FRYDERYK CHOPIN
COMPLETE WORKS

ACCORDING
TO THE AUTOGRAPHS AND ORIGINAL EDITIONS
WITH A CRITICAL COMMENTARY

EDITOR
IGNACY J. PADEREWSKI
ASSISTED BY
LUDWIK BRONARSKI
AND
JÓZEF TURCZYŃSKI

WITH REPRODUCTIONS OF
PORTRAITS
AND MANUSCRIPTS

MCMXLIX

THE FRYDERYK CHOPIN INSTITUTE
POLISH MUSIC PUBLICATIONS

Franciszek

FRYDERYK CHOPIN
COMPLETE WORKS

I

PRELUDES

FOR PIANO

EDITORIAL COMMITTEE

I. J. PADEREWSKI

L. BRONARSKI

J. TURCZYŃSKI

SIXTEENTH EDITION

INSTYTUT FRYDERYKA CHOPINA
POLSKIE WYDAWNICTWO MUZYCZNE

COVER AND LAY-OUT – LUDWIK GARDOWSKI

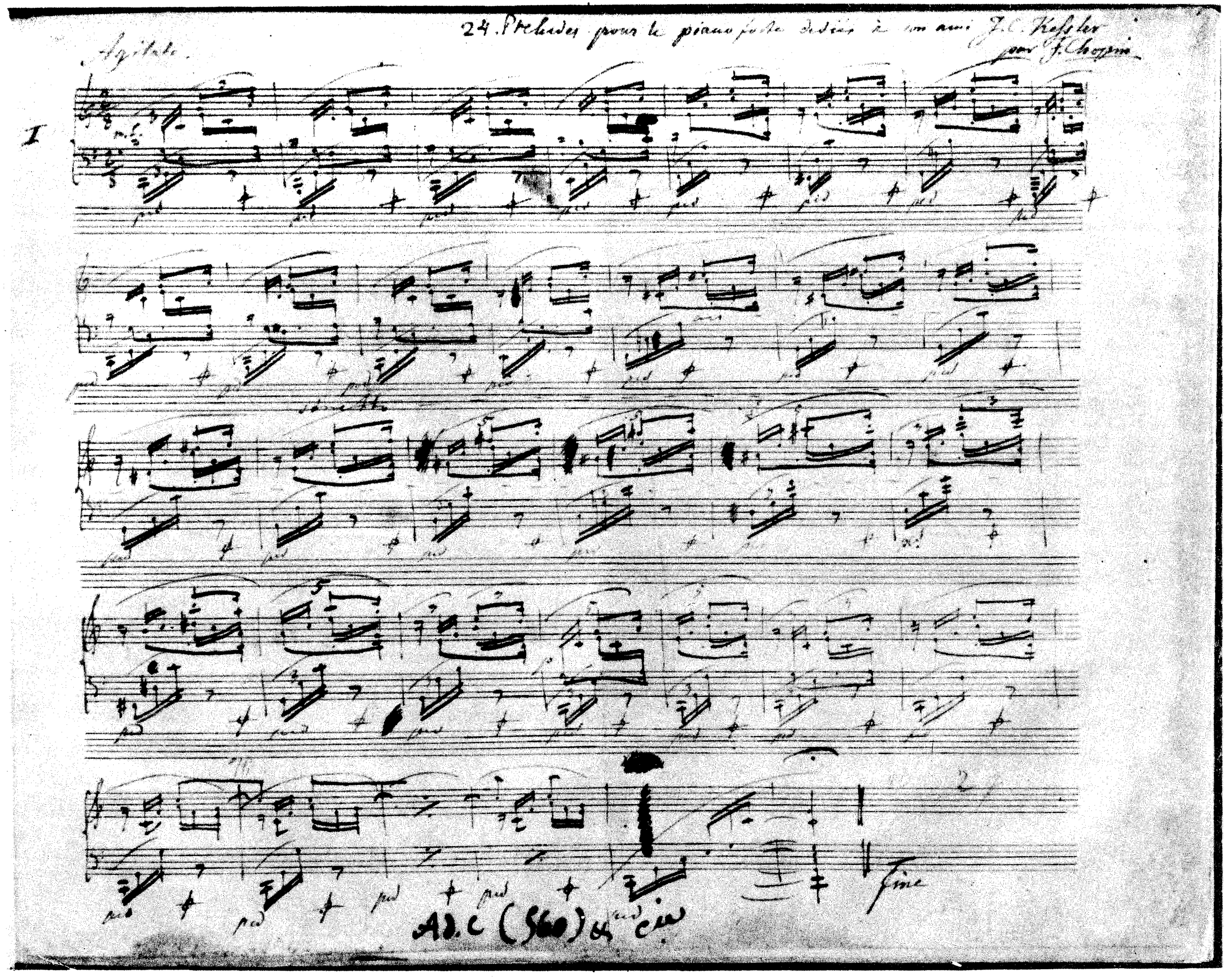
COPYRIGHT 1949
BY INSTYTUT FRYDERYKA CHOPINA
WARSAW, POLAND

PRINTED IN POLAND

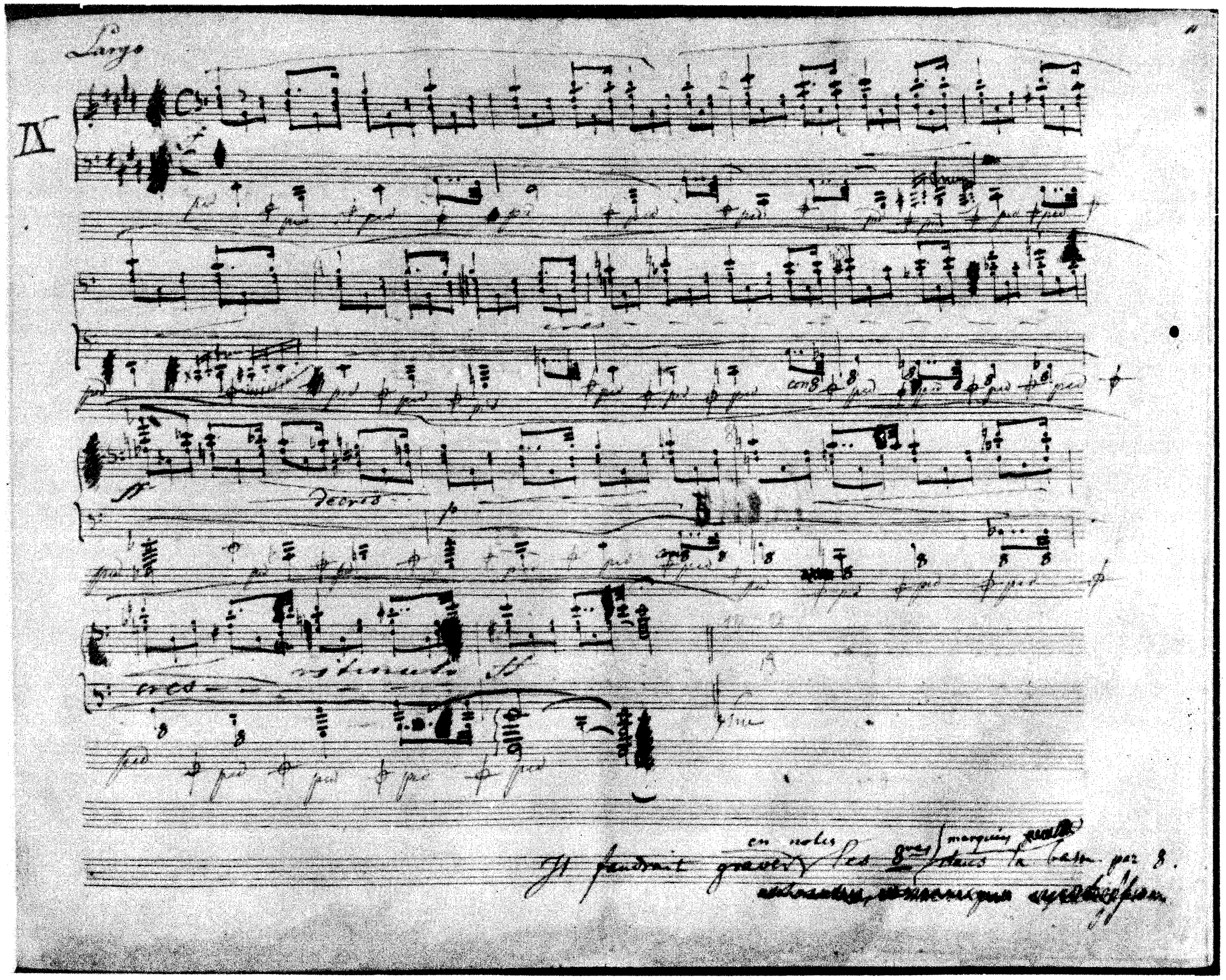
IFC 1 PWM 231

MUSIC-MATRICES PRODUCED
BY POLISH MUSIC PUBLICATIONS
TEXT SET IN PÓŁTAWSKI "ANTIQUA" TYPE
PRINTED BY
NATIONAL PRINTING WORKS
CRACOW 1975

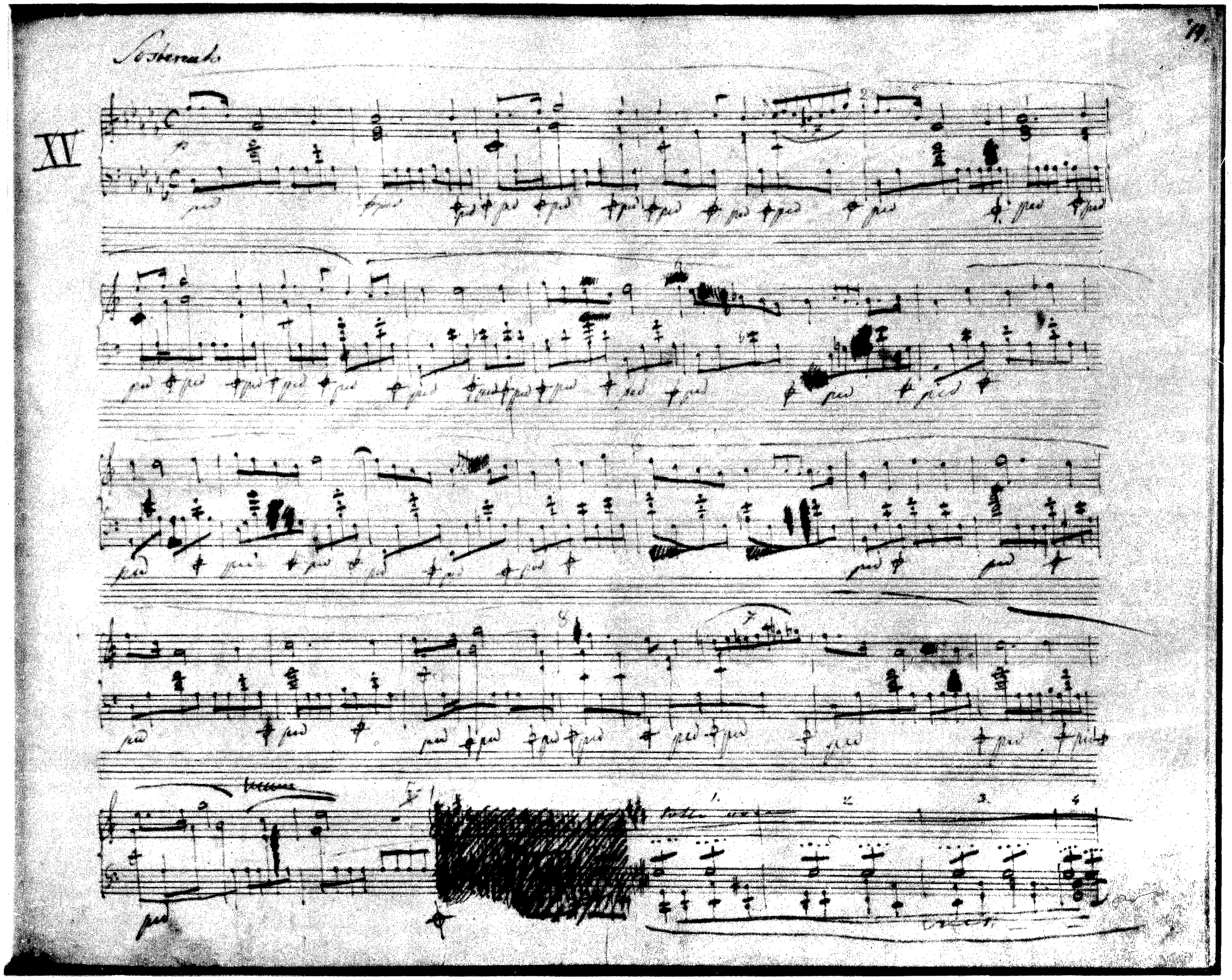
GEORGE SAND – PENCIL – 1841



AUTOGRAPH OF THE PRELUDE IN C MAJOR



AUTOGRAPH OF THE PRELUDE IN E MAJOR



AUTOGRAPH OF THE PRELUDE IN D FLAT MAJOR (BEGINNING)

PRÉLUDES

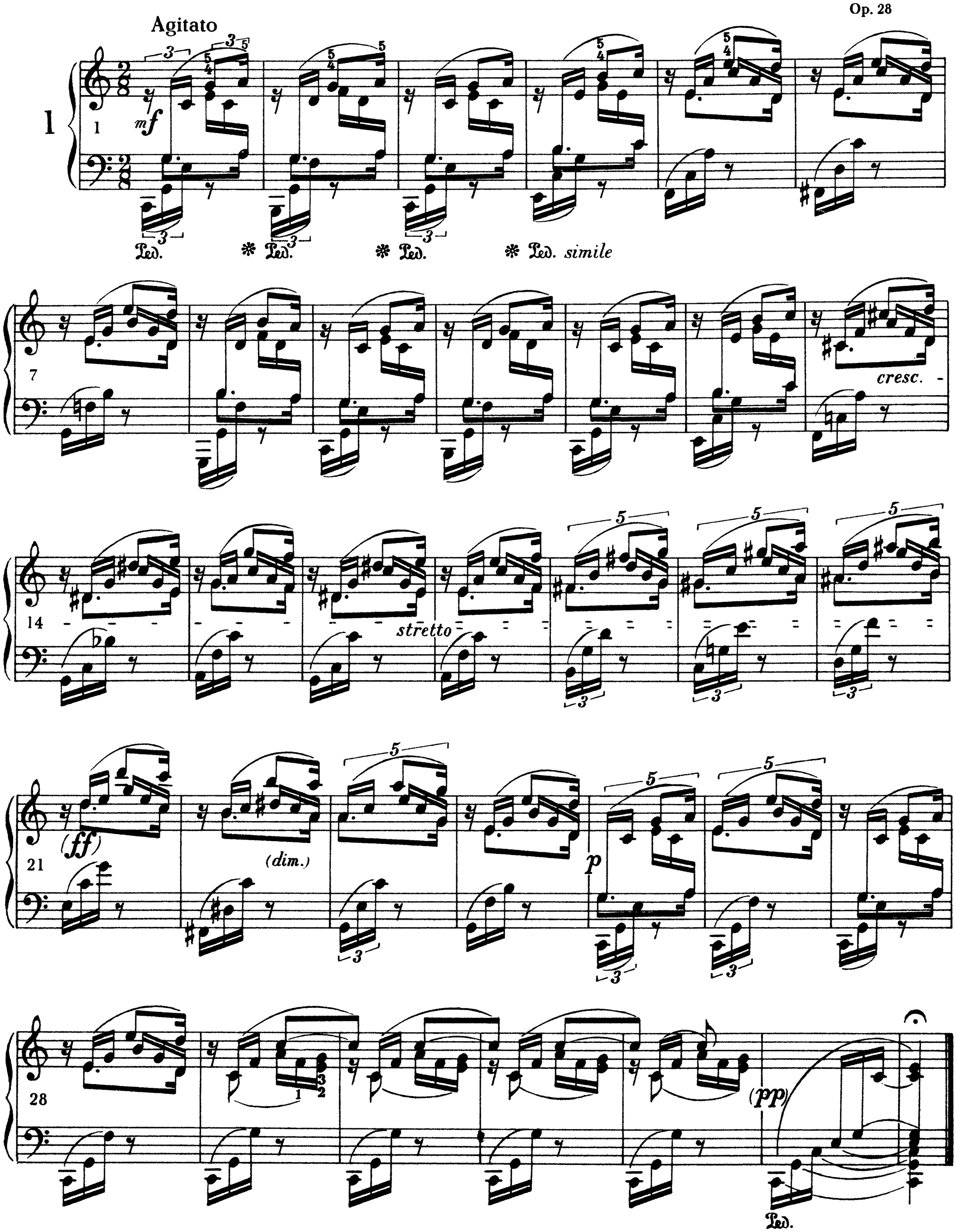
		Page
1	Agitato *mf*	7
2	Lento	8
3	Vivace *leggiermente* *p*	9
4	Largo *espressivo* *p*	11
5	Molto allegro	12
6	Lento assai *sotto voce*	13
7	Andantino *p dolce*	14
8	Molto agitato	14
9	Largo *f*	18
10	Molto allegro *leggiero*	19
11	Vivace *(p)legato*	20
12	Presto *f* *cresc.*	21
13	Lento *p*	24
14	Allegro *pesante*	26
15	Sostenuto *p*	27
16	Presto con fuoco *f*	30
17	Allegretto *p*	34
18	Molto allegro	38
19	Vivace *legato*	40
20	Largo *ff*	43
21	Cantabile	43
22	Molto agitato *f*	46
23	Moderato *p delicatiss.*	48
24	Allegro appassionato *f*	50
25	Sostenuto *p*	54
26	Presto con leggierezza *legatiss.*	58

A son ami Camille Pleyel

PRÉLUDES

FR. CHOPIN

Op. 28



Lento

p

dim.

