

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 not interested in source-related questions, who wish 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 signs indicating the distribution of parts between the hands come from 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.

1. Rondo in C minor, Op. 1

The slurring in this work – generally sparing – has a chiefly motivic character. Where there are no suggestions as to articulation (slurs, *staccato*, rests), a given fragment should be played *legato*.

Chopin gave few indications regarding pedalling, presumably considering that elsewhere this resulted naturally from the flow of the music. The character of the principal themes inclines one towards an economical use of pedal, subordinated to both the harmonic changes and the rhythmic shape of the accompaniment. Fragments based on an accompaniment of broken chords (e.g. bars 89 ff., 102-103, 130 ff.) may be pedalled somewhat more densely, guided primarily by the flow of the harmony.

p. 10 *Bar 5, 6 & analog.* R.H. The turns may be executed as quintuplets of demisemiquavers (taken together with the main note, preceding the ornament sign). One may also venture to lengthen the main note slightly (with a correspondingly quicker execution of the turn proper).

Bar 13, 14 & analog. R.H. The trills should be performed as a group of five or seven notes starting with the main note, and without a termination.

p. 11 *Bar 28-29 & analog.* R.H. The trills should be performed as a group of five or seven notes starting with the main note, and without a termination.

p. 12 *Bar 66, 67 & analog.* R.H. The turns are best executed as hemidemisemiquavers, e.g. in bar 66:

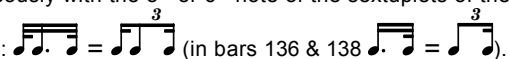
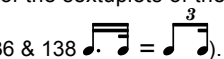


p. 15 *Bar 117* A different reading of the division between the two hands written into a pupil's copy:



p. 16 *Bar 129* The version recommended by the editors combines elements appearing in the source versions (given in the main text and the first variant): extended sounds, bringing out the harmonic changes, with a virtuosic, alternating motion. This is motivated by the view that the notation of the first editions is simplified – see *Source Commentary*.

Bars 132-152 & 307-312 R.H. All the demisemiquavers should be struck simultaneously with the 3rd or 6th note of the sextuplets of the

accompaniment:  (in bars 136 & 138 .

p. 17 *Bars 155-157 & 315-317* In keeping with the sources, the pianist may vary the pedalling in these places, or else apply one of the proposed solutions in both places.

p. 22 *Bars 267-271* In the editors' view, it is more likely that the R.H. octaves should be executed simultaneously with the third note of the L.H. triplets (see *Source Commentary*). However, also admissible is an execution in keeping with a theoretical understanding of this figure, with the octaves between the 2nd and 3rd notes of the triplets.

2. Rondo à la Mazur in F major, Op. 5

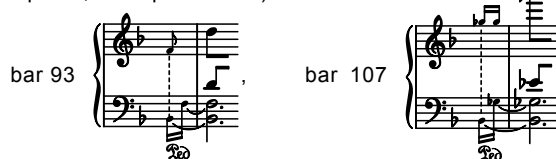
Slurring in Chopin's youthful works is often fragmentary. The end of a slur does not always signify the lifting of the hand or the shortening of the final note. Note progressions not divided by rests and not marked *staccato* should be performed *legato*.



Trills over minims and crotchets (e.g. in bars 41-44 & analog., 90-92 & analog., 441-442) should always begin on the main note. Terminations should not be added, unless written out in small notes.

All the arpeggios of the left hand should be performed such that the last note of the arpeggio be played simultaneously with the corresponding note of the R.H., though with care taken to capture the whole chord with the pedal. For combinations of arpeggios with the ornaments of the R.H. see comments to relative bars below.

p. 26 *Bar 18 & analog.* R.H. For the synchronization of arpeggio and mordent see below, note to bar 94 & analog.

p. 29 *Bar 93, 107, 116, 123-126 & analog.* R.H. Single or double grace notes that with the main note form an interval of a sixth or greater should be performed simultaneously with the L.H. arpeggio (anticipated, examples below).




Bar 94 & analog. R.H. Mordents notated  or  are best begun on the strong part of the bar, that is, together with the last note of the L.H. arpeggio, although also admissible is anticipated execution, as illustrated above for bar 107.

- p. 30 **Bar 113 & analog.** R.H. A triple grace note sounds most natural when played simultaneously with the L.H. arpeggio:



The aim of the later depression of the pedal, as marked in the above example, is to avoid the blending of the R.H. semitones. The remaining components of the L.H. chord, played beforehand, should be held by the fingers; if hand span is insufficient, the highest note can be taken by the R.H.

Bar 114 R.H. Start of the trill with grace notes:  d^2 together with bb^1 , the last note of the L.H. arpeggio.

- p. 31 **Bar 142** R.H. Pianists with a lesser hand span may omit the notes f^1 & f^2 in the chords.

- p. 33 **Bar 193** R.H. The lack of dynamic marks at the beginning of the refrain allows performers to apply their own conception in this respect. In the editors' view, there are two basic solutions after the seven-bar *crescendo* ending on the 1st chord of this bar:

— a return to the dynamics of the first appearance of the theme (bar 5), that is, *subito p*;
— *f* as the natural continuation of the preceding section.

- p. 43 **Bars 449-452** R.H. The seemingly redundant slur in the lower voice in bar 450 (from bar 449 the expression is *molto legato*) is understandable when read as an indication of the continued reminiscence of the theme, divided between 2 voices:



3. Rondo in E flat major, Op. 16

- p. 44 **Beginning** The lack of dynamic markings at the beginning of the work, not a rare phenomenon in Chopin's works, most often equates to the indication *mezza voce* or *mf*.

- p. 47 **Bar 52** R.H. See above, note to beginning of introduction.

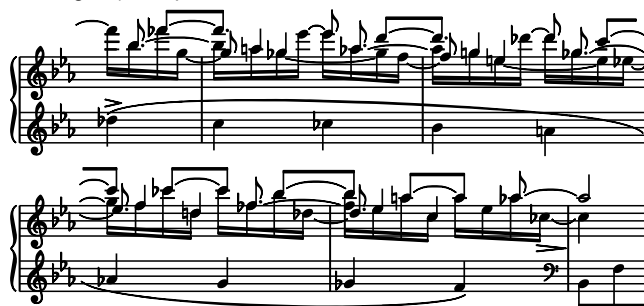
Bars 52-53 & analog. L.H. The fifth motif of the bass at the transition between bars ($Bb-Eb$) on the first appearance of the refrain (bars 52-83) is not slurred. This may mean that Chopin provided for two different variants in articulation for this figure, since on the second and third occasions (bars 220-231 & 360-371) the two notes are always slurred together. The editors advise applying in the first refrain a soft staccato, after the fashion of cello pizzicato.

Bars 60 & 76 R.H. The grace note g^1 should be struck simultaneously with the bass Eb .

- p. 50 **Bars 122, 138 & analog.** R.H. To preserve rhythmic clarity, the grace note in the middle of the bar is best played in an anticipated manner (most simply, simultaneously with the last semiquaver of the L.H. triplet).

Bars 125, 127, 129 & analog. R.H. The grace notes at the beginning of the bar are best played in an anticipated manner (see above, note to bars 122, 138 & analog.).

- p. 54 **Bars 213-218** R.H. In this context the term *legatissimo* means a „harmonic legato“ (holding the components of harmonies with the fingers). Proposed realisation:



- p. 55 **Bar 238** R.H. With the synchronization of the hands in mind, the grace notes at the beginning of the bar are best played in an anticipated manner.

- p. 60 **Bars 344-346** R.H. The trills should begin with the main note. Terminations should not be added, as suitable melodic turns are contained in the subsequent semiquaver figures.

- p. 65 **Bars 457-459** R.H. The trill should begin with the upper note, with care taken to ensure a smooth connection with the preceding semiquavers. Similarly, the semiquavers in bar 459 should issue from the trill in an unbroken manner.

Jan Ekier
Paweł Kamiński

SOURCE COMMENTARY /ABRIDGED/

Initial remarks

The present commentary sets out in abridged form the principles of editing of the musical text of particular works and discusses the most important discrepancies between authentic sources; in addition, it signals the most common departures from the authentic text encountered in the collected editions of Chopin's works prepared after his death. A separately published *Source Commentary* contains a detailed description of the sources, their filiation, justification of the choice of primary sources, a thorough presentation of the differences between them and a reproduction of characteristic fragments.

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

Rondos, Op. 1 and 5

Chopin's first two *Rondos*, in *C minor* and *F major*, are linked by a number of common features, both historical and editorial. They were composed in Warsaw within about a year of one another (the *C minor* in 1825, the *F major* probably in 1826), both were first published in Poland (1825, 1828), and both first editions lacked opus numbers, which appeared only several years later, in the first foreign editions.

The autographs of both *Rondos* are lost. The first editions based thereon were lithographed by the Warsaw music company of A. Brzezina, which had been in business for barely three years prior to the publication of the *C minor Rondo*. This edition betrays the lack of qualified, experienced musical staff, capable of accurately reproducing what was, for those times, a graphically rather complicated text. The *F major Rondo*, published three years later, already shows a greater professionalism in this respect.

