

## Comments

*u* = upper staff; *l* = lower staff;  
*M* = measure(s)

### Rondo in c minor op. 1

#### Sources

- F<sub>P</sub>** Polish first edition. Warsaw, A. Brzezina, no plate number, published in June 1825. Title: *RONDEAU | composé pour le | PIANOFORTE | et dédié à M<sup>me</sup> de Linde | PAR | FREDERIC CHOPIN | Propriete de l'editeur | à Varsovie chez A. Brzezina.* Copy consulted: Dresden, Sächsische Landesbibliothek, shelfmark Mus. 5565-T-530.
- F<sub>C</sub>** German first edition. Berlin, A. M. Schlesinger, plate number “S. 2019.”, published in 1835. Title: *RONDO | pour le | Piano-forte | dédié à | Madame de Linde, | composé | PAR | FRÉD. CHOPIN. | Le même Rondo arrangé pour Piano à quatre mains. Pr. 2/3 Thlr. | Op. 1. – : – Pr.  $\frac{14}{17\frac{1}{2}}$  gr. | Berlin, | chez Ad. Mt. Schlesinger, libraire et éditeur de musique. | [left:] Paris, chez M. Schlesinger. [right:] Varsovie, chez A. Brzezina. | Moscou, chez Lehnhold. | S. 1955. | S. 2019. Copy consulted: Dresden, Sächsische Landesbibliothek, shelfmark Mus. 5565-T-531.*
- F<sub>E</sub>** English first edition. London, Wessel, plate number “(W & C<sup>o</sup> N<sup>o</sup> 1423.)”, published in March 1836. Title: *L'AMATEUR PIANISTE. | N<sup>o</sup> 1. | ADIEU À VARSOVIE, | RONDEAU, | pour le | Piano Forte, | dédié à | MADAME DE LINDE, | PAR | FRED. CHOPIN. | Nouvelle Edition corrigée par son Elève J. Fontana. | Op. 1. Ent. Sta. Hall. Price 4/- | LONDON, | WESSEL & C<sup>o</sup> Importers of Foreign Music & Publishers of the Works: | of KUHLAU, CHO-*

*PIN, CZERNY, MAYSEDER, LEMOINE, &c. | N<sup>o</sup> 6, Frith Street, Soho Square.* Copy consulted: www.cfeo.org.uk.

- F<sub>F</sub>** French first edition. Paris, M. Schlesinger, plate number “M. S. 1936.”, published in September 1836. Title: *RONDO | Pour LE Piano | dédié à | Madame de Linde | PAR | F. Chopin | Op. 1. Pr. 6<sup>l</sup> | Paris, chez Maurice Schlesinger, Rue Richelieu, 97.* Copy consulted: Paris, Bibliothèque nationale de France, shelfmark Rés. Vma. 241(I) (copy from the private collection of Chopin's pupil Jane Stirling, without annotations).
- N<sub>C</sub>** German new edition. Leipzig, F. Hofmeister, plate number 2375, published in May 1839. Title: *Premier | RONDEAU | POUR LE | Piano-Forte | Composé et Dédié à M<sup>me</sup> de Linde | PAR | FRÉDÉRIC CHOPIN. | [left:] Œuv. 1. [centre:] Propriété des Editeurs. [right:] Prix 15 Ngr. | [left:] à Varsovie, | chez Gust Sennewald. [right:] à Leipzig, | chez Fred. Hofmeister. | Ce Rondeau est arrangé aussi p. Pfte. à 4 mains. | 2375.* Copy consulted: Sammlung G. Henle Verlag, shelfmark 1009/494. This copy is a later reprint of N<sub>C</sub>, with unchanged musical text; the first print run lists the price as 12 Gr (see www.cfeo.org.uk).
- Mi** Copy owned by Chopin's pupil Karol Mikuli with annotations possibly in Chopin's hand. Based on the edition F<sub>P</sub>. Lviv, Historical Museum. Copy in Warsaw, Library of the museum of the Chopin Institute, shelfmark F. 1775.
- F<sub>PM</sub>** Copy with manuscript entries of unknown origin. Based on the edition F<sub>P</sub>. Warsaw, Library of the museum of the Chopin Institute, shelfmark M/2828.

#### About this edition

N<sub>C</sub> is the primary source for our edition. It was most likely engraved from F<sub>P</sub> (see comment on M 315 I) and corrected at

proof stage; this can be deduced from the many plate corrections. Although it is impossible to prove that Chopin was personally involved in the proofreading, it is probable (see e. g. the changed harmony in M 306 I). N<sub>C</sub> thus represents the last authorised version.

F<sub>P</sub> is a strong secondary source; it is the sole edition to be based on the lost engraver's copy. It thus communicates authentic readings which, owing to irregularities in the engraving process, are not found in the later prints that are dependent on F<sub>P</sub>. F<sub>P</sub> does, however, have an unusually high number of engraving errors.

F<sub>F</sub> and F<sub>C</sub> were engraved from F<sub>P</sub> and were not proofread by Chopin.

They repeat most of the errors from F<sub>P</sub>. F<sub>F</sub> and F<sub>C</sub> are irrelevant for our edition.

F<sub>E</sub> is also based on F<sub>P</sub>, but attempts to correct the errors of F<sub>P</sub>. Moreover, F<sub>E</sub> contains readings which go beyond the state of the text in F<sub>P</sub>. Chopin himself was presumably not involved in these corrections, and the addendum on the title page *Nouvelle Edition corrigée par son Elève J. Fontana* suggests at least an indirect authorisation of the divergences. F<sub>E</sub> serves as a weak secondary source.

The status of the entries in Mi is unclear. The corrections of the engraving errors from F<sub>P</sub> are, for the most part, unquestionably justifiable. The fingering possibly stems from Chopin (see *Preface*), and so do the few addenda in the musical text (see comment on M 147/148, 148/149). Mi serves as a secondary source.

The entries in F<sub>PM</sub> are most certainly not from Chopin (see M 127, where the clearly false ♯ from F<sub>P</sub> is supplemented in the other octave ranges of the note *d* as well). F<sub>PM</sub> is thus of no value as a source.

Our edition follows N<sub>C</sub>. Readings from F<sub>P</sub>, F<sub>E</sub>, N<sub>C</sub> and Mi whose status cannot be cleared up unequivocally (authentic variants or rejected earlier versions, or interventions of a publishing house reader / Fontana / Mikuli) are mentioned either in footnotes or in the *Individual comments*. Readings that are found only in N<sub>C</sub> are – even though N<sub>C</sub>

is the primary source – listed in the following *Individual comments*, since their authorisation by Chopin cannot be proven with absolute certainty.

Signs, such as accidentals, that are missing in the sources only by error, have been added without comment. Grace notes are notated according to the primary source.  $F_p$  distinguishes unsystematically between staccato dash and dot;  $N_C$  contains only dots. The lost engraver's copy for  $F_p$  presumably distinguished between dash and dot depending on the dynamics; we proceed accordingly.  $F_p$  notates both  $\sphericalangle$  as well as  $tr$  without following any recognisable principle; sometimes even both signs are found together.  $N_C$  differentiates systematically between  $\infty$  and  $tr$ . We follow  $N_C$ . The notation of enharmonics orients itself on  $F_p$  since it was most certainly based on the lost engraver's copy. We intervene only where it distorts the harmony (M 98 l, 5<sup>th</sup> note in the sources  $d$  instead of  $c\sharp$ ; M 146 l, 2<sup>nd</sup> beat in the sources  $g\flat$  instead of  $f\sharp$ ).

As far as the articulation is concerned,  $F_p$  and  $N_C$  are marked very sparingly, especially the slurring. But since this is in keeping with Chopin's writing habits in his early years, we accept the marking as authentic and thus in agreement with the lost engraver's copy. We have thus added staccato dots and slurs at parallel passages only very sparingly; in its repeats, the rondo theme is also not marked up as it was at its first appearance.

#### *Individual comments*

Metronome marking in accordance with  $N_C$ ; all other sources have  $\text{♩} = 108$ , presumably in error.

7 u: In  $F_p$  rhythm at 3<sup>rd</sup> eighth-note value erroneously ; in  $F_F$ ,  $F_G$  interpreted as . We follow  $F_E$  and  $N_C$ . See also M 160, 320.

8, 10, 319 l: In  $F_p$  last chord without  $g$ ; we follow  $N_C$  (which includes  $g$  after plate corrections).

9 l: Last chord in accordance with all sources; but see M 162, 322.

12 u: Note value of 1<sup>st</sup> note here and at parallel passages in the sources inconsistently  $\text{♩}$  or  $\text{♪}$ ; we follow  $N_C$ .

14, 22 l: In  $F_p$   $d^1$  instead of  $f^1$ , presumably like this in the lost source as well. In  $N_C$  corrected surely because of parallel octaves. Similar discrepancies between  $F_p$  and  $N_C$  are found at many places in the rondo theme.

We follow  $N_C$  each time and dispense with further commentary.