slentando

sostenuto

Ped. *

Vivace

leggiermente

p

3

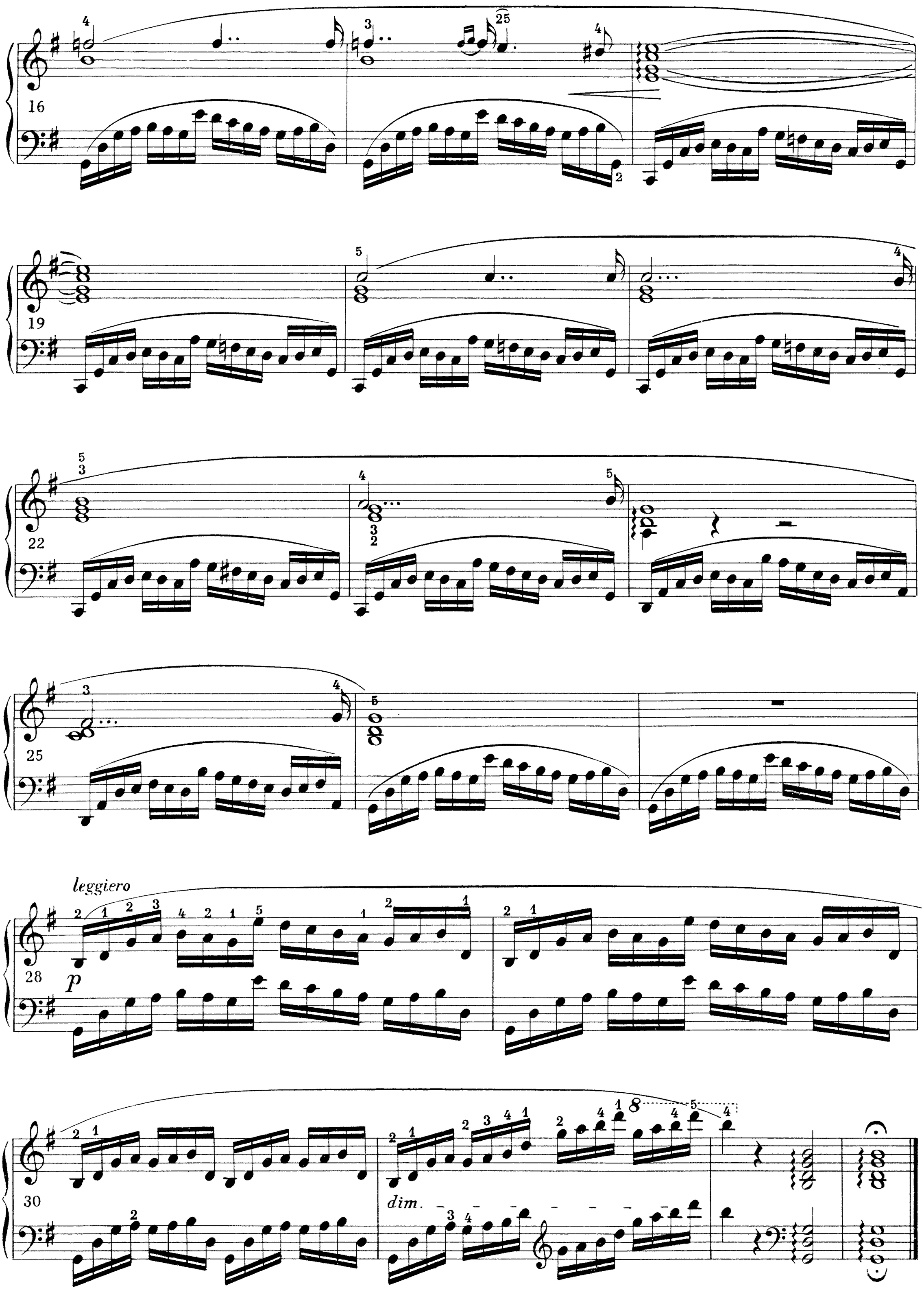
4

7

10

12

13


16
19
22
25
leggiero
28
p
30
dim.

Largo

espressivo

p

stretto

f

Ped. ✻

dim.

p

smorz.

pp

Molto allegro

5 cresc.

7 (f)

14 dim. (p)

20 cresc.

26 (f) dim.

32 f

Lento assai

sotto voce

Ped. * Ped.

(p)

sostenuto

*

(pp)

pp

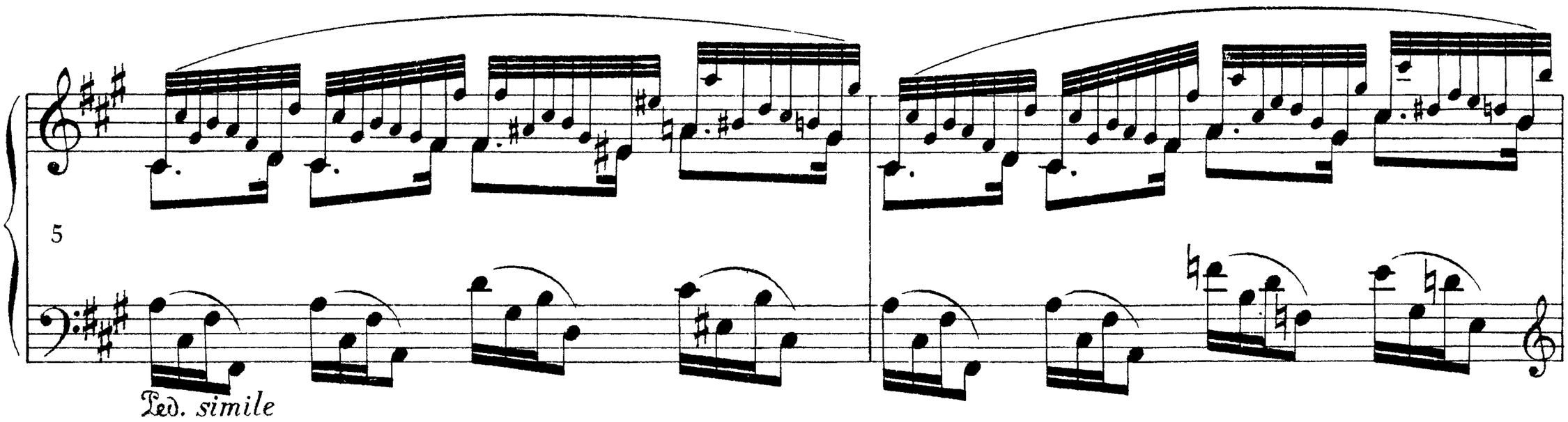
Ped.

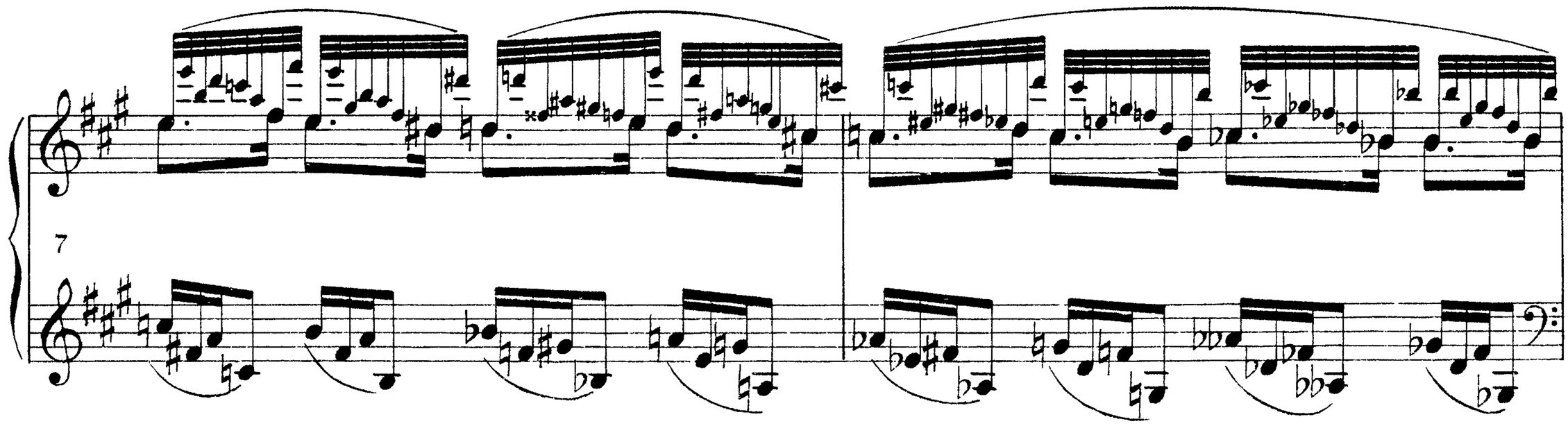
*

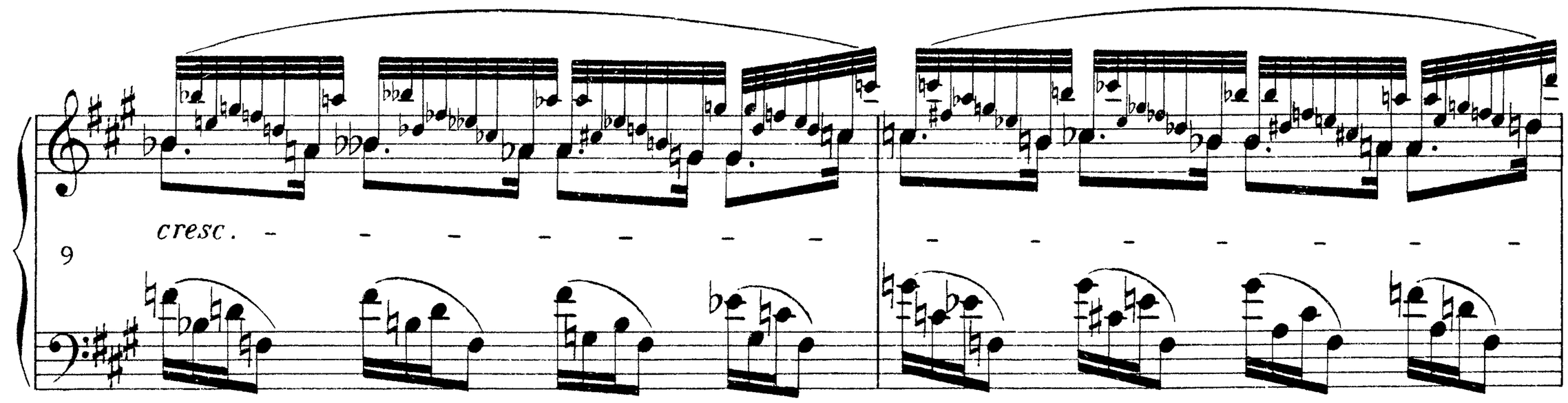
Andantino

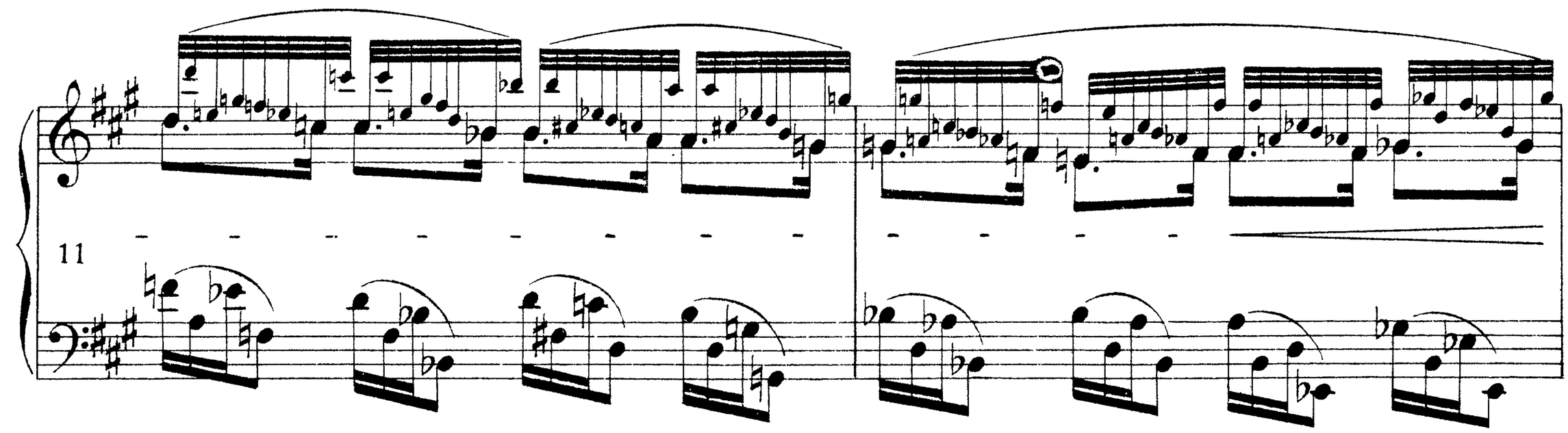
p dolce

Molto agitato


5
Ped. simile


7


9
cresc.


11

13 *f*

15 *ff*

poco riten.

17 *p* *p*

Molto agitato e stretto

19 *cresc.*

21 *ff*

Ped. * Ped. *

23

dim.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

25

Ped. * Ped. * Ped. * Ped. * Ped. *

27

p

Ped. * Ped. *

29

pp

Ped. * Ped. *

31

Ped. * Ped. *

Largo

f

Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped.

✻Ped. *simile*

cresc.

ff *decresc.* *p*

riten.

cresc. *ff*

Ped. ✻

Molto allegro

leggiero

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. simile

Ped. *

Ped. *

Vivace

(p) legato

11

Ped. * Ped. * Ped. *

6

* Ped. * Ped. * Ped. *

11

Ped. * Ped. * Ped. * Ped. * Ped. *

16

Ped. * Ped. * Ped. * Ped. *

21

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Presto

12 *f* *cresc.*

5

9 *cresc.*

13 *(f)*

17

21 *ff*

Ped. * Ped. * Ped. * Ped. *

25

Ped. * Ped. * Ped. * Ped. *

29 *cresc.*

34 (*ff*)

Ped. * Ped. *

38 (*dim.*) *f* *cresc.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

43

Ped. * Ped. * Ped. * Ped. * Ped. *

48

cresc.

53

f

58

64

poco riten.

dim.

70

76

ff

Lento

13

p

legato

Ped. ✻

4

Ped. ✻ Ped. ✻

7

Ped. ✻

11

Ped. ✻

14

(p)

18

(dim.)

Ped. ✻

Più lento

21 *sostenuto*

24

27

Tempo I

30

33

36 (riten.)

Allegro

pesante

14

4

7

10

cresc.

ff

13

16

Sostenuto

p

Ped. * Ped. * Ped. *

28
sotto voce
cresc.

33
cresc.

38
ff

43
p

48
cresc.

53
ff

58

63

68

73

78

83

dim.

smorzando

slentando

ritenuto

Presto con fuoco

16

f

Ped. * Ped. * Ped. * Ped. * Ped. *

4

Ped. * Ped. * Ped. * Ped. * Ped. *

7

Ped. *simile*

10

cresc.

13

15

17

ff

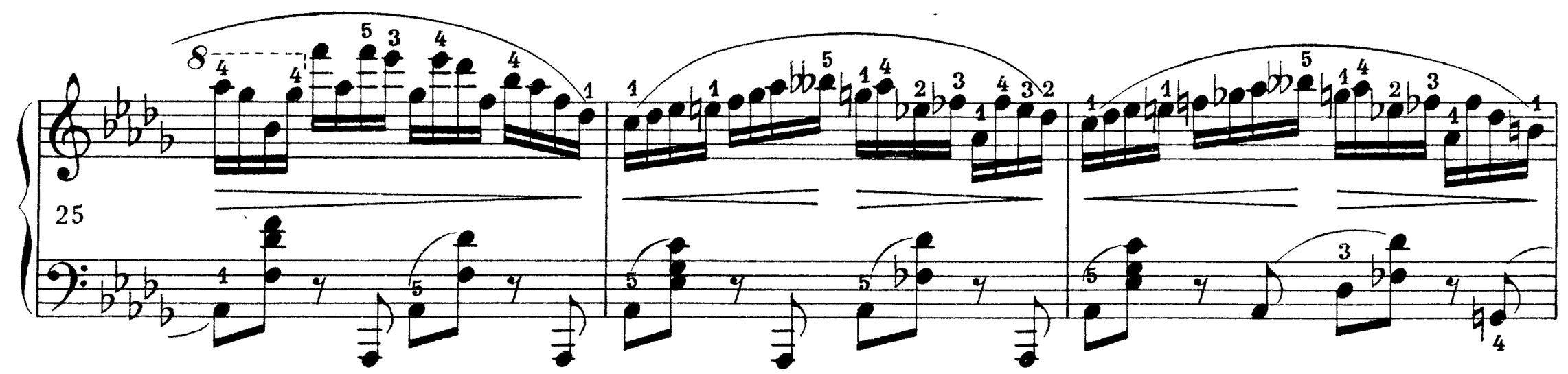
Ped. Ped. Ped. Ped.

