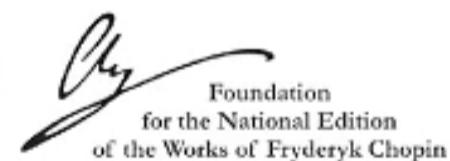


WYDANIE NARODOWE
DZIEŁ FRYDERYKA CHOPINA
NATIONAL EDITION
OF THE WORKS OF FRYDERYK CHOPIN

ETUDES
Opp. 10, 25
THREE ETUDES
Méthode des Méthodes

NATIONAL EDITION
Edited by JAN EKIER



SERIES A. WORKS PUBLISHED DURING CHOPIN'S LIFETIME. VOLUME II

FRYDERYK CHOPIN

ETIUDY
Op. 10, 25
TRZY ETIUDY
Méthode des Méthodes

WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

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SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM II

Redakcja tomu: Jan Ekier, Paweł Kamiński

Do każdego tomu dołączone są luźne wkładki *Komentarz wykonawczy* i *Komentarz źródłowy* (skrócony).

Pełne Komentarze źródłowe do poszczególnych tomów wydawane są oddzielnie.

Wydany w oddzielnym tomie *Wstęp do Wydania Narodowego Dzieł Fryderyka Chopina* – 1. *Zagadnienia edytorskie* obejmuje całokształt ogólnych problemów wydawniczych, zaś *Wstęp... – 2. Zagadnienia wykonawcze* – całokształt ogólnych problemów interpretacyjnych.

Editors of this Volume: Jan Ekier, Paweł Kamiński

A *Performance Commentary* and a *Source Commentary (abridged)* are included in each volume in the form of a loose insert.

Full *Source Commentaries* on each volume are published separately.

The *Introduction to the National Edition of the Works of Fryderyk Chopin*, 1. *Editorial Problems*, published as a separate volume, covers general matters concerning the publication. The *Introduction... 2. Problems of Performance* covers all general questions of the interpretation.

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o Etiudach...

op. 10

„Zrobiłem Exercice duży en forme, w moim jednym sposobie, jak się zobaczymy, to Ci go pokażę.”

„Napisałem parę exercissów – przy Tobie bym je dobrze zagrał.”

Z listów F. Chopina do Tytusa Woyciechowskiego w Poturzynie, Warszawa 20 X i 14 XI 1829.

„Piszę nie wiedząc co moje pióro bazgrze, gdyż w tej chwili Liszt gra moje Etiudy i przenosi mnie poza obręb rozsądnych myśli. Chciałbym mu wykraść sposób wykonywania moich własnych utworów.”

Fragment wspólnego listu F. Liszta, F. Chopina i A. Franchomme'a do Ferdynanda Hillera we Frankfurcie, Paryż 20 VI 1833.

op. 10 nr 1

„Kiedy z nim grałam Etiudę C-dur, pierwszą z dedykowanych Lisztowi, polecił mi ćwiczyć ją z rana bardzo powoli. «Ta Etiuda dobrze pani zrobi – powiedział. Jeżeli pani będzie się jej uczyć według moich wskazań, rozszerzy ona rękę i pozwoli wykonywać pasaż jak pociągnięcia smyczka. Ale niestety, zamiast nauczyć, często tego wszystkiego oducza.» Wiem dobrze, że jeszcze dzisiaj powszechnie jest błędne mniemanie, jakoby Etiudę tę można grać tylko wtedy, gdy się ma bardzo dużą rękę. Ale tu nie o to chodzi – jedynym warunkiem jest elastyczność ręki.”

Z dziennika uczennicy Chopina Fryderyki Müller-Streicher, cyt. w: F. Niecks *F. Chopin as a Man and Musician*, Londyn 1888.

op. 10 nr 3

„W związku z tą Etiudą [...] Chopin powiedział Gutmannowi, że już nigdy więcej w swoim życiu nie skomponował równie pięknej melodii; a raz, gdy grał mu ją Gutmann, mistrz wzniósł złożone ręce i zawołał: «O, moja Ojczyzno!»”

Przekazane przez ucznia Chopina, Adolfa Gutmanna, F. Niecksowi w: F. Niecks, jw.

op. 10 nr 5

„Czy [Clara] Wieck zagrała dobrze moją Etiudę? Jak też mogła zamiast czegoś lepszego wybrać właśnie Etiudę, najmniej ciekawą dla tych, co nie wiedzą, że to na czarne klawisze! Lepiej było cicho siedzieć.”

Z listu F. Chopina do Juliana Fontany w Paryżu, Marsylia 25 IV 1839.

op. 25

„[Chopin] w piorunującym tempie odegrał zdziwionym lipszczanom swoje nowe Etiudy [...]”

Z listu F. Mendelssohna-Bartholdy'ego do siostry, Fanny Hensel, Lipsk 6 X 1835.

„Co dotyczy Etiud [...] większość z nich słyszałem grane przez samego Chopina, a grał je on «bardzo po chopinowsku» [...] Wyobraźmy sobie harfę eolską o wszystkich tonacjach, które ręka artysty miesza ze sobą, stosując przy tym najrozmaitsze fantastyczne zdobienia, w ten sposób jednak, że słyszy się niski dźwięk podstawowy i miękko śpiewający głos góry – oto przybliżony obraz jego gry. Nic więc dziwnego, że najmilsze stały mi się te Etiudy, które słyszałem grane przez niego samego.”

R. Schumann *Gesammelte Schriften über Musik und Musiker*, Lipsk 1888, tom II.

op. 25 nr 1

„Spośród nich zaś muszę wymienić przede wszystkim pierwszą, As-dur, która jest bardziej poematem niż Etiudą. Myśliły się jednak kto by sądził, że wygrywał on wyraźnie każdą z jej małych nutek; było to raczej falowanie akordu As-dur, uwydatnione tu i ówdzie pedałem; ale poprzez harmonię przebiła przepiękna, wyrażona dużymi nutami melodia, i tylko raz w środku obok melodii głównej wystąpił wyraźniej na tle akordów również i głos tenorowy. Po tej Etiudzie pozostawało takie wrażenie, jak po cudownym sennym widzeniu, które, na pół obudzeni, chcielibyśmy jeszcze raz uchwycić. Trudno to wyrazić, a tym bardziej chwalić za pomocą słów.”

R. Schumann, jw.

„Podobno sam Chopin po wykonaniu tej Etiudy tak się odezwał do jednej z uczennic: «Proszę sobie wyobrazić, że mały pastuszek przed nadciągającą burzą schronił się do zacisznej groty. Z daleka szumi wiatr i deszcz, a on łagodnie gra na fujarce swoją melodię».”

Przekazane przez J. Kleczyńskiego w: *Chopin w cenniejszych swoich utworach*, Warszawa 1886.

op. 25 nr 2

„Przechodził zaraz [po Etiudzie As-dur] do drugiej w zeszycie – f-moll, noszącej również niezapomniane piękno jego osobowości, Etiudy tak uroczej, marzycielskiej i cichej jak śpiew dziecięcia przez sen.”

R. Schumann, jw.

op. 25 nr 3

„Po niej znów następowała kolejna, piękna, nie tyle w charakterze nowa, jak raczej w użytym motywie, Etiuda F-dur; chodziło tu bardziej o ukazanie pełnej wdzięku [liebenswürdigste] brawury, za którą mistrz zasługiwał na największe pochwały.”

R. Schumann, jw.

Dbop. 36

„Ja niżej podpisany stwierdzam, że sprzedałem Panu Maurycemu Schlesingerowi na jego wyłączną własność na wszystkie kraje Etiudę mojej kompozycji, przeznaczoną do Metody Metod Pianistów pp. Moschelesa i Fétisa, i że otrzymałem od niego sumę dwustu franków.

Fryderyk Chopin”

„Otrzymałem od p. Maurycego Schlesingera sumę pięciuset franków za odstąpienie na wyłączną własność drugiej Etiudy dla Metody Metod Pianistów.

Chopin”

Do wydawcy Maurycego Schlesingera w Paryżu, Paryż 19 XI i 1 XII 1839.

about the Etudes...

Op. 10

"I have done a large en forme Exercice, in a manner of my own; I shall show it to you when we meet."

"I have written a few exercisses – I could play them to you well."

From letters by F. Chopin to Tytus Woyciechowski in Poturzyn, Warsaw 20 October and 14 November 1829.

"I write unaware of what my pen is scribbling since at this very moment Liszt is playing my Etudes, transferring me beyond the range of sensible thoughts. I would like to steal from him the manner of performing my own compositions."

Fragment of a joint letter by F. Liszt, F. Chopin and A.-J. Franchomme to Ferdinand Hiller in Frankfurt, Paris 20 June 1833.

Op. 10, no. 1

"When I played with him the study in C major, the first of those he dedicated to Liszt, he bade me practice it in the mornings very slowly. «You shall benefit from this Etude. If you learn it according to my instructions it will expand your hand and enable you to perform arpeggios like strokes of the bow. Unfortunately, instead of teaching, it frequently un-teaches everything». I am quite aware that it is a generally-prevalent error, even in our day, that one can only play this study well when one possesses a very large hand. But this is not the case, only a supple hand is required."

From a diary of Chopin's pupil, Friederike Müller-Streicher, quoted in: F. Niecks *Chopin as a Man and Musician*, London 1888.

Op. 10, no. 3

"With regard to the [...] Lento ma non troppo (Op. 10, no. 3) Chopin said to Gutmann that he had never in his life written another such beautiful melody ('chant'); and on one occasion when Gutmann was studying it the master lifted his arms with his hands clasped and exclaimed: «O, my fatherland!»"

Reported by Chopin's pupil, Adolf Gutmann, to F. Niecks, in F. Niecks, *vide supra*.

Op. 10, no. 5

"Did [Clara] Wieck play my Etude well? How could she have chosen precisely this Etude, the least interesting for those who do not know that it is intended for the black keys, instead of something better! It would have been better to remain silent."

From a letter by F. Chopin to Julian Fontana in Paris, Marseilles 25 April 1839.

Op. 25

"[Chopin] played his new Etudes to the astonished residents of Leipzig with the speed of lightning [...]"

From a letter by F. Mendelssohn-Bartholdy to his sister Fanny Hensel, Leipzig 6 October 1835.

"As regards the Etudes [...] I heard the majority played by Chopin himself, who performed them in 'an extremely Chopinesque manner' [...] Imagine an aeolian harp having all the tonalities, and an artist's hand combining them with all kinds of fantastic embellishments, but always an audible deeper tone in the bass and a softly flowing cantilena in the treble – and you will have some idea of his playing. No wonder, then, that I was charmed by all those pieces which I heard him play."

Op. 25, no.1

"Among them I must mention predominantly the first, in A♭ major, more of a poem than an Etude. It would be a mistake to suppose that he permitted us to hear every one of its small notes. It was rather an undulation of the A♭ major chord, strengthened here and there by the pedal; but through the harmony there emerged a wonderful melody in big notes. Only in the middle section did a tenor voice break clearly from the chords and join the main melody. This Etude yielded an impression similar to the one made by a wonderful dream which, half awake, we would like to recapture. This is difficult to express and even more so to praise with the help of words."

R. Schumann, *vide supra*.

"It is said that while describing the rendition of this etude Chopin said to one of his pupils: «Please imagine a young shepherd seeking refuge in a sheltered cavern against an encroaching storm. While the distant wind and rain sough he gently plays his melody on a pipe»."

Recounted by J. Kleczyński in: *Chopin w cieńskich swoich utworach*, Warszawa 1886.

Op. 25, no. 2

"He immediately passed [from the Etude in A♭ major] to the second one in the fascicle – in F minor, also bearing the unforgettable imprint of his personality, an Etude as charming, dreamy and soft as the song of a child singing in his sleep."

R. Schumann, *vide supra*.

Op. 25, no. 3

"It was followed by the successive, beautiful Etude in F major, novel not so much as regards its character as the employed motif; its intention was more to demonstrate the charming [liebenswürdigste] bravura for which the master deserved greatest praise."

R. Schumann, *vide supra*.

Dbop. 36

"I, the undersigned, declare that I sold to Mr. Maurice Schlesinger exclusive rights for all countries to my Etude, intended for the Méthode des Méthodes by Messrs. Moscheles and Fétis, and that I received the sum of two hundred francs.

Frédéric Chopin"

"I received the sum of five hundred francs from Mr. Maurice Schlesinger in return for exclusive rights to the second Etude for Méthode des Méthodes.

Chopin"

To the publisher Maurice Schlesinger in Paris, Paris 19 November and 1 December 1839.

8 5 4 1 5

12

8 5

1 2 4

*

8 5 4 2 1 5

15

8 5 4 2 1 5

1 2 4

*

8 5 4 2 1 5

18

8 5 1

1 2 4

*

8 5 3 2 1 5 3 2 1

21

8 5 1 2 3 5

1 2 3

*

8 5 3 2 1 5 3

24

8 5 3 2 1 5

1 2 3

*

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The staves are arranged vertically, each starting with a treble clef and ending with a bass clef. The first staff begins at measure 27, the second at measure 30, the third at measure 32, the fourth at measure 34, and the fifth at measure 36. Each staff contains a series of measures with various musical elements:

- Fingerings:** Numerical fingerings (e.g., 1, 2, 3, 4, 5) are placed above or below the notes to indicate specific fingerings.
- Dynamics:** Dynamics include slurs, grace notes, and dynamic markings like *f* (fortissimo), *cresc.* (crescendo), and *dim.* (diminuendo).
- Performance Instructions:** Instructions such as *legg.* (leggiero), *riten.* (ritenue), and *tempo rubato* are scattered throughout the music.
- Measure Numbers:** Measure numbers 27, 30, 32, 34, and 36 are clearly marked at the beginning of each staff.

This image shows five staves of sheet music for piano, arranged vertically. The music is written in common time (indicated by 'C') and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The fifth staff uses a bass clef as well. The music consists of six measures per staff, with measure numbers 38 through 49 indicated at the beginning of each staff. The notation includes various dynamic markings such as 'f' (fortissimo), 'cresc.', and 'dim.' (diminuendo). Fingerings are shown above the notes, such as '3 2 1' or '1 2 3'. Performance instructions like 'Ped' (pedal) and '*' are also present. The music features a mix of eighth and sixteenth note patterns, with some measures containing rests.

8
 52

8
 55

8
 58

8
 61

8
 64

8
 5 3 2 1
 5 1 2 3 4 cresc.
 70 5 3 2 1 5
 73 5 1 2 3 4
 8 5 3 2 1 5
 75 5 1 2 3 5 dim.
 77 5 1 2 3

Allegro ♦ = 144

op. 10 nr 2

sempre legato

p cresc.

3

5

sempre legato

cresc.

7

dim.

The image shows five staves of musical notation for piano, arranged vertically. The top two staves begin with a treble clef, while the bottom three staves begin with a bass clef. Measure numbers 4, 9, 11, 13, 15, 17, and 18 are indicated at the start of each staff. The music consists primarily of eighth-note patterns. In measure 15, the right hand has fingerings above the notes: (3, 4, 5, 3), (5, 4, 3, 4), (3, 4, 5, 3, 4), (3, 4, 3, 4), (5, 4, 3, 4, 3), (5, 4, 3, 5), (3, 4, 5, 3), (5, 4, 3, 4). In measure 17, the right hand has fingerings: (5, 4, 3, 4), (3, 4, 5, 4), (3, 4, 5, 4), (3, 4, 5, 4), (5, 3, 4, 5), (3, 4, 5, 3, 4), (5, 4, 3, 4), (5, 4, 3, 5). Various dynamics are marked throughout, including *cresc.*, *sempre legato*, and *dim.*. Measures 16 and 19 are indicated by dashed horizontal lines.

sempre legato

19 **p** *poco* 2 *a* *poco* *cresc.*

This section consists of four measures. The first measure starts with a forte dynamic (p) and a bass note. The second measure begins with a piano dynamic and includes a dynamic marking 'poco'. The third measure starts with a bass note and includes a dynamic marking 'a'. The fourth measure begins with a piano dynamic and includes a dynamic marking 'poco'. The piano part features sixteenth-note patterns with fingerings such as 3-4-5-3-4, 5-4-3-4, 5-3-4-3, 5-2-3-3-1, 3-4-3-4, and 5-4-5-4. The bass part provides harmonic support with sustained notes and changes in bass line.

sempre legato

21 *poco* *a* *poco*

This section consists of three measures. The first measure begins with a piano dynamic and includes a dynamic marking 'poco'. The second measure begins with a bass note and includes a dynamic marking 'a'. The third measure begins with a piano dynamic and includes a dynamic marking 'poco'. The piano part continues with sixteenth-note patterns, including 3-4-5-4, 5-3-5-3, 2-3-4, 3-4-5-4, 5-4-5-4, and 5-4-5-3. The bass part maintains its harmonic function.

23 *1 cresc.*

25 **f**

This section consists of two measures. The first measure begins with a forte dynamic (f). The second measure begins with a piano dynamic. The piano part features sixteenth-note patterns, including 5-4-3-5, 4-5-4-3, 4-3-4-5, 4-3-4-3, 5-3-4-3, 4-3-4-5, and 4-3-4-3. The bass part provides harmonic support with sustained notes and changes in bass line.

cresc.

27

This section consists of two measures. The first measure begins with a piano dynamic and includes a dynamic marking 'cresc.'. The second measure begins with a piano dynamic. The piano part features sixteenth-note patterns, including 5-4-5-4, 3-5-4-5, 3-4-3-4, 3-4-5-4, 5-4-3-5, 3-4-5-4, 3-4-5-4, and 4-5-4-3. The bass part maintains its harmonic function.

Musical score for piano, two staves. Measure 29 (f): Treble staff has sixteenth-note patterns with fingerings 5, 4, 5, 4; Bass staff has eighth-note patterns with fingerings 3, 5, 4, 5. Measure 30 (fp): Treble staff has sixteenth-note patterns with fingerings 3, 4, 5, 4, 5; Bass staff has eighth-note patterns with fingerings 3, 4, 3, 4. Measures 31-32 (fp): Treble staff has sixteenth-note patterns with fingerings 4, 5, 4, 5; Bass staff has eighth-note patterns with fingerings 4, 5, 4, 5.

Measures 31-32 (fp): Treble staff has sixteenth-note patterns with fingerings 3, 4, 3, 4; Bass staff has eighth-note patterns with fingerings 3, 4, 3, 4. Measures 33-34 (fp): Treble staff has sixteenth-note patterns with fingerings 4, 5, 4, 5; Bass staff has eighth-note patterns with fingerings 4, 5, 4, 5.

Measures 33-34 (fp): Treble staff has sixteenth-note patterns with fingerings 4, 5, 3, 1; Bass staff has eighth-note patterns with fingerings 4, 5, 3, 1. Measures 35-36 (sempre legato): Treble staff has sixteenth-note patterns with fingerings 3, 2, 3, 4, 3, 4, 3; Bass staff has eighth-note patterns with fingerings 3, 2, 3, 4, 3, 4, 3.

Measures 35-36 (sempre legato): Treble staff has sixteenth-note patterns with fingerings 3, 2, 3, 4, 3, 4, 3; Bass staff has eighth-note patterns with fingerings 3, 2, 3, 4, 3, 4, 3.

Measure 37: Treble staff has sixteenth-note patterns with fingerings 3, 2, 3, 4, 3, 4, 3; Bass staff has eighth-note patterns with fingerings 3, 2, 3, 4, 3, 4, 3.

Sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes various note heads with numbers (e.g., 1, 2, 3, 4, 5) and rests. Measure 39 starts with a forte dynamic. Measure 41 contains the lyrics "cre - scen - do -". Measure 43 begins with a dynamic *f*. Measure 45 includes the instruction "sempre legato" above the staff and "cresc." below it. Measure 47 includes the instruction "dim." below the staff.

* Dopuszczalny wariant; Permissible variant:  Patrz Komentarz źródłowy; Vide Source Commentary.

Lento ma non troppo $\text{♩} = 100$

op. 10 nr 3

legatiss.

2 3

p

1

4 5 3

5

4 3

2

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3 >

3 >

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5 4 2 3 4

3

2 1

4 (4) 3

cresc.

>

stretto

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2

1</p

poco più animato

20 *rall. pp* *Ted* [**]

25 *cresc.*

30 *f* * *p* *cresc.*

34 *f* *p* *cresc.*

38 *cresc.* *cresc.* *cresc.*

* Wariant wpisany przez Chopina do egzemplarza lekcyjnego: Patrz Komentarz źródłowy i wykonawczy.
Variant added by Chopin in a pupil's copy: Vide Source and Performance Commentaries.

** Inna wersja taktu 34:
Different version of bar 34:

Sheet music for piano, page 3, showing measures 41-54. The music is in 2/4 time, key signature of A major (no sharps or flats). The score consists of two staves: treble and bass. Measure 41 starts with a forte dynamic (ff) and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 42 continues with dynamic ff and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 43 starts with dynamic con forza and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 44 starts with dynamic sempre and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 45 starts with dynamic più con fuoco and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 46 starts with dynamic f and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 47 starts with dynamic con bravura and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 48 starts with dynamic ff and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 49 starts with dynamic ff and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 50 starts with dynamic ff and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 51 starts with dynamic cresc. stretto and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 52 starts with dynamic ritenuto e cresc. and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 53 starts with dynamic legatissimo and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 54 starts with dynamic ff and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 55 starts with dynamic p and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up). Measure 56 starts with dynamic sempre p and includes fingerings (1, 2, 3, 4, 5) and pedaling instructions (pedal down, pedal up).

* Najprawdopodobniej autentyczny wariant wpisany do egzemplarza lekcyjnego;
Most probably an authentic variant added in a pupil's copy;

smorzando poco rall.

58 dim. (pp)

62 a tempo p legatiss.

66 poco cresc. cresc. stretto e cresc.

70 f dim. pp

74 rall. smorz.

Presto con fuoco $\text{d} = 88$

op. 10 nr 4

The sheet music consists of five staves of musical notation for piano. The key signature is A major (three sharps). The tempo is indicated as $\text{d} = 88$. The dynamic marking *f* is present at the beginning of the first staff. The instruction *f s p* appears in the first staff, and *cresc.* follows it. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic. The fifth staff begins with a forte dynamic. The music features various note values including eighth and sixteenth notes, and rests. Fingerings such as (1), 2 3 1 3 2 1 2 3, (1 3 2) 1 3 2, and (1 3 2) 1 2 1 3 2 are marked above the notes. Measure numbers 4, 3, 5, 8, and 11 are indicated on the left side of the staves. The music includes dynamic markings like *f*, *f s p*, and *cresc.* It also features measure repeat signs and various performance instructions like *>* and *=*.

13 (→) (→) cresc.

16 f (→) (→) fz

19 (1) (2) (3)

22 fz (→) (→) 3

25 * (2) (3) fz fz

* Inne palcowanie - patrz Komentarz wykonawczy.
Different fingering - vide Performance Commentary.

Piano sheet music page 10, measures 27-37. The music is in 3/4 time, key signature is A major (no sharps or flats). The score consists of two staves: treble clef (right hand) and bass clef (left hand). The right hand part features sixteenth-note patterns with dynamic markings like *cresc.*, *f*, and *ff*. The left hand part includes bass notes and harmonic support. Measure 27 starts with a forte dynamic. Measures 28-30 show a melodic line with grace notes and sixteenth-note chords. Measures 31-32 continue the rhythmic pattern. Measure 33 begins with a dynamic *ff*, followed by a crescendo. Measures 34-35 show a continuation of the sixteenth-note patterns. Measure 36 concludes with a dynamic *f*. Measure 37 ends with a final dynamic *f*.

A page of sheet music for piano, featuring six staves of music. The music is in common time and consists of measures 39 through 49. The key signature changes from G major (one sharp) to F# major (two sharps) at measure 47. Measure 39 starts with a treble clef, a G major chord, and a dynamic of γ . The bass staff begins at measure 40 with a C major chord. Measures 41-43 show a transition with various dynamics like crescendo and decrescendo, and fingerings such as 4, 5, 3; 3; 5; 4; 5, 4, 5, 3; 1; and 2, 3, 1. Measure 44 begins with a forte dynamic (ff) and a decrescendo, followed by a dynamic of con forza. Measures 45-47 continue with complex patterns and fingerings like 1, 2, 4, 5, (1), 2, 4, 3; 5, 3, 1; and 2, 3, 1. Measure 48 shows a treble clef change and a dynamic of fz. Measure 49 concludes with a crescendo and a dynamic of fz.

Musical score page 51. Treble clef, key signature of four sharps. Measure 51 starts with a sixteenth-note pattern in the treble clef. The bass clef begins at the start of measure 52, with a dynamic of $f\ddot{z}$. Measures 52-53 show bass notes with grace notes and sustained notes. Measure 54 begins with a dynamic of $f\ddot{z}$, followed by f .

Musical score page 54. Treble clef, key signature of four sharps. Measures 54-55 show a continuation of the bass line with grace notes and sustained notes. Measure 56 begins with a dynamic of $f\ddot{z}$.

Musical score page 57. Treble clef, key signature of four sharps. Measures 57-58 show a continuation of the bass line with grace notes and sustained notes.

Musical score page 60. Treble clef, key signature of four sharps. Measures 60-61 show a continuation of the bass line with grace notes and sustained notes. Measure 62 begins with a dynamic of ff .

Musical score page 63. Treble clef, key signature of four sharps. Measures 63-64 show a continuation of the bass line with grace notes and sustained notes.

66 *cresc.*
 ff 8 1
 fff ff *con più fuoco possibile*
 72 2 1
 75 2 1
 77 2 1
 79 ff 8 1
 ff ff 3
Ad

Vivace ♦ = 116
brillante

op. 10 nr 5

This image shows the fifth page of a piano score, containing five staves of musical notation. The key signature is four flats, and the time signature varies between common time and 12/8. Measure 8 starts with a dynamic *f*, followed by a forte dynamic *f*. Measures 9 and 10 show eighth-note patterns with dynamics *p* and *f*. Measure 11 begins with a dynamic *p*, followed by *f*, *p*, and *f*. Measures 12 and 13 continue with eighth-note patterns. Measure 14 starts with a dynamic *p*, followed by *f*, *p*, and *f*. Measures 15 and 16 show eighth-note patterns. Measure 17 begins with a dynamic *p*, followed by *f*, *p*, and *f*. Measures 18 and 19 continue with eighth-note patterns. Measure 20 begins with a dynamic *p*, followed by *f*, *p*, and *f*.

Sheet music for piano, featuring five staves of musical notation. The music is in common time, with a key signature of four flats. Fingerings are indicated above the notes, and dynamic markings include *poco*, *a*, *cresc.*, *cresc.*, *semper legatissimo*, *f*, *dim.*, and *p*. The music includes various rests and sustained notes, with a bass clef on the first staff and a treble clef on the second staff.

Sheet music for piano, featuring five staves of musical notation. The music is in common time, with a key signature of four flats. The notation includes various dynamics such as *f*, *p*, *cresc.*, and *poco rall.*. Fingerings are indicated above the notes, and performance instructions like *Reo* and *** are placed below the notes. The music consists of six measures per staff, with measure numbers 45, 49, 53, 57, 61, and 65 indicated at the beginning of each staff respectively. Measure 65 concludes with a measure repeat sign and a $\frac{1}{2}$ over $\frac{3}{2}$ instruction.

* Trzecia wersja tego akordu:
Third version of this chord:

• • •

[Patrz Komentarz źródłowy.](#)
[Vide Source Commentary.](#)

Sheet music for piano, page 10, showing measures 65-81. The music is in 3/4 time, 3 flats, and consists of two staves. The right-hand staff features sixteenth-note patterns with dynamic markings like *pp*, *delicatiss.*, *smorz.*, *a tempo*, *p*, *legato*, *poco*, *cresc.*, *f*, and *ff*. The left-hand staff provides harmonic support with sustained notes and chords. Measure 77 includes a dynamic *ff* and a grace note pattern above the staff. Measure 81 begins with a *cresc.* followed by a *ff* dynamic. The page number 10 is located at the bottom right of the page.

Andante ♩.= 69
con molta espressione

op. 10 nr 6

Sheet music for Op. 10 nr. 6, Andante, featuring six staves of musical notation. The music is in 8/8 time, key signature is B-flat major (two flats), and the tempo is ♩.= 69. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., p, f, cresc., dec.). The first staff starts with a dynamic *p* and a instruction *sempre legatissimo*. The second staff begins with a dynamic *f*. The third staff features a dynamic *cresc.*. The fourth staff ends with a dynamic *pesante*. The fifth staff begins with a dynamic *cresc.*. The sixth staff concludes with a dynamic *cresc.*.

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is written in a variety of keys and time signatures, primarily using treble and bass clefs. The notation includes numerous dynamic markings such as 'cresc.', 'fz p', 'stretto', and 'e cresc.'. Articulation marks like 'legatiss.' and fingerings (e.g., '1', '2', '3', '4', '5') are also present. The music is divided into measures by vertical bar lines, and some measures span multiple staves. The overall style is complex and dynamic, typical of a virtuosic piano piece.

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *poco ritenuto*, *smorz.*, *sostenuto*, *dim.*, and *rall.*. Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, and 5. Measure numbers 38, 41, 44, 47, and 50 are present. The music consists of two systems of measures, separated by a vertical bar line.

* Patrz Komentarz wykonawczy i źródłowy.
Vide Performance and Source Commentaries.

Vivace $\text{d} = 84$

op. 10 nr 7

7

7

13

14

15

15

delicato

18

21

24

f

26

**cresc.*

*

* W egzemplarzu lekcyjnym Chopin skreślit cresc. w t. 27 i wpisał dim. w t. 28.
In a pupil's copy Chopin deleted cresc. in bar 27 and wrote dim. in bar 28.

