaw).

**FESch** – copy perhaps from the collection belonging to Chopin's pupil, Joseph Schiffmacher (private collections<sup>1</sup>) – this is the suggestion of J. J. Eigeldinger (*Chopin: pianist and teacher as seen by his pupils*, Cambridge, 1986).

**GE1** The first German edition, C.F.Peters (2505), Leipzig, October, 1834, based on the proof-copy of **FE** and not containing the latest changes added to it. **GE1** contains traces of the publisher's revisions; Chopin's collaboration – by superficial correction of either **GE1** itself or a copy of **FE** sent as its basis – cannot be ruled out. There are copies of **GE1** with a different price on the cover.

**GE2** Later reprint of **GE1** (the same company and number), with a new cover, without any changes in the music.

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

**EE1** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 1491), London, April 1835. **EE1** is based on **FE**; contains a variety of revisions, including the addition of fingering. Chopin did not collaborate in these revisions.

**EE2** Second impression of **EE1** (the same company and number). Contains a variety of additions and a changed cover.

**EE** = **EE1** and **EE2**.

Editorial principles

We accept as our basis **FE**, taking into consideration the changes to **GE** made probably by Chopin. We also take into consideration the annotations in pupils' copies.

p. 29 **Bar 140** The fingering given in the *Performance Commentary* is from **FEO**. The numbers written in imply the division of the passage between the hands, differing from that suggested by the printed arrangement of beams; yet this was not indicated in any way (all the numbers are located above the notes). Nevertheless it cannot be ruled out that on the second beat the numbers for the second and third semiquavers were changed by mistake; accepting this assumption, the fingering in **FEO** is in accordance with the proposal given in the music text by the editors.

**Bar 141** L.H. Before the final semiquaver **GE** contains *h*. This error occurred in **FE** as well, where it was corrected in the last stage of proof-reading.

**Bar 141 and 173** R.H. **GE** is missing *h* before the penultimate semiquaver. It was added to **FE** (→**EE**) in the final stage of proof-reading.

p. 30 **Bar 143** R.H. The main text comes from **FE** (→**EE**), the variant – from **GE**. The authenticity of the main version with *g*<sup>#2</sup> is supported both by the sources – Chopin did not question this note either in the proofs of **FE**, nor in any of the pupils' copies, and by style – cf. similar arpeggios in other works by Chopin, e.g. the *Sonata in B minor* Op. 58, part I, bar 19. On the other hand, the *f*<sup>#2</sup> appearing in the variant was probably introduced in the proof-reading of **GE**, replacing *g*<sup>#2</sup> in **FE**; nevertheless it is uncertain it was Chopin who added it.

**Bar 146** R.H. The main text comes from **FE** (→**EE**), the variant – from **GE**. Neither in **FE**, nor in **GE** are there any visible traces of corrections, thus it is uncertain how this difference arose. From the point of view of style, the possibility that the *b*<sup>2</sup> appearing in **FE** (→**EE**) was replaced by Chopin with *a*<sup>#2</sup> seems less likely; introducing *a*<sup>#2</sup> weakens – in the culminating point of the sequence – the melodic tension (a fifth instead of a sixth) and the harmonic tension (resigning from a dissonance).

<sup>1</sup> The editors of the National Edition sincerely thank the owner, Mr. Jan M. Huizing, of Assen, for making a photocopy available.

## Bolero in A minor, Op. 19

### Sources

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

**FE** First French edition, Prilipp et C<sup>o</sup> (C.237.P.), Paris, October 1834. **FE** is based on [**A**] and was corrected by Chopin. In the final stage of editing it was revised by the publisher, possibly with Chopin's collaboration. There are some copies of **FE** without the publishing number.

**Bar 150** R.H. **FE** (→**EE1**) is missing the **x** raising  $c^{\#2}$  to  $c^{\#2}$  at the end of the trill. The visible traces in **FE** and **GE** prove that in both editions there was initially a **#** before this note, without any justification and almost certainly mistakenly added by the engraver of **FE** (→**GE**) instead of **x**. The later removal of the sign in **FE** probably resulted either from an adjustment of the accidentals made independently of Chopin, or from Chopin's incomplete proof-reading, with the intention of restoration of **x**. Thus, we give the **GE** version, where **#** was replaced, perhaps by Chopin himself, with **x**, as most probably concurring with the composer's intentions.

**Bar 157 and 163** R.H. We place the semiquaver concluding the bar above the final note of the triplet of the accompaniment, according to the principle Chopin maintained throughout his entire life (see the chapter devoted to this question in Jan Ekier's *Introduction to the National Edition, Editorial Problems*, www.pwm.com.pl). In **FE** (→**GE**, **EE**) the semiquaver was moved beyond the third note of the triplet, almost certainly as the result of unfamiliarity with Chopin's habit (*Bohéro* is the only one of his works issued by this French publisher). Cf. *Performance Commentary*.

p. 31 **Bar 162** L.H. A probable error of the first editions is indicated by the outline of the accompaniment in this entire fragment (bars 156-167), as well as the appearance of  $c^1$  in the second semiquaver of the R.H., constituting the resolution of  $db^1$  in the previous bar.

p. 32 **Bars 174-175** L.H. The slurs between the last quaver in these bars and the first in the following occur only in **GE**. We include them as possibly originating with Chopin.

**Bars 176-177** L.H. In the majority of later collected editions a tie was arbitrarily added to  $f^1$  at the transition between bars.

**Bars 178-179** R.H. In **FE** (→**EE**) the slur ends together with the final note of bar 178. In the proofs of **GE** it was prolonged, presumably by Chopin.

**Bar 187** R.H. In **FE** (→**GE**, **EE**) the trilled minim is  $c^2$ . In **FEO** it was changed – probably by Chopin – to  $b^1$ . We consider this correction as final for the following reasons:


- it enables avoidance of the parallel fifths  $F-c^2$  and  $E(e)-b^1$ ;
  - the error of writing the top note of the trill instead of the main note occurred in Chopin's *Concerto in F minor* Op. 21, part I, bar 335, and *Sonata in B♭ minor* Op. 35, part III, bar 20; in all three instances the trill should be begun from the top note, which the composer instinctively wrote in place of the main note, which doesn't occur until a little later (cf. *Performance Commentary*).
- The version we accept is printed here for the first time.

**Bar 188** L.H. We give the **FE** (→**EE**) version. **GE** most likely contains two errors here: in the chord on the third quaver of the bar, the note  $b$  is missing, while the last quaver contains the superfluous note  $c^1$ .

p. 33 **Bars 200-245** This part of **FE** (→**EE**) has significantly fewer performance markings than in the corresponding bars 88-133. In **GE** the majority of them were added, most likely by the reviser. Some of them are organically related to the sound image of the music ( $fz$  L.H. in bars 204 and analog.) or to its run (*a tempo* in bar 230), so that adding them is certainly not at odds with the composer's intentions (in addition it cannot be ruled out that Chopin accepted them when glancing over **GE**). Thus, in analogous places we repeat (in parentheses) the markings added in **GE**, as well as giving several others (in brackets).

p. 35 **Bar 228** L.H. The differentiation of sound in the last chord in bars 116 and 228 might have been unintended by Chopin, as indicated by the lack of other harmonic differences between the exposition and the reprise. For example, Chopin could have changed bar 116, forgetting about the analogous bar 228; this kind of inaccuracy occurred quite often in his corrections.

**Bar 232** L.H. In the second chord **GE** contains  $g^1$  instead of  $a^1$ . This error also appeared in **FE** but was corrected in the final stage of proof-reading.

**Bar 236** R.H. The first beat in **GE** has the rhythm . This is probably the original version, corrected by Chopin in the final stage of drawing up **FE** (→**EE**).

L.H. In the final quaver **GE** contains the mistakenly added note  $d^1$ .

p. 36 **Bar 247** L.H. The main text comes from **FE** (→**EE**), the variant from **GE**. Neither in **FE** nor in **GE** are there any visible traces of corrections, so that with regard to the origin of this difference one can only conjecture. We consider it most likely that the original (perhaps even mistaken) version of **FE** was corrected by Chopin in **GE**. The evidence on which this hypothesis is based is so weak that we give to the main text the basic source (**FE**) version.

**Bar 248** R.H. The fingering cited in the text comes from the **FES**, given in the *Performance Commentary* – from **FEO** and **FESch**.

**Bar 255** R.H. As the second demisemiquaver **FE** (→**GE**, **EE**) contains  $c^{\#2}$ . This error was corrected in **FES**.

**Bars 258-259** In **GE**  $ff$  is not found until the middle of bar 259, which certainly does not correspond to Chopin's intention. The repetition of chords in various registers is a virtuoso device that he used rather often in the conclusions of his works. They always occur in the dynamic  $f$ ,  $ff$  or  $fff$  (see: *Polonaise in E♭* Op. 22), even after a previous *diminuendo*: cf. e.g. *Fantasia in A* Op. 13, *Rondo in E♭* Op. 16 and *Waltz in E♭* Op. 18.

**Bar 259** L.H. In **GE** – almost certainly by oversight –  $e$  is missing in the first chord.

## Tarantella in A flat major, Op. 43

### Sources

**A** Working autograph, sent June 27, 1841 from Nohant to Julian Fontana for copying (The Fryderyk Chopin Museum, Warsaw). **A** presents the work in almost final form, written with the use of repeat signs (bars 12-19, 36-50 and 156-162). Damage to the manuscript has made it impossible to decipher certain small fragments.

[**FC1**], [**FC2**] – lost copies of **A**, drawn up by J. Fontana as the bases for the first German and English editions. In compliance with Chopin's request (see the citations *about the Tarantella...* preceding the musical text), the fragments written with the use of the repeat sign were written out twice. Chopin almost certainly looked at [**FC2**], inserting a few small corrections and additions. Proof-reading of [**FC1**], however, seems less likely to have occurred.

**FC3** Fontana's third copy, drawn up probably on the basis of [**FC2**] (Bibliothèque Nationale, Paris). **FC3** served as the basis for the first French edition; Chopin did not correct it.

Autograph of bars 232-235 and 243 in a letter of July 29, 1841 to the first German publisher, Schuberth (University Library, Basel). It constitutes an illustration of the correction, described in the letter, of the conjectural errors of [**FC1**] in bars 235 and 243 (Chopin almost certainly found these errors in [**FC2**]).

**GE1** First German edition, Schuberth & Comp. (449), Hamburg, December 1841. **GE1** is based on [**FC1**] and contains a significant number of inaccuracies and errors. Chopin most likely did not correct **GE1**.

**GE2** Second impression of **GE1**, probably 1842, in which many errors were corrected and a few arbitrary changes were introduced. Chopin's collaboration in the editing of **GE2** is ruled out.

**GE3** Third impression of **GE1** with further arbitrary changes.

**GE4** Fourth impression of **GE1** in which most of the remaining errors were corrected and further arbitrary changes were added.

**GE** = **GE1**, **GE2**, **GE3** and **GE4**.

- EE** First English edition, Wessel & Stapleton (W & S 5295), London, October 1841. **EE** is based on [FC2] and was not corrected by Chopin. It bears traces of revision by the publisher (the copies accessible to the editors of the National Edition are most probably from 1843; it cannot be ruled out that all or part of the additions were not made until then).
- FE** First French edition, E. Troupenas et C<sup>ie</sup> (T. 1073), Paris, October 1841. **FE** was based on FC3 and corrected by Chopin. There are copies of **FE** with a different number of co-publishers listed on the cover.
- FED** Pupil's copy of **FE** belonging to Chopin's pupil, Camille Dubois, containing the marking *p*, added twice in Chopin's hand (Bibliothèque Nationale, Paris).

## Editorial principles

We accept as the basis **FE** compared with **A** and FC3. We take into consideration the annotations in the pupil's copy.

- p. 37 *Bar 25, 41, 201 and 217* The missing chromatic sign before the inner note of the chord in the second half of each of these bars (the naturals added in **GE4** are certainly not authentic) creates doubts as to whether Chopin intended *g* or *g<sup>b</sup>*:  
– if Chopin's writing does not contain any errors, *g* should be read (Chopin used precautionary accidentals much more rarely than is the custom today); we give that version in the main text;  
– musically the use of *g<sup>b</sup>* in this place seems equally probable; flats lowering *g* to *g<sup>b</sup>* (in generally obvious places) were overlooked in **A** more than 20 times; nevertheless almost all of them were added in Fontana's copies and the proof-reading of **FE**; the probability that they were overlooked is further cast in doubt by the fact that Chopin wrote out the places under discussion three times, always without *b*.

- p. 38 *Bar 32 and 48* The markings *p* come from **FED**.

*Bar 51* L.H. In the second half of the bar **EE** and FC3 (→**FE**) contain the octave *Ab-ab*. In **A** a repetition of bars 20-34 was written in place of bars 36-50; bars 35 and 51 concluding the phrase are written one after the other as 1<sup>a</sup> and 2<sup>a</sup> volta. In bar 35 the octave *Ab-ab* appears, in bar 51 – *Ab* alone, which is almost certainly related to the varied forms of the beginnings of the following phrases: the *forte* octave in bar 36 and the *piano* figuration in bar 52. The copyist, in writing out [FC2] (→FC3), probably mistakenly copied twice (bars 35 and 51) the version envisioned by Chopin for bar 35. **GE** contains the version consistent with **A**.