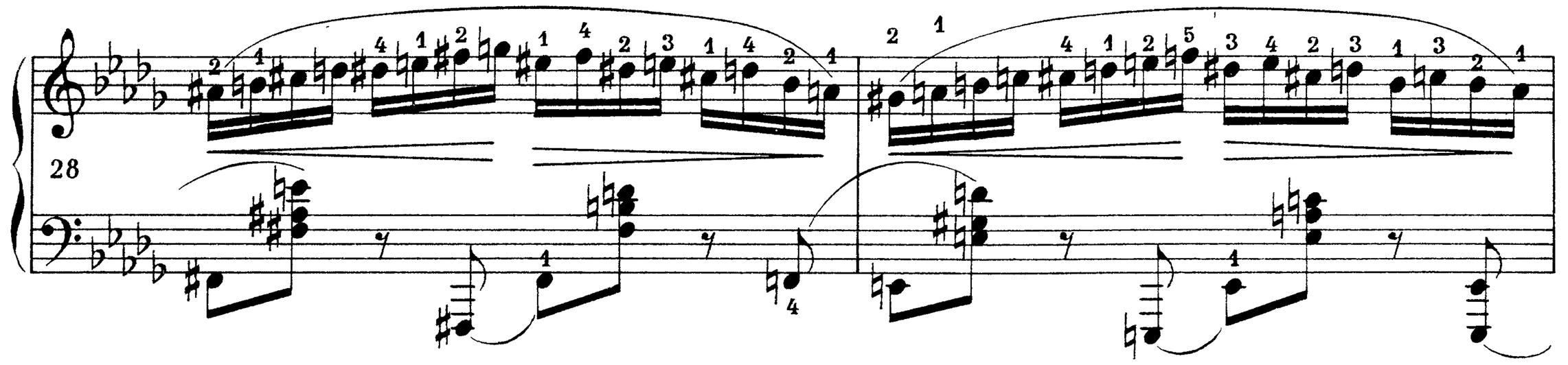
19

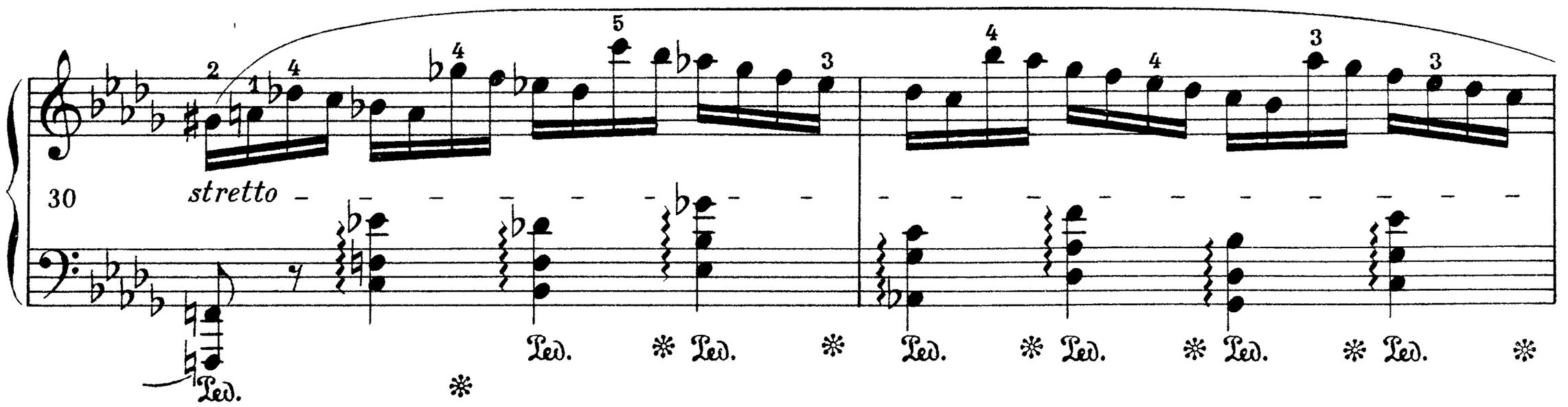
Ped. *simile*

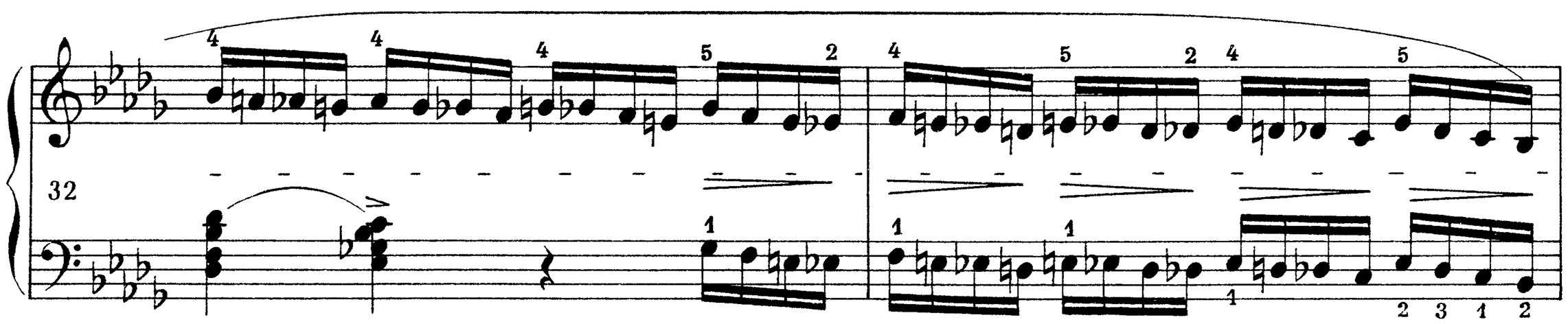
21

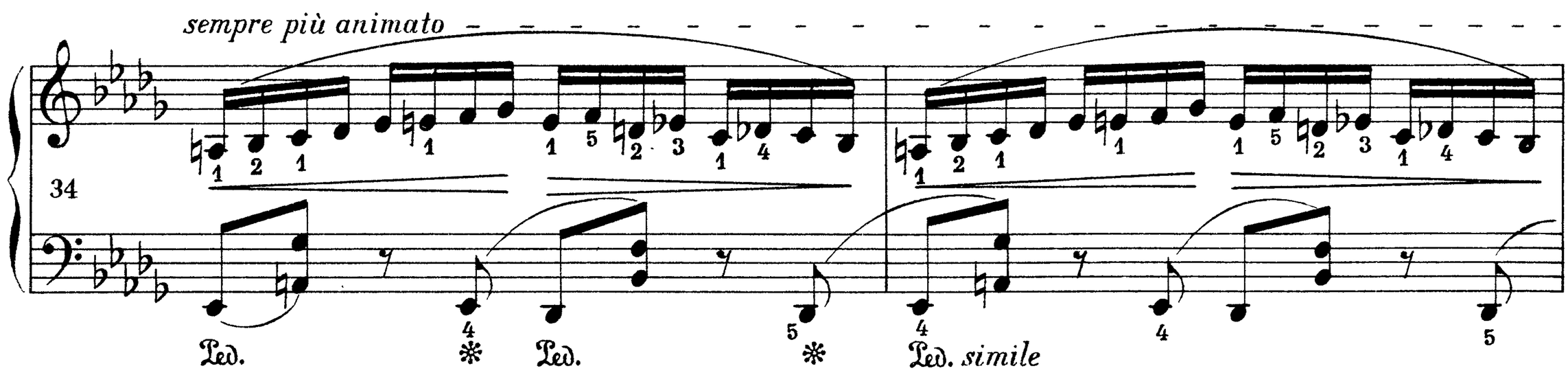
23


8
25


28


30
stretto
Ped.


32


sempre più animato
34
Ped.
Ped. simile

36

38

40

Ped. * Ped. * Ped. *

42

cresc.

44

8

ff

Ped. * Ped. *

Allegretto

17 p

6

11 f

16 cresc.

21 (f) dim.

25

29

(pp)

34

cresc.

ff

39

p

45

49

(f) dimin.

52

55

f

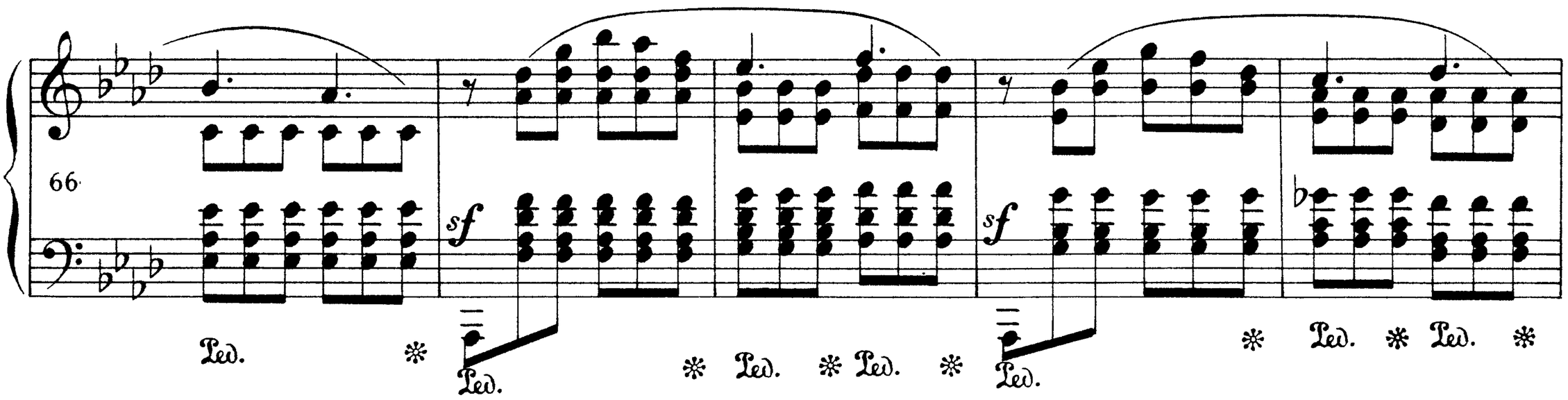
58

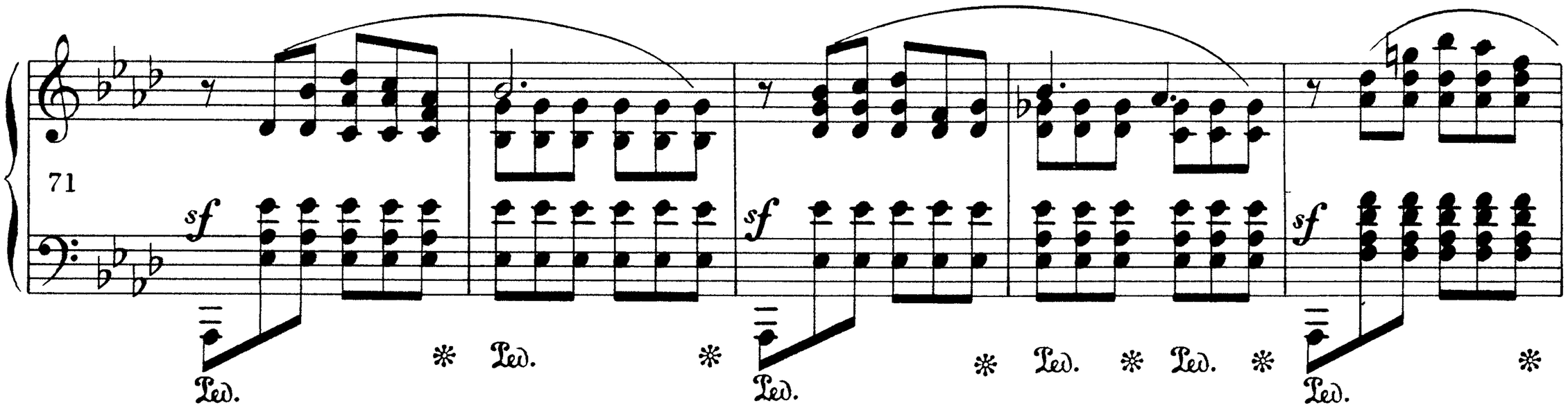
(dim.)

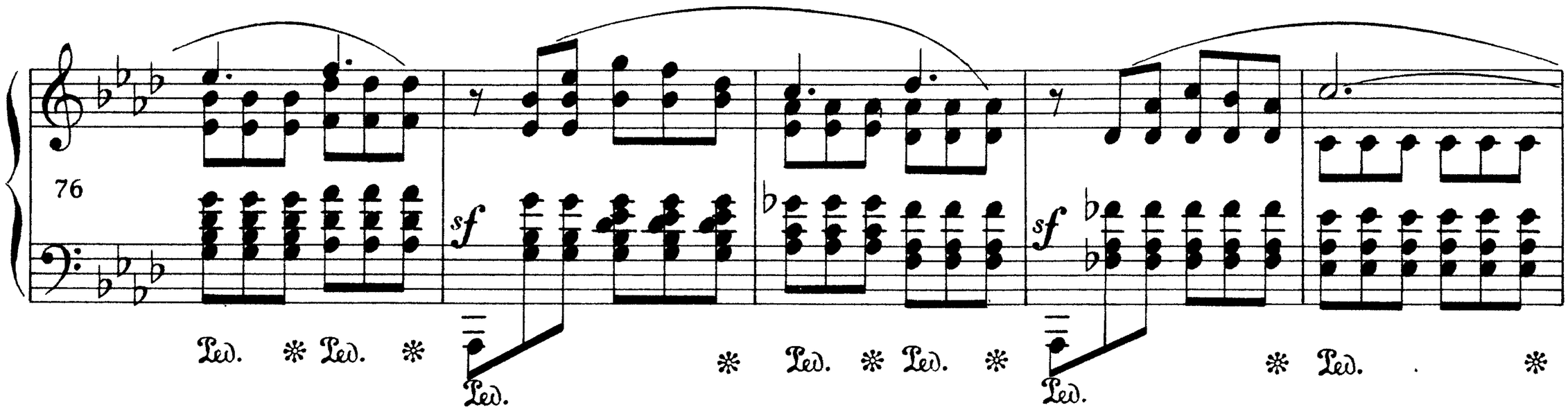
62

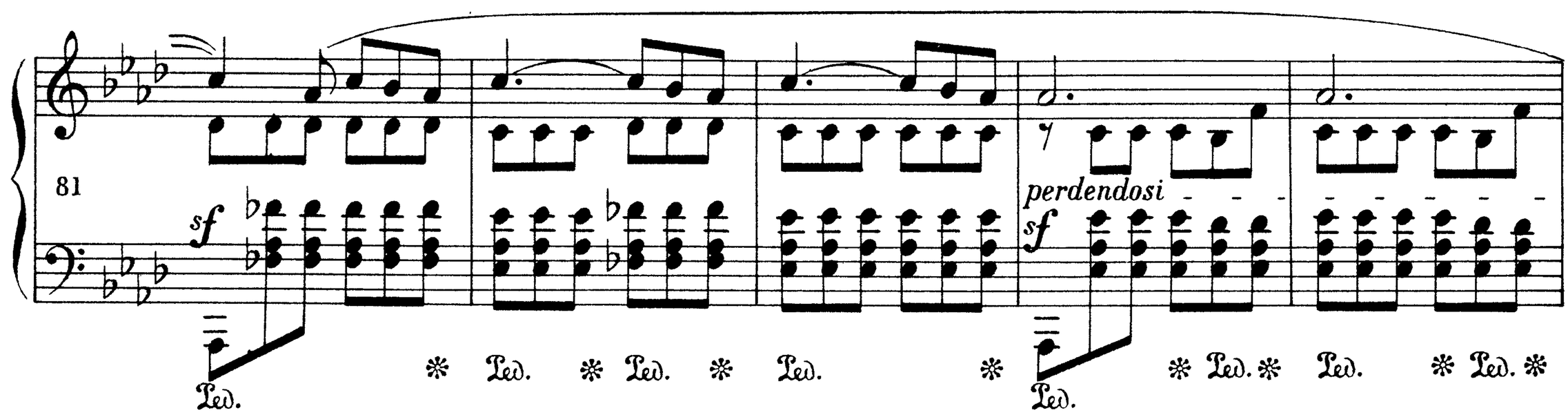
pp sotto voce

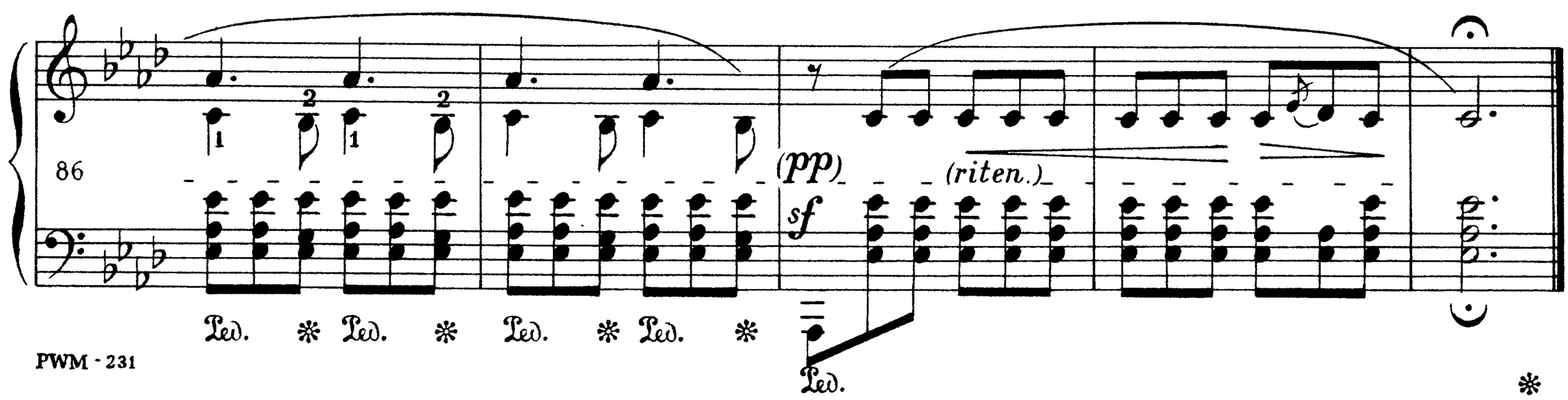
sf


66
sf
sf
Ped.


71
sf
sf
sf
Ped.


76
sf
sf
Ped.


81
sf
perdendosi
sf
Ped.


86
(pp)
(riten.)
sf
Ped.

