

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 exercises”. 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 G♭* 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 D♭* 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 ♩=139-160, the Chopinesque tempo ♩=144, *Etude in G♯ minor* Op. 25 no. 6, the performance zone ♩=64-78, the Chopinesque tempo ♩=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 G♭* Op. 10 no. 5, *in F minor* Op. 25 no. 2).

Five other *Etudes* containing virtuoso elements (*in F minor* Op. 10 no. 9, *in C minor* Op. 10 no. 12, *in A♭* 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 A♭* 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 E♭ 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 E♭ minor* the tempo becomes as much as three times slower than the authentic one, thus changing the metronomic unit from ♩=69 to ♩=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 E♭ 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.

¹ In the *Etudes* written for *Méthode des Méthodes* it is impossible to exclude the suggestion of the authors, Moscheles and Fétis, 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.

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 etudes 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 A♭* Op. 25 no. 1 should be performed in lively tempi, permitted by the calmness of the hand in the widely stretched positions of those etudes.

d) A rapid tempo is recommended also in *Etudes in G♭* 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 E♭ 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 etudes. 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 etudes 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 A♭* Op. 10 no. 10 and *in C minor* Op. 10 no. 12).

2. Certain etudes 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 A♭* 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 G♭* Op. 25 no. 9 and *in C minor* Op. 25 no. 12).

3. In select etudes Chopin did not recommend fingering; such compositions permit several possibilities (*in E♭* 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 etudes 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 G♭* Op. 10 no. 5, *in F minor* Op. 10 no. 9, *in G# minor* Op. 25 no. 6, *in D♭* Op. 25 no. 8 and *in A minor* Op. 25 no. 11).

The above remarks refer to virtuoso etudes, 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:

bar 30 (analogously bar 32);

bar 31

bar 35

bar 36

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. Michalowski (Gebethner and Wolff).

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^1 or ab^1 in bar 20, g^1 or bb^1 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:



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 .

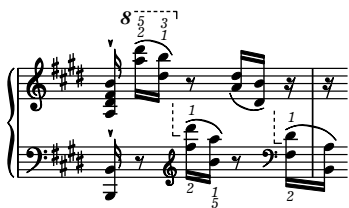
Bar 23, 25, 27 and 29 R.H. In accordance with Chopin’s directive given in a pupil’s copy, grace notes should be sounded simultaneously with the lower note of the third (and a corresponding note in the L.H.). Taking into consideration the arpeggio in bar 23:



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:

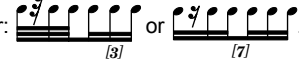


Analogously in bar 26 and 27-28. From the middle of bar 28:

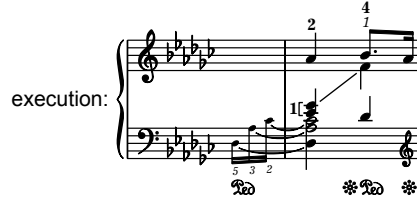


5. Etude in G flat major, Op. 10 no. 5

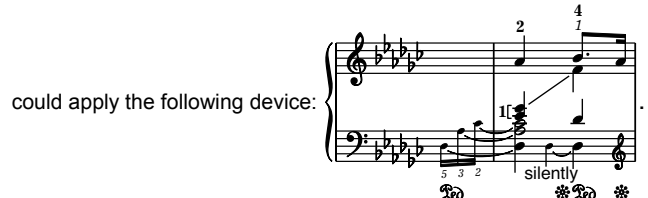
p. 37 *Bar 65* R.H. The rhythmic differences occurring in the sources at the beginning of the bar (see *Source Commentary*) permit us to assume that Chopin was concerned not with shortening the second note in the bar but with the introduction of a rest, signifying a natural raising of the hand, not very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



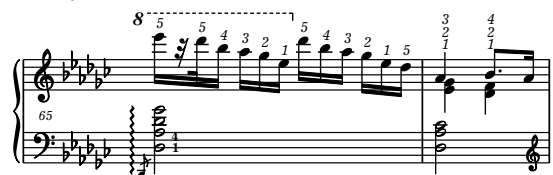
Bar 66 The original script is unclear from the viewpoint of fingering and division between hands. Most probably, Chopin foresaw the following



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

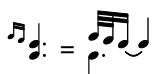


Other possible solutions include:



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.