- p. 39 *Bar 59* R.H. A tie was arbitrarily added to *ab<sup>1</sup>* in **GE3** (→**GE4**).

*Bar 64* L.H. As the fifth quaver all sources except **GE4** has *db<sup>1</sup>* instead of *eb<sup>1</sup>* appearing in three remaining analogous bars 52, 56 and 60. This kind of differences do occur in Chopin's works, e.g. in *Scherzo in B<sup>b</sup> minor*, Op. 31, bar 273 and analog. but as a mistake by the composer cannot be totally excluded we regard the **GE4** version with *eb<sup>1</sup>* as a permissible variant.

*Bar 72 and 76* **A** does not contain the markings in parentheses. They could have been added by Chopin in copies now lost, but it nevertheless cannot be ruled out that they were, for example, arbitrary additions made by a reviser. The accent in bar 72 is found in **EE** and FC3 (→**FE**), while *fz* in bar 76 – in **GE** and **EE**.

*Bar 86, 102 and 134* L.H. In **A** the beginning *Bb* in bar 86 (and the remaining two, since in the manuscripts the repetitions of this phrase are not written out with notes) is written somewhat too low, so that [FC2] (→FC3) had *Ab* three times. The error was corrected in **FE** (not exactly – *Bb* was placed in bars 86 and 102, overlooking bar 134). In bar 86 *Ab* also made its way into **GE1** (→**GE2**; in **GE3** it was changed to *Bb*). In **EE** in all three places there are visible signs of correction of *Ab* to *Bb*; changes perhaps not made until the second edition (see the description of **EE**). In an identical context in bar 94 and analog., all the sources properly contain *Bb*.

- p. 40 *Bar 95 and analog.* R.H. The dynamic markings come from **EE** and FC3 (→**FE**). Chopin most likely added them in [FC2].

- p. 41 *Bar 122 and 130* L.H. The difference in sound of the third quaver of these similar bars (*f* in bar 122 and *db<sup>1</sup>* in bar 130) have led the editors of many editions to make arbitrary changes. Here are the most significant among them:  
– unification (*f* in bar 122 and *f<sup>1</sup>* in bar 130); this change had been made in **GE4**; in part of later collected editions the second quaver in bar 130 was also changed from *g<sup>1</sup>* to *bb<sup>1</sup>*;  
– change (*db* in bar 122 and *f<sup>1</sup>* in bar 130).

*Bar 132* R.H. The main text comes from **A** and **GE1** (→**GE2**→**GE3**; in **GE4** a crotchet was added arbitrarily in the middle of bar), the variant – from **EE** and FC3 (→**FE**). This second version, identical with the version of analogous bars 84 and 100, can be considered as the result of Chopin's corrections in [FC2] (→FC3), or the error of the copyist (bars 133-147 in **A** are marked in abbreviation as a repetition of bars 85-99; similarly, bars 100-115 are not written out; in this case it is very likely that when copying the *Tarantella* the second time, the copyist began to copy this phrase from the beginning, without noticing the minor difference in the lower voice).

- p. 42 *Bar 148 and analog.* In the second half of bar 148 (and 156, marked as a repetition), both in the lower voice of the R.H. as well as in the L.H., **A** contains crotchets without augmentation dots or rests. We supplement the notation according to the analogous bars written out without errors, i.e. 152 (and 160). The copyist, obviously in spite of Chopin's intentions, added augmentation dots in both hands, which then appeared in all the first editions (cf. the following comment).

*Bar 149 and analog.* R.H. The third *c<sup>1</sup>eb<sup>1</sup>* at the beginning of bar 153 (and 161, marked as a repetition) in **A** does not contain augmentation dots. The corresponding bars 149 (157) are illegible as the result of burn marks on the manuscript; nevertheless there is no obvious reason for their disparity. In this case the dots appearing in all the places in **GE**, **EE** and FC3 (→**FE**) are almost certainly additions made by the copyist, who recognised the fact that they were missing as the result of an oversight by Chopin (who in fact did make a few oversights of this kind in **A**).

*Bar 151, 155 and 159* L.H. As the octave *Eb-eb* in the second half of these bars, **A** contains a crotchet without augmentation dots or rests. Adding a rest to the rhythm as Chopin did in the similar bar 163, would seem more appropriate. The dots appearing in the above-mentioned bars in **GE**, **EE** and FC3 (→**FE**) were presumably added by the copyist (cf. the preceding comment).

*Bar 163* R.H. The note *db<sup>1</sup>* at the beginning of the bar in **EE** and FC3 (→**FE**) mistakenly has the value of a dotted crotchet. In part of the later collected editions this error was revised, removing the dot. We give the version of **A** and **GE** that raises no doubts.

*Bar 164* L.H. The octave *Eb<sup>1</sup>-Eb* at the beginning of the bar is given according to **A**, **EE** and FC3 (→**FE**). In **GE**, instead of the octave, there immediately appears a repeated then chord. The authenticity of this version seems doubtful, since Chopin's correction in [FC1] seems improbable, while in **GE** – is practically ruled out. The erroneous replacement of this bar with one of the following two could have been made by either the copyist or the engraver. The notation of **A**, where this bar, which begins a new part is written at the end of the line, encourages that kind of error.

*Bar 174* R.H. The *b* lowering *g<sup>3</sup>* to *gb<sup>3</sup>* preceding the first quaver is missing in **A**, FC3 and **GE1**. It was added – probably by Chopin – in the correction of **FE**, and is also found in **EE**. In **GE2** *‡* was added here arbitrarily.

*Bar 176* L.H. As the highest note of the chord in the second half of the bar, **A** and FC3 (→**FE**) contain *ab<sup>1</sup>*. Proof that this was Chopin's error derives inter alia from the *b* placed in front of this note, without any justification before *ab<sup>1</sup>*.



p. 43 *Bar 204*  $fz$  is found only in **GE**.

*Bar 208* R.H. **GE3** at the beginning of the bar contains an arbitrarily added  $eb^2$  tied from the preceding bar.

p. 44 *Bars 223-224* R.H. In **GE3** a tie sustaining  $eb^2$  was added. In **A** & **FC3** there is a slur above the chord in the second half of bar 223, clearly placed by Chopin 'on impulse' after the preceding figures. It is in no way reminiscent of Chopin's ties. The tie in **GE3** is therefore an arbitrary revision of this edition, or a misinterpretation of the slur discussed above, if it also appeared in [**FC1**].

p. 45 *Bars 246-247* R.H. In **A**, **FC3** & **GE1** ( $\rightarrow$ **GE2** $\rightarrow$ **GE3**) the tie is missing on  $fb^2$ . It was added – most likely by Chopin – in the proof-reading of **FE**, and it also appears in **EE** and **GE4**.

*Bar 256* R.H. At the beginning of the bar  $bb^1$  is missing in **FE**.

*Bar 260 and analog.* R.H. In **A** the  $b$  lowering  $g^2$  to  $gb^2$  is missing. This obvious oversight was corrected in all remaining sources.

## Allegro de Concert in A major, Op. 46

### Sources

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

**FC** Copy of **A** made by J. Fontana, corrected perfunctorily by Chopin (The Pierpont Morgan Library, New York). **FC** served as the basis for the first French edition.

**FE1** First French edition, M. Schlesinger (M.P. 3481), Paris, November, 1841. **FE1** was based on **FC** and corrected by Chopin. It contains many errors and inaccuracies.

**FE2** Second impression of **FE1** made shortly after it, containing several changes added certainly or most probably by Chopin, as well as numerous changes and revisions (the majority of them related to obvious errors in **FE1**), almost certainly made by a foreign hand.

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

**FED** Pupil's copy of **FE** with bars 12-82 crossed out by Chopin and several other minor corrections, belonging to Chopin's pupil, Camille Dubois (Bibliothèque Nationale, Paris).

**FEJ** Copy of **FE** from the collection of Chopin's sister, Ludwika Jędrzejewiczowa, containing two corrections of printing errors (Fryderyk Chopin Museum, Warsaw).

**GE** First German edition, Breitkopf & Härtel (6651), Leipzig, December 1841. **GE** is based on **A** and was not corrected by Chopin. It contains traces of the publisher's revisions, but nevertheless is not error-free.

**EE** First English edition Wessel & Stapleton (W & S 5298), London, January 1842. **EE** is based on a copy of **FE1**, to which the majority but not all of the changes contained in **FE2** were added. A variety of inauthentic revisions was made to it (the copies made accessible to the editors of the National Edition are most likely from the year 1843; it cannot be ruled out that all or part of the additions were not made until then). Chopin did not collaborate in the creation of **EE**.

### Editorial principles


We accept **A** as the basis, taking into consideration Chopin's corrections of **FE** as well as the changes in the pupils' copies.

p. 46 *Bar 1* **FE** ( $\rightarrow$ **EE**) has  $c$  as a time signature. This is most likely an inaccuracy, frequently encountered in **FE** (cf. the commentary to *Etude in C* Op. 10 no. 1, bar 1).

*Bars 12-82* In **FED** these bars were deleted, whence the possibility of leaving them out – cf. the *Performance Commentary*.

*Bar 16* L.H. In **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**) the  $E$  in the fourth beat was overlooked.

*Bar 17* R.H. The main text comes from **A** ( $\rightarrow$ **GE**), the variant – from **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**). From the photocopy of **FC** made accessible to the editors of the National Edition, it cannot be confirmed if the dotted rhythm was written by the copyist (erroneously), or was added by Chopin. Cf. *Sonata in B $\flat$  minor* Op. 35, part III, bars 7-8 and analog.

*Bars 19, 21, 92-93, 96, 102* In the figures , appearing here simultaneously with the quaver triplets in the other voice, the semiquaver in **GE** and **EE** was moved beyond the last note of the triplet. We keep the version of **A** ( $\rightarrow$ **FC** $\rightarrow$ **FE**). Cf. *Performance Commentary*, as well as the note to bar 157 and 163 of *Bolero* Op. 19 in this commentary.

*Bar 20* R.H. As the fourth quaver of the lower voice **GE** contains – probably erroneously – the fifth  $d^1$ - $a^1$ . We give the undoubtedly authentic sixth  $c\#^1$ - $a^1$  which appears in **A** ( $\rightarrow$ **FC** $\rightarrow$ **FE** $\rightarrow$ **EE**).

p. 47 *Bar 24* R.H. In the chord on the sixth quaver of the bar in **FE** ( $\rightarrow$ **EE**)  $b^1$  was overlooked.

*Bar 33 and 192* **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**) overlooked  $p$ .

*Bar 35 and 37* The main text comes from **A** ( $\rightarrow$ **GE**), the variant – from **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**). The presence of the notes  $f^1$  in the last semiquavers of the group can be attributed either to the inattention of the copyist or to additions made by Chopin.

p. 48 *Bars 41-42* L.H. A slur beneath the upper voice in bar 41 was mistakenly deciphered in **GE** as tying  $A$ .

*Bar 49* R.H. In part of the later collected editions the note  $b^1$  was arbitrarily added in the third beat of the bar.

*Bar 54* Writing in a pedal change on the second beat, Chopin probably did not consider the R.H. part, where holding the upper voice with the fingers is only possible for a very large hand. He may not have noticed this in adding the pedalling to the otherwise already completed manuscript, or he added the visible correction in **A** of the third R.H. quaver from  $g\#^1$  to  $e^1$  after having already written the pedalling. Taking all of this into consideration, we omit the described change of pedal as unjustified harmonically.

*Bar 55* R.H. In **A** ( $\rightarrow$ **FC**,**GE**) the tie on  $e^2$  is missing (probably overlooked). It was added in the proof-reading of **FE** ( $\rightarrow$ **EE**). Cf. bars 138 and 214.

*Bar 56* R.H. In the majority of later collected editions a tie linking the grace note  $a^1$  with the following quaver was arbitrarily added.

p. 49 *Bar 63* R.H. In the third chord the note  $a^2$  was overlooked in **FE**.

*Bar 68* R.H. The fourth quaver in **GE** also contains an erroneous  $e^2$ .

p. 50 *Bar 74* R.H. **FE** ( $\rightarrow$ **EE**) is missing the ties sustaining  $eb^1$  and  $eb^2$ .

*Bars 74-75* L.H. In **GE** the tie on  $a$  was erroneously given the form of a slur joining  $c^1$  and  $c\#^1$ .

*Bar 87* R.H. The sources are missing  $\flat$  lowering of  $g\#^3$  to  $g^3$  before the third small semiquaver. Chopin mistakenly did not write the corresponding sign in **A** ( $\rightarrow$ **FC** $\rightarrow$ **FE** $\rightarrow$ **EE**) until the last of the eight-semiquaver groups (groups 2-5 are marked in abbreviation as a repetition of the first). In **GE**  $\flat$  does not appear at all.