15 u: Slur in accordance with  $N_C$ , not in  $F_p$ . In  $F_E$  articulation at last four notes .

l:  $\gamma$  in accordance with the sources; but see M 168, 328.

16 l: In  $F_p$  last chord has additional  $bb$ . We follow  $N_C$  (there probably without  $bb$  after plate correction).

18 u:  in accordance with  $F_p$  and  $N_C$ ; in  $F_p$ , however, large gap between the first two notes, so perhaps dotting was intended; in M 163, 339  each time, but there, however, also 16<sup>th</sup> notes instead of dotting at the last eighth-note value of the preceding measure.

22 l: In  $F_p$  last chord without  $bb$ ; we follow  $N_C$ .

25 f. l: In  $F_p$  last chord without  $g$ ; we follow  $N_C$ .

26, 163, 179 u: In  $F_p$   $\sphericalangle$  between 5<sup>th</sup> and 6<sup>th</sup> notes (there consistently sign for  $\infty$ ); we follow  $N_C$ .

28, 173 l: In  $F_p$  without  $c^1$  at 1<sup>st</sup> eighth-note value; we follow  $N_C$ .

30–32 u: Stemming and voice leading of the motif starting at the last eighth-note value of M 30 inconsistent in the sources and at the parallel passages. In  $F_p$  in M 30 ff.

, in

M 34 ff. , in

M 183 ff. ;

we standardise.

32 l: In  $F_p$  erroneously  $F$  instead of  $G$  at 2<sup>nd</sup> eighth-note value;  $\text{>}$  in accordance with  $N_C$ , not in  $F_p$ .

37:  $sfz$  in accordance with  $N_C$ , not in  $F_p$ .

41 f.:  $\text{>}$  in accordance with  $N_C$ , not in  $F_p$ .

47, 49, 51, 57: *cresc.* in accordance with  $N_C$ , not in  $F_p$ .

48–50, 52–54, 56–58 l: In  $F_p$  additional quarter-note stem on every beat in the upper part; we follow  $N_C$  (there after plate correction quarter-note stems only in conjunction with upper staff).

55: In  $F_p$  *cresc.* at beginning of measure and  $p$  at middle of measure; additional *cresc.* in M 53. Perhaps these two signs are intended to indicate the beginning and end of the *cresc.* (see also comment on M 59 f.) with subsequent sudden  $p$ . In  $N_C$  *cresc.* at beginning of M 55 as in  $F_p$  but without  $p$ . We standardise the position of *cresc.* to conform with the neighbouring measures.

56, 58 u: Eighth-note stem at penultimate note in accordance with  $F_p$  (in M 58 erroneously  $\text{♩}$  there), not in  $N_C$ .

57 l: In  $F_p$  additional  $f\sharp^1$  at 3<sup>rd</sup>  $\text{♩}$  presumably by error.

59 f.: In  $F_p$  *dim.* both in M 59 and 60; possibly intended to mark the beginning and end of the *dim.* (see also comment on M 55).

64 u: In  $F_p$  with grace note, in  $N_C$  without; unclear whether this is an oversight in  $N_C$  (no discernible plate correction) or intentional change.

65 l:  $p$  in accordance with  $N_C$ , not in  $F_p$ .

67, 71 f., 77 f., 80 l: In  $F_p$  each time without middle note of chord; we follow  $N_C$ .

68 u: In the sources, one slur at each of the two triplet groups; distinction between group slur and legato slur presumably ambiguous already in lost autograph. But see M 76.

70 f., 78 f.:  $\text{<}$  and  $\text{>}$  in accordance with  $N_C$ , in  $F_p$  in M 78  $\text{>}$  instead of  $\text{<}$ , in the other measures without dynamic marking.

73 u: Staccato in accordance with  $N_C$ , not in  $F_p$ .

77 u: Slur in accordance with  $N_C$ , not in  $F_p$ .

80, 84, 88 u: In  $F_p$  1<sup>st</sup> note always  $\text{♩}$  instead of  $\text{♪}$ ; we follow  $N_C$  (there  $\text{♩}$  after plate correction).

80 f. u: Slur at measure transition in accordance with  $N_C$ , not in  $F_p$ .

81: In  $F_p$  presumably erroneously  $\text{>}$  instead of  $\text{<}$ .

81, 85 l: In  $F_p$  last chord with  $c^{\sharp 1}$  and  $d^{\sharp 1}$  respectively; we follow  $N_C$  (there presumably plate correction).

82 f. In  $F_p$   But see

also M 86 f., 292 f. We follow  $N_C$ , but simplify the notation there with ties.

89, 93, 97 u: Portato in accordance with  $N_C$ , not in  $F_p$ .

95 u: In  $N_C$  without  $\infty$  presumably by error; we follow  $F_p$ .

101, 105 u:  $>$  and  $sf$  in accordance with  $N_C$ , not in  $F_p$ .

l: Note value of last chord each time in accordance with  $N_C$ ; in  $F_p$  

103 u: In  $F_p$  last  presumably erroneously  $\natural a^2$ . The other printings based on  $F_p$  correct this error in different ways. Upper part in  $F_F$  M 102 f. and 106 f.:



In  $N_C$ :



The reading in our edition is also found in  $M_i$  and  $F_E$ . It remains unclear whether the correction derives from Chopin or, with  $F_E$ , from Fontana, or whether it was uncovered and corrected by someone else judging from the context. The discrepant endings of the two phrases M 102 f. and 106 f. in  $F_F$  and  $N_C$  respectively must, however, be taken into consideration.

109 l: In  $F_p$  1<sup>st</sup> note  $b^1$  instead of  $g^{\sharp 1}$  (engraving error); we follow  $N_C$ .

110 l: Slur in accordance with  $N_C$ , not in  $F_p$ .

111 f., 119 f., 122 f.:  $\llcorner$  always in accordance with  $N_C$  (there, however, presumably not before last  for reasons of space; but see M 108 f.), not in  $F_p$ .

117 l: In  $F_p$  octave  instead of ; we follow  $N_C$ .

117, 125–127: In  $F_p$  *Pedal* without  $*$  and, for reasons of space, not before 2<sup>nd</sup> eighth-note value each time; probably intended as reproduced here. In  $N_C$  without pedal marking.

119 u: In  $F_p$  without  $d^{\sharp 2}$  in 1<sup>st</sup> chord; we follow  $N_C$ .

127: In  $F_p$   $\natural$  before 1<sup>st</sup> note; engraving error.

128: Tie in accordance with  $N_C$ , not in  $F_p$ .

129: In all sources except for  $F_E$  as found in the main text. Reading in  $F_E$  presumably spurious, as found neither in  $M_i$  nor in  $N_C$ .

132 l: In  $F_p$  third-to-last note  $db^1$  instead of  $bb$  (not corrected in  $M_i$ ); we follow  $N_C$ .

142 f. l: In  $F_p$  quarter-note stems at  $c$ ,  $d$ ,  $B$ .

146 l: In  $F_p$  7<sup>th</sup> note  $G$  instead of  $Ab$ . Corrected in  $M_i$ .

147/148, 148/149 u: Slurs across measure transition from  $M_i$ .

148, 150, 308, 310 l: In  $F_p$



$M_i$ . In  $N_C$  after plate correction



156 l:  $\text{\textcircled{S}}$  only in  $F_p$ .

161 u: In  $F_p$  3<sup>rd</sup>–4<sup>th</sup> notes  instead of ; we follow  $N_C$  (after plate correction).

163 u: In  $F_p$  1<sup>st</sup> beat ; probably intended as in footnote; we follow  $N_C$  in the main text (the divergence from M 10 introduced here is probably intentional).

164 l: In  $N_C$   $G$  instead of  $G_1/G$ ; we follow  $F_p$ .

170 l: In  $F_p$  last chord without  $c^1$ .

177 u:  $\text{\textcircled{w}}$  in accordance with  $N_C$ , not in  $F_p$ .

194:  $F_p$  has several engraving errors:  $\natural f^2$  instead of  $f/b^2$  in 1<sup>st</sup> chord of upper staff; in lower staff 1<sup>st</sup> octave without the two  $b$  accidentals. We follow  $N_C$ .

u: In  $F_p$ ,  $N_C$   $db^2/fb^2$   instead of  in  $F_E$  

195 l: In  $F_p$  7<sup>th</sup> note  $eb$  instead of  $f$ .

197 f., 200 f.: Addition of *tr* sign in  $F_E$  most likely in accordance with M 181–187 and parallel passages. Here, however, harmonic and metrical disposition divergent; moreover, dynamic opposites reversed (octave

unison:  $p$  instead of  $f$ , 16<sup>th</sup>-note passage  $f$  instead of  $p$ ).

199, 203 u: In  $F_p$  at last eighth-note value of M 199  $db^1/eb^1$ , in M 203  $eb^2/f^2$ ; traces of plate corrections suggest that corrections were not carried out correctly. We follow  $N_C$ .

210 u: In  $N_C$  in 1<sup>st</sup> chord  $b$  instead of  $\natural$  before  $g^2$ ; engraving error. We follow  $N_C$ .

217 f. u: Slurs in accordance with an addition to  $M_i$ .