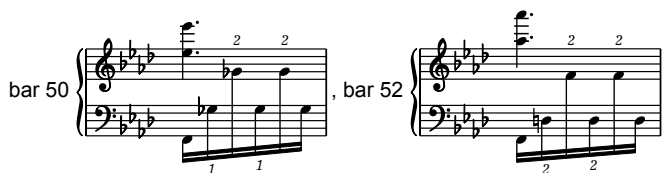
8. Etude in F major, Op. 10 no. 8

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 E♭* 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

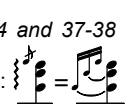
Dynamic markings in the main text, given without parentheses, denote the basic skeleton of the dynamics in this *Etude*. This set, probably expressing Chopin's final intention, should be recognised as fundamental. By adding to it markings in parentheses and by changing markings in the text in bar 21 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*.


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).

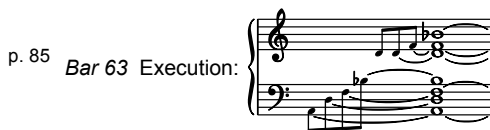
16. Etude in A minor, Op. 25 no. 4

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.



Bar 65 The arpeggios should be played in a continuous manner (*c¹* 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-b¹-d#²-a²* (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 *e¹-g¹* in the L.H.

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

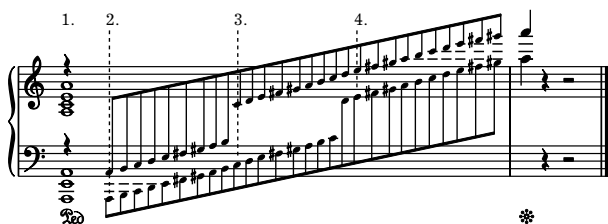
p. 113 Metronomic tempo — see *Introductory Comments*.

p. 116 *Bar 43* L.H. The note *c²* 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 *E₁-c²* 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 \flat 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 A \flat* 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 *A \flat* 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 *E♭ minor* no. 6, bar 7, in *F* no. 8, bar 95, or in *E♭* 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 *A♭* 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^o (W & C^o 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 *Exercice 1* and *Exercice 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^2 , 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** (→**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 **♩**, even in the most obvious cases (*Etudes in F minor*, Op. 25 no. 2, in *D♭*, 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 *♯* 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 \downarrow 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** (→**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-kulturens 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_1 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** (\rightarrow **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 \flat before g^2) according to **FE** (\rightarrow **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^1 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** (\rightarrow **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** (\rightarrow **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** (\rightarrow **EE**), and in **GE** these octaves were slurred arbitrarily.

p. 22 **Bar 37** L.H. The main text comes from **FE** (\rightarrow **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_1 in bar 14.

p. 23 **Bar 43** R.H. The main text comes from **FE** (\rightarrow **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 Konservatoriums, 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 \flat before d [in bar 34], without removing \sharp before $g^{\sharp 1}$ "

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** (\rightarrow **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** (\rightarrow **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.

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 $g\sharp^1$ 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 \flat lowering $d\sharp^1$ 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 \flat 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 $d\sharp^2$ and $d\sharp^1$ 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 \flat lowering $g\sharp^1$ 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 \flat 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 \flat 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]**.

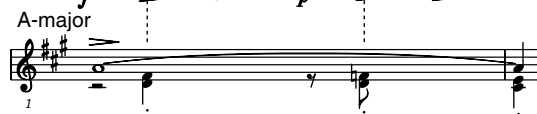
We accept as the main text version 2, most reliable from the viewpoint of the sources. Musically, it is also the richest:

— 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 $c\sharp^2-e^2$ as the fifth semiquaver. In **FE** (\rightarrow **EE**) Chopin changed it to $b^1-c\sharp^2$ 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 $f\sharp^1$ 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 *attaca 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 fp or f occurring in those bars in **FE** (\rightarrow **GE,EE**) to fp and fz , in accordance with musical sense. In the first compositions

published by Chopin in France, and including *Etudes* Op. 10, **FE** frequently omitted *z* 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 \flat only before *c*¹ in the last chord. Although the version with *eb*¹ 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 *eb*¹ to *e*¹ in the R.H.;

— the engraver of **FE** mistakenly wrote \flat before *c*¹ in the R.H. (where it is also necessary after the transitory *cb*¹ at the beginning of the bar); errors of this type are rather frequent, e. g. in the middle of bar 17 **FE** has \sharp before *c#*¹ instead of before *a#* in the L.H.