R.H. In **A** ( $\rightarrow$ **GE**) the *all'ottava* sign starts above the first little crotchet  $c^3$ , clearly after the grace note  $eb^2$ . In **FC** this sign – because of the smaller distance between the grace note and the crotchet – seems to include the grace note as well, so that in **FE**

the grace note is clearly found beneath the *all'ottava* sign (**EE** contains notation as in **A**). The notation in **A** probably corresponds to the exact performance of this detail (the leap of a thirteenth), yet this is not completely certain – e.g. in the autograph of the finale of *Sonata in B minor*, Op. 58, the grace notes in bars 254 and 258 (written as  $b^1$ ) are actually not included in the *all'ottava* sign, yet according to the context they should be deciphered an octave higher (as  $b^2$ ).

Very often in Chopin's work we can observe both distant leaps (e.g. *Nocturne in B♭ minor* Op. 9 no. 1, bars 16-17, *Mazurka in E minor* Op. 17 no. 2, bar 66), as well as the ornamental figure of the arpeggio with repeated note, the lower (most often) or middle (e.g. in bars 145 and 216 of the *Allegro*, or in the *Nocturne in B*, Op. 62 no. 1, *ossia* in bars 70 and 74).


Therefore we accept both possible readings of the grace note ( $eb^2$  and  $eb^3$ ).

L.H. The way in which the L.H. part is written in **A** ( $\rightarrow$ **FC**) in relation to the R.H. part (reconstructed in our edition) does not, in the opinion of the editors, convey with certainty the way envisaged by Chopin for synchronising both hands. We present the two most likely solutions in the *Performance Commentary*. In **FE** ( $\rightarrow$ **EE**) the arrangement of the notes occurs as in the second of these examples, while in **GE** it is clearly erroneous.

**Bars 89 and 261** R.H. The double trills, in light of the context undoubtedly intended (cf. also bars 179-181), were generally noted by Chopin using an individual  $\text{tr}$  mark for each note. The lack of a mark beneath the  $g\#^1$  should thus be considered an inaccuracy in notation.

- p. 51 **Bar 92** L.H. The main text comes from **A** ( $\rightarrow$ **FC,GE**). The **FE** ( $\rightarrow$ **EE**) version given in the variant may be the result of Chopin's proof-reading or the error of the engraver (misplacement of a note by a third is a common printing error).

**Bar 95** R.H. Chopin added the group of three little quavers in correcting **FE** ( $\rightarrow$ **EE**). In **A** ( $\rightarrow$ **FC,GE**) this fragment has the following form:

 The proof-reading of **FE** did not include the slurs, even though adding an ornament deprived them of meaning. We make an appropriate correction, preserving their original meaning.

**Bar 97** R.H. In **FE** the *all'ottava* sign ends a semiquaver too soon (in **EE** – by two semiquavers). In the last semiquaver in **FC** ( $\rightarrow$ **FE**) ( $\rightarrow$ **EE**) the note  $a^1$  is missing. Both errors were corrected in **FEJ**.

**Bar 100** R.H. In the run in the second beat of the bar the sources do not contain accidentals before  $d^2$  and  $d^3$ . The version with  $d^2$  and  $d^3$  is indeed possible, yet it seems more likely that Chopin forgot to put  $\sharp$  before these notes, since harmonic considerations justify the version with  $d\#^2$  and  $d\#^3$ : bars 99-100 create a cadence ending with a B-major chord; preceding it with a run in B minor unnecessarily overshadows the tonal relations, thus weakening the essential contrast of B-major–B-minor envisioned for the transition of bars 100-101.

- p. 52 **Bar 103** R.H. Before the  $d^3$  in the group of small quavers, the accidentals are missing in the sources. The version with  $d^3$  cannot be ruled out, but for harmonic considerations it is nevertheless more likely that Chopin forgot to put  $\sharp$  before that note (adding a sixth  $\sharp$  to the A-major chord in this bar is a clear indication of the retreat from the transitional A-major key of the previous two bars). Chopin frequently made the mistake of delaying the placement of a chromatic sign (e.g. in bar 87); an error caused here more likely by the fact of the later addition in **A** of this group of small notes. Cf. the commentary to bar 100.

- p. 53 **Bar 116** L.H. In **GE** the  $b$  on the second beat is overlooked.

- p. 54 **Bar 127** L.H. In the fifth quaver of the bar of **FE** ( $\rightarrow$ **EE**) there is an additional  $e^1$ . This error was corrected in **FEJ**.

**Bar 136** L.H. **FE** ( $\rightarrow$ **EE**) contains the chord  $c\#^1-e^1-b^1$  as the fifth quaver of the bar. This is most likely an engraver's error, related perhaps to a change in graphic layout (in **FE** the entire chords in the fifth and seventh quaver are written in the bass clef on the lower staff). Evidence that Chopin did not proof-read this place includes:

- lack of a chromatic sign indicating whether the added note is supposed to be  $e^1$  or  $e\#^1$ ;
- the discordant parallel fifths  $e^1-b^1$  and  $f\#^1-c\#^2$  or ( $e^1-a\#^1$ )  $e\#^1-b^1$  and  $f\#^1-c\#^2$ .

- p. 55 **Bar 143** R.H. The arpeggio before the octave  $d\#^2-d\#^3$  was added by Chopin in the proof-reading of **FE2**.

L.H. The octave at the beginning of the bar is found in **A** ( $\rightarrow$ **FC,GE**), the single note  $E_1$  – in **FE** ( $\rightarrow$ **EE**). The version in **FE** may be the result of Chopin's correction, yet an oversight by the engraver cannot be ruled out (the note  $E$  in **FC** is not written clearly).

**Bar 145 and 146** R.H. In bar 145 **FE** ( $\rightarrow$ **EE**) overlooked the tie between the grace note  $d\#^2$  and the lower note of the following octave. Similarly, the tie on  $f\#^2$  was overlooked in bar 146.

**Bar 147** R.H. Chopin marked the group of 8 octaves in the second half of the bar in **A** ( $\rightarrow$ **FC** $\rightarrow$ **FE** $\rightarrow$ **EE**) with the erroneous number 7 (in **GE** it was removed). This suggests that he heard it as rhythmically irregular, so we retain the original notation with a quaver beam (this kind of writing is encountered in other works by Chopin, e.g. in the *Prelude in D♭* Op. 28 no. 15, bars 4 and 79, and the *Prelude in F minor* Op. 28 no. 18, bar 12). In the majority of later collected editions the beam was changed to a semiquaver one.

R.H. The dotted rhythm at the end of the bar is found in **A** ( $\rightarrow$ **GE**). In **FC** the last octave has an erroneous value of the quaver. That value was left in **FE** ( $\rightarrow$ **EE**) and augmentation dots were removed from the penultimate octave. Dotted rhythm is typical of the conclusion of similar figures (cf. e.g. the conclusions of bars 87 and 149), hence it seems very likely that the changes in **FE** were made without Chopin's collaboration.

**Bar 152** R.H. The third  $f\#^2-a^2$  at the beginning of the bar is contained in **A** ( $\rightarrow$ **FC** $\rightarrow$ **FE** $\rightarrow$ **EE**) beneath the *all'ottava* sign from the previous bar, which in the sources is entirely written using the sign. This is certainly Chopin's error (see bar 156).

- p. 56 **Bar 154** L.H. In the chord at the beginning of the bar **FE** ( $\rightarrow$ **EE**) mistakenly contains  $e$  instead of  $g\#$ .

**Bar 160** L.H. In **GE**  $\sharp$  was added arbitrarily before  $d^1$  and  $d$ . In **A** ( $\rightarrow$ **FC** $\rightarrow$ **FE** $\rightarrow$ **EE**) there are no accidentals before these notes.

**Bars 161-162** L.H. In **FE** ( $\rightarrow$ **EE**) the tie on  $d\#^1$  is missing.

**Bar 163** L.H. The absence of tie on  $f\#^1$  in the sources is almost certainly accidental – cf. the three similar combinations of chords in bars 162-163.

- p. 57 **Bar 164** In **GE** and **EE** the designation  $\text{p}$  was overlooked.

**Bar 168** L.H. In **FE** ( $\rightarrow$ **EE**)  $c\#^1$  was overlooked in the chords in the second and fourth beats.

**Bar 168 and 169** R.H. In the second semiquaver of the penultimate triplet in bar 168  $\sharp$  raising  $b^2$  to  $b\#^2$  was added – almost certainly by Chopin – in proof-reading **FE1** ( $\rightarrow$ **EE**). The same was the case of  $\sharp$  raising  $d^3$  to  $d\#^3$  in the second semiquaver of the first triplet in bar 169.

- p. 58 **Bar 172** In **FE** ( $\rightarrow$ **EE**) the designation  $\text{p}$  is missing.

**Bar 174** L.H. In the penultimate chord **GE** erroneously contains  $a\#$  instead of  $b$ .

Bar 176 L.H. In part of the later collected editions, the octave in the third beat was changed arbitrarily from  $A_1-A$  to  $A\#_1-A\#$ .

L.H. **FE** ( $\rightarrow$ **EE**) contains erroneously  $B_1-B$  as the last octave. In **A** ( $\rightarrow$ **FC,GE**) the line of the bass in bars 176-177 constitutes a response to the motif appearing in the tenor voice in bars 174-175:



The error in **FE** was corrected in **FEJ**, adding  $\sharp$  raising  $B$  to  $B\#$ .

- p. 59 Bar 188 R.H. The penultimate chord in **A** ( $\rightarrow$ **FC** $\rightarrow$ **FE1**,  $\rightarrow$ **GE**) erroneously contains  $\sharp\sharp^1$  instead of  $e\sharp^1$ . The error was corrected in **FE2** ( $\rightarrow$ **EE**).

Bar 194 R.H. In part of the later collected editions  $d\sharp^1$  was arbitrarily changed to  $d^1$  in the semiquaver chords.

Bar 199 R.H. **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**) overlooked  $\sim$  above  $f$ .

- p. 60 Bar 213 R.H. In **GE** the grace note  $g\sharp^1$  was arbitrarily tied to the lower note of the octave following it.

Bar 214 R.H. **FC** ( $\rightarrow$ **FE** $\rightarrow$ **EE**) overlooked the ties on  $e^1-e^2$ . L.H. In **FE** ( $\rightarrow$ **EE**) the  $B$  is missing on the last beat.

Bar 215 R.H. In **GE** a tie was arbitrarily added between the grace note  $d\sharp^1$  and the lowest note of the following chord. **FE** ( $\rightarrow$ **EE**) contains a tie like this instead of a slur before the chord, marking an arpeggio.

- p. 61 Bar 218 R.H. The main text comes from **A** ( $\rightarrow$ **FC,GE**). The **FE** ( $\rightarrow$ **EE**) version given in the footnote can be considered the result of Chopin's proof-reading of **FE**, yet the lack of designation for the triplet suggests that the semiquaver beam was mistakenly omitted by the engraver.

Bar 220 L.H. In the chord on the fifth quaver **FE** ( $\rightarrow$ **EE**) contains erroneously  $f^1$  instead of  $a^1$ .

R.H. In **GE** the notes  $b^2$  on the chords in the third and fourth beats were overlooked.

Bar 221 R.H. In the sixth quaver of the bar (the beginning of the second arpeggio) in **A**, Chopin forgot to write the rest and the number indicating the triplet. As a result, both in **FC** as well as in **GE**,  $\sharp\sharp^1$  and  $b^1$  are written as normal semiquavers. In **FE** ( $\rightarrow$ **EE**) the error was corrected by Chopin.

Bar 224 R.H. The main text comes from **A** ( $\rightarrow$ **GE**). In **FC** the copyist overlooked the number marking the triplet, and in **FE1** a beam for this group was misread as a semiquaver one. The rhythmic error – four semiquavers in the fourth quaver – was corrected in **FE2**, changing the semiquavers (a rest and three octaves) to demisemiquavers. Since the authenticity of this change is not certain (see the description of **FE2**), we give it as a variant.

Bar 227 L.H. As the second quaver **A** ( $\rightarrow$ **FC,GE**) contains  $c\sharp^1-b^1$ . We give the version corrected by Chopin in **FE** ( $\rightarrow$ **EE**). L.H. As the third quaver **GE** erroneously contains  $d^1-f\sharp^1$ .

Bar 228, 232, 233, 236 and 237 R.H. Above the last quavers of these bars in **A** ( $\rightarrow$ **GE**) are the signs  $\text{tr}$ . In **FC** Chopin deleted all of them. These were also removed in the proofs of **FE1** ( $\rightarrow$ **EE**). It is not known why it was necessary to make this same change twice – in **FC** and **FE1** – but it does not undermine its authenticity in the least; cf. the commentary to bars 249 and 251.

- p. 62 Bar 230 R.H. **FE** ( $\rightarrow$ **EE**) erroneously contains equal quavers in the third triplet.

Bar 233 R.H. **FE** ( $\rightarrow$ **EE**) overlooked the tie on  $e^1$ .