The young Chopin also had little editing experience at this time, with regard to both the preparation of the base text for print (the notation of ornaments less than fully developed, account not taken of the short notation for repeated sections that can be applied in rondo form) and also proofreading and correction.

1. Rondo in C minor, Op. 1

Sources

- [A] Autograph, not extant.
- PE** First Polish edition, A. Brzezina (without publisher's number), Warsaw 1825. It contains numerous errors and substantial inaccuracies, as well as places of graphical inelegance; this notwithstanding, it may be assumed to represent quite faithfully the graphic appearance of Chopin's notation. **PE** bears traces of changes made by Chopin during the printing process.
- PEM** Pupil's copy of **PE** from the collection of Chopin's pupil Carl Mikuli (Historical Museum, Lviv). It contains pencil corrections of printing errors, fingering and several slurs, the majority of which can be most probably ascribed to Chopin.
- PEX** Copy of **PE** from the collection of the Fryderyk Chopin Museum in Warsaw. It contains numerous pencil alterations: fingerings, error corrections, supplementary accidentals and additional performance markings. Some of these may have been made by Chopin, whilst other, erroneous, alterations are undoubtedly by a foreign hand (see, e.g., note to bar 127). Given the lack of historical information confirming the possible authenticity of the alterations, we treat them as a secondary source, taken into account only in places where Chopin's hand is highly probable.
- FE** First French edition, M. Schlesinger (M.S. 1986), Paris 1836, probably based on **PE**. Corrected here – not always aptly – are only the most serious errors, few in number; several new errors are made. Chopin is very unlikely to have participated in its preparation.
- GES1** First German edition*, A. M. Schlesinger (S. 2019), Berlin 1835, based on **FE**. It bears traces of editorial revision, in which some of the errors of the base text are corrected; Chopin's participation in its preparation is very unlikely.

* Information regarding the location of this impression comes from Christophe Grabowski/John Rink, *Annotated Catalogue of Chopin's First Editions* (Cambridge University Press, 2006). The NE is grateful to the authors and publisher for making this information available prior to the catalogue's publication.

GES2 Second impression of **GES1**, in which some errors are corrected, the chromatic notation is revised and a number of arbitrary alterations are made. **GES2** was reprinted after Chopin's death, with posthumous works also listed on the cover.

GES = **GES1** & **GES2**.

GEH1 Second German edition, F. Hofmeister (2375), Leipzig 1838, based on **PE** (named, in first place, on the cover as co-editor is G. Sennewald, partner and successor to the Polish publisher of the *Rondo*, A. Brzezina). The proofreading carried out during the printing process goes far beyond the correction of errors, also including numerous changes of substance, typical of Chopin's proofreading, concerning details of melody, harmony, rhythm and texture, as well as performance markings. **GEH1** is not free of errors, some new, others reproduced from **PE**; some of these testify that, besides Chopin, this edition was also checked by a reviser who was not always accurate in divining the composer's intentions. There exist copies of **GEH1** differing with regard to cover price.

GEH2 Second impression of **GEH1**, after 1840, in which only several minor errors are corrected.

GEH = **GEH1** & **GEH2**.

EE First English edition, Wessel & C^o (W & C^o 1423), London Mar. 1836, with the arbitrarily added title 'Adieu à Varsovie'. It is most probably based on **PE** or **FE** and – according to information on the cover – was 'corrected by his pupil J. Fontana' (Nouvelle Edition corrigée par son Elève J. Fontana). Some of the changes made by Fontana are probably Chopin's own variants of the text.

Version for 4 hands

Foreign publishers first issued the *Rondo* in a version for four hands. The NE editors tracked down three editions:

- F. Hofmeister (1977), Leipzig 1834,
A. M. Schlesinger (1955), Berlin 1835,
Van Lier (? , without number), The Hague c.1836.

All the above editions published the same arrangement, without naming its author; it contains both cuts (missing are bars 100-129) and gross simplifications (e.g. the uniform quaver motion of the accompaniment in bars 5-6 and analog., or in bars 65-67 and analog.; the monotonous oscillation of the roots of dominant or tonic chords in bars 5-10 and analog.) which rather preclude Chopin's participation in its elaboration. For this reason, these editions were not taken into account when establishing the text. Covers and promotional materials show that the publishing firms of M. Schlesinger in Paris and Wessel in London also issued a version for four hands, most probably in the same arrangement.

We give the title 'Rondo' in the orthography adopted in French for works of music and universally applied in French publications (this spelling is used in **FE** and its derivative **GES**). In **PE** (→**GEH**) the musical text is preceded by the designation 'rondo', but the title page has 'rondeau', as is also used in **EE**.

Editorial principles

As the base text we adopt **GEH**, being the latest of the editions corrected by Chopin, compared with **PE** and the corrections and amendments written into **PEM**. We also take account of elements from other sources most probably attributable to Chopin: variants in **EE** and some additions to **PEX**.

In repeated sections we endeavour – in line with the principles of the rondo form – to keep to a minimum the number of differences of little significance between analogous phrases. Given the great number of errors and inaccuracies in **PE**, which served directly or indirectly as the basis for the remaining editions, the majority of these differences are very likely to have arisen by accident.

Ornaments. A fundamental difficulty exists with the systematisation of the use of the signs ∞ and tr . In **PE** they are inconsistently applied (in identical, oft-recurring phrases, the two signs are used in alternation), sometimes doubled (both trill and turn) and sometimes omitted when comparison with analogous phrases would lead one to expect them. In **FE** and **GES** no essential changes were made in this respect, whilst **EE** has several changes of dubious authenticity.

In **GEH** the markings were put in order (albeit not without error), and it is this version – due to its highly probable authenticity – that we adopt. Performance markings (dynamics, articulation, slurring) deriving from **GEH** are supplemented, in line with obvious analogies. We also take into account complementary elements from **EE** and annotations

from **PEM**. In the remainder of the commentary we signal only those discrepancies between sources that are most crucial to performers. Chromatic orthography that at times diverges from Chopin's later usage is altered wherever it hinders reading of the text.

p. 10 Bar 1, 130 & 307 **PE** (→**FE**→**GES**, →**EE**) has the erroneous metronome tempo ♩=108. We give the unquestionably correct value ♩=108, doubtless corrected by Chopin in **GEH**.

Bars 4-5, 157-158 & 317-318 The marking *mf*, rarely employed by Chopin, was added in **GEH**.

Bars 5-28, 158-181 & 318-341 L.H. The accompaniment of the refrain in the version from **PE** (reproduced unaltered in **FE** and with several changes in **GES1**, **GES2** & **EE**) displays numerous inconsistencies between successive appearances of analogous fragments. Whilst some of these are certainly due to engraver's errors, it would appear that the notation of **[A]** was also not checked by Chopin in this respect. Presumably, the fifteen-year-old composer as yet saw no need to unify details of the accompaniment in refrains of the *Rondo* occurring a considerable distance apart. Thirteen years later, Chopin's revision of **GEH** (25 changes in 22 places) already testifies a clear desire for such uniformity, which is, moreover, broadly justified in formal-expressive terms: the rhythmically and harmonically constant L.H. part allows the subtle but undoubtedly intentional and expressively justified variants of the melodic line to act more distinctively.

Set out below are the accompaniments from **PE** (→**FE**) in different four-bar groups: first the four-bar groups beginning each of the three eight-bar phrases, then their common four-bar conclusion (the R.H. part, reproduced here to assist orientation, is given in the form appearing on the first occasion):

t. 5-8

t. 158-161

t. 318-321

t. 13-16

t. 166-169

t. 326-329

t. 21-24

t. 174-177

t. 334-337

t. 9-12

t. 17-20

t. 25-28

t. 162-165

t. 170-173

t. 178-181



t. 322-325

t. 330-333

t. 338-341

In the musical text we give the version of **GEH**, correcting the errors doubtless overlooked by Chopin in proofreading, most of which were taken from **PE** – see notes to bars 9-10, 15, 161, 164, 171, 332 & 339.

Bar 6 R.H. In **PE** (→**FE**) the *all'ottava* sign wrongly begins at the start of this bar.

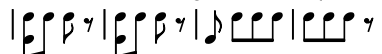
Bar 7 R.H. In the 1st half of the bar **PE** has the erroneous rhythm . In **FE** & **GES** it was changed to , which is most unlikely to correspond to Chopin's intentions (cf. analogous bars 160 & 320). We give the version of **GEH** & **EE**, with even semiquavers.

Bars 7-8 & analog. R.H. The slurs over the pairs of notes between rests come from **EE**.

Bar 8, 10, 25, 26 & 319 L.H. On the 3rd quaver of the bar **PE** (→**FE**→**GES**, →**EE**) has the third *c¹-eb¹*. Chopin added the note *g* in proofreading **GEH**.