GE and **EE3** contain *bb-c*¹*e*¹.

Bar 26 R.H. Before the eleventh semiquaver **GE** mistakenly has \sharp instead of \times .

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 \sharp 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 *db*³ as the ninth semiquaver in bar 4 and *db*³ changed into *eb*³ 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 *eb*³ only in bar 52. In **GE2-GE5** *db*³ was accepted arbitrarily in all three places.

Bar 15 L.H. The note *eb*¹ 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 *ab*¹, which Chopin removed while correcting **FE**.

p. 35 **Bar 24** R.H. The seventh semiquaver in **A** (\rightarrow **FE** \rightarrow **GE,EE**) is *eb*³. 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 *bb*². 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 \flat , raising *fb*¹ to *f*¹.

Bar 32 L.H. In the chord on the second quaver **A** has *db*¹. In the proofs of **FE** (\rightarrow **GE,EE**) Chopin changed it to *eb*¹.

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 *eb*¹, and in bars 38-39 — *eb*¹ instead of *c*¹.

Bar 41 and 43 L.H. **A** has the rhythm $\left| \text{♪} \text{♪} \right|$, 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 *cb*¹ instead of *db*¹.

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 *db*¹-*gb*¹-*bb*¹ and we give this unquestionably authentic version in the main text. The four-note chord *bb-db*¹-*gb*¹-*bb*¹ 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 *bb*¹ 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-db*¹-*gb*¹ chord given in the variant (as in analogous bar 57).

Bar 60 R.H. The seventh semiquaver in **FE** is mistakenly *bb*², corrected by Chopin to *gb*² 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 *ab*¹. 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 *eb*³, 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 *db*².

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.

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 D♭* 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 ♯; it does not occur until before the sixth semiquaver. This obvious mistake was corrected by Chopin in **FES**. (The reviser of **GE** added mistakenly ♯ 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 *A♭* 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 ♯ 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 ♯.

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 *B♭* 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 ♯. None of those sources contain a chromatic sign before the fourteenth semiquaver. We should, therefore, accept *e*³ for the second note and *e*² 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, *e♭*³ and *e*², respectively:

— as the second semiquaver *e♭*³ naturally continues the sound of the *e♭* notes belonging to the harmony of the previous bar, especially *e♭*³, its penultimate semiquaver; in turn, *e*² 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 *e♭*² and *e*¹ 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 *e♭*¹ in the L.H. and *e♭*³, the fifteenth semiquaver in the R.H.;

— the engraver of **FE** could have mistakenly printed ♯ 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 ♯ underneath *b*.

Taking into consideration the fact that stylistic arguments are decidedly in favour of the version with *e♭*³ and *e*², 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 *f*¹ 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 *db*² 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** (→**FE**) has *f* as the ninth semiquaver. The mistake made by Chopin is evident in comparison with **AI** and with analogous bar 44.

p. 53 Bars 17-20 R.H. In **A** (→**FE**→**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** (→**GE**) does not have the δ^{va} sign. In **FED** and **FES** this error was corrected by Chopin.

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

p. 55 Bar 61 **FE** (→**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** (→**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 $\text{♩}=80$. Chopin corrected it in **FE** (→**GE,EE**).

In **A** the upbeat has the value of a crotchet. In the proofs of **FE** (→**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 *eb* 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** (→**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** (→**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 \flat next to the upper note of the sixth (*a*² in bar 23 and *d*³ in bar 35) or he omitted \flat 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** (→**EE**) \flat 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 \flat 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** (→**GE,EE**) was written with four sharps in the key signature.

p. 58 Bar 36 L.H. The last quaver in **FE** (→**GE,EE**) is a probably mistaken *f*¹.