Bar 243 R.H. In the third semiquaver in **FE** ( $\rightarrow$ **EE**) the note  $a^2$  is missing. The lack of any traces of proof-reading suggests an oversight on the part of the engraver.

- p. 63 Bar 249 and 251 L.H. In the penultimate quaver **A** ( $\rightarrow$ **GE**) contains  $d^1-g\sharp^1$  in bar 249 and  $b^1-g\sharp^1$  in bar 251. In **FC** Chopin changed them to  $d^1-e^1-b^1$ , and similar changes were made in the proofs of **FE1** ( $\rightarrow$ **EE**). See the commentary to bars 228 and ff., as well as to bar 251.

Bar 250 L.H. The penultimate note of the bar in **A** ( $\rightarrow$ **FC,GE**) is  $e^1$ . Chopin changed it to  $\sharp^1$  in proof-reading **FE1** ( $\rightarrow$ **EE**).

Bar 251 R.H. **A** ( $\rightarrow$ **GE**) contains the third  $g\sharp^1-b^1$  as the second semiquaver of the third group. Both in **FC**, as well as in the proof-reading of **FE1** ( $\rightarrow$ **EE**), it was changed to  $g\sharp^1-c\sharp^2$ . This is certainly Chopin's correction; see bar 249, as well as the commentary to bar 228 and ff.

- p. 64 Bar 256 In **A** there appear two rhythmic errors in the notation of the first half of this bar: there are five quavers in the R.H. (not counting the grace-notes) |  $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$ , and six in the L.H. |  $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$ . In **FC** and **GE** the discrepancy in rhythm between the hands was eliminated, changing in the L.H. the crotchet rest to a quaver rest. **FE** ( $\rightarrow$ **EE**) contains the correct rhythm (in the R.H. without rests, in the L.H. a quaver rest on the second quaver). Its authenticity cannot be certified completely, since removing extra rhythmic values could have been part of routine work during the revision of **FE**. Since the fact that the rest was written in by Chopin undoubtedly testifies to the need for separating the first note of the bar from the following quavers, we give the version rhythmically equivalent to the **FE** version, still maintaining the rest (with shortened value) in the place indicated by the notation of **A**.

Bar 257 L.H. In the fourth quaver in **FE** ( $\rightarrow$ **EE**) the  $c\sharp^1$  is missing. This is almost certainly due to an oversight by the engraver.

- p. 65 Bar 266 R.H. Some later collected editions arbitrarily added  $g\sharp^2$  to the  $d^2-e^2$  second on the seventh semiquaver.

Bar 270 R.H. In **FE** ( $\rightarrow$ **EE**) the chord on the third quaver has an additional  $a^3$  note. This is most likely a misreading of this unclear detail in **FC**. **A** ( $\rightarrow$ **GE**) certainly does not contain this note.

## Fantaisie in F minor, Op. 49

### Sources

- FCs** Fontana's copy of the sketch of the march which begins the *Fantaisie*, bars 1-40 (lost, photocopy in the Archiwum Akt Nowych, Warsaw).
- A** Autograph fair copy (Biblioteka Narodowa, Warsaw), the basis of Fontana's lost copy, and afterwards of the first German edition. After drawing up the copy Chopin revised **A** once again, making small changes and painstakingly supplementing the performance markings.
- [**FC**] Lost copy of **A** not containing Chopin's latest corrections, made by J. Fontana as the basis for the first French edition. Chopin most likely checked [**FC**], making a variety of additions and changes.
- FE1** First French edition, M. Schlesinger (M.S. 3489), Paris, November 1841, based on [**FC**] and corrected by Chopin. It contains a large number of errors and inaccuracies.
- FE2** Second impression of **FE1**, made shortly after it, in which the majority of errors was corrected. Part of the changes and additions derive with certainty or great likelihood from Chopin, while others are almost certainly the work of a different hand.
- FE** = **FE1** and **FE2**.
- FES** Pupil's copy of **FE** from the collection belonging to Chopin's pupil, Jane Stirling (Bibliothèque Nationale, Paris), containing a correction of a printing error and probably facilitations for smaller hands.
- FEJ** Copy of **FE** from the collection of Chopin's sister, Ludwika Jędrzejewiczowa (F. Chopin Museum, Warsaw), containing corrections of printer's errors and probably a facilitation for smaller hands.

- GE1** First German edition, Breitkopf & Härtel (6654), Leipzig, January 1842. **GE1** is based on **A** and was not corrected by Chopin. It contains traces of the publisher's revisions, but nevertheless is not error-free.
- GE2** Second impression of **GE1**, after 1872, in which the majority of errors was corrected, with further arbitrarily made changes.
- GE** = **GE1** and **GE2**.
- EE** First English edition, Wessel & Stapleton (W & S 5301), London, January 1842. **EE** is based on a copy of **FE1**, to which was added the majority, but not all, of the changes contained in **FE2**. A variety of inauthentic revisions were made (the copies available to the National Edition editors were most likely from 1843; and it is possible that all or part of the additions were not made until then). Chopin did not collaborate on **EE**.

#### Editorial principles

Prior to submitting **A** and [**FC**] to the publishers, Chopin corrected and supplemented both manuscripts. Without [**FC**] an exact determination of the scope and chronology of these corrections is impossible. We take as our basis **A**, the source on which Chopin worked most carefully, considering later changes taken from **FE**, particularly the corrections made in print. We also take into consideration the changes made in the pupils' copies.

Chopin added a large part of the pedal markings to **A** and – independently of it – most likely to [**FC**] and the proofs of **FE**. In both cases certain inaccuracies and missing elements testify to Chopin's haste (his correspondence reveals that he had only a few days to examine the manuscripts of Op. 46-49). Markings without parentheses are from **A**, while those in parentheses – from **FE** or **A**.

- p. 66 **Bar 1 Marcia. Grave** is found in **A** ( $\rightarrow$ **GE**), **Tempo di Marcia** – in **FE** ( $\rightarrow$ **EE**). **GE2** arbitrarily added a slur over first two notes.

**Bar 9** R.H. In **FE2** the grace note  $c^1$  is mistakenly tied to  $c^1$  in the chord following it.

**Bar 10** R.H. For the third beat we give the version of **A** ( $\rightarrow$ **GE**). **FE1** also contains this version, but it is noted in an obviously erroneous way:



Most likely as the result of a misunderstanding during the correction of this error, in **FE2** the sixth  $c^1ab^1$  was changed to the octave  $c^1c^2$  (in proof-reading **FE** misunderstandings of similar kind occurred several times in Chopin's works, cf. the commentary to *Sonata in Bb minor* Op. 35, part I, bar 76 and part III, bar 30). In extant pupils' copies the erroneous **FE2** version underwent further corrections and changes:

– in **FEJ**  $c^2$  was most likely first deleted and  $ab^1$  added, restoring the sixth  $c^1ab^1$ , next, however, the version with the tied  $c^2$  was introduced;

– In **FES** the version noted is similar to the later version of **FEJ** (the first of the two ties on  $c^2$  is missing, in the third beat an  $eb^1$  is added).

In the editors' opinion, the versions noted in the pupils' copies are simplified for smaller hands. We give them in the *Performance Commentary*, placing the note  $eb$ , which appears only in **FES**, in parentheses.

**Bars 15-16** L.H. In **FCs** beneath the  $Cb$  in bar 16 the number 8 indicating the addition of a lower octave was written in and then deleted. This mark – if found in Chopin's autograph sketch as well – would prove that Chopin initially envisioned octave doubling in the L.H. in bars 15-16 as well, and abandoned it most likely only because the pianos to which he had access did not have the  $Cb_1$  key.

**Bar 17** R.H. In **GE1** the tie on  $b^1$  was overlooked.

**Bar 19** R.H. The note  $c^2$  was crossed out in **FES** (see the *Performance Commentary*).

**Bars 19-20** R.H. The tie on  $gb^1$  appears in **A** ( $\rightarrow$ **GE**), but is missing in **FE** ( $\rightarrow$ **EE**). It is likewise missing in **FCs**, which enables us to consider this version as original. To the authentic tie on  $gb^1$  some later collected editions arbitrarily added a tie on  $db^1$ .

**Bars 19-42** The pedalling comes from **A** ( $\rightarrow$ **GE**). **FE** ( $\rightarrow$ **EE**) does not contain these markings.

- p. 67 **Bar 22 and 30** R.H. In some later collected editions the note  $c^1$  was arbitrarily added to the sixth  $e^1c^2$  in the third beat.

**Bar 25 and 26** L.H. On the second beats in these bars in part of the later collected editions the note  $Ab$  was arbitrarily eliminated (by analogy to bars 33-34).

**Bar 26 and 34** L.H. **FCs** and **A** ( $\rightarrow$ **GE**) have the chord  $Ab-eb-ab$  on the last beat. Most likely in the proof-reading of **FE1** ( $\rightarrow$ **FE2**, **EE**), Chopin changed it to  $eb-ab-eb^1$ .

**Bar 27** L.H. In **FE** ( $\rightarrow$ **EE**)  $c^1$  is missing from the last chord.

**Bar 28 and 36** R.H. In **FCs** and **FE** ( $\rightarrow$ **EE**)  $c^2$  in the grace-note is not tied to the following crotchet.

L.H. **FCs** and **A** ( $\rightarrow$ **GE**) contain the chord  $g-c^1-e^1$  in the second beat. In **FE** ( $\rightarrow$ **EE**) Chopin removed  $g$  (in bar 28 most likely in the proof-reading of **FE1**, in bar 36 in the proof-reading of **FE2**), presumably to avoid parallel octaves with the melodic voice (hidden in bar 28, manifest in bar 36). Chopin made similar changes probably also in two places at different times in the *Ballade in Ab* Op. 47 – cf. the commentary to bar 107 of the *Ballade*.

**Bars 28-29** R.H. In some later collected editions the  $a^1$  is arbitrarily tied at the transition of the bars.

**Bar 32** R.H. In the first beat of the bar **FE** ( $\rightarrow$ **EE**) contains an augmentation dot on  $eb^1$  instead of a semiquaver rest.

**Bar 39** R.H. **FE** contains  $g^1$  as the highest note of the last chord. This error was corrected in **FES** and **FEJ**.

**Bar 41 and 43** The designation **pp** in bar 41 comes from **FE** ( $\rightarrow$ **EE**), where it was most likely added during proof-reading. On the other hand, these editions do not contain **p** in bar 43.

- p. 68 **Bar 54** At the beginning of the bar in **FE** ( $\rightarrow$ **EE**) the rest is missing in the R.H. part, as is the designation **p** (probably the result of an oversight).

**Bar 55** R.H. **FE1** erroneously contains  $db$  instead of the fourth  $Bb-eb$  in the chord. In the proof-reading of **FE2** ( $\rightarrow$ **EE**) this error was only partially corrected, changing  $db$  to  $Bb$ .

**Bars 57-58** R.H. **A** is missing the tie on  $gb$ .

- p. 69 **Bar 67** R.H. Before the twelfth semiquaver in **A** and **FE** there is no chromatic sign. In **GE**  $b$  was added, in **EE** –  $\flat$ . The use of pitches  $gb$  in the entire four-bar scale seems much more likely. Accidentals in figures repeated in various octaves, as evident, were often omitted by Chopin, e.g. in bar 65 in **A** he deleted  $b$  before the final note, most obviously considering the sign in effect the one placed before the fourth quaver  $gb^2$  ( $b$  was then added at the end of bar 65 both in **FE** and **GE**).

**Bar 68** The designation *agitato* is found only in **A** ( $\rightarrow$ **GE**).

**Bars 68-76** L.H. **FE** ( $\rightarrow$ **EE**) is missing the slurs in these bars, while **A** ( $\rightarrow$ **GE**) contains only one embracing the second half of bar 68. Most likely Chopin's first impulse was to give the entire section half-bar slurs, yet he soon realised that was inappropriate. Analogous fragments (bars 155-163 and 235-243) were initially written without slurs, but Chopin nevertheless then added slurs in **A** ( $\rightarrow$ **GE**). Because there is no reason that bars 68-76 should differ in this respect, we add slurs here as well.