221, 237 l:  $Db/db$  in accordance with  $N_C$  (after plate correction), in  $F_p$  only  $Db$ .

234:  $\text{\textcircled{>}}$  and  $\text{\textcircled{<}}$  in accordance with  $N_C$ , not in  $F_p$ .

242 u: In the sources slur divided between 1<sup>st</sup>–4<sup>th</sup> and 5<sup>th</sup>–14<sup>th</sup> notes, most likely due to the change of stem and beam direction.

243 u: In  $N_C$   $db^3$  instead of  $db^4$  (end of  $S^{ra}$  erroneously placed at last note of M 242).

l: Additional quarter-note stems only in accordance with  $N_C$  and only in this measure. – Slurs deleted in  $N_C$  after plate correction.

253 u: In  $F_p$  last note  $ab^1$  instead of  $bb^1$  (engraving error).

264, 266 u: In  $F_p$  and  $N_C$  in M 264 grace note  $gb^3$  instead of  $f^3$ , in M 266  $eb^3$ .

267 l: In  $F_p$  3<sup>rd</sup> note  $c^1$  instead of  $db^1$  (engraving error, corrected in  $M_i$ ,  $N_C$ ). –  $\text{\textcircled{<}}$  in accordance with  $F_p$ , not in  $N_C$ .

267–271: Metrical position of the octaves in the upper staff unclear in the sources. Partly not before  in the lower staff (engraving error), partly at last triplet eighth note in the lower staff, and partly between the 2<sup>nd</sup> and 3<sup>rd</sup> triplet eighth notes in the lower staff. It remains unclear whether

Chopin, following a notation 

which he frequently used, might have

meant  instead.

271 l: Note values in accordance with  $F_p$ ; in  $N_C$  

275: In  $F_p$  metronome marking erroneously with  instead of 

276 l: In  $F_p$  2<sup>nd</sup> chord with additional  $eb^1$  and 3<sup>rd</sup> chord with additional  $bb$ .

281 u: In  $N_C$   $\infty$  instead of  $tr$ .

284, 288 u: In  $N_C$   $tr$  instead of  $\infty$ .

288 l: In  $F_p$  2<sup>nd</sup> chord without  $bb$ .

296 u: In the sources, note values at

2<sup>nd</sup> beat  We standardise to conform with the parallel passages.

305 u: In  $F_p$  last note  $f^2$  instead of  $g^2$ ; corrected in Mi.

306 l: In  $F_p$  as reproduced in footnote, but with 5<sup>th</sup> note  $ab$  instead of  $gb$  (corrected in Mi); in  $F_E$  and  $F_F$  3<sup>rd</sup> and 5<sup>th</sup> notes  $ab$  instead of  $gb$ . We follow  $N_C$  (change of harmony there is presumably due to Chopin).

315 l: In  $F_p$  and  $N_C$   $>$  at last octave, presumably by oversight. See M 155, where in  $F_p$  octave is notated in upper staff, with  $\gamma$  above it (in order to show that the octave is to be performed by the left hand). In lost engraver's copy  $\gamma$  was most likely above the octave in M 315 as well, which the engraver falsely interpreted as  $>$ .

320 f. u: In  $F_p$  on 2<sup>nd</sup> beat of M 320 and

1<sup>st</sup> beat of M 321  instead of ; in  $N_C$  as reproduced (after plate correction). We do not know whether the reading in  $F_p$  is an oversight or a deliberate variant of the rondo theme.

324 l: In  $F_p$  2<sup>nd</sup>  $f$  instead of  $g$ ; we follow  $N_C$ .

333:  $f$  in accordance with  $N_C$ , not in  $F_p$ .

338:  $ff$  in accordance with  $N_C$ , not in  $F_p$ .

349 u: In  $F_p$  1<sup>st</sup> chord with  $d^2$  instead of  $eb^2$ , probably engraving error; we follow  $N_C$ .

351: In the sources  $ff$  at 2<sup>nd</sup>  $f$  also at M 352; presumably oversight in the lost source for  $F_p$ .

## Rondo à la Mazur op. 5

### Sources

$F_p$  Polish first edition. Warsaw, A. Brzezina, no plate number, published in February 1828. Title: *RONDEAU À LA MAZUR | POUR LE | Piano Forte | Dedié à Mademoiselle la Comtesse |*

*ALEXANDRINE DE MORIOLLES | ET COMPOSÉ par | Frederic Chopin | À VARSOVIE CHEZ A: BRZEZINA.* Copy consulted: St. Petersburg, Russian National Library, shelfmark M 561-4/7158 ([www.cfeo.org.uk](http://www.cfeo.org.uk)).

$F_{G1}$  German first edition. First impression. Leipzig, Hofmeister, plate number 2121, published in June 1836. Title: *RONDEAU | à la Mazur | pour le | Pianoforte | Dedié à Mademoiselle la Comtesse | Alexandrine de Moriollles | et composé par | FREDERIC CHOPIN.* | [left:] *Op. 5.* [centre:] *Propriété de l'Éditeur.* [right:] *Pr. 14 Gr. | à Varsovie, chez G. Sennewald. | à Leipzig, chez Fréd. Hofmeister. | 2121.* Copy consulted: University of Chicago, Joseph Regenstein Library, Special Collections, shelfmark M.25.C54 R214 (<http://chopin.lib.uchicago.edu>).

$F_{G9}$  German first edition. Ninth impression, Leipzig, Hofmeister, plate number 2121, published after 1843. Title: *RONDEAU | à la Mazur | pour le | PIANOFORTE | Dedié à Mademoiselle | LA COMTESSE ALEXANDRINE DE MORIOLLES | et composé par | FRÉDÉRIC CHOPIN.* | [left:] *Op. 5.* [right:] *Pr. 17½ Ngr. | LEIPZIG, FRÉDÉRIC Hofmeister. | Varsovie, G. Sennewald | 2121.* Copy consulted: Munich, Bayerische Staatsbibliothek, shelfmark 4 Mus.pr. 11556.  $F_{G1}$  was repeatedly reprinted during Chopin's lifetime; individual systems and pages were newly printed every now and then. In  $F_{G9}$  only p. 10 remained unchanged compared to  $F_{G1}$ . The following applies to the *Individual comments*:  $F_{G9} = F_{G2-9}$ .

$F_G$  =  $F_{G1-9}$

$F_F$  French first edition. Paris, Schonenberger, plate number "S. 608.", published after 1843. Collective title: 3 | *MORCEAUX | Favoris | POUR | le Piano.* | *PAR | FRÉD. CHOPIN* | [centre:] *Chaque 7! 50.* Individual title,

left: *N° 1. | RONDO | brillant | Op:1.* [Individual title, centre:] *N° 2. | Thème DE DON JUAN, varié. | Op:2.* [individual title, right:] *N° 3. | MAZURKA | Favorite | Op:5.* [centre:] *PARIS, chez SCHONENBERGER, Éditeur, Boulevard Poissonnière N° 28 | Spécialité pour la Commission et l'Exportation. | S. 605. 606. 608.* Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark S. H. Chopin. 18. Before this collective edition, which also contains opp. 1 and 2, there was a separate French first edition of op. 5, of which, however, no copy has survived. English first edition. London, Wessel, plate number "(W & C° N° 1552.)", published in 1837. Title: *LE PIANISTE MODERNE. N° XI. | LE POSIANA. | RONDEAU À LA MAZUR, | pour le | Piano Forte, | Dedié à | Mademoiselle la Comtesse | Alexandrina de Moriollles, | et Composé par | FREDERIC CHOPIN. | (de Varsovie) | Edited by his Pupil. I. FONTANA. | Ent. Sta. Hall. | [left:] Op. 5 [centre:] COPYRIGHT. [right:] Price 4/- | Leipzig, F. Hoffmeister. Paris, Schlesinger. | LONDON, | Wessel & C° Importers of Foreign Music & Publishers of the Works of | CHOPIN, CZERNY, THALBERG, HUMMEL, PIXIS, WEBER, &c. | N° 6. Frith Street. Soho Square.* Copy consulted: New York, Pierpont Morgan Library, shelfmark MYD Chopin ([www.cfeo.org.uk](http://www.cfeo.org.uk)).

### About this edition

$F_p$  is the primary source of our edition. It contains many errors which cannot be corrected with absolute certainty since the autograph is lost; however,  $F_p$  is likely the only authentic source. All other prints are closely related to  $F_p$ :  $F_G$  was engraved from  $F_p$ ;  $F_F$  and  $F_E$ , in their turn, from  $F_G$ .

$F_G$  corrects some of the errors of  $F_p$ . It cannot be determined, however, whether these corrections were made af-

ter a proofreading by Chopin. Similarly comprehensive changes such as encountered in the German first edition of opus 1 (see above) cannot be found here. The corrections possibly stem from a conscientious publishing house reader.  $F_C$  is thus a secondary source. The origin of the fingering in M 84 f. and 389 is uncertain. On the one hand, one wonders who would have provided the fingering other than Chopin; on the other hand, it is curious that only these two passages were supplied with fingerings.