Bar 39 L.H. The eleventh quaver in **A** is *f*¹. In **FE** (→**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** (→**GE,EE**).

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

p. 59 Bars 50-51 L.H. **FE** (→**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** (→**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:



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^1 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^1 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^1 to fb^1 and f^2 to fb^2 .

Bar 22 R.H. The lower note of the third chord in **A** is gb^1 . Chopin changed it to f^1 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^1 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 ♯ 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^1 in the L.H. chords on the third quaver (in bar 49 d^1 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 δ^{oo} 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 $\text{♩}=76$. We give the value changed by Chopin probably in **FE** (\rightarrow **GE,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 *ff*. 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 **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 **GE,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 **GE,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 **GE,EE**). Cf. Commentary to bar 27.

p. 66 **Bar 37** **FE** (\rightarrow **GE,EE**) has *f* instead of *ff*. 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 **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 **GE,EE**). L.H. **GE2-GE4** arbitrarily added \flat raising bb to b before the fifth semiquaver in the bar.

Bar 80 R.H. In **FE** (\rightarrow **GE,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^o (W & C^o 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 "synchronic" script is most probably unauthentic — it was used in **FE** upon several occasions, i. a. in *Etude in Ab* 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 db^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 ab (ab and ab^1) or $g\#$ ($g\#$ and $g\#^1$). **AI** has $g\#$, changed to ab , and **A** (\rightarrow **CDP**) and **EE** have $g\#$. Most probably, both in the proofs of **GE1** and **FE1** he wished to change $g\#$ to ab , 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 $a\#$ and $a\#^1$.
- FE2** restored $g\#$; in **GE2** the change to ab 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 Ab and ab^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 (ab), 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 Ab 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 \leftarrow and \rightarrow 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, eb^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 Ab major in the previous bar to Bb 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 eb^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 $ab^2-eb^3-ab^3$. 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 Eb 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-demos). 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).

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

Bar 44 R.H. **CDP**, **CG** (→**GE**) and **EE** have *b* (unnecessary in this context) before the eighth quaver. In **FE** *b* 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 *b* before the fourth quaver). This is certainly a mistake; *b* 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 waverings: 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 $\text{♩}=160$, written by Chopin in **CF** (→**GE**) and occurring also in **EE**. **A** (→**FE**) has $\text{♩}=120$, 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 *ff*. We give the **FE** version, most probably corrected by Chopin in print. (In analogous bar 36 all the sources contain *ff*).

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 *ff*; presumably, in the basis for **EE** he made a

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. 87

Bars 35-36 L.H. We give the **FE** notation as probably the last and most consistent — accents, minims, 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-e¹-g¹* and in **EE** — *bb-c¹-e¹-g¹*. 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 *fz* here. In **CF** (→**GE1**) Chopin crossed out *z*.

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*.


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 *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.

p. 96 **Bar 42 R.H. CF (→GE)** has mistakenly $g\sharp^3-d\sharp^4$ 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** \flat was added, which lowers $c\sharp^1$ 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, \flat , added by Chopin before the fourth chord in **FED**, refers probably to the middle note ($c\sharp^1$) since a , even without the necessary \flat , 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 $c\sharp^1$ to $b\sharp$. This version (our main text) contains features of a Chopinesque improvement — in the original version the effect of a substitution of $c\sharp^1$ for $b\sharp$, taking place at the beginning of bar, is weakened by the later return of $c\sharp^1$ 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 (→GE) and **EE** do not have \sharp restoring $\sharp\sharp$ before the ninth semi-quaver.

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**.

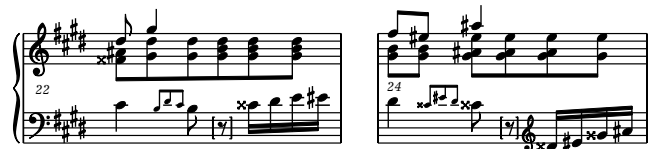
Bar 4 R.H. The main text comes from **CG (→GE)** and **EE**, and the variant — from **FE**.