Bar 9 R.H. On the 2nd quaver of the bar **PEM** has annotations probably indicating the manner of performing the ornament (erroneously placed by this note in **PE** are two signs, *tr* & *∞*) and fingering. As the latter is incomplete – it may be read as 24321 or 23121 – we do not give it in the text.

Bars 9-10 L.H. In all the sources these bars are an exact repeat of bars 7-8. This is no doubt an error, as in all eight of the further returns this four-bar group (bars 9-12) is based on an identical scheme, in which a rest appears on the 4th quaver of the first bar and the octave *G-g* on the 1st quaver of the second bar:



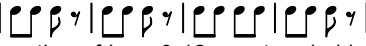
In the version of the sources the basic pattern of construction of the four-bar groups (1+1+2) was deformed. Cf. note to bar 15.

Bar 12, 20, 28 & analog. R.H. In **PE** (→**FE**→**GES**, →**EE**), the stroke at the beginning of most of these bars, closing the phrase, has the value of a quaver. Only in bars 12 & 325, and in **EE** also in bar 341, are there crotchets (except for bar 12 in **GES**, where




it is changed to a quaver). In proofreading **GEH** Chopin extended all these quavers to the value of a crotchet. Cf. note to bar 80, 84, 88 & analog., 101 & 105 and 117.

Bar 13 R.H. Above the notes d^2 & eb^2 in **PEM** is written the fingering (digits 1 & 2). We do not give it, since in the analogous bar 166 it was replaced by other, repeated in bars 167 & 326-327. It is likely, therefore, that Chopin deemed the latter fingering more suitable for this figure.

Bar 14, 175 & 327 L.H. On the 2nd quaver **PE** (\rightarrow **FE** \rightarrow **GES**) has d^1 in the chord. In **GEH** Chopin changed it to f^1 . In the first two places a similar alteration was also made in **EE**.

Bar 15 L.H. In the sources this bar is identical to bar 13. This is certainly an error, as the lack of a stroke on the 4th quaver blurs the formal clarity of bars 13-16 (a four-bar group structured 1+1+2), emphasized by the rhythmic scheme of the accompaniment: . This scheme – with the exception of bars 9-12, most probably misnotated, cf. note to bars 9-10 – appears in all the remaining four-bar groups of the refrain (16 times).

Bar 16 L.H. On the 3rd quaver **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has the chord $bb-eb^1-g^1$. Chopin removed the note bb in proofreading **GEH**.

Bar 18, 163 & 339 R.H. In the 1st half of bars 18 & 339 **PE** (\rightarrow **FE**, **GEH**) has 4 even semiquavers. The larger gap left between the first two notes in both bars testifies an error by the engraver of **PE**, who doubtless forgot to place there a rest and supplement the bar of the beam. This error was corrected in **GES** (in bar 18) and in **EE** (in both bars). In bar 163 **PE** has the rhythm , which in **FE** (\rightarrow **GES**) & **EE** was changed to ; **GEH** has even semiquavers here, too. In all three places we adopt a version analogous to the remaining six occurrences of this figure, which all have the rhythm .

Bars 21-24 & analog. R.H. In the sources, the 3.5-bar slur given here is divided into three sections, covering half, two and one bar respectively (the sources have slurs here only on the first occasion, in bars 21-24). In uniform progressions of this kind, the successive slurs signified simply a *legato* articulation. Since they do not affect the construction of motifs or phrases, we replace them with a single slur, in keeping with the modern-day understanding of these signs. Cf. note to bars 61-64 & 241-242.

Bar 22 L.H. On the 3rd quaver of the bar **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has the third eb^1-g^1 . Chopin added the note bb in proofreading **GEH**.

Bar 25, 159, 319, 330 & 337 L.H. On the 2nd quaver **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has b in the chord. In **GEH** Chopin changed this note to d^1 .

Bar 26, 163 & 179 R.H. After the quaver c^2 **PE** (\rightarrow **FE** \rightarrow **GES**, also **EE** except for bar 179) has a turn. The lack of the ornament in **GEH** most probably derives from Chopin's proofreading, as is further suggested by the deletion of the sign in bar 26 in **PEM**.

p. 11 **Bars 28-30 & analog.** As *staccato* signs we adopt wedges in these bars, as in **PE** (\rightarrow **FE** \rightarrow **GES**) and as doubtless appeared in **[A]**. **EE** & **GEH** have dots; this type of alternation of markings was frequently employed by publishers at that time.

In **PE** (\rightarrow **FE** \rightarrow **GES**) wedges appear only in bars 29 & 33, above all four quavers in the R.H. In **EE** signs were added to the first two quavers of bars 30 & 34 and the last quaver of bar 32. They were also added in the L.H. and partly in analogous places. In **GEH** dots were added to the first two quavers of bars 30 & 34. The notation of **PE** is certainly inaccurate, and was only partly amended by the additions in **EE** & **GEH** (e.g. the differentiated articulation of trilled notes, without any musical justification, remained). We give a unified version, in which all quavers without trills are furnished with *staccato* signs.

Bar 31, 35 & analog. R.H. Initially Chopin notates the 4th semi-quaver as $c\#^1$ ($c\#^2$). Only on the last occasion (bar 348) does he write db^2 ; it is this notation that we adopt in all these places, as more natural in this context. Cf. bar 37 & analog.

Bar 37 The dynamic sign in the form sf , never used by Chopin, was added during the proofreading of **GEH**. We replace it with sf , which Chopin did sometimes employ (cf. bar 105).

Bars 37-42 We give the three signs — after **GEH**, corrected most probably by Chopin. In the remaining sources the first of these signs begins one quaver later, the second one quaver earlier, and the third is missing.

Bars 47-60 We give the dynamic markings corrected in **GEH**. In **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) the markings appear only at the beginning of bars 53 (*cresc.*), 55 (*cresc.* & p) and 59 & 60 (*dim.*).

Bar 48, 50 & analog. L.H. In **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) the 3rd quavers of these bars (the third or the upper note alone) are extended to the value of a crotchet. We give the version of **GEH**1, in which the extra stems were removed during proofreading.

p. 12 **Bar 57** L.H. On the 3rd quaver of the bar **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has the third $\#^2-a^2$. Comparison with the analogous bar 55 (also 47, 49, 51 & 53) points to an erroneous printing here of the version of bar 56 or 58. We give the corrected text of **GEH**.

Bar 59 R.H. In **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) the *all'ottava* sign covers the whole bar. In **GEH** its range was shortened by 2 semiquavers; an identical change – together with appropriate fingering – was marked in **PEM**. It is this change, as most probably authentic, that we give here. The version of earlier editions may be regarded as either an engraver's error or an earlier authentic version of this passage.

Bars 61-62 L.H. **PE** has here 2 ties, sustaining B and $\#$; in this version, in bar 62 only a is struck. In **EE** 2 slurs link the upper notes of the chords $d\#-f\#$ and $f\#-a$, so that in bar 62 the whole chord is to be played. We adopt the version of **GEH**, probably corrected by Chopin, in which 2 notes are struck: $f\#$ and a . This version also appears in **FE** (\rightarrow **GES**).

Bars 61-64 R.H. **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has 3 whole-bar slurs in bars 61-63. In **GEH** a slur was added in bar 64. Since they signify no more than a *legato* articulation, we replace them with a single slur. Cf. note to bars 21-24 & 241-242.

Bar 64 R.H. The main text comes from **GEH**, the variant from the remaining sources. Given the lack of visible traces of the possible deletion of the grace note in **GEH**, it is not certain that this was an intended change. In musical terms, both versions are justified.

Bar 65 & 275 In the metronome tempo marking in bar 275 **PE** (\rightarrow **FE** \rightarrow **GES**) erroneously has \downarrow . **EE** gives this incorrect value also in bar 65. We follow **GEH** in adopting $\downarrow=132$ in both bars. The marking p (in bar 65 in the L.H. only) was added during the proofreading of **GEH**.

Bars 67, 71-72, 77-78 & 80 L.H. On the 2nd and 3rd quavers **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has sixths. The inner notes, supplementing their sound to triads, were added – most probably by Chopin – in the proofreading of **GEH**.

Bars 69-70 & 76-78 R.H. In bar 69 the slur in **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **GEH**) ends together with the last quaver of the bar. In bar 77 the slur, such as in bar 69, appears only in **GEH**. We give the slurs written probably by Chopin into **PEM**. In **EE** both bars have articulation modelled on bar 65.

Bars 70-71 & 78-79 We give the dynamic markings introduced during the proofreading of **GEH**. In the remaining sources the only sign is a long accent (*diminuendo*?) on the 4th quaver of bar 78.