Chopin probably did not proofread  $F_F$ , which is thus irrelevant as a source.

Chopin also did not read through  $F_E$ . Just as in op. 1, its title also bears the remark *Edited by his Pupil I. Fontana*. In the event that Fontana participated in the printing process, his contribution is essentially limited to the standardisation of parallel passages. Alternative readings are not ascertainable to the same extent as in op. 1.  $F_E$  is thus a weak secondary source.

Our edition follows  $F_P$ . Dubious readings in the sources are mentioned in footnotes. Markings such as accidentals that are erroneously missing in the sources have been added without comment. Grace notes are notated in accordance with the primary source. The rondo theme is not systematically standardised in its repeats; they omit many dynamic markings from the exposition of the theme, which markings have not been added here. The notation of passages with the help of  $8^{va}$  essentially follows  $F_P$ ; only where musically logical units would be separated have we cautiously modernised.

#### Individual comments

Metronome marking in the catalogue of Ludwika Jędrzejewicz (Library of the museum of the Chopin Institute, shelf-mark M/301):  $\text{♩} = 138$ .

3 f.: Slur in M 3 in accordance with  $F_P$ , extends to last note in the other sources; but see M 7 etc. In M 4 slur in all sources to last note; but see for example M 8 etc.

5 u: In  $F_E$  *leggiero* instead of *leggieramente*.

13: In  $F_C$   $\ll$  only to 2<sup>nd</sup> beat.

14, 16, 202 l: In  $F_C$  note value of last chord abridged to  $\text{♩} \text{ 7}$ ; presumably standardised to conform with M 410, 412.

15/16: In  $F_P$  without slur at measure transition, added in accordance with  $F_E$ .

16: In  $F_P$  without  $\gg$ , added in accordance with  $F_C$  and  $F_E$ .

u: In  $F_P$  without 2<sup>nd</sup> slur, added in accordance with  $F_C$  and  $F_E$ .

25 f. l: In  $F_P$  without  $*$ , at end of M 26 added in accordance with M 422; in  $F_E$   $*$  at end of M 25.

32 u: In  $F_{C9}$  2<sup>nd</sup> slur to last note.

l: In  $F_C$  and  $F_E$  portato mark at 1<sup>st</sup>–2<sup>nd</sup> instead of 2<sup>nd</sup>–3<sup>rd</sup> chords.

34 l: In  $F_P$  without slur, added in accordance with  $F_C$ ,  $F_E$ .

35 u: In  $F_P$  legato slur not before 4<sup>th</sup> note; we follow  $F_C$  and  $F_E$  (see also M 36).

38–40, 225–227, 233–236 u: Staccato in accordance with  $F_E$ .

41 f., 49 l: In  $F_P$   $\natural$  erroneously before  $d^1$  instead of  $b$ , in  $F_C$  and  $F_E$  corrected (in M 49 only in  $F_E$ ).

41–44 u: In  $F_P$  some of the slurs and staccato dots are missing; added in accordance with  $F_D$ ,  $F_E$ .

42 l: In  $F_P$  without  $*$ , added in accordance with  $F_C$  and  $F_E$ .

43: In  $F_C$   $p$ , presumably misread from  $F_P$ ; there the  $p$  at the lower staff is most certainly to be interpreted as  $\text{ff}$ , as in the two preceding measures.

49–52 u: In  $F_P$  slurs missing, added in accordance with  $F_C$  and  $F_E$ .

53 f. u: In the sources 2<sup>nd</sup>–4<sup>th</sup> and 5<sup>th</sup>–7<sup>th</sup> notes of M 53 slurred, as well as 1<sup>st</sup> to last note of M 54. Slurs in M 53 presumably to be understood as triplet slurs; in M 55 f. and at similar passages one long slur in  $F_P$ ; we standardise.

54, 56: In the sources end of  $\gg$  at 2<sup>nd</sup> and 3<sup>rd</sup> beats respectively, but see parallel passages.

55 l: In the sources octave on 1<sup>st</sup> beat here and at similar passages stemmed inconsistently, either together or separately; we standardise.

55, 59: Beginning of the  $\gg$  in  $F_P$  not

before 3<sup>rd</sup> beat, but see parallel passages.

58 l: In  $F_P$  uppermost note in 1<sup>st</sup> chord erroneously  $f^1$ , but see M 60.

77–80 u: In  $F_P$  without slurs, added in accordance with  $F_E$ .

83 u: In the sources 1<sup>st</sup>–2<sup>nd</sup> notes slurred, new slur begins at 3<sup>rd</sup> note. 1<sup>st</sup> slur probably to be understood as triplet slur; we delete this slur and begin a new slur at 2<sup>nd</sup> note.

93–110 l: In  $F_P$  slur missing each time. Since slur appears in M 111–113, 115, 117 ff., we add it in M 93–110.

98, 106 u: In the sources, slur divided between 1<sup>st</sup>–3<sup>rd</sup> and 4<sup>th</sup>–6<sup>th</sup> triplet eighth notes, presumably to be understood as triplet slur; we standardise to conform with M 94.

107 u: In  $F_P$  slur not before  $c^3$ , we follow  $F_C$  and  $F_E$ .

110 u:  $b$  at  $tr$  only in accordance with  $F_{C9}$ .

114 l: Rhythm as reproduced in footnote, also in  $F_{C1}$  and  $F_E$ . In  $F_{C9}$  changed to dotting.

121–124 l: In the sources, lower part  $\downarrow$  instead of  $\downarrow$ , standardised to conform with neighbouring measures.

126 u: In the sources, slur divided between 1<sup>st</sup>–3<sup>rd</sup> and 4<sup>th</sup>–6<sup>th</sup> triplet eighth notes, presumably to be understood as triplet slur; we standardise to conform with the preceding measures.

128 f. u: In  $F_P$  end of slur in M 128 and beginning of slur in M 129 not entirely clear; misread in  $F_C$  and  $F_E$  as end of slur on third-to-last note of M 128 and beginning of slur on last note of M 128.

130 l: In the sources 2<sup>nd</sup> note  $\downarrow$  instead of  $\downarrow$ ; but see M 134 (divergence from neighbouring measures due to  $c^1$  in the upper staff, which makes the  $\downarrow$  in the lower staff technically impossible to play.)

133 f. u: In  $F_P$  end of slur presumably erroneously at penultimate note of M 134, in  $F_C$  and  $F_E$  misread as end of slur at third-to-last note.

135: In the sources, *con energia* already at end of M 134 presumably for reasons of space.

