

Comments

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

Rondo in c minor op. 1

Sources

- F_P** Polish first edition. Warsaw, A. Brzezina, no plate number, published in June 1825. Title: *RONDEAU | composé pour le | PIANOFORTE | et dédié à M^{me} 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_C** 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. $\frac{14}{17\frac{1}{2}}$ sgr. | 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_E** English first edition. London, Wessel, plate number “(W & C^o N^o 1423.)”, published in March 1836. Title: *L'AMATEUR PIANISTE. | N^o 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^o Importers of Foreign Music & Publishers of the Works: | of KUHLAU, CHO-*

PIN, CZERNY, MAYSEDER, LEMOINE, &c. | N^o 6, Frith Street, Soho Square. Copy consulted: www.cfeo.org.uk.

- F_F** 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^l | 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_C** 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^{me} 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_C, 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_P. Lviv, Historical Museum. Copy in Warsaw, Library of the museum of the Chopin Institute, shelfmark F. 1775.
- F_{PM}** Copy with manuscript entries of unknown origin. Based on the edition F_P. Warsaw, Library of the museum of the Chopin Institute, shelfmark M/2828.

About this edition

N_C is the primary source for our edition. It was most likely engraved from F_P (see comment on M 315 l) 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 l). N_C thus represents the last authorised version.

F_P 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_P. F_P does, however, have an unusually high number of engraving errors.

F_F and F_C were engraved from F_P and were not proofread by Chopin.

They repeat most of the errors from F_P. F_F and F_C are irrelevant for our edition.

F_E is also based on F_P, but attempts to correct the errors of F_P. Moreover, F_E contains readings which go beyond the state of the text in F_P. 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_E serves as a weak secondary source.

The status of the entries in Mi is unclear. The corrections of the engraving errors from F_P 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_{PM} are most certainly not from Chopin (see M 127, where the clearly false ♯ from F_P is supplemented in the other octave ranges of the note *d* as well). F_{PM} is thus of no value as a source.

Our edition follows N_C. Readings from F_P, F_E, N_C 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_C are – even though N_C

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 ∞ 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, 5th note in the sources d instead of $c\sharp$; M 146 l, 2nd 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 3rd 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 1st note here and at parallel passages in the sources inconsistently ♩ or ♪ ; 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: γ 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 16th 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 5th and 6th notes (there consistently sign for ∞); we follow N_C .

28, 173 l: In F_p without c^1 at 1st 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 2nd eighth-note value; \gg in accordance with N_C , not in F_p .

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

41 f.: \gg 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 ♩ there), not in N_C .

57 l: In F_p additional $f\sharp^1$ at 3rd ♩ 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.: \ll and \gg in accordance with N_C , in F_p in M 78 \gg instead of \ll , 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 1st note always ♩ instead of ♪ ; we follow N_C (there ♩ 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 \gg instead of \ll .

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 ∞ presumably by error; we follow F_p .

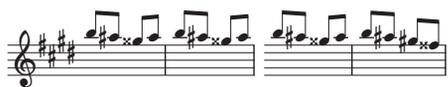
101, 105 u: $>$ and sf in accordance with N_C , not in F_p .

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 1st 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 2nd 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 1st chord; we follow N_C .

127: In F_p \natural before 1st 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 7th 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



Not corrected in

M_i . In N_C after plate correction



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

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

163 u: In F_p 1st 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: ∞ 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 1st chord of upper staff; in lower staff 1st 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 7th 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 , 16th-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 1st 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: \succ and \prec in accordance with N_C , not in F_p .

242 u: In the sources slur divided between 1st–4th and 5th–14th 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 3rd note c^1 instead of db^1 (engraving error, corrected in M_i , N_C). – \llcorner 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 2nd and 3rd 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 2nd chord with additional eb^1 and 3rd chord with additional bb .

281 u: In N_C ∞ instead of tr .

284, 288 u: In N_C tr instead of ∞ .

288 l: In F_p 2nd chord without bb .

296 u: In the sources, note values at

2nd 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 5th note ab instead of gb (corrected in Mi); in F_E and F_F 3rd and 5th 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 γ above it (in order to show that the octave is to be performed by the left hand). In lost engraver's copy γ was most likely above the octave in M 315 as well, which the engraver falsely interpreted as $>$.

320 f. u: In F_p on 2nd beat of M 320 and

1st 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 2nd 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 1st chord with d^2 instead of eb^2 , probably engraving error; we follow N_C .

351: In the sources ff at 2nd 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).

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, Editeur, 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).

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 2nd beat.

14, 16, 202 l: In F_C note value of last chord abridged to $\text{♩} \text{♯}$; 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 2nd slur, added in accordance with F_C and F_E .