29

32

35

38

41

>

cresc.

fed

44 *p*

47 *f*

50

53 *fz*

56 *cresc.

57 8 *ff*

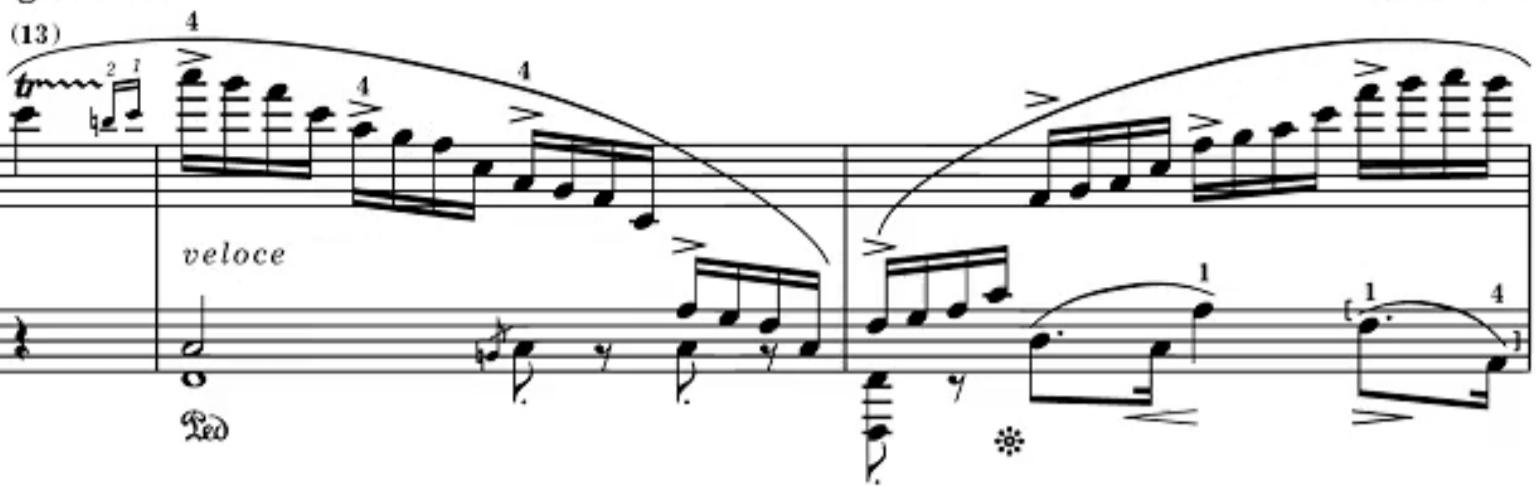
Red

* W egzemplarzu lekcyjnym Chopin skreślił oba oznaczenia crescendo i wpisał *dim.* na początku l. 57.
In a pupil's copy Chopin deleted both crescendo markings and wrote *dim.* at the beginning of bar 57.

Allegro $\text{d}=88$

op. 10 nr 8

8



15

p

17

p

20

cres.

f

23

p

26

p

*

4

29

Poco

32

Poco

35

Poco

8

37

f

marcato

8

39

f

41 *f* dim.

43

45 cresc.

47 cresc. * * *

50 cresc. * *

8

53

54

cresc.

dim.

ff

8

55

56

poco rall.

pp

poco

a

*

(57)

58

poco

cre - - -

- scen - - -

do

59

60

f

ff

*

8

61

62

ff

*

8
 67

68
 (69)

72

75

78

sempre legatissimo

$\frac{4}{3}8$

80

$\frac{4}{3}8$

sempre legatissimo

83

8

86

p

pp

ff

con forza

89

92

ff

Coda

Allegro molto agitato $\text{♩} = 96$

9

p (2 3) 2 3) cresc. 4 con forza
legatissimo 5 4 4 4 3 5 4 3 4 3 *ted* * *ted* * *ted* * *ted* *

(1)

*fz**segue*
*ritard.**a tempo**cresc.**sotto voce**sempre legatissimo*

10

13

ted

*

17 **p** cresc. **f** **ff**
 2 2 3 3 3 3 3 3 3 3
 * * * * * * * * *
Reo * *Reo* * * *Reo* * *Reo* * * *Reo* *
 (1 3 1)

 21 **p** 5. cresc. **sempe** **più**
 3 3 3 3 3 3 3 3
 * * * * * * * *
Reo * *Reo* * * *Reo* * * *Reo* * [*]

 24 **(v)** (3 2 1) forte acceler.
 3 3 3 3 3 3 3 3
 * * * * * * * *
Reo * *Reo* * * *Reo* * * *Reo* * *

 27 **cresc.** **ff** (—) **f**
 2 3 2 3 2 3 2 3 2 3 3 3 4 3
 * * * * * * * * * * * * *
Reo * *Reo* * * *Reo* * * *Reo* * * *

 30 **pp** **f** **stretto** **pp**
 3 4 4 3 4 3 4 3 4 3
 * * * * * * * * * *
Reo * *Reo* * * *Reo* * *Reo* * * *Reo* * *

* Inne palcowanie - patrz Komentarz wykonawczy.
For different fingering - vide Performance Commentary.

51 cre - - scen - - do e [stretto] sempre più
 52 * * * * *
 2 2 2 3 3 4 4 4 5 5 4 5 3
 ♪ed ♪ed

54 cresc. e accel. * * *
 55 * * * * * * * * * * * *
 56 * * * * * * * * * * * *
 57 sotto voce pp p ten. pp smorz.
 58 * * * * * * * * * * * *
 ♪ed ♪ed

61 ff pp ff ritenuto
 62 * * * * * * * * * * * *
 ♪ed ♪ed

64 pp (2 1) 4) (2 1) 8 5 4 5 4 8
 65 * * * * * * * * * * * *
 ♪ed ♪ed

* Inne palcowanie - patrz Komentarz wykonawczy.
For different fingering - vide Performance Commentary.

Vivace assai $\text{♩} = 152$

op. 10 nr 10

10

Musical score page 10, measures 1-5. The score consists of two staves. The top staff is treble clef, 12/8 time, and the bottom staff is bass clef, 12/8 time. Measure 1 starts with a dotted half note followed by sixteenth-note patterns. Measure 2 begins with a bass note and continues with sixteenth-note patterns. Measure 3 features a bass note followed by sixteenth-note patterns. Measures 4 and 5 continue with sixteenth-note patterns. Various performance markings include "legatissimo" with circled numbers 3 and 4, "Ped" with asterisks, and "Ped" with stars.

cresc.

Ped * Ped *

Ped * Ped *

dim.

3 Ped

* legatissimo

Musical score page 10, measures 6-10. The score continues with two staves. Measure 6 shows a bass note followed by sixteenth-note patterns. Measure 7 begins with a bass note and continues with sixteenth-note patterns. Measure 8 starts with a bass note and continues with sixteenth-note patterns. Measure 9 starts with a bass note and continues with sixteenth-note patterns. Measure 10 starts with a bass note and continues with sixteenth-note patterns. Performance markings include "staccato" at the end of measure 10.

staccato

14

cresc.

Ped

* Ped

* Ped

*

* Patrz Komentarz wykonawczy i źródłowy.
Vide Performance and Source Commentaries.

17 *f*
legatissimo **Red* **Red* **Red* **Red* **Red* **Red* *

20 (*sotto voce*)
(p)
Red **Red* *

23 *cresc.*
Red **Red* **Red* **Red* **Red* **Red* *

26 *sotto voce* *(poco rall.)*
p *dim.*
Red **Red* **Red* [**Red*] *

(a tempo)
 29 *Red* **Red* **Red* **Red* **Red* **Red* *

32

p

♫ *Reo* * *Reo*

35

♫ *Reo* * *Reo*

38

♫ *Reo* * *Reo* * *Reo* *

41

♫ *Reo* * *Reo* * *Reo* * *Reo* [**] *Reo* *fz*

44

* *Reo* *fz* * *Reo* * *Reo* *cresc.* - * *Reo* * *Reo* *cresc.* -

(delicatiss.)

* legatissimo e dim.

a tempo

dolcissimo rall. (pp) cresc.

5 5 Leo * Leo *

Leo [* Leo *]

59

* W niektórych źródłach zamiast legatissimo e dim. jest leggierissimo.
There is leggierissimo instead of legatissimo e dim. in some sources.

62

65

68 dolciss. - - - - - sempre - - - - -

71 dim. - - e - - leggierissimo dim.

74 smorz.

Allegretto $\text{♩} = 76$

op. 10 nr 11

11

11

op. 10 nr 11

Allegretto $\text{♩} = 76$

11

$fz(p)$ * (— —)
* [con] Ped

cresc.

cresc.-

(— —)

(cresc. - - -)

(— —)

cresc.

(cresc. - - -)

10

13

Ped

* [con] Ped

Ped

*

Ped

*

Ped

* W źródłach występują dwa różne zestawy oznaczeń dynamicznych tej etudy. Patrz Komentarz wykonawczy i źródłowy.
The sources have two different sets of dynamic markings in this etude. Vide Performance and Source Commentaries.

* W jednym ze źródeł zamiast fp znajduje się w tym miejscu f . Patrz uwaga na stronie 61.
At this point one of the sources has f instead of fp . Vide note on page 61.

36

39

42

(f)

p

Re

[*]

Re

Re

Re

46

8

3

f

ff

Re

[*]

Re

[*]

8

50

f

p

smorzando

3

f

ff

Re

[*]

Re

[*]

Re

* W jednym ze źródeł zamiast **f** znajduje się w tym miejscu *sotto voce* oraz — do 5. ósemki taktu. Patrz uwaga na stronie 61.
In this passage one of the sources has *sotto voce* and — to the fifth quaver of the bar instead of **f**. Vide note on page 61.

Allegro con fuoco $\text{♩} = 160$

op. 10 nr 12

12

Sheet music for Op. 10, No. 12, Allegro con fuoco, showing six staves of musical notation. The music is in common time, key signature is one flat. The first staff starts with a forte dynamic (f) and a grace note, followed by a melodic line with fingerings (2 4 3 1) and a dynamic (legatissimo). The second staff continues with a melodic line and fingerings (2 4 3 1). The third staff begins with a dynamic (semper legato) and a tempo marking (con fuoco). The fourth staff shows a melodic line with fingerings (2 4 3 1). The fifth staff starts with a dynamic (cresc.) and a melodic line with fingerings (4 5 1). The sixth staff begins with a dynamic (f) and a melodic line with fingerings (4 5).

19 *p*
sotto voce

22 *cresc.* *fx*
ten. *fx*

25 *cresc.* *stretto* (*fx*)

28 *f*

30

32 (*cresc.* - -)

Sheet music for piano, featuring six staves of musical notation. The music is in common time and uses a key signature of four flats. The notation includes various dynamics such as crescendo (cresc.), decrescendo (decresc.), forte (f), and ff (fortissimo). Fingerings are indicated by numbers below the keys. The music consists of six measures per staff, with measure numbers 34 through 48 indicated at the beginning of each staff.

34

cresc.

4 5 4

36

fz >

5

39

ff 2

42

f

45

f

48

5

51

p

4

f 3 3

p

54

fz

3 3 3

5 2 1 3 2

1 4 2 1 5

(=>)

57

4

5

60

f 3 3

p

f 3

63

p

fz

cresc.

ff

5 1 3 2

66

f

2 1 1 1

5 1 4 3

5 1 4 3

1 4 1 1

5 1 3 2

69 *f*

 72

 75 *sotvoce*
smorz.

 78 *poco rall.*
pp

 81 *ff ed appassionato*

Etudes

A Madame la Comtesse d'Agoult

op. 25 nr 1

Allegro sostenuto $\text{♩} = 104$

13

(4)
5) 3
(3)

3
*3

Ped
* Ped

*

(4)
3

3
*3

Ped
* Ped
* Ped

*

5

3
*3

Ped
* Ped
* Ped
* Ped
* Ped

*

7

3 4
5 3
4

f

Ped
* Ped
* Ped
* Ped

*

9 **p**

11

12 **p** ***p** ***p** *

13

14 **p** ***p** ***p** ***p** *

15

16 **p** ***p** ***p** ***p** *

17

18 **p** ***p** ***p** ***p** *

(4)

19

Reo **Reo* **Reo* **Reo* **Reo* **Reo* **Reo* ***

21

p

Reo **Reo* **Reo* *** *Reo* **Reo* **Reo* ***

23

ritenuto

Reo **Reo* **Reo* *** *Reo* **Reo* **Reo* ***

25

cresc.

f

Reo **Reo* **Reo* **Reo* **Reo* ***

27

Reo **Reo* *** *Reo* **Reo* **Reo* **Reo* ***

** Wcześniejsza wersja, którą można traktować jako wariant:
Earlier version, which could be treated as a variant:*

*Patrz Komentarz źródłowy.
Vide Source Commentary.*

29

31

33

appassionato

35

f#p

37

Sheet music for piano, consisting of six staves of musical notation. The music is in F major (indicated by a sharp sign) and 2/4 time.

Staff 1: Measures 39-40. Treble clef. Dynamics: *pp*, *dim..*. Fingerings: 1 3, 2 3. Pedal markings: *Ped.

Staff 2: Measure 41. Bass clef. Dynamics: *smorzando*. Fingerings: 4, 3. Pedal markings: *Ped.

Staff 3: Measures 43-44. Treble clef. Dynamics: *pp*. Fingerings: 3. Pedal marking: *Ped.

Staff 4: Measures 45-46. Treble clef. Fingerings: 3. Pedal markings: *Ped.

Staff 5: Measures 47-48. Treble clef. Dynamics: *ppp*. Fingerings: 3. Pedal markings: *Ped, *Ped.

Presto $\text{d} = 112$

op. 25 nr 2

14

14

p *molto legato*

(3)

(1)

Re

*

(2)

(1)

(2) (1)

Re

*

(3)

(2) (1)

Re

*

5

(4) (5) (3)

(2) (4) (3)

Re

*

(3)

(2) (4)

Re

*

(1)

(2) (4)

Re

*

(3) (5) (3) (5)

Re

*

(3) (2)

Re

*

Sheet music for piano in G minor, 2/4 time. The music consists of six staves of music, each starting with a treble clef and two flats (G minor). The first staff begins with a dynamic of $\frac{1}{2}$ (diminution), followed by measures 18, 19, 20, and 21. Measure 21 includes a dynamic of *dim.*. The second staff begins with a dynamic of $\frac{1}{2}$ (diminution), followed by measures 22, 23, 24, and 25. Measure 24 includes a dynamic of *dim.*. The third staff begins with a dynamic of $\frac{1}{2}$ (diminution), followed by measures 26, 27, 28, and 29. Measure 29 includes a dynamic of *dim.*. The fourth staff begins with a dynamic of $\frac{1}{2}$ (diminution), followed by measures 30, 31, 32, and 33. Measure 33 includes a dynamic of *dim.*.

36 *poco* *a* *poco* 3 (1) (1 3) $\frac{1}{2}$ (1) 2 $\frac{3}{4}$ 5 3 3 2
cresc.
Reo * \Rightarrow
Reo \Rightarrow *

39 (1 1 2 3) cre - scen - do
Reo * \Rightarrow *Reo* * \Rightarrow *Reo*

42 3 (3 4 2 1) 2 3 5 4 4
f
Reo * (1 2)

45 (4) (4 5) 3
p
Reo * *smorz.*

48 * (1) 1 3 1 (1 3 2 1)
Reo
sempre piano

51 1
 (2)

* W jednym ze źródeł w t. 48 znajduje się określenie *poco ritenuo*, a w t. 50 - *a tempo*.
 In bar 48 one of the sources has the marking *poco ritenuo* and in bar 50 - *a tempo*.

54 (1) 3 (2)

54 (1) 3 (2)
 57
 60
 63 (5)
 ossia:
 66 dim.
 (4)

Allegro ♩ = 120

15

leggiero

2 3 4 8 11 14

17

 20 *(f)*

 23 *p*

 26 * ritenuto - - -

 29 *(f)* in tempo

* W jednym ze źródeł w tym miejscu rozpoczyna się *dim... (do ritenuto)*.
 In this place one of the sources starts *dim... (to ritenuto)*.

Musical score page 33. Treble and bass staves. Measure 33 starts with eighth-note pairs in the treble staff. The bass staff has eighth-note pairs followed by sixteenth-note pairs. Measure 34 begins with eighth-note pairs in the treble staff.

Musical score page 37. Treble and bass staves. Measure 37 starts with eighth-note pairs in the treble staff. The bass staff has eighth-note pairs followed by sixteenth-note pairs. Measure 38 begins with eighth-note pairs in the treble staff.

Musical score page 41. Treble and bass staves. Measure 41 starts with eighth-note pairs in the treble staff. The bass staff has eighth-note pairs followed by sixteenth-note pairs. Measure 42 begins with eighth-note pairs in the treble staff.

Musical score page 45. Treble and bass staves. Measure 45 starts with eighth-note pairs in the treble staff. The bass staff has eighth-note pairs followed by sixteenth-note pairs. Measure 46 begins with eighth-note pairs in the treble staff.

Musical score page 49. Treble and bass staves. Measure 49 starts with eighth-note pairs in the treble staff. The bass staff has eighth-note pairs followed by sixteenth-note pairs. Measure 50 begins with eighth-note pairs in the treble staff.

53 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*
Reo (* *Reo*) * *Reo* *

57 8 8
p
Reo * *Reo* * *Reo* (* *Reo*) * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* *

61 8
Reo * *Reo* * *Reo* * *Reo* *

64 *dim.*
Reo * *Reo* * *Reo* * *Reo* *

68 *smorz.*
Reo

42 1 2 3 4 5 6 7 8
 (31) 2 1 2 3 4 1 2 3 4 5 6 7 8
Reo

Agitato ♩ = 160 *

16

p

legato

staccato

(Rit.) *

45

4

5

4

45

4

5

4

4

45

4

5

4

* Patrz Komentarz źródłowy.
Vide Source Commentary.

17 *pp*

Reo * *Reo* *

21

Reo * *Reo* *

* *Reo* *

24 *scen*

Reo *

27 *f*

poco ritenuto

30 *pp*

Reo * *Reo* * *Reo* * *Reo* * *Reo* * *Reo* *

* W niektórych źródłach luk nie jest w tym miejscu przerwany.
In some sources the slur is not broken here.

A musical score for piano, featuring five staves of music. The score consists of two systems of measures.

System 1 (Measures 33-38):

- Staff 1 (Treble Clef): Dynamics: **f**, **p**. Measure 33: B^{\flat}E , B^{\flat}E , B^{\flat}E , B^{\flat}E . Measure 34: B^{\flat}E , B^{\flat}E , B^{\flat}E , B^{\flat}E . Measures 35-38: B^{\flat}E , B^{\flat}E , B^{\flat}E , B^{\flat}E . Measure 38: B^{\flat}E , B^{\flat}E .
- Staff 2 (Bass Clef): Measures 33-38: B^{\flat}E , B^{\flat}E .
- Staff 3 (Treble Clef): Measures 33-38: B^{\flat}E , B^{\flat}E .
- Staff 4 (Bass Clef): Measures 33-38: B^{\flat}E , B^{\flat}E .
- Staff 5 (Treble Clef): Measures 33-38: B^{\flat}E , B^{\flat}E .

System 2 (Measures 39-46):

- Staff 1 (Treble Clef): Dynamics: **p**. Measures 39-46: B^{\flat}E , B^{\flat}E .
- Staff 2 (Bass Clef): Measures 39-46: B^{\flat}E , B^{\flat}E .
- Staff 3 (Treble Clef): Measures 39-46: B^{\flat}E , B^{\flat}E .
- Staff 4 (Bass Clef): Measures 39-46: B^{\flat}E , B^{\flat}E .
- Staff 5 (Treble Clef): Measures 39-46: B^{\flat}E , B^{\flat}E .

Rehearsal marks: **33**, **34**, **35**, **36**, **37**, **38**, **39**, **40**, **41**, **42**, **43**, **44**, **45**, **46**.

Performance instruction: **Reo *** (repeated twice in System 1, once in System 2).

Vivace $\text{♩} = 184$

leggiero

op. 25 nr 5

17

scherzando

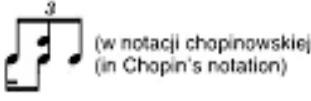
The sheet music consists of five staves of piano music. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The tempo is indicated as Vivace with a quarter note equal to 184. The dynamic is leggiero. The instruction scherzando is placed below the first measure. Measure 1 starts with a single note followed by a series of eighth-note pairs. Measures 2 through 6 show a continuous pattern of eighth-note pairs. Measure 7 begins with a bass line consisting of eighth notes grouped in pairs under a brace, with the instruction 2 1 over 1 2 above the notes. Measures 8 through 12 continue the eighth-note pattern. Measure 13 starts with a bass line of eighth notes grouped in pairs under a brace, with the instruction 2 3 below the notes. Measures 14 through 18 show a continuous eighth-note pattern. Measure 19 starts with a bass line of eighth notes grouped in pairs under a brace, with the instruction 2 1 above the notes. Measures 20 through 24 continue the eighth-note pattern. The music includes various dynamics such as *f*, *dolce*, and *p*, and performance instructions like *Reo* (right edge of the键), *** (dot), and *z* (sharp sign). Measure numbers 5, 9, 14, and 19 are marked on the left side of the staves.

A page of piano sheet music with ten staves. The music is in common time with a key signature of one sharp. Measure 24 starts with a treble clef, followed by a bass clef in measure 25. Measures 29 and 35 begin with a treble clef, followed by a bass clef. Measure 40 begins with a treble clef, followed by a bass clef. Measure 45 begins with a treble clef, followed by a bass clef. The music consists of various chords and arpeggiated patterns. Pedal instructions ('Ped') are placed under specific notes in measures 24, 25, 29, 35, 40, and 45. Measures 25, 35, and 40 have asterisks (*) before the pedal marks. Measures 29 and 45 have double asterisks (**). Measure 40 includes dynamic markings 'p' and 'f'. Measure 45 includes tempo markings 'Più lento' and 'leggiero' above the staff, and 'sostenuto' below the staff. Measure 45 also features a 3/4 time signature bracket.

52 3 8 1
 49
 53
 57
 61
 65

* Takty 58-60, pr. r., dolny głos:
 Bars 58-60, R. H., lower voice:
 (w notacji chopinowskiej) =  (w notacji współczesnej),
 (in Chopin's notation) = (in contemporary notation).

* Takty 58-60, pr. r., dolny głos:
 Bars 58-60, R. H., lower voice:



(w notacji współczesnej),
 (in contemporary notation).

4
 69

cresc.
 *
 8
 73 f
 *
 77
 leggierissimo
 81 p
 85

* Inne autentyczne lukowanie:
Different authentic slurring:

89

Reo (*) * Reo * Reo *

92

Reo * Reo

95

smorz. (poco ritenuto)

====

*

Tempo I

98

p

Reo * Reo *

103

Reo * Reo * Reo * Reo * Reo *

108 113 118 123 132

* Variant rytmiczny 3. ćwierćnuty tego taktu w obu rękach: (jak w poprzednich figurach).
 Variant rhythm on the third beat in this bar in both hands: (as in previous figures).

* Variant rytmiczny 3. ćwierćnuty tego taktu w obu rękach: (jak w poprzednich figurach).
 Variant rhythm on the third beat in this bar in both hands: (as in previous figures).

Allegro $\text{d} = 69$

op. 25 nr 6

18

* 4 5
1 2

sotto voce

3 4(5) 3 4

4 5 4 3
1 2 1 2

5
2

Ped

*

*

Ped

*

Ped

*

Ped

*

3

Ped

*

14

*

Ped

*

Ped

*

4

* Inne palcowanie - patrz Komentarz wykonawczy.

** Patrz Komentarz źródłowy.

* For different fingering vide Performance Commentary.

** Vide Source Commentary.

Musical score for guitar, featuring tablature and standard notation. The score consists of six staves, each with a specific dynamic and performance instruction.

Staff 1: Treble clef. Measure 8: Fingerings (4, 2), (3, 1), (5, 3), (4, 3), (2, 1), (1, 1), (5, 2), (4, 2). Measure 11: Fingerings (3, 1), (2, 1). Dynamics: *ped*, *, *ped*, *, *ped*, *.

Staff 2: Bass clef. Measures 11 and 13: Fingerings (1, 2), (3, 1).

Staff 3: Treble clef. Measure 11: Fingerings (3, 1), (2, 1). Measure 13: Fingerings (1, 2), (3, 1), (2, 1). Dynamics: *ped*, *, *ped*, *, *ped*, *.

Staff 4: Treble clef. Measure 13: Dynamic *(=)*. Measure 15: Dynamic *f*.

Staff 5: Bass clef. Measure 15: Fingerings (3, 2), (1, 2), (4, 1), (2, 1), (3, 1), (4, 2), (3, 1). Dynamics: *ped*, *, *ped*, *, *ped*, *, *ped*, *, *ped*, *, *ped*.

Staff 6: Treble clef. Measure 17: Fingerings (1, 2), (4, 3), (5, 2), (1, 2), (3, 1), (4, 2), (3, 1), (2, 1), (4, 3), (5, 2), (1, 2), (3, 1), (4, 2), (3, 1), (2, 1), (4, 3), (5, 2), (1, 2), (3, 1), (4, 2), (3, 1), (2, 1), (4, 3), (5, 2), (1, 2), (3, 1), (4, 2), (3, 1). Dynamic: *dim.*

Staff 7: Bass clef. Measures 17 and 19: Fingerings (1, 2), (4, 1), (5, 2), (1, 2), (3, 1), (4, 2), (3, 1).

Staff 8: Treble clef. Measures 19 and 20: Fingerings (3, 2), (1, 2), (5, 3), (4, 1), (2, 1), (3, 1), (2, 1), (1, 2), (4, 3), (5, 2), (1, 2), (3, 1), (2, 1), (4, 3), (5, 2), (1, 2), (3, 1), (2, 1), (4, 3), (5, 2), (1, 2), (3, 1), (4, 2), (3, 1), (2, 1), (4, 3), (5, 2), (1, 2), (3, 1), (4, 2), (3, 1). Fingerings (4, 1), (5, 2) appear above the staff in measure 20.

21

22

23 *f*

24

25

26

27 *leggierissimo*

28

29

FVN 2 A II

8 5(4) 3
 31 f

32 5(5)
 33 4
 34 3
 35 5
 36 4
 37 5
 38 4
 39 5

2 8
 53 *pp*
 Ped * Ped * Ped * Ped * Ped *
 8
 55
 Ped * Ped * Ped * Ped * Ped *
 8
 57 *f*
 Ped * Ped * Ped * Ped *
 (58) *dim.*
 Ped * Ped *
 lento
 60
 Ped * Ped * Ped * Ped *
p *f*
 Ped * Ped *

Lento

♩ = 66

pp

19

p

*

(3 3)

(5 4)

5)

(Ped)

* Ped

* Ped

* Ped

(→)

3

Ped

* Ped

* Ped

*)

4

1 1

(Ped)

*)

3 1

7

3 4

(5 4) 3 2

3 2 (1) 3

11

Ped

*)

(1 4)

(3 1)

3)

(1 4)

14

(1 4)

dim.

pp

I

I

* Odmianna rytmiczna w jednym z pierwszych wydań:
Rhythmic variation in one of the first editions:



Patrz Komentarz Źródłowy i wykonawczy.
Vide Performance and Source Commentaries.

17

pp

ten.

ten.

17

20

1) *Rédo*

*

3

(1)

[3]

3

(11)

[3]

[3]

3

4

5

4

5

cre - - - scen - - - do

f (1) *f* (1)

(3) (13)

[14]

(1)

[6]

[6]

3

4

5

4

5

r i t e n u t o

ff

3

4

1

1

3 1

(1)

pp

fzp

pp

2

Rédo

* *Rédo* *

This page contains five staves of musical notation for a piano. The first two staves are in treble clef with two sharps, while the third through fifth staves are in bass clef with two sharps. Measure 17 shows sustained notes in the treble staff followed by eighth-note patterns in the bass staff. Measures 20 and 23 continue this pattern with more complex bass lines and treble entries. Measure 27 begins with a forte dynamic (ff) in the bass staff, followed by a riteneuto instruction and a series of eighth-note patterns in both treble and bass staves. Various dynamics like pp, fzp, and pp are indicated throughout the piece, along with performance instructions such as 'ten.' (tenuto) and 'Rédo' (redo).

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

ossia:

pp

smorz.

poco ritenuto

fz

ten.

ten.

1

2

pp

1

2

3

4

5

1

2

3

4

5

1

2

3

4

5

1

2

3

4

5

* W niektórych źródłach luk jest tu przerwany.
In some sources the slur is broken here.

** Sposób rozpoczęcia trylu - patrz Komentarz wykonawczy i źródłowy.
Manner of starting the trill - vide Performance and Source Commentaries.

50

(*tr*)

(f)

crescendo

53

fz

(=>)

57

ritenuto

pp

(ten.)

(ten.)

(1)

(ten.)

f

dim.

ten.

60

ritenuto

pp

(4 2 3)

smor

zan

do

pp

do

* Jedno ze źródeł nie przerywa luku w miejscach oznaczonych gwiazdką.
One of the sources does not break the slur in passages marked with an asterisk.

Vivace $\text{♩} = 69$

molto legato

41

mezza voce

—

Re

1

1

1

1

1

13

1

1

1

1

1

1

1

1

1

1

1

1

1

11

Ped *Ped *Ped *Ped * Ped * Ped *

14

16

cresc.