- Bar 69 and 71** The indication *cresc.* is found in bar 69 in **FE** ( $\rightarrow$ **EE**), but in bar 71 in **A** ( $\rightarrow$ **GE**).
- Bars 72-73** R.H. In the proof-reading of **FE2** ( $\rightarrow$ **EE**) a tie on *f* was added at the transition of the bars. It seems unlikely that a tie on this note could correspond to Chopin's intention: cf. bars 70-71 as well as 159-160 and 239-240. It cannot be ruled out that the engraver mistakenly put this tie in **FE** instead of a short slur beneath the first two quavers of bar 73 (this kind of slur is found in **A**).
- p. 70 **Bar 77, 78 and analog.** R.H. In **GE** and **EE** the semiquaver notes are always placed after the third note of the corresponding L.H. triplets, despite the convention Chopin used throughout his entire life, which is confirmed here both in the notation of **A** as well as **FE**.
- Bars 77-84** R.H. In the text we give the slurring as in **A** ( $\rightarrow$ **GE**). Continuous slurs are found in **FE** ( $\rightarrow$ **EE**).
- Bar 78, 80, 82 and analog.** R.H. In each of these bars we place the final note of the lower voice beneath the final note of the triplet of the upper voice, in accordance with the notation in **A**, **FE** (in the majority of places) and **EE**. This kind of notation is frequently encountered in Chopin's works, cf. e.g. *Nocturne in C minor* Op. 48 no. 1, bars 61-63; *Ballade in F minor* Op. 52, bars 217-219; *Prelude in E* Op. 28 no. 9, bar 8. In **GE** and partially in **FE** (bars 80, 167 and 169) the concluding notes of the lower voice, noted as quavers (bars 78, 80, 82, 165, 167 and 169), are placed before the third note of the triplet, while written as semiquavers (bars 245, 247 and 249) – after the third note. This certainly does not reflect the performance intended by Chopin.
- Bar 81** L.H. In some later collected editions the highest note of the third triplet was arbitrarily changed from *eb*<sup>1</sup> to *db*<sup>1</sup>.
- Bars 85-87 and 89-92** L.H. **A** ( $\rightarrow$ **GE**) lacks the *arpeggio* wavy lines.
- p. 71 **Bars 93-94, 97-98** The dynamic marks ( $\text{—}$  and accents) in the main text come from **A** ( $\rightarrow$ **GE**), the version given in the footnote is found in **FE** ( $\rightarrow$ **EE**).
- p. 72 **Bars 108-109** R.H. **FE** ( $\rightarrow$ **EE**) is missing the tie on *bb*<sup>2</sup>.
- Bar 117** L.H. On the first beat in part of the later collected editions the note *eb* was arbitrarily eliminated.
- Bar 122** R.H. **A** ( $\rightarrow$ **GE**) contains the octave *e-e*<sup>1</sup> at the beginning of the bar. Chopin removed the *e*<sup>1</sup> in the proofs of **FE1** ( $\rightarrow$ **EE**).
- Bar 123** L.H. In part of the later collected editions the note *g*<sup>#</sup> was arbitrarily added to the minim chord.
- p. 73 **Bar 130** R.H. In the fourth beat the note *f* is missing in the sources. Comparison with analogous bars 138 and 297 suggests the possibility that the note was accidentally left out, as occurs in Chopin's autographs, e.g. in *Barcarolle in F#* Op. 60, bars 31 and 56, as well as in *Scherzo in E* Op. 54, bar 772, *Polonaise-Fantaisie* Op. 61, bars 173 and 176, *Nocturne in B* Op. 62 no. 1, bar 33. In the place under discussion, in **A** there are obvious traces of corrections made in the upper staff, which could have distracted Chopin from the lower voice. Intentionally leaving out *f*, e.g. because the register of this passage is lower than in analogous bars 138 and 297, seems here – as opposed to bar 134 – much less likely for piano-performance reasons (disturbing the two layers of sound consistently played by the R.H.).
- Bar 134** R.H. In some of the later collected editions *eb* was further added to *ab* in the third beat (by analogy to bars 142, 301 and 309). Most likely, however, the lack of this note here is related to the register of the place under discussion, lower than in analogous bars, and the resulting need to maintain a somewhat lighter texture. Similarly in the last chords of bars 128 and 295 Chopin did not give the thirds in the lower voice of the R.H. appearing in the repetition of these phrases an octave higher (bars 136 and 303).
- Bar 147** R.H. Before the second quaver in the third beat **FE** ( $\rightarrow$ **EE**) contains an erroneous  $\natural$ .
- p. 74 **Bar 154 and 234** The rhythmic notation given in the footnote comes from **FE** ( $\rightarrow$ **EE**). We accept for the main text the rhythm corrected by Chopin in **A** ( $\rightarrow$ **GE**) after the completion of [FC] ( $\rightarrow$ **FE**). The movement of the quaver triplets, both before these bars as well as after them, permits us to assume that the two-fold form of the rhythm has only a graphic nature: Chopin attempted to note in the simplest possible way the rhythm, in which the last beat has the value of a quaver in the triplet figure (and thus the footnote suggests this kind of performance).
- Bar 160** L.H. **FE** ( $\rightarrow$ **EE**) erroneously contains *f* as the last note.
- Bar 161** R.H. In the majority of later collected editions the first third was arbitrarily changed from *b*<sup>1</sup>*d*<sup>2</sup> to *bb*<sup>1</sup>*d*<sup>2</sup>. This certainly does not correspond to Chopin's intention, since naturals were placed before both notes of the third in **A** ( $\rightarrow$ **GE**) as well as in **FE** ( $\rightarrow$ **EE**); in addition, **A** ( $\rightarrow$ **GE**) and **FE** contain a *b* restoring *bb*<sup>1</sup> before the third on the fifth quaver of the bar.
- p. 75 **Bars 172-179** L.H. In **A** ( $\rightarrow$ **GE**) the *arpeggio* wavy lines are missing. **FE** ( $\rightarrow$ **EE**) contains them in bars 174-175 and 178-179.
- Bars 172-180** The dynamic markings – *f* in bar 172, *cresc.* in bars 174 and 178 as well as *p* in bar 180 – come from **A** ( $\rightarrow$ **GE**); only in **GE1** *cresc.* is missing in bar 178). **FE** ( $\rightarrow$ **EE**) does not contain these markings.
- Bar 175** R.H. The last quaver in **GE** is mistakenly *f*.
- p. 76 **Bars 182-183** R.H. At the transition of the bars, in addition to the four necessary ties, Chopin mistakenly placed a fifth in **A** ( $\rightarrow$ **GE**), at the level of *bb*. In **FE** ( $\rightarrow$ **EE**) this error – often encountered in other works by Chopin as well – was made in this eight-bar section (bars 180-187) in all four analogous places.
- Bar 184 and 186** L.H. The crotchet *Eb*<sub>1</sub> is found in **FE** ( $\rightarrow$ **EE**) in bar 184, and in **A** ( $\rightarrow$ **GE2**; in **GE1** this note does not appear at all) in bar 186. **FE** has no traces of possible movement of the note from bar 186 to bar 184, and thus the origin of this difference must be sought in the manuscripts. In the editors' opinion, the note was most likely added by Chopin both in **A** and in [FC], but an error made by the copyist or Chopin's correction in [FC] of the **A** version are also possible. Since it is impossible to determine which of these versions Chopin considered final, we give them both.
- Bar 195** L.H. The main text comes from **FE** ( $\rightarrow$ **EE**), the variant – from **A** ( $\rightarrow$ **GE1**). Leaving the chord in an unchanged form, as in **FE**, seems to correspond better with the music fading away in these bars (*calando*). We are most likely dealing here with Chopin's correction of **FE1**.
- p. 77 **Bar 203** R.H. The main text comes from **A** ( $\rightarrow$ **GE**), the variant – from **FE** ( $\rightarrow$ **EE**).
- Bars 210-211** R.H. The sixth *e*<sup>1</sup>*c*<sup>#2</sup> is not tied in **FE** ( $\rightarrow$ **EE**), almost certainly through an oversight.
- Bar 218** R.H. The main text comes from **FE** ( $\rightarrow$ **EE**), the variant given in the footnote – from **A** ( $\rightarrow$ **GE**). The **FE** version is probably the result of Chopin's proof-reading, although other causes for this discrepancy in the sources cannot be ruled out entirely. In any case the obvious corrections in **A** (the replacement of *a*<sup>#</sup> and *F*<sup>#</sup> in the third beat with augmentation dots of the minims at the beginning of the bar) seem to suggest Chopin's hesitation here.
- Bar 220** R.H. **FE** ( $\rightarrow$ **EE**) contains the crotchet *g*<sup>#1</sup> at the beginning of the bar in the upper voice. In **A** ( $\rightarrow$ **GE**) Chopin replaced it with the quavers *g*<sup>#1</sup>*g*<sup>1</sup>.
- p. 78 **Bar 226** L.H. The first chord in **FE** ( $\rightarrow$ **EE**) contains additionally the note *c*<sup>1</sup> (probably by mistake). Cf. the next chord and bar 230.

**Bars 226-227** L.H. In part of the later collected editions the note  $c^2$  was arbitrarily added to the chords on the second half of bar 226 and at the beginning of bar 227.

**Bar 236** The sign  $\text{—}$  in this bar and *cresc.* in the next bar come from **A** ( $\rightarrow$ **GE**). The *cresc.* in bar 236 is found in **FE** ( $\rightarrow$ **EE**).

p. 79 **Bar 241** L.H. **A** ( $\rightarrow$ **GE**) contains  $f$  as the third quaver. We give  $eb$ , introduced by Chopin most likely in the proofs of **FE1** ( $\rightarrow$ **EE**).

**Bar 244** L.H. The main text comes from **A** ( $\rightarrow$ **GE**), the variant – from **FE** ( $\rightarrow$ **EE**). It is difficult to determine how this difference originated; both versions are musically justified.

R.H. In **FE** ( $\rightarrow$ **EE**) the last two dyads have the value of equal quavers.

**Bar 244 and 248** R.H. The tie between the grace note and the seventh in the fourth beat is found only in **FE** ( $\rightarrow$ **EE**). That the tie was overlooked twice in **A** ( $\rightarrow$ **GE**) is supported by analogy with bars 77, 81, 164 and 168, as well as the context of the fingering.

**Bar 251** R.H. The main text comes from **FE** ( $\rightarrow$ **EE**), where Chopin introduced it most likely during the proof-reading of **FE1**. The variant is the version in **A** ( $\rightarrow$ **GE**). In the **FE** version the line created by the lower notes of the dyads in the first, third, fifth, and seventh quavers of bars 250-251 is carried forth more consistently.

**Bar 254** L.H. The highest note of the last chord appears erroneously in **A** ( $\rightarrow$ **GE**) as  $ab^1$  (cf. bar 258 as well as bars 87-88, 91-92, 174-175, 178-179). Chopin corrected this error in **FE2**.

p. 80 **Bars 260-261 and 264-265** The dynamic signs ( $\text{—}$  and accents) in the main text come from **A** ( $\rightarrow$ **GE**). In **FE** ( $\rightarrow$ **EE**)  $\text{—}$  is missing in bar 260, while bars 264-265 contain the signs  $\text{—}$  and  $\text{—}$ , as given in the footnote. In the editors' opinion, the dynamics of this phrase noted in **FE** testify that Chopin wanted it to be the same there as in bars 93-94 & 97-98, but this idea – either as the result of an oversight by Chopin himself or the carelessness of the engraver – was only partially realised. Thus we give in the footnote the markings analogous to bars 93-94 and 97-98.

**Bar 266** R.H. On the first beat  $ab^2$  is missing in **FE** ( $\rightarrow$ **EE**).

p. 82 **Bar 294** R.H. On the first beat in **FE** ( $\rightarrow$ **EE**)  $c^1$  is missing.

**Bar 294 and 306** In **FE** ( $\rightarrow$ **EE**) the agogic markings are missing.

p. 83 **Bar 321** The arpeggio sign before the concluding chord is found only in **FE** ( $\rightarrow$ **EE**).

**Bar 322** **FE** ( $\rightarrow$ **EE**) contains the erroneous time signature **c**.

## Berceuse in D flat major, Op. 57

### Sources

**As** Autograph sketch (Fryderyk Chopin Museum, Warsaw), in which Chopin set several 'variants' of the four-bar melody (cf. the citations *about the Berceuse...* preceding the musical text), sketching fragments of the accompaniment in a few places as well. He then put all the fragments in order by numbering them.

**AI** Autograph fair copy (Bibliothèque Nationale, Paris), representing the unfinalized version of the work (inter alia two bars of the introduction are missing), without performance markings (except for slurs and two *staccato* dots in the R.H.).

**CI** Copy of **AI** written by an unknown copyist (Bibliothèque Nationale, Paris), with the correction of an error copied from **AI** in bar 30.

**CII** Fragment (bars 1-42) of a copy prepared by an unknown copyist on the basis of **AI**, but already containing the two-bar introduction (Bibliothèque Nationale, Paris), with a correction as in **CI**.

**CX** Copy of **AI** prepared by an unknown copyist (Biblioteka Narodowa, Warsaw), carefully corrected and supplemented by Chopin (bars 1-2, pedalling, et al.). **CX** contains the final edition of the work and served as the basis for the first German edition.

**GE1** First German edition, Breitkopf & Härtel (7259), Leipzig, July 1845. **GE1** is based on **CX** and was not corrected by Chopin. A variety of revisions were added to it, and it too contains errors. There are copies of **GE1** with different covers.

**GE2** Second German edition (the same company and number), correcting a variety of errors, and adding arbitrary changes.

**GE3** Second impression of **GE2**, correcting the error in bar 21.

**GE4** Third impression of **GE2**, with several minor additions.

**GE5** Fourth impression of **GE2**, in which the design of the lower voice of the R.H. was arbitrarily changed in bar 13. There are copies of **GE5** with a different price on the cover.