- p. 13 **Bar 80, 84, 88 & analog.** R.H. In **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) the stroke at the beginning of these bars, closing the phrase, has the value of a quaver. In proofreading **GEH** Chopin extended it to the value of a crotchet. Cf. notes to bars 12, 20, 28 & analog., 101 & 105 and 117.
- Bar 81** We give the \sphericalangle introduced during the proofreading of **GEH**. The remaining sources wrongly have \sphericalangle .
- Bar 81 & 85** L.H. At the end of the bar **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has a chord ($g\#-c\#^1-e\#^1$ in bar 81 and $a\#-d\#^1-f\#^1$ in bar 85). Chopin removed the inner notes in proofreading **GEH**.
- Bars 82-83** R.H. We alter the notation of **GEH** (the other sources are lacking some of the slurs and the $d\#^2$ semiquaver at the end of bar 82)  to a rhythmically equivalent notation, analogous to that used by Chopin in bars 86-87 & 292-293.
- Bar 84** R.H. The trill on the e^2 semiquaver appears in **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**). It is difficult to state with the utmost certainty if its absence in **GEH** is a correction or an oversight.
- Bar 89** L.H. At the beginning of the bar, all the sources give $f\#$. Comparison with the analogous bar 299 (also 93, 97 & 303) and the awkward leaps in the bass line in bars 88-90 ($D\#-f\#-G\#$) suggest that an engraver's error is very likely here; therefore, we adopt here for the main text the version with $d\#$. The possible authenticity of the version with $f\#$ is suggested by the fingering written in this place into **PEM**.
- Bar 92** L.H. On the 4th and 8th semiquavers **FE** has e^1 , whilst **GES** has $d\#^1$. We give the correct version from the remaining sources.
- Bar 94** L.H. Due to a misreading of the short notation of **PE**, , **FE** (\rightarrow **GES**) & **EE** erroneously give e^1 $a\#^1-e^1-a\#^1$ in the 2nd half of the bar.
- Bar 95** L.H. As the 3rd semiquaver **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has $d\#^1$. We give the corrected version of **GEH**. Comparison with the analogous bars 91 & 301, in which a seventh chord appears from the beginning of the bar, suggests that the $d\#^1$ of the earlier editions is an engraver's error.
- R.H. In **GEH** the turn sign was omitted.
- p. 14 **Bars 100-101 & 104** R.H. In **PE** (\rightarrow **EE**) the ties sustaining the dyad of the upper part are inaccurately notated – some are missing, others are misplaced. In **FE** (\rightarrow **GES**) only some of the errors were corrected; **GEH** corrects all the errors that have a real bearing on the sound.
- Bar 101 & 105** L.H. In **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) the chord in the 2nd half of the bar is a quaver, which is followed by a quaver rest. In proofreading **GEH** Chopin extended its value to a crotchet. Cf. notes to bars 12, 20, 28 & analog., 80, 84, 88 & analog. and 117.
- R.H. The sign $>$ in bar 101 and f in bar 105 were added during the proofreading of **GEH**.
- Bar 102** R.H. The slurs were added in **PEM**.
- Bar 103** R.H. In **PE** the last quaver is notated wrongly as a^2 (it was to have been g^2 ; this kind of enharmonic simplifications are not rare in Chopin's notation from this period). In **FE** (\rightarrow **GES**1) this error was edited by removing the \flat before the note. The editors of **GES**2, believing that the $a\#^2$ thus obtained was correct, added \times before the 3rd quaver, rendering this bar identical to the bar before. The same changes were made to **GEH**, which should be attributed either to the intervention of the copy editor, not checked by Chopin, or to an error during proofreading. The correct version (analogous to bar 107) was written by Chopin in **PEM**, and also appears in **EE** & **PEX**.
- p. 15 **Bar 117** L.H. At the beginning of the bar **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has a quaver. In proofreading **GEH** Chopin extended it to the value of a crotchet. Cf. notes to bars 12, 20, 28 & analog., 80, 84, 88 & analog. and 101 & 105.
- The division of the chord progression between the two hands, to facilitate its execution, was indicated – along with fingering – in **PEM**. The sign beneath the 2nd semiquaver can be interpreted in two ways: one is given in the text, the other in the *Performance Commentary*.
- Bar 118** R.H. Before the uppermost note of the chord on the 2nd quaver of the bar, **GEH** erroneously has \times .
- Bar 119** R.H. The note $d\#^2$ in the chord at the beginning of the bar was added in **GEH**.
- p. 16 **Bar 127** L.H. Before the 1st note, **PE** (\rightarrow **FE** \rightarrow **GES**1) has \flat . The error was corrected in the remaining editions and in **PEM**. In **PEX** naturals were added 4 more times before the subsequent $d\#$ notes, and the $\#$ was not added until the 3rd stroke of the R.H. in bar 129. Additionally, fingering relating to this unquestionable misreading is written into bar 128. This proves the inauthenticity of some of the pencil additions in this copy.
- Bar 128** Added in **GEH** were indications stipulating the division of the passage between the two hands. The first of these, m. s., is erroneously placed at the very beginning of the bar. Although one cannot rule out a misinterpretation of possible correction marks made by Chopin, the authenticity of this addition is dubious, and it is therefore not included in the text.
- R.H. The tie sustaining $g\#^3$ was added during the proofreading of **GEH**.
- Bar 129** The main text comes from **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **GEH**), whilst the first of the variants in the footnote is taken from **EE**. The second variant corresponds to the following hypothetical notation of [A], reproduced on the assumption that the engraver of **PE** misread alternating chords as simultaneous chords:
- 
- The misunderstanding would be due to Chopin's characteristic economy of notation (in this instance the lack of a rest defining the rhythmic structure; cf. note to *Nocturne in G minor*, Op. 37 No. 1, bars 16, 32 & 82).
- Bar 130** The indication *mf* comes from **EE**.
- Bar 132** L.H. As the highest note in the 2nd half of the bar, **PE** (\rightarrow **EE**) has db^1 . We give bb , introduced most probably by Chopin in proofreading **GEH**. This is also the version of **FE** (\rightarrow **GES**).
- Bars 138-139, 142-143 & 144-145** L.H. In none of the sources is the extension of the bass notes with separate crotchet stems faultlessly marked. Extended in **PE** (\rightarrow **FE**,**EE**) are the db in bar 138, Ab in bar 139 and c , d & B in bars 142-143. Also extended in **GES** are the eb in bar 138 and c in bar 143. During the proofreading of **GEH**, most probably carried out by Chopin, the omitted stem was added to the note eb in bar 138 and the extensions in bars 139 and 142-143, certainly erroneous, were removed. We adopt this version, adding the extensions of f and eb in bars 144-145, the notes which the stems misplaced two bars earlier in **PE** were undoubtedly meant to concern.
- p. 17 **Bar 146** L.H. As the 7th semiquaver **PE** (\rightarrow **FE** \rightarrow **GES**1) erroneously has G .
- L.H. Chopin notated the 9th and 11th semiquavers as gb (as in the 1st half of the bar). In **EE** an enharmonic change to $f\#$ was made throughout the bar. Cf. note to bars 148, 150 & analog.


Bars 147-151 & analog. R.H. The two slurs in bars 147-149 were added in **PEM**. We add them by analogy also in bars 149-151 & 307-311.

Bars 147-152 & analog. R.H. The indication *leggiero*, the accents and the — in bars 147-152 come from **EE**. We give them also in bars 307-312.

Bar 148, 150 & analog. L.H. In **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) the 9th and 11th semiquavers sound *gb* (in **EE** written as *f#*). We adopt the version of **GEH**, revised by Chopin, in which *gb* (altered by us to *f#*) does not appear until the penultimate note of the bar.

Bar 153 L.H. As the 6th semiquaver **PE** (\rightarrow **FE** \rightarrow **GES1**) has *f*. We adopt, in line with analogous bars, the *d* introduced during the proofreading of **GEH** and also **EE** & **GES2**.

Bar 161 L.H. At the beginning of the bar all the sources have the octave *G₁-G* (see example in note to bars 5-28 & analog.). One is struck by the awkward two-octave leap *g-G₁*, at the transition from the preceding bar. This is doubtless an error, as testified by comparison with analogous bars 8 & 321, and also 16, 24 & analog.

Bar 161, 320 & 321 R.H. In the 1st half of bars 161 & 321 and the 2nd half of bar 320 **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has the rhythm . We adopt the version of **GEH**, revised most probably by Chopin.

p. 18 **Bar 164** L.H. At the beginning of the bar **GEH** erroneously has only *G*. Cf. note to bar 332.

Bar 169 L.H. In the first two chords **PE** (\rightarrow **FE** \rightarrow **GES1**, \rightarrow **EE**) has *f¹*. Chopin changed this to *d¹* in proofreading **GEH**. In **GES2** a similar change was made only on the 2nd quaver.

Bar 171 & 339 L.H. On the 3rd quaver of the bar all the sources have the third *c¹-eb¹*. Of the seven analogous bars (see examples in note to bars 5-28 & analog.) five have here the chord *g-c¹-eb¹*, and the other two the note *g* added by Chopin in proofreading **GEH**. This proves the lack of this note in the bars in question to be an error.