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

32 u: In F_{C9} 2nd slur to last note.

l: In F_C and F_E portato mark at 1st–2nd instead of 2nd–3rd 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 4th 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 \ast , 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 ♯ , 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 2nd–4th and 5th–7th notes of M 53 slurred, as well as 1st 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 2nd and 3rd beats respectively, but see parallel passages.

55 l: In the sources octave on 1st 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 3rd beat, but see parallel passages.

58 l: In F_P uppermost note in 1st 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 1st–2nd notes slurred, new slur begins at 3rd note. 1st slur probably to be understood as triplet slur; we delete this slur and begin a new slur at 2nd 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 1st–3rd and 4th–6th 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 ♩ instead of ♩ , standardised to conform with neighbouring measures.

126 u: In the sources, slur divided between 1st–3rd and 4th–6th 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 2nd note ♩ instead of ♩ ; but see M 134 (divergence from neighbouring measures due to c^1 in the upper staff, which makes the ♩ 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 4th 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, δ^{va} applies from 1st triplet, which means that all notes on 2nd 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 3rd 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 2nd beat.
- 147 u: In the sources with slur at 1st 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 2nd beat in M 164–166 in accordance with M 163.
- 171 u: In F_p 1st chord erroneously with δ^{va} , corrected in F_C .
- 177 u: In F_p 1st chord one octave too low due to apparently false marking δ^{va} and *loco* in the preceding measure.
- 180 u: In F_p without quarter-note stem and augmentation dot on 2nd 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 2nd–4th notes; we extend according to F_E .
- 208 l: In the sources, additional c^1 on 2nd 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 γ each time after 1st 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 1st slur to 5th 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 2nd chord bb , but see M 34 and 430; corrected in accordance with F_C and F_E .
- 224 u: In F_{C9} 4th 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 1st 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 1st 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 2nd 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 1st 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 3rd note.
- 286–288: In F_E staccato dot at 1st 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 \blacktriangleright instead of *tr*). In F_C and F_E *tr* from F_p inconsistently altered to \blacktriangleright . At parallel passage M 94 ff. ornament written out in the form of a \blacktriangleright ; 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 3rd beat M 297 and 1st 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 2nd 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 1st 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 1st triplet group; legato slur thus does not begin before 3rd 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 6th 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 2nd 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 3rd–5th 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 2nd slur, added in accordance with F_E .
- 403 u: In F_p 1st slur ends already on 3rd 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 2nd 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, 1st 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 2nd 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^e 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.^d M^e 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^e 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 1st 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: 5th \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, 16th-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 1st half of measure.
- 55/56 l: Correction in A, which remains unclear; \natural before 1st 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 1st 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 1st chord M 65.
- 70 u: Fingering 1 presumably already at b^2 by error.
- 72 u: Additional crossed-out $\natural g\sharp^1$ at 2nd beat; it was presumably intended for the 2nd chord in the lower staff; see also M 260.
- 84: Position of the two \gg ambiguous. Moreover, 1st \gg between a^1 and $g\sharp^1$ short; thus possibly $>$ intended at a^1 or at $b\sharp$. 2nd \gg also short, positioned between last note M 84 and 1st note M 85; interpretation as $>$ not possible here. We interpret 1st \gg as long accent at suspension $a^1-g\sharp^1$ and 2nd \gg as decrescendo sign at resolution to $c\sharp$ minor at beginning of M 85.
- 85 l: Accidental before 3rd note indistinct, presumably \sharp , which Chopin corrected from \natural .
- 87 l: Originally on 2nd 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: 9th 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 2nd \natural ; but since a continuous legato is intended in M 93

(as opposed to M 94), we begin the slur at 1st \natural

- 95, 97 f. l: Notes rubbed out, mostly 16th-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: 3rd 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: 3rd note c^3 instead of a^2 ? 6th note e^2/g^2 instead of g^2 ? In version for two pianos as reproduced here.
- 130–132 u: Corrections each time in 2nd 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 2nd note of the lower part is $f\sharp^2$ instead of f^2 , 5th note f^2 as reproduced here.
- 146 l: Position of the fingering number 2 equivocal; possibly only at 4th note.
- 147: 2nd chord in upper staff without accidental, \flat before the notes e from the preceding measures could thus still apply; \natural before 6th 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 .