**GE** = **GE1**, **GE2**, **GE3**, **GE4** and **GE5**.

**FE1** First French edition, J. Meissonnier (J.M. 2186), Paris, June 1845, based on a lost manuscript, probably a copy corrected by Chopin as **CX**.

**FE2** Second impression of **FE1**, corrected by Chopin.

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

**FED** Copy of **FE2** with Chopin's annotations, from the collection belonging to his pupil, Camille Dubois (Bibliothèque Nationale, Paris). It contains a variant to bars 13-14, fingering, and performance indications.

**FES** Copy of **FE2** with Chopin's annotations, from the collection belonging to his pupil, Jane Stirling (Bibliothèque Nationale, Paris), containing mainly fingering.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 6313), London, April 1845. **EE**, like **FE1**, is based on a lost manuscript (presumably on still another copy); it was not corrected by Chopin.

### Editorial principles

We take **CX** as the basis, compared with **FE** and **EE**. We take into consideration Chopin's corrections in **FE2** and annotations in his pupils' copies.

The pedalling comes mainly from **CX**, where it was entirely written in by Chopin. In the main part of the work (bars 1-54) **FE** and **EE** have fewer markings; yet it seems that the more economical notation – use of the pedal in the second halves of the bars marked only in bars 13-14, 21, 27-31, 43-46 and 53-54 (**FE**) or 1-4, 13-14, 21, 39, 41-46 and 53-54 (**EE**) – was employed instead to make it easier to write and was not intended by Chopin to indicate more economical pedalling. Bar 28 is an exception, in which we take into consideration both authentic versions of pedalling (a change of pedal in the second quaver appears in **CX**, but not in **FE** and **EE**). In the conclusion (from bar 55) the different pedalling idea noted in **FE** is given in parentheses; the **EE** version, not without errors, introduces no new elements.

p. 84 **Bars 1-2** These bars do not appear in a few of the sources containing the original version of the work – **As**, **AI** ( $\rightarrow$ **CI**).

**Bars 13-14** R.H. Chopin added the accent and tie (our variant) in **FED**. Considering the concurrent version of the remaining authentic sources, including the other pupil's copy (**FES**), we are unable to acknowledge this change as final.

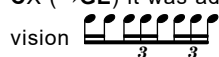
R.H. In **GE5** the last semiquaver in the first half of bar 13 was changed arbitrarily to  $db^2$  tied with  $db^2$  in the second half. The tie on  $gb^2$  was also added to the transition of bars 13-14.

p. 85 **Bar 19** L.H. As the fourth quaver **EE** erroneously contains  $c^1-gb^1$ .

**Bar 20** L.H. On the fourth quaver **AI** ( $\rightarrow$ **CI**,**CII**) and **FE** do not have  $gb^1$ . Chopin added this note in **CX** ( $\rightarrow$ **GE**); **EE** also has it.

**Bar 21** L.H. As the fourth quaver **EE** erroneously contains  $eb^1-gb^1$ .

**Bar 24** R.H. In **AI** ( $\rightarrow$ **CI**,**CII**) the group of eight semiquavers is indicated with the number 7. Thus Chopin certainly had in mind a rhythmically uniform group, but he counted the beats incorrectly. In **FE** the numeral specifying the number of notes is missing, in **CX** ( $\rightarrow$ **GE**) it was added correctly as 8, while **EE** contains the division



which should be considered arbitrary, in light of the fact that Chopin did not follow the convention of internal beam divisions (arbitrary changes in the rhythm of irregular groups are also encountered in **EE** in other compositions by Chopin, e.g. in *Nocturne in Eb* Op. 9 no. 2, bar 18).

p. 86 *Bar 27* L.H. **EE** erroneously contains  $c^1-gb^1$  as the fourth quaver.

*Bar 29* L.H. **EE** erroneously contains  $eb^1-gb^1$  as the fourth quaver.


*Bar 30* R.H. In the fourth figure **AI** erroneously contains  $f^4$  instead of  $eb^4$ . This error was corrected in all the copies; and the first editions also contain the correct version.

*Bars 30-33* The  $\llcorner$  sign in bars 30-31 was added by Chopin in **CX**. The three following signs in bars 31-33 come from **FE2**; two of them (in bars 32-33) were added by Chopin in proof-reading this edition.

*Bar 32* R.H. The natural raising  $fb^2$  to  $f^2$  at the beginning of the last triplet is found only in **FE**. Its absence in the remaining sources is certainly the result of an oversight by Chopin in **AI**.

*Bars 35-36* R.H. Chopin added the *staccato* dots in the proofs of **FE2**.

*Bar 36* R.H. In **As** and **AI** ( $\rightarrow$ **CI, CII**) the first half of the bar has only seven chords (the fifth,  $ab^2-db^2-gb^3$ , is missing) and the end

of the bar has the following form: . The

final version we accept was set by Chopin in the correction of **CX** ( $\rightarrow$ **GE**); **FE** and **EE** contain it as well.

p. 87 *Bars 41-42* L.H. **AI** ( $\rightarrow$ **CI, CII**) contains the third  $eb^1-gb^1$  as the fourth quaver. Chopin changed it to  $c^1-gb^1$  both in **CX** ( $\rightarrow$ **GE**), as well as in the bases for **FE** and **EE**.

p. 88 *Bar 43* The designation *leggieriss.* was added by Chopin in the proofs of **FE2**.

R.H. In **FED** at the trilled crotchet Chopin added signs that are only partially legible, presumably specifying the manner of performing the trill (see the *Performance Commentary*) and its fingering.

*Bar 44* R.H. As the first of the small notes in the second half of the bar **AI** ( $\rightarrow$ **CI**), **FE**, **EE** and **CX** ( $\rightarrow$ **GE1**) contain  $gb^1$ . In **AI** Chopin even placed a precautionary  $b$  before that note (as well as before the fourth,  $gb$ ). In **GE2** ( $\rightarrow$ **GE3-5**) it was arbitrarily changed to  $g^1$ , which found its way into many later collected editions.

*Bar 45 and 46* R.H. As the middle note of the penultimate triplet **AI** ( $\rightarrow$ **CI**) contains  $bb^2$  (bar 45) and  $bb^1$  (bar 46). Chopin changed them to  $ab^2$  and  $ab^1$  both in **CX** ( $\rightarrow$ **GE**), as well as in the bases for **FE** and **EE**.

p. 89 *Bar 59* R.H. In **As**, **AI** ( $\rightarrow$ **CI**) and **EE** the tie on  $bb^1$  is missing.

*Bar 68* In **EE** both  $f^1$  notes are tied, almost certainly erroneously.

*Bar 70* In **AI** ( $\rightarrow$ **CI**) the concluding chord has the value of a dotted minim. In addition, it contains  $ab$ , and  $Ab$  is tied to  $Ab$  in the preceding bar. Chopin changed this version to the final one (accepted by us) both in **CX** ( $\rightarrow$ **GE**) as well as in the basis for **FE**. The **EE** version differs from the final one by the presence of the note  $ab$ .

## Barcarolle in F sharp major, Op. 60

### Sources

**As** Sketch of the conclusion (from bar 110) in the original version, differing significantly from the final one (F. Chopin Museum, Warsaw).

**A1** A partially working autograph, the basis of the first French edition (Biblioteka Jagiellońska, Cracow). It contains many deletions and corrections; Chopin changed certain details in the later sources. The intention of bringing out the polyphony is obvious in the slurring.

[**A2**] Lost autograph on the basis of which the first English edition was prepared. Writing [**A2**], almost certainly on the basis of **A1**, Chopin introduced a number of changes, including some in the dynamics and the slurring, with an obvious concern for maximum clarity.

**A3** Autograph fair copy chronologically the latest (British Museum, London), intended as the basis for the first German edition. In **A3** Chopin reproduced the notation of [**A2**] with only minor changes. The majority of the relatively few crossings-out are corrections of mechanical errors that occurred in the process of copying [**A2**], yet not all the errors of this kind or oversights were changed.

**A1**, [**A2**] and **A3** – analysis of the obvious corrections in the extant autographs leads to the conclusion, confirmed as well by the autographs of Op. 61 and 62, that Chopin made certain changes after writing all three manuscripts. In a few cases one can thus suspect that **A1** versions introduced in the form of corrections were the last.

**FE** First French edition, Brandus et C<sup>ie</sup> (B. et C<sup>ie</sup> 4609) Paris, November 1846, prepared on the basis of **A1** and corrected by Chopin.

**FED** Pupil's copy of **FE** with changes made by Chopin, from the collection belonging to Chopin's pupil, Camille Dubois (Bibliothèque Nationale, Paris). It contains corrections of printing errors, fingering and other performance indications.

**FES** Pupil's copy of **FE** with changes made by Chopin, from the collection belonging to Chopin's pupil, Jane Stirling (Bibliothèque Nationale, Paris), containing corrections of printing errors and various performance indications.

**EE** First English edition, Wessel & C<sup>o</sup> (W & C<sup>o</sup> 6317), London, October 1846, based on [**A2**]. Some of the rather numerous omissions, particularly slurs, had already appeared almost certainly in [**A2**]. Chopin did not collaborate in the creation of **EE**.

**GE** First German edition, Breitkopf & Härtel (7545), Leipzig, November 1846, recreating with errors the text of **A3**. It contains traces of the publisher's revisions, and was not corrected by Chopin.

### Editorial principles

We accept **A3** as the basis, compared with **EE**. We take into consideration the most important changes occurring in **A1** and later corrections of **FE**, as well as changes in the pupils' copies.

The slurring in Op. 60, as in other works of Chopin's late period, poses a difficult editorial problem. During this period Chopin as a rule wrote three autograph fair copies and put different slurs in each of them. The differences are the result of graphic causes (lack of space in the polyphonic texture resulting in the lack or shortening of certain slurs) and of musical causes (smooth transitions between phrases strengthening the coherence of the composition but making the positioning of the slur-breaks more difficult); the causes could be accidental (uneven flow of ink from the quill producing slur-breaks, etc.). Thus in order not to distort Chopin's intention nor reduce performance possibilities, we consider the three authentic slurrings together wherever feasible and list the most important differences in footnotes.

We give all the more important variants of pedalling that occur in **A1**, **EE** and **A3**. The markings without parentheses come from **A3**, those in parentheses – from **EE** and **A1**.

p. 90 *Bar 1* Chopin placed the dynamic signs in various ways in the individual autographs:

**A1**



[**A2**] (according to **EE**)



**A3**



A comprehensive glance at the above markings leads to the conclusion that Chopin tried in various ways to convey the idea of the initial dynamic tension, evoked by the union of the sound of the bass octave opening the work and the syncopated chord in the upper register (see *Performance Commentary*). We accept the notation of **A1**, considering it as most intelligible from the point of view of the contemporary pianist.

N.B. The shift of the dynamic mark toward the middle of the bar does not mean that it is not in effect from the beginning of the bar, since in Chopin's oeuvre two writing conventions co-existed: – the 'contemporary', in which the dynamic mark is in effect from the place where it first appears; Chopin used this most often; – the earlier method used occasionally by Chopin, in which the mark was placed more or less in the middle of the passage in which it took effect.

(A similar convention concerned the writing of semibreves – Chopin in general wrote them in the middle of the bar; nowadays this convention is observed in notating bar-long rests.)

**Bar 8** R.H. In **A3** (→**GE**) the arpeggio before the first chord and the grace note  $a\#^2$  in the second half of the bar are missing.

**Bar 11** L.H. Some later collected editions erroneously contain  $F\#$  as the third quaver from the end of the bar.

R.H. A continuous slur is found in **A1** (→**FE**) and **EE**.

p. 91

**Bars 16-19** L.H. We give the slurring of **A3** (→**GE**). **A1** contains the following slurs (reproduced in **FE** with errors):

The slurring of **EE** is consonant with **A3** in bars 16-18, but with **A1** in bar 19 (without the tie on  $f\#$ ). See also the commentary to bar 19.

**Bar 17** L.H. The notes  $C\#$  (sixth and seventh quavers) are tied in **EE**, probably by mistake.

**Bar 19** L.H. The notes  $f\#$  on the 3<sup>rd</sup> and 4<sup>th</sup> quaver are tied in **A1** (→**FE**). In this version the rhythmic scheme and phrasing correspond exactly to the similar bar 17 (see the example in the commentary to bars 16-19). In **[A2]** (→**EE**) Chopin has abandoned the tying of  $f\#$ , relating in this way to the motifs of the previous bar 18. In **A3** (→**GE**) this new idea was confirmed in the appropriately changed slurring; we give this final version as the only one.

**Bar 20** L.H. In **A3** (→**GE**) the second arpeggio was placed – probably by mistake – a quaver earlier.

**Bars 20-21** The dynamic markings in the main text come from **EE** and **A3** (→**GE**); an alternative concept given in the footnote – from **A1** (→**FE**).

p. 92

**Bar 22** R.H. In part of the later collected editions the note  $a\#^1$  was arbitrarily added to the sixth  $e\#^1$   $c\#^2$  that begins the bar. Typical of Chopin is the 'empty place' left in the chord for the following melodic note (cf. *Prelude in A $\flat$*  Op. 28 no. 17, bar 11, *Bal-lade in A $\flat$*  Op. 47, bar 87).