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 demisemi-quavers on the first beat included thirteen notes, without the eighth one, $g\sharp$. 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 f^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 $\sharp\sharp^1-b^1$ 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** (→**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** (→**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 — , 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** (→**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** (→**GE**) and **EE** the sign — 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** (→**GE**) and **EE** have the chord *e-c#¹-e¹*; 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** (→**GE**). **EE** does not have fingering in this bar.

R.H. Before the tenth quaver **GE2** (→**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 *Ab*. Chopin doubled it in the upper octave, correcting both **A** (→**GE**) and **FE**.

p. 104 Bars 25-26 L.H. In **A** (→**GE**) and **EE** the bass descends in single notes *Bb-Ab*. In the proofs of **FE** Chopin added doubling in the lower octave.

Bars 26-27 R.H. In **A** (→**GE**) and **EE** the sixths *gb²-eb³* 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** (→**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** (→**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-cb¹-f¹*. In **CG** (→**GE**) it was changed (probably by Chopin) to *cb¹-db¹-f¹* (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** (→**GE1**), **EE** and **FE** do not have naturals raising the notes *cb* 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** (→**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-gb¹*, and **CG** (→**GE**) — a chord with *eb¹*.

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** (→**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** (→**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 *ff* 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 $g\text{-}f\sharp^1$, which **GE1** mistakenly changed to $g\text{-}g^1$. **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 \sharp , raising e^3 to $e\sharp^3$; **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 $c\sharp$ 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 \sharp , raising e to $e\sharp$.

Bar 42, 62 and 82 R.H. On the last quaver **FE** and **EE** have only b^1 in bar 42 and the octave $b\text{-}b^1$ 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 $e\sharp$ 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 $e\sharp\text{-}d^1\text{-}b^1\text{-}b^2$; 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 $f\sharp$ 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 $d\sharp$ and $e\flat$. 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 $a\sharp^1$ in bar 58 and 78,
- a crotchet stem for the note $d\sharp^1$, 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 $b\text{-}b^1$. 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 b^1 in bar 93 and $a\sharp^1$ 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 b^1 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 $F\sharp$ 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 ($F\sharp$ sustained in bars 94-97 and 98-99), **FE** — in both pairs of bars ($F\sharp$ 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 d^2 (as in bar 5). In the proofs of **FE** Chopin added $f\sharp^2$.

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 *‡* 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 *‡* 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 *e#²* as the fifth semiquaver and there is no *‡* 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-g¹*, probably corrected in the bases for **FE** and **EE**. Here **CG** (→**GE**) has the chord *f-c¹-g¹*.

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 etudes 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 etudes 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 etudes, 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 \flat instead of \natural .

p. 129 *Bars 41-45* The absence of flats lowering g to $g\flat$ is most probably a mistake made by Chopin. The modulation progressing from bar 32 clearly aims at the $E\flat$ -minor key as indicated by the constant use of the notes $c\flat$ in bars 34 to 44. The presence of the $E\flat$ -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, \llcorner 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 \llcorner , 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 \llcorner to \triangleright .

Bars 57-58 L.H. The main text comes from **FE2**, and the variant — from **A** (\rightarrow **E1**).

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

Sources and Editorial Principles — see *Etudes* Dbop. 36, on page 23.

Sequence of etudes

We give the sequence according to the numeration applied in the autograph. In the two pages-long *Etudes in A \flat* and *D \flat* in **FE0** the second pages of both compositions were interchanged mistakenly (the first page of *Etude in A \flat* is followed by the second page of *Etude in D \flat* and the first page of *Etude in D \flat* is followed by the second page of *Etude in A \flat*). 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** (\rightarrow **FE1** \rightarrow **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** (\rightarrow **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** (\rightarrow **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 etudes — see *Etude in A \flat* , Dbop. 36 no. 2.

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** (\rightarrow **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** (\rightarrow **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** (\rightarrow **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** (\rightarrow **E1**).

Bar 59 L.H. On the second beat **FE0** (\rightarrow **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** (\rightarrow **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
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