Molto allegro

18

Ped. * Ped. *

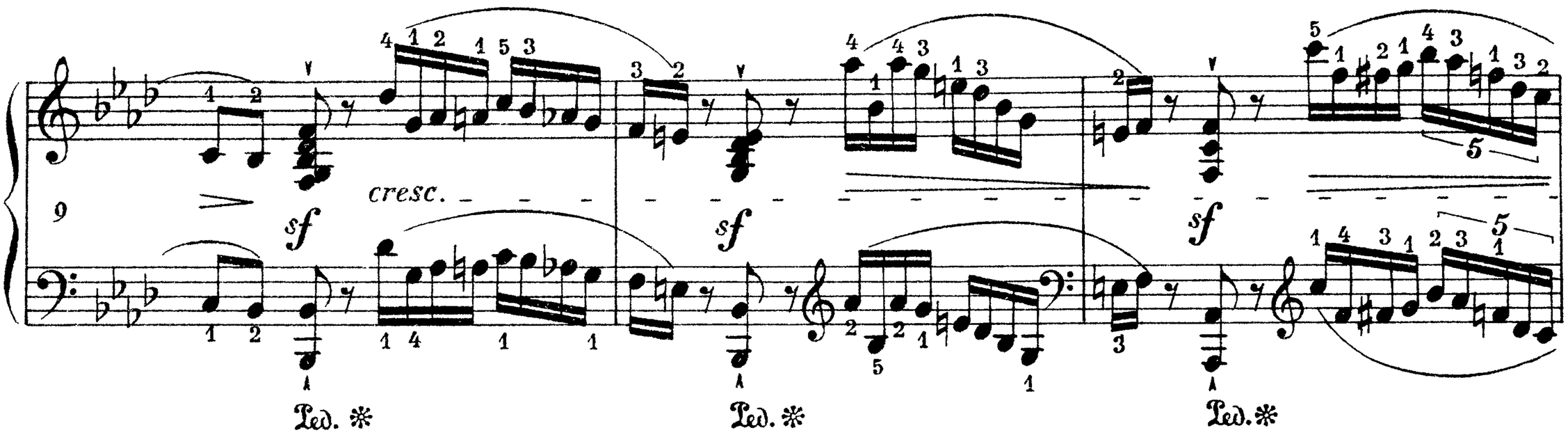
3

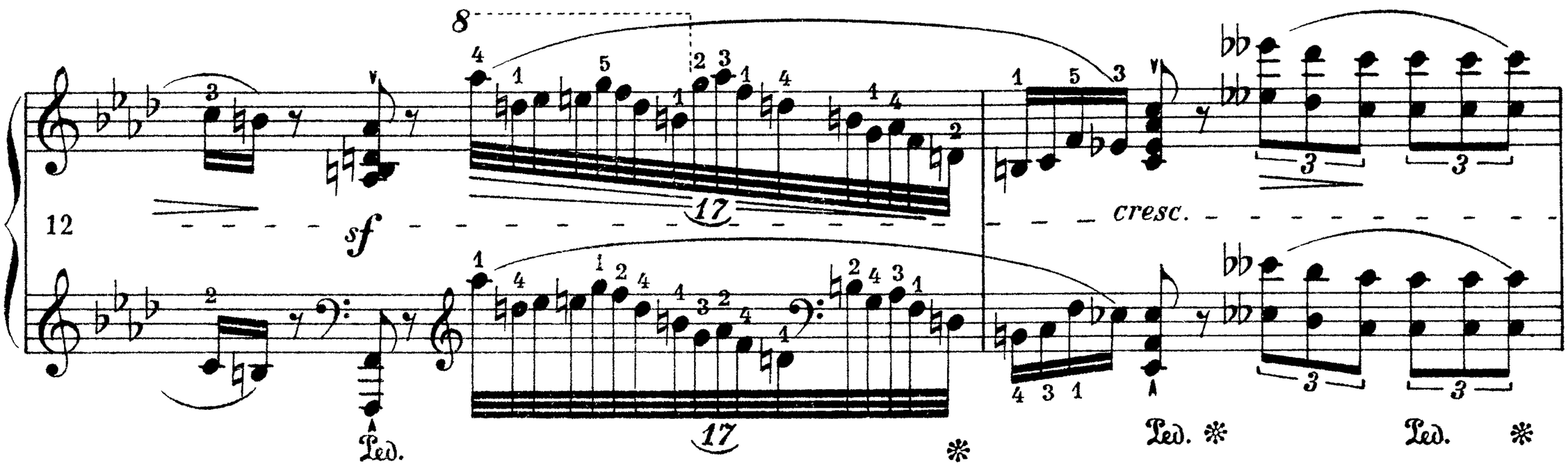
5

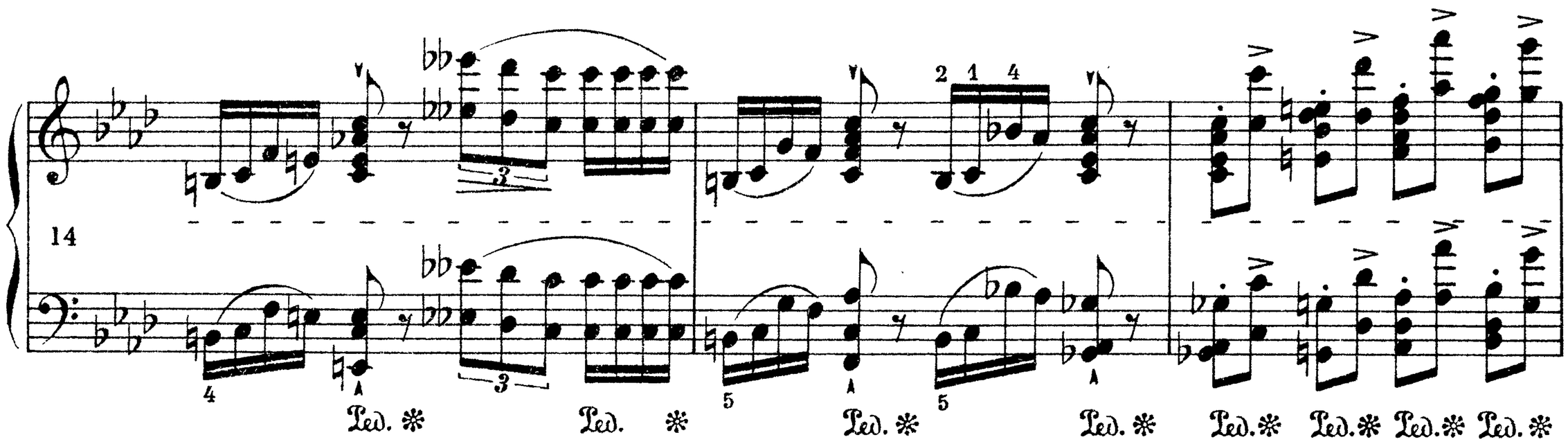
Ped. * Ped. *

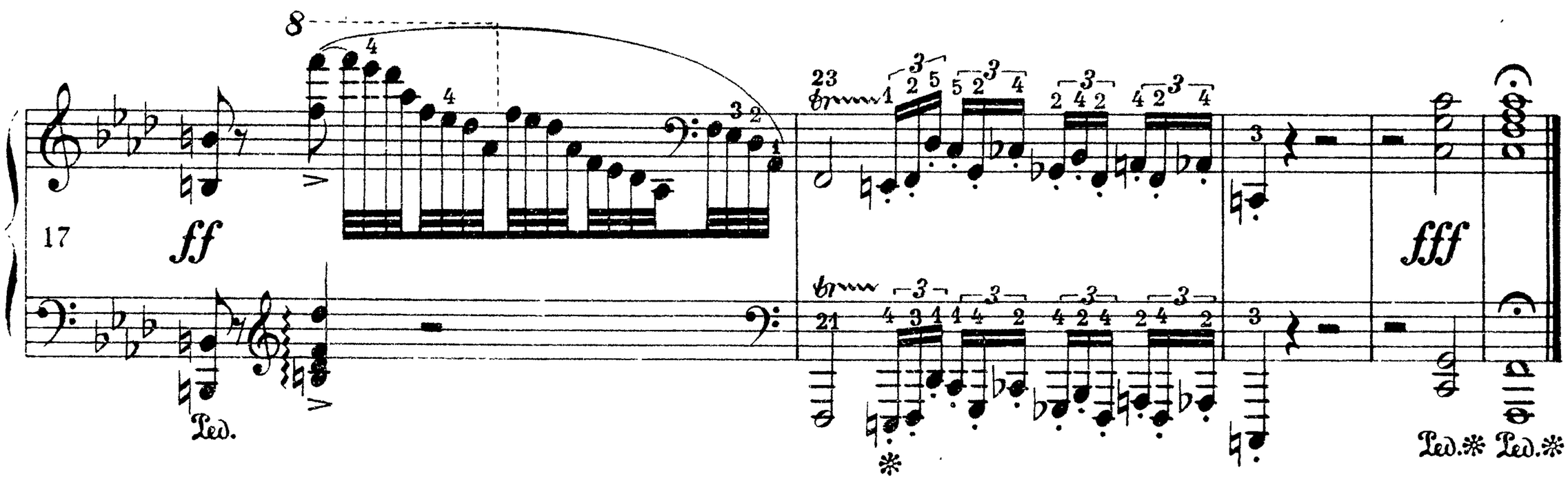
7

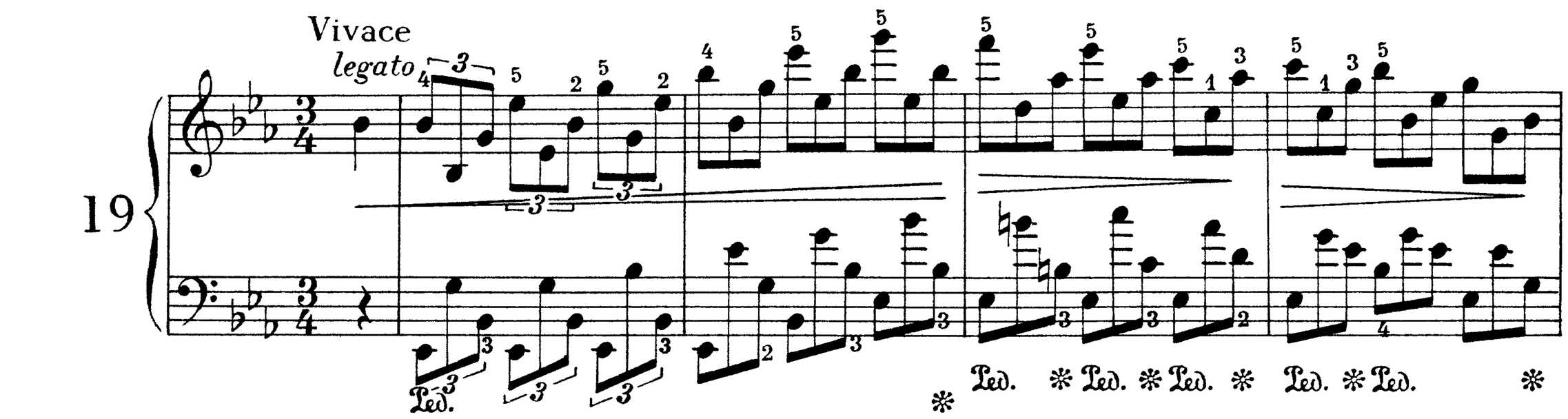
cresc.