Bar 177 & 337 R.H. The mordent in bar 177 appears in **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **GEH**), and in bar 337 in **EE** (notated as *tr* in all editions except **GEH**).

p. 19 **Bar 193** R.H. As the last semiquaver **PE** (\rightarrow **FE**, \rightarrow **GEH**) erroneously has *gb¹*. In **GES** & **EE** this note was edited, with the addition of *q*. Given the awkward link with the following chord – the false relation of this *g¹* with the octave *Gb-gb* – this version is also certainly wrong. The error of **PE** undoubtedly lay not in the lack of *q*, but in the incorrect height of the note head.

Bar 194 At the beginning of the bar **PE** (\rightarrow **FE** \rightarrow **GES1**) has two serious chromatic errors: missing flats before the L.H. octave and *q* instead of *b* before the highest note of the R.H. chord. The two errors were corrected in an identical way in **GEH** & **PEM**; the authenticity of these corrections raises not the slightest doubt and it is this version that is reproduced here. In **GES2** & **EE** only the R.H. part was corrected, by adjusting it to the erroneous octave

in the L.H.: **GES2**  **EE** 

These changes are doubtless inauthentic.

R.H. In **PE** (\rightarrow **GEH**) the opening chord has the value of a quaver. This is most probably an error.

Bar 195 L.H. As the 7th semiquaver **PE** (\rightarrow **FE** \rightarrow **GES**) erroneously has *eb*.

Bars 197-198 & 201-202 R.H. The *tr* signs appear only in **EE**. It is difficult to imagine Fontana making such a conspicuous change without consulting Chopin. The authenticity of the added trills is

supported by the fact that the rhythmic scheme they create is more than just a mechanical repetition of the pattern from bars 181-183.

Bar 199 & 203 R.H. On the 4th quaver **PE** (\rightarrow **FE** \rightarrow **GES1**) has *db¹-eb¹* in bar 199 and *eb²-f²* in bar 203. The traces of corrections indicate that this is due to the engraver's faulty implementation of enharmonic changes (Chopin wanted to change *db-fb* to *db-e*). The remaining editions have the correct text.

Bar 202 On the 3rd quaver of the bar **PE** has *F₁-Eb* and *eb*. In **FE** (\rightarrow **GES1**) the lower note of the L.H. was changed to *Eb₁* (!). The remaining editions have the correct text.

Bar 210 R.H. **GEH** erroneously has *b* before *g²* in the 1st chord. R.H. The main text and a variant of a chord on the 3rd quaver are two possible readings of the unclear notation of **PE**, where a sign resembling *b* before the inner note of the chord may actually be a carelessly printed natural. Both versions appear in later editions: *b* in **FE** (\rightarrow **GES**) & **GEH**, *q* in **EE**. It should be emphasized that if *eb²* had been the note intended by Chopin, then there would have been no need here for any accidental. Also supporting *e²* is an analogy (in both sound and notation) with the beginning of bar 208, where an identical harmonic progression was written in this same way – *e¹* on the 2nd quaver and *eb¹* (without the necessary *b*) on the third.

p. 20 **Bars 217-218 & 233-234** R.H. The slurs in bars 217-218 were written into **PEM**. We repeat them in bars 233-234, which certainly require a similar execution.

Bar 221 & 237 L.H. At the beginning of the bar **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has only *Db*. The upper *db* was added – surely by Chopin – during the proofreading of **GEH**.



p. 21 **Bar 241** At the beginning of the bar **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has *f*. In proofreading **GEH** Chopin replaced it with *cresc*.

Bars 241-242 R.H. In **PE** (\rightarrow **GEH**) the virtuosic scale is divided by slurs into 3 sections, and in **FE** (\rightarrow **GES**) & **EE** into 2. Since these slurs indicate only a *legato* articulation, we enclose the whole scale within a single slur. Cf. note to bars 21-24 & 61-64.

Bar 243 R.H. Due to the premature ending of the *all'ottava* sign, **GEH** erroneously has *db³* as the 1st note.

p. 22 **Bar 267** L.H. As the 3rd note of the triplet **PE** (\rightarrow **FE**) has *c¹*. Chopin corrected this error in **GEH** & **PEM**; **GES** & **EE** also have the correct text.

Bars 267-271 R.H. The moment when the octaves are struck is not clearly marked in the sources. In **PE**, closest to the autograph, they are written above the 3rd note of the L.H. triplet or – clearly an error – above the crotchet in the 2nd half of the bar. This notation suggests that Chopin used here a variant of the rhythmic convention employed in the notation of dotted rhythms against the back-

ground of triplets:  as a reversal of the rhythm .

Although the notation of **GEH** does not contradict this possibility, the imprecise alignment (in bar 270 clearly erroneous) makes it impossible to settle the matter for certain. In **GES** & **EE** the notation is precise and accords with that adopted in our edition; in **FE** the octaves are written out strictly at the mid point of the 1st crotchet, between the 2nd and 3rd notes of the L.H. triplet.

A notation in which the 2nd of the two quavers is to be played together with the 3rd note of a quaver triplet appears many times in Chopin. Cf. *Prelude in E*, Op. 28 No. 9, beginning of bar 8, *Nocturne in C minor*, Op. 48 No. 1, bars 55-68, *Fantaisie in F minor*, Op. 49, bars 78, 80, 82 & analog., *Sonata in B minor*, Op. 58, mvt. I, bars 54, 73, 159.

Bar 269 R.H. As the 3rd semiquaver in the 2nd half of the bar **PE** (\rightarrow **FE** \rightarrow **GES**, \rightarrow **EE**) has *g³*. Chopin changed it to *gb³* in proofreading **GEH**.

Bars 275-290 L.H. The articulation markings (slurs and dots) were added during the proofreading of **GEH**.

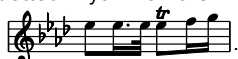
Bars 275-303 **PE** (→**FE**→**GES**, →**GEH**) lacks the articulation markings of the R.H. (except for the dots under the slur in bar 282) and dynamic signs (except for the *p* added in bar 275 during the proofreading of **GEH**). We supplement these after bars 65-97. A similar procedure was effected in **EE**.

Bar 276 L.H. On the 2nd and 3rd quavers **PE** (→**FE**→**GES**, →**EE**) has triads with *eb*¹ and *bb*. Chopin removed the inner notes in proofreading **GEH**. This change accords with the articulation markings (cf. note to bars 275-290) – the sixths in bar 276 have a slur, and the triads in the analogous bar 284 a slur and dots.

Bar 278 & 286 R.H. The main text comes from **PE** (→**FE**→**GES**, →**GEH**), the variants from **EE**. The probable authenticity of this rhythmic variant is supported by the characteristically Chopinian long accents (expressed in print first as >, and then as ≡) on the syncopations.

Bar 281 & 285 L.H. At the beginning of bar 281 **PE** erroneously has *Gb-ab*, and *Gb-gb* in bar 285. In **FE** these errors were repeated, the only difference being the change of the ninth in bar 281 to the octave *Gb-gb*. The remaining editions have the correct text.

p. 23 **Bar 285** R.H. The version given in the note appears in **PE** (→**FE**→**GES**, →**GEH**). The two *eb*² quavers in the 1st half of the bar may be the beginning of bar 281 mistakenly repeated, whilst the lack of a dotted rhythm on the 4th quaver may be one of several inaccuracies of this kind (cf. note to bars 18, 163 & 339). For this reason, as the main text we give the version of the analogous bar 277 (cf. also bars 67 & 75). **EE** has an 'intermediate' version with a dotted rhythm on the 2nd quaver and even semiquavers on

the 4th: 

Bar 288 L.H. On the 2nd quaver **PE** (→**FE**→**GES**, →**EE**) has the sixth *gb-eb*¹. The note *bb* was added during the proofreading of **GEH**.

Bar 296 R.H. In the notation of the sources the fifth *g*¹*d*² is not separated from the melodic note, and has the value of a dotted quaver. We adopt the notation of the analogous bars 86 & 292. Cf. note to bars 82-83.

Bar 302 L.H. As the 1st note **PE** (→**FE**→**GES**, →**EE**) has *db*. This is the original version, altered by Chopin in proofreading **GEH**.

Bar 305 R.H. In **PE** (→**FE**) the last note is *f*². The error was corrected in **PEM** and in the remaining editions.

Bar 306 L.H. In **PE** (→**FE**) the accompaniment has the following

form: 

Changes were subsequently made to this original version, doubtless notated with an error (on the 3rd or 5th semiquaver):

PEM (5th note) 

GES, EE (3rd note) 

Regardless of which of these versions was intended by Chopin, in proofreading **GEH** the composer clearly altered the harmonic substance, and this corrected version is the only one we give.

L.H. On the 11th semiquaver we change the *gb* notated by Chopin to *#*. In correcting this place in **GEH**, Chopin doubtless sought to simplify as far as possible the realization of the changes, and thus decided to add a *b* instead of changing the height of the note head. Cf. note to bar 148, 150 & analog.

p. 24 **Bars 325-326, 333-334 & 338** The dynamic markings were added during the proofreading of **GEH**.