8

18

f dim.

Ped *

21

Ped *Ped * Ped * Ped *

cresc.

(25) decresc.

*f dimi - nu -

31 en - - do

(33) cre - - scen - - do - - - ff

* W egzemplarzu lekcyjnym Chopin wpisał w tym miejscu **p**. Patrz Komentarz źródłowy.
In a pupil's copy Chopin added **p** in this passage. Vide Source Commentary.

Allegro assai $\text{♩} = 112$

op. 25 nr 9

21

The sheet music consists of six staves of musical notation for piano. The key signature is five flats. The tempo is Allegro assai, indicated by $\text{♩} = 112$. Measure 1 starts with a treble clef and a bass clef, both in 2/4 time. The first measure is labeled "leggiero". Measures 2 through 10 show a pattern of eighth-note pairs and sixteenth-note chords. Measures 11 through 20 continue this pattern with some variations in rhythm and dynamics, including a dynamic marking "p" in measure 16. Measures 21 through 28 conclude the section with a final dynamic "v". The page number 21 is located at the top left, and the opus number 25 nr 9 is at the top right.

25

f (marcato)

cresc.

26

appassionato

30

(>)

ff

34

ritenuto

p

fz

39

leggierissimo

45

pp

dim.

106

FWN 2 A II

Allegro con fuoco $\text{d}=72$

op. 25 nr 10

22

Sheet music for piano, Op. 25, No. 10, Allegro con fuoco, page 22. The music consists of six staves of piano notation. The first staff starts with a treble clef, a key signature of one sharp, and a tempo of $\text{d}=72$. The second staff begins with a bass clef. The third staff starts with a treble clef. The fourth staff begins with a bass clef. The fifth staff starts with a treble clef. The sixth staff begins with a bass clef. Various dynamics and performance instructions are included, such as "poco", "a", "poco", "cre", "scen > do > f", "cresc.", and "ff". Fingerings are indicated above the notes in several measures.

Musical score for piano, Op. 2, No. 1, by Frédéric Chopin. The score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). Measure 14 starts with a forte dynamic. Measure 17 begins with a forte dynamic. Measure 20 starts with a forte dynamic. Measure 23 starts with a forte dynamic. Measure 26 starts with a forte dynamic.

Measure 14: Forte dynamic. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Articulations: >, >, >, >.

Measure 17: Forte dynamic. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Articulations: >, >, >, >.

Measure 20: Forte dynamic. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Articulations: >, >, >, >.

Measure 23: Forte dynamic. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Articulations: >, >, >, >.

Measure 26: Forte dynamic. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8. Articulations: >, >, >, >.

* W wielu wydaniach, aby ułatwić odczytanie, oryginalną pisownię tych akordów zmieniono enharmonicznie na:
In order to facilitate deciphering many editions enharmonically changed the original script of these chords to:



Lento

$\text{d} = 42$

29 **p** *ben legato*

34

39 *sempre piano*

44 *rit.*

49

cresc.

54

55

56

57

58

dim.

1

2

3

4

5

21

59

60

61

62

63

cresc.

rit.

64

65

66

67

68

dim.

69

70

71

72

73

cre

scen

74

75

76

77

78

do

dim.

**

**

* W jednym ze źródeł nuty *fis* w t. 70-71 są połączone lukiem.
** W niektórych źródłach łuk jest w tych miejscach przerwany.

* In one of the sources the notes *fis* in bars 70-71 are tied.
** In some sources the slur is broken here.

79

*Ped ** *Ped **

cresc. -

84

[rit.]

dim. -

89

sotto voce e sempre legato

54

94

5 3 4

99

cresc. -

accelerando

* W jednym ze źródeł luk przetrzymujący Fis znajduje się także w l. 95-96, w innym - w obu wskazanych miejscach. Patrz Komentarz źródłowy.
In one of the sources the tie sustaining F# is found in bars 95-96, and in another - in both indicated passages. Vide Source Commentary.

Tempo I

104 *f* > > > cre > - - > scen > - > do >

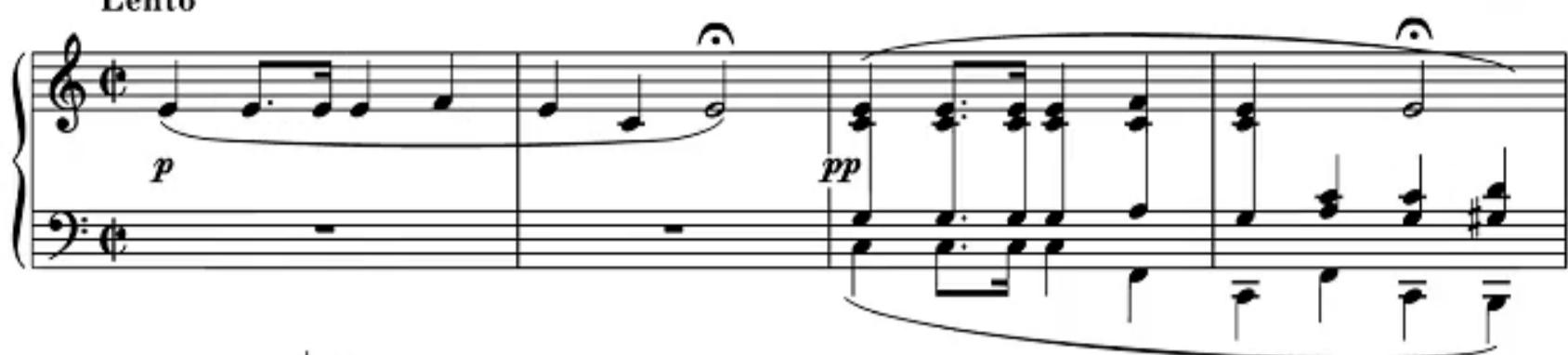
107 *ff* > > > > > >

110 > > > > > > > cresc. > -

113 > > > > > > - - - *il più forte possibile*

116 > > > > > > > >

The musical score consists of five staves of piano music. Staff 1 (Treble) starts at measure 104 with dynamic *f*, followed by a series of eighth-note patterns with grace notes and slurs. Staff 2 (Bass) begins at measure 107 with dynamic *ff*. Both staves feature various time signatures (3/4, 5/4, 4/4, etc.) indicated by numbers above the notes. Articulation marks like '>' and dynamics such as *cresc.* and *ff* are used throughout. Measure 113 includes a dynamic instruction *il più forte possibile*. Staff 3 (Treble) and Staff 4 (Bass) continue the rhythmic patterns established in the first two staves. Staff 5 (Treble) concludes the page with a final dynamic marking.

Lento**23****Allegro con brio $\text{d}=69$**

Musical score page 23, second system. Treble and bass staves. Dynamics: *f risoluto*, *fz*. Measure 8: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 5, 4, 3). Bass staff has eighth-note pairs. Measures 9-10: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 5, 4, 3). Bass staff has eighth-note pairs. Measures 11-12: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 5, 4, 3). Bass staff has eighth-note pairs.

*

Musical score page 23, third system. Treble and bass staves. Dynamics: *dim.* Measure 13: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 5, 4, 3). Bass staff has eighth-note pairs. Measures 14-15: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 5, 4, 3). Bass staff has eighth-note pairs. Measures 16-17: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 5, 4, 3). Bass staff has eighth-note pairs.

*

Musical score page 23, fourth system. Treble and bass staves. Dynamics: *marcato*. Measure 18: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 2, 4, 1). Bass staff has eighth-note pairs. Measures 19-20: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 2, 4, 1). Bass staff has eighth-note pairs. Measures 21-22: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 2, 4, 1). Bass staff has eighth-note pairs.

*

*

*

Musical score page 23, fifth system. Treble and bass staves. Measure 23: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 5, 4, 3). Bass staff has eighth-note pairs. Measures 24-25: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 5, 4, 3). Bass staff has eighth-note pairs. Measures 26-27: Treble staff has sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 5, 4, 3). Bass staff has eighth-note pairs.

*

*

*

*

*

8

13 *f*

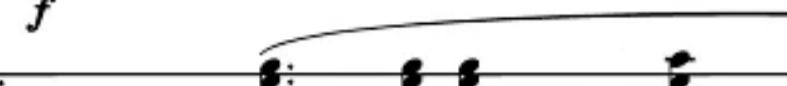
dim.

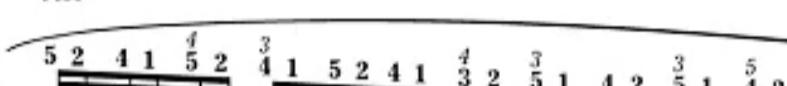
p.

ff

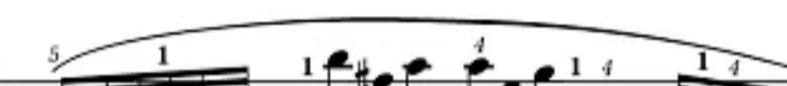
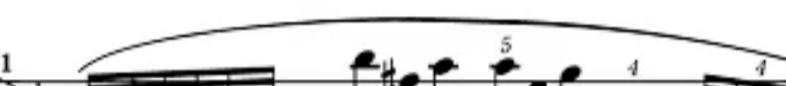
8 5

 f

23 *

 23

25 dim.


 25

27 *


 27

29 *


 29

31 f

 31

Sheet music for piano, featuring six staves of musical notation. The music is divided into sections by measure numbers and dynamic markings.

Staff 1:

- Measure 33: *dim.* (diminuendo)
- Measure 34: Fingerings 5, 4, 4; 3, 4; 4, 5; 4, 5.
- Measure 35: Fingerings 3, 4; 3, 4; 3, 4; 1.

Staff 2:

- Measure 35: *dim.* (diminuendo)
- Measure 36: Fingerings 5, (1); 5, (1).
- Measure 37: Fingerings 5, 4, 2; 3.
- Measure 38: Fingerings 5, 4, 2; 3.
- Measure 39: Fingerings 5, 4, 2; 3.
- Measure 40: Fingerings 5, 4, 2; 3.
- Measure 41: Fingerings 5, 4, 2; 3.
- Measure 42: Fingerings 5, 4, 2; 3.
- Measure 43: Fingerings 5, 4, 2; 3.

Staff 3:

- Measure 35: Fingerings 3, 3; **ped.*
- Measure 36: Fingerings 3, 3; **ped.*
- Measure 37: Fingerings 3, 3; **ped.*
- Measure 38: Fingerings 3, 3; **ped.*
- Measure 39: Fingerings 3, 3; **ped.*
- Measure 40: Fingerings 3, 3; **ped.*
- Measure 41: Fingerings 3, 3; **ped.*
- Measure 42: Fingerings 3, 3; **ped.*
- Measure 43: Fingerings 3, 3; **ped.*

Staff 4:

- Measure 35: Fingerings 3, 3; **ped.*
- Measure 36: Fingerings 3, 3; **ped.*
- Measure 37: Fingerings 3, 3; **ped.*
- Measure 38: Fingerings 3, 3; **ped.*
- Measure 39: Fingerings 3, 3; **ped.*
- Measure 40: Fingerings 3, 3; **ped.*
- Measure 41: Fingerings 3, 3; **ped.*
- Measure 42: Fingerings 3, 3; **ped.*
- Measure 43: Fingerings 3, 3; **ped.*

Staff 5:

- Measure 35: Fingerings 3, 3; **ped.*
- Measure 36: Fingerings 3, 3; **ped.*
- Measure 37: Fingerings 3, 3; **ped.*
- Measure 38: Fingerings 3, 3; **ped.*
- Measure 39: Fingerings 3, 3; **ped.*
- Measure 40: Fingerings 3, 3; **ped.*
- Measure 41: Fingerings 3, 3; **ped.*
- Measure 42: Fingerings 3, 3; **ped.*
- Measure 43: Fingerings 3, 3; **ped.*

Staff 6:

- Measure 35: Fingerings 3, 3; **ped.*
- Measure 36: Fingerings 3, 3; **ped.*
- Measure 37: Fingerings 3, 3; **ped.*
- Measure 38: Fingerings 3, 3; **ped.*
- Measure 39: Fingerings 3, 3; **ped.*
- Measure 40: Fingerings 3, 3; **ped.*
- Measure 41: Fingerings 3, 3; **ped.*
- Measure 42: Fingerings 3, 3; **ped.*
- Measure 43: Fingerings 3, 3; **ped.*

8
 45 * *Reo* * *Reo* *

5
 47 * *Reo* * *Reo* *

49 *f*
marcato * *

51 18 * 3

53 > * > * > * > * > * >

Sheet music for piano, featuring two staves (treble and bass). The music is divided into four systems by vertical bar lines.

System 1: Measures 55-58. Treble staff: Dynamics *f*, tempo Tempo . Bass staff: Measure 55: Tempo ; Measure 56: Tempo ; Measure 57: Tempo .

System 2: Measures 59-62. Treble staff: Measure 59: Fingerings 4, 3, 5; Measure 60: Fingerings 4, 5; Measure 61: Fingerings 3, 4; Measure 62: Fingerings 5, 4. Bass staff: Measure 59: Tempo ; Measure 60: Tempo ; Measure 61: Tempo ; Measure 62: Tempo .

System 3: Measures 63-66. Treble staff: Measure 63: Fingerings 5, 4; Measure 64: Fingerings 5, 4; Measure 65: Fingerings 3, 4; Measure 66: Fingerings 5, 4. Bass staff: Measure 63: Fingerings 5, 4; Measure 64: Fingerings 5, 4; Measure 65: Fingerings 3, 4; Measure 66: Fingerings 5, 4.

4
 65 *p* 3 3 cre - - -
 67 - - - scen - - - do
 1 1 1 1
 18

8
 69 f fz *
 71 dim. * *dim.*
 73 marcato * 3 *

75

 77 *f*

 79

 81

 83

8
 85 *p* cre - - - - - scen - - - - - do - - - - - *
 87 *f* f *ff* *ff*
 89 *ff* dim.
 91 ff marcatoissimo
 93 *fff*

Allegro molto con fuoco $\text{d}=80$

op. 25 nr 12

24

Sheet music for piano, Op. 25, No. 12, Allegro molto con fuoco, $\text{d}=80$. The page contains six staves of music. Staff 1 (treble and bass) starts with dynamic *f*. Staff 2 (treble and bass) starts with dynamic *f*. Staff 3 (treble and bass) starts with dynamic *f*. Staff 4 (treble and bass) starts with dynamic *f*. Staff 5 (treble and bass) starts with dynamic *f*. Staff 6 (treble and bass) starts with dynamic *f*. The music consists of eighth-note patterns with various dynamics and pedaling instructions like 'Ped' and '*'.

Sheet music for piano, five staves, measures 15-23.

The music is in common time, 2/4 time, and 3/4 time. The key signature is one flat. The music consists of two voices: treble and bass. The treble voice has sixteenth-note patterns and eighth-note chords. The bass voice has eighth-note patterns and quarter-note chords. Measure 15 starts with a bass eighth-note followed by a treble eighth-note. Measures 16-18 show a treble sixteenth-note pattern. Measures 19-20 show a bass eighth-note pattern. Measures 21-22 show a treble sixteenth-note pattern. Measure 23 starts with a bass eighth-note followed by a treble eighth-note, with a dynamic **f**.

Measure 15: Treble eighth-note, Bass eighth-note.

Measures 16-18: Treble sixteenth-note pattern.

Measures 19-20: Bass eighth-note pattern.

Measures 21-22: Treble sixteenth-note pattern.

Measure 23: Bass eighth-note, Treble eighth-note, dynamic **f**.

Sheet music for piano, five staves, measures 25-37.

Measure 25: Treble staff: 8 sixteenth-note chords. Bass staff: *Ped. Measure 26: Treble staff: 8 sixteenth-note chords. Bass staff: *Ped, *Ped, *Ped. Measure 27: Treble staff: eighth-note chords. Bass staff: *Ped, *Ped, *Ped. Measure 28: Treble staff: eighth-note chords. Bass staff: *Ped, *Ped, *Ped. Measure 29: Treble staff: eighth-note chords. Bass staff: *Ped, *Ped, *Ped. Measure 30: Treble staff: eighth-note chords. Bass staff: *Ped, *Ped, *Ped. Measure 31: Treble staff: eighth-note chords. Bass staff: > Ped. Measure 32: Treble staff: eighth-note chords. Bass staff: *Ped. Measure 33: Treble staff: eighth-note chords. Bass staff: *Ped. Measure 34: Treble staff: eighth-note chords. Bass staff: *Ped, *Ped. Measure 35: Treble staff: eighth-note chords. Bass staff: *Ped, *Ped. Measure 36: Treble staff: eighth-note chords. Bass staff: *Ped, *Ped. Measure 37: Treble staff: eighth-note chords. Bass staff: *Ped, *Ped.

Sheet music for piano, featuring six staves of musical notation. The music is in common time, with a key signature of two flats. The notation includes various dynamic markings such as *ff*, *z*, *z*³, *z*⁴, **z*, **z*³, **z*², **z*⁴, **z*², **z*³, **z*², **z*³, **z*⁴, and ***. The music consists of six measures per staff, with measure numbers 40, 43, 46, 49, and 52 indicated.

Sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 55 through 67.

Staff 1 (Top):

- Measure 55: Dynamics: Ped , $*$ Ped , $*$ Ped . Measure number: 55. Measure 56: Dynamics: Ped , $*$ Ped , $*$ Ped . Measure 57: Dynamics: cresc. , 3 . Measure 58: Dynamics: Ped , 2 , $*$ Ped , $*$ Ped . Measure 59: Dynamics: $*$ Ped , $*$ Ped .

Staff 2 (Second from Top):

- Measure 60: Dynamics: 2 , $*$ Ped , $*$ Ped , $*$ Ped , $*$ Ped . Measure 61: Dynamics: 3 , $*$ Ped , $*$ Ped , $*$ Ped , $*$ Ped .

Staff 3 (Third from Top):

- Measure 62: Dynamics: 2 , $*$ Ped , 3 , $*$ Ped , 3 , $*$ Ped , $*$ Ped , $*$ Ped .

Staff 4 (Fourth from Top):

- Measure 63: Dynamics: 8 , 3 , $*$ Ped .

Staff 5 (Bottom):

- Measure 64: Dynamics: 3 , $*$ Ped . Measure 65: Dynamics: il , $più$, $forte$, $possible$, $*$ Ped , $*$ Ped , $*$ Ped , $*$ Ped .

Sheet music for piano, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 70 through 81. The key signature is one flat (B-flat). The notation includes treble and bass staves, with various dynamic markings such as *ff*, *fff*, and *z* (sforzando), and performance instructions like *Reo* and ** Reo*. Measures 70-72 show a melodic line in the treble staff with bass support. Measures 73-75 continue this pattern. Measures 76-78 show a more complex harmonic progression. Measure 79 begins a final section with a dynamic *fff*. Measure 80 concludes with a final dynamic *ff*.

Etudes

pour la „Méthode des Méthodes“ de Moscheles et Fétis

Dbop. 36 nr 1

Andantino

25

Musical score for Etude 25, first page. The score consists of two staves. The top staff is treble clef, common time, key signature of four flats. The bottom staff is bass clef, common time, key signature of four flats. Measure 1 starts with a dynamic *p*. Measures 2-4 show a pattern of eighth-note pairs. Measures 5-7 show a sixteenth-note pattern. Measures 8-10 show a sixteenth-note pattern.

Musical score for Etude 25, second page. The score consists of two staves. The top staff is treble clef, common time, key signature of four flats. The bottom staff is bass clef, common time, key signature of four flats. Measures 11-13 show a sixteenth-note pattern. Measures 14-16 show a sixteenth-note pattern. Measures 17-19 show a sixteenth-note pattern.

Musical score for Etude 25, third page. The score consists of two staves. The top staff is treble clef, common time, key signature of four flats. The bottom staff is bass clef, common time, key signature of four flats. Measures 20-22 show a sixteenth-note pattern. Measures 23-25 show a sixteenth-note pattern. Measures 26-28 show a sixteenth-note pattern.

Musical score for Etude 25, fourth page. The score consists of two staves. The top staff is treble clef, common time, key signature of four flats. The bottom staff is bass clef, common time, key signature of four flats. Measures 29-31 show a sixteenth-note pattern. Measures 32-34 show a sixteenth-note pattern. Measures 35-37 show a sixteenth-note pattern.

Musical score for Etude 25, fifth page. The score consists of two staves. The top staff is treble clef, common time, key signature of four flats. The bottom staff is bass clef, common time, key signature of four flats. Measures 38-40 show a sixteenth-note pattern. Measures 41-43 show a sixteenth-note pattern. Measures 44-46 show a sixteenth-note pattern.

21

Reo * *Reo* * *Reo* * *Reo* * *Reo* *

26

dim.

Reo * *Reo* * *Reo* * *Reo* (3) * *Reo* 1 3 2 *

31

cresc.

Reo * *Reo* * *Reo*

36

cresc.

* *Reo* * *Reo* * *Reo* *

40

f

Reo * *Reo* * *Reo* * *Reo* *

Sheet music for piano in G minor, 44 measures. The music consists of two staves: treble and bass. Measure 44 starts with a dynamic of $\frac{4}{4}$. The treble staff has a continuous eighth-note pattern. The bass staff has a steady eighth-note bass line. Pedal markings (* Ped) are placed under the bass notes. Measure 45 begins with a crescendo, indicated by a curved line above the treble staff. Measures 46-47 show a continuation of the eighth-note patterns with pedal markings. Measure 48 starts with a dynamic of $\frac{4}{8}$. The bass staff features eighth-note chords. Pedal markings are present. Measure 49 continues the eighth-note patterns with pedal markings. Measure 50 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 51 continues the eighth-note patterns with pedal markings. Measure 52 starts with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 53 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 54 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 55 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 56 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 57 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 58 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 59 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 60 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 61 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present. Measure 62 begins with a dynamic of $\frac{4}{4}$. The bass staff has eighth-note chords. Pedal markings are present.

* Patrz Komentarz źródłowy i wykonawczy.
Vide Source and Performance Commentaries.

Allegretto

26

p

Sheet music for piano, 2 staves.

Staff 1 (Treble Clef):

- Measure 1: 2nd ending. Fingerings: 3, 5; 5, 4; 5, 4; 5, 3. Dynamics: *p*.
- Measure 2: Fingerings: 2, 3; 3, 4; 5, 4; 5, 3.
- Measure 3: Fingerings: 3, 4; 3, 4; 3, 4; 3, 4.
- Measure 4: Fingerings: 5, 3; 5, 4; 5, 4; 5, 3.
- Measure 5: Fingerings: 1, 3; 3, 4; 5, 4; 5, 3.
- Measure 6: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 7: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 8: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 9: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 10: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 11: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 12: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 13: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 14: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 15: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 16: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 17: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 18: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 19: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 20: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 21: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 22: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 23: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 24: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 25: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 26: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.

Staff 2 (Bass Clef):

- Measure 1: Fingerings: 2, 3; 3, 4; 5, 4; 5, 3.
- Measure 2: Fingerings: 1, 3; 3, 4; 5, 4; 5, 3.
- Measure 3: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 4: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 5: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 6: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 7: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 8: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 9: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 10: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 11: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 12: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 13: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 14: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 15: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 16: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 17: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 18: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 19: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 20: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 21: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 22: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 23: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 24: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 25: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.
- Measure 26: Fingerings: 1, 2; 2, 3; 3, 4; 4, 5.

Musical score page 21. Treble and bass staves. Measure 21 starts with a whole note followed by eighth-note pairs. Measure 22 begins with a half note, followed by eighth-note pairs. Measure 23 starts with a half note, followed by eighth-note pairs. Measure 24 starts with a half note, followed by eighth-note pairs.

Musical score page 25. Treble and bass staves. Measure 25 starts with a half note, followed by eighth-note pairs. Measure 26 starts with a half note, followed by eighth-note pairs. Measure 27 starts with a half note, followed by eighth-note pairs. Measure 28 starts with a half note, followed by eighth-note pairs.

Musical score page 29. Treble and bass staves. Measure 29 starts with a half note, followed by eighth-note pairs. Measure 30 starts with a half note, followed by eighth-note pairs. Measure 31 starts with a half note, followed by eighth-note pairs. Measure 32 starts with a half note, followed by eighth-note pairs.

Musical score page 33. Treble and bass staves. Measure 33 starts with a half note, followed by eighth-note pairs. Measure 34 starts with a half note, followed by eighth-note pairs. Measure 35 starts with a half note, followed by eighth-note pairs. Measure 36 starts with a half note, followed by eighth-note pairs.

Musical score page 37. Treble and bass staves. Measure 37 starts with a half note, followed by eighth-note pairs. Measure 38 starts with a half note, followed by eighth-note pairs. Measure 39 starts with a half note, followed by eighth-note pairs. Measure 40 starts with a half note, followed by eighth-note pairs.

A musical score for piano, featuring five staves of music. The score is in common time and uses a key signature of four flats. Measure numbers 41, 45, 49, 53, and 57 are indicated at the beginning of each staff respectively. The music consists of two voices: treble and bass. The treble voice primarily plays eighth-note chords, while the bass voice provides harmonic support with sustained notes and eighth-note patterns. Various dynamics are used throughout, including *p*, *pp*, and *tr*. Measure 53 includes a dynamic marking of *pp* above the staff. Measure 57 includes a dynamic marking of *tr* above the staff.

Allegretto

27

2
dolce*legato**staccato*

Ped

*

Ped

*



Ped

*

Ped

*

Ped

*

*



Ped

*

Ped

*

Ped

*

*



Ped

*

Ped

[*] Ped

*

Ped

[*] Ped

*



Ped

*

Ped

*

Ped

*

Ped

*

Sheet music for piano in 2/4 time, 3 flats. The music consists of five staves of musical notation with various dynamics and performance instructions.

Staff 1: Measures 24-27. Treble clef. Fingerings: 3, 4, 3; 4, 3, 3. Pedal markings: Ped, *.

Staff 2: Measures 28-31. Bass clef. Fingerings: 3, 4, 3; 4, 5, 3; 4, 3, 4; 5, 3, 4, 5. Pedal markings: Ped, *.

Staff 3: Measures 32-35. Treble clef. Fingerings: 3, 4, 3; 4, 5, 3; 4, 3, 4; 5, 3, 4, 5. Pedal markings: Ped, *.

Staff 4: Measures 36-39. Bass clef. Fingerings: 3, 4, 3; 4, 5, 3; 4, 3, 4; 5, 3, 4, 5. Pedal markings: Ped, *.

Staff 5: Measures 40-43. Treble clef. Fingerings: 4, 5, 4, 4; 3, 4, 3; 4; 5, 4, 2; 5. Pedal markings: Ped, *.

Sheet music for piano, four staves, in 2/4 time, 3 flats key signature.

Staff 1 (Treble Clef):

- Measures 48-51: Fingerings 3, 4, 3, 4, 2, 3; 1, 1, 1.
- Measure 53: Fingerings 4, 3, 3; 5, 4, 5, 3, 4, 3.

Staff 2 (Bass Clef):

- Measures 48-51: Fingerings 3, 4, 3, 4, 2, 3; 1, 1, 1.
- Measure 53: Fingerings 4, 3, 3; 5, 4, 5, 3, 4, 3.

Staff 3 (Treble Clef):

- Measures 53-58: Fingerings 3, 4, 3, 4, 2, 3; 5, 2, 3, 2; 3, 3, 3.
- Measures 62-65: Fingerings 4, 3, 3; 3, 2, 5, 4.

Staff 4 (Bass Clef):

- Measures 53-58: Fingerings 3, 4, 3, 4, 2, 3; 5, 2, 3, 2; 3, 3, 3.
- Measures 62-65: Fingerings 4, 3, 3; 3, 2, 5, 4.

Performance instructions:

- Measure 53: Ped , * .
- Measure 58: Ped , $*$, Ped , $*$, Ped , $*$, Ped , $*$, Ped , $*$.
- Measure 62: Ped , $*$, Ped , $*$, Ped , $*$, Ped , $*$, Ped .
- Measure 65: dim.
- Measure 67: dim.
- Measure 68: cresc.
- Measure 69: ff

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PERFORMANCE COMMENTARY

Introductory Comments

The etudes by Chopin are usually described in two categories: as a "compendium on knowledge of piano performance" or as "small musical poems". Both those definitions are correct, and do not exclude each other. The etudes will always remain an example of exceptional harmony between the instrumental and aesthetic-emotional aspects of a musical composition.

Indubitably, the composition of *Etudes* Op. 10 and 25 was stimulated by Chopin's interest in problems concerning piano performance¹. Such interest is testified by the all-sided nature and originality of the instrumental questions introduced in both cycles and the statements made by the author, scarce but, as a result, even more valuable: "I have done an Exercice [...] in a manner of my own", "I have written a few exercisses". The other, musical aspect of the merit of the *Etudes* was not always appreciated by Chopin himself. True, while working on *Etude in E* Op. 10 no. 3 he confessed to a pupil that he had never composed an equally beautiful melody, but in a letter written to a friend about *Etude in Gb* Op. 10 no. 5 he declared: "How could [Clara Wieck] have chosen precisely this *Etude*, the least interesting for those who do not know that it is intended for the black keys, instead of something better".