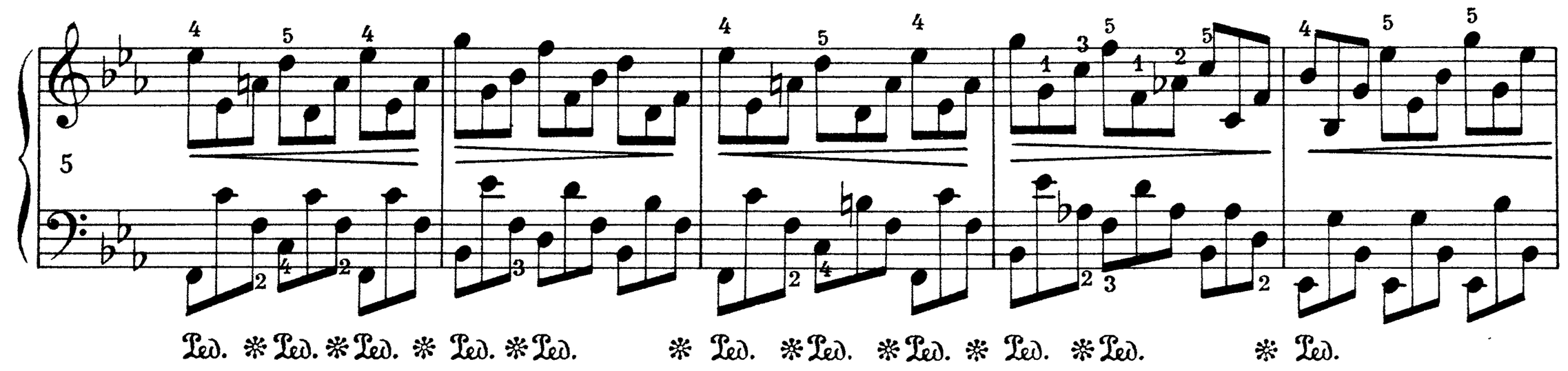

9
cresc.
sf
sf
sf
Ped. ✻
Ped. ✻
Ped. ✻

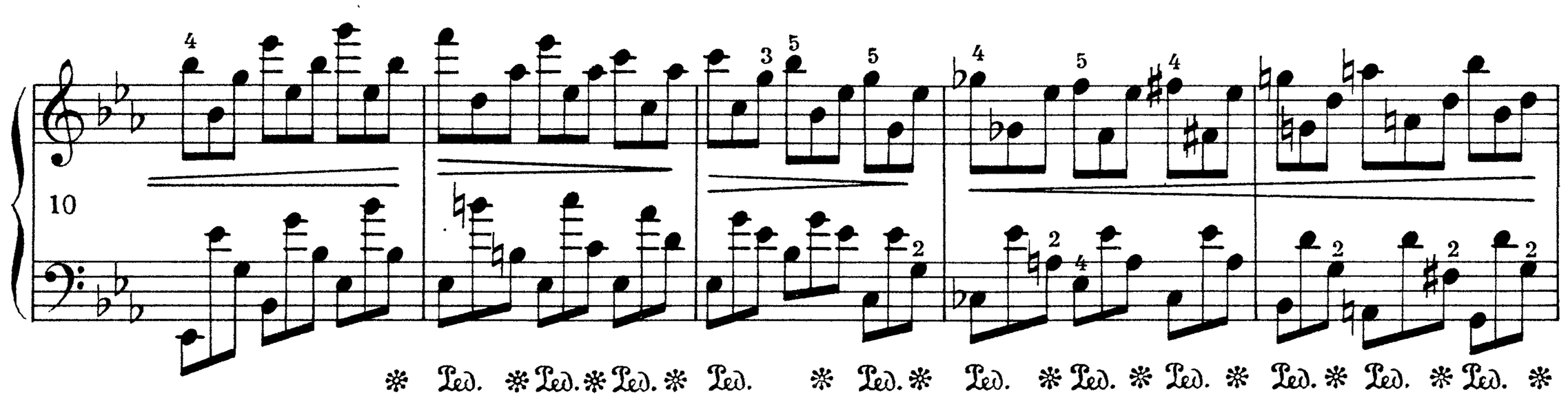

12
sf
cresc.
Ped.
✻
Ped. ✻
Ped. ✻

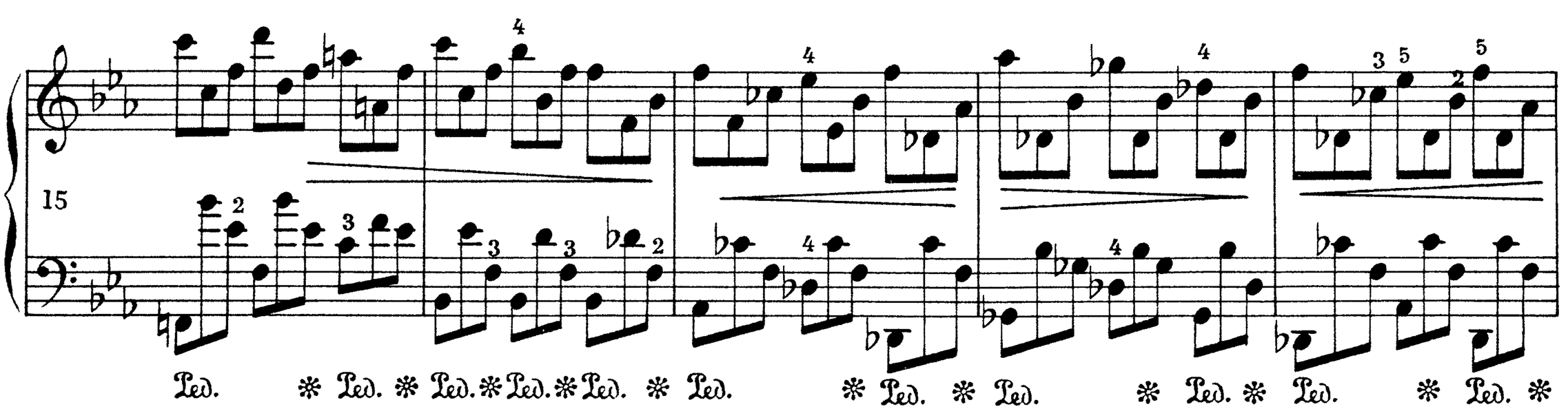

14
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻

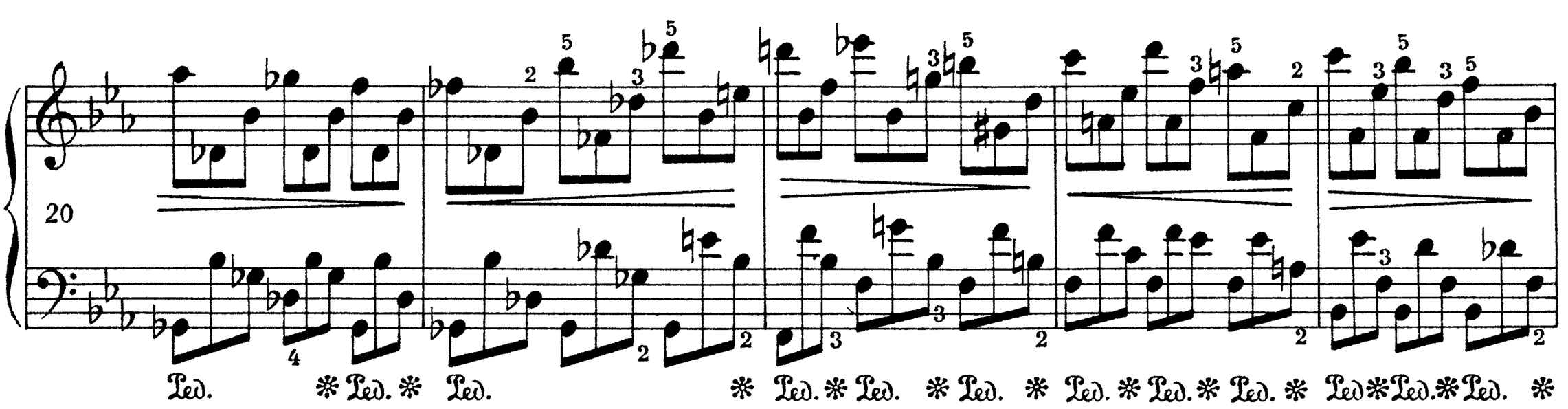

17
ff
Ped.
✻
fff
Ped. ✻
Ped. ✻

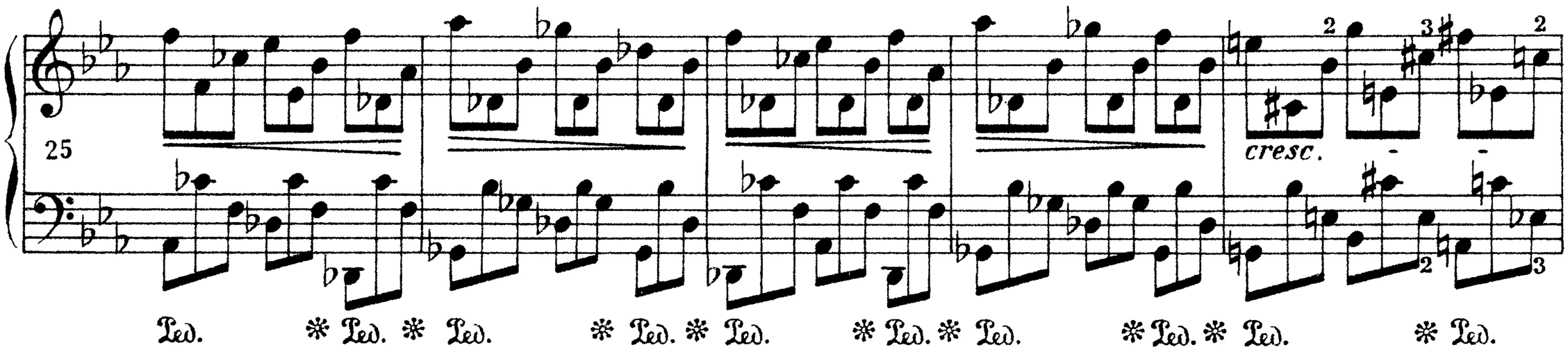

Vivace
legato
19

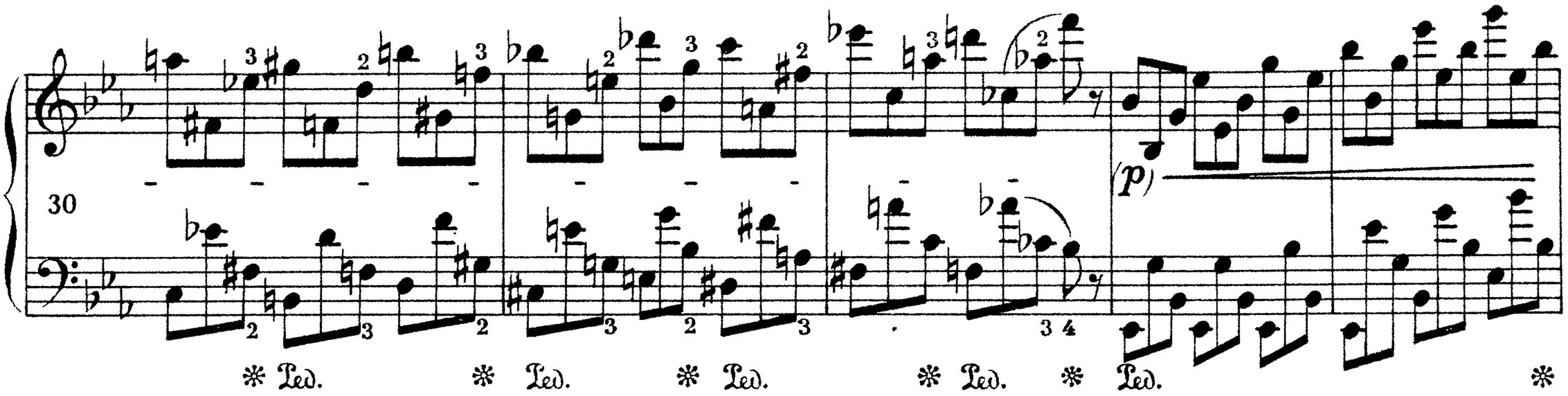

5

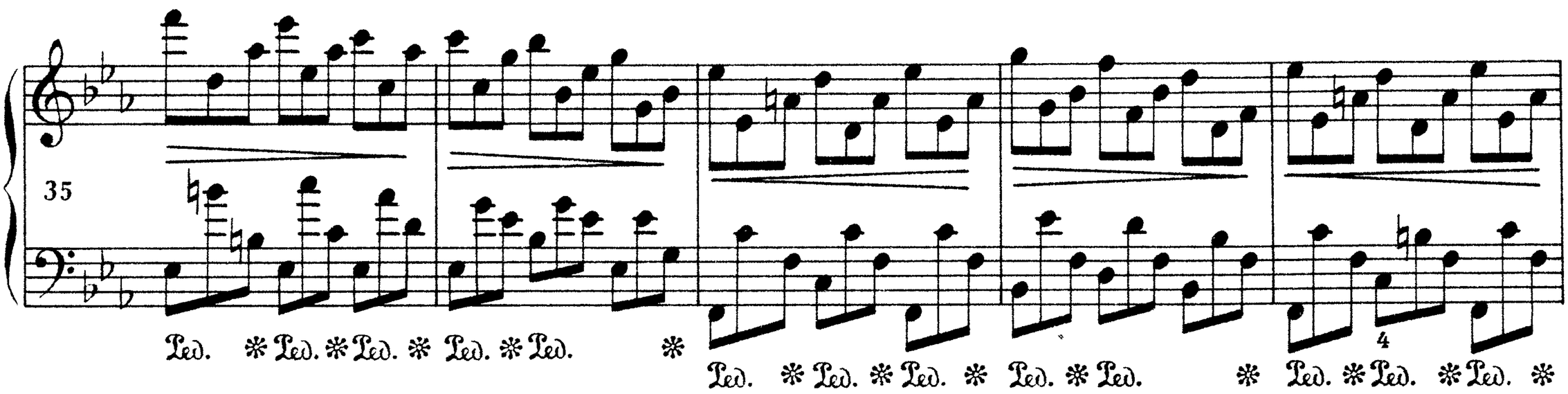

10

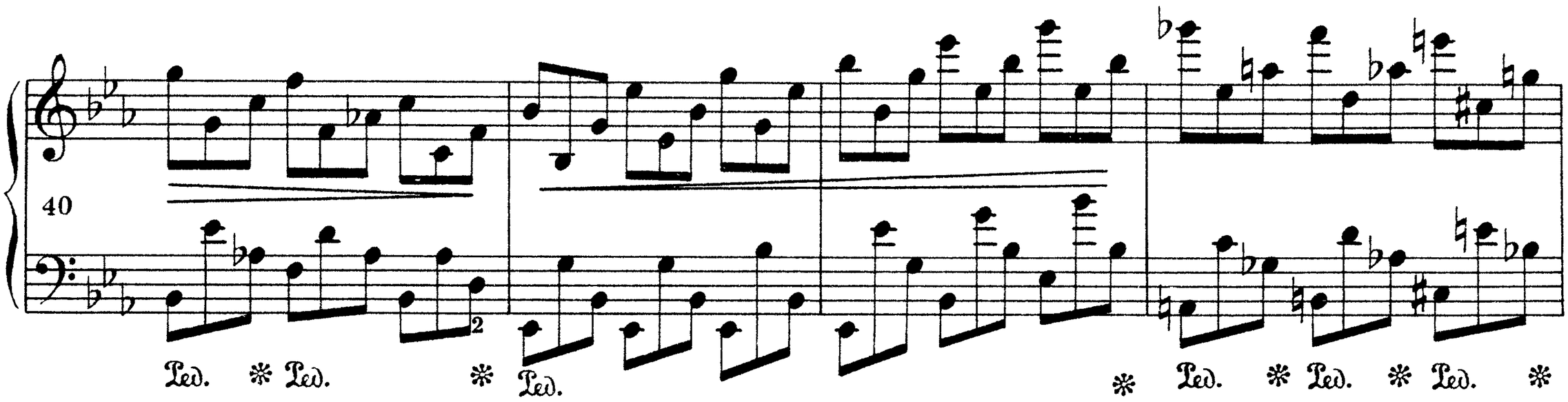

15

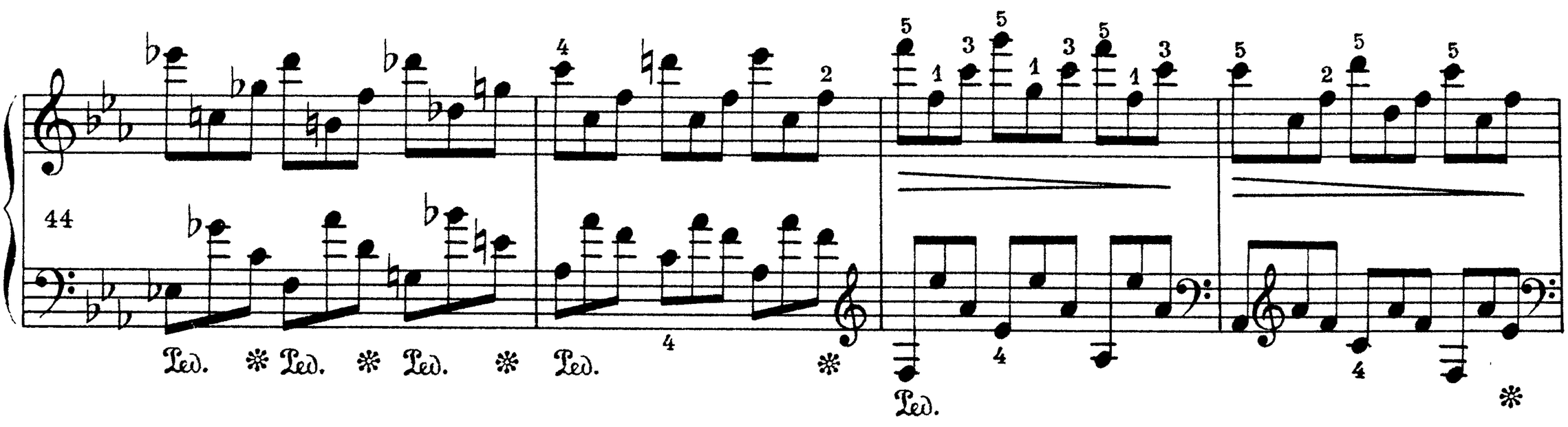

20


25
cresc.
Ped.


30
(p)
Ped.


35
Ped.


40
Ped.


44
Ped.

48

53

58

62

cresc.

66

dim.

ff

Largo

20

ff

(Ped.✻Ped.✻Ped. ✻Ped.✻Ped.✻Ped.✻Ped. ✻Ped. ✻Ped. *simile*)

p

riten.

a tempo

pp

riten.

cresc.

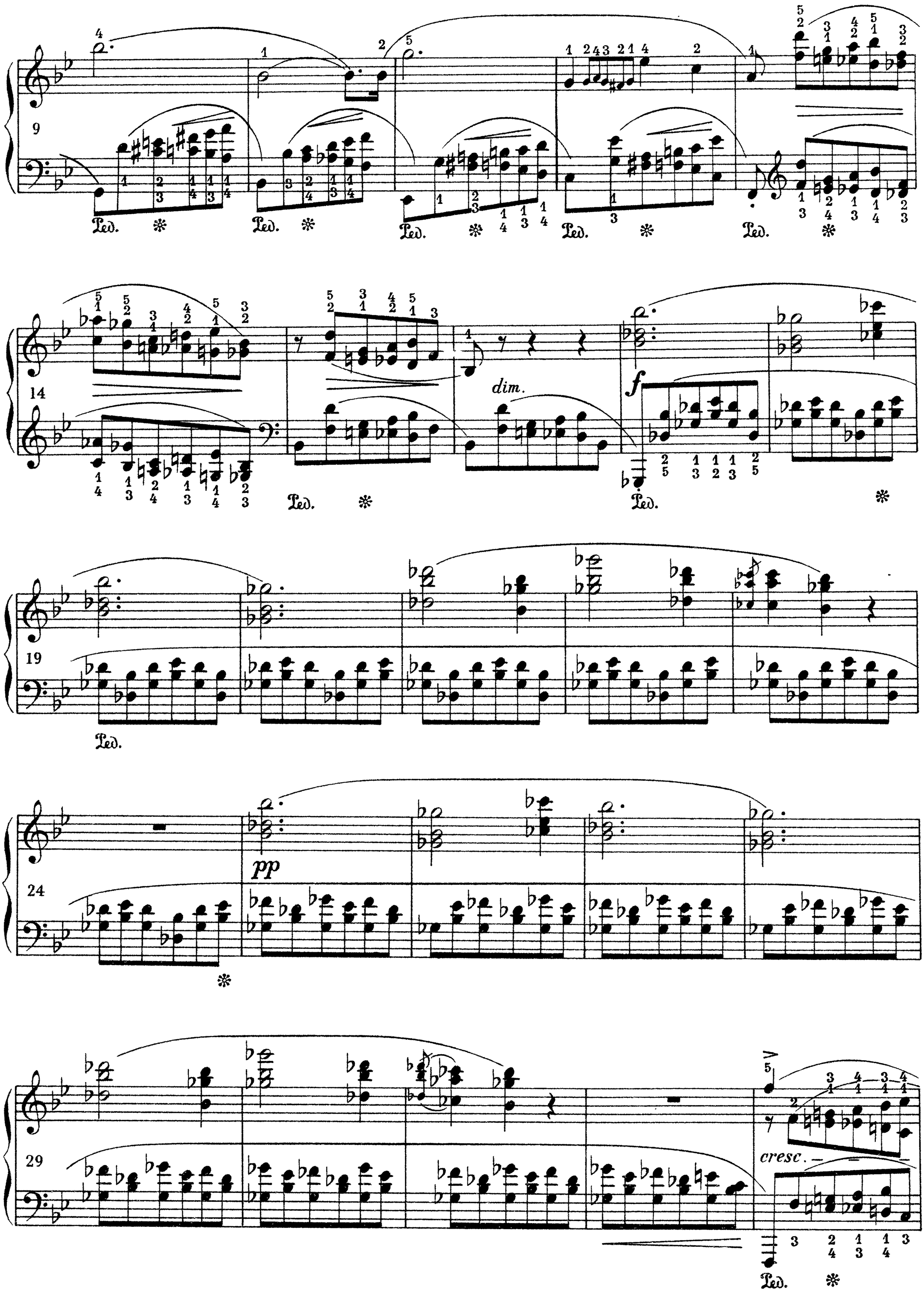
Ped. ✻

Cantabile

21

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻


9
14
dim.
f
19
24
pp
29
cresc.

34

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

39

ff

dim.

Ped. ✻

43

(*p*)

Ped. ✻ Ped. ✻

47

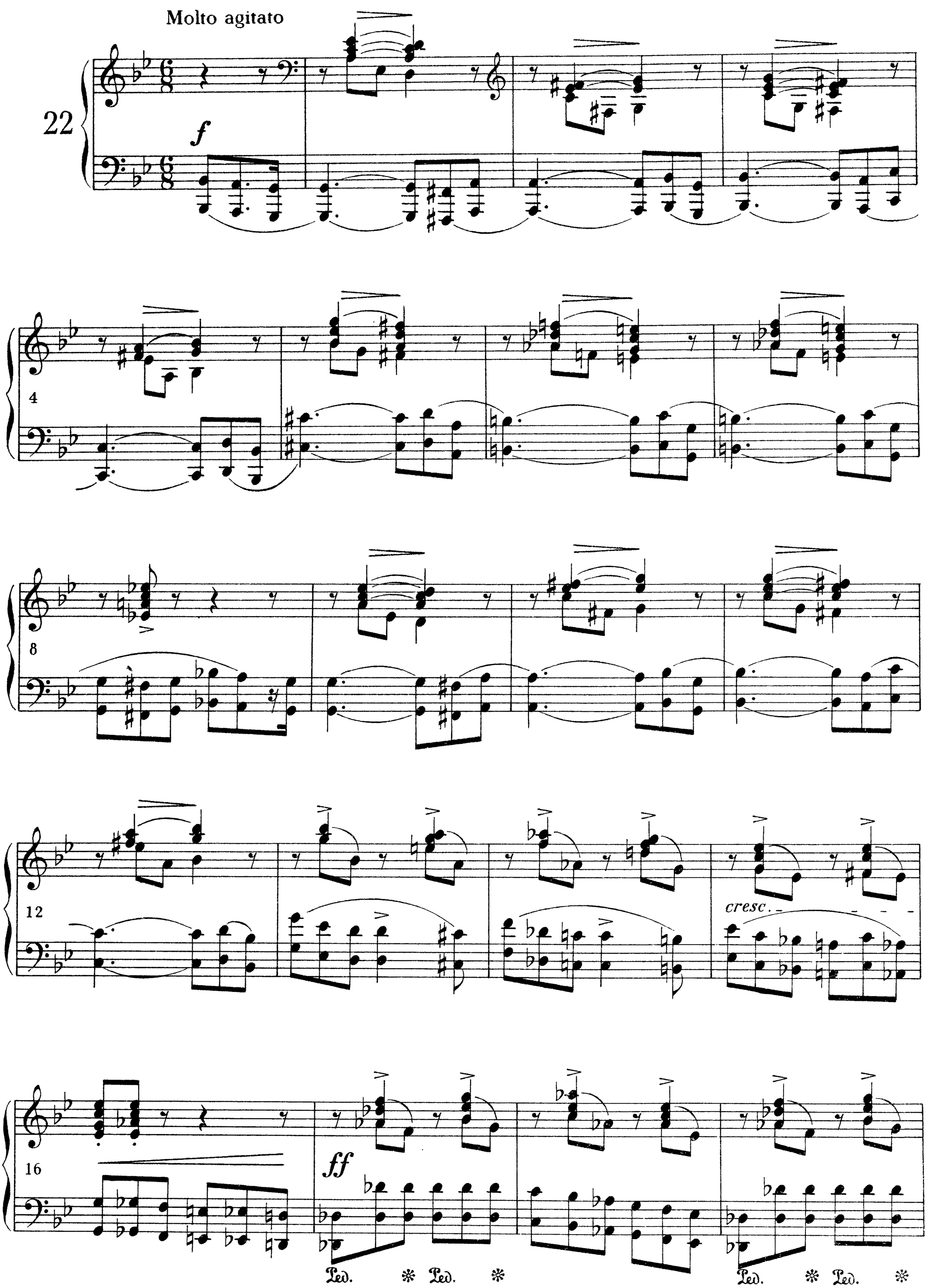
Ped. ✻ Ped. ✻

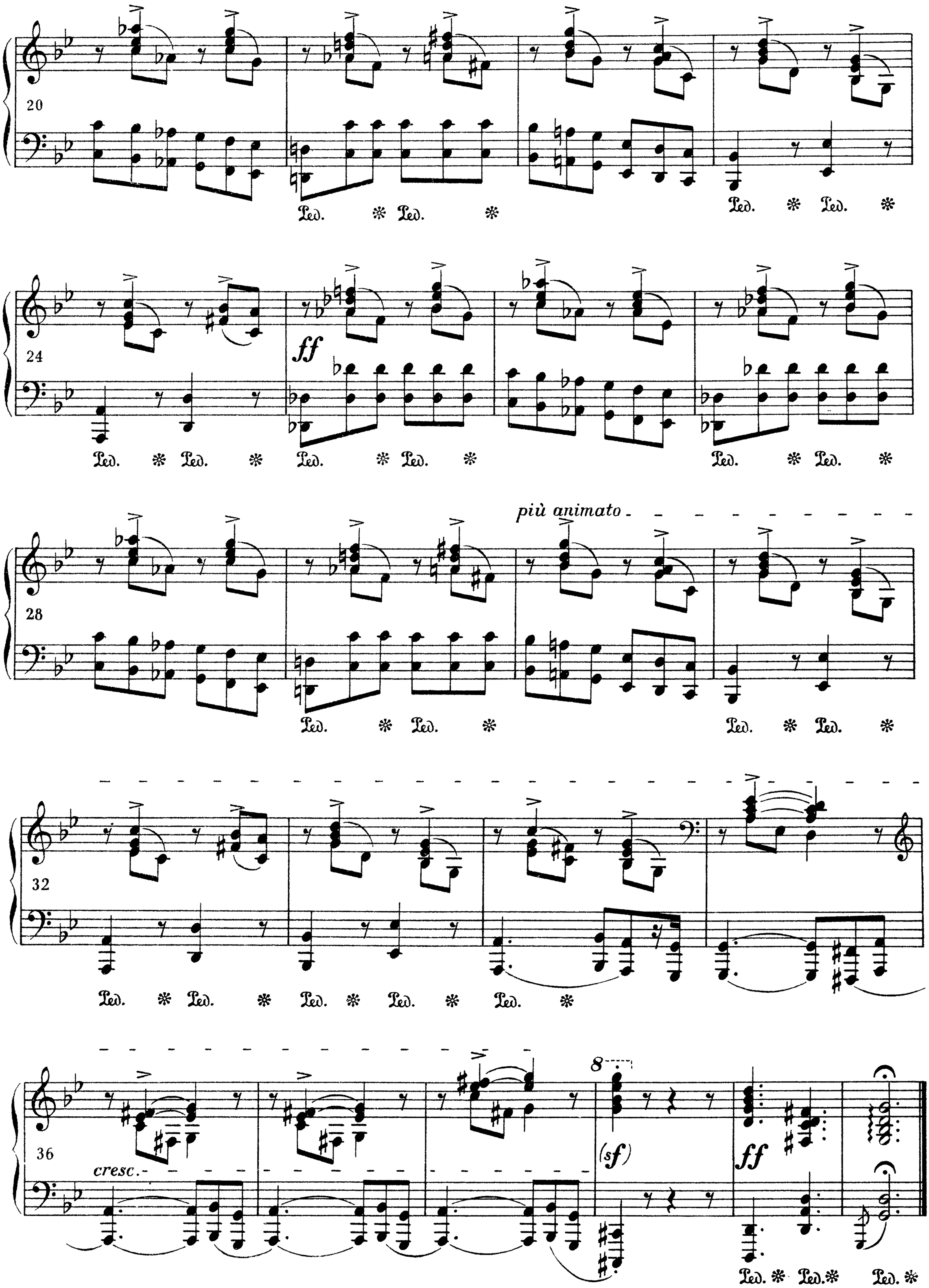
53

cresc.

f

Ped. ✻ Ped. ✻


Molto agitato
22
f
4
8
12
cresc.
16
ff
Ped.
Ped.
Ped.
Ped.