Bar 332 L.H. At the beginning of the bar all the sources have *G* alone (see example in the note to bars 5-28 & analog.) The lack of the lower octave in this single place of 9 analogous places is certainly an error. The shifting of the bass note to a lower register is linked to the filling of the whole bar with a single harmony, which determines the closure of the eight-bar phrase (in the six preceding bars the chords change in mid bar).

p. 25 **Bar 343** L.H. As the 3rd quaver **PE** (→**FE**→**GES**, →**GEH**) erroneously has *G*₇ alone, whilst **EE** has only *G*. R.H. As the last note **PE** (→**FE**) erroneously has *g*¹.

Bar 349 R.H. As the 1st semiquaver **PE** (→**FE**) erroneously has *d*².

Bar 351 The sources give *ff* in this bar also. The clearly inferior impression of the sign in **PE** testifies an inept attempt to delete it as having been erroneously inserted.

Bar 355 R.H. At the beginning of the bar **GEH** has the triad *eb-g-c*¹. This is doubtless an error, possibly caused by the similarity with the following bar. The open dyad, with space left for the next note to be struck (in this case the *g* on the 2nd quaver), is highly characteristic of Chopin; cf. *Prelude in Ab*, Op. 28 No. 17, bar 11, *Ballade in Ab*, Op. 47, bar 87, *Barcarolle in F#*, Op. 60, bar 22.

2. Rondo à la Mazur, Op. 5

Sources

Cf. *Rondos, Opp. 1 & 5* on page 5.

[A] Autograph, not extant.

PE First Polish edition, A. Brzezina, Warsaw Feb. 1828, doubtless based on [A]. It bears visible traces of corrections, most probably made by Chopin.

GE1 First German edition, F. Hofmeister (2121), Leipzig May 1836 (named in first place on the cover as co-editor is G. Sennewald, partner and successor to the Polish publisher of the *Rondo*, A. Brzezina). It is most probably based on a copy of **PE**, corrected and supplemented; several minor changes can be attributed with a great deal of probability to Chopin. Other small adjustments (mainly supplementing accidentals) were made during printing.

GE2 Second German edition (same firm and number; cover altered graphically, with the name of the Polish co-editor moved to the 2nd place), after 1840, for the most part newly engraved. Some errors from **GE1** are corrected, although new inaccuracies appear.

FE First French edition, Schonenberger (S. 608), Paris Jan. 1840, in which the title is changed arbitrarily to *Mazurka favorite*. **FE** is based on **GE1**; some errors are corrected, but new mistakes have been made. It bears no evidence of proofreading by Chopin.

EE1 First English edition, Wessel & C^o (W & C^oN^o1552.), London Oct. 1837, based on **GE1**. A few errors are corrected, and a considerable number of minor performance markings are supplemented by means of the simplest analogies. As a consequence, one may question the veracity of the information placed on the title pages 'Edited by his pupil, J. Fontana'.

EE2 Reissue of first English edition, Ashdown & Parry (publisher's number unchanged), London, after 1860, in which minor corrections have been made.

Editorial principles

We adopt as the base text **GE1**, the last to be corrected by Chopin, compared with **PE**, as being based on [A].

Performance markings (dynamics, articulation, pedalling, slurring) whose absence can be ascribed to oversight are supplemented without comment, guided by obvious analogies. Particularly sparse in this respect are bars 225-288; additions which go beyond the bounds of obvious supplementation are given in square brackets. In the remainder of the commentary we signal only those discrepancies between sources in this respect that are most crucial to performers.

Slurring. In several places (bars 65-67, 190-192, 377-382) we combine successive slurs – in line with the present-day understanding of these signs – in uniform arpeggio-scale progressions. In such a context the slurs signified simply a *legato* articulation, their division being motivated rather more by graphical considerations (e.g. a change in the

direction of the beams, a lack of space between staves), than by the structure of motifs or phrases. Where slurs over irregular groups have a purely formal character (in Chopin's notation, a digit beneath a slur was a typical indication for an irregular group) we replace them with slurs of phrasing and articulation, after the fashion of similar phrases (bars 53, 83, 98, 106, 126, 281, 283, 329). In other works Chopin sometimes replaced 'rhythmic' slurs of this kind with motivic or phrasing slurs (cf. e.g. commentary to *Etude in C minor*, Op. 10 No. 12, bars 50, 55 & 62).

p. 26 **Bar 5, 7 and analog.** In **PE** and the remaining sources the meaning of the signs — is not entirely clear. We give them the form of long accents, in accordance with their most probable musical significance.

Bars 11-12 and analog. L.H. On the 2nd and 3rd crotchets in some later collected editions arbitrary additions or changes were made (e.g. *g#* & *b* were added in bar 11 and *bb* was changed to *g* on the 2nd crotchet of bar 12). In the sources version given here only the last chord of bar 407 contains the additional note *b*.

Bars 14, 16 & 202, 204 L.H. In **PE** the 3rd chord has the value of a crotchet. In **GE** (\rightarrow **FE,EE**) it was changed in bars 14, 16 & 202 to a quaver, which is followed by a ♯ completing the bar. The lack of the appropriate alteration in bar 204 is certainly an oversight – cf. bars 410 & 412. In **FE** in bar 16 this chord erroneously sounds *f-g-c*¹.

Bar 20, 208 & 416 L.H. On the 2nd crotchet we give the sixth *a-f*¹, which appears in the sources in bars 20 & 416. In bar 208 the sources have, most probably erroneously, the triad *a-c¹-f¹* (cf. note to bar 207). In some later collected editions a triad was also arbitrarily introduced in bars 20 & 416.

p. 27 **Bar 32** L.H. We give the articulation markings (slur and dot) after **PE**. In **GE** (\rightarrow **FE,EE**) they were placed erroneously above the 1st and 2nd crotchets.

Bar 34 L.H. The slur was added in **GE** (\rightarrow **FE,EE**).

Bars 41-42 & 49 L.H. In **PE** the ♮ on the 2nd beat was erroneously placed before the *d*¹. The error in bars 41-42 was corrected in **GE** (\rightarrow **FE,EE**), in bar 49 only in **EE**.

Bars 41-44 The pedalling comes from **GE** (\rightarrow **FE,EE**), where it was altered probably by Chopin. **PE** has only *ped* at the beginning of bars 41-42 and *p* at the beginning of bar 43 (most probably an incomplete *ped*). In **GE** (\rightarrow **FE,EE**) the latter was interpreted – doubtless erroneously – as *p*.

Bar 44, 52 & 232 R.H. Added arbitrarily at the end of the bars in some later collected editions were terminations to the trills.

Bar 47 L.H. On the 3rd beat **GE1** (\rightarrow **FE,EE1**) has *C*. The error, caused by the change of clef (in **PE** this fragment is notated in the treble clef, unlike in **GE**), was corrected in **GE2** & **EE2**.

p. 28 **Bar 58** L.H. At the beginning of the bar **PE** erroneously has *f*¹ as the uppermost note of the chord.

Bar 59 L.H. On the 3rd beat **GE1** (\rightarrow **EE**) has the octave *a-a*¹. In **GE2** & **FE** the error was corrected. **PE** has the correct version.

Bars 67-68 R.H. In **GE2** the tie sustaining *c*² was omitted.

p. 29 **Bar 84** R.H. Chopin's fingering was added in **GE1** (\rightarrow **GE2,FE,EE**). R.H. In **FE** the stem extending *e*¹ was omitted.

p. 30 **Bar 114** L.H. On the 1st beat **PE** (\rightarrow **GE1** \rightarrow **EE1**) has even quavers. This error, quite frequent in **PE**, was corrected in **GE2**, **EE2** and – with an error – in **FE**. Cf. note to bars 297-298.

Bar 117 R.H. At the beginning of the bar **FE** has the pair of grace notes *a¹-bb¹*. This is certainly an error by the engraver, who placed here the grace notes from the bar adjoining (bar 118) or below (bar 122).

Bar 119 L.H. The last note in all the sources is *eb*¹. This version, whilst harmonically irreproachable, is melodically less favourable than the *bb*¹ appearing in the analogical bars 95 & 103 (cf. also bars 295, 303 & 319): in the other bars of this phrase the last note of the tenor voice is higher than the first. Possibly we are dealing here with the original redaction of this place, overlooked by Chopin during corrections.

p. 31 **Bar 130** L.H. In the sources the note *c*¹ on the 2nd beat has the value of a minim. An error by the engraver of **PE** is testified by the lack of a rest under this note (cf. adjacent bars) and the impossibility of realizing this value extension due to the striking of *c*¹ by the R.H. Cf. bar 134.


Bar 137 R.H. Missing at the beginning of the bar in **PE** is the ♮ raising *bb*¹ to *b*¹.