**Bar 23** R.H. In **A1** (→**FE**) the minims  $a\#^1$  are tied. This type of two-fold notation of trills, without any influence on performance, is encountered several times in Chopin's works (cf. e.g. the commentary to the *Waltz in D $\flat$*  Op. 64 no. 1, bars 69-72).

**Bar 24** R.H. As the grace note before the third quaver from the end **A1** (→**FE**) contains the third  $c\#^2$   $e\#^2$ . The omission of  $c\#^2$  in **EE** and **A3** (→**GE**) was almost certainly intended to facilitate the *legato* of the melody.

**Bars 24-25** R.H. Only **A3** (→**GE**) starts a new slur at the beginning of bar 25.

**Bar 25** The mark  $\text{—}$  is found only in **A1** (→**FE**).

**Bar 26** R.H. The main text comes from **A1** (→**FE**) and **A3** (→**GE**), the variant – from **EE**. The *ossia* version given in the footnote is marked in **FED**.

**Bar 30** L.H. The third group of quavers in **A1** (→**FE**) has the fol-

lowing form:

R.H. In the third quaver from the end **A1** (→**FE**) and **EE** contain additionally  $d\#^2$ . In the **A3** (→**GE**) version we give, the line of the R.H. sixths works out so naturally, both musically as well from the performance standpoint, that the possibility of accidental omission of this note seems very unlikely.

**Bar 31** R.H. In the first half of the bar in **A1** (→**FE**) the slurs refer only to the internal quaver voice, while sustaining the dotted crotchets is emphasised by *ten*. We give the synonymous, but simpler notation of **A3** (→**GE**). **EE** contains slurs like **A1**, but does not contain *ten*. (an editorial revision of the notation as in **A3** cannot be ruled out).

R.H. At the end of the bar in **A3** (→**GE**) the fifth  $g\#^1$   $d\#^2$  in the lower voice is missing.

p. 93

**Bar 32** R.H. The main text comes from **FE**; Chopin most likely introduced it during the proof-reading. The variant is the version of the remaining sources.

**Bar 33** R.H. In **FE** the grace note is missing the note  $c\#^2$  (almost certainly the result of an incorrect reading of **A1**).

L.H. At the beginning of the bar **A1**, **EE** and **A3** (→**GE**) contain the octave  $F\#_1$   $F\#$ , while **FE** – most likely as the result of an oversight – has only  $F\#_1$ .

**Bar 34** R.H. In **A1** (→**FE**) and **EE** the slur is not broken here.

**Bar 34 and 51** Striking of the grace notes in the R.H. simultaneously with the first quaver in the L.H. is marked in **FED**.

**Bar 36** The notation we accept in the second half of the bar is from **FE**. Initially Chopin did not indicate the way it was to be performed: **EE** and **A3** (→**GE**) contain no fingering and additional quaver flags. In **A1** Chopin added fingering numbers and changed

the original notation to the following: which he then improved in proof-reading **FE**.

**Bars 39-40** R.H. A tie on  $a^1$  at the transition of the bars is found in **A1** (→**FE**). It is difficult to determine if the lack of this tie in **A3** (→**GE**) was a deliberate change or an oversight. The **EE** version (without the tie) in this case cannot be considered on account of the obvious oversight of the tie on  $a^1$  in bar 40.

**Bars 40-41** R.H. The  $\text{—}$  sign was added in the proofs of **FE**.

**Bars 41-42 and 45-46** R.H. The individual sources differ as regards slurs and ties in the upper voice:

	bars 41-42	bars 45-46
<b>A1</b> (→ <b>FE</b> )		
<b>EE</b>		
<b>A3</b>		

(in **GE** a tie on  $b^1$  in bar 46 was added to the **A3** version).



With regard to the ties on  $c\#^2$  in bar 42 and  $b^1$  in bar 46, the uniform versions of the two basic sources (both autographs in bar 42 as well as **A1** and **EE** in bar 46) permit the missing tie in the third source to be regarded as an oversight. This conclusion is confirmed by the version of bars 53 and 57, in which the lack of  $c\#^3$  ( $b^2$ ) in the fourth quaver corresponds rhythmically to the version with the tied note in bars 42 and 46.

More complicated is the question of repeating or tying sounds  $c\#^2$  ( $b^1$ ) at the beginning of bars 42 and 46. Chopin most likely initially – in **A1** ( $\rightarrow$ **FE**) – envisioned an expressive rhythmic variant in the form of a tied  $b^1$  at the transition of bars 45–46, yet he omitted it in **EE** and **A3** ( $\rightarrow$ **GE**). Although it appears in many later collected editions, the tying of  $c\#^2$  in the transition of bars 41–42 is not confirmed whatsoever in the sources. Thus in the main text we give the version with the repetition of sounds at the beginning of bars 42 and 46, while the rejected variant in bars 45–46, nevertheless accepted for lessons, is cited in the footnote.

p. 94 **Bar 46** L.H. At the beginning of the bar the upper  $F\#$  appears only in **A1** ( $\rightarrow$ **FE**).

**Bar 48 and 59** R.H. As the third quaver of the lower voice **A1** ( $\rightarrow$ **FE**) has  $f\#$ . **EE** has  $f\#$  in bar 48, but  $g\#$  in bar 59. **A3** ( $\rightarrow$ **GE**) contains  $g\#$  in both bars. It thus seems likely that Chopin gradually abandoned the version with  $f\#$ . Both versions are nevertheless justified in terms of polyphony, and the earlier version (with  $f\#$ ) was afterwards accepted by Chopin in lessons; **FED** contains visible evidence of this – the fingering was written in above  $f\#-a$ , the third and fourth quaver of bar 48. Thus we give both versions.

**Bar 50** R.H. The sources contain no accidentals before the second grace note in the middle of the bar. That Chopin here most likely heard  $d\#^2$  is confirmed by the presence of  $\flat$  on that pitch before the penultimate quaver of the bar, added in the proof-reading of **FE** together with the  $\sharp$  raising  $d^1$  to  $d\#^1$  in the eighth quaver and the  $\flat$  restoring  $d^1$  in the last. (These signs were overlooked in the remaining sources.) Similar situations in which an oversight of an accidental before the upper note of the 'mordent' can be suspected, are frequently encountered in Chopin's works (cf. e.g. *Allegro de Concert* Op. 46, bar 103).

**Bar 51** R.H. In **EE** the grace note beginning the bar is missing  $a^1$ . L.H. The upper  $A$  in the first quaver is found only in **A1** ( $\rightarrow$ **FE**).

**Bar 52 and 56** R.H. We give the slurring of **A3** ( $\rightarrow$ **GE**). In both bars in **A1** ( $\rightarrow$ **FE**) and in bar 52 of **EE**, the slurs are never broken.

**Bar 54** R.H. The main text is the undoubted version of **A1** ( $\rightarrow$ **FE**) – cf. analog. bar 58. The version given in the footnote appears in **EE** and **A3** (without  $\sharp$  raising  $b^1$  to  $b\#^1$ ; this sign was added in **GE**). It seems that if Chopin had really wanted to change  $g\#^1$  to  $b\#^1$ , he would not have forgotten the necessary chromatic sign (in bar 43, where  $b\#^1$  appears in the arpeggio with all certainty,  $\sharp$  is repeated before that note).

p. 95 **Bar 56** L.H. In the seventh quaver in **A3** ( $\rightarrow$ **GE**) the lower  $G\#^1$  is missing. This was probably Chopin's error, since there is no obvious reason for weakening this culminating phrase. An octave is found in **A1** ( $\rightarrow$ **FE**) and **EE**. Cf. analogous bar 52.

**Bar 57** R.H. Part of the later collected editions arbitrarily tie  $f\#^1$  in the chords in the middle of the bar (almost certainly by analogy to bar 53).

**Bar 59** L.H. The upper note of the octave in the last quaver,  $c\#$ , is found only in **A3** ( $\rightarrow$ **GE**).

**Bar 61** R.H. The accent above the crotchet  $c\#^2$  is found in **A1** ( $\rightarrow$ **FE**) and **EE**. In part of the later collected editions this note is arbitrarily tied with  $c\#^2$  beginning the second half of the bar.

**Bar 62** R.H. The slurring in the main text comes from **A3** (we determine the imprecisely indicated moment of interruption of the slur in the middle of the bar by analogy with bars 68 and 93, as well as with bar 99 in **A1** and **EE**); the slur described in the footnote – from **A1** ( $\rightarrow$ **FE**) and **EE**.

p. 96 **Bar 66 and 67** L.H. We give the slurs of **A3**. In **A1** ( $\rightarrow$ **FE**), **EE** and **GE** the first slur covers the first half of the bar.

**Bar 66 and 68** R.H. We give the slurs of **EE** and **A3** ( $\rightarrow$ **GE**). Longer, unbroken slurs are found in **A1** ( $\rightarrow$ **FE**).

**Bars 66–67** R.H. The main text comes from **EE** and **A3** ( $\rightarrow$ **GE**), the variant from **A1** ( $\rightarrow$ **FE**).

**Bar 71** R.H. Chopin wrote in the fermata above the trill in **FED**.

**Bar 73** R.H. In the majority of later collected editions a tie was arbitrarily added between both  $f^1$  notes.

**Bar 75** R.H. In **A3** ( $\rightarrow$ **GE**) the tie on the initial  $f^1$  is missing. This was most likely an oversight by Chopin caused by the deletions in the middle of the bar.

**Bar 76** L.H. As the first octave **A1** ( $\rightarrow$ **FE**) contains  $D-d$ . The version we give from **EE** and **A3** ( $\rightarrow$ **GE**) with the octave  $C\#-c\#$  can be considered an improvement:

– the change of harmony in the transition of bars 75–76 goes together with the written out enharmonic change  $f^1-e\#^1$ ;  
– the earlier introduction of  $c\#$  as the fundamental bass note, on the downbeat, more clearly emphasizes the moment where the modulation enters its decisive phase.

The above observations are confirmed by the deletions visible in **A1**. Chopin probably departed from the following version, similar rhythmically to bar 74:



and afterwards gradually moved

back the appearance of notes of the  $C\#^7$  chord preparing the concluding cadence in  $C\#$  major.

L.H. The  $\sharp$  raising  $d$  to  $d\#$  before the last quaver is found only in **FE** (added during proof-reading).

**Bar 78** R.H. In the second half of the bar the  $\sharp$  restoring  $f\#^2$  in the seventh quaver of the ten-note figure is found only in **FE** (added during proof-reading). We accept this version in the main text, considering it consonant with Chopin's decision confirmed by the sources. We give the notation of the remaining sources in the variant. It cannot be ruled out that Chopin had, from the very beginning,  $f\#^2$  in mind for this place, and missing  $\sharp$  is only an oversight. Yet this possibility seems to be denied by the consistent course of the melody in the variant version:  $f\#^2$  is intertwined in ascending progressions, which are accompanied by the tonic chord  $C\#$  major, while  $f\#^2$  appears in the descending portion of the melody together with the dominant chord in bar 79.

p. 97 **Bar 81** R.H. Part of the later collected editions arbitrarily changed the fourth semiquaver of the second group from  $c\#^3$  to  $b\#^2$ .

**Bars 82–84** R.H. The slurring in the main text comes from **A3** ( $\rightarrow$ **GE**). The slurs given in the footnote are found in **A1** (in **FE** they are repeated in simplified form). The slurring of **EE** allows us to assume that in [**A2**] Chopin as a rule copied the slurs from **A1**.

**Bar 83** R.H. The  $\sharp$  restoring  $f\#^1$  in the penultimate quaver of the bar – in the remaining sources it was most likely overlooked – was added in the proof-reading of **FE**.

**Bars 84–89** L.H. We give the slurring of **A1** ( $\rightarrow$ **FE**) and **EE**. In **A3** ( $\rightarrow$ **GE**) the slurs beneath the group of sixth-quavers are notably shorter, running from the second to the fifth quaver of each group. It is difficult to determine the reason for this kind of notation, but it seems highly unlikely that Chopin sought in this way to indicate a phrasing of the motifs of the accompaniment different from that in bars 4–11 and 24–29.

**Bar 86, 88 and 89** R.H. The ties on the chords in the second beat of bar 86 and 88 were overlooked in **A3** (in **GE** the ties were added in bar 88). The corresponding ties in bar 89 are missing in **A1**. We give the undoubtedly correct version of **FE** and **EE**.

p. 98 **Bars 90-91 and 93** R.H. We give the slurs of **EE** and **A3** ( $\rightarrow$ **GE**). Longer, unbroken slurs are found in **A1** ( $\rightarrow$ **FE**).

**Bar 91** R.H.  $\blacktriangledown$  instead of  $\blacktriangleright$  above  $f\sharp^2$  is found in **A1** ( $\rightarrow$ **FE**).