In the *Etudes* the interest demonstrated by Chopin for problems of piano performance reveals itself in the number of performance markings, larger than in other compositions. From the perspective of the time separating us from the origin of the *Etudes* there come to mind questions concerning the topicality of some of those markings and the degree of their authoritativeness. Such inquiries are usually formulated in the following manner: should the performance markings be treated on par with the pitch and rhythmic text? Did the piano used by Chopin differ from its modern counterpart to such a degree that today some of the directives of the author cannot be realised? Must the aesthetics of Chopin, associated, after all, with Romanticism, be always concurrent with our aesthetic feelings? Such questions, and similar ones, produced diverse replies, both in editorial and performance praxis. "Edited" impressions, which appeared during the 1880s in the wake of the first, collected editions containing faithful repetitions of the record of the performance markings from the original editions, supplemented, altered or outright eliminated certain markings. The fate of some of the interpretation directives proposed by Chopin was just as unfortunate in performance praxis (this holds true particularly for pedalling and metronomic tempi), which simply... ignored them.

The National Edition, envisaged as a source publication, reproduces all the final performance markings made by the author; only upon certain occasions are they supplemented by editorial proposals while retaining a graphic distinction from authentic directives. Nonetheless, at least two problems encountered in the *Etudes* — the metronomic tempi and fingering — call for a more general examination.

Metronomic tempi

Chopin wrote metronomic tempi in all the *Etudes* from Op. 10 and 25². The results of a comparison of those markings with contemporary performance praxis³ could be summed up as follows:

The majority of the *Etudes* (eight from Op. 10 and eight from Op. 25) are played in narrower or wider tempi zones, containing the Chopinesque tempi inside. It is characteristic that the etudes universally regarded as more difficult (e. g. *in C* Op. 10 no. 1, *in A minor* Op. 10 no. 2, *in G# minor* Op. 25 no. 6, *in Db* Op. 25 no. 8 and the extreme parts of *Etude in B minor* Op. 25 no. 10) are performed in rather narrow tempi zones, with the Chopinesque tempo located near the centre of those zones (by way of example: *Etude in A minor* Op. 10 no. 2, the performance zone $J=139\text{--}160$, the Chopinesque tempo $J=144$, *Etude in G# minor* Op. 25 no. 6, the performance zone $J=64\text{--}78$, the Chopinesque tempo $J=69$). The original tempi in certain *Etudes* are to be found at the end of those zones, i. e. they are performed in Chopinesque tempi or quicker (*in F* Op. 25 no. 3, *in A minor* Op. 25 no. 4) or in Chopinesque tempi and slower (*in Gb* Op. 10 no. 5, *in F minor* Op. 25 no. 2).

¹ In the *Etudes* written for *Méthode des Méthodes* it is impossible to exclude the suggestion of the authors, Moscheles and Féti, concerning the application of polyrhythm and polyarticulation.

² There are sources from which it follows that the Chopinesque metronome was scaled properly.

³ The comparisons were made upon the basis of a number of Chopin Competitions, several representative recordings of all the *Etudes* and recordings of particular etudes.

Five other *Etudes* containing virtuoso elements (*in F minor* Op. 10 no. 9, *in C minor* Op. 10 no. 12, *in Ab* Op. 25 no. 1, *in A minor* Op. 25 no. 11, and *in C minor* Op. 25 no. 12) are played always in tempi slower than those indicated by Chopin. In the case of both *Etudes in C minor* and *Etude in A minor* the reasons for this state of things should be sought in a cumulation of instrumental-emotional measures, more difficult to render on modern instruments. The latter possess heavier action, slightly wider keys, deeper touch and broader sound volume, indispensable for filling the space of modern concert halls, in contrast to the instruments and halls (salons) from the time of Chopin. The slower tempo of *Etudes in F minor* and *in Ab* could be ascribed to considerable hand spans, less comfortable on our slightly wider and deeper keyboard.

Three etudes with a predominance of expressive elements (the extreme parts of *Etude in E* Op. 10 no. 3, *Etude in Eb minor* Op. 10 no. 6 and *in C# minor* Op. 25 no. 7) are always performed slower or much slower than it is indicated by the Chopinesque tempi (in *Etude in Eb minor* the tempo becomes as much as three times slower than the authentic one, thus changing the metronomic unit from $J=69$ to $J=69!$). The causes could be discerned in certain performance "traditions" prevailing during the second half of the nineteenth century, which had little in common with those derived directly from Chopin⁴. By way of example, from the very outset the Chopinesque conception of *Etude in E* as a flowing and romantically passionate melody differed considerably from the modern one. This approach is testified by the fact that in the first edition the composition bore the marking **Vivace**, and in the second — **Vivace ma non troppo**; only in print did Chopin change it to **Lento ma non troppo**, simultaneously adding a metronomic tempo. Yet another "inner" argument in favour of the Chopinesque conception is the fact that the middle section, of a more virtuoso nature and always played in a lively tempo, has the marking *poco più animato*, which suggests only a slight acceleration of the opening tempo. Meanwhile, the reasons for the slow performance of *Etude in Eb minor* could be... the absence of tradition — this particular composition is played the rarest of all the *Etudes* from Op. 10 and 25 — and the establishment of its stereotype as a static and reflective work.

Separate mention is due to the middle parts of *Etudes in E minor* Op. 25 no. 5 and *in B minor* Op. 25 no. 10, performed today much slower than is indicated by the original metronomic tempi. The absence of great tempo contrasts between the extreme and middle parts of those compositions is a feature of the creative and performance conception devised by Chopin, who marked it not only in those two *Etudes*: fluid tempi are indicated by the Chopinesque metronome also in the central parts of both concertos and of *Scherzo in B minor* Op. 20.

Is it possible to draw, already at this stage, some sort of practical conclusions from the above remarks? In my opinion, we must first establish certain general principles of the attitude of the performer to the author's metronomic tempi.

1. The metronomic tempo is an abstract concept, which becomes meaningful only after being filled with concrete sound contents. Hence, for example, despite an identical metronomic tempo two performances of the same composition by different pianists could create the impression of different tempi owing to diverse articulation, dynamics, pedalling or other performance elements of the composition.

2. Similarly to the majority of performance directives the metronomic tempo, indicated by the author, possesses zonal meaning. The perception of the width of the zone, in which he wishes to find himself, and thus the "distance" between his tempo and the original one, is an issue to be resolved only by the artist. In other words, the metronomic tempo is not strictly normative but an orientation.

3. In each composition it is necessary to learn whether the metronomic marking indicates the tempo of the beginning or the average tempo of the whole work (this is of importance in the case of, e. g. the rubato in opening sections).

4. The tempo chosen by the performer is always average and entwined by the actual tempo with its shorter or longer agogic deviations, depending on the character of the composition.

⁴ Quite possibly, those "traditions" of a slow execution of the extreme parts of the *Etude in E* were influenced by its instrumental and vocal transcriptions, which frequently omitted the middle part. Similarly, transcriptions for the cello could have affected the emergence of a tradition of the slow tempo of the *Etude in C# minor*.

Only the preservation of the above principles makes it possible to formulate conclusions concerning the tempi in the études by Chopin.

a) Metronomic tempi are an integral part of Chopin's text. In certain compositions the metronomic tempo is the sole description of the tempo-character. Hence the performer should become acquainted with the original tempo, and discover his own tempo in relation to the original one, depending on his instrumental possibilities as well as his expressive and aesthetic conceptions.

b) *Etudes in C minor* Op. 10 no. 12, *in A minor* Op. 25 no. 11 and *in C minor* Op. 25 no. 12 should be played in tempi as quick as possible, but always such in which it is possible to attain distinct articulation, a full dynamic scale, a great sound volume and force of expression.

c) *Etudes in F minor* Op. 10 no. 9 and *in Ab* Op. 25 no. 1 should be performed in lively tempi, permitted by the calmness of the hand in the widely stretched positions of those études.

d) A rapid tempo is recommended also in *Etudes in Gb* Op. 10 no. 5 and *in F minor* Op. 25 no. 2, so that an excessively calm tempo would not produce the impression of a school performance.

e) *Etudes in E* Op. 10 no. 3, *in Eb minor* Op. 10 no. 6 and *in C# minor* Op. 25 no. 7 should be brought close to the original tempi to a degree permitting the performer to preserve their lyrical and narrative elements, the natural quality of the course of the compositions and their sound climate. The same holds true for the middle sections in *Etudes in E minor* Op. 25 no. 5 and *in B minor* Op. 25 no. 10.

f) The tempo of *Etudes in F* Op. 25 no. 3 and *in A minor* Op. 25 no. 4 should not be exaggerated so that they would not lose their clarity and articulation subtleties.

The above recommendations possess only relative merits and, without generalising the issue at stake, refer to the tempo of particular études. Their purpose is to render our conceptions of these works as close as possible to those harboured by the composer.

Fingering

The fingering proposed by Chopin constitutes a new and distinct chapter in the history of this domain of piano performance. Based on the principle of the relaxation, flexibility and calmness of the hand, it is associated closely with Chopinesque piano texture. "Chopin thought with fingers" — such could be the briefest formulation of the mutual feedback which occurs between the texture of his works and its realisation in fingering. With time, the novelty of his fingering, initially misunderstood and criticised, became the daily fare of numerous generations of pianists from all over the world. Particularly copiously marked in the *Etudes*, it appears also in many other compositions by Chopin, and was supplemented by him in pupils' copies.

What is the value of Chopin's fingering today, particularly in the *Etudes*? Is its topicality affected by the changed parameters of modern pianos? Does its application depend, and to what degree, on the size of the pianist's hand, its anatomic build and functionality?

First and foremost, it is necessary to say that:

1. Some of the études are inconceivable, at least as regards basic fingering, with fingering other than the one indicated by Chopin (*in C* Op. 10 no. 1, *in C* Op. 10 no. 7, *in F* Op. 10 no. 8, *in Ab* Op. 10 no. 10 and *in C minor* Op. 10 no. 12).

2. Certain études contain fingering so natural and stemming from the piano texture that it was not given by Chopin in print, and was only sporadically marked in pupils' copies (*in Ab* Op. 25 no. 1, *in F* Op. 25 no. 3, *in A minor* Op. 25 no. 4, *in E minor* Op. 25 no. 5, *in Gb* Op. 25 no. 9 and *in C minor* Op. 25 no. 12).

3. In select études Chopin did not recommend fingering; such compositions permit several possibilities (*in Eb* Op. 10 no. 11, *in F minor* Op. 25 no. 2, and extreme parts in *Etude in B minor* Op. 25 no. 10). Apparently, Chopin left the choice to the discretion of the performer.

4. In a number of études the fingering proposed by Chopin could be regarded as a certain possibility (*in A minor* Op. 10 no. 2, *in C# minor* Op. 10 no. 4, *in Gb* Op. 10 no. 5, *in F minor* Op. 10 no. 9, *in G# minor* Op. 25 no. 6, *in Db* Op. 25 no 8 and *in A minor* Op. 25 no. 11).

The above remarks refer to virtuoso études, whose fingering could be described as "technical". In the compositions by Chopin we come across yet another type of fingering, employed in melodic parts and known as "expressive". Chopin maintained that: "Each finger is formed differently, and this is why one should not destroy the charm of striking with a particular finger, but, on the contrary, try to develop it [...] There are as many different types of sound as the number of our fingers [...] The third finger is a great singer". A special instance of

this variety of fingering is the "expressive-articulation" fingering, which consists in the repetition of several consecutive melodic notes with the same finger.

Practical conclusions as regards fingering

a) In the case of "technical" fingering it is necessary to first test the usefulness of Chopinesque fingering. If discomfort occurs, the pianist should try editorial fingering or supplant it by his own⁵. The editorial fingering suggested in the musical text or in the part of the *Performance Commentary* presented below takes into consideration predominantly those difficulties which might be experienced by a smaller hand (owing to the rather wider and deeper keys on our piano), and sometime treats "positional" and "rhythmic" fingering interchangeably (e.g. in *Etude in C# minor* Op. 10 no. 4). In each instance, altered fingering should be compared with the authentic one, so that the final sound effect would not veer from the one suggested by Chopin.

b) Changes should not be introduced, as far as it is possible, in "expressive" fingering and in particular in "expressive-articulation" fingering (in *Etudes in F* Op. 10 no. 8, *in G# minor* Op. 25 no. 6, *in C# minor* Op. 25 no. 7, *in A minor* Op. 25 no. 11, *in F minor* Dbop. 36 no. 1 and *in D#* Dbop. 36 no. 3).

Those and other performance problems concerning the works of Chopin will be discussed more extensively in a separate volume: *Introduction to the National Edition* (in the part entitled *Problems of Performance*).

Jan Ekier

Notes on the musical text

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

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

Pianists who are not interested in editorial questions, and want to base their performance on a single text, unhampered by variants, are recommended to use the music printed in the principal staves, including all the markings in brackets. Chopin's original fingering is indicated in large bold-type numerals, 1 2 3 4 5, in contrast to the editors' fingering which is written in small italic numerals 1 2 3 4 5. Wherever authentic fingering is enclosed in parentheses this means that it was not present in the primary sources, but added by Chopin to his pupils' copies.

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

1. Etude in C major, Op. 10 no. 1

p. 15 Bars 30-32 and 35-36 R.H. In the case of a smaller hand it is possible to change the natural fingering of this *Etude* into the following:

While applying this fingering (eventually in other analogous passages) particular attention should be drawn to articulation, which should not differ from that in passages played with natural fingering.

⁵ It is possible to refer also to the fingering which eminent virtuosos gave in the editions of the *Etudes* prepared by themselves, e. g. A. Cortot (Senart-Salabert), I. Friedman (Breitkopf & Härtel), and A. Michałowski (Gebethner and Wolff).

Performance Commentary

2. Etude in A minor, Op. 10 no. 2

p. 19 *Bar 1 and following* R.H. Fingering proposed by Chopin and the editors may be combined depending on the anatomical and functional predispositions of the hand, e.g. in bar 1:



p. 21 *Bar 20 and 22* R.H. In case of difficulties with spanning chords on the third beat it is possible to omit one of the lower notes (f' or ab' in bar 20, g' or bb' in bar 22).

3. Etude in E major, Op. 10 no. 3

p. 24 Metronomic tempo — see *Introductory Comments*.

Bar 7, 8 R.H. Performance of ornaments:

a) with an arpeggio =

b) without an arpeggio

Bars 18-20 and 71-76 L.H. The marking *sempre legato* and the prolongation of the bass notes written by Chopin denote the application of "harmonic legato" (the fingers sustain harmonic notes). A precise record would be as follows:



(analogously in bars 71-76).

p. 25 *Bar 21* R.H. The sign written by Chopin in a pupil's copy means that the first of the grace notes, g'^1 , should be struck together with $g^{\#}$ and e .

Bar 23, 25, 27 and 29 R.H. In accordance with Chopin's directive given in a pupil's copy, grace notes should be sounded simultaneously with the lower note of the third (and a corresponding note in the L.H.).

Taking into consideration the arpeggio in bar 23:

=

Bar 31 and 34 R.H. The variant version of bar 31 given in the footnote occurs in one of the sources containing also a variant version of bar 34. The sources thus confirm the following combinations of the main text and variants in those bars:

1. the main text in both bars (recommended by the editors as the most reliable);
2. the main text in bar 31 and a variant in bar 34;
3. variants in both bars.

p. 26 *Bar 44* Facilitation of the L.H. part:

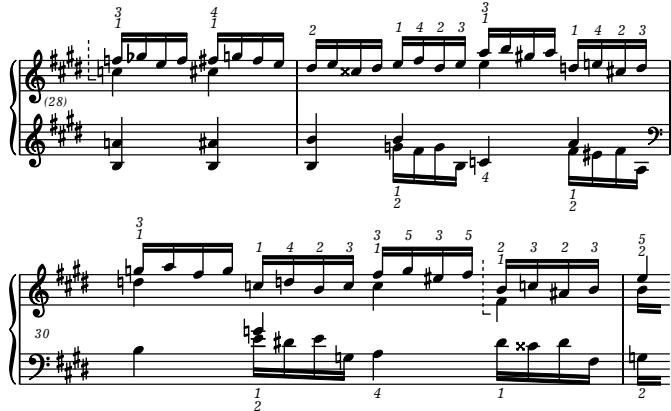


4. Etude in C sharp minor, Op. 10 no. 4

p. 29 *Bars 25-30* R.H. An easier division between hands:



Analogously in bar 26 and 27-28. From the middle of bar 28:

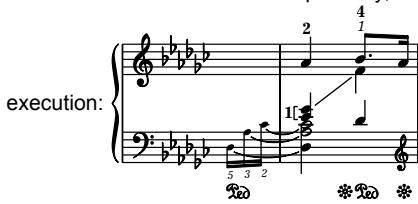


5. Etude in G flat major, Op. 10 no. 5

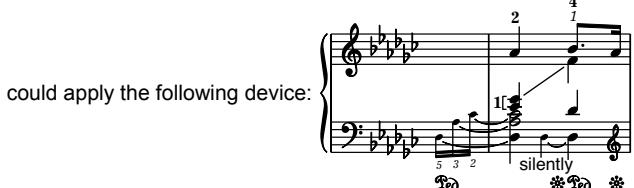
p. 37 *Bar 65* R.H. The rhythmic differences occurring in the sources at the beginning of the bar (see *Source Commentary*) permit us to assume that Chopin was concerned not with shortening the second note in the bar but with the introduction of a rest, signifying a natural raising of the hand, not very distinctly rhythmicised; an approximate reading of the

first half of the bar: or .

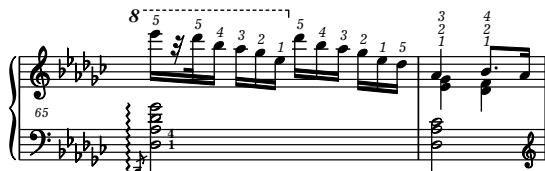
Bar 66 The original script is unclear from the viewpoint of fingering and division between hands. Most probably, Chopin foresaw the following



In order to retain the fundamental note db to the end of the bar one



Other possible solutions include:



6. Etude in E flat minor, Op. 10 no. 6

p. 38 Metronomic tempo — see *Introductory Comments*.

p. 40 Bar 50 R.H. The execution of grace notes: 

7. Etude in C major, Op. 10 no. 7

p. 41 R.H. The fingering given in several passages (e.g. in bar 3 and 4), alternative in relation to the natural fingering, is a proposal addressed primarily to pianists with smaller hands.

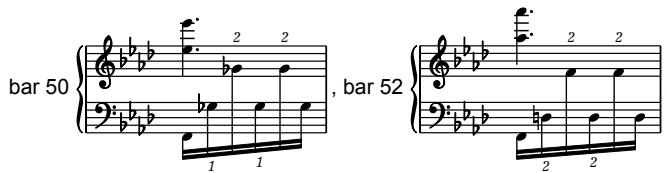
8. Etude in F major, Op. 10 no. 8

p. 45 Upbeat R.H. Execution of the trill: 

p. 51 Bars 94-95 R.H. Both hands should play the arpeggios simultaneously (see commentary to *Etude in Eb* Op. 10 no. 11).

9. Etude in F minor, Op. 10 no. 9

p. 54 Bar 50 and 52 Facilitation of the second half of the bars:



p. 55 Bar 64 R.H. When deciding to play the grace note it is best to strike it together with the bass F.

10. Etude in A flat major, Op. 10 no. 10

Articulation

The whole *Etude* should be played *legato* (naturally, with the exception of the *staccato* marked fragment in bars 13-16). The *legatissimo* marking, which occurs upon several occasions, denotes "harmonic legato" (the fingers sustain harmonic notes). In bar 1, 9 and 17 it refers to the basic figure of the accompaniment, which should be played in the following manner:



In case of difficulties caused by a smaller hand span it is recommended to sustain at least those notes, which have longer values in bars 1-8. Analogously in further parts of the *Etude*.

In bars 51-53 "harmonic legato" should be applied in the R.H. (if the span of the hand makes this possible):



Accenting

The manner of grouping and accenting figures in the R.H. is of a dual nature: triple and double. This is marked most distinctly in the opening part of the *Etude*: groups composed of three quavers in bars 1-8 and of two quavers in bars 9-12. In further movements Chopin frequently applied simplified notation, without giving accents or slurs, although the beaming of quavers into groups of three or two always make it possible to easily distinguish both types of groups. The second half of bar 39 and 40 could be regarded as transitory between the double and triple figures.

The accenting of all thematic parts with three-quaver groups should be identical, both in the case of those marked by accents (bars 1-8, 17-20 and 41-42) as well as those deprived of such accents (bars 29-32, 55-58 and 69-74). The execution of parts with two-quaver figures, regardless whether they are slurred or not, should be analogous to the one initially marked by Chopin, starting with bar 9.

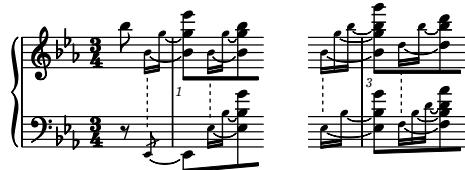
p. 56 *Upbeat* The fact that Chopin removed the marking **f** at the beginning of this *Etude* (see *Source Commentary*), while retaining **p** in bar 9 entitles us to presume that the composition should begin *mezza voce*, which corresponds to **mf** rarely used by Chopin.

11. Etude in E flat major, Op. 10 no. 11

Dynamic markings in the main text, given without parentheses, denote the basic skeleton of the dynamics in this *Etude*. This set, probably expressing Chopin's final intention, should be recognised as fundamental. By adding to it markings in parentheses and by changing markings in the text in bar 21 and 52 into those given in the footnotes we obtain an alternative set of authentic markings. With the exception of the distinctly different conception of the ending (bar 52), the second set could be acknowledged as one of the possible detailed realisations of dynamics, outlined by markings in the first set. In practice, it is recommended to:

- select markings given in parentheses;
- remember not to obliterate the logic of the construction of longer fragments of the composition by an excessive emphasis of rapidly succeeding nuances;
- choose one of the versions of the dynamics of the ending.

The rhythmic basis of the *Etude* should consist of highest notes of the chords in both hands, which in the R.H. as a rule constitutes the main melodic line. This means that all the arpeggios should be executed in an anticipatory way:



The lower notes of the arpeggios in the L.H. should be synchronised with the lower notes of the arpeggios in the R.H. The non-arpeggiated L.H. notes (bar 1, 5, 8 and analog.) should also be best played together with the first notes of the arpeggios in the R.H.

p. 62 Bars 33-34 and 37-38 R.H. The execution of the arpeggios with the

grace note: 

12. Etude in C minor, Op. 10 no. 12

p. 64 Metronomic tempo — see *Introductory Comments*.

Performance Commentary

13. Etude in A flat major, Op. 25 no. 1

p. 69 *Bars 1-2, 9-10, 26 and 27* On modern pianos bars 1-2 and 9-10 sound better with a single pedal. Similarly, it is possible not take into consideration a change of the pedal on the second crotchet in bar 26 and 27.

Bars 7-8, 28 and 32-34 Pianists with smaller hands may resign from crossing hands and change the notes executed with first fingers.

p. 70 *Bar 16, 21, 29 and 32-34* L.H. In those bars Chopin treated groups of five semiquavers probably as quintuplets. Nonetheless, it is possible that he permitted also such execution in which the notes played with the first fingers of both hands were struck simultaneously. Cf. *Source Commentary* on the script of those groups, as well as quotations about the *Etudes...* prior to the musical text.

p. 73 *Bars 43-44* R.H. The tie starting on the last *ab* of the bar could signify a retention of this note or the whole chord *ab-c¹-eb¹-ab¹* to the beginning of bar 44, so as to capture its sound with the pedal depressed at that time.

Bar 48 L.H. Beginning of the trill:  *D* together with the sixth in the R.H. The trill is without an ending.

Bar 49 The arpeggios should be played in a continuous way (*c¹* in the R.H. after *eb* in the L.H.).

14. Etude in F minor, Op. 25 no. 2

p. 77 *Bar 68* The arpeggios should be played in a continuous way (*f¹* in the R.H. after *c¹* in the L.H.).

15. Etude in F major, Op. 25 no. 3

p. 81 *Bars 68-69* R.H. To render execution easier it is possible to take the quavers *c³* and *c²* into the L.H. (from the second one in bar 68 to the first one in bar 69).

16. Etude in A minor, Op. 25 no. 4

In the whole *Etude* due concern should be shown to providing impulses to the bass notes in order to avoid the undesired impression of shifting the metre by a single quaver.

p. 83 *Bars 19-22* The original pedalling can be modified by shifting the change of the pedal a quaver further (to the sixth quaver in bar 19 and 21). The purpose of this operation is to avoid mingling the second and third chord in those bars with a single pedal. Yet another pedalling, which accentuates changes in the articulation in the R.H., sounds well on modern pianos:



Analogously in bars 21-22.

p. 85 *Bar 63* Execution: 

Bar 65 The arpeggios should be played in a continuous manner (*c#¹* in the R.H. after *a* in the L.H.).

17. Etude in E minor, Op. 25 no. 5

All the arpeggios in the L.H. should be anticipated so that their highest notes would fall on the beat:



In bars 43-44, 124, 126 and 128 the upper note of the arpeggio in the L.H. should be sounded together with the grace note in the R.H.

p. 87 *Bars 29-36* R.H. The theme in those bars differs from that at the beginning of the etude primarily due to the necessity of playing the melodic line as *legato* as possible. Grace notes in the lower voice should be performed simultaneously with the notes of the melody in the upper voice. The rapidity of their execution is less essential: they could have the value of semiquavers, as at the beginning of the etude, or be quicker (e.g. ).

Bar 45 and following Metronomic tempo of the middle part — see *Introductory Comments*.

p. 90 *Bars 94-97* On modern pianos the original pedalling proposed by Chopin yields an unpleasant sonority of the semitone *a-g#*. In order to avoid this from happening without losing the sound of the root of the E major chord, one may apply the following device:



p. 91 *Bars 128-129* Presumably, the intention of releasing the pedal in bar 129 is merely to avoid a mingling of the notes *e¹-d#¹*. In order to preserve the harmony (cf. pedal in bars 124-125) it seems permissible to use the following device:



Bar 130 The grace notes *c#* and *a¹* should be sounded together with the notes *E-e¹-e²*.

18. Etude in G sharp minor, Op. 25 no. 6

The markings proposed by Chopin and the fingering suggested in the text by the editors do not exhaust the possibilities of fingering in this *Etude*. The fingering in bars 1-3 can differ:



Alternative fingering of the minor-thirds chromatic scales, probably devised by Chopin, is given in the *Source Commentary* to bar 5. (The largest number of assorted possibilities of fingering in this *Etude* is listed in the A. Cortot edition — Ed. Salabert-Senart, Paris).

19. Etude in C sharp minor, Op. 25 no. 7

p. 98 *Introduction* In the opinion of the editors the pauses, added by Chopin in a pupil's copy (in the version at the bottom of the page) are not connected with this rhythmic variant, but possess expressive significance

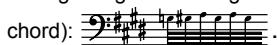
— the prolongation of the highest notes of the melody is one of the performance devices typical for *tempo rubato*. The pianist may, therefore, take them into consideration also by choosing the rhythmic variant given in the main text.

Bar 1 and following Metronomic tempo — see Introductory Comments.

Bar 7 and 51 L.H. The trill should begin together with the chord in the R.H. regardless whether its first note is *d*# or *c*#.

p. 99 *Bar 25 and 55 L.H.* Beginning of the trill in bar 25:  *a*# simultaneously with the chord in the R.H. Analogously in bar 55.

p. 100 *Bars 34-35 R.H.* Those pianists whose hands make it impossible to span the chord *f*#¹-*b*¹-*d*#²-*a*² (bar 35) comfortably are recommended to take the note *f*#¹ on the last quaver in bar 34 and the first quaver in bar 35 into the L.H. This pertains both to the main text and the variant. The first note, *f*#¹, of the arpeggio in the main version of bar 35 should be struck simultaneously with *b* in the L.H.

Bar 37 L.H. Most probably, the trill should begin with the main note *g*#. The unclear annotation made by Chopin in a pupil's copy (see *Source Commentary*) makes it feasible to consider two other eventualities:
 — beginning the trill from the upper note *a*;
 — beginning from the grace note *g* (sounded together with the R.H. chord): .

22. Etude in B minor, Op. 25 no. 10

p. 109 *Bar 31 and following Metronomic tempo of the middle part — see Introductory Comments.*

Bar 47 and analog. R.H. The grace note *d*#² should be struck together with *e*¹-*g*¹ in the L.H.

23. Etude in A minor, Op. 25 no. 11

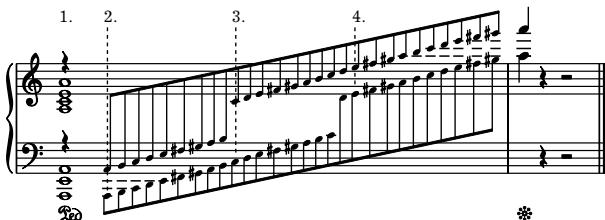
p. 113 *Metronomic tempo — see Introductory Comments.*

p. 116 *Bar 43 L.H.* The note *c*² at the beginning of the bar may be taken into the R.H. under the condition of retaining its accent. Care should be also taken to preserve the natural character of the transition from the previous bar (a slight respite owing to the *E*₁-*c*² distance).

p. 120 *Bars 83-84* Modern pianos do not necessitate changing the pedal on the fourth crotchet in bar 83 or at the beginning of bar 84. This makes it feasible to retain the full sound of the fundamental bass octave, struck at the beginning of bar 83.

p. 121 *Bar 93 to the end* In order not to weaken the emotional tension and lose the rhythmic skeleton of the *Etude* in the last bars it is recommended to execute them as follows:

- to retain the tempo in bars 93-94 without slowing down;
- to apply the following rhythm and pedalling in bars 95-96:



24. Etude in C minor, Op. 25 no. 12

p. 122 *Metronomic tempo — see Introductory Comments.*

p. 123 *Bar 20, 28 and 76* The first semiquaver on the last beat in those bars should be accented in the L.H. (*A* in bar 20 and 76, *F* in bar 28) and not in the R.H. as could be deduced from Chopin's simplified script. The composer did not suggest crossing the hands for purely instrumental reasons, in order not to render execution difficult. The layout of the voices, which does not take into account the performance aspect, should be as follows:



25. Etude in F minor, Dbop. 36 no. 1

p. 130 *Bars 53-55* When applying the *dim.* marking in brackets it should refer to the accompanying chord in B_b minor, created by the figuration in the L.H. At the same time, it could be regarded as obligatory either in bars 53-54 or only in the first half of bar 53. In all cases, the sign  in bars 53-54 pertains rather to the R.H. part.