Bars 140 & 145-146 R.H. The additional crotchet stems extending *c*² in bar 140, *f*² in bar 145 and *f*³ in bar 146 were added by the editors.

Bars 143-147 L.H. The sustaining of the bass notes *f* was not faultlessly indicated in any of the sources. In **PE** the tie is missing from bars 144-145, in **GE** (\rightarrow **EE**) the tie in bars 146-147 was moved to above the staff, such that it links the upper notes *db³-d³*, in **FE** this error from **GE** was reproduced and all the other ties in bars 143-146 were omitted.

p. 33 **Bars 179-180** R.H. The crotchet stem extending the sound of the *e*² semiquaver in bar 179 was omitted in **GE2**. The corresponding stem in bar 180 was omitted in both **GE2** and **FE**.

Bar 184 The marking *ppp* appears only in **PE**.

Bar 198 The rhythm of the 1st beat in the sources is most probably wrong: the R.H. has even quavers, the inner voice of the L.H. . We give the concordant version of analogous bars 10 & 406. L.H. As the middle note of the last chord **GE** (\rightarrow **FE,EE**) erroneously has *c*¹. **PE** has *a*, in line with analogous bars 10 & 406.

p. 34 **Bar 207** L.H. On the 2nd beat the sources have the sixth *a-f*¹. Comparison with the analogous bars 19 & 415, which have the triad *a-c¹-f¹*, points to a very probable error by the engraver of **PE** (the entire accompaniment of the refrain rests on triads, including the preceding bars 205-206). In Chopin's manuscripts it can be very hard to discern the presence of the inner note of a chord, given on a ledger line (cf. e.g. commentary to *Ballade in G minor*, Op. 23, bars 214 & 223, or *Waltz in C# minor*, Op. 64 No. 2, bars 34, 42 and analog.).

Bar 210 & 212 L.H. In the chord at the beginning of the bar in **PE** the quaver tails were omitted. In bar 210 the error was corrected in **GE1** (\rightarrow **GE2,FE,EE**), in bar 212 in **GE2** & **FE**. In **EE** in bar 212 the chord retained the value of a crotchet, and the ♯ was removed.




Bar 219 & 427 L.H. Missing on the 3rd beat in the sources is the ♮ lowering *g#* to *g*. This is most probably the original version, corrected by Chopin on the first occasion (bar 31) in **PE**. In the bars under discussion the lack of the appropriate correction, eliminating the parallel shifting of all the components of the chord at the transition to the next bar, should be regarded as an oversight by the engraver or by Chopin himself.

Bar 222 L.H. As the upper note of the 2nd chord **PE** has *bb*. This probable error – cf. analogous bars 34 & 430 – was corrected in **GE** (\rightarrow **FE,EE**).

Bars 224-225 The pedalling was added in **GE** (\rightarrow **FE,EE**).

p. 35 **Bars 255-256** L.H. Missing in the sources are the ties sustaining *f#¹-a¹*. Cf. analogous bars 253-254, 257-258 & 259-260.


p. 36 **Bar 262** L.H. On the 2nd and 3rd beats **FE** erroneously repeats the opening chord *bb¹-d²-f²*.

p. 37 **Bar 281** R.H. On the 1st beat **PE** has . In **GE1** (→**FE,EE**) this faulty rhythm was altered to the unclear formula , and subsequently in **GE2** to . We give a rhythm corrected by analogy with bars 81, 83 & 328.

Bar 292 R.H. Arbitrarily added before the 3rd beat in some later collected editions is a termination to the trill.

Bar 293 L.H. In some later collected editions the *e*¹ on the 3rd beat was arbitrarily changed to *g*¹.

Bar 294 and analog., up to 326 R.H. In all the sources, the ornaments at the beginning of these bars – mordents or trills, in this context the two ornaments indicate the same – are notated with errors. In **PE** the trill (mordent) is missing in bars 294 & 324; the ornaments are notated as *tr* except in bar 326. In **GE1** (→**EE**) *tr* appears in bars 294, 298 & 306 (the sign omitted in bar 302 was supplemented in **GE2**); subsequent bars reproduce the version of **PE**. In the editors' view, this shows that Chopin wished to supplement the missing ornaments and alter the signs *tr* to *tr*, more appropriate given the longer trills in bars 310, 323, 325 & 327. Yet the change was made only in the first part of this section (in **GE1** inaccurately – omitted in bar 302), with bars 317-326 on the next page overlooked. **FE** has the incomplete version of **GE1**, lacking the mordents in bars 298 & 306.

Bars 297-298 R.H. On the 3rd beat of bar 297 **PE** has the rhythm , and on the 1st beat of bar 298 even quavers, which is certainly an error. In **GE1** and the remaining editions only the error in bar 298 was corrected.

Bar 302 R.H. In **GE1** (→**FE,EE**) the semiquaver erroneously sounds *b*¹. **PE** and **GE2** & **EE2** have the correct version.

p. 38 **Bar 318** R.H. As the 2nd note (semiquaver) **PE** has *a*¹. The *#* raising it to *a*^{#1} was added – probably by Chopin – during the proofreading of **GE1** (→**GE2,FE,EE**). The version of **PE** is probably erroneous, as is testified by the precautionary *b* appearing in this edition before the *a*² at the beginning of the following bar.

Bar 326 R.H. As the last note **PE** has *c*³. The error, confirmed by the presence of *b* before this note (before *c*³ it has no justification), was corrected already in **GE1** (→**GE2,FE,EE**).

p. 39 **Bar 332 & 336** R.H. In some later collected editions the 6th quaver was arbitrarily changed from *g*¹ to *f*¹.

Bar 336 L.H. In some later collected editions the note *G* at the beginning of the bar was arbitrarily replaced with the octave *G*₁-*G*.

Bars 338-339 R.H. Missing in some later collected editions is the tie sustaining *g*¹. Yet the lack of a marked extension of the value of this note in bar 338 is not evidence that the tie should not have been printed, since Chopin did not always mark rhythmic values precisely in such situations. Cf. note to bars 140 & 145-146, and also the conclusion of the *Prelude in C*, Op. 28 No. 1, *Polonaise in C minor*, Op. 40 No. 2, bar 82, and *Allegro de Concert*, Op. 46, bars 162-163.

Bars 340-341 R.H. Arbitrarily added in some later collected editions is a tie sustaining *a*¹.

Bar 344 R.H. In some later collected editions the third *d*²-*f*² on the 2nd beat was arbitrarily given the value of a minim.

Bar 348 R.H. As the 4th and 5th quavers **PE** has *e*²-*f*². Given the predominant key (*A*_b major, modulating to *C* minor) the lack here of a *b* lowering *e*² to *eb*² is clearly an oversight. In **GE** (→**FE,EE**) these notes sound *eb*²-*fb*². This version, too, is most probably erroneous, and can be explained by an accumulation of errors and misunderstandings during the proofreading of **GE1**: the *b* added in the base text was intended to relate to the *eb*², but it was

mistakenly placed before the following note; subsequently, during the printing process, *b* was put in the proper place, but the previous sign was not removed.

Bar 350 R.H. At the beginning of the bar **GE** (→**FE,EE**) erroneously has only *eb*¹.

p. 40 **Bar 366** R.H. In some later collected editions the upper note of the last chord was arbitrarily changed from *e*² to *f*².

Bar 372 R.H. As the 2nd note **FE** erroneously has *g*².

p. 41 **Bar 389** R.H. Chopin's fingering comes from **GE** (→**FE,EE**).

p. 42 **Bar 406** R.H. On the 3rd beat **FE** has a dotted rhythm. This is doubtless an error caused by a misreading of the *staccato* dot above the last quaver as a dot extending the 5th quaver and a consequent change in the value of the last note.

Bars 417-420 In the sources the hairpins are placed beneath the L.H. As it seems most unlikely that they could relate to the L.H. alone, and consequently that such a notation could correspond to Chopin's intentions, we move them to between the staves.

p. 43 **Bars 457-460** Chopin's fingering comes from an identical passage (albeit of a different metrical structure) of the *Etude in F*, Op. 10 No. 8, bars 89-90.

3. Rondo in E flat major, Op. 16

Sources

[A] Autograph, not extant.

FE1 First French edition, I. Pleyel (I.P.16), Paris Jan. 1834, based on [A] and most probably proofread by Chopin. There exists a copy without cover price.

FE2 Second impression of **FE1**, M. Schlesinger (M.S.1703), Paris Apr. 1834, musical text unaltered.

FE3 Third impression of **FE1**, G. Brandus et P. Dufour, Paris 1859-1872 (pub. no. as in **FE2**), musical text unaltered.

FE = **FE1**, **FE2** and **FE3**.

FEH Copy of **FE1** with hand-written dedication from Chopin to the official dedicatee of the printed work, Caroline Hartmann (private collection). No Chopin annotations in the musical text.

FEJ Copy of **FE2** from the collection of Chopin's sister, Ludwika Jędrzejewiczowa (Fryderyk Chopin Museum, Warsaw). Contains fingerings and corrections of printing errors, most probably by Chopin.