**Bar 92** L.H. In the chord in the seventh quaver **FE** contains an additional  $g\sharp^1$  note (doubling  $g\sharp^1$  in the R.H.). Perhaps Chopin wanted to add it in order to achieve a consistent line of the highest sounds in the L.H. as well. Yet in **FES** the note was deleted. Thus, taking into consideration that playing it with the R.H. seems easier, we give as the only version that in **A1**, **EE** and **A3** ( $\rightarrow$ **GE**). L.H. As the highest note in the chord in the eighth quaver **EE** and **A3** ( $\rightarrow$ **GE**) contain  $f\sharp^1$  instead of  $a\sharp^1$ . We accept the version in **A1** ( $\rightarrow$ **FE**), in which the octave doubling of the upper voice of the R.H. is continued from the second quaver throughout the entire bar. The version with  $f\sharp^1$  is probably erroneous: in **A1** this and the previous chord have a very similar appearance, since their width is equal in spite of the different number of ledger lines; most likely Chopin confused them writing [**A2**] on the basis of **A1**.

**Bars 94-95, 96-97 and 97-98** R.H. In the transition of bars 94-95 in parts of later collected editions the octave  $c\sharp^2-c\sharp^3$  was arbitrarily tied. In some of them the same applies to the octaves  $a\sharp^1-a\sharp^2$  in bars 96-97 and  $c\sharp^2-c\sharp^3$  in bars 97-98.

**Bar 95** L.H. **EE** and **GE** overlooked  $c\sharp^1$  in the sixth quaver. L.H. In the eighth quaver **A3** ( $\rightarrow$ **GE**) contains the chord  $c\sharp-f\sharp-a\sharp$ . This is the vestige of an error related to copying made by Chopin and incompletely corrected: in the second half of bar 95 he mistakenly wrote in the second half of bar 94. Noticing the error, he in fact corrected the last three quavers, clearly giving the wrong harmony. However he overlooked the lesser misshapen outline of the accompaniment two quavers earlier, nor did he eliminate the unnecessary change of pedal. Thus we give as the only version that in **A1** ( $\rightarrow$ **FE**) and **EE**.

**Bar 96** L.H. The  $c\sharp^1$  note in the chord on the third quaver is found in **A1** ( $\rightarrow$ **FE**) and **EE**. Its presence in **A3** is doubtful, although it cannot be ruled out (**GE** does not contain it). Cf. the commentary to bar 100.

L.H. Misreading **A1**, **FE** has additionally the note  $a\sharp$  in the chord on the fifth quaver (crossed out in **FES**). Some later collected editions took this additional note into consideration, changing it to  $b$ .

**Bar 98** R.H. In **A3** ( $\rightarrow$ **GE**) the ties on the octave  $f\sharp^2-f\sharp^3$  in the middle of the bar are missing (almost certainly Chopin's oversight).

**Bars 98-100** R.H. A continuous slur is found in **A3** ( $\rightarrow$ **GE**). **A1** has slurs broken in three marked places. In **EE** the slur is broken only in bars 98 and 99.


p. 99 **Bar 100** L.H. It is difficult to determine if in the penultimate chord **A3** contains the note  $c\sharp^1$  (it is missing from **GE**). The uniform versions in **A1** ( $\rightarrow$ **FE**) and **EE** support the presence of this note.

**Bars 100-101** R.H. The ties on the chord at the transition of the bars were added in the correction of **FE**.

**Bar 101** R.H. In **A1** ( $\rightarrow$ **FE**) the chords in the fifth and sixth quaver were noted down by Chopin in enharmonically equivalent form:



R.H. The main text of the seventh quaver of the bar comes from **A3** ( $\rightarrow$ **GE**), the variant from **A1** and **EE**. In **FE** the beginning of

the second half of the bar looks like this: . This version is almost certainly the result of proof-reading by Chopin (cf. changes in a similar vein in the *Polonaise in A $\flat$*  Op. 53, bars

97 and 117). However it is possible that the purpose of the change was not to supplement the correctly written out eighth quaver of the bar, but to correct an erroneously printed chord with  $a\sharp^2$  in such a way that it would correspond acoustically to the version in **A1** (this kind of simplification for the technical engraving purpose of 'eliminating' an unnecessary note is encountered in e.g. the *Polonaise in C minor* Op. 40 no. 2, bar 125). This possibility is indicated by the pencil correction made in **FES** which restored the **A1** version, by crossing out  $a\sharp^2$  in the eighth quaver of the bar and the tie.

**Bar 102** R.H. In some of the later collected editions as the conclusion of the trill the grace note  $f\sharp\sharp^1$  was arbitrarily added. L.H. **GE** erroneously has  $b\sharp-d\sharp^1-f\sharp^1-g\sharp^1$  as the penultimate chord, which some later collected editions changed to  $b-d\sharp^1-f\sharp^1-g\sharp^1$ .

**Bars 102-103** R.H. Here the sources give an interesting picture of the gradual shaping of the phrase by Chopin with the help of slurs:

In **FED** Chopin very clearly – with two slurs and a demarcating vertical bar – marked the change of idea, indicating the prolongation of the first slur to the fifth quaver in the second half of bar 102 and the separation of the last two quavers (in accordance with the division suggested by the beams).

The slurs we accept combine the most essential elements of the two sources with the latest markings in Chopin's hand, **A3** and **FED**. Cf. the commentary to the *Impromptu in G $\flat$*  op. 51, bars 32-34, 37-38 and analog.

**Bar 103** R.H. The upper  $f\sharp^2$  at the beginning of the second half of the bar is placed too high in **A3**, so that in **GE** it was deciphered erroneously as  $g\sharp^2$ .

**Bar 104** R.H. In the last chord in **A3** ( $\rightarrow$ **GE**) the note  $f\sharp^1$  was overlooked (cf. bar 103, as well as 107-108 and 53 and 57).

**Bar 108** R.H. The majority of later collected editions arbitrarily changed the sixth quaver of the lower voice to  $a\sharp^1-c\sharp^2$ . As far as the sound of this dyad is concerned, all the sources are consistently in agreement. Chopin hesitated only with regard to its notation: **EE** and **A1** ( $\rightarrow$ **FE**) note it as  $a\sharp^1-d^2$ , **A3** ( $\rightarrow$ **GE**) as  $a\sharp^1-c\sharp^2$ .

**Bar 109** L.H. In **A3** ( $\rightarrow$ **GE**) in the fourth quaver of the bar the previous chord is repeated. This was almost certainly Chopin's error:  $a\sharp$ , repeated in the fourth quaver, gives in combination with the melodic sounds  $b^1$  and  $a^1$  at the beginning of the second half of the bar a distinctly audible and harmonically unjustified false relation. We give the uniform versions of **A1** ( $\rightarrow$ **FE**) and **EE**.

p. 100 **Bar 110** R.H. All the sources contain  $c\sharp^1$  as the third note of the run. In the majority of the later collected editions it was changed arbitrarily to  $c^1$ , almost certainly by analogy to similar motifs in a later part of the arpeggio. The possibility that the accidentals were overlooked ( $\natural$  before the third note and  $\sharp$  restoring  $c\sharp^1$  on the fifth note) in the three autographs seems to be very unlikely, since in this run Chopin noted with unusual thoroughness all the necessary accidentals (in particular neither the naturals before  $c^2$ ,  $c^3$ ,  $c^4$ , nor the sharps restoring  $c\sharp^2$ ,  $c\sharp^3$ ,  $c\sharp^4$  that follow are missing). Cf. *Etude in A minor* Op. 25, no. 11, bars 59-60.

R.H. The sources contain  $e^4$  (with  $\flat$ ) as the sixteenth note from the end (the highest). In a subsequent part of the passage in **A1** ( $\rightarrow$ **FE**) and **A3** ( $\rightarrow$ **GE**) there are no signs before the twelfth, eighth and fourth notes from the end, yet sharps from the ascending part of the run are in effect ( $e^{\#3}$ ,  $e^{\#2}$ ,  $e^{\#1}$ ). In **EE** a  $\flat$  is placed before the twelfth note from the end lowering  $e^{\#3}$  to  $e^3$ , presumably an arbitrary revision of this edition (in similar melodic phrases the revisers of **EE** and **GE** several times rendered the sound of the arpeggios uniform, cf. e.g. *Ballade in F minor* Op. 52, bars 164-165). An arbitrary change of  $e^{\#}$  to  $e$  in this entire passage was also made in part of the later collected editions.

**Bar 111** L.H. At the beginning of the bar only  $F^{\#1}$  appears in **EE** and **A3** ( $\rightarrow$ **GE**), but the octave  $F^{\#1}-F^{\#}$  – in **A1** ( $\rightarrow$ **FE**).

**Bar 114** L.H. **FE** contains the octave  $c^{\#}-c^{\#1}$  as the fourth key-stroke. The missing  $a^{\#}$  was added in **FES**.

**Bar 115** R.H. In **A1** ( $\rightarrow$ **FE**) the note  $E^{\#}$ , sixth from the end of the run, is missing,

## Supplement Variation VI from Hexameron, Dbop. 29

### Hexameron

This title was given in the second (Viennese) and subsequent editions to the variations on the march from Bellini's opera *I Puritani*, written by Ferenc Liszt and five other virtuoso composers: S. Thalberg, J.-B. Pixis, H. Herz, C. Czerny and Chopin. The entire composition will be included in the National Edition in the volume *Supplement* (37 **B XI**).

### Sources

- [A] There is no extant autograph.  
**IE** First Italian edition, Jean Ricordi (10982), Milan, December 1838. The entirety of **IE** was almost certainly based on Liszt's manuscript, yet it is difficult to determine if Chopin's variations were copied before publication or if the autograph was simply attached to the manuscript of the whole. **IE** contains several obvious errors in Chopin's variation.  
**GE** First German edition, Tob. Haslinger (T. H. 7700), Vienna, February 1839, based on **IE**. Errors in pitch were corrected in it, yet certain most likely arbitrary changes were made in the rhythmic notation and the graphic arrangement.  
**EE** First English edition, Cramer & C<sup>o</sup> (N<sup>o</sup> 406), London 1840, based on **IE**, containing the pitch corrections made in **GE**.  
**FE** First French edition, E. Troupenas et C<sup>ie</sup> (T. 1066), Paris 1841, based on **IE**, containing the pitch corrections made in **GE**.

### Editorial principles

We accept **IE** as our basis. We take into consideration the corrections of errors that were made to **GE**, **EE** and **FE**.

The method of notating dotted rhythms against triplets we accept appears in all the sources, not only in Chopin's variation, but also in the entire composition. Chopin used this notation in all his works (see the chapter devoted to this topic in Jan Ekier's *Introduction to the National Edition, Editorial Problems*, www.pwm.com.pl). In some of the later collected editions the semiquavers were arbitrarily moved beyond the third note of the triplets.

p. 102 **Bar 2** L.H. **IE** contains the sixth  $e-c^{\#1}$  as the third quaver. This is most probably an error, since in the accompaniment of the entire Chopin's variation the dominant rule is the repetition of the common note in subsequent dyads. We accept  $g^{\#}-c^{\#1}$  which appears in **GE**, **EE** and **FE**.





**Bar 3, 7, 8 and analog.** R.H. In the third beat we recreate the notation of **IE** ( $\rightarrow$ **EE,FE**). In **GE** the second quaver is written above the third quaver of the L.H. triplet, which in the second

half of the bar implies the rhythm , identical with the

rhythm appearing in the theme (and its archetype in the opera). The use of two kinds of writing to indicate the same rhythm has no justification and cannot correspond to Chopin's intention.

**Bar 3** R.H. The main text and variant constitute two ways of deciphering the unclear notation of the rhythm in the fourth beat in **IE**. Two quavers fill it, but the second of them,  $f^{\#2}$ , is noted above the last quaver of the L.H., as a semiquaver. Thus either the correct rhythmic values were erroneously arranged or – which is more likely considering the rhythm in analogous bars 7-8 and 16-17 – the notes are correctly aligned but the notation of the rhythm is incomplete. The rest of the first editions retains the quaver values, correcting the alignment of notes.

**Bar 4** R.H. The sources overlooked  $\flat$  before the last crotchet.

p. 103 **Bars 10-11** L.H. In the fourth beat **IE** ( $\rightarrow$ **EE,FE**) has the rhythm  in bar 10, but  in bar 11. The lack of musical justification for this difference suggests an error. We accept in the main text the version in which in bars 10-12 the rhythm  appears consistently together with the dynamic **ff**. **GE** in both bars has .

**Bar 13** R.H. The slur between the grace note and  $d^{\#1}$  in the penultimate chord was almost certainly overlooked. In a very similar context at the end of the *Prelude in A $\flat$*  Op. 28 no. 17 (bar 89) Chopin avoided a repetition uncomfortable to perform, omitting  $e^{\flat1}$  in the penultimate quaver.

**Bar 14** L.H. **IE** erroneously has the fifth  $e^{\flat1}$  as the sixth quaver.

**Bar 15** L.H. The eighth quaver in **IE** is missing  $b$ .

**Bar 17** L.H. **IE** erroneously has the octave  $c^{\#1}-c^{\#2}$  as the ninth quaver.

Jan Ekier  
Paweł Kamiński