26. Etude in A flat major, Dbop. 36 no. 2

p. 131 *Bar 2, 5, 6, 42, 45, 46 and 57-59* The editors recommend to execute one of the three combinations of the main text and the variants in those bars, presented below (see *Source Commentary*):
 — main text in bar 2, 5, 6, 45, 57-59, variants in bar 42 and 46;
 — main text in all instances;
 — main text in bar 42 and 46, variants in bar 2, 5, 6, 45, 57-59.
 In the opinion of the editors it is permissible to apply other combinations, although pairs of variants in bar 2 and 6, 42 and 46, and 5 and 45 should be always treated jointly.

p. 133 *Bar 58 L.H.* Beginning of the trill with grace notes — as in *Etude in Ab* Op. 25 no. 1, bar 48 (*D* or — in a variant version — *d* together with a chord in the R.H.).

27. Etude in D flat major, Dbop. 36 no. 3

Fingering in the lower voice in the R.H. follows from a natural position of the hand and is based on the first and the second finger. In certain passages the editors propose the consecutive use of the first finger in order to facilitate the *legato* in the upper voice.

In his edition of the *Etudes* (Breitkopf & Härtel) I. Friedman made the interesting remark: "Rosenthal uses exclusively the first finger for the staccato in the lower voice, enabling a larger selection of fingering for the legato in the upper voice. This is much more difficult!".

p. 134 *Bar 4 and analog.* R.H. The first grace note should be sounded simultaneously with a corresponding note in the lower voice.

p. 136 *Bars 61-63 L.H.* The pedal should be changed in such a way as not to lose the sound of the *Ab* pedal point.

Jan Ekier
Paweł Kamiński

SOURCE COMMENTARY /ABRIDGED/

Introductory comments

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

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

1-12. Etudes Op. 10

Manuscripts

There are nine extant editorial autographs (*Etudes* no. 3 and 5-12) and six manuscripts (autographs or copies) of earlier editions of *Etudes* no. 1-4 and 9. A more detailed characteristic of particular manuscripts is given at the beginning of commentaries to particular etudes.

First editions

FE1 First French edition, M. Schlesinger (M. S. 1399), Paris June 1833, based on an autograph. **FE1** has detailed corrections by Chopin, made at least upon three occasions.

FE2 Second impression of **FE1** (same firm and number), with several corrections, possibly made by Chopin.

FE3 Third impression of **FE1**, H. Lemoine (2775. HL), Paris December 1842. The musical text of **FE3** does not differ from **FE2**.

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

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

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

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

FEJ — copy from a collection belonging to Chopin's sister Ludwika Jędrzejewicz (F. Chopin Society, Warsaw).

GE1 First German edition, two fascicles containing six *Etudes* each, Fr. Kistner (1018. and 1019.), Leipzig August 1833. **GE1** is based on the proofs of **FE1**, without the last corrections made by Chopin, and with clearly discernible numerous supplements, predominantly of chromatic signs, and changes introduced in the course of printing. Up to now, some of those changes (e. g. in *Etude in E* no. 3, bar 34, *in Eb minor* no. 6, bar 7, *in F* no. 8, bar 95, or *in Eb* no. 11, bars 52-53) were recognised universally as authentic; as a result, they occur in a considerable majority of later collected editions. Nonetheless, the absence of arguments confirming Chopin's participation in the proof-reading of **GE1** renders the authenticity of the **GE1** version extremely doubtful:
— it follows from correspondence between the publishers, Schlesinger in Paris and Kistner in Leipzig, that Chopin maintained direct contact only with the Parisian publisher, who offered the purchased compositions to his colleague in Leipzig; the introduction of improvements in **GE1**, while bypassing the main, Parisian contracting party, would have been an awkward move for the composer, who was beginning to issue his works in France;

— apart from changes which could be regarded as introduced by Chopin **GE1** includes numerous others, obviously mistaken, which cannot be ascribed absolutely to the composer (e. g. in *Etude in C* no. 1, bar 46, *in A minor* no. 2, bar 7, *in F* no. 8, bar 43 and 51, and *in Ab* no. 10, bar 23 and 35).

GE2 Second German edition (same publisher and number), after 1840, containing corrections of some of the mistakes in **GE1** and a number of arbitrary supplements and changes.

GE3 Third German edition (same publisher and number), about 1845, including successive arbitrary changes and several errors.

GE4 Fourth German edition (same publisher and number; each of the *Etudes* was given an additional number from 2961 to 2972), 1865, with primarily small supplements of the text of **GE3**.

GE5 Fifth German edition (firm and number as in **GE4**) with further slight changes. The editors of the National Edition had at their disposal only the first fascicle (*Etudes* no. 1-6).

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

[**EE1**] First English edition, two fascicles with six *Etudes* each, Wessel & C° (W & C° 960 and 961), London August 1833, based probably on **FE1**. The editors of the National Edition were unable to find a copy of this edition.

EE2 Second impression of [**EE1**] (same firm and number), 1836-1839, basically reproducing the text of **FE1**. A large number of errors entitles us to presume that the text of **EE2** does not differ from [**EE1**].

EE3 Later impression of [**EE1**] (same firm and number), after 1856, correcting numerous errors in **EE2** and introducing many unauthentic changes and supplements (partially upon the basis of **GE3**).

EE = **EE2** and **EE3**.

1. Etude in C major, Op. 10 no. 1

Sources

CLI Copy of the original version of this and the next *Etude*, made probably by Józef Linowski, with the date "2 November 1830" and the titles *Exercise 1* and *Exercise 2* (F. Chopin Society, Warsaw). **CLI** contains a number of mechanical pitch errors, which could not have been committed by Chopin (in *Etude in C*: bar 26, the thirteenth semiquaver $g\#^1$, bar 66, the twelfth semiquaver c^1 ; in *Etude in A minor*: bar 6, the bottom R.H. note on the third beat f' , bar 7, twice A as a bass note, bar 45, the bottom R.H. note on the second beat e^1) and which exclude the possibility suggested in many publications, namely, that we are dealing with an autograph. **CLI** differs from the final version due to many melodic-harmonic details and the total absence of performance markings.
Other sources (first editions) — see above *Etudes* Op. 10.

Editorial Principles

We accept as our basis **FE2** as the last authentic source. In those instances when we suspect errors in **FE**, we refer to **CLI**. Annotations made by Chopin in **FED**, **FES** and **FEJ** are also taken into consideration.

p. 13 **Bar 1** The time signature is given according to **CLI**. Although **FE** (\rightarrow **GE**, **EE**) contains **C**, it would be difficult to assume that the change of the metre was intentional, since contrary to manuscripts the *Etudes* in **FE** do not contain a single marking **C**, even in the most obvious cases (*Etudes in F minor*, Op. 25 no. 2, *in Db*, Op. 25 no. 8 and *in F minor*, *Dbop.* 36 no. 1).

Bars 7-8, 9-10, 11-12, 13-14, 73-74 and 75-76 L.H. In **FE** the upper notes of the octaves are not tied. This is certainly the consequence of a misunderstanding produced by a change of the original abbreviated notation of the octaves, with the help of **8** below the top notes (such notation appears in **CLI** and in bars 55-62 in **FE**), into ordinary script.

p. 14 **Bar 26** L.H. The value of **d** for the note **d** occurs only in **FE**, where it was introduced in place of a semibreve probably during the proof-reading.

p. 16 **Bar 44** R.H. The penultimate semiquaver in **FE** (\rightarrow **GE1**—**GE2**) is mistakenly **d**³. Chopin in **FED**, **FEJ** and **FES** corrected this error.

Bar 46 R.H. The last semiquaver in **FE1** is mistakenly **d**. In **FE2** Chopin corrected it to **B**; **EE** also contains a correct version. An unauthentic correction of this error introduced into **GE** raises **d** to **d**[#].

2. Etude in A minor, Op. 10 no. 2

Sources

- CLI** As in *Etude in C*, Op. 10 no. 1.
- AI** Autograph of an earlier version, with the title *Etude* (Stiftelsen Musik-kulturen Främjande, Stockholm). **AI** is written carefully and with a large number of performance markings (even with the metronomic tempo). The following features testify the fact that it presents an earlier version:
- concurrence with **CLI** as regards certain details, subsequently changed by Chopin in the final version (bar 25, 26, 43 and 47);
 - the absence of the lower A; at the beginning of bar 2, 6, 10, 14, 37, 41;
 - inconsistent notation in the L.H. (*staccato* quavers, quavers, *staccato* crotchets, crotchets);
 - differentiated length of the sound of lower voices in the R.H.; long notes (crotchets) hamper performance, at the same time weakening the effect of countering the continuum of the upper voice line by means of short, light strokes of the harmonic filling.
- FEcor** — proof copy of **FE** with detailed correction added by the composer (Bibliothèque de l'Opéra, Paris). Chopin corrected mistakes, supplemented or changed a number of performance markings, and added fingering in the whole *Etude*.

Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as our basis **FE2** as the last authentic source. In those instances when we suspect errors in **FE**, we take into consideration **AI**, **CLI** and **FEcor**.

p. 19 **Bar 1** The time signature is given according to **CLI** and **AI**. See commentary to *Etude in C* Op. 10 no. 1, bar 1.

GE3-GE5 has mistakenly 114 in the marking of the metronomic tempo.

Bar 4, 12 and 39 L.H. Motif slurs below the double notes were added by Chopin in the correction of **FE1** (→**EE2**), later than **FEcor**. In **GE** and **EE3** they are supplemented arbitrarily with ties sustaining *b*. Earlier sources disclose the composer's doubts as regards the notation of this motif: there are no slurs in **CLI**, two slurs in bar 4 and none in bar 12 and 39 in **AI**.

Bar 7 On the second beat we give the E-minor chord (with \natural before *g'*) according to **FE** (→**EE2**) and **AI**. This natural is absent in **FEcor** and in the copy serving as the basis for **GE**. In order to avoid a divergence between parts in both hands, the reviser of **GE** decided to add \sharp before *g'* in the L.H. This arbitrary change was introduced also in **EE3**.

Bar 8 L.H. On the second beat we give the long accent sign according to **FEcor** and **AI**. In **FE** (→**GE,EE**) it was given the mistaken form of a short *diminuendo* sign on the first crotchet in the bar. Noticing this misunderstanding in the successive proof-reading Chopin added a **fz** sign in place of the accent. The accent harmonised better with all the dynamic markings in the *Etude* (a comparison of **AI** with the final version shows that while preparing the *Etude* for print Chopin made a careful selection of markings, i. a. by replacing the signs **fz** with accents; see also the following comment).

p. 20 **Bar 12 L.H.** Below the second crotchet in this bar **FE** (→**GE,EE**) has the sign **f** unjustified in this context (cf. analogous bar 4 and 39). Its presence can be explained by the overlapping of two mistakes:

- Chopin overlooked this passage while reducing the number of the **fz** signs in the autograph basis for print (**AI** has eleven such signs; in the final version Chopin removed them or replaced them with accents);
- the engraver of **FE** gave **f** instead of **fz**; in the whole Op. 10 a similar mistake was committed upon numerous occasions (in *Etudes*: in *E* no. 3, bar 54, in *C# minor* no. 4, bar 1, 8, 16, 26, 54, in *Eb minor* no. 6, bar 21 and 32, and in *C minor* no. 12, bar 37).

Bar 18 L.H. In **FEcor** Chopin added the *staccato* dots below the second and third octave. They were overlooked in **FE** (→**EE**), and in **GE** these octaves were slurred arbitrarily.

p. 22 **Bar 37 L.H.** The main text comes from **FE** (→**GE,EE**), the variant — from **CLI**. The use of the *A* alone in this passage could have been intended by Chopin — in this version the appearance of the octaves in the bass is very consistent in the reprise (from bar 36): from bar 41 to the end. It is just as probable that Chopin inadvertently left here the original version (**AI** has *A* in all analogous bars). This possibility is indicated by the fact that in **CLI** octaves in bar 2 and analog. occur with the exception of bar 14, and in **FE** — initially with the exception of bar 14 and 37; in **FEcor** Chopin added the lower *A*, in bar 14.

p. 23 **Bar 43 R.H.** The main text comes from **FE** (→**GE,EE**) and the variant in the footnote — from **CLI** and **AI**. In **FEcor** Chopin recommended to remove the note in this chord, but it was a mistakenly printed *e*³. This fact does not offer total certainty as regards the composer's ultimate intention.

3. Etude in E major, Op. 10 no. 3

Sources

AI Autograph rough copy of a not final version of the *Etude*, with the date "Paris 25 August [18]32" (The Pierpont Morgan Library, New York).

A Autograph fair copy (F. Chopin Society, Warsaw), intended as the basis for the first French edition.

Mi-Hi Letter by Karol Mikuli, Chopin's pupil, to Ferdinand Hiller, a friend of the composer, with a request for a solution of doubts concerning the authentic text of nine passages in assorted compositions by Chopin, i.a. in bars 30-31 and 34-35 of this *Etude* (Bibliothek des Landes Konser-vatoriums, Graz).

[**GES**] — copy (lost) of **GE** belonging to Chopin's pupil F. Müller-Streicher. Information about the annotation by Chopin introduced therein is found in **Mi-Hi**: K. Mikuli wrote that "Mrs. Friderike Streicher owns a copy in which Chopin marked in pencil \natural before d [in bar 34], without removing \sharp before g \sharp !"

Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as the basis **FE2** as the last authentic source, compared with **A**. We also take into consideration the annotations made by Chopin in **FED**, **FES** and **FEJ**.

p. 24 **Bar 1** We give the tempo marking according to **FE** (→**GE,EE**). **AI** has **Vivace** and **A** — **Vivace ma non troppo**, which in the proofs of **FE** Chopin subsequently changed into **Lento ma non troppo**.

Bar 7, 8 and 23 R.H. The arpeggios were added, most probably by Chopin, in **FED**.

Bars 18-20 and 71-76 L.H. We give the crotchet stems which indicate the realisation of "harmonic legato" according to **A** (cf. *Performance Commentary*); they were overlooked in **FE** (→**GE,EE**).

p. 25 **Bars 30-31 and 34-35 R.H.** These pairs of bars, creating a sequence, can be considered jointly (bars 32-33 are transitory). Their sound, different in particular sources, has been the cause of many doubts. At the end of the 1870s K. Mikuli (**Mi-Hi**) wrote about "assorted versions [of those pairs of bars], resulting from different editions and traditions". This uncertainty was intensified by the inaccessibility of the autographs of the *Etude*. Below, we compare and characterise all the manuscript and printed versions of the bars.

Authentic versions

1. The original version of **AI**, later supplemented by Chopin:

We recreate this version upon the basis of an analysis of corrections made by Chopin and discernible in **AI**. The chromatic signs in brackets are added by us and constitute the most probable supplementation of the unfinished notation in **AI**. In this version, each pair consists of two identical bars, diatonically maintained in the A-major and B-minor key.

Source Commentary

2. The final version of **AI** — the result of the addition of chromatically altered thirds of the lower voice in bar 31 and 35 and \sharp before $g\#^1$ in bar 34. In **A** Chopin wrote a fair copy of this version, adding dynamic markings and accents; in this completed form it was printed in **FE1** (\rightarrow **EE2**):



Here, attention is drawn by the absence of \natural lowering $d\#^1$ to d^1 on the second semiquaver in bar 34. This obvious oversight by Chopin (we found hundreds of similar imprecisions in the manuscripts and first editions of his works) became one of the main reasons for the emergence and dissemination of the unauthentic versions of the fragment in question (versions 5 and 6).

In **[GES]**, containing the printed unauthentic version 5, Chopin added \natural at the beginning of bar 34, in this way restoring the discussed version. In **Mi-Hi** its authenticity was confirmed additionally by F. Hiller, who in the **GE** version written by Mikuli (with $d\#^2$ and $d\#^1$ in bar 34) added naturals before those notes.

Versions of uncertain authenticity

3. The **FE2** version:



FE2 was corrected by Chopin, but we may doubt whether \natural lowering $g\#^1$ to g^1 in bar 34 is not the outcome of some sort of a misunderstanding in the corrections (connected, e. g. with the similarity between bar 34 and 35).

4. The **FED** version, in which Chopin added \natural at the beginning of bar 31 in the **FE2** version:



The absence of a similar change in the remaining pupils' copies (**FES**, **FEJ**, **[GES]**) does not permit us to recognise it as binding.

Unauthentic versions

5. The **GE** version (also **EE3**):



The author of this version was certainly the reviser of **GE1**, who corrected the incomplete version of the basis (**FE1**). Following a conventional harmonic sense he most probably recognised \natural before the first third in bar 34 as mistakenly placed a bar too early, and thus removed it.

6. Version of most later collected editions:



This is a compilation of versions 4 and 5, carried out in the 1870s; it appears the earliest in editions prepared by Klindworth and Mikuli. It should be stressed that the B-major key occurring in versions 5 and 6 in bar 34 does not exist in any of the sources used by Chopin — **AI**, **A**, **FE1**, **FE2**, **FED**, **FES**, **FEJ**, **[GES]**.

We accept as the main text version 2, most reliable from the viewpoint of the sources. Musically, it is also the richest:

- the configuration of the intervals of each of those four bars is slightly different;
- in both pairs of bars harmonic differences concur with dynamic contrasts **f** - **p**;
- the mentioned pairs of bars differ as regards the mode (major-minor) which corresponds to the ascent of tension associated with raising sequence.

An identical harmonic scheme occurs at the beginning of *Allegro de Concert*, Op. 46:

We give versions 3 and 4, permitted by Chopin during lessons, as variants.

Bars 32-33 and 36-53 In **FES** and **FEJ** those bars are deleted, and at the beginning of bar 34 and 54 changes are marked, making it possible to link bar 31 and 34 as well as 35 and 54 as smoothly as possible. Certainly those abbreviations were made by Chopin only with the amateur performances of his pianistically less advanced pupils in mind. Cf. commentary to bar 22, 24 and 52-53 in the *Etude in C# minor*, Op. 25 no. 7.

Bar 33 L.H. AI and A have c $\#^2$ -e 2 as the fifth semiquaver. In FE (\rightarrow **EE) Chopin changed it to b 1 -c $\#^2$ during his last correction of **FE1**.**

p. 26 **Bar 41 L.H.** The variant given in the footnote comes from **FED**.

Bar 44 R.H. In **AI**, **A** and **GE** the lowest note of the chord at the beginning of the bar is **b**. In **FE** (\rightarrow **EE**) Chopin changed it to **a** in his last correction of **FE1**.

Bars 55-56 R.H. The tie sustaining $f\#^1$ is present in **AI** and **A**, and most probably overlooked in **FE** (\rightarrow **GE**).

p. 27 **Bar 61** Chopin added **pp** in **FED**.

Bar 67 R.H. In **A** the upper voice in the second half of the bar has the crotchet a^1 . We give the improved version of **FE** (\rightarrow **GE,EE**).

Bar 77 At the end of the *Etude* **A** contains the directive *attacca il presto con fuoco* which means that Chopin foresaw the joint performance of both this *Etude* and the following one. The absence of this directive in **FE** (\rightarrow **GE,EE**) could be the result of proof-reading by Chopin.

4. Etude in C sharp minor, Op. 10 no. 4

Sources

AI Autograph rough copy of the not final version of the *Etude*, with the date "Paris August 6, 1832" (private collection, photocopy in the F. Chopin Society, Warsaw).

Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as our basis **FE2** as the last authentic source whose dubious passages are compared with **AI**. We take into consideration the annotations made by Chopin in **FED** and **FES**, and add slurring, careless in **FE** and marked only fragmentarily in **AI**, as well as obviously overlooked dots, accents, etc.

p. 28 **Upbeat** The time signature is given according to **AI**. See commentary to *Etude in C* Op. 10 no. 1, bar 1.

Bar 1, 8, 16, 26, 34 and 54 We correct the most probably unauthentic markings **f#p** or **f** occurring in those bars in **FE** (\rightarrow **GE,EE**) to **f#p** and **fz**, in accordance with musical sense. In the first compositions

published by Chopin in France, and including *Etudes* Op. 10, **FE** frequently omitted **x** after **f** in those markings (Chopin never used **fp**). Cf. commentary to *Etude in A minor* no. 2, bar 12.

Bar 12 In **FE** (\rightarrow **GE,EE**) **f** is not written until the fourth crotchet. It seems more probable that Chopin was concerned with a *forte* performance of the whole bar; for this reason, we shift this marking to the beginning, where the dynamic sign — **ff** — in **AI** is found. Cf. bar 62.

p. 29 **Bar 14 and 64** L.H. In **GE** and **EE3** the last two semiquavers in bar 64 mistakenly sound **G#** and **A**. Some of the later collected editions applied this unauthentic version also in bar 14.

Bar 15 and 19 L.H. The third semiquaver in **FE** (\rightarrow **GE,EE**) is **A#** in bar 15, and **E#** in bar 19. These are probably mistakes — cf. analogous bar 13, 14, 63-66; thus we accept the **AI** version.

Bar 24 R.H. **FE** (\rightarrow **EE2**) has **h** only before **c¹** in the last chord. Although the version with **eb¹** could be possible, it seems much more probable that it originated accidentally in the following manner:

- **AI** does not have naturals both before the discussed chord in the R.H. and the eleventh semiquaver in the L.H. preceding it; this could be the original version or simply imprecise notation (**AI** has a distinctly tentative character);
 - in the autograph basis for print Chopin wrote naturals, raising **eb** to **e** in the L.H. and **eb¹** to **e¹** in the R.H.;
 - the engraver of **FE** mistakenly wrote **h** before **c¹** in the R.H. (where it is also necessary after the transitory **cb¹** at the beginning of the bar); errors of this type are rather frequent, e. g. in the middle of bar 17 **FE** has **#** before **c¹** instead of before **a#** in the L.H.
- GE** and **EE3** contain **bb-c¹-e¹**.

Bar 26 R.H. Before the eleventh semiquaver **GE** mistakenly has **#** instead of **x**.

p. 32 **Bar 53** L.H. The main text comes from **FE** (\rightarrow **EE**), and the variant — from **AI**. Rhythmic values in **GE** correspond to the **AI** version, and the accent borrowed from **FE** was given the form of the *diminuendo* sign.

p. 33 **Bar 75** R.H. In **GE** there is no **#** before **g#²**, the fourteenth semiquaver in the bar.

5. Etude in G flat major, Op. 10 no. 5

Sources

A Autograph fair copy (F. Chopin Society, Warsaw), intended as the basis for the first French edition.

Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as our basis **FE2** as the last authentic source, compared with **A**. Annotations made by Chopin in **FED**, **FES** and **FEJ** are also taken into account.

p. 34 **Bar 2 and analog.** L.H. Chords on the second and third quaver in **A** additionally include **gb**. Chopin removed these notes while proof-reading **FE** (\rightarrow **GE,EE**).

Bar 4, 12 and 52 R.H. **A** (\rightarrow **FE** \rightarrow **GE1,EE2**) has **db³** as the ninth semiquaver in bar 4 and **db³** changed into **eb³** in bar 12 and 52. The original version was left behind in bar 4 with all certainty owing to inattention (when correcting Chopin often missed one of several similar passages), which is confirmed by a suitable handwritten correction of this bar in **FED**. **EE3** has **eb³** only in bar 52. In **GE2-GE5** **db³** was accepted arbitrarily in all three places.

Bar 15 L.H. The note **eb¹** in the chord on the second quaver of the bar is encountered only in **A**. It is difficult to say whether its absence in **FE** (\rightarrow **GE,EE**) is the outcome of an oversight by the engraver or Chopin's proof-reading of **FE**.

Bar 22 L.H. On the third quaver **A** still has the note **ab¹**, which Chopin removed while correcting **FE**.

p. 35 **Bar 24** R.H. The seventh semiquaver in **A** (\rightarrow **FE** \rightarrow **GE,EE**) is **eb³**. This mistake was corrected by Chopin in **FES**. Cf. commentary to bar 72.

Bar 31 R.H. The fifth semiquaver in **FE** (\rightarrow **GE,EE**) is **bb²**. This error was corrected by Chopin in all three extant pupils' copies. L.H. Prior to the last chord some of the later collected editions arbitrarily added **h**, raising **fb¹** to **f¹**.

Bar 32 L.H. In the chord on the second quaver **A** has **db¹**. In the proofs of **FE** (\rightarrow **GE,EE**) Chopin changed it to **eb¹**.

Bars 34-35 and 38-39 L.H. Chopin gave the last form of the chords while proof-reading **FE** (\rightarrow **GE,EE**). In **A** the chords in bars 34-35 have an additional **eb¹**, and in bars 38-39 — **eb¹** instead of **c¹**.

Bar 41 and 43 L.H. **A** has the rhythm | **♪ ♪** |, changed by Chopin in the proofs of **FE** (\rightarrow **GE,EE**).

p. 36 **Bar 47** L.H. The chord at the beginning of the bar in **GE** has mistakenly **cb¹** instead of **db¹**.

Bars 55-56 L.H. In the variant we give accents from **A** since it is uncertain whether the different version of **FE** (\rightarrow **GE,EE**) (our main text) is the outcome of corrections made by Chopin or the imprecise reproduction of **A** by the engraver of **FE**.

Bar 59 L.H. The procedure of deciphering Chopin's intentions as regards the fourth quaver in this bar encounters serious difficulties. **A** has the chord **db¹-gb¹-bb¹** and we give this unquestionably authentic version in the main text. The four-note chord **bb-db¹-gb¹-bb¹** in **FE** (\rightarrow **GE,EE**) could be the result either of the proof-reading by Chopin or a mistake committed by the engraver (a version of one of the adjoining and graphically similar bars); this is the reason why we give it as a variant at the bottom of the page. However, in the opinion of the editors the most probable explanation of the described divergence is different: while correcting this passage in **FE** Chopin wished to replace **bb¹** from the printed **A** version by **bb**; the engraver realised only the easier part of this task (the printing technique of that period rendered the addition of a note much simpler than its removal). A similar type of "partial" correction is found in several compositions by Chopin, e. g. *Etude in Eb* Op. 10 no. 11, bar 4, *Scherzo in B minor* Op. 20, bar 135 and 292, *Polonaise in A* Op. 40 no. 1, bar 93, *Ballade in G minor* Op. 23, bar 171. This supposition leads to the **bb-db¹-gb¹** chord given in the variant (as in analogous bar 57).

Bar 60 R.H. The seventh semiquaver in **FE** is mistakenly **bb²**, corrected by Chopin to **gb²** in **FED** and **FES**. A correct version is found in **A** and in **GE** and **EE**.

Bar 62 L.H. The crotchet chord in **A** does not have the note **ab¹**. Chopin added it in the proofs of **FE** (\rightarrow **GE,EE**).

p. 37 **Bar 65** R.H. On the first quaver in the bar **A** has the following rhythm:

, which Chopin changed in the proofs of **FE** (\rightarrow **GE,EE**). In Chopin's oeuvre we encounter this type of ambiguous rhythmical notation upon numerous occasions, e. g. in *Scherzo in C# minor* Op. 39, bar 47 and analog., *Mazurka in Ab* Op. 41 no 3, bar 6, 8, and analog., *Sonata in B minor* Op. 58, mvt. I, bar 139. See *Performance Commentary*.

Bar 72 R.H. The highest semiquaver in **A** is mistakenly **eb³**, corrected by Chopin in the proofs of **FE** (\rightarrow **GE,EE**). See commentary to bar 24.

Bars 72-73 R.H. **A** does not have a tie sustaining **db²**.

Bar 78 L.H. The main text comes from **FE** (\rightarrow **GE,EE**), and the variant — from **A**. It is uncertain whether the octaves marked in an abbreviated manner in **A** with the help of the figure **8** had not been simply overlooked in **FE**. Stylistically, both versions appear to be parallel.

Bar 84 R.H. **GE** has the arpeggio sign next to the chord, which is an arbitrary addition in this edition.

6. Etude in E flat minor, Op. 10 no. 6

Sources

A Autograph fair copy (F. Chopin Society, Warsaw) of the final version, intended as the basis for the first French edition.
Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as the basis **FE2** as the last authentic source, compared with **A**, and render uniform the length of accents, varying in the sources — evidently by accident — from one to four semiquavers. We take into consideration the annotations made by Chopin in **FES** and **FEJ**.

p. 38 *Upbeat* **A** does not have tempo marking (verbal and metronomic) added by Chopin in the proofs of **FE** (→**GE,EE**).

Bar 2 and analog. L.H. The last semiquaver in **A** is f' . We accept the version which Chopin improved while correcting **FE** (→**GE,EE**).