- 137 u: In  $F_p$   $\sharp$  missing, added in accordance with  $F_C$  and  $F_E$ .  
 l: In  $F_p$  without  $*$ , added in accordance with  $F_C$  and  $F_E$ .
- 137 f. l: In the sources, slur at triplets not before the 4<sup>th</sup> triplet eighth-note of M 137; we standardise to conform with M 141 f.
- 139 u: In  $F_p$  and subsequently in all other sources,  $\delta^{va}$  applies from 1<sup>st</sup> triplet, which means that all notes on 2<sup>nd</sup> beat are one octave higher. Apparently an oversight, see for example M 135.
- 140:  $\succ$  only according to  $F_p$ . Omitted in  $F_C$  intentionally or mistakenly?
- 140, 145 f. u: In the sources without additional quarter-note stem on 3<sup>rd</sup> beat; because of tie, however, intended as reproduced here.
- 142 l: In  $F_p$  without  $\sharp$  before last note, added in accordance with  $F_C$ .
- 144/145 l: In  $F_p$  without tie at measure transition, added in accordance with  $F_C$  and  $F_E$ .
- 145 l: In  $F_C$  and  $F_E$  staccato dot on 2<sup>nd</sup> beat.
- 147 u: In the sources with slur at 1<sup>st</sup> triplet, no doubt intended as triplet slur.
- 153/154 l: In  $F_E$  with slur at measure transition.
- 154 l: In  $F_p$  without staccato, added in accordance with  $E_{C9}$ .
- 163–166 u: Slur in accordance with the sources (missing in M 165 in  $F_p$ , added in accordance with  $F_C$ ); clearly to be understood as legato slur and not as tie.  $F_E$  supplements  $\wedge$  at each 2<sup>nd</sup> beat in M 164–166 in accordance with M 163.
- 171 u: In  $F_p$  1<sup>st</sup> chord erroneously with  $\delta^{va}$ , corrected in  $F_C$ .
- 177 u: In  $F_p$  1<sup>st</sup> chord one octave too low due to apparently false marking  $\delta^{va}$  and *loco* in the preceding measure.
- 180 u: In  $F_p$  without quarter-note stem and augmentation dot on 2<sup>nd</sup> beat, both added in accordance with  $F_{C9}$ , see also M 179.
- 186, 188 l: In M 186 in  $F_p$  without slur, added in accordance with  $F_E$ ; in M 188 in  $F_p$  slur only at 2<sup>nd</sup>–4<sup>th</sup> notes; we extend according to  $F_E$ .
- 208 l: In the sources, additional  $c^1$  on 2<sup>nd</sup> beat, but see M 20 and 416 (presumably error made by engraver of  $F_p$ , who misread the convergence point of leger line with stem as a note head).
- 210, 212 l: In  $F_p$  superfluous  $\gamma$  each time after 1<sup>st</sup> chord. Perhaps chords thus actually intended as ; in  $F_{C9}$  accordingly corrected to , in  $F_E$  in M 210 to , in M 212 to , but see M 22, 24.
- 211 u: In  $F_C$  and  $F_E$  1<sup>st</sup> slur to 5<sup>th</sup> note.
- 211 f. l: In  $F_p$  without  $\mathfrak{S}$ , added in accordance with  $F_C$  and  $F_E$ .
- 218 u: In  $F_p$  without slur, added in accordance with  $F_E$ .
- 222 l: In  $F_p$  uppermost note in 2<sup>nd</sup> chord  $bb$ , but see M 34 and 430; corrected in accordance with  $F_C$  and  $F_E$ .
- 224 u: In  $F_{C9}$  4<sup>th</sup> note  $c^3$  instead of  $b^2$ ; presumably engraving error (caused by erroneous and incomplete standardisation to conform with M 36).
- 224 f. l: In  $F_C$  and  $F_E$   $\mathfrak{S}$  each time at 1<sup>st</sup> beat of M 224 and 225,  $*$  at last beat of M 224. In M 225 in  $F_C$  no  $*$ , in  $F_E$   $*$  comes only at end of M 228.
- 225–227, 233–236 u: In  $F_p$  without staccato dot, added in accordance with  $F_E$ .
- 225–228: In  $F_p$  without  $\succ$ , added in accordance with  $F_E$ .
- 227 f. u: In  $F_p$  each time without slur, added in accordance with  $F_E$ .
- 228 l: In  $F_p$  without slur, added in accordance with  $F_E$ .
- 229–232, 237–240 u: In  $F_p$  without  $>$ , added in accordance with  $F_E$ .
- 233–235 l: In  $F_p$  1<sup>st</sup> note without augmentation dot, added in accordance with  $F_E$ .
- 233–236 u: In  $F_p$  without slur each time, added in accordance with  $F_E$ .
- 241 f. l: In  $F_p$  each time without slur, added in accordance with  $F_E$ .
- 246–249 l: In  $F_p$  without any slurs from slur at measure transition 246/247 to slur at measure transition 248/249, added in accordance with  $F_E$ .
- 249 u: In  $F_C$  and  $F_E$  without staccato dot.
- 249, 252 l: In  $F_p$  without slur at 2<sup>nd</sup> beat, added in accordance with  $F_C$  and  $F_E$ .
- 263 u: In  $F_C$  and  $F_E$  without  $\wedge$ , presumably since it is difficult to read in  $F_p$ .  
 – In  $F_p$  without ties, added in accordance with  $F_C$ .
- 271 f. l: In the sources,  $*$  not before the end of measure each time, but see M 269 f.
- 277–280 l: In  $F_p$  legato slur missing at measure transition 277/278 and tie at each measure transition 278/279 and 279/280, added in accordance with  $F_E$ .
- 281 u: In  $F_p$  rhythm on 1<sup>st</sup> beat:   
 (engraving error); possibly   
 intended, as in M 81, 83, 328; but see M 283. Also, triplet slur in  $F_p$ ; legato slur thus does not begin before 3<sup>rd</sup> note.
- 286–288: In  $F_E$  staccato dot at 1<sup>st</sup> note each time. – In  $F_p$  each time without slur, added in accordance with  $F_E$ .
- 294–327 u: Ornament inconsistent in the sources. In  $F_p$  almost always *tr* as reproduced (exceptions: ornament missing in M 294, 324, in M 326  $\blacktriangleleft$  instead of *tr*). In  $F_C$  and  $F_E$  *tr* from  $F_p$  inconsistently altered to  $\blacktriangleleft$ . At parallel passage M 94 ff. ornament written out in the form of a  $\blacktriangleleft$ ; we follow  $F_p$ .
- 294–322 l: In  $F_p$  without slur, supplemented in accordance with  $F_E$ .
- 297 f. u: In  $F_p$  rhythm at 3<sup>rd</sup> beat M 297 and 1<sup>st</sup> beat M 298  (presumably engraving error). In  $F_C$  and  $F_E$  in M 297 as in  $F_p$ , in M 298 as reproduced.
- 302 u: In  $F_{C1}$  and  $F_E$  2<sup>nd</sup> note  $b^1$  instead of  $a^1$ , in  $F_{C9}$  corrected to  $a^1$ .
- 307 l: In  $F_p$  without  $*$ , added in accordance with  $F_{C9}$ .
- 318 u: Omission of  $\sharp$  in  $F_p$  presumably engraving error since there is a cautionary accidental  $\sharp$  at 1<sup>st</sup> note of M 319; we add  $\sharp$  in accordance with  $F_C$  and  $F_E$ . However, the possibility of a deliberate variant of M 322 should also be taken into consideration (figure in M 318 with destination  $a^2$  in M 319, 322 with  $ab^2$  in M 323).
- 326 u: In  $F_p$  without slur, added in accordance with  $F_E$ . – In  $F_p$  last note  $\sharp c^3$ ; clearly an engraving error (be-

- cause of  $\natural$ ; see also similar passages M 318, 322, 324).
- 329 u: In the sources, slur at 1<sup>st</sup> triplet group; legato slur thus does not begin before 3<sup>rd</sup> note.
- 339 f. l: In  $F_p$  without slur, added in accordance with  $F_E$ .
- 343 f. l: In  $F_p$  end of slur already on 6<sup>th</sup> note of M 344, we extend in accordance with  $F_E$ .
- 346–348 l: In  $F_E$   $\wedge$  instead of  $>$ .
- 347 u: In  $F_p$  without last slur, added in accordance with  $F_E$ .
- 348 u: In  $F_p$  lower note  $e^2$  in 2<sup>nd</sup> chord without accidental. Presumably oversight since the neighbouring notes  $e$  all have  $\flat$ ;  $e^2$  plausible, however. In  $F_G$  and  $F_E$  with  $\flat$ . – In  $F_E$  with  $>$  at  $e^3$ .
- 366 l: In  $F_E$  3<sup>rd</sup>–5<sup>th</sup> notes slurred.
- 378 l: In  $F_p$  without slur, added in accordance with  $F_E$ .
- 381–383 u: In  $F_p$  each time without slur, added in accordance with  $F_E$ .
- 394 l: In the sources, slur to last note, but see M 186 and similar passages of the theme in the upper staff.
- 402 u: In  $F_p$  without 2<sup>nd</sup> slur, added in accordance with  $F_E$ .
- 403 u: In  $F_p$  1<sup>st</sup> slur ends already on 3<sup>rd</sup> note, extended in accordance with  $F_G$  and  $F_E$ .
- 403/404 u: In  $F_p$  without slur at measure transition, added in accordance with  $F_E$ .
- 404 u: In  $F_p$  without  $\blacklozenge$  and 2<sup>nd</sup> slur, added in accordance with  $F_E$ .
- 409/410, 411/412 u: In  $F_p$  without slur at measure transition, added in accordance with  $F_E$ .
- 415 u: In  $F_E$   $\wedge$  instead of  $>$ .
- 417/418 u: In  $F_p$  without slur at measure transition, added in accordance with  $F_E$ .
- 417 f., 419 f.: In  $F_p$  for reasons of space  $\langle \rangle$  beneath instead of between the staves, also like this in  $F_G$  and  $F_E$ .
- 419 u: In the sources, 1<sup>st</sup> slur already begins at last note of M 418, but see M 23 etc.
- 419/420 u: In  $F_p$  without slur at measure transition, added in accordance with  $F_E$ .
- 424 l: In  $F_p$  without arpeggio sign on 2<sup>nd</sup> beat, added in accordance with  $F_G$  and  $F_E$ .

425/426 u: In  $F_p$  without slur at measure transition, added in accordance with  $F_E$ .

447 f. u: In  $F_p$  without slur at measure transition 447/448 and slurs M 448, added in accordance with  $F_E$ .

### Rondo in C major op. posth. 73A

#### Sources

- A Autograph. Vienna, Gesellschaft der Musikfreunde, shelfmark A 180. Four leaves, musical text on pp. 2–7, p. 8 empty. On p. 1, top left, dedication à *M<sup>e</sup> Fuchs FF Chopin*, bottom right, signature *FF Chopin*. On the wrapper *Originale | von | Friedrich Chopin. | Pianist und Komponist in Paris. | /: Rondo fürs Klavier :/ | Vom Verfasser selbst als Geschenk erhalten | und für die Autographen = Sammlung des | hiesigen Musik = Vereins übergeben | von | [right:] Aloys Fuchs [left:] Wien im Novbr | 1840.*
- $F_G$  German first edition of the version for two pianos. Berlin, A. M. Schlesinger, plate number “S. 4401.”, published in 1855 as part of the series of Chopin’s posthumous works opp. 66–73 edited by Julian Fontana. Title: *RONDO | POUR 2 PIANOS | Fr. Chopin. | Op. 73. | Berlin, Propriété de A.<sup>d</sup> M<sup>e</sup> Schlesinger. | [left:] PARIS, MEISSONNIER [centre:] S. 4401. [right:] LONDRES, COPY\_RIGHT.* Copy consulted: London, British Library, shelfmark h.472.a.
- $F_F$  French first edition of the version for two pianos. Paris, Meissonnier, plate number “J. M. 3532.”, published in 1855 as part of the series of Chopin’s posthumous works edited by Julian Fontana (Meissonnier edition without opus numbers). Title: *RONDO | à | deux Pianos | 8<sup>e</sup> Livraison des œuvres posthumes | DE | F. CHOPIN | A.V. | J. M. 3532.* Copy consulted: University of Chicago,

Regenstein Library, Collection Chopin Early Editions, shelfmark M22.C54.P577 (<http://chopin.lib.uchicago.edu/>).

