

Comments

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

Sources

- A Autograph, head title “24. Préludes pour le pianoforte dédiés à son ami J. C. Kessler | par F. Chopin”. Fair copy, but with extensive corrections by Chopin. At bottom centre, in a different hand, “Ad. C (560) & C^{ie}”, with numerous additional engraver’s marks through the entire manuscript, indicating that it was used as engraver’s model for the French first edition (F1). Biblioteka Narodowa, Warsaw, shelfmark: Mus. 93.
- FC Copy of A made by Julian Fontana, title page: “Vingt-quatre Préludes | pour le Piano | dédiés à son ami | J. C. Kessler | par | F. Chopin.” Deletion in another hand, replaced immediately to the right by “M^r. Camille Pleyel | par son ami”. Likewise in another hand [centre]: “Op. 28. | [left:] London Wessel & Cⁱ. [right:] Paris”. Upper right: “6088. | [illegible]”. The whole manuscript has further engraver’s marks, indicating the use of this copy as an engraver’s model for the first German edition (G). The original is lost; a photographic copy is held by the Chopin Society in Warsaw, shelfmark: F. 503.
- F1 First French edition, Paris, Adolphe Catelin et C^{ie}. Divided into two parts (nos. 1–12, and 13–24), plate number “Ad. C. (560) et C^{ie}.” Published in August 1839. Title page (to each volume): “24 | PRÉLUDES | POUR | le Piano, | dédiés à son ami | CAMILLE PLEYEL, | PAR | FRÉD. CHOPIN | [left, with volume numbering left blank:] _ Livre. [right:] Prix 7.^f 50. | Divisés en deux Livres | PARIS, chez AD. CATELIN et C^{ie}. Editeurs des Compositeurs réunis, Rue Grange Batelière, N^o. 26. | [left:] Londres, chez Wessel et C^o. [centre:] Ad. C. (560) et C^{ie}. [right:] Leipzig, chez Breitkopf et Haertel. | [below an ornamental border:] Gravé par A. Vialon.” Copy consulted: Bibliothèque nationale de France, Paris, shelfmark: Vm⁷.2463.
- F2 Later, corrected version of F1, published in autumn 1839 by the same company, and with identical title pages. Copy consulted: Chopin Society, Warsaw, shelfmark: M/176 (part of the Jędrzejewicz miscellany).
- G First German edition, Leipzig, Breitkopf & Härtel, plate no. “6088”. Published in September 1839. Title page: “Vingt-quatre | PRÉLUDES | pour le Piano | dédiés à son ami | J. C. KESSLER | par | FRÉD. CHOPIN. | [left:] Oeuvre 28. [centre:] Propriété des Editeurs. [right:] Pr. 2 Rthlr. | Leipsic, chez Breitkopf & Härtel. | Paris, chez Pleyel & C^o. | 6088. | Enregistré dans l’Archive de l’Union.” Copy consulted: Bayerische Staatsbibliothek, Munich, shelfmark: 2 Mus.pr. 2590.
- E First English edition, London, Wessel & C^o; divided, like F1, into two parts, plate nos. “(W & C^o. N^o.3098.)” and “(W & C^o. N^o.3099.)”. Published early in 1840, engraved on the basis of F2. Title page: “Book [added by hand: “1”] of | Twenty Four | GRAND PRELUDES. | through all Keys. | for the | Piano Forte. | [left:] PERFORMED | BY THE AUTHOR [centre:] Dedicated to his Friend. [right:] AT THE COURT | OF S^t. CLOUD. | Camille Pleyel. | BY | FRED. CHOPIN. | Copyright of the Publishers. | [left:] OP. [added by hand: “28”] [centre:] Ent. Sta. Hall. [right:] Price 6/-ea. | THIS WORK FORMS BOOK 5. & 6. OF CHOPIN’S GRAND STUDIES. | LONDON. | WESSEL & C^o. Importers of Foreign Music & Publishers of all the Works of | CHOPIN, KUHLAU, HUMMEL, & o. | N^o. 67, Frith Street, Corner of Soho Square. | Paris, Catelin & C^o. Leipzig, Breitkopff & C^o.” Title page to the second volume is identical, except that the volume number “2” instead of “1” is notated by hand on the first line, and the opus number is printed. Copy consulted: British Library, London, shelfmark: h.472.(12.).
- Je Copy of F2 belonging to Chopin’s sister, Ludwika Jędrzejewicz, and including autograph insertions by Chopin. Chopin Society, Warsaw, shelfmark: M/176.
- OD Copy belonging to Chopin’s pupil Camille O’Meara-Dubois, including autograph entries by Chopin. Vol. 1 published Paris, Brandus, 1846, plate no. “B. et C^{ie}. 4594”, and with identical musical text to F2. Vol. 2 is a copy of F2. Bibliothèque nationale de France, Paris, shelfmark: Rés. F. 980¹.
- Sch Marie de Scherbatoff’s copy of F2, including autograph insertions by Chopin. The Houghton Library, Cambridge, Mass., shelfmark: fMus. C 4555. B 846c.
- St Jane Stirling’s copy of F2, including autograph insertions by Chopin. Bibliothèque nationale de France, Paris, shelfmark: Rés. Vma. 241 (IV, 28, I–II).