20
24
ff
28
più animato
32
36
cresc.
(sf)
ff

Moderato

23

p *delicatissimo*

Ped. ✻ Ped. ✻

3

Ped. ✻ Ped. ✻ Ped. ✻

5

Ped. ✻ Ped. ✻

7

Ped. ✻ Ped. ✻ Ped. ✻

9

Ped. ✻ Ped. ✻

poco riten.

a tempo

dim.

smorz.

Allegro appassionato

24

f

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

18

sempre f

Ped. ✻ Ped.

21

✻ Ped. ✻ Ped.

25

✻ Ped. ✻ Ped.

28

✻ Ped. ✻ Ped. ✻ Ped. ✻

31

Ped. ✻ Ped. ✻ Ped. ✻

34

Ped. * Ped. * Ped. *

37

Ped. * Ped. * Ped. * Ped. *

41

con forza

cresc.

Ped. * Ped. *

45

p

Ped. * Ped. *

49

f

cresc.

Ped. * Ped. *

53

ff

Ped. * Ped.

56

58

cresc.

61

fff stretto

65

sempre ff

68

stretto

72

fff

A Mademoiselle la Princesse Elisabeth Czernicheff

PRÉLUDE

Sostenuto

Op. 45

25

p

(m.d.)

sempre legato

(m.s.)

Ped.

7

(m.s.)

Ped.

12

Ped.

17

Ped.

21

Ped.

26

(cresc.)

Ped. * Ped. * Ped. * Ped. *

30

f

Ped. * Ped. * Ped. * Ped. *

34

pp

Ped. * Ped.

38

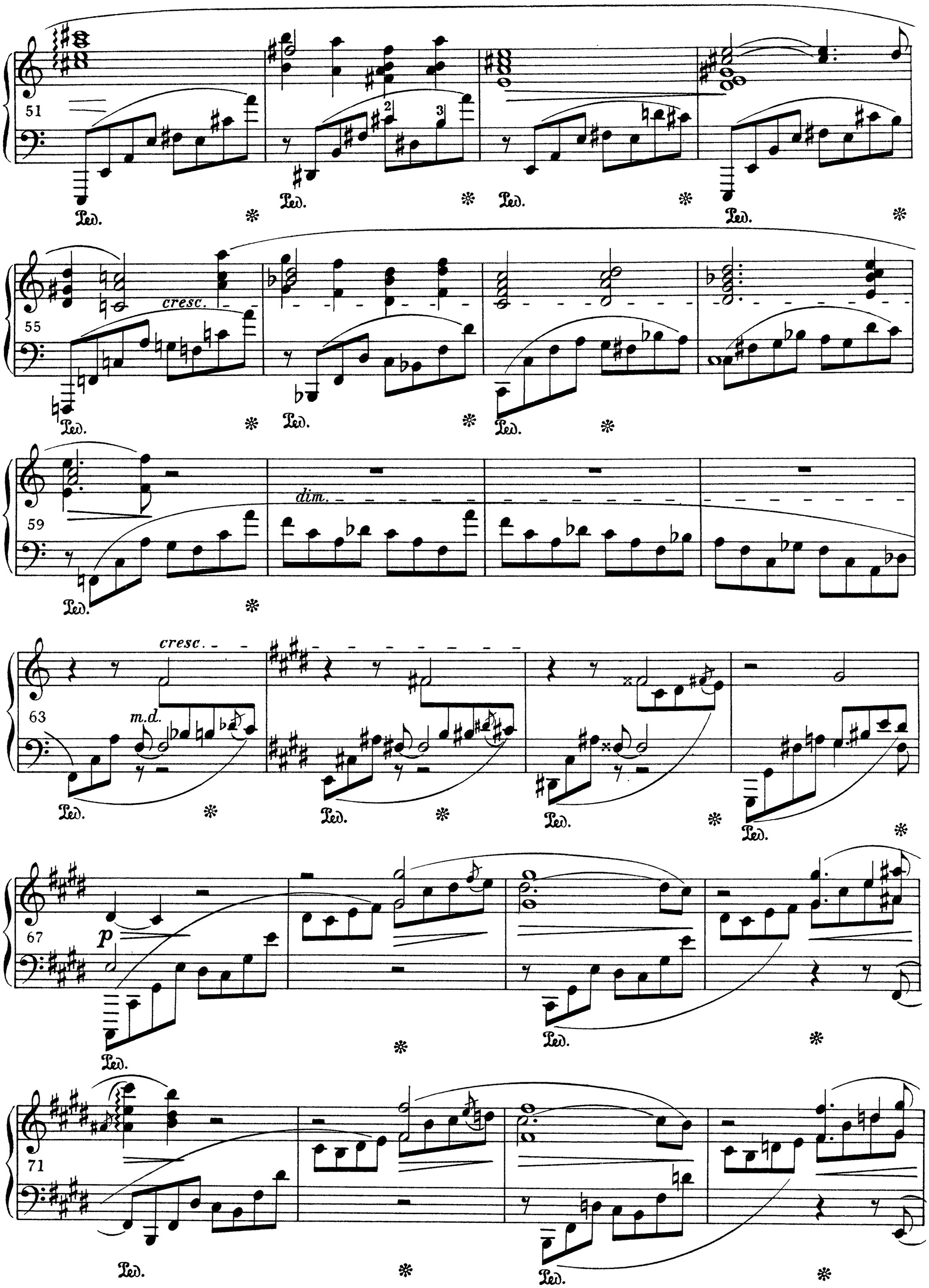
Ped. * Ped.

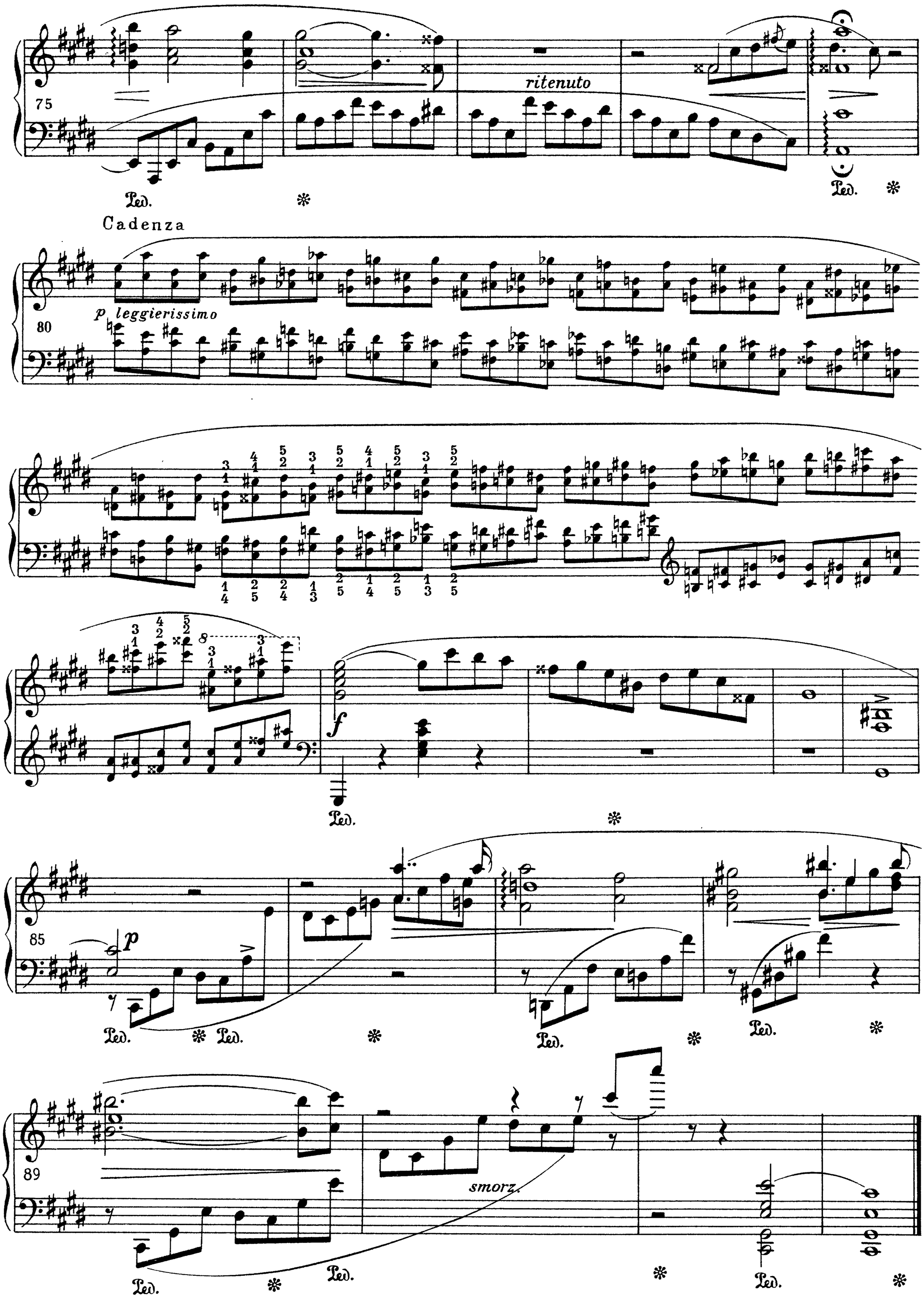
42

Ped. * Ped. * Ped.

46

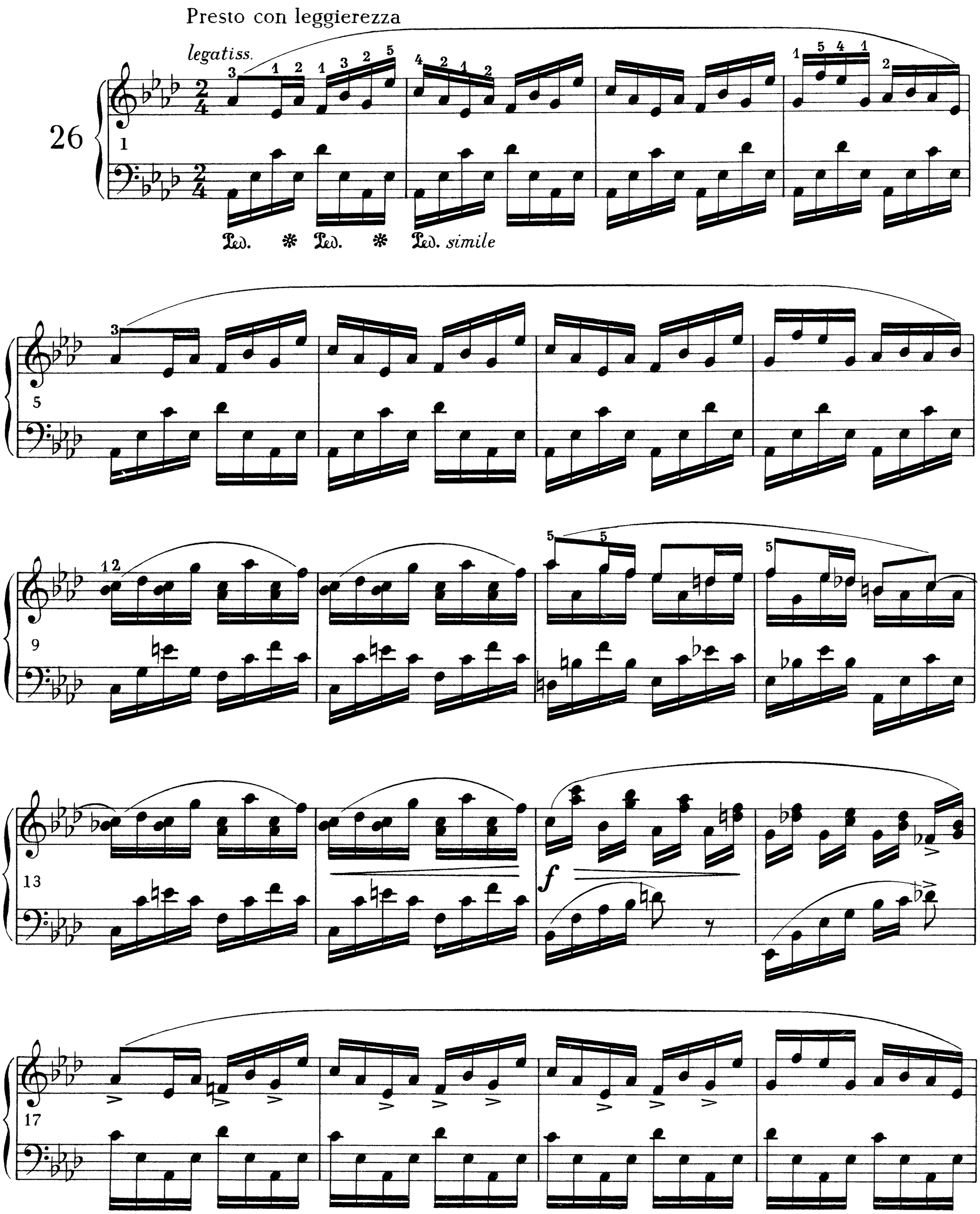
Ped. * Ped. * Ped. *


51
55
cresc.
59
dim.
63
cresc.
m.d.
67
p
71
Ped.


75
ritenuto
Ped.
Cadenza
80
p leggierissimo
f
85
p
smorz.
89

A mon ami Pierre Wolff

PRÉLUDE



21

cresc.

cresc.

25

29

ff

diminuendo e ritenuto

33

(a tempo)

p

sempre

37

accelerando e smorzando

pp

con pedale

THE CHARACTER OF THE PRESENT EDITION

The principal aim of the Editorial Committee has been to establish a text which fully reveals Chopin's thought and corresponds to his intentions as closely as possible. For this reason the present edition has been based primarily on Chopin's autograph manuscripts, copies approved by him and first editions. The Committee has had to take into account the fact that even though a manuscript may have served as a basis for a first edition, it is not always the final version of any particular piece. Chopin frequently changed details of his compositions up to the very last moment. So much is clear not only from contemporary sources, but also from variants between original editions and manuscripts. Such variants, moreover, cannot possibly be considered to be engraver's errors or editorial alterations. The manuscripts will always be the prime source for the textual verification of Chopin's works. But although no effort has been spared, it has not always been possible to discover or study a given manuscript. The Editorial Committee has also consulted recent editions for purposes of comparison.

When it has proved impossible to establish the authentic version or the one corresponding to Chopin's last intentions, any discrepancy has been carefully indicated in the Commentary.

Dynamic and agogic signs correspond to the manuscripts and first editions. Sometimes they have been supplemented by the repetition of signs appearing in identical or similar places. Other additions have been placed in brackets. Chopin's original fingering, rare though it is in the manuscripts and first editions, has been expressly indicated in the Commentary.

The pedal marks given by the Editorial Committee are strictly in accordance with the manuscripts and original editions. Certain insignificant modifications have been introduced, but only where this is required by the greater resonance of modern pianos, as well as in analogous passages or repetitions, where comparison has revealed inconsistency, or where correction or completion is required owing to mistakes or negligence. Chopin's pedal-marking is usually careful, precise, and in certain places very delicate, sometimes producing entirely new pianistic effects (e.g. at the beginning of the Polonaise-Fantasia). Those passages in which Chopin has not marked the pedalling are generally explained by the fact that the pedalling required is very simple, and is therefore self-evident; or, on the contrary, that it is so subtle as to be too complicated, if not impossible, to indicate. In any case, the use of the pedal is a very delicate and entirely individual matter, depending on many factors, such as instrument, touch, tempo or acoustics of the room. For this reason, the Editorial Committee has decided to leave the pedalling as found in the original documents. This conforms with the principles adopted in the present edition.

In principle, Chopin's phrasing has been retained. But certain slurs have been modified in the interests of simplicity, exactitude or clarity. In Chopin's manuscripts slurs are sometimes placed carelessly, and do not always correspond in original editions.

The editors have introduced some slight modifications of the original in the arrangement and outward appearance of the musical text. Harmonic notation and accidental signs have been altered or added where necessary, and certain changes in the distribution of notes have been effected so as to ensure the clearest visual presentation of the music, of the composer's intentions, and to safeguard the performer from hesitations, uncertainties or misunderstandings. In these cases, the editors have endeavoured to keep to the notation of the manuscripts and first editions as closely as possible, and have tried to avoid the exaggerations which sometimes characterize previous editions of Chopin's works.

For this reason also, we have very often left certain inconsistencies occurring in the notation of similar passages undisturbed. Such variants often appear in Chopin's works, not only in the notation but also in the contents of the music. Any important modification of Chopin's notation, however, has been clearly indicated in the Commentary.

In ornamentation, Chopin's original notation has been retained; attention has been drawn to any ornament appearing in different forms in the manuscripts and original editions. Wherever the execution of an ornament may give rise to doubt, the most appropriate manner has been carefully shown.