$F_2 = F_G + F_F$  (version for two pianos).

#### About this edition

Since the Rondo op. posth. 73A was not published during Chopin’s lifetime, A is, in spite of its provisional character, the sole relevant source for the present edition. The version for two pianos ( $F_G$  and  $F_F$ ) was published posthumously; nothing is known about its source, which is no longer extant, or about the authenticity of this source. In the preparation of this edition, this arrangement was consulted for purposes of comparison, but in cases of doubt, the reading from the arrangement was not always given priority. For one, a certain autonomy of the versions must be considered (see e. g. the articulation; at M 37 theme in the version for two pianos is *legato* instead of *staccato*; at M 65 in the version for two pianos is *leggiero* instead of *legatiss.*). For another, one cannot preclude that Fontana himself intervened in the musical text of his edition.

Accidentals that are unequivocally missing have been added without comment. Dubious accidentals and other addenda by the editor appear in parentheses. Wherever the autograph is ambiguous, reference is made to alternative readings in footnotes. Fingerings in italics stem from the autograph.

The following *Individual comments* refer to A, unless otherwise stated.

#### Individual comments

- 24 u: Rhythm of the lower part unclear after correction. Presumably 1<sup>st</sup> note originally  $\downarrow$  as in upper part, corrected to  $\downarrow \gamma$ ; supporting this is the fact that  $f^1$  is placed to the left before  $d^2$ . In the version for two pianos, however, both lower and upper parts  $\downarrow \uparrow$  l:  $\downarrow$  instead of  $\downarrow$ ; no rest afterwards. Note value shortened to  $\downarrow$  because of downward-stemmed notes in upper staff, which are to be played by the left hand.
- 37, 197 u: 5<sup>th</sup>  $\downarrow$  also with staccato dot; deleted because of quarter-note stem.

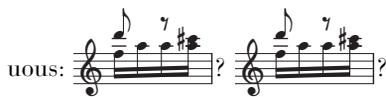
- 39 u: Upper part (footnote)  $g^2-e^2$  indistinct, perhaps  $f^2$  instead of  $g^2$ ; moreover, 16<sup>th</sup>-note flags missing at  $e^2$ . Probably entered later, reading possibly also discarded. Without upper part at parallel passage M 199 and in the version for two pianos.
- 49: Dynamics unclear. Presumably *dolce* first, then written over with *p*.
- 51: Length and position of  $\ll$  ambiguous; possibly intended only for 1<sup>st</sup> half of measure.
- 55/56 l: Correction in A, which remains unclear;  $\natural$  before 1<sup>st</sup> octave M 56 corrected from  $\sharp$  (or vice versa?) and  $\sharp$  before last octave M 55 only added later? Original reading at measure transition thus  $G_1/G-G\sharp_1/G\sharp$ ? Or was there originally no accidental before the 1<sup>st</sup> octave of M 56, and  $\sharp$  before last octave of M 55 was already there (in which case a tie between  $G\sharp_1/G\sharp-G\sharp_1/G\sharp$  would have been intended)?
- 64 u: Slur does not begin before the 1<sup>st</sup> chord M 65.
- 70 u: Fingering 1 presumably already at  $b^2$  by error.
- 72 u: Additional crossed-out  $\natural g\sharp^1$  at 2<sup>nd</sup> beat; it was presumably intended for the 2<sup>nd</sup> chord in the lower staff; see also M 260.
- 84: Position of the two  $\gg$  ambiguous. Moreover, 1<sup>st</sup>  $\gg$  between  $a^1$  and  $g\sharp^1$  short; thus possibly  $>$  intended at  $a^1$  or at  $b\sharp$ . 2<sup>nd</sup>  $\gg$  also short, positioned between last note M 84 and 1<sup>st</sup> note M 85; interpretation as  $>$  not possible here. We interpret 1<sup>st</sup>  $\gg$  as long accent at suspension  $a^1-g\sharp^1$  and 2<sup>nd</sup>  $\gg$  as decrescendo sign at resolution to  $c\sharp$  minor at beginning of M 85.
- 85 l: Accidental before 3<sup>rd</sup> note indistinct, presumably  $\sharp$ , which Chopin corrected from  $\natural$ .
- 87 l: Originally on 2<sup>nd</sup> beat  $\natural B_1/B$  with ties after M 88; incompletely crossed out. Later editions thus edit  $\natural B_1$  with tie after M 88.
- 88 u: 9<sup>th</sup> note indistinct, unclear whether  $b$  or  $a$ . Possibly also  $\natural a/\natural b$ . In version for two pianos  $a$  as reproduced.
- 93 u: Slur not before 2<sup>nd</sup>  $\natural$ ; but since a continuous legato is intended in M 93

(as opposed to M 94), we begin the slur at 1<sup>st</sup>  $\natural$

- 95, 97 f. l: Notes rubbed out, mostly 16<sup>th</sup>-note triplets led in parallel lower sixths to the upper staff, which are found similarly in the version for two pianos.
- 97 l: Uppermost note in last chord unequivocally  $e^2$ , clearly intentional divergence from M 95 f. (in upper staff in M 97  $d\sharp^3$  and not  $c\sharp^3$  as in M 95 f.). However, version for two pianos has chord with  $d\sharp^2$ .
- 98 u: 3<sup>rd</sup> note of the upper part unclear: Chopin notates  $\sharp$ , but it was likely crossed out. In version for two pianos  $\natural c^4$  as reproduced here.
- 110 l: Last note of the upper part  $\natural$  instead of  $\natural$
- 115 u: Lower part unclear: 3<sup>rd</sup> note  $c^3$  instead of  $a^2$ ? 6<sup>th</sup> note  $e^2/g^2$  instead of  $g^2$ ? In version for two pianos as reproduced here.
- 130–132 u: Corrections each time in 2<sup>nd</sup> half of measure in the lower part; the valid reading can be made out unequivocally, however (save for M 132). Later editions (Paderewski)



crossed out the lower notes, however, and only left the higher ones as valid. The valid reading in M 132 is ambiguous:



We follow the version for two pianos. But see also M 316–318.

- 132 u: In the version for two pianos 2<sup>nd</sup> note of the lower part is  $f\sharp^2$  instead of  $f^2$ , 5<sup>th</sup> note  $f^2$  as reproduced here.
- 146 l: Position of the fingering number 2 equivocal; possibly only at 4<sup>th</sup> note.
- 147: 2<sup>nd</sup> chord in upper staff without accidental,  $\flat$  before the notes  $e$  from the preceding measures could thus still apply;  $\natural$  before 6<sup>th</sup> note in the lower staff, but clearly crossed out. Unclear whether Chopin considered this  $\natural$  as a superfluous cautionary ac-

cidental (and thus presumed that in this measure all notes read  $e$  instead of  $e\flat$ ), or whether he crossed out  $\natural$  in order to make it clear that the  $\flat$  before the notes  $e$  from the preceding measures continues to be valid. Tie in upper staff after M 148 lends weight to  $e$ . In version for two pianos, however, clearly  $e\flat$  instead of  $e$ .