Bar 7 R.H. In the second half of the bar we give cb' according to **A** (→**FE**→**EE2**). Similar harmonic progression occurs frequently in compositions by Chopin, i. a. in *Etude in Eb* Op. 10 no. 11, bars 23-25. In **GE** and **EE3** this cb' was changed arbitrarily to c' . In **GE** the supplementation of missing chromatic signs was a basic component of the revision, although Chopin's intention was not always deciphered aptly (cf. e. g. *Etudes* in C no. 1, bar 46, *in A minor* no. 2, bar 7, *in Ab* no. 10, bar 23 and 35). A similar change of cb' to c' was made in **GE** at the end of *Nocturne in Bb minor* Op. 9 no. 1, published by the same firm (the eleventh quaver in bar 83). This change, obviously mistaken, illustrates the schematic approach of the reviser of this edition.

Bar 15 A does not have b lowering the upper note of the first fourth in the R.H. and the sixth semiquaver in the L.H. to fb' and fb ; they were added by Chopin while proof-reading **FE** (→**GE,EE**).

p. 39 *Bar 22 R.H.* In **GE1** there are no dots prolonging the crotchet $e'-f#'$ in the second half of the bar. In **GE2** this incomplete version is supplemented arbitrarily with a quaver rest (adapted in **EE3**).

Bar 26 L.H. The crotchet $G\#$, at the beginning of the bar is found only in **A**. Its absence in **FE** (→**GE,EE**) could be explained by a correction made by Chopin in **FE** or an error. The second eventuality is supported by the fingering presented in **FE**, meaningful only while sounding the octave.

Bar 28 R.H. **A** and **GE** do not have \natural before the last semiquaver. Most probably, Chopin added it while correcting **FE** (→**EE**) already after sending the basis to **GE**.

Bar 29 L.H. **A** (→**FE**→**GE,EE**) does not have naturals before the first octave. Chopin corrected this mistake in **FES**.

Bar 32 At the beginning of the bar **FE** (→**GE,EE**) has f . We accept the musically more justified $f\sharp$, occurring in **A**. R.H. In **A** the sixth semiquaver is $f\sharp'$. While proof-reading **FE** (→**EE2**) Chopin changed it to gb' .

R.H. The last semiquaver in **GE** (and **EE3**) is mistakenly $f\sharp'$.

Bar 34 R.H. **A** contains the following version:



In the proofs of **FE** (→**EE2**) Chopin changed it to the version accepted in our edition. **GE1** (→**GE2**) is concurrent with **FE**, although it lacks the precautionary b before eb' at the beginning of the bar. In **GE3** and **EE3** this note was changed arbitrarily to e' .

Bar 35 R.H. The chord in the middle of the bar in **A** has a' as the highest note. In **FE** (→**GE,EE**) Chopin corrected it to ab' .

p. 40 *Bar 38 R.H.* In **A** (→**FE**→**GE1**) there are no prolonging dots next to $d\#'-f\#'$ in the upper voices. In **GE2** this imprecision was eliminated by

adding a quaver rest at the end of the bar. **EE** added dots which, taking into consideration the continuum of the melodic line of the *Etude*, certainly corresponds to Chopin's intention in this passage. (Cf. commentary to bar 22).

Bar 50 R.H. The final version of the beginning of this bar is uncertain. **A** contains the version which we give in the main text, albeit written down with a rhythmic mistake — the $cb'-fb'$ fourth has the value of only a crotchet, without prolongation dots. Most probably it was precisely this error which was the reason why the first half of the bar in **FE** was deciphered mistakenly as

, which Chopin corrected for the version we cite in the variant. The distinctly heard parallel ninths $fb\text{-}gb'$ and $eb\text{-}fb'$, occurring in this version, compel us to believe that Chopin did not wish to complicate the correction of **FE** excessively and was satisfied with restoring the correct moment of sounding the note cb' . R.H. At the beginning of the bar before cb' **GE2** has mistakenly \natural . In **GE3** this version was arbitrarily supplemented by b before cb' in the middle of the bar.

Bars 52-53 R.H. **A** does not have a tie sustaining eb' .

7. Etude in C major, Op. 10 no. 7

Sources

A Autograph fair copy (The Pierpont Morgan Library, New York), intended as the basis for the first French edition.
Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as our basis **FE2** as the last authentic source, compared with **A**. Annotations made by Chopin in **FED** are taken into consideration.

p. 41 *Upbeat* In the marking of the metronomic tempo **A** has 88, corrected by Chopin to 84 in **FE** (→**GE,EE**).

Bar 3 R.H. The third semiquaver in **A** is $f'-g'$. In **FE** (→**GE,EE**) Chopin corrected this version into the one appearing in analogous bars 11 and 36.

Bar 3 and 36 L.H. In the proofs of **FE** (→**GE,EE**) Chopin introduced ties sustaining $c\sharp$.

Bars 6-8 and 14-15 L.H. **A** contains only slurs over the four last quavers in bar 6 and 14. While proof-reading **FE** (→**GE,EE**) Chopin added slurs in the successive bars. We have linked them, regarding the correction of **FE** to be simplified for the convenience of the engravers.

Bar 11 L.H. In most of the later collected editions a tie sustaining $c\sharp'$ was added arbitrarily between the third and fourth quaver.

p. 42 *Bar 16 R.H.* In **A** b lowering b^2 to bb^2 is found already before the seventh semiquaver. Chopin improved this version while correcting **FE** (→**GE,EE**).

Bars 25, 27-28 and 56-57 f given in parentheses in bar 25 and changes of dynamic markings described in footnotes come from **FED**.

p. 43 *Bar 30 and 31 L.H.* In **A** both g^1 in bar 30 and both f' in bar 31 are joined by ties. Most probably, Chopin removed them in the proofs of **FE** (→**GE,EE**).

Bar 38 L.H. In **A** the record of this bar is rhythmically unclear. It is most likely that Chopin wrote first the version as found in bar 34, which he then changed — albeit not totally — in the manner of the version as found in bar 35. In **FE** (→**GE,EE**) the latter version, in which the uninterrupted quaver movement prepares the rhythmic "stretto" in bars 40-41, was printed correctly. Some of the later collected editions accepted for this bar the version as found in bar 34.

p. 44 *Bar 45 and 47 R.H.* The fifth semiquaver in **A** is $f^2\text{-}g^2$. In the proofs of **FE** (→**GE,EE**) Chopin changed it to $f^2\text{-}a^2$.

Bars 54-55 In both bars **A** has accents above the third, seventh and eleventh semiquaver. In the proofs of **FE** (→**GE,EE**) Chopin changed the configuration of the accents.

8. Etude in F major, Op. 10 no. 8

Sources

A Autograph fair copy (F. Chopin Society, Warsaw) of the final version, serving as the basis for the first French edition.

Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as our basis **FE2** as the last authentic source compared with **A**. We supplement and render uniform slurs, dots and accents in the L.H., carelessly written in the sources, and take into consideration the annotations made by Chopin in **FED**, **FES** and **FEJ**.

p. 45 **Upbeat** We give the time signature according to **A**. See commentary to *Etude in C* Op. 10 no. 1, bar 1.

In the marking of the metronomic tempo **A** has 96, which Chopin corrected to 88 in **FE** (→**GE,EE**).

Bar 2 and 4 L.H. The wedges in the first editions are the outcome of a mistake in deciphering the figure 1 in Chopin's fingering, committed by the engravers. Cf. commentary to *Etude in Db* Dbop. 36 no. 3, bar 64 and 69-70.

Bar 12 L.H. At the beginning of the bar **A** has the crotchet chord *G-d-f-b*. Chopin removed it in the proofs of **FE** (→**GE,EE**).

p. 46 **Bar 26 L.H.** In **FE** (→**GE,EE**) the note *c* has the mistaken value of a minim.

p. 48 **Bar 43 L.H.** In **A** (→**FE**→**GE,EE**) there is no **#** before the second semiquaver raising *f* to *f#*; it does not occur until before the sixth semiquaver. This obvious mistake was corrected by Chopin in **FES**. (The reviser of **GE** added mistakenly **h** before the second semiquaver.)

Bar 47 L.H. At the beginning of the bar **A** has the chord *A-c#-e*. In the proofs of **FE** (→**GE,EE**) Chopin removed *e*.

Bar 47 and 49 L.H. The dot prolonging the minim *A* in the octave on the second beat in **A** was overlooked in **FE** (→**GE,EE**). We change Chopin's script in order to emphasise the duration of this note.

Bar 48 and 50 L.H. Errors in deciphering **A** and later revisions caused first editions and later collected editions to give the two bottom notes in the chords at the beginning of those bars rhythmic values different from those written by Chopin and given by us.

Bar 51 L.H. **A** has the accent on the second crotchet. In view of several indubitable examples of Chopin's corrections of accents in Op. 10 (e. g. *Etudes* in *C* no. 7, bars 54-55, in *Ab* no. 10, bars 1-8, 17-20) it appears probable that also in this case the accent placed at the beginning of the bar in **FE** (→**GE,EE**) is the result of proof-reading by Chopin.

R.H. **A** (→**FE**) does not have **#** before the fourth semiquaver. Chopin corrected his error in **FED**. The reviser of **GE1** added mistakenly **h** before this note.

p. 49 **Bar 60 L.H.** In **A** (→**FE**→**GE1**) there is no chromatic sign before the second semiquaver in the last group. Omissions, extremely numerous in bars 57-60 in **A**, entitle us to assume here the composer's inattention. In the entire four-bar transition in both hands he used notes of the F-major scale as passing notes (second semiquavers in each group). **EE** and **GE2-GE4** added **h**.

p. 50 **Bar 76 R.H.** **A** (→**FE**→**GE1,EE2**) does not have a chromatic sign before the fourteenth semiquaver. Analogously to a similar melodic turn at the beginning of the bar **GE2** arbitrarily added **b**. Cf. commentary to bar 80.

Bars 76-77 L.H. Some of the later collected editions arbitrarily added a tie sustaining the bass *F*.

Bar 77 L.H. In **FE** (→**GE,EE**) the note **Bb** was given the mistaken value of a semibreve.

Bars 77-78 L.H. The tie linking *c* in those bars is to be found in **A**. In **FE** (→**EE2**) it was written so imprecisely that in **GE** and **EE3** it mistakenly linked the notes **F**.

p. 51 **Bar 80 R.H.** The determination of an unquestioned sound of the second and fourteenth semiquaver poses certain difficulties. Before the second semiquaver **A** and **GE1** do not have a chromatic sign, and **FE** (→**EE**) has **h**. None of those sources contain a chromatic sign before the fourteenth semiquaver. We should, therefore, accept **e³** for the second note and **e²** for the fourteenth note (the flats in both places in **GE2** are an unauthentic addition — cf. commentary to bar 76). The following arguments indicate, however, **eb³** and **e²**, respectively:

— as the second semiquaver **eb³** naturally continues the sound of the **eb** notes belonging to the harmony of the previous bar, especially **eb³**, its penultimate semiquaver; in turn, **e²** as the fourteenth semiquaver, prepares the dominant of F major prevailing in the next bar, with **e** on the second beat;

— despite a slight difference in the figuration, bar 80 is a repetition of bar 76, in which the presence of **eb²** and **e¹** does not give rise to any doubts in authentic sources;

— it is highly likely that Chopin forgot to write **b** before the second note in bar 80; this sort of an omission of accidentals is the most frequent of his errors; in particular, bar 79 in **A** does not have flats before the first **eb¹** in the L.H. and **eb³**, the fifteenth semiquaver in the R.H.;

— the engraver of **FE** could have mistakenly printed **h** instead of **b** before the second note in bar 80; mechanical errors of this sort occurred frequently, e. g. in **FE** of *Etude in F minor*, Op. 25 no. 2, bar 44 and in **FE2** of *Etude in F minor* Dbop. 36 no. 1, bar 18; such a mistake (subsequently corrected) was committed also on the fifth semiquaver in bar 79 of the discussed *Etude*, where **FE** discloses visible signs of the removal of **h** underneath **b**.

Taking into consideration the fact that stylistic arguments are decidedly in favour of the version with **eb³** and **e²**, which is not excluded by source arguments, we propose this version as the only one.

Bars 94-95 R.H. **A** contains the following chords:



Chopin changed them in the proofs of **FE** (→**GE,EE**).

Bar 95 L.H. In **GE** and **EE3** the note **f¹** was added to the authentic three-note chord *F-c-a*. Chopin did not correct **EE3** and there are no arguments in favour of his possible proof-reading of **GE**; thus, nothing indicates the authenticity of this change.

9. Etude in F minor, Op. 10 no. 9

Sources

AI Autograph rough copy of the whole *Etude* with a sketch outline of the second part (The Pierpont Morgan Library, New York).

A Autograph fair copy (F. Chopin Society, Warsaw) of the final version, intended as the basis for the first French edition.

Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as our basis **FE2** as the last authentic source compared with **A**, and take into consideration the annotations made by Chopin in **FED** and **FES**.

p. 52 **Bar 1** In the marking of the metronomic tempo **A** has 92. In the proofs of **FE** (→**GE,EE**) Chopin changed it to 96.

Bars 2-3, 6-7 and 42-43 R.H. In **A** the notes **db²** have **tr** signs (with the exception of bar 43; in bar 42 the inverted mordent is written with small notes). In the proofs of **FE** (→**GE,EE**) Chopin removed all those ornaments. Cf. commentary to bars 38-39. The majority of later collected editions restored the mordent in bar 42 contrary to Chopin's final intention; some of them arbitrarily added an inverted mordent in bar 43.

Source Commentary

Bar 8 L.H. A (\rightarrow **FE**) has f as the ninth semiquaver. The mistake made by Chopin is evident in comparison with **A1** and with analogous bar 44.

p. 53 **Bars 17-20 R.H. In A** (\rightarrow **FE** \rightarrow **GE,EE**) the slur over those bars does not start until bar 18. Chopin added its earlier beginning in **FED**.

Bar 28 R.H. FE (\rightarrow **GE**) does not have the 8^{va} sign. In **FED** and **FES** this error was corrected by Chopin.

p. 54 **Bars 38-39 R.H.** Chopin added the signs $\sim\sim$ in the proofs of **FE** (\rightarrow **GE,EE**). Cf. commentary to bars 2-3, 6-7 and 42-43.

p. 55 **Bar 61 FE** (\rightarrow **GE,EE**) has mistakenly f instead of ff , found in **A**.

Bar 64 R.H. The grace note occurs only in **A**. In this case it is difficult to say whether its absence in **FE** (\rightarrow **GE,EE**) is the outcome of an oversight by the engraver or a correction made by Chopin.

10. Etude in A flat major, Op. 10 no. 10

Sources

A Autograph fair copy (F. Chopin Society, Warsaw) of the final version, intended as the basis for the first French edition.

Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as our basis **FE2** as the last authentic source compared with **A**. **FE** lacks numerous dynamic markings and other verbal descriptions found in **A**; some of them, especially those on the first page of **FE** (up to bar 18), were most probably removed by Chopin while proof-reading; those which appear to have been overlooked accidentally are given in parentheses.

p. 56 **Upbeat** The marking of the metronomic tempo in **A** is $\text{d} = 80$. Chopin corrected it in **FE** (\rightarrow **GE,EE**).

In **A** the upbeat has the value of a crotchet. In the proofs of **FE** (\rightarrow **GE,EE**) Chopin changed it to a quaver.

At the beginning of the *Etude* **A** has f , removed by Chopin probably in the proofs of **FE** (together with several other markings — cf. *Editorial Principles*).

Bars 1-8 R.H. At the beginning of the *Etude* **A** has the following accents and slurs:



The short slurs are still marked in bar 2, while the pattern of the accents is repeated up to bar 4 inclusively; in bars 5-8 accents are placed on the first, fourth, seventh and tenth quaver. The majority of the accents has been removed in the proofs of **FE**, with all certainty upon Chopin's request. Despite the fact that this operation was conducted rather imprecisely — some of the eliminated accents remained partially visible — the intention of the composer to accent only the fourth and tenth quaver is completely clear. In this situation, the retention of short slurs, associated with the original accenting, should be recognised as a compromise aiming at the avoidance of an additional and complicating correction. Consequently, we omit those slurs in the final version of the accenting. Cf. commentary to bars 17-20 as well as to *Etude in C* Op. 10 no. 7, bars 54-55. See also *Performance Commentary*.

Bar 3 and 6 L.H. The notes $e\flat$ in the second half of both those bars in the sources have the value of a minim. We correct this imprecision of Chopin's notation according to harmonic sense.

Bar 16 L.H. The fifth quaver in **A** is bb^1 . We accept the **FE** (\rightarrow **GE,EE**) version which is most probably the result of a correction made by Chopin.

p. 57 **Bars 17-20 R.H.** The accenting of all the sixths in **A** was corrected by Chopin in **FE** (\rightarrow **GE,EE**). Cf. commentary to bars 1-8.

Bar 23 and 35 R.H. A does not have accidentals before the fifth pair of quavers. Either Chopin forgot to write b next to the upper note of the sixth (a^2 in bar 23 and d^3 in bar 35) or he omitted b a quaver earlier (ab^1 and db^2). The second eventuality appears to be much more probable:

- mistakes of this type are ones of the most frequently committed by Chopin (cf. commentary to *Etude in G# minor* Op. 25 no. 6, bar 4, 8, 20, 36),
- in the melodic scale progressions in this *Etude* Chopin introduced chromatic notes between those of the actual key, and not instead of them,
- in the last proof-reading of **FE** (\rightarrow **EE**) b restoring db^2 was added in bar 35, most probably by Chopin.

In both bars in **GE** and in bar 23 in **EE3** the reviser added b before the upper note of the sixth.

Bar 25 and 40 R.H. Some of the later collected editions arbitrarily rendered versions of those bars uniform as regards the pitch of the lower note on the eighth quaver; in some gb^2 was altered to g^2 in bar 25, and in others — a^2 was changed to ab^2 in bar 40.

Bars 29-34 Due to a misunderstanding of **A**, this part in **FE** (\rightarrow **GE,EE**) was written with four sharps in the key signature.

p. 58 **Bar 36 L.H.** The last quaver in **FE** (\rightarrow **GE,EE**) is a probably mistaken f' .

Bar 39 L.H. The eleventh quaver in **A** is f' . In **FE** (\rightarrow **GE,EE**) ab^1 is most probably the outcome of a correction by Chopin.

Bars 41-42 R.H. A has accents on the third and ninth quaver in bar 41, and on the third and tenth quaver in bar 42. Chopin shifted these accents in the proofs of **FE** (\rightarrow **GE,EE**).

Bar 45 L.H. At the beginning of the bar **A** has the $eb\text{-}bb$ fifth, with eb not tied to eb in the previous bar. Chopin improved this version while proof-reading **FE** (\rightarrow **GE,EE**).

p. 59 **Bars 50-51 L.H. FE** (\rightarrow **GE,EE**) overlooks the tie sustaining bbb^1 .

p. 60 **Bar 66 L.H.** The second quaver in **GE** is mistakenly g^1 .

Bar 67 L.H. The flat lowering c^1 to cb^1 in the second half of the bar is found only in **A**. Its absence in **FE** (\rightarrow **GE,EE**) is probably an oversight by the engraver, who could have mistaken this bar for bar 65.

Bar 76 R.H. In **GE3** the minim ab^1 was written mistakenly on the seventh quaver of the bar.

Bars 76-77 R.H. The main text contains the **A** version — the most natural from the viewpoint of piano performance and sound. The exceptionally thick and spreading traces of the pen strokes hamper the deciphering of this passage in **A**, so that in **FE** the end of the *Etude*

assumed the following form:

The image shows a musical score for piano right hand in A flat major. It consists of two staves of three measures each. The first staff starts with a C major chord (C, E, G) followed by an F# minor chord (F#, A, C). The second staff starts with a G major chord (G, B, D) followed by a C major chord (C, E, G). The endings are indicated by Roman numerals I, II, and III. The notation shows a complex series of eighth and sixteenth note patterns with stems extending downwards, characteristic of the 'pen stroke' technique mentioned in the text.

Attention is drawn to the total absence of stems prolonging certain notes and to the presence of the note c^1 in the penultimate quaver. We give this version, rendered slightly more precise, as a variant since even if it is not the result of Chopin's intervention he could have accepted it while glancing through **FE**. It is also present in **EE** (written in a slightly different way).

GE contains the **FE** version while omitting (owing to oversights or misunderstanding) the note ab in bar 77 and the tie leading to it.

11. Etude in E flat major, Op. 10 no. 11

Sources

A Autograph fair copy (Stiftelsen Musikkulturens Främjande, Stockholm), probably intended as the basis for the first French edition. Certain doubts are produced by the absence of engravers' signs in **A** and the considerable number of differences, especially as regards dynamic markings, between **A** and the edition.

Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as our basis **FE2** as the last authentic source, compared with **A**. Annotations made by Chopin in **FED** are taken into consideration. Dynamic markings in the main text (without parentheses) come from **FE** (→**GE,EE**), while markings in parentheses and given in footnotes occur in **A**. The **FE** version is probably, at least partly, the result of proof-reading by Chopin; it is, however, quite likely that a certain number of markings in **A** has been accidentally omitted in this edition.

p. 61 **Bar 3 and analog.** R.H. In the second quaver in bar 3 **GE** mistakenly contains the additional note **bb**¹ (bar 11 and 35 have the correct version). Some of the later collected editions applied this version, extremely uncomfortable for the performer, also in bar 11 and 35.

Bar 3, 11 and 34 At the beginnings of those bars **A** has the sign  which is not followed by . In **FE** (→**GE,EE**) it was omitted upon the first occasion (bar 3), and in the second instance (bar 11) it was supplemented by the sign  at the end of bar 12. Presumably, Chopin wished bars 3-4 to be played with a pedal, but he regarded a precise record of this otherwise obvious pedalling (on each quaver) as too laborious.

Bar 4 L.H. The first chord in **FE** (→**GE,EE**) has an extra **eb**. This is most probably the result of an erroneous correction of the chord **eb-g-eb**¹, mistakenly engraved in this passage (as indicated by certain traces visible in **FE**): instead of adding **Bb** and removing **eb**, the engraver carried out only the easier part of the task and added **Bb**. Similar mistakes were committed in **FE**, i. a. in *Scherzo in B minor* Op. 20, bar 135 and 292, *Ballade in G minor* Op. 23, bar 171 and *Polonaise in A* Op. 40 no. 1, bar 93. Cf. commentary to the *Etude in Gb* Op. 10 no. 5, bar 59.

Bar 4, 12 and 36 L.H. **A** does not have the note **g** in the fourth chord. Additionally, it is clear that in bar 4 this note was deleted by Chopin (bar 12 is only indicated as a repetition of bar 4). Most probably, while proof-reading **FE** Chopin returned to the original version.

Bar 7, 15 and 39 L.H. The middle note of the fourth chord in **A** is **eb**¹, which in bar 7 Chopin changed into **f'** in the proofs of **FE** (→**GE,EE**). The absence of a corresponding correction in bar 15 and 39 should be recognised as the composer's oversight (when correcting Chopin often overlooked one of several similar passages).

Bar 9 R.H. Starting with the second quaver some of the later collected editions arbitrarily changed **eb**² to **g**² (cf. *Prelude in Eb* Op. 28 no. 19, bar 1 and 33).

Bar 15 L.H. **FE** (→**GE,EE**) overlooks the note **ab** in the first chord.

p. 62 **Bar 20 L.H.** Some of the later collected editions arbitrarily changed the upper note in the last two chords from **f'** to **ab**¹.

Bar 21 R.H. Some of the later collected editions arbitrarily changed the lower note on the fifth quaver from **cb**² to **bb**¹.

In the last two chords some of the later collected editions arbitrarily changed **f'** to **fb**¹ and **f'** to **fb**².

Bar 22 R.H. The lower note of the third chord in **A** is **gb**¹. Chopin changed it to **f'** probably while proof-reading **FE** (→**GE,EE**).

Bar 24 In the last two chords some of the later collected editions arbitrarily changed **cb**¹ to **c**¹ and **cb**² to **c**².

Bar 30 L.H. **EE** and some of the later collected editions arbitrarily lowered the upper note on the fifth quaver from **f'** to **fb**¹.

Bar 32 R.H. The highest note in the first chord in **A** is **f**³. In the proofs of **FE** (→**GE,EE**) Chopin changed it to **c**³.

R.H. The main text of the fifth chord comes from **A**, and the variant — from **FE2**. In **FE1** (→**GE,EE**) there is no sign before its middle note. The **FE2** version is probably the outcome of proof-reading by Chopin, although it is impossible to exclude some sort of a misunderstanding since **hb** was added before the discussed note, an unnecessary combination within this context and one which Chopin himself never used.

This is the reason why in the main text we accept the indubitably authentic version of **A**.

p. 63 **Bar 37 and 38 R.H.** The lowest note in the third chord in **A** is **c**². This remnant of the original version of those bars was corrected by Chopin probably in **FE** (→**GE,EE**).

Bar 40 L.H. Some of the later collected editions arbitrarily changed the lower note on the second quaver from **bb** to **a**.

Bars 40-42 R.H. The sources do not have slurs over those bars. This is probably the result of Chopin's inadvertence: in **A** those bars end the page of the manuscript; the shape of the slur placed on the new page above the two quavers in bar 43 indicates that Chopin intended it to be the ending of a slur starting earlier, most probably in bar 40.

Bar 43 L.H. In **FE** (→**GE,EE**) the chord on the second quaver does not have the note **eb**¹, which occurs in **A**. This is probably an oversight.

Bar 46 R.H. The main text is the version added by Chopin into **FED** as a supplement of the version given in **A** (→**FE**→**GE,EE**). We grant priority to the annotation in the pupil's copy since this type of a diversification of repeated phrases is very characteristic for Chopin, who applied it frequently in the last phase of composing or in already completed works. In this case, an additional argument is the analogy with bar 27.

Bars 48-49 A does not have **eb**³ in the R.H. chords on the second quaver nor **d'** in the L.H. chords on the third quaver (in bar 49 **d'** is deleted). We give the version supplemented by Chopin probably while proof-reading **FE** (→**GE,EE**).

Bar 50 L.H. The middle note on the first quaver in **GE** is mistakenly **bb**¹.

Bar 51 R.H. **FE** (→**GE,EE**) overlooked the tie sustaining **g**².

Bars 52-53 The last chord in bar 52 and the first in 53 are given according to **A** (→**FE**→**EE2**). **GE** and **EE3** added an **8^{va}** sign above the two chords, both in the R.H. and in the L.H. Since Chopin did not correct **EE3** and there are no arguments in favour of his proof-reading of **GE**, nothing indicates the authenticity of this change. The assumption that Chopin forgot to write ottavas above those chords is unacceptable:

- an upward octave transference in the bass clef is never applied in piano music; if Chopin's intention was to lead the chord progression further upward then he would have simply written the last two chords in the L.H. in the treble clef;

- the completion of chord progression on **bb**³ and **eb**⁴ anticipates the sounding of leaps ending the *Etude*, thus weakening their virtuoso effect.

12. Etude in C minor, Op. 10 no. 12

Sources

A Autograph fair copy (Stiftelsen Musikkulturens Främjande, Stockholm), probably intended as the basis for the first French edition. Certain doubts are produced by the absence of engravers' signs in **A** and the considerable number of differences, especially as regards performance markings, between **A** and the edition.

Other sources (first editions) — see *Etudes* Op. 10, on page 8.

Editorial Principles

We accept as our basis **FE2** as the last authentic source, compared with **A**. Annotations made by Chopin in **FED** are taken into consideration.

The performance markings in **A** (accents, dynamic signs, verbal descriptions), supplementing the markings in **FE** and omitted in it probably by accident, are given in parentheses. Those fragments in which the image of the music resulting from interpretation directives in **FE** differs distinctly from the image in **A** are retained without supplements (bars 1-10, 41-50, 73-81). Verbal markings in bar 15, 18 and 20, added certainly in the last correction of **FE1** (they are absent in **GE**), prove that in **FE** Chopin examined the *Etude* in this respect at least once.

Source Commentary

p. 64 **Bar 1** We give the time signature according to **A**. See commentary to *Etude in C* Op. 10 no. 1, bar 1.

In **A** the metronomic tempo is marked as $\text{d}=76$. We give the value changed by Chopin probably in **FE** ($\rightarrow \text{GE}, \text{EE}$).

Bars 2-5 Above the chord in bar 2 **A** has the marking *energico*. Furthermore, from the fourth beat in bar 2 to the beginning of bar 5 it contains the marking *cresc.*, ending with $f\ddot{\text{x}}$. In bar 5 it has *con forza* instead of *con fuoco*.

Bar 10 R.H. **A** has *appassionato* above the octaves.

Bars 14-15 R.H. At the beginning of bar 15 **A** has the chord $d^2-g^2-d^3$. The version with the sustained a^2 was introduced by Chopin probably while correcting **FE1** ($\rightarrow \text{EE}$). **GE** does not have a tie sustaining this note. Most of the later collected editions arbitrarily give this tie the form of the a^2-d^3 motif slur. Cf. commentary to bars 54-55.

p. 65 **Bar 27** L.H. The highest notes (g^1 and f^1) in **A** have the rhythm . In the proofs of **FE** ($\rightarrow \text{GE}, \text{EE}$) Chopin resigned from this detail, possibly in connection with a change of the tempo into a slightly more rapid one. Cf. commentary to bar 30 and 32.

Bars 27-28 R.H. **A** has the following version of the second half of bar



27 and the beginning of bar 28:

We give the version introduced by Chopin probably in the correction of **FE** ($\rightarrow \text{GE}, \text{EE}$). In the chord on the fourth beat in bar 27 we correct g^2 , evidently mistakenly printed in **FE**, to f^2 .