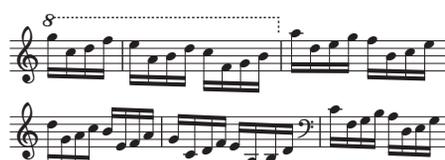
- 153 u: Slur only to penultimate note; but see M 154 f.
- 154 l: Staccato at 2nd \natural ; deleted, as singular occurrence.
- 156 l: Staccato at 1st chord; deleted, as singular occurrence.
- 160 u: 2nd note bb^1 not discernible, but tie is present.
- 161 l: Staccato at last note; deleted, as singular occurrence.
- 164 u: Uppermost note in 1st 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 $e\sharp^2$; 2nd \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 1st 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 2nd 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 6th \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 1st 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 1st 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 2nd half of M 219 and 1st 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 2nd chord d^1 crossed out?
- 242 u: In 5th  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: 1st chord notated an octave lower; Chopin originally ended an δ^{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 (δ^{va} thus accordingly still applies to the chord). Correction ambiguous.
- 273 u: 1st note originally d^4 ($d^\#4?$), unclearly corrected to b^3 ; also b^3 in version for two pianos.
- 280 l: Augmentation dot at 2nd 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: 1st 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

- 16th 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 3rd  , but see M 309.
- 309 u: Valid reading unclear because of correction; presumably as reproduced in main text; see also M 123.
- 317 u: 2nd  without accidental; since \natural is placed only before the 5th  , the 2nd  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: 5th 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 δ .
- 353 u: In 2nd 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: 1st note a^1  instead of ; corrected for performance-practical reasons.

371 f. u: Rhythm of 2nd 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: 1st lower note only discernible as  on the same stem with G ; but see M 379.

386 u: 4th  presumably erroneously a^1 instead of $c^\#2$.

l: 3rd  without accidental; $\#$ thus presumably still valid.

387 u: 7th  without accidental; presumably $\#$ from lower staff and from M 386 still valid.

388 u: 6th  $g^\#2/b^2$ (equivocal); the reading reproduced here was presumably conceived for performance reasons; it is also found in the version for two pianos.

389 u: 1st chord without accidental ($\#$ deleted?); added in accordance with version for two pianos.

l: In 1st chord possibly additional eb , not discernible because of correction.

408: Upper grace note  instead of .

Rondo in Eb major op. 16

Sources

- F_F 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^{ie},*

- Boulev^t Montmartre.* | [left:] *Leipzig, chez Breitkopf et Härtel.* [centre:] *(I. P. 16.)* [right:] *Londres, chez Wessel et C^o.* 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_C 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^o* | *– à Paris, chez Pleyel & C^o* | *Enrégistré dans les Archives de l’Union.* Copy consulted: Vienna, Österreichische Nationalbibliothek, shelfmark M. S. 11235 (1).
- F_E English first edition. London, Wessel, plate number “(W & C^o N^o 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^o* [right:] *Leipzig, Breitkopf & Härtel.* | *LONDON,* | *WESSEL & C^o Importers & Publishers of FOREIGN MUSIC,* | *(by special Appointment) to H.R.H. the Duchess of Kent,* | *N^o 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_F (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_F was engraved. Even if there is no documentary proof of this, Chopin probably proofread F_F. Conjunctive errors show that F_C and F_E were engraved from F_F. It is unlikely that Chopin proofread these editions. F_F 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_F. 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^{va}* 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_F 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 1st ♪; but see M 35.
- 39: *fz**p*> in accordance with F_F; possibly in lost engraver’s copy *fz*> at 1st beat and *p* at 2nd beat.
- 39 f. u: 1st slur to 4th note of M 40; presumably extended too far in lost engraver’s copy.
- 40, 42 l: Legato slur begins already at 4th ♪
- 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 4th eighth-note value; presumably intended for upper part.
- 44, 46, 48 f.: Slur at the 16th notes begins inconsistently each time at either 1st or 2nd note of each group. Presumably intended from 1st 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: 6th ♪ *f*³ instead of *g*³; corrected in Je.
- 55 u: *S^{va}* 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*¹, and *bb* and *bb*¹. Stemming speaks against ties, however.
- 93 l: 1st 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 1st ♪ 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: 1st chord *d*¹/*bb*, in Je *b* added to *d*¹. Since in F_F *b* does not appear until before *d*¹ in the 2nd chord, the lower note must have read *eb*¹ instead of *db*¹ in the 1st chord of the lost source.

- 138, 290: We interpret 2nd 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: 2nd note erroneously g instead of eb . Engraving error, see all parallel passages.
- 222 l: 2nd slur only to 3rd ♪ ; engraving error, see all parallel passages.
- 230 u: New slur begins at 1st 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 1st ♪ 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: 2nd chord with cb^1 instead of c^1 . Engraving error.
- 310 u: 3rd–5th notes slurred (triplet slur), new slur from 6th note. We place continuous slur from 2nd 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 3rd 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 1st 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 2nd note. See also M 336, 338.
- 341 u: 5th note erroneously eb^3 instead of d^3 ; engraving error (ascending chromaticism M 340–343).
- 353 u: Rhythm in 2nd half of measure ♪♪ ; 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: 1st slur begins at 1st 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: 2nd slur in M 370 to 1st 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 3rd ♪ , lower staff, thus possibly already at 1st ♪ , 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 4th note. But see M 449.
- l: End of slur already at 4th note; but see upper staff.

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