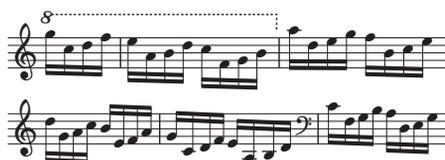
- 153 u: Slur only to penultimate note; but see M 154 f.
- 154 l: Staccato at 2<sup>nd</sup>  $\natural$ ; deleted, as singular occurrence.
- 156 l: Staccato at 1<sup>st</sup> chord; deleted, as singular occurrence.
- 160 u: 2<sup>nd</sup> note  $bb^1$  not discernible, but tie is present.
- 161 l: Staccato at last note; deleted, as singular occurrence.
- 164 u: Uppermost note in 1<sup>st</sup> chord  $f^2$  instead of  $e\sharp^2$  (as in version for two pianos as well); however, in the last chord of the same measure,  $f^2$  corrected to  $e\sharp^2$ ; 2<sup>nd</sup>  $\natural$  also presumably  $e\sharp^3$  corrected from  $f^3$ .
- 168/169 u: Slur at measure transition only begins at penultimate note M 168.
- 173 l: Lowermost note in last chord indistinct; but see M 174.
- 178 u: Lower note in 1<sup>st</sup> chord erroneously  $e$  (crossed out?); standardised to conform with the neighbouring measures.
- 188, 196 l: Instead of  $>$  possibly  $\natural$  intended.
- 203 u: In later editions 2<sup>nd</sup> half of measure without lower part; autograph unambiguous, however (only rhythm imprecisely notated). Since the lower part can be played by the left hand, there is no reason to consider it as a discarded reading and thus as invalid in the autograph.
- 209 u: On 6<sup>th</sup>  $\natural$  additional note head  $d^2$ . Presumably not valid (see M 211 as well as 49, 51).
- 212 l: Erroneously  $\natural$  instead of  $\natural$ .
- 215 l: Additional slur beginning at 1<sup>st</sup>  $Ab_1/Ab$ ; omitted, since it apparently belonged to a discarded reading. Correction process remains unclear here and in M 55/56 (see comment there).
- 216 f. u: Reading of the version for two

- pianos (footnote) reproduced in later editions as  This is presumably the original reading in A, which, however, was corrected by Chopin to the reading reproduced in the main text. In A, moreover, quarter-note stem at last note  $bb^1$  in M 216 has tie to 1<sup>st</sup> note  $bb^1$  M 217 (also quarter-note stem here); presumably part of an earlier, discarded reading; (*tr*) omitted for performance reasons.
- 219, 221 u: In 2<sup>nd</sup> half of M 219 and 1<sup>st</sup> chord of M 221 not all four notes of the chords are discernible; neighbouring chords lend weight to our reading, however.
- 227 l: Last chord equivocal; is  $eb^1$  part of it? With additional  $eb^2$ ?
- 228 l: In 2<sup>nd</sup> chord  $d^1$  crossed out?
- 242 u: In 5<sup>th</sup>  surely a writing error; in version for two pianos  $f\#$  minor, see also bass note  $F\#$  in lower staff.
- 246 l: Uppermost note in last chord indistinct, perhaps  $b$  instead of  $a$ , but undoubtedly  $a$  intended (as in version for two pianos; see also M 248).
- 251 u: 1<sup>st</sup> chord notated an octave lower; Chopin originally ended an  $\delta^{va}$  instruction from the preceding measure at this chord with *loco*, but crossed out *loco* and shifted it by around one eighth-note value to the right ( $\delta^{va}$  thus accordingly still applies to the chord). Correction ambiguous.
- 273 u: 1<sup>st</sup> note originally  $d^4$  ( $d\#^4?$ ), unclearly corrected to  $b^3$ ; also  $b^3$  in version for two pianos.
- 280 l: Augmentation dot at 2<sup>nd</sup> note, crossed out, but see M 278.
- 284/285 l: Before page break no beginning of tie in M 284; after page break, however, end of tie is present in M 285.
- 298, 314 l: Last chord with additional  $b$ , deleted because of  $a\#-b$  in upper staff; but see also M 112, 128.
- 304 l: 1<sup>st</sup> chord with additional  $d\#^1$ , deleted because of  $d\#^1$  in upper staff; see also M 118.
- 305 l: Small notes difficult to read in this measure, presumably a hint of a lower part running parallel to the

- 16<sup>th</sup> notes in the upper staff, a part found in the version for two pianos. This probably also includes the note  $b$ , which apparently belongs to the chord in the 3<sup>rd</sup> , but see M 309.
- 309 u: Valid reading unclear because of correction; presumably as reproduced in main text; see also M 123.
- 317 u: 2<sup>nd</sup>  without accidental; since  $\natural$  is placed only before the 5<sup>th</sup> , the 2<sup>nd</sup>  is presumably still to be read as  $bb^1$  instead of  $b^1$ . But see M 131.
- 331 l: Indistinct sign above penultimate note, apparently  $\natural$  (deleted?); the note unambiguously reads  $f\#$ , however, as in the version for two pianos.
- 336 u: 5<sup>th</sup> note without accidental, thus actually  $f\#^1$ ; possibly  $g^1$  intended? In version for two pianos  $f^1/g^1$ .
- 337 f.: Distribution of the middle parts in A equivocal.  $g$  at measure transition originally  $G/g$ , thus upper part of lower staff apparently initially intended for right hand.  $G$  not deleted, but continuation of upper part only possible in left hand. Also presumably connected with this correction process is the fact that in M 338 in the upper staff  $d^2$  was deleted (or  $c^2$ , which was corrected to a  $d^2$ ). The reading reproduced in the main text is confirmed in A in M 339 f. (version for two pianos has a divergent voice leading here).
- 352/353 l: Lower octaves notated only indistinctly, with 8.
- 353 u: In 2<sup>nd</sup> half of measure



Lower part written with thinner quill. It is apparently intended to signal the beginning of the motif of a counter part which Chopin integrated into the Secondo part of the version for two pianos (M 353–358):



It is not ascertainable whether Chopin also intended this counter part for the piano-solo version as well, instead of the part led in parallel lower

sixths in the lower staff; however, this seems unlikely. See the comments on M 95, 97 f. l and 305 l.

- 359: All rests missing.
- 365 u: 1<sup>st</sup> note  $a^1$   instead of ; corrected for performance-practical reasons.
- 371 f. u: Rhythm of 2<sup>nd</sup> half of measure each time  Surely intended as reproduced here.
- 373 u: Reproduced in accordance with A. It is possible that M 373 was supposed to read like M 365, as in the version for two pianos.
- 374–376 l: Octaves and their note values at beginning of measure unclear. Possibly only upper note each time, and  instead of .
- 377 l: 1<sup>st</sup> lower note only discernible as  on the same stem with  $G$ ; but see M 379.
- 386 u: 4<sup>th</sup>  presumably erroneously  $a^1$  instead of  $c\#^2$ .  
l: 3<sup>rd</sup>  without accidental;  $\#$  thus presumably still valid.
- 387 u: 7<sup>th</sup>  without accidental; presumably  $\#$  from lower staff and from M 386 still valid.
- 388 u: 6<sup>th</sup>   $g\#^2/b^2$  (equivocal); the reading reproduced here was presumably conceived for performance reasons; it is also found in the version for two pianos.
- 389 u: 1<sup>st</sup> chord without accidental ( $\#$  deleted?); added in accordance with version for two pianos.  
l: In 1<sup>st</sup> chord possibly additional  $eb$ , not discernible because of correction.
- 408: Upper grace note  instead of 

## Rondo in Eb major op. 16

### Sources

- F<sub>F</sub> French first edition. Paris, Pleyel, plate number “I. P. 16.”, published in January 1834. Title: *RONDO | POUR | Piano – Forte | dédié à son Elève | Mademoiselle | Caroline Hartmann, | PAR | FRÉD. CHOPIN. | [left:] Op: 16. | Propriété des Editeurs. | A PARIS, Chez Ignace PLEYEL et C<sup>ie</sup>,*