The chief difficulty lies in the method of beginning a trill. The following principles should be observed:

1) Where the principal note of a trill is preceded by an upper appoggiatura: , or by a sequence of grace notes: , , , the trill begins on the upper note: . In the latter case ( ), the repetition of the principal note at the beginning should be avoided. The following: does not exist in Chopin. To obviate this mistake certain editors have added an upper appoggiatura to the notation of these trills: .

2) Where the principal note of the trill is preceded by the same note written as an appoggiatura: , the trill should always begin on the principal note: , but should never be played thus: etc.

3) Doubt may arise where the notation of the trill contains no appoggiatura. In his study *Ornamentation in the Works*

of Frederick Chopin (London 1921, p.1), J. P. Dunn suggests that in these cases the trill should always begin on the principal note (as if it were written:).

Contrary to the opinion often expressed that a trill should always begin on the upper note, this principle is confirmed by the fact that Chopin sometimes writes a trill with an appoggiatura on the same pitch level as the principal note, and at other times, in a similar or corresponding place, completely omits the appoggiatura, and *vice-versa*; e.g. in the autograph of the first movement of the Sonata in B minor the trill in bar 52 is written without an appoggiatura, while the corresponding trill in the recapitulation has, in addition to the principal note, an appoggiatura on the same pitch level. There is no reason whatsoever to suppose that the second trill should be executed differently from the first.

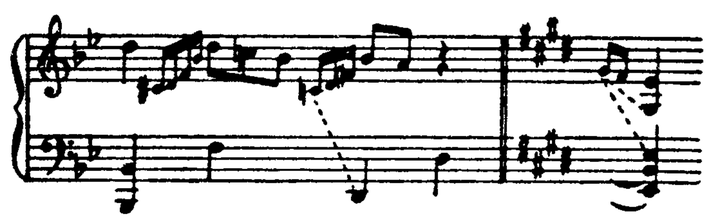
Dunn adds (op. cit., p. 24) that the trills written without the principal note given as an appoggiatura may sometimes begin on the upper note, where this does not disturb the melodic line. Generally speaking, it can be established as a principle that in doubtful cases the trill should be started so as to link up as smoothly as possible with the preceding notes, e.g. filling a missing step or avoiding the repetition of a principal note, already performed (cf. ex.1 and 2).

4) Difficulty may arise from the fact that Chopin sometimes used *tr* in place of the conventional sign to indicate a mordent. In the autograph MS of the Ballade in A♭ major a simple mordent sign appears in bar 3, while at the corresponding point in bar 39 Chopin has written *tr* (see also Bronisława Wójcik-Keuprulian *Melodyka Chopina*, Lwów 1930, p. 56). This is justifiable in so far as the mordent is a short form of the trill, and in a quick movement the trill is often executed as a mordent. Places where the *tr* sign may be taken to be a mordent have been indicated in the Commentary.

5) When the ending of a trill is not expressly indicated, the trill should always be completed by playing the principal note after the upper note.

6) Finally, it must be remembered that all ornaments, whether appoggiaturas, mordents, trills, turns or arpeggios, should be performed according to the accepted principle, i.e. the duration of the ornament must be subtracted from the duration of the principal note, e. g.: is played: or

In Chopin's works, the signs written in his own hand in the copies of Madame Dubois, now preserved in the Library of the Paris Conservatoire (see E. Ganche *Dans le souvenir de Fr. Chopin*, Paris 1925, p. 205 sqq.), leave no doubt, from the rhythmic point of view, as to Chopin's method of executing these ornaments. There, *inter alia*, we find signs indicating that the first note of the ornament in the upper staff is to be played simultaneously with the bass note corresponding to the principal note of the ornament, e.g. in Nocturne op. 37 No. 1, and in Study op. 10 No. 3:



In this last case, the $G\sharp^1$ of the appoggiatura should be played simultaneously not only with the *E* in the bass, but also with the lower $G\sharp$ in the treble.

COMMENTARY

Abbreviations: MS — autograph manuscript of the Preludes op. 28. CM — a copy of the autograph MS. FE — the original French edition (Ad. Catelin et Cie, Paris, for op. 28; M. Schlesinger, Paris, for op. 45). GE — the original German edition (Breitkopf & Härtel, Leipzig, for op. 28; P. Mechetti, Vienna, for op. 45). EE — the original English edition (Wessel & Co., London, No. 3098, for op. 28). Original version — MS, CM, FE, GE and EE; original editions — FE, GE and EE.

The present edition of the Preludes is based upon the autograph, a copy of this autograph and three original editions. Among recent editions we have taken into special consideration Mikuli (Fr. Kistner, Leipzig, Nos. 5317, 5318), Klindworth (Bote & Bock, Berlin, No. 12262) and the critical edition of Breitkopf & Härtel, Leipzig (vol. VI of the collected works).

The autograph (MS), preserved in the National Library in Warsaw, is a fair copy, though it still contains many erasures and alterations, which we consider as they occur in the notes on the individual preludes. The notation of MS shows all the characteristics of Chopin's writing. FE was based on MS. MS was reproduced by Polish Music Publications in Cracow in 1951, as the first volume of the Facsimile Edition of Chopin's Autographs.

We have used the abbreviation CM for the manuscript of the Preludes op. 28 upon which both GE and also the edition of Hermann Scholtz, published by C.F. Peters in Leipzig, were based. CM is a most careful and, on the whole, very faithful copy. The characteristics of the writing are closely related to Chopin's, but closer study reveals several very marked differences. While Chopin, even in his early manuscripts, habitually joined the tails of his notes to the right of their heads, whether they pointed up or down, downward tails in CM are always on the left. In addition, Chopin makes his braces with a single stroke, while those in CM are made up of two distinct strokes. The same hand — and this is Fontana's hand — also appears in the manuscript of the Nocturnes op. 48, which is preserved in the National Library in Warsaw. In this manuscript there is also another detail of notation not at all typical of Chopin; the bar-lines run all the way down, whereas Chopin only ever put them on the staffs themselves. The notation of CM is, in general, yet more consistent and polished than that of Chopin; moreover erasures, frequent in Chopin's autograph — even in his fair copies — are very rare.

One fact deserves special attention. In MS Chopin wrote above the first Prelude: *24 Préludes pour le pianoforte dédiés à son ami J. C. Kessler par F. Chopin.* CM has a title-page with the following inscription: *Vingt-quatre Préludes pour le Piano dédiés à son ami J. C. Kessler par F. Chopin.* Under this inscription, written in the hand of CM's copyist, another hand has added the following details: *op. 28. London, Wessel et Cie. Paris* (the name of the publisher is missing). Moreover — and this is most important — the same hand has crossed out the words *son ami J. C. Kessler par* in the title, and replaced them by *Mr Camille Pleyel par son ami.* As the French edition was definitely dedicated to C. Pleyel, and the German to Kessler, it might be supposed from the dedications of the manuscripts that MS served as the basis for GE, and CM for FE. However, the reverse is certainly the case. This is evident above all from the agreement of FE and MS, and of GE and CM on those occasions where CM differs from MS (and which we shall cite later in the notes). Further, the engraver's marks on MS correspond to the pages and the distribution of the bars by lines in FE, while similar marks which appear in CM conform to the lay-out of GE. In addition, at the foot of the first page of MS, a different hand has marked *Ad C (560) & Cie* (i.e., the initials of the firm Ad. Catelin et Cie and the number of the publication); and this is repeated on each page of FE. Similarly the number 6088, which appears on the title-page of CM (with the additional word *Hochformat*, indicating the format used in GE), is printed at the foot of each page of GE. Finally, it must be borne in mind that Chopin, when sending the manuscript of the Preludes from Valdemosa on Jan. 22nd 1839 (not 12th; see A. Hedley *Chopin*, London, 1947, p. 80), instructed Fontana to return the autograph to Pleyel, and to send to Germany a copy that Fontana or Wolff was to make (see also Chopin's letter of March 7th 1839). The facts already mentioned prove that everything was done according to Chopin's wishes.

The dedications appearing in the two manuscripts and the modifications they subsequently underwent seem to show that Chopin first intended to dedicate the two editions to Kessler, and then later decided to dedicate both — or perhaps only the German edition — to Pleyel. Finally he dedicated FE to Pleyel (who had a special right to this dedication), and GE to Kessler. This is one of the rare cases in which Chopin dedicated the two editions of his work to different people. He must have had some special motive for doing so; however a discussion of this question would be out of place here.

EE, like FE, is dedicated to Pleyel. In view of what will follow later in these notes, it is easy to believe that EE belongs to the same group as MS and FE. It is even very likely that EE was based on FE. It has only a few characteristics of its own — such as, for example, the fingering of the Preludes in G major and F major (see later), and also — a pure formality — the writing of the grace notes as small semiquavers, where FE has small quavers with strokes through them.

The question of grace notes, however, deserves special attention. In the autograph, there are three different forms of grace notes: the small crotchet, the small quaver, and the small quaver with stroke. Careful study of the manner in which these different grace notes are used enables us to draw the following conclusions. Chopin wrote the grace notes as crotchets or quavers without strokes (1) when the

principal notes following them had long time-values (Prelude in D major, bar 39; in F♯ minor, bar 34; in B major, bar 21; in F♯ major, bars 7 and 9; in D♭ major, bars 39 and 55; in G minor, bar 41); (2) when the grace notes appeared together with a chord (Prelude in A major, bar 15, and the cases already enumerated under 1); (3) in cantilenas with a slow tempo (Prelude in A minor, bars 5, 10, 17 and 20; in E minor, bars 11 and 19; in D♭ major, bar 4; in B♭ major, bar 2). Nonetheless, there are exceptions to these rules. In the last bar of the Prelude in B♭ minor, MS has a quaver with a stroke as a grace note in spite of the chord and the length of the main note, and in bar 7 of the Prelude in B minor there are two quavers with strokes, despite the slow tempo of the piece.

Finally, as a rule, grace notes before short notes in a quick tempo take the form of quavers with strokes (Preludes in B major, bar 3 etc.; in G♯ minor, bar 21 etc.; in A♭ major, bar 89).

May we then conclude from this that, for Chopin, grace notes written as crotchets or quavers without strokes signify long appoggiaturas and those written as quavers with strokes short ones? This is more than doubtful. Several considerations can be weighed against a rhythmic differentiation between the various appoggiaturas. (1) In the first place, the frequent use of grace notes written as "long" in connection with chords should be considered. These notes are not only intended to increase the density of the chord (making it more sonorous), but they have also a dynamic character, and this would be lost if they were played as long appoggiaturas. For instance, it is hard to believe that the grace notes appearing in the last chords of the Preludes in D major and G minor, in bars 39 and 41 of the Prelude in D♭ major etc. were intended by Chopin to be long; if they were they would lose the driving force which they ought to create, and would thus also lose a great deal of their effectiveness and meaning. (2) Mindful of the principle enunciated above under 3), we must also emphasize the fact that Chopin wrote ornaments consisting of many notes as quavers in a slow tempo, and as semiquavers in a quick tempo. This may be seen in bars 43 and 55 of the Prelude in A♭ major, where the double appoggiaturas (mordents) are written in semiquavers, while in bars 11, 15 and 17 of the Prelude in D♭ major, where the tempo is much slower, the triple appoggiaturas (turns) are written in quavers. Obviously it is the actual value of the notes, and not their relation to the principal note, which is here decisive for Chopin. (3) Finally, it is significant that nearly all the "long" appoggiaturas in MS have been changed into "short" ones by the copyist — the very exact and careful copyist of CM — as well as those written in small crotchets in the Preludes in F♯ major, bars 7 and 9, and B♭ major, bar 2 (GE, of course, follows the notation of CM). Further, Mikuli and Tellefsen have only exceptionally kept the long grace notes in their editions of the Preludes, although they were familiar with FE's version, which exactly follows the notation of MS. It is incredible that these pupils of Chopin should not have learnt from their master the exact manner of executing these details, which are so frequent and so important in Chopin's music.

In the preparation of our text, we have adhered to the principles established on the information given above for the notation of grace notes. We have retained the long grace notes only in exceptional cases. We have, however, indicated very precisely in the notes all the differences in these details found in the two manuscripts as well as in the three original editions.

1. *Prelude in C major, op. 28 No. 1*

The original notation of the melody in the middle voice is mathematically incorrect. In certain editions (e.g. Klindworth, Brugnoli) these inaccuracies have been corrected. As, however, the original notation is much simpler and leaves no doubts as to its meaning we have decided in spite of its inaccuracies to retain it here.

Bar *1*. GE has *f*, and not *mf*, contrary to MS, FE and EE.

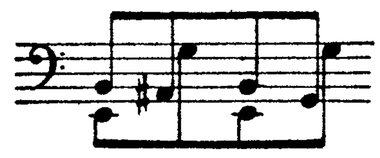
Bars *29—32*. Here both manuscripts have the same slurs as those in the preceding bars of this Prelude, joining them to the semiquaver figures. Consequently, these slurs cut across the ligatures of the quavers C^2, which are tied over the bar-line. FE and EE keep the slurs over the ligatures; in so doing, however, they deprive the slurs of their proper meaning. GE replaces the upper slurs by lower slurs. At the same time, however, in GE, the quavers, instead of being tied from below, at the level of their heads, are incorrectly given slurs above their ligatures. We have kept the lower slurs as found in GE for the section of the middle voice in semiquavers, adding new slurs for the upper voice.

Bar *34*. In the chord in this bar FE and EE have the third *E* between the lowest note *C* and its fifth. Probably this came of misreading of the manuscript. Neither of the manuscripts (MS and CM), nor GE, has this third.

2. *Prelude in A minor, op. 28 No. 2*

Bar *1*. Both manuscripts, FE and GE all give the indication *alla breve*. We have, however, kept the bar in common time, C, as in EE, as this is better suited to the character of the work and also corresponds better with the prescribed *Lento*.

Bars *1—2*. Both manuscripts and GE notate these first two bars as follows:



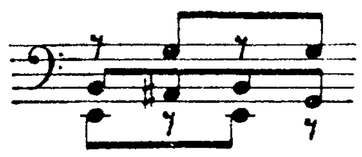
etc.

Bar *3*. From this bar onwards, the notation in both manuscripts and in GE is identical with that which we have adopted from the beginning of the work, following FE and EE. In the first sketch of this Prelude (see *Book in Honour of Professor Dr. A. Chybiński*, Cracow, 1930, p. 101), Chopin first wrote the bass as follows:

etc:

He then decided to use the notation given above, and adopted in GE, and then, from bar 3 onwards, he wrote the bass figurations as we find it in all the original editions and in

nearly all the recent editions. The most correct notation, and that which most clearly expresses the relationship between the different parts, would be as follows:



etc.

Bars *5*, *10*, *17* and *20*. In MS, FE and EE the grace notes in these bars are written as quavers without strokes, while in CM, GE and also in the editions of Mikuli and Tellefsen, they all are given in the usual form, i.e. with strokes. This is the form we have accepted.

Bar *22*. In FE the second chord of the bar does not have the arpeggio sign.

3. Prelude in G major, op. 28 No. 3

The fingering found in EE is as follows. Left hand. Bar 1: 5213 2342 3123 4312. Bar 7: 5214 3452 1234 5212. Bar 8, the first nine notes: 5214 3451 2, and the last four notes: 5214. Bar 24: 5213 2351 231.. . Bar 25: 5214 3452 1234 5214. Bar 30, the last six notes: 12 3212. Bar 31, the fifth and subsequent notes: 5432 14.. . Right hand. Bar 28, the fifth and subsequent notes: 5415 4321 3.. . Bar 31, the fourth and subsequent notes: 4 1234 1.. .

Bar *1*. The original version bears the indication *alla breve*. Some recent editions give common time, C.

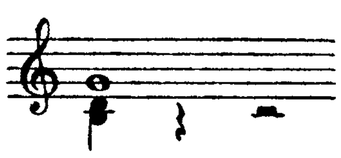
Bars *8*, *10* and *11*. The bass of these bars was originally, in MS, written an octave higher. It was only later that Chopin moved it down. This perhaps explains the notation of the chords in bars 8 and 10 in the right hand: some notes of the semiquaver figurations in the upper octave encroached upon the lower notes of the chords; it is possibly for this reason that Chopin gave these notes the value of crotchets.

Bar *17*. The last note in the right hand, $D\sharp^2$, is given in MS, FE and EE as a quaver following a dotted crotchet. In CM, the $D\sharp^2$ is placed above the penultimate semiquaver in the left hand, yet after the single dotted crotchet E^2; it has therefore the value of a quaver, but wrongly appears as a semiquaver. In order to correct this, GE puts the $D\sharp^2$ above the last semiquaver in the left hand and adds another dot to the crotchet E^2. In the manuscript of this Prelude, reproduced in *F. Chopin* by A. Weissmann (Berlin 1912, p. 15 of the illustrations), not only the $D\sharp^2$ mentioned above, but also the last notes in the right hand in bars 7, 9, 16, 20 and 21 are given as quavers, and not semiquavers, and in bars 23 and 25 they even appear as crotchets. In MS, CM and in the original editions all these notes are reduced to semiquavers, with the exception of the $D\sharp^2$ in bar 17.

Bars *17—18*. CM and the original editions do not have the *crescendo*.

Bar *23*. In more recent editions, including Mikuli's, the notes E^1-G^1 in the right hand are tied to the preceding bar. In the original version they are not tied.

Bar *26*. By analogy with bar 24, this chord should be notated:



on account of the left hand, which here encroaches on the lower notes of the chord and so makes it impossible to hold them.

Bar *31*. CM and GE gives a *crescendo* here instead of the *diminuendo* that appears in MS, FE and EE. The manuscript reproduced in Weissmann's book has also a *crescendo*.

4. Prelude in E minor, op. 28 No. 4

Bars *2—3*. In these bars we have changed the $E\flat^1$ of the original notation to $D\sharp^1$. The chord in bar 2 is that of the dominant seventh in E minor (B-$D\sharp$-$F\sharp$-A, with the E suspended). In bar 3 this chord, by reason of the lowering of $F\sharp$ to F, becomes an altered subdominant in A minor with added sixth (D-F-A-B, with the root D raised to $D\sharp$); the unaltered form of the subdominant (with D instead of $D\sharp$) appears in the second half of the bar, and then passes into the chord of the diminished seventh on the leading note in A minor ($G\sharp$-B-D-F), with the C^2 in the treble as a changing note.

Bar *11*. In MS, EE and FE the grace note B^1 is given here and in bar 19 as a quaver without a stroke. CM and GE have a stroke, as do Mikuli and other recent editions; we have followed them. In bar 11, GE does not change the chord in the second half of the bar.

Bar *12*. In the original version the slur ends on the last note of the right hand.