Bar 30 and 32 R.H. On the fourth beat in the bar **A** has the rhythm . Chopin changed it while correcting **FE** ($\rightarrow \text{GE}, \text{EE}$). Cf. Commentary to bar 27.

p. 66 **Bar 37** **FE** ($\rightarrow \text{GE}, \text{EE}$) has f instead of $f\ddot{\text{x}}$. This is probably an error — cf. commentary to *Etude in C# minor* Op. 10 no. 4, bar 1, 8 and following.

Bar 50, 55 and 62 R.H. We modify slurs in those bars, given in the sources, in this way completing the changes (in bar 52, 56 and 60) and the supplements (in bar 10 and following) made by Chopin, which the **FE** version demonstrates in relation to **A**.

p. 67 **Bars 54-55** R.H. The tie linking the notes a^2 in **A** (and **EE**) was written imprecisely in **FE** ($\rightarrow \text{GE1}$); consequently, in **GE2-GE4** it was given the form of the a^2-d^3 motif slur.

Bar 56 R.H. **GE3** and **GE4** have mistakenly d^2 instead of c^2 on the first semiquaver of the bar. Some of the later collected editions changed the note arbitrarily to db^2 .

p. 68 **Bar 75** L.H. **A** does not have accidentals before the second and eighth semiquaver. Chopin added them in the proofs of **FE** ($\rightarrow \text{GE}, \text{EE}$). L.H. **GE2-GE4** arbitrarily added \natural raising bb to b before the fifth semiquaver in the bar.

Bar 80 R.H. In **FE** ($\rightarrow \text{GE}, \text{EE}$) the sustained note c^1 in the second half of the bar was given the value of a minim (probably by mistake).

13-24. Etudes Op. 25

Manuscripts

The basis for the first three editions (French, German and English) prepared by Chopin consisted of a collection of 36 manuscripts (three sets with twelve manuscripts each), encompassing the autograph and presumably two copies of each of the twelve *Etudes*. The copyists were Fontana and, probably, Gutmann. Extant manuscripts of this collection include three autographs (*Etudes* no. 1, 4 and 8), six copies by Gutmann (*Etudes* no. 2, 3, 7, 9, 10 and 11) and

four copies by Fontana (*Etudes* no. 4, 5, 6 and 12). Furthermore, there are three extant autographs and two copies of the first two *Etudes* unintended for print. A more detailed characteristic of particular manuscripts is given at the beginning of commentaries to particular *Etudes*.

First editions

FE1 First French edition, M. Schlesinger (M.S. 2427), Paris October 1837.

FE1 is based probably on a set of manuscripts (autographs and copies examined by Chopin — the majority non-extant), and was corrected by Chopin.

FE2 Second impression of **FE1**, H. Lemoine (2776. HL), Paris December 1842, including corrections of several mistakes.

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

FED, FES, FEJ — as in *Etudes* Op. 10.

GE1 First German edition, two fascicles with six *Etudes* each, Breitkopf & Härtel (5832 and 5833), Leipzig October 1837. The basis of this edition is a set of manuscripts composed of two autographs and ten copies, with annotations by Chopin. In **GE1** Chopin corrected *Etude in Ab*, no. 1 and introduced several improvements; the remaining *Etudes* lack unquestioned traces of his proof-reading. **GE1** contains a number of mistakes and arbitrary revisions by the publisher. There are copies of **GE1** with different prices on the covers and additional pagination at the bottom of the pages, different for each *Etude* (quite possibly, particular *Etudes* were published separately or such plans were made; the editors of the National Edition have not come across a copy of this version of **GE1**).

GE2 Second German edition (same firm and number), after 1852, with a correction of the majority of errors from **GE1** and numerous arbitrary changes. Particular *Etudes* in this version were also published separately.

GE3 Later impression of **GE2** which in several passages arbitrarily restored versions of **GE1** and even those of **A** (e. g. in *Etude in Ab* no. 1, bar 21). There are copies of **GE3** with different prices on the covers.

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

EE1 First English edition, two fascicles with six *Etudes* each, Wessel & C° (W & C° 1832 and 1833), London October 1837. **EE1** is based most probably on the lost manuscript set (autographs and copies corrected by Chopin). Chopin did not take part in its production.

EE2 Later English edition (same firm and number), after 1848, correcting numerous mistakes from **EE1** and introducing a number of arbitrary changes.

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

Remarks to the Editorial Principles

Most probably each of the first editions was based on a separate set of the manuscripts (autographs or copies) of particular *Etudes*. A comparison of the sources shows that in completed manuscripts (both autographs and copies) Chopin made improvements and supplements prior to their presentation to the publishers. The majority of the changes coincide or supplement each other; the differences can be explained by their sometimes hurried introduction in different periods. The extant complete set intended for **GE** includes two autographs and ten copies, while only an autograph of a single *Etude* is extant from the set intended for **FE**. Not a single manuscript survived from the set intended for **EE**. In this situation it is possible to determine the chronology of the changes only in a few cases. We accept as the basis of every *Etude* an authentic source (manuscript or first edition corrected by Chopin) prepared by the composer with greatest care, and compared with the others, with particular attention paid to the corrections of **FE** made by Chopin.

13. Etude in A flat major, Op. 25 no. 1

Sources

AI Autograph rough copy of an earlier not definitive version of the *Etude* with the date "Dresden 1836" and inserted into an album belonging to Maria Wodzińska (lost, photocopy in the F. Chopin Society, Warsaw).

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

CDP Copy from an album belonging to Delfina Potocka, written by two unidentified persons (National Museum, Cracow). This is most probably a copy of **A** prior to the introduction of final corrections by Chopin.

Other sources (first editions) — see above *Etudes* Op. 25.

Editorial Principles

We accept as our basis **GE1** and take into consideration **A**, **FE** and **EE** as well as the annotations made by Chopin in **FED** and **FES**. See *Remarks to the Editorial Principles*, on page 16.

Five-semiquaver groups in the L.H., which occur in the final version in bar 16, 21, 29 and 32-34, in **AI** are marked as quintuplets (the figure 5 and a slur). **A** (\rightarrow **CDP, GE**) and **EE** do not have those markings, and this is the notation given by us. It cannot be excluded that Chopin did not wish to describe the manner of their performance in an overly precise way (see *Performance Commentary*). In **FE** those groups do not have quintuplets markings; furthermore, the sextuplets in the R.H. are marked in such a way that the top note in the L.H. coincides with the lowest note in the R.H. This suggests inner divisions within those groups: 3+2 or 2+3. Such "synchronous" script is most probably unauthentic — it was used in **FE** upon several occasions, i. a. in *Etude in A \flat Dbop.* 36, no. 2 (contrary to the autograph serving as the basis).

p. 70 **Bars 15-16** R.H. The crotchet stems written in parentheses were introduced into **FES**.

Bar 16 L.H. In **AI**, **CDP**, **FE** and **EE** the last group of semiquavers still ends with **G**, as is the case in the previous figures. In **A** (\rightarrow **GE**) Chopin deleted this note, rendering the link with the following bar smoother.

Bar 17 R.H. The main text comes from **AI**, **A** (\rightarrow **CDP, GE**) and **EE**, and the variant — from **FE**. The **FE** version could be the result of a correction by Chopin, although one cannot exclude a mistake committed by the engraver.

p. 71 **Bar 20** R.H. The fourth semiquaver in **A** is written too low, so that it was deciphered as **d \flat** ¹ both in **CDP** and in **GE1**, as well as in **FE** and **EE** through the copies of **A** which served as the basis. While proof-reading **FE** Chopin corrected this mistake; **AI** also contains the correct version.

Bar 21 L.H. **AI** has the following version of this bar:



A (\rightarrow **CDP**) and **EE** contain the following version:



The final version was introduced by Chopin in the proofs of **FE** and **GE1** (\rightarrow **GE2**; in **GE3** the **A** version was restored arbitrarily in the first half of the bar). Cf. commentary to *Etude in A minor Op. 25 no. 4*, bar 60. R.H. The main text comes from **GE**, where, together with changes in the L.H., it was probably introduced by Chopin while proof-reading (this version, albeit with a different accompaniment, is also found in **AI**). The variant is a version of **A** (\rightarrow **CDP**), **FE** and **EE**.

Bar 22 Chopin wavered whether the figures on the last beat should be noted with **a \flat** (**a \flat** and **a \flat** ¹) or **g \sharp** (**g \sharp** and **g \sharp** ¹). **AI** has **g \sharp** , changed to **a \flat** , and **A** (\rightarrow **CDP**) and **EE** have **g \sharp** . Most probably, both in the proofs of **GE1** and **FE1** he wished to change **g \sharp** to **a \flat** , but in none of those editions was this alteration conducted fully and without mistakes:

— in **GE1** the only change concerned the R.H. part;
— in **FE1** sharps were unnecessarily transferred together with the heads of notes, resulting in a totally false version with **a \sharp** and **a \sharp** ¹. **FE2** restored **g \sharp** ; in **GE2** the change to **a \flat** was introduced also in the L.H.

Bar 25 R.H. The lowest semiquaver in the second group in **FE** is **e**¹. R.H. and L.H. The flats lowering **A** and **a**¹ to **A \flat** and **a \flat** ¹ in the last group of semiquavers were added — most likely by Chopin — in the proofs of **GE1**. In this passage the other sources have **A** and **a**¹. The **GE** version, in which the connection with the following bar is much smoother thanks to a common note (**a \flat**), possesses all the features of an improvement made by Chopin; this is the reason why we give it as the basic version (changing, in accordance with the rule binding in the whole *Etude*, the note head of **A \flat** in the L.H. into a larger one). Nonetheless, the reason why Chopin did not introduce such an essential change either in **FE** or in any of the pupils' copies (**FED** and **FES**) remains interesting.

Bars 26-28 and 30-31 We give the signs $\overline{\overline{m}}$ and $\overline{\overline{m}}$ according to **FE** and **EE**. Their absence in **A** (\rightarrow **GE**) could be regarded as an oversight on the part of Chopin.

p. 72 **Bar 29** R.H. In **CDP**, **FE** and **EE** the slur from the previous bar spans the entire bar 29; the next slur starts in bar 30.

Bar 33 R.H. The fourth semiquaver in **GE1** is mistakenly **f**¹.

Bar 34 L.H. In **AI**, **A** (\rightarrow **CDP**), **FE**, **EE**, **GE2** and **GE3** the last group of

semiquavers has six notes: In the proofs of **GE1** Chopin removed the third note, **e \flat** ¹, thus smoothing the connection with the previous figure, both as regards rhythm and piano technique. Cf. an analogous correction in bar 16.

Bar 35 R.H. The third semiquaver from the end in **FE** is mistakenly **bb**¹.

Bar 37 R.H. The main text comes from **A** (\rightarrow **CDP, GE**), **FE** and **EE**. This version contains a parallel transference of a chord from **A \flat** major in the previous bar to **B \flat** minor; we are entitled to doubt whether this was Chopin's intention. Consequently, we give the **AI** version in the variant.

p. 73 **Bar 39** R.H. Some of the later collected editions arbitrarily changed the fourth semiquaver from **e \flat** ¹ to **f**¹.

Bar 43 R.H. The tie leading from the last **ab** to the next bar is found only in **A**.

Bar 48 R.H. The second crotchet in **AI**, **FE** and **EE** is **ab**²-**e \flat** ³-**ab**³. We accept the probably later version of **A** (\rightarrow **CDP, GE**).

L.H. At the end of the bar some of the later collected editions arbitrarily added **D** and **E \flat** as the ending of the trill.

14. Etude in F minor, Op. 25 no. 2

Sources

- [A] There is no extant editorial autograph.
- AT Autograph in an album belonging to A. Teichmann, with the date "Paris 27 January 1836" (the F. Chopin and G. Sand Museum, cell no. 2, Vall-demosa). It encompasses the opening twenty bars of the *Etude*, written in rhythmic values twice as short, in the 2/4 metre. Several details differ from the final version.
- AW Autograph with the date "1836 Dresden", written in an album belonging to Maria Wodzińska (lost, photocopy in the F. Chopin Society, Warsaw). The autograph contains the *Etude* in a version very similar to the final one, and with numerous performance markings.
- CDP Copy from an album belonging to Delfina Potocka, by an unknown copyist (National Museum, Cracow), made upon the basis of the lost autograph. We cannot exclude the possibility that the latter was [A].
- CG Copy of [A], probably by Gutmann, intended as the basis for the first German edition (National Library, Warsaw). The copy contains supplements and changes introduced by Chopin.

Other sources (first editions) — see *Etudes Op. 25*, on page 16.

Editorial Principles

We accept as our basis **CG** compared with **FE**, **EE** and **AW**, and take into consideration the annotations made by Chopin in **FED** and **FES**. See *Remarks to the Editorial Principles*, on page 16.

p. 74 **Upbeat** **CDP**, **FE** and **EE** have mistakenly **C** as the time signature.

Bar 4 R.H. In **CG**, **FE**, **EE** and **AW** there is no **b** before the eighth quaver (an obvious oversight).

p. 75 **Bar 25** R.H. In **CG** (\rightarrow **GE1**), **FE** and **EE1** there is no **b** before the eighth quaver (as above).

Source Commentary

p. 76 *Bar 37 and 38 L.H.* The accents come from AW.

Bar 44 R.H. CDP, CG (→GE) and EE have \flat (unnecessary in this context) before the eighth quaver. In FE \natural is printed mistakenly in this place, corrected by Chopin in FED and FES.

Bar 48 and 50 Markings given in the footnote are found in AW.

p. 77 *Bar 56 R.H.* CG, FE and EE1 do not have accidentals before the fourth and eighth quaver (GE1, based on CG, even added \flat before the fourth quaver). This is certainly a mistake; \natural before the fourth quaver is found in AW and was added in FES. The remaining sources (CDP, EE2, GE2 and GE3) contain the correct version.

Bar 62 L.H. The main text comes from CDP, CG (→GE), FE and EE. The variant is a version of AW, which shows traces of Chopin's wavering: he wrote c^2 , changed it to ab^1 , which he subsequently crossed out and once again wrote c^2 .

Bar 67 R.H. The rather unclear annotation made by Chopin in FED, most probably an abbreviation $8\ 3^a$, denotes an extension of the figuration an octave higher, in the way given by us in the ossia variant. Variants of this type were introduced by Chopin upon several occasions in Nocturnes and Waltzes.

15. Etude in F major, Op. 25 no. 3

Sources

CG Copy, probably by Gutmann, intended as the basis for the first German edition (National Library, Warsaw). The copy contains traces of at least two examinations by Chopin, who introduced supplements and changes. Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis CG compared with FE and EE, and take into consideration the annotations made by Chopin in FED and FES. See *Remarks to the Editorial Principles*, on page 16.

p. 79 *Bar 21* The marking f is found only in FE; thus we give it in parentheses. Apparently, it is a natural and logical supplement of the marking p in bar 23; together, they define the dynamics of this fragment, intended by Chopin, more clearly.

Bar 23 FE does not have the marking p .

Bars 26-27 The marking $dim.$ is found only in EE. Its lack in other sources could have been intended by Chopin in order not to impose identical dynamics in analogous bars 26-28 and 46-48.

Bar 29 The marking f at the beginning of the bar is found in FE and EE. In CG it had been situated below the second quaver where it was deleted probably by Chopin (it is absent in GE). On the other hand, we cannot exclude the possibility that Chopin did not complete his correction and that he intended not to remove this marking but to transfer it to the beginning of the bar. In bar 43 Chopin transferred p in precisely this manner — he crossed out the sign written by the copyist below the second quaver and added it at the beginning of the bar.

p. 80 *Bar 37 and 39 L.H.* Some of the later collected editions arbitrarily changed the last quaver in these bars: in bar 37 — to B_1 , and in bar 39 — to A_1 .

Bar 38 and 40 R.H. In both bars some of the later collected editions arbitrarily changed the first two strokes to those which occur in successive two figures.

Bar 51 L.H. The third quaver in CG (→GE1, GE3) and EE is c . In the proofs of FE Chopin changed it to d , which in all the sources occurs in analogous bars 3 and 11. An identical change was made in GE2.

p. 81 *Bars 68-69 R.H.* In CG (→GE) the slur is interrupted over the bar-line.

16. Etude in A minor, Op. 25 no. 4

Sources

A Autograph (Bibliothèque de l'Opéra, Paris), the basis of a copy which, in turn, served as the basis for the first German edition and, most probably, of another copy for the first English edition. Subsequently, A served as the basis for the first French edition.

CF Copy made by Fontana, intended as the basis for the first German edition (National Library, Warsaw). CF contains traces of at least two examinations by Chopin, who introduced a number of supplements and corrections.

Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis CF compared with A, FE and EE, and take into consideration the annotations made by Chopin in FED. See *Remarks to the Editorial Principles*, on page 16.

p. 82 *Upbeat* For the metronomic tempo we accept the value $J=160$, written by Chopin in CF (→GE) and occurring also in EE. A (→FE) has $J=120$, which could be a mistakenly copied marking from the previous Etude. The time signature in FE and GE1 is erroneously C .

Bar 12 L.H. GE2 and GE3 arbitrarily added the note a to the sixth on the second quaver.

p. 83 *Bars 17-19 R.H.* Slurs in the text come from CF (→GE), where they were corrected by Chopin. An uninterrupted slur occurs in A (→FE) and EE.

Bar 27 R.H. In FE and EE the note g^2 on the fourth quaver in the bar has the value of a crotchet; it corresponds to the phrasing given by us and introduced by Chopin in CF (→GE). The quaver written in A (→CF→GE) is a remnant of the original conception of this bar in which it was divided into two two-note motifs (indicated by the crossed-out slurs visible in A.) L.H. On the last quaver CF (→GE) and EE have the fifth $f-c^1$. In A (→FE) Chopin changed it to the third $ab-c^1$. In this version, the lower voice of the two-note chords is more independent — the chord in question and the next one do not create parallel octaves with the R.H. (cf. similar progression in Ballade in Ab, Op. 47, bars 73-76).

p. 85 *Bar 52 R.H.* At the end of the bar all the sources (except for GE2 and GE3) do not have — probably by mistake — a quaver hook next to g^2 .

Bar 60 L.H. The third quaver in A is E which Chopin altered to C both in CF (→GE) and FE. EE also has C . Chopin introduced a similar change in Etude in Ab, Op. 25 no. 1, bar 21, making it possible to avoid parallel octaves between extreme voices.

Bar 63 R.H. CF (→GE) and EE do not have the grace note d^1 .

17. Etude in E minor, Op. 25 no. 5

Sources

CF As in *Etude in A minor*, Op. 25 no. 4.

Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis FE compared with CF and EE (in particular, we give dynamic markings according to CF where they are the most precise). See *Remarks to the Editorial Principles*, on page 16.

p. 86 *Bar 8 and 105 L.H.* In the last chord CF (→GE) and EE have a instead of $f\#$. We give the FE version, most probably corrected by Chopin in print. (In analogous bar 36 all the sources contain $f\#$).

Bar 9 and 37 L.H. The main text comes from FE, and the variant — from EE1. CF (→GE) has the EE1 version in bar 9, and the FE version in bar 37. It seems impossible to determine whether Chopin recognised one of those versions as final. At the beginning of bar 9 in CF he crossed out E and wrote $f\#$; presumably, in the basis for EE he made a

similar correction in both bars. Nonetheless, in later correction of **FE** Chopin did not introduce this change despite the fact that he corrected the last chord in neighbouring bar 8. This is the reason why we give both versions, granting priority to the version in the basic source, i. e. **FE** (in an analogous figure in bar 106 all the sources have *E*). In bar 9 some of the later collected editions made an arbitrary attempt at joining the authentic versions by giving *f*[#], preceded by the grace note *E*.

p. 87

Bars 35-36 L.H. We give the **FE** notation as probably the last and most consistent — accents, minimis, and pedalling jointly render precise the manner of performance. It follows from the remaining sources that Chopin tried to mark the possibility of distinguishing the tenor voice in assorted ways.

EE contains the following version:  Attention is drawn to the original form of the first chord (with *a*), a mistake in pedalling, and accents placed on the wrong side.

The notation in **CF**:  is inconsistent (an accent above *f*[#]¹, a separate stem for *e*¹) and incomplete (the absence of pedalling). It was simplified further in **GE** — *e*¹ is not distinguished and **GE1** overlooked the accent.

Bar 42 L.H. We give the grace note chord according to **FE**. In **CF** (→**GE**) it sounds *bb-e*¹*g*¹ and in **EE** — *bb-c*¹*e*¹*g*¹. The presence of a doubled third *e*¹ in both those versions appears to be the result of a mistaken deciphering of the autograph (in manuscripts by Chopin the establishment of the presence of an inner note in the chord, written on ledger lines, poses a very difficult task — cf. commentary to bar 73 and 111 of this *Etude*, and to *Etudes in Gb* Op. 10 no. 5, bar 15, in *Ab* Op. 10 no. 10, bars 76-77, and in *Eb* Op. 10 no. 11, bar 43). Cf. *Prelude in E minor* Op. 28 no. 4, bar 23.

FE and **EE** have *f*[#] here. In **CF** (→**GE1**) Chopin crossed out *x*.

Bar 45 FE and **EE** do not have a marking of the metronomic tempo.

p. 88

Bars 58-60 R.H. The lower voice is distinguished only in **FE**, in which Chopin added it probably while proof-reading.

p. 89

Bar 73 L.H. In the last chord **CF** (→**GE**) and **EE** do not have *c*[#]¹.

Bars 73-76 R.H. In the main text we give slurs from **FE**. Slurs in the footnote come from **CF** (→**GE**). In **EE** the four bars are spanned by a single slur, which is a variant of the slurring in **CF**, does not exert greater influence on the performance and is possibly the outcome of an imprecise deciphering of the manuscript.

Bar 87 L.H. **CF** (→**GE**) does not have a dot and a tie prolonging the sound of *d*[#].

p. 90

Bar 92 R.H. In **FE1** the penultimate semiquaver does not have the note *g*[#]¹. This error was corrected in **FE2**.

Bar 97 The marking *poco ritenuto* is found only in **FE**.

p. 91

Bar 109 The main text (equal quavers) comes from **FE**, and the variant in the footnote — from **CF** (→**GE**) and **EE**.

Bar 111 L.H. On the second beat **FE** does not have the note *c*¹ (probably an oversight).

Bar 122 L.H. In **CF** (→ **GE1**), **FE** and **EE1** the lowest note in the last chord is *d* (written without a precautionary *h*). **GE2**, **GE3** and **EE2** changed it arbitrarily to *d*[#], depriving the bass line of a repetition of the note at the beginning of the following bar, so characteristic for the voice-leading in this *Etude*.

18. Etude in G sharp minor, Op. 25 no. 6

Sources

CF As in *Etude in A minor*, Op. 25 no. 4.

Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis **FE** compared with **CF** and **EE**, and take into consideration the annotations made by Chopin in **FED**, **FES** and **FEJ**. See *Remarks to the Editorial Principles*, on page 16.

p. 92

Bar 1 The time signature in **FE** and **GE1** is mistakenly **C**.

Bar 4, 8, 20 and 36. R.H. In **CF** (→**GE1**), **FE** and **EE** there are no accidentals in the second, third and fourth group of semiquavers. The omission of signs in situations of this type is one of the most frequent mistakes made by Chopin.

Bar 5 R.H. **FED** contains the following fingering:



We do not give it in the text since it is contrary to the precise and consistent fingering which Chopin prepared for print in the whole *Etude*.

Bars 5-6, 9-10, 21-22, 25-26, 35-38 and 39-41 We extend the signs **—** to the end of the thirds progression as dictated by musical sense. In the sources, this is marked only in bar 22 and 38 (**FE**) and 26 (**CF**, **GE** and **EE**). In the remaining passages the signs end earlier or do not appear at all. It is clear that the reason for shortening them in the manuscript (**CF**) was the absence of space between the staves in a situation when the L.H. part was written high in the bass clef and the R.H. part — with the application of an *8^{va}* sign.

Bars 7-8 R.H. In those bars the sources do not have accidentals before the second semiquaver (only **GE2** and **GE3** added naturals), and thus its upper note should be read as *a*[#]². The following arguments, however, speak in favour of an accidental omission of the naturals by Chopin:

— while writing the G#-minor key Chopin was not quite certain whether *#*, raising *a* to *a*[#], should be written in a key signature or next to each note; similarly, he was not certain whether note *a* requires a natural. This uncertainty is evidenced by *Mazurka in G# minor* Op. 33 no. 1, written with only four sharps as well as by the notation in this *Etude*, in which a totally superfluous *#* is placed in **CF** before the notes *a*[#] upon eight occasions, while the necessary *h* lowering *a*[#] to *a* is absent upon seven occasions;

— the distinctly four-bar structure of the beginning of the *Etude* (bars 3-6 and 7-10) renders much more probable the use in all the four bars of a single set of passing notes for the subdominant C#-minor chord, with *a*[#] or *a*; the unquestionable *a*¹ in the L.H. in bar 9 clearly points to *a*;

— the acceptance of *a*[#]² would change, in relation to bars 3-4, the interval structure of motifs in the R.H., unjustified at the beginning of the *Etude*.

p. 93

Bar 12 L.H. **FE** and **EE** have *F*[#] as the third quaver. In **CF** its note-head is removed; distinct traces entitle us to declare that this was a mistakenly written *A*[#] which the copyist wished to correct; he did not complete this change. **GE** printed *A*[#]; in **GE2** and **GE3** this mistaken version was amended by adding *x* before the fifth quaver (*F*[#]).

p. 94

Bars 30-31 R.H. The tie sustaining *bb*¹ is found in **CF** (→**GE**) and **EE**. The absence of the tie in **FE** could be regarded as a mistake, if not for *f* at the beginning of bar 31, found only in this source. It is possible that while proof-reading **FE** Chopin simultaneously added the dynamic sign and removed the tie.

Source Commentary

p. 96 **Bar 42 R.H.** CF (→GE) has mistakenly $g\#^3-d\#^4$ at the beginning of the bar. L.H. The version given in the footnote comes from CF (→GE), FE and EE. All three preserved extant copies containing annotations by Chopin have, however, additions testifying to a change in his intention. In FEJ \natural was added, which lowers $c\#^1$ to c^1 in the fourth chord, while in FES such naturals are found before the fourth and sixth chord. Despite the fact that it is placed lower, \natural , added by Chopin before the fourth chord in FED, refers probably to the middle note ($c\#^1$) since a , even without the necessary \natural , could not give rise to any doubts. Most probably, in all three instances Chopin changed, in an enharmonically simplified manner, the inner note in chord 4 to 7 from $c\#^1$ to $b\#$. This version (our main text) contains features of a Chopinesque improvement — in the original version the effect of a substitution of $c\#^1$ for $b\#$, taking place at the beginning of bar, is weakened by the later return of $c\#^1$ in the middle of bar 42.

Bar 47 FE and EE have $f\sharp$, CF (→GE) has f .

Bar 49 L.H. The first quaver in CF (→GE) and EE is erroneously B_1 .

p. 97 **Bar 53** The marking pp is found only in FE and EE.

Bar 61 Here FE has *sotto voce*. In CF Chopin crossed it out and wrote p . The latter marking is found also in GE and EE.

Bars 62-63 R.H. The main text comes from CF (→GE) and FE, and the variant — from EE.

19. Etude in C sharp minor, Op. 25 no. 7

Sources

CG As in *Etude in F*, Op. 25 no. 3.

Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis CG compared with FE and EE, and take into consideration the annotations made by Chopin in FED, FES and FEJ. See *Remarks to the Editorial Principles*, on page 16. The number of variants, especially rhythmic ones, larger than in other Etudes, results from:

- the untypical character of this Etude, brimming with problems of expression,
- numerous changes, introduced by Chopin into the already completed manuscripts during the last phase of preparing the Etude for print (testified by the large number of corrections in CG); in many cases, this makes it impossible to establish the chronology of the alterations and the eventual final intention of the composer.

p. 98 **Introduction** FE and EE mark the metronomic tempo already at the beginning of the composition.

In CG (→GE) and EE the whole introduction is written in notes of normal size, probably due to a misunderstanding of the autograph.

The main text comes from CG (→GE) and EE, and the variant given in the footnote — from FE. The crotchets in FE could be the consequence of a mistake (presumably, the engraver forgot to join the stems of the notes, as indicated by the spaces between them, corresponding to quavers), but the absence of corrections in pupils' copies and especially the addition in one of them of fingering below those notes proves that Chopin permitted this version.

CG (→GE1) and EE do not have \sharp restoring $\#$ before the ninth semiquaver.

Bar 1 L.H. In CG (→GE) and EE a new slur starts at the beginning of the bar. In FES Chopin joined it with the preceding one. EE also does not interrupt the slur here.

The accent above e^1 was added in FES.

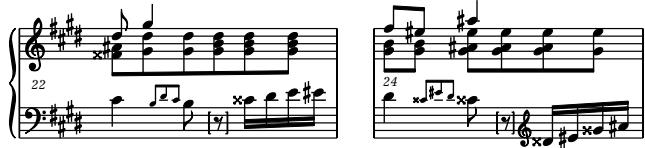
Bar 4 R.H. The main text comes from CG (→GE) and EE, and the variant — from FE.

Bar 7, 51 L.H. The grace notes defining the way to begin the trill were added by Chopin in FED. Cf. commentary to bar 37.

Bar 8 L.H. The main text comes from CG (→GE), and EE, and the variant — from FE.

Bar 12 R.H. The main text comes from CG (→GE), and the variant — from FE and EE.

p. 99 **Bar 22, 24 and 52-53** Bars 22 and 24 in FES contain the following simplification of the L.H. part:



In bar 52 the sign crossing out the passage in the L.H. and the grace note added at the beginning of bar 53 denote probably the replacement of those bars by the easier bars 8-9. The application of those changes in concert praxis is unthinkable — cf. commentary to bars 32-33 and 36-53 in *Etude in E* Op. 10 no. 3.