- Boulev<sup>t</sup> Montmartre.* | [left:] *Leipzig, chez Breitkopf et Härtel.* [centre:] *(I. P. 16.)* [right:] *Londres, chez Wessel et C<sup>o</sup>.* Copy consulted: Warsaw, Library of the museum of the Chopin Institute, shelfmark M/610. That same year (1834), Maurice Schlesinger used the same plates to print an unchanged reimpression of this edition. It was given a new title page and a new plate number (“M. S. 1703.”). Consulted copy of this edition: See below, source Je.
- F<sub>C</sub> German first edition. Leipzig, Breitkopf & Härtel, plate number 5525, published in March/April 1834. Title: *RONDEAU* | *pour le* | *Piano – Forte* | *composé et dédié* | *à son Elève* | *Mademoiselle Caroline Hartmann* | *par* | *FRÉD. CHOPIN.* | *Propriété des Editeurs.* | [left:] *Oeuv. 16.* [right:] *Pr. 1 Rthlr.* | *à Leipsic,* | *Chez Breitkopf & Härtel.* | *à Londres, chez Wessel & C<sup>o</sup>* | *– à Paris, chez Pleyel & C<sup>o</sup>* | *Enrégistré dans les Archives de l’Union.* Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark M. S. 11235 (1).
- F<sub>E</sub> English first edition. London, Wessel, plate number “(W & C<sup>o</sup> N<sup>o</sup> 1094.)”, published in August 1834. Title: *RONDO ELEGANT,* | *pour le* | *PIANO FORTE,* | *Dédié à son Elève* | *MADEMOISELLE* | *Caroline Hartmann,* | *par* | *FRED. CHOPIN.* | *(de Varsovie.)* | *COPYRIGHT.* | [left:] *OP. 16.* [centre:] *Ent. Sta. Hall.* [right:] *Price 4/-* | [left:] *Paris, Ignace Pleyel & C<sup>o</sup>* [right:] *Leipzig, Breitkopf & Härtel.* | *LONDON,* | *WESSEL & C<sup>o</sup> Importers & Publishers of FOREIGN MUSIC,* | *(by special Appointment) to H.R.H. the Duchess of Kent,* | *N<sup>o</sup> 6, Frith Street, Soho Square.* | *WHERE ARE LIKEWISE PUBLISHED BY THE SAME AUTHOR.* [There follows a promotional list of Chopin’s works from op. 2 to op. 13]. Copy consulted: New York, Pierpont Morgan Library, shelfmark MYD Chopin (www.cfeo.org.uk).
- Je Copy belonging to Chopin’s sister, Ludwika Jędrzejewicz, with possibly autograph entries by Chopin. Based on the edition F<sub>F</sub> (Schlesinger). Warsaw, Library of the museum of the Chopin Institute, shelfmark D/497.
- About this edition*
- No manuscript sources have survived. It is also unclear according to what source F<sub>F</sub> was engraved. Even if there is no documentary proof of this, Chopin probably proofread F<sub>F</sub>. Conjunctive errors show that F<sub>C</sub> and F<sub>E</sub> were engraved from F<sub>F</sub>. It is unlikely that Chopin proofread these editions. F<sub>F</sub> is thus the sole source for our edition. Chopin’s hand cannot be unequivocally identified in the additions to Je, but we have nonetheless adopted the fingerings there into our edition, where they are shown in italics. The *Individual comments* below provide information on corrections to notes.
- The differentiation between > and >> is extremely difficult on the basis of F<sub>F</sub>. Chopin uses long accents in his manuscripts. It cannot be ascertained, however, whether they were correctly transferred in the engraving of op. 16. In most cases we surmise > and only reproduce >> where it appears musically compelling. Grace notes are notated according to the source. The notation with *S<sup>va</sup>* is standardised at parallel passages and cautiously modernised in order to facilitate legibility. The differentiation between staccato dash and dot is reproduced in accordance with the source and has only exceptionally been standardised without comment. Triplet slurs and other group slurs from the source are not included in this edition.
- The following *Individual comments* refer to F<sub>F</sub> unless otherwise specified.
- Individual comments*
- 5 l: In lost engraver’s copy possibly legato slur intended instead of tie.
- 25 f.: Continuation dashes after *cresc.* found only in M 25; but see M 29 f.
- 36 l: Slur already begins at 1<sup>st</sup> ♪; but see M 35.
- 39: *fz**p*> in accordance with F<sub>F</sub>; possibly in lost engraver’s copy *fz*> at 1<sup>st</sup> beat and *p* at 2<sup>nd</sup> beat.
- 39 f. u: 1<sup>st</sup> slur to 4<sup>th</sup> note of M 40; presumably extended too far in lost engraver’s copy.
- 40, 42 l: Legato slur begins already at 4<sup>th</sup> ♪
- 43 u: End of slur from M 41 at bar line M 42/43; but see M 40 f.
- l: End of slur from M 42 at 4<sup>th</sup> eighth-note value; presumably intended for upper part.
- 44, 46, 48 f.: Slur at the 16<sup>th</sup> notes begins inconsistently each time at either 1<sup>st</sup> or 2<sup>nd</sup> note of each group. Presumably intended from 1<sup>st</sup> note each time and only placed afterwards for reasons of space.
- 48/49: Beam divided at measure transition; motif otherwise always beamed together, thus standardised.
- 49 u: 6<sup>th</sup> ♪ *f*<sup>3</sup> instead of *g*<sup>3</sup>; corrected in Je.
- 55 u: *S<sup>va</sup>* at penultimate note, engraving error (see M 79).
- 92/93, 94/95, 244/245, 246/247: Instead of legato slur in lower part at measure transition, possibly tie *ab* and *ab*<sup>1</sup>, and *bb* and *bb*<sup>1</sup>. Stemming speaks against ties, however.
- 93 l: 1<sup>st</sup> chord has additional *c*; the engraver probably misread the lost engraver’s copy. See M 95, 245, 247.
- 104–108 u: End of slur before line break at bar line M 107/108; but see M 108/109 and 109/110.
- 122 u: Slur from 1<sup>st</sup> ♪ to grace note, and new slur at triplet. Slur probably divided so as to signalise triplet slur. We interpret as one continuous legato slur.
- 124 u: Slur already begins at last ♪ M 123. But see M 116.
- 125, 127, 281 u: End of slur already at grace note, in M 127 additional slur from grace note to main note.
- 135 u: 1<sup>st</sup> chord *d*<sup>1</sup>/*bb*, in Je *b* added to *d*<sup>1</sup>. Since in F<sub>F</sub> *b* does not appear until before *d*<sup>1</sup> in the 2<sup>nd</sup> chord, the lower note must have read *eb*<sup>1</sup> instead of *db*<sup>1</sup> in the 1<sup>st</sup> chord of the lost source.

- 138, 290: We interpret 2<sup>nd</sup> slur as legato slur (in  $F_F$  possibly intended as triplet slur).
- 149 u: Continuation dashes for *stretto* missing (but present in M 148).
- 189 u: > possibly at  $cb^3$  instead of  $f^2$ ; but see M 191.
- 190 u:  $fz$  with short > at  $cb^2$ ; but see M 188.
- 221 l: 2<sup>nd</sup> note erroneously  $g$  instead of  $eb$ . Engraving error, see all parallel passages.
- 222 l: 2<sup>nd</sup> slur only to 3<sup>rd</sup>  $\text{♪}$ ; engraving error, see all parallel passages.
- 230 u: New slur begins at 1<sup>st</sup> note after page break, but slur in M 229 left open. See also M 370.
- 234 f. u: End of slur from M 231 at  $ab^1$ ; last slur does not begin before  $g^1/eb^1$ . In both cases presumably caused by engraver's imprecision.
- 240:  $f$  instead of  $fz$ ; but see M 84, 88, 236.
- 256 u: > possibly one note later.
- 260 u: *ritenuto* only at end of measure; possibly notated in spaced form above the measure in the lost engraver's copy, and thus perhaps valid only for this measure.
- 266/267 u: Slur from M 265 ends at 1<sup>st</sup>  $\text{♪}$  M 267, where new slur begins simultaneously. We standardise to conform with M 114/115.
- 290 u: At  $f^2/a^2$  end of slur simultaneous with beginning of slur; we standardise to conform with M 138.
- 305 l: 2<sup>nd</sup> chord with  $cb^1$  instead of  $c^1$ . Engraving error.
- 310 u: 3<sup>rd</sup>–5<sup>th</sup> notes slurred (triplet slur), new slur from 6<sup>th</sup> note. We place continuous slur from 2<sup>nd</sup> note in analogy to the neighbouring measures.
- 316 l:  $fz \gg$  at the centre, between the staves, but see M 312, 314.
- 320/321:  $\gg$  divided at measure transition after change of line.
- 324, 328 u: End of slur already at 3<sup>rd</sup> note.
- 326 u: End of slur before page break at bar line M 325/326; presumably only erroneously not continued in M 326.
- l: Staccato at 1<sup>st</sup> octave. Deleted, as single occurrence in this context.
- 334 u: End of slur already at last note of M 333. However, new slur begins unequivocally at 2<sup>nd</sup> note. See also M 336, 338.
- 341 u: 5<sup>th</sup> note erroneously  $eb^3$  instead of  $d^3$ ; engraving error (ascending chromaticism M 340–343).
- 353 u: Rhythm in 2<sup>nd</sup> half of measure  $\text{♪♪}$ ; presumably engraving error. Singular variant of the theme's rhythm unlikely.
- 361–363 u: Slur ends at last note of M 362. But see all parallel passages.
- 364 u: 1<sup>st</sup> slur begins at 1<sup>st</sup> note. But see all parallel passages.
- 370 u: End of slur at last note before change of line; however, slur open in M 371.
- 370 f. l: 2<sup>nd</sup> slur in M 370 to 1<sup>st</sup> note M 371; but see M 230 f. l.
- 383/384 l: Slur begins in M 383 before change of line, but does not end in new line.
- 419/420 u: Division of slur at measure transition before change of line; presumably engraving error.
- 441, 443 f. u: Last note M 441 without accidental; Chopin probably forgot to notate  $b$  ( $Ab$ -major context;  $b$  in M 439). It remains unclear at which spot the change from  $db$  to  $d$  is to occur: In M 444 certainly  $d^1$  on 3<sup>rd</sup>  $\text{♪}$ , lower staff, thus possibly already at 1<sup>st</sup>  $\text{♪}$ , upper staff; but then, however,  $d^2$  also in M 443. But if in M 441  $db^3$  and in M 443  $d^2$  are intended, one would expect a cautionary accidental  $\flat$  for M 443 in the source. Since the engraver's copy is lost, the passage remains unclear.
- 443/444 u: Slur  $c^2-ab^1$  instead of tie. The engraver presumably misread the lost engraver's copy; an additional legato slur is unlikely here.
- 448 f.: Two  $\ll$  instead of one, presumably because of change of line after M 448. But see M 450 f., 452 f.
- 451: End of  $\ll$  already at 4<sup>th</sup> note. But see M 449.
- l: End of slur already at 4<sup>th</sup> note; but see upper staff.

Munich, autumn 2010  
Norbert Müllemann