On reception

Mikuli

Fr. Chopin’s Pianoforte-Werke. Revidirt und mit Fingersatz versehen (zum größten Theil nach des Autors Notirungen) von Carl Mikuli. Band 6: Praeludien. Leipzig: Fr. Kistner. London: Alfred Lengnick & Co. New issue, published 1879.

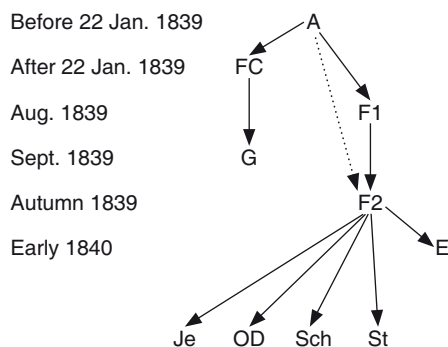
Scholtz

Frédéric Chopin: Präludien, Rondos. Critically revised by Herrmann Scholtz. New edition by Bronislaw v. Pozniak. C. F. Peters, published 1948–50.

Paderewski

Fryderyk Chopin. Complete Works, 1: Preludes for Piano. Editorial committee I. J. Paderewski, L. Bronarski, J. Turczynski. Eighth Edition. Copyright 1949 by Instytut Fryderyka Chopina, printed Cracow 1969.

Relationship between sources



We draw the following conclusions from the detailed examination of the sources set out in the *Preface* of the complete volume. The main source for our edition is A. FC is valuable as a neighbour-source, because Fontana was familiar with Chopin's notational idiosyncrasies. Therefore FC brings clarity to places that are not clear in A. F2 has been called upon as a weak neighbour-source for its few more significant differences (see *Preface* of the complete volume), but otherwise has been neglected along with all the other printed sources, unless the readings in these prints have a bearing upon reception in later editions (Paderewski, Mikuli, Scholtz). Also see the *Preface* of the complete volume concerning the value of the pupils' copies as source material.

On the edition

In general, our edition follows A. Obvious scribal errors, especially mistakes in accidentals, have been silently corrected, or changed to conform with modern engraving rules. The placing of cautionary accidentals has been silently altered to conform to modern practice. Triplet numerals and slurs follow A (see the in-

dividual comments to no. 1 for the only problematic case). The rendering of the direction of note stems, beams, and grace notes, as well as the layout of chords and parts across the two staves, generally follows A; only where clarity of layout risks being compromised (e. g. in nos. 10 and 18) has the layout been changed to conform to modern rules. All further editorial additions to the musical text are identified by round brackets. Square brackets indicate additions from neighbour-sources, with more detailed information supplied in footnotes or individual commentary.

Fingerings: Many fingerings have come down to us via his pupils' copies, but their authenticity is in part uncertain (see *Preface* of the complete volume). Even where it can be shown that they really emanate from Chopin they are of course in each case tailored to the needs and ability of a particular student. In our musical text we give these fingerings in italic type. Where a particular fingering is in a number of student copies, these are assembled together into a single continuous fingering. Where they vary from each other, the variants appear in brackets. The provenance of the fingerings is noted below.

Individual comments

Fingerings in italics derived from St and OD. Variant fingerings shown in brackets are from OD.

4 f. u: Break in slur follows A; FC, F, and G, as well as Paderewski and Mikuli, continue the slur.

7 l: All the sources lack the \downarrow -stem on the 4th ab ; we change here, and in M 22 and 78, to match M 3.

9, 34, 50: Division of notes between the hands comes from St.

12 l: b before c^1 is not in A; in St and OD it has been added by hand.

13 l: A has an additional upward stem to the $\downarrow eb^1$; there was originally an additional stem to $\downarrow f^1$, which was later deleted.

17 l: 7th eighth-note in A is unclear, probably more likely without eb^1 . eb^1 is in FC, G, and Paderewski, Mikuli, and Scholtz, but not in F.

19 l: Only A has an additional \downarrow -upward stem to gb ; added to FC by a later hand. Upward stems have been added in St and OD, here and on the final eighth-note $ab \downarrow$

21 f.: \llcorner according to St.

26 u: p according to OD.

33, 49 l: 4th chord in A is $C\#/c\#$ instead of $E/c\#$ (same in Mikuli); $C\#/c\#$ also present in St, OD and Je, but there corrected by hand to $E/c\#$.

42 f. l: Slur may extend only to the end of M 42 in A. See also M 58 f.

44: pp according to OD.

63 f. u: Break in slur is from A (where there is a change of line). FC, G, Paderewski, and Mikuli have a continuous slur.

70 u: 1st chord in A, FC and G has $d\#^1$ instead of e^1 ; F has e^1 : compare M 62. Since F has e^1 , and the student copies have not been corrected (in contrast to M 33 and 49), it is likely that this reading was authorized by Chopin (Paderewski, Mikuli, and Scholtz also have e^1).

72 u: Following a change of line in A and FC it is unclear whether a new slur begins at the first chord; G, Paderewski, Mikuli, and Scholtz have a continuous slur.

78 u: A lacks the augmentation dot on c^1 ; we make consistent with M 7 and M 22.

78 f. u: Break in slur at barline is from A; but see M 3 f. and 22 f.

81 l: A lacks $*$; F and Paderewski place $*$ at the end of M 81.

81 f.: In F and Mikuli the f does not appear until note 2 of M 82.

87 u: $>$ only in A; it is also missing from Mikuli and Scholtz.

Munich, spring 2007
Norbert Müllemann