GE First German edition, Breitkopf & Härtel (5525), Leipzig Mar. 1834, based on **FE**. Some obvious errors from **FE** are corrected, and several new errors made. **GE** was not proofread by Chopin.

EE First English edition, Wessel & C^o (W & C^oN^o1094.), London Aug. 1834, based on **FE**, not proofread by Chopin.

Editorial principles



We adopt **FE** as the base text, and also take account of pencil additions in **FEJ**.

Due to the lack of an autograph and the patent inaccuracies of the first editions, it is impossible to distinguish exactly between the long and short accents characteristic of Chopin, and to assign them to the right or left hand. We attempt to recreate the composer's intentions, taking into account his usage in this area, documented by sources of other compositions.

p. 44 **Bar 5** L.H. The lack of [A] makes it difficult to establish whether the curved line over the notes *g* is a tie sustaining these notes or a motivic slur (in Chopin's autographs, the two types can be distinguished from the shape of the lines).

Bar 6 R.H. There is no accidental in the sources before the lower note of the third on the 2nd beat. In some later collected editions *b* was arbitrarily added, changing *bb* to *b*.

¹ The editors of the National Edition wish warmly to thank Mr. Jan M. Huizing, Assen, for making a photocopy of this source available.

- p. 45 **Bar 33** R.H. In the 3rd semiquaver **FE** (→**GE,EE**) has no *b*. It is most probably an oversight by the engraver – cf. bar 31.
- p. 46 **Bar 48** L.H. On the 2nd quaver of the bar in **FE** (→**GE,EE**) the *b* lowering *c*³ to *cb*³ was omitted. **Bar 49** R.H. As the 6th note **FE** (→**GE,EE**) erroneously has *f*³. In **FEJ** it was corrected to *g*³.
- p. 47 **Bar 60 & 76** L.H. On the 3rd quaver in some later collected editions the note *d*¹ was arbitrarily added to the seventh *bb-ab*¹.
- p. 48 **Bar 82 & 234** R.H. In most later collected editions the 3rd semiquaver *bb*² was arbitrarily altered to *ab*². The fact that Chopin wrote this figure out twice precludes the possibility of an error or imprecise notation that would justify such a change.
R.H. Missing at the end of the bar in the sources is the *b* restoring the *f*². Such omissions of accidentals are Chopin's most common errors.
Bar 84, 236 & 240 L.H. In some later collected editions ties sustaining the upper note of the dyads were added arbitrarily.
Bar 88 L.H. The slur (tie?) linking the two notes *ab* may be of motivic significance. Such is indicated by comparison with similar motifs in bars 84, 236 & 240, in which the common note of the dyads is repeated.
Bar 93 L.H. In the chord at the beginning of the bar **FE** (→**GE,EE**) has an additional note *c*¹ (in **GE** *cb*¹, as the slur covering the bass progression in bars 92-93 was interpreted in this edition as a tie sustaining the *cb*¹ from the preceding bar). Comparison with the analogous bars 95, 245 & 247 points to a misinterpretation of [A].
- p. 49 **Bar 99** R.H. As the final note **FE** (→**GE,EE**) erroneously has *cb*² (cf. analogous bar 251). The error was corrected in **FEJ**.
- p. 51 **Bar 135** R.H. At the beginning of the bar **FE** (→**GE,EE**) has the sixth *d*¹-*bb*¹. The *b* before the *db*¹ in the next chord proves that the error lies in the wrong pitch of the lower note rather than the omission of the *b* before it. So Chopin most probably had in mind here the fifth *eb*¹-*bb*¹ (cf. fifth in analogous bar 287). In **FEJ** *b* was added before the *d*¹ in question; this version we give as a variant.
Bar 138 & 290 R.H. Most later collected editions arbitrarily unified the rhythms in the 2nd half of these bars: some have twice , whilst others repeat .
- Bar 143 & 295** The splitting of the bars after the pause appears in **FE** (→**GE,EE**) and most probably already occurred in [A]. We reproduce it in our edition, as it was certainly intended by Chopin and is of musical significance – it emphasizes the pause and the subsequent change of character (*a tempo*, *p*, *dolce*).
- p. 53 **Bar 185** L.H. Added – most probably arbitrarily – before the lower note of the 2nd crotchet in **GE** was *b* raising *Bb* to *B*. Chopin often avoided a strict repetition of the pattern of sequence, cf. e.g. a similar harmonic progression in *Rondo in F* Op. 5, bars 438-440.
Bar 186 L.H. In some later collected editions the note *c* was arbitrarily added to the sixth *Ab-f* on the 2nd beat. Chopin did not write it in here doubtless to avoid a false relation with the *cb*² in the next chord.
Bar 192 L.H. In some later collected editions *bb*¹ was arbitrarily added to the fifth *bb-f*¹.
- p. 54 **Bar 221** L.H. As the 2nd quaver the sources erroneously have *g*.
Bar 222 R.H. Before the 6th semiquaver **FE** (→**GE,EE**) has *b*. Comparison with four analogous bars (54, 62, 78 & 362) proves this to be an engraver's error.
- p. 55 **Bar 240** **FE** (→**GE,EE**) has here *f*¹. This is doubtless an error (cf. analogous bars 84, 88 & 236, which have *f*²). The erroneous switching of these markings occurred quite frequently in the first works published by Chopin in France (cf. commentary to *Étude in A minor*, Op. 10 No. 2, bar 12).
Bars 246-247 L.H. Missing in **FE** (→**GE,EE**) is the tie sustaining *f*². Cf. analogous bars 92-93, 94-95 & 244-245.
Bar 305 L.H. In the chord at the end of the bar **FE** (→**EE**) has *cb*¹. This is certainly an error (false relation with the preceding note of the R.H., *c*²). In **GE** the error was corrected.
Bar 341 R.H. As the 5th semiquaver **FE** (→**GE,EE**) erroneously has *eb*³ instead of *d*³. There is no harmonic or melodic justification for disturbing the regular progression here. The engraver's error may have been caused by the similarity of the 2nd half of this bar to the 1st half of the next.
Bar 342 R.H. Missing before the 3rd semiquaver in **FE** (→**EE**) is *b*. Cf. above, note to bar 341.
Bar 352 R.H. In the 2nd half of the bar in **FE** a semiquaver beam joins the 2nd and 3rd notes instead of the 1st and 2nd. This evident error was already corrected in **GE & EE**.
- p. 61 **Bar 368** L.H. On the 3rd quaver the sources have the seventh *bb-ab*¹. Comparison with the identical bar 228 testifies the engraver's omission of the note *d*¹.
- p. 63 **Bars 413-414** R.H. Missing in **FE** (→**EE**) are the accidentals before the 2nd semiquaver of bar 413 and the 4th & 6th semiquavers of bar 414. The use of *db*³ in both places of bar 414 is beyond the slightest doubt; the *b* before the 4th note of this bar was added already in **GE**. In this situation, given the unquestionable omission of the *b* in bar 414, the sign is most likely to have been accidentally omitted in bar 413 as well.
- p. 64 **Bar 430** L.H. As the last small quaver **FE** (→**GE,EE**) has the third *c*²-*eb*². At a quick tempo this figure is very awkward pianistically (in only one of the 18 later collected editions checked by the NE editors is this version reproduced); had Chopin wished for a third to be struck here, he would certainly have assigned the upper note to the R.H. – cf. e.g. *Scherzo in Bb minor*, Op. 31, bars 118, 120 & analogous, and also 541-543. Neither is there anything to suggest that Chopin's intention was for the two notes of this third to be played successively (as this passage is corrected in the vast majority of later collected editions). We give a solution based on the most probable hypothesis in this situation, that of the engraver's error during correction: instead of substituting *eb*² for *c*², he added the right note (*eb*²) but failed to remove the wrong note (*c*²). Errors of this type occurred several times in Chopin's works, cf. *Étude in Eb*, Op. 10 No. 11, bar 4, *Scherzo in B minor*, Op. 20, bars 135 & 292, *Ballade in G minor*, Op. 23, bar 171.
- p. 64 **Bar 441** R.H. The chromatic sign before the last semiquaver is missing in the sources, resulting in the note *d*³. Arbitrarily added in some later collected editions was a *b* lowering *d*³ to *db*³, referring to the *db*¹ and *db*² in bar 439. It is, however, highly probable that Chopin heard the *d*³ here as anticipating the *d*² in bar 443. That Chopin was thinking harmonically in terms of four-bar groups is indicated by the pedalling: one pedal for bars 436-439 and one for bars 440-443. In this situation, given the certain *d*² in bar 443, the use of *d*³ in bar 441 seems completely natural. To avoid misunderstanding, we give a precautionary *b* in this place.
Bars 443-444 R.H. A tie sustaining *ab*¹ is the most probable interpretation of an ambiguous curve in **FE** (→**EE**). In **GE** it was omitted.

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Paweł Kamiński
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