Bar 25 R.H. For the last four quavers in the lower voice we accept the FE and EE version. CG (→GE) contains additionally the note b^1 . A precise analysis of the sources discloses traces of two changes in Chopin's decision:

- the original version without b^1 (EE),
- b^1 added by Chopin in CG,
- b^1 removed by Chopin in the proofs of FE.

Bar 26 L.H. Originally (in FE and EE) the group of demisemiquavers on the first beat included thirteen notes, without the eighth one, $g\#$. Chopin added this note in CG (→GE).

Bar 27 CG (→GE) and EE have fff here. In the proofs of FE Chopin removed a single f .

R.H. In CG (→GE) and EE the note t^2 on the third beat belongs to the lower part and is a quaver. The FE version, accepted by us, was introduced by Chopin probably while proof-reading this edition.

p. 100 **Bar 30, 32 and 34 R.H.** In the sources the chords in bar 30, 32 and 34, sounded on the fourth quaver of the bars, were written as tied quavers. This notation (certainly in bar 30 and 32 and most probably in bar 34) was the result of amending the already existing notation of the original version without any sustaining. This is the reason why we changed it to a more lucid script, as a rule applied by Chopin in situations of this sort (cf. bar 35, and, e. g. *Nocturne in B* Op. 9 no. 3, bars 88-91).

Bar 32 Pedalling without parentheses comes from CG (→GE), and the one in parentheses — from FE and EE.

R.H. The second half of the bar in EE has the following form:



The CG (→GE) version differs due to the absence of ties sustaining e^1 and g^1 (possibly the result of an oversight). We accept the version introduced by Chopin in the proofs of FE (cf. commentary to bar 30, 32 and 34).

Bar 33 R.H. The slur is broken in FE and EE. CG (→GE) contains a visible prolongation of this slur made by Chopin.

R.H. On the fifth quaver in the lower voice EE has the fourth $f\#^1-b^1$ instead of a rest. The deletions visible in this passage in CG prove that this is the original version, left behind due to inattention.

Bars 34-35 R.H. The ossia variant comes from FES.

Bar 37 L.H. FED contains an added grace note defining the note which starts the trill. Nonetheless, it was written imprecisely, so that it can be deciphered in three ways as *a*, *g#* or *g*.

Bars 38-39 R.H. CG (\rightarrow **GE**) and **EE** do not have naturals lowering $g^{\#}$ ¹ to g^1 . This is probably an oversight committed by Chopin in the autograph (*cf.* bars 41-45 of *Etude in F minor* Dbop. 36 no. 1), and subsequently corrected in **FE**. Most of the later collected editions accepted the version with $g^{\#}$ ¹ in bar 38 and g^1 in bar 39, without source bases.

Bar 44 CG (\rightarrow **GE**) and **EE** have ***pp*** on the second beat, below the semiquavers in the L.H. **FE** does not contain this marking, but it has the sign $\overline{\overline{}}$, added probably by Chopin in the proofs of this edition. We give the dynamics from **FE** as the probably later one.

Bar 45 In **CG** (\rightarrow **GE1**) the figures of the fingering (two ones) are ascribed mistakenly to the grace notes *C#* and *c#*; in **GE2** and **GE3** they are changed into wedges, while **EE** does not have them at all. We give the correct **FE** version. In **FED** and **FES** Chopin marked additionally the execution of *e*¹ with the first finger in the R.H.

Bar 47 L.H. The mordent, probably added by Chopin, is found only in **CG**.

p. 101 **Bar 50 L.H.** We give the grace note *F#*,₁ in the form in which Chopin added it in **CG**. In **FE** it has the form of a crotchet, and is absent in **EE**.

Bar 52 L.H. The sign ***f*** is found in **FE** and **EE**. In **CG** this passage contains a deletion; it is not certain, however, whether the crossed out marking was this particular one.

R.H. On the fifth quaver of the bar **FE** does not have *g#*. Presumably, this is the original version, corresponding with the L.H., as in bar 8.

Bar 55 L.H. In some of the later collected editions grace notes describing the way to begin the trill were repeated arbitrarily as its ending.

Bars 60-61 L.H. In the main text we give the slurs from **EE** and **CG**. The single long slur described in the footnote is found in **FE**.

L.H. The markings *ten.* come from **EE**.

Bar 62 In **CG** (\rightarrow **GE**) and **EE** the sign $\overline{\overline{}}$ is given below the L.H.; there is no accent on *d#*. **FE** contains an accent, but does not have the crescendo sign, which Chopin supplemented in **FES** in a way accepted in our text.

Bar 66 R.H. On the first quaver of the bar **CG** (\rightarrow **GE**) and **EE** have the chord *e-c#*¹-*e*¹; Chopin removed *e*¹ in the proofs of **FE**.

20. Etude in D flat major, Op. 25 no. 8

Sources

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

Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis **FE** compared with **A** and **EE**, and take into consideration the annotations made by Chopin in **FED** and **FES**. See *Remarks to the Editorial Principles*, on page 16.

p. 102 **Bar 1** The time signature in **FE** and **EE** is mistakenly **c**.

Bar 3 R.H. Directly above the notes we give the fingering proposed by Chopin in **FE**, where he probably added it while proof-reading. The upper fingering comes from **A** (\rightarrow **GE**). **EE** does not have fingering in this bar. R.H. Before the tenth quaver **GE2** (\rightarrow **GE3**) arbitrarily added **b**, lowering g^2 to gb^2 .

p. 103 **Bar 19 L.H.** At the beginning of the bar **EE** has only **A****b**. Chopin doubled it in the upper octave, correcting both **A** (\rightarrow **GE**) and **FE**.

p. 104 **Bars 25-26 L.H.** In **A** (\rightarrow **GE**) and **EE** the bass descends in single notes **B****b**-**A****b**. In the proofs of **FE** Chopin added doubling in the lower octave.

Bars 26-27 R.H. In **A** (\rightarrow **GE**) and **EE** the sixths gb^2 - eb^3 are not tied. Chopin added the ties probably while correcting **FE**.

Bar 28 and 30-31 The sources testify to two authentic dynamic conceptions. In the main text we give the first, written in **EE** and — less precisely, without the *diminuendo* in bars 30-31 — in **A** (\rightarrow **GE**). The second — **p** added by Chopin in **FED** — is given in the footnote. **FE** does not have any markings in those bars.

21. Etude in G flat major, Op. 25 no. 9

Sources

CG As in *Etude in F*, Op. 25 no. 3.

Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis **CG** compared with **FE** and **EE**, and take into consideration the annotations made by Chopin in **FED**, **FES** and **FEJ**. See *Remarks to the Editorial Principles*, on page 16.

p. 105 **Bar 1** The tempo marking in **EE** is **Allegro non tanto**, in **FE** — **Allegro vivace**, and in **CG** (\rightarrow **GE**) — **Allegro assai**. We accept the marking in the basic source (**CG**), which shows that Chopin himself changed "vivace" to "assai".

Bar 4 L.H. On the last quaver **FE** has the chord *ab-cb*¹-*f*¹. In **CG** (\rightarrow **GE**) it was changed (probably by Chopin) to *cb*¹-*db*¹-*f*¹ (this is the version also in **EE**).

Bar 8 L.H. CG, FE and EE (as well as **GE2** and **GE3**) have a four-note chord with *ab* on the second quaver. We cannot exclude the possibility that the absence of *ab* in **GE1** is the result of a correction made by Chopin; thus we give this note in a variant form (in parentheses).

Bar 9, 12 and 13 L.H. CG (\rightarrow **GE1**), **EE** and **FE** do not have naturals raising the notes *c*₁ to *c*. The missing signs were supplemented by Chopin in all pupils' copies.

Bar 12 L.H. FE and EE do not have *gb* in the chord on the second quaver. Chopin added this note in **CG** (\rightarrow **GE**).

p. 106 **Bar 25** The marking ***marcato*** is found only in **FE** and **EE**.

Bar 34 L.H. On the second quaver **FE** and **EE** have the sixth *bb-gb*¹, and **CG** (\rightarrow **GE**) — a chord with *eb*¹.

L.H. Chopin forgot to write naturals before the third quaver; *cf.* commentary to bar 9, 12 and 13.

Bars 37-38 L.H. FE contains the following version:



Chopin improved it in **CG** (\rightarrow **GE**; with mistakes in **GE1**) — this is the form given by us. The improved version (although without a tie sustaining *db*) is found also in **EE**.

Bar 50 CG (\rightarrow **GE**) overlooks ***pp*** found in **FE** and **EE**.

22. Etude in B minor, Op. 25 no. 10

Sources

CG As in *Etude in F*, Op. 25 no. 3.

Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis CG compared with FE and EE, and take into consideration the annotations made by Chopin in FED. See *Remarks...*, on page 16.

p. 107 **Bar 1 and 104** The time signature in FE and GE1 is mistakenly c. At the beginning of the composition EE has the additional marking *sempre legato*.

Bars 3-4 and 21 FE has *fz* on the last quaver of each triplet. In CG (→GE) Chopin replaced them by accents, which occur also in EE.

Bar 10 L.H. The last octave in CG (→GE) is erroneously E-e.

p. 108 **Bar 23** At the beginning of the bar FE has *ff*. In CG (→GE) this marking was crossed out, most probably by Chopin; it is absent also in EE.

Bar 24 R.H. Apart from a slur over this whole bar CG has additional slurs spanning the third and fourth triplets. This is probably a vestige of the original version (preserved in FE); GE does not have these slurs. In EE one slur spans bars 23-25.

Bar 25 R.H. The second quaver in CG is g-f#¹, which GE1 mistakenly changed to g-g¹. GE2 (→GE3) contains the correct version.

Bar 26 There are no chromatic signs in CG, FE and EE before the ninth quaver; a comparison with bar 25 proves that Chopin forgot the naturals. GE1 erroneously added #, raising e³ to e#³; GE2 (→GE3) has the correct version.

Bar 28 Since at the end of the bar the sources have a crotchet rest, the bar contains only three crotchets. It seems improbable that Chopin had this abbreviation in mind, since he prolonged the rest with a fermata. This is the reason why we change the rest into a minim one.

p. 109 **Bar 31** FE and EE do not have metronomic marking.

Bars 31-82 In the proofs of FE Chopin added almost the whole pedalling of this part (with the exception of bar 35). This points unambiguously to the arpeggiation of the tenths in the L.H.; thus, we give the arpeggio wavy lines (in square brackets).

Bars 37-38 L.H. The tie sustaining c# is found in CG (→GE) and EE. It is possible that its absence in FE is the result of a correction by Chopin.

Bar 38 L.H. Some of the later collected editions arbitrarily added #, raising e to e#.

Bar 42, 62 and 82 R.H. On the last quaver FE and EE have only b¹ in bar 42 and the octave b-b¹ in bar 62 and 82. Originally, this version was found also in CG, but Chopin then crossed out b in bar 82, a change adopted in GE1. The retention of the original version with the octave in bar 62 is certainly an oversight committed by Chopin. Cf. commentary to bar 47, 67 and 87.

Bar 45, 65 and 85 The marking *rit.* was added by Chopin in CG (→GE1) in bar 45 and 65. It is absent in FE and EE. Since slowing down is connected closely with a following pause, we give this directive also in bar 85. See below commentary to bar 47, 67 and 87.

Bar 46, 66 and 86 L.H. In the sources the sustained e# at the beginning of those bars has different values: a minim in bar 86 and in FE and EE also in bar 46, a dotted minim in FE and EE in bar 66, and a minim with two dots in CG (→GE1) in bar 46 and 66. From the practical viewpoint it is clear that Chopin had in mind a simultaneous sounding-out of the chord e#-d'-b¹-b²; this is the reason why we accept notation which signifies such execution.

Bar 47, 67 and 87 R.H. In CG (→GE1) Chopin added the grace note before the first octave in bar 47 and 67. We add it also in bar 87, since when correcting Chopin often missed one of several similar passages. FE contains the grace note only in bar 47, and EE — in bar 67.

Bars 47-49 and analog. In the proofs of FE Chopin added the marking *dim.* absent in other sources.

Bars 50-51 and 70-71 L.H. In bars 70-71 the f# minims in FE are tied. One could assume that the tie was written mistakenly since other sources do not have it either in bars 70-71 or bars 50-51. Some of the later collected editions applied the version with a tie in both passages.

p. 110 **Bar 56** L.H. CG (→GE1) does not have a tie linking d# and eb. Cf. bar 76.

Bars 58-60 and 78-80 R.H. Only in the proofs of FE did Chopin distinguish consistently the phrase in the lower voice. CG (→GE) and EE do not have:

- a slur spanning it,
 - an accent emphasising its beginning on the note a#¹ in bar 58 and 78,
 - a crotchet stem for the note d#¹, ending the phrase in bar 60 and 80.
- See following comment.

Bar 60 and 80 R.H. On the last quaver CG (→GE) and EE have the octave b-b¹. We give the version improved by Chopin in the proofs of FE. Cf. commentary to bars 58-60 and 78-80.

Bar 71 R.H. The version with the crotchet (our variant) comes from CG (→GE) and FE. The absence of corrections in CG proves that this version was found also in the autograph rewritten by the copyist. The EE version, containing only quavers, had to be introduced instead of the preceding one into the manuscript, which served as the basis for this edition. This is the reason why we give it — as the last one — in the main text. Such substitution of shorter rhythmic values for a longer one is a typically Chopinesque way of enhancing the melodic line while repeating phrases (cf. e. g. *Mazurkas in A♭* Op. 7 no. 4, bars 25-32, in C Op. 24 no. 2, bars 97-104, in C# minor Op. 50 no. 3, bars 77-78, in A minor Op. 59 no. 1, bars 3-6 and 27-30, and in *Waltz in E♭* Op. 18, bars 37-51).

Bars 75-77 R.H. The slurring in the main text comes from FE and EE. In CG (→GE1) shorter slurs are found; due to an obvious mistake committed by the copyist, we corrected them, and described in the footnote. Analogous bars 55-57 show that in CG Chopin joined the primary single-bar slurs; short slurs are thus the original conception. At any rate, it appears permissible to apply the phrasing given in the footnote as a variant.

p. 111 **Bars 89-90** L.H. FE does not have a tie sustaining g.

Bar 93 and 97 R.H. In FE and EE the notes b¹ in bar 93 and a#¹ in bar 97 have the value of only a minim. We give the more precisely written values in CG (→GE1). In order to avoid misunderstandings, in bar 93 we change the dot applied by Chopin and prolonging the minim b¹ into a tied crotchet.

Bars 95-96 and 97-98 L.H. In view of the absence in all the sources of a tie sustaining F# in bars 93-94, we should accept that Chopin took into consideration the fading of sound on the piano and the necessity of repeating the pedal point. In the discussed bars the sources differ as regards the presence of ties sustaining this note. CG (→GE) contains the version given in the main text. EE has a tie also in bars 95-96 (F# sustained in bars 94-97 and 98-99), FE — in both pairs of bars (F# sustained in bars 94-99). Each of those versions corresponds to another possible grouping of bars 94-99 — 2+2+2, 4+2 or 6 bars.

p. 112 **Bar 107** R.H. CG (→GE) and EE fill octaves only with minims d² (as in bar 5). In the proofs of FE Chopin added f#².

23. Etude in A minor, Op. 25 no. 11

Sources

CG As in *Etude in F*, Op. 25 no. 3.

GEB Copy of **GE1** with the composer's dedication to Hector Berlioz and with fingering probably added by Chopin. In 1966 it was displayed in the Bernard Loliée antique shop in Paris, where the editor-in-chief of the National Edition examined it. The editors of the National Edition do not possess any information about the current owner.

Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis **CG** compared with **FE** and **EE**, and take into consideration the annotations made by Chopin in **FED** and **FEJ** as well as the fingering in **GEB**. See *Remarks to the Editorial Principles*, on page 16.

p. 113 *Bar 1* The time signature in **FE** and **GE1** is mistakenly **c**.

Bar 11 and 75 R.H. **CG**, **FE** and **EE** do not have sharps raising *f* to *f#*.

p. 114 *Bar 15* R.H. Some of the later collected editions arbitrarily changed the second semiquaver in the last group from *bb* to *b*. Cf. commentary to bar 33.

p. 115 *Bar 23* L.H. At the beginning of the bar **EE** has, probably erroneously, only *E₁*.

Bar 24 R.H. The last semiquaver in **CG** (→**GE**) is mistakenly *b¹*.

p. 116 *Bar 33* R.H. The second semiquaver in the last sextuplet in **CG** (→**GE**) is *f#*. This is probably an arbitrary revision made by the copyist. The autograph had *h* before the last semiquaver (*f*), testified by its presence in **CG**, **EE** and originally in **FE**. This unnecessary sign probably drew the attention of the copyist who, wishing to justify its presence, added *#* four semiquavers earlier. In the proofs of **FE** Chopin requested the removal of the superfluous *h* at the end of the bar; this change dispels all doubts as regards his intention.

Bar 43 R.H. The first crotchet in **FE** is *bb¹-g²-bb²*. In **CG** (→**GE**) Chopin crossed out *bb¹*; this note is absent also in **EE**.

p. 117 *Bar 45* L.H. **FE** does not have the note *c¹* on the third crotchet. This version could be the original — cf. commentary to bar 47 — or an oversight.

Bar 46 R.H. The entire bar in **FE** and **CG** (→**GE1**) does not have any chromatic signs before the notes *a²* or *ab²*. The presence of *ab²* in the second half of the bar does not give rise to doubts, but the pitch of the fifth semiquaver is not so evident. In **EE** *b*, lowering *a²* to *ab²*, is written precisely before that note. This sign is, however, probably an unauthentic addition (made by the reviser of **EE** or the copyist). The following arguments speak in favour of this supposition:

- a similar melodic figure in bar 48 has *e²* as the fifth semiquaver and there is no *h* in the sources restoring *e²* in the second half of the bar;
- an oversight made by Chopin appears to be much more probable in the second half of the bar, where *ab²* is obvious anyhow; the first half of the bar would have been written without a mistake;
- an identical revision was carried out in **GE2** (→**GE3**).

L.H. **CG** (→**GE**) has equal quavers on the second beat. It follows from the manner of writing the notes below the semiquavers in the R.H. that this is a mistake committed by the copyist. **FE** and **EE** have dotted rhythm. L.H. **GE1** (→**GE2**) overlooked the tie sustaining *eb*.

Bar 47 L.H. In **CG** Chopin added the note *g#* (without *#*, supplemented in **GE**). This note is absent in **FE** and **EE**.

p. 118 *Bar 57* R.H. The sources do not have sharps raising *f* to *f#* (naturals are added in **GE2**). The possibility that Chopin inadvertently omitted the sharps is supported by the following arguments:

- in bars 55–58 odd semiquavers create a distinct, descending melodic line (echoed in higher octaves): *c-b, b-a, a-g#, g#-f#, f#-e, and e-d*; the acceptance of *f* in bar 57 would have interrupted and deformed this progression;

— the introduction of a chord with a minor ninth *f* already in bar 57 would have unnecessarily anticipated the appearance of this chord in bar 59;
 — Chopin rather frequently overlooked accidentals (cf. commentaries to bar 11 and 75 as well as 46 in this *Etude* and to *Etude in G# minor* Op. 25 no. 6, bars 7–8 and in *F minor* Dbop. 36 no. 1, bars 41–45).

Bar 59 L.H. Chopin added the grace note *E₁* in the proofs of **FE**.

p. 120 *Bar 83* L.H. For the last crotchet we accept the octave *g-g'*, probably corrected in the bases for **FE** and **EE**. Here **CG** (→**GE**) has the chord *f-c-g'*.

p. 121 *Bar 89* L.H. The thirteenth semiquaver in **CG** (→**GE**) is *A₁*. This mistake originated in the following manner:
 — while copying eight groups, with four semiquavers each, in bars 89–90 the copyist wrote the fifth, sixth and seventh group (with *A₁, E₁* and *A₁* as the lowest notes) instead of the fourth, fifth and sixth group (with *B₁, A₁*, and *E₁*);
 — while proof-reading **CG** Chopin corrected two mistaken notes in bar 90 and left *A₁* in bar 89 uncorrected.
 In the **FE** and **EE** version given by us the accented bass notes in bars 89–90 create the rhythmically simplified main motif of the *Etude*.

24. Etude in C minor, Op. 25 no. 12

Sources

CF As in *Etude in A minor*, Op. 25 no. 4.

Other sources (first editions) — see *Etudes* Op. 25, on page 16.

Editorial Principles

We accept as our basis **CF** compared with **FE** and **EE**, and take into consideration the annotations made by Chopin in **FED**. See *Remarks...*, on page 16.

p. 122 *Bar 1* The time signature in **FE** and **GE1** is mistakenly **c**.

p. 123 *Bar 16, 24 and 72* R.H. **CG** (→**GE**) and **EE** have additional accents on the eleventh and fifteenth semiquaver in those bars. We give the **FE** version, in this respect corrected by Chopin.

25-27. Etudes Dbop. 36 (“Méthode des Méthodes”)

The title *Trois nouvelles études*, found in many later collected editions, was introduced, certainly without the participation of Chopin, into the second German edition of the *Etudes*.

Sources

A Autograph fair copy serving as the basis for the first French edition (the F. Chopin and G. Sand Museum, cell no. 2, Valldemosa). Certain supplements, mainly accidentals, were made in the course of work on this edition.

FE0 Copy of the rough version of *Méthode des Méthodes* by Fétis and Moscheles, M. Schlesinger (M.S. 2345bis), Paris January 1840. The second part of *Méthode...* contains études by assorted composers, including *Etudes* by Chopin. **FE0** is based on **A**, has numerous mistakes, and was not corrected by Chopin.

FE1 First French edition (same firm and number), Paris November 1840. This is the final corrected version of *Méthode des Méthodes*. The majority of mistakes in the *Etudes* by Chopin was corrected according to **A**; presumably, the proof-reading was conducted by one of the authors of *Méthode...* in collaboration with Chopin.

FE2 Second French edition, including only *Etudes* by Chopin, M. Schlesinger (M.S. 4102), Paris April 1845. It is based on the **FE1** copy in which Chopin introduced several changes and supplements.

FES Pupil's copy of **FE2** from a collection belonging to Chopin's pupil Jane Stirling (Bibliothèque Nationale, Paris).

GE1 First German edition, A. M. Schlesinger (S. 2207 <3>), Berlin August–September 1840, including études which constitute the second part of *Méthode des Méthodes*. **GE1**, based on **FE1**, was not corrected by Chopin.

Source Commentary

GE2 Second German edition (same firm, S. 2423), Berlin 1841. *Etudes* by Chopin were included into the anthology *Album du Pianiste*. **GE2**, based on **FE1**, was not corrected by Chopin. Subsequent several impressions of **GE2** had different covers.

EE First English edition, Chappell (6084), London January 1841. This publication includes études, which constitute the second part of *Méthode des Méthodes*. It is based on **FE1** and was not corrected by Chopin.

E1 = **FE1** as well as **GE1**, **GE2** and **EE**, based on it.

E = **FE1** as well as **FE2**, **GE1**, **GE2** and **EE**, based on it.

Editorial Principles

We accept as the basis **FE2** as the last authentic source compared with **A**. In those cases where Chopin introduced distinct changes in **FE2** we give versions of other sources as variants, owing to the five years-long interval between the two preparations of the *Etudes* for print, made by the composer.

25. Etude in F minor, Dbop. 36 no. 1

Sources and Editorial Principles — see *Etudes* Dbop. 36, on page 23; additional sources:

Three album autographs of the first fragment of the *Etude* with the dates:

- Paris, 12 May 1841, from an unidentified album, with twenty one bars (photocopy in the F. Chopin Society, Warsaw);
- Paris, 16 June 1841, from an album belonging to Jean-Pierre Dantan, with fourteen bars (Bibliothèque Nationale, Paris);
- Paris, 8 December 1841, from an album belonging to Jenny Véna, with twenty three bars (The Houghton Library, Cambridge, USA).

p. 128 **Bar 1** We give the time signature according to **A**. **E** have the marking **c**. Cf. commentary to *Etude in C Op. 10 no. 1*, bar 1.

Bar 18 R.H. Before the second note **FE2** has mistakenly **b** instead of **h**.

p. 129 **Bars 41-45** The absence of flats lowering **g** to **gb** is most probably a mistake made by Chopin. The modulation progressing from bar 32 clearly aims at the **Eb**-minor key as indicated by the constant use of the notes **cb** in bars 34 to 44. The presence of the **Eb**-major chord in bars 41, 43 and 45 would weaken a distinct rise in the dynamics and harmonic tension.

p. 130 **Bars 53-56** Originally, the only dynamic marking in those bars in **A** was probably **dim.** in bar 53; this is the case also in **FE0**. Subsequently, **—** were added in bars 53-54 and **dim.** — in bar 55; those supplements are found also in **E**. We are entitled to assume that the sign **—**, written by Chopin, was intended to replace the marking **dim.**, transferred from bar 53 to bar 55. Nonetheless, we cannot exclude the possibility that the composer had in mind precisely such a combination of those seemingly contradictory markings (see *Performance Commentary*). Most of the later collected editions arbitrarily changed **—** to **—**.

Bars 57-58 L.H. The main text comes from **FE2**, and the variant — from **A** (**→E1**).

26. Etude in A flat major, Dbop. 36 no. 2

Sources and Editorial Principles — see *Etudes* Dbop. 36, on page 23.

Sequence of études

We give the sequence according to the numeration applied in the autograph. In the two pages-long *Etudes in Ab* and *D_b* in **FE0** the second pages of both compositions were interchanged mistakenly (the first page of *Etude in Ab* is followed by the second page of *Etude in D_b* and the first page of *Etude in D_b* is followed by the second page of *Etude in Ab*). In **FE1** a correct arrangement of the pages in both *Etudes* was restored by changing the first pages, although as a result the sequence of the *Etudes* as a whole became altered. This unauthentic sequence was applied in the remaining first editions (with the exception of **GE2**) and most of the later collected editions.

In the whole *Etude*, in **FE0** (**→FE1→FE2, GE2**) the second L.H. quaver in each bar is aligned vertically — contrary to **A** — with the third chord in the R.H., and the fourth quaver — with the sixth chord.

p. 131 **Bar 1, 25-28, 39-40, 43 and 56** Dynamic markings come from **FE2**. The dashes prolonging **cresc.** in bar 25 are found only in this bar. This is certainly a mistake — in **FE1**, which served as the basis, this bar ends the line, a fact which frequently created this type of an error in compositions by Chopin.

Bar 2, 6 and analog. R.H. In bar 2 and 6 the main text comes from **FE2**, and the variants — from **A** (**→E1**). It is not certain whether leaving analogous bars 42 and 46 unaltered corresponded to Chopin's intentions — when correcting, he often missed one of several recurring fragments. The likelihood of a mistake is, however, reduced by the fact that Chopin did not make a similar mistake in adjoining bar 45 (see below commentary to bar 5 and 45).

Bar 5 and 45 R.H. The main text comes from **FE2**, and the variants — from **A** (**→E1**).

p. 133 **Bars 57-59** L.H. The main text comes from **FE2** and the variant — from

A. Bar 57 in **E1** contains the following version:  which presumably is mistaken — instead of a crotchet rest in the second half of the bar **A** has a sign resembling a minim rest, which was interpreted by the engraver probably as a repetition sign for the previous figure. Regardless of the change in the pitch of the first note the **FE2** version shows distinctly what sort of a rhythm Chopin had in mind from the very beginning.

27. Etude in D flat major, Dbop. 36 no. 3

Sources and Editorial Principles — see *Etudes* Dbop. 36, on page 23.

Sequence of études

p. 134 Bar 3 and 33 R.H. In **A** the second note in the upper voice in bar 3 is **eb**² (bar 33 is marked in an abbreviated manner as a repetition of bar 3). Both bars in **FE0** (**→E**), however, contain **f**². True, this could be an uncorrected mistake made by the engraver of **FE0**, but it is likely that Chopin accepted this version while preparing **FE2**. This is the reason why we give both versions.

Bars 15-16 R.H. The tie sustaining **db**² in **A** was overlooked in **FE0** (**→E**).

Bars 19-20 R.H. The sources do not tie **cb**². The sustaining of **ab**¹ in a phrase which is a sequential repetition of those bars (bars 21-22) indicates a probable mistake by Chopin.

p. 135 Bar 24 L.H. The note **bb** on the third beat is found only in **A**.

Bar 39 R.H. The absence of grace notes creating the mordent is probably an error made by Chopin — cf. bar 9 and 41.

Bar 42 R.H. In **GE1** the lower note at the beginning of the bar is mistakenly **gb**¹.

R.H. The fourth quaver in the lower voice in **A** is **bb**². In **FE0** (**→E**) this note was misread as **ab**².

p. 136 Bars 55-59 L.H. The main text comes from **FE2**, and the variant — from **A** (**→E1**).

Bar 59 L.H. On the second beat **FE0** (**→E**) overlooked the note **db**¹.

Bar 64 R.H. We give the fingering (1) found in **A**. It was omitted in **FE0**, and **E** mistakenly added *staccato* dots instead of the fingering. Cf. following comment.

Bars 69-70 R.H. The engraver of **FE0** (**→E1**) misread the fingering figures (1) in **A** as *staccato* wedges. Chopin restored the correct markings while preparing **FE2**. Cf. previous comment and commentary to *Etude in F Op. 10 no. 8*, bar 2 and 4.

Jan Ekier
Pawel Kamiński

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