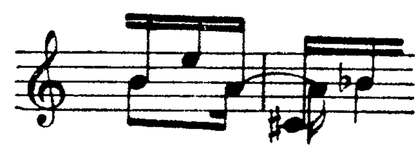
Bars *14—15*. We have here changed the $E\flat^1$ of the original version to $D\sharp^1$, and the $A\flat$ to $G\sharp$ (first half of bar 15). These chords represent the same harmony as those of bars 2-3, but with the component parts appearing in other combinations.

Bar *16*. The lower note of the turn should be $G\sharp\sharp^1$ and not $G\sharp^1$. This detail is not clearly marked in the original version.

Bar *23*. Here we have changed the $B\flat$ of the original version to $A\sharp$. This is the altered root of the subdominant seventh chord in E minor (A-C-E).

5. Prelude in D major, op. 28 No. 5

Bars *1*, *2*, *3* and similar bars. If Chopin gave the value of a quaver to the last note in the right hand of these bars, it was with the intention that it should still be held through the first semiquaver of the following bar. That this is so follows clearly from the subsequent repetition of the same group within the bars. He is employing a notation which is inexact and simplified; an absolutely correct notation would be as follows:



Nevertheless Chopin leaves no doubt as to his intentions. Certain recent editions give the second note of the groups of two quavers (in the middle voice) the value of a semiquaver, but this is incorrect and contrary to the composer's intentions.

Bars *13—15.* In MS and CM the pedal in bar 13 is held from the third to the fifth semiquavers and in bars 14 and 15 from the first to the third, and on the last two semiquavers. The original editions give this version with only small changes. We have simplified this pedalling on account of the quick tempo of the piece.

Bar *16.* MS, FE and EE give a natural to the last note in the right hand; GE has a sharp here but gives naturals to the two A's in the following bar (these two naturals do not appear in the other original editions, where they would be superfluous anyway). On account of the false relation, the version with A^2 in bar 16 seems to be more desirable. In CM the text of this bar, as also of the preceding bar, is marked only as a repetition of bar 14.

Bars *29—32.* According to the original version, where the corresponding signs are written inexactly and inconsistently, the pedal in bar 29 should be changed on the first, third and fifth semiquavers. In bars 30—32 the first two semiquavers retain the pedal of the previous bar, whereas the third and sixth semiquavers have a fresh pedal. We have simplified this pedalling to one more suitable to a quick tempo (cf. the notes on the similar bars 13—15).

Bar *31.* CM and GE do not have the *diminuendo* (which appears in MS, FE and EE), but continue the *crescendo* already begun at bar 22.

Bar *36.* Unlike the preceding bars, in CM and the original editions, the notes $B\flat^1$-A^1 in the semiquaver group are not distinguished as quavers. This is probably the result of changes in MS, which originally had, instead of $B\flat^1$-A^1, G^1-$F\sharp^1$, as at the transition at bars 34—35. The change to $B\flat^1$-A^1 came later.

Bar *39.* In MS, FE and EE the grace note has no stroke.

6. *Prelude in B minor, op. 28 No. 6*

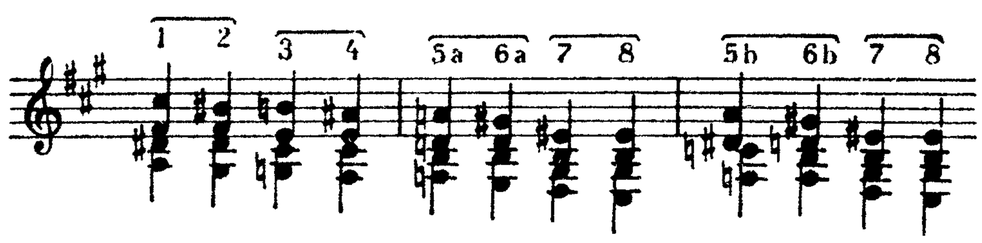
Bar *8.* In the first chord of this bar, we have replaced the $F\sharp\sharp$ of the original version by *G*. It is the subdominant in B minor, *E-G-B*, with added sixth $C\sharp$, and with the $A\sharp$ as an appoggiatura to the fifth, *B*.

7. *Prelude in A major, op. 28 No. 7*

Bar *15.* In CM and GE the left-hand chord on the last beat of the bar is an exact repetition of the preceding chord, i.e. E-A-E^1. MS, FE and EE do not give the *E*; we have followed them. The grace note A^1 in the right hand has no stroke in MS, FE or EE.

8. *Prelude in F minor, op. 28 No. 8*

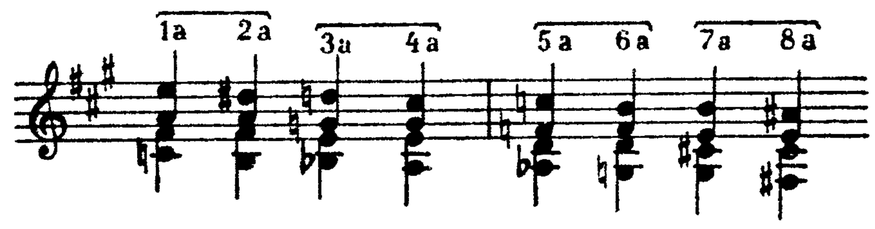
Bars *3—4.* Here the fundamental harmonic progression is as follows:



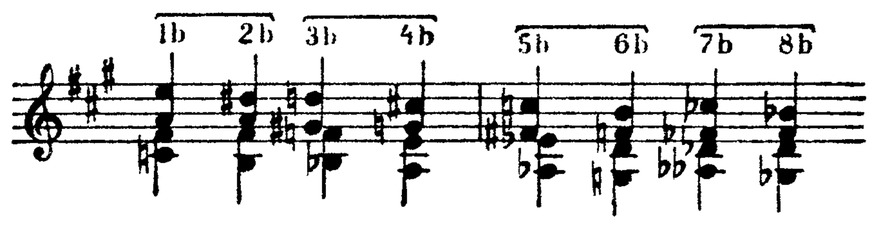
As frequently happens in Chopin, the progression is not regular in the original version. Thus, chord 5a has not the form of the subdominant in A minor, *D-F-A*, with added sixth *B* (II^7) as in our diagram, corresponding to chords 1 and 3, but appears as *D-F-A* with added seventh *C*, and *D* raised to $D\sharp$ (chord 5b). Chord 6a, V^7 in A minor (A major), is replaced by VII^7 in the same key (chord 6b), after which, by the enharmonic change of *F* to $E\sharp$ (chord 7), the key of $F\sharp$ minor is restored. In view of this, chord 5b ought to be notated with $D\sharp$. It appears thus in H. Riemann's edition of this Prelude (to be found with other Preludes and Studies in the Steingräber Edition, Leipzig). Chopin himself, however, wrote $E\flat$ here; by so doing he wished to give the chord a simpler, more normal form. But the harmonic character and significance of the chord are thus obscured. It is hard to believe that Chopin's main intention was to indicate the chord's tendency — i.e. that he wrote $E\flat$ instead of $D\sharp$ because of the downward "tension" of the sound. In bar 23 of the Prelude in E minor, in bar 17 of the Prelude in F minor, in bar 12 of the Prelude in $G\sharp$ minor, etc. (see the notes on these bars) he gives chords the form of dominant sevenths, although this contradicts their dynamics and the tendency of some of their notes. We have used the notation with $D\sharp$, while also introducing the necessary changes in the notation of the right-hand figuration. (Cf. also the notes on bars 7—8.)

Bar *6.* The original version has A^2 as the last note in the second group of eight demisemiquavers, here and in the corresponding bar 20. The validity of this version is very doubtful as it contradicts the principle applied rigorously throughout the work, whereby the last two notes of every group form an octave. There seems to be no good reason for a deviation from the rule just here, and we have therefore followed Mikuli's version, which also appears in some other recent editions.

Bars *7—8.* If the progression in these bars exactly repeated the harmonic pattern, it would run as follows:



But Chopin introduced certain modifications, similar to those referred to above in connection with bars 3-4:



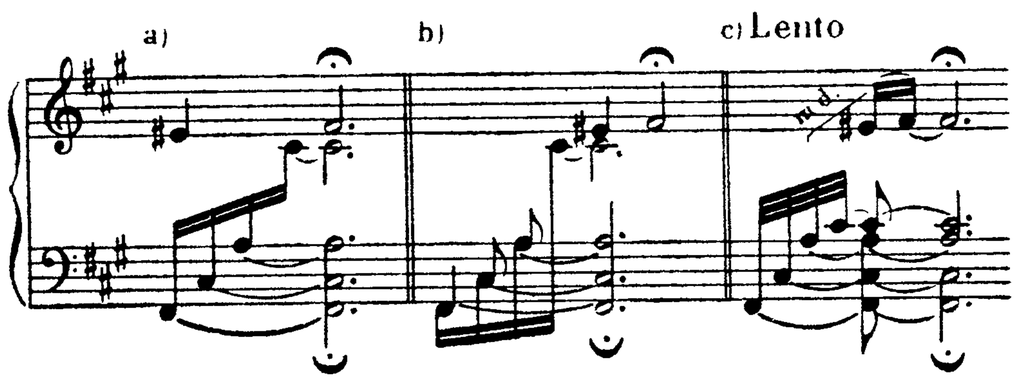
Chords 1b—2b and 7b—8b are similar to chords 1—2 in bar 3, and chords 3b—4b and 5b—6b provide an analogy with chords 1—2 in bar 4, if we leave chord 2 there in the form of V^7. The two last chords in bar 8 (chords 7b—8b) were enharmonized by Chopin by a transposition from a sharp to a flat key, in view of the subsequent modulation leading to $B\flat$ major. But Chopin does not indicate the enharmonic change undergone by chord 8b, which appears first as $G\flat$-$B\flat$-$D\flat$-$F\flat$ (i.e. the chord of the dominant seventh in $C\flat$ minor) and then as an altered chord of the subdominant in $B\flat$ major. The notation of this change would, in fact, be much too complicated. In conformity with the notation of the first chord of bar 4 (see above), Chopin here

wrote *A♭* instead of *G♯* in chord 3b, and in chord 5b *G♭* instead of *F♯*. In addition, in chord 7b, Chopin wrote *G* instead of *A♭♭*. As in bar 4, we have in general used Riemann's notation here.

B a r s *9—10.* In general, we have retained the original notation of the right hand, although the changing of *A* to *B♭♭* in bar 9 and of *B* to *C♭* in bar 10 might be considered an unnecessary complication (Riemann and Klindworth have *A* and *B*). We have, however, changed the *F♯-E* (twelfth and thirteenth notes in the right hand of bar 10) to *G♭-F♭*, by analogy with the *F♭-E♭♭* in bar 9. In the left hand we have written the sixth note in the group on the second beat of the bar as *C♯*; Chopin has here *D♭*, and does not introduce the *C♯* until later, on the third beat of the bar, on the eleventh note.

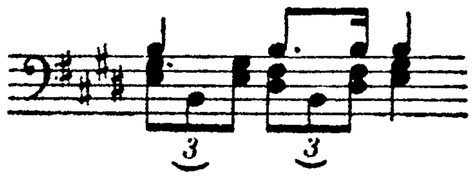
B a r *22.* The harmony of this bar is the same chord — *B♯-D♯-F♯-A* — as has already appeared in the second half of bar 21. In the second half of bar 22 the *D♯* is flattened to *D*. In the first half of bar 22 Chopin writes *E♭* instead of *D♯*, and throughout the bar *C* instead of *B♯*. The chord in question is the subdominant in F♯ minor, *B-D-F♯*, with the seventh, *A*, added, and the notes altered. If the six-four chord at the beginning of bar 23 is taken as a suspension before the chord *C♯-E-G♯*, the chord in bar 22 might be interpreted as a diminished seventh of the leading note in *C♯* minor with the third lowered from *D♯* to *D* in the second half of the bar. Riemann and Klindworth have the notation used in our edition.

B a r *34.* MS, FE and EE write the grace note as a crotchet, whereas CM and GE write it as quaver with a stroke. Accepting a long appoggiatura here, Klindworth suggests that it should be played in conjunction with the arpeggio chord, as explained later under (a). But as the grace note appears only after the arpeggio sign, the interpretation suggested below, under (b), seems more correct. J.P. Dunn (*Ornamentation in the Works of Frederick Chopin*, London 1921, example 98) uses a short appoggiatura and recommends that it should be played as shown below under (c):



9. P r e l u d e i n E m a j o r, o p. 28 N o. 9

In this Prelude we have reproduced the notation found in all the original editions. In the first eight bars, however, the notation of the two manuscripts differs from that of the editions in a very singular way. All the semiquavers in the upper voice are written in MS — and CM copies this exactly — directly over the third quavers of the triplets in the lower voices of the right hand, e.g.:



etc.

It is only the demisemiquavers in the right hand, from bar 9 onwards, that are written in the manuscripts after the corresponding triplets — though it should also be observed that these notes were later shifted: Chopin originally, both in bar 9 and in later bars, wrote the demisemiquavers as at the beginning of the work. (In bar 9, in MS, the alteration has not been made; this is certainly an oversight.) The question arises whether Chopin did not take the notation in the upper voice as the equivalent of (for when one voice moves in regular triplets he often writes the other voices in a somewhat arbitrary manner), and whether the semiquavers of the first eight bars should not be played simultaneously with the last quaver of the triplets. Against this there are two arguments: 1) On the first beat of bar 8, the upper voice has two quavers and of these the second should be played at the same time as the third quaver of the triplet (evidently there is no mistake here, for the dot which originally appeared after the $A♭^1$, at the beginning of the bar, was suppressed in MS), while on the second beat of the bar the usual dotted rhythm appears. Quite clearly then, Chopin deliberately distinguished these two rhythms in his notation. 2) In the original editions the semiquavers are placed after the triplets, and Chopin would not have allowed this notation if it did not accord with his intentions. For it is hard to believe that Chopin did not notice this change. For these reasons we have retained the notation of the original and of all recent editions.

B a r *10.* The third C^1 in the bar is given in both manuscripts, in FE and in GE as a demisemiquaver; in EE it is a semiquaver.

B a r *11.* From the aesthetic point of view it would be better to make the last octave in the bass a semiquaver and not a demisemiquaver. In all other passages of this Prelude, when dotted rhythms coincide in both hands, the notes following the dotted notes have different values, then they are not played simultaneously. The notation in bar 11 is perhaps only accidental.

B a r *12.* Both manuscripts and GE tie the *B* in the last chord in the right hand to the one immediately preceding. FE and EE do not have this tie.

10. P r e l u d e i n C♯ m i n o r, o p. 28 N o. 10

Following the example of some recent editions, we have grouped the semiquavers in the runs in this Prelude in such a way as to make the rhythm emerge more clearly. In the original version all the notes in these groups are joined by unbroken semiquaver ligatures, but marked as triplets.

B a r *8.* By analogy with bars 4, 12, 15 and 17, we have made the penultimate note in the left hand a minim. In the original version it is a crotchet.

B a r *17.* In MS Chopin first wrote a slur similar to that in bar 15; then he replaced it by another beginning on the A^1 in bar 16. The original editions repeat this slurring. None the less, we have retained the earlier slur as having more justification.

Bar *18.* In CM and GE the penultimate chord in the right hand is $G\sharp$-$B\sharp$-E^1.

11. Prelude in B major, op. 28 No. 11

In bars 3, 4, 7, 8, 14, 15 and 16, the original version indicates that the pedal should be held to the end of the bar. In bars 5—6, 19—20 and 25—27, a single pedal is prescribed for the two or three bars.

Bar *21.* MS and CM have a grace note $D\sharp^1$ in the right hand in front of the $F\sharp^2$. In MS this grace note is a crotchet, in CM a quaver with a stroke. MS ties this grace note to the $D\sharp^1$ in the chord in the left hand, CM does not. In FE the engraver, apparently misreading MS, engraved an *f* (forte) instead of the grace note. EE follows FE.

12. Prelude in G♯ minor, op. 28 No. 12

Bar *12.* In the original version, the chord in this bar has F^1, and not $E\sharp^1$, as required by the function of the chord; it is the raised root of the subdominant in B minor, *E-G-B*, with added seventh *D*.

Bars *21—22.* Through a misunderstanding of the *legato* slurs in CM, GE ties the B^1 in the upper voice over the bar-line. Similarly, it ties the A^1's in bars 25—26. FE and EE do not have these ties.

Bar *23.* Certain recent editions, among them Mikuli's, have a C^2 here instead of the $C\sharp^2$ that appears in all the original editions (and in Tellefsen's). We have kept the $C\sharp^2$ as authentic, in spite of the false relation with the C^1 in the following bar. There is a natural in CM here, but it has been added in pencil, and certainly by a different hand.

Bar *24.* At the beginning of this bar the original version has an A^1 in the upper voice, written as a crotchet. Mikuli and Tellefsen have the same. However, it seems that Chopin wrote a crotchet by mistake for a dotted minim. In any case, in a similar passage four bars later, CM and GE have a minim, and MS, FE and EE a dotted minim (G^1). We have followed the latter notation in both cases, following the critical edition of Breitkopf & Härtel.

Bar *30.* In the third chord, we have distinguished as a crotchet the A^1, which appears in the original version as a quaver. MS and the original editions write the last octave in the right hand as D^1-D^2; Mikuli, Tellefsen and the critical edition of Breitkopf & Härtel have $D\sharp$. We have followed this version, for it is very probable that the sharps were inadvertently omitted in MS. In CM the sharps were added in pencil, presumably by a different hand.

Bar *32.* The $F\sharp$ in the second and third chords in the left hand is tied in both manuscripts and GE, but not in FE or EE. This tie is not advisable, nor does it appear in the corresponding bar 30.

Bar *34.* In place of the $F\sharp\sharp$ of the original version we have written *G* in the penultimate octave in the right hand. The enharmonic change of *G* to $F\sharp\sharp$, introduced in the original version, is unnecessary. On the other hand, the alteration of *A* to $G\sharp\sharp$ in bar 36 is motivated by the change undergone by the dominant seventh chord in E minor, *B*-$D\sharp$-$F\sharp$-*A*, as a result of its interpretation as the subdominant chord in D♯ minor with an added seventh and altered root (*G*♯♯-*B*-$D\sharp$-$F\sharp$).

Bar *36.* FE and EE have no $F\sharp^2$ on the third beat of the bar.

Bar *37.* Both MSS and the original editions write the second $A\sharp^2$ here only as a crotchet. But the voice-leading demands that it should also be notated as a quaver, on account of the later progression in thirds.

Bar *39.* At the end of this bar, and at the beginning of the next, the original version has an $F\sharp\sharp$. Certain recent editions have an $F\sharp$ here to avoid the false relation, and only on the second beat of bar 40 do they introduce the $F\sharp\sharp$. We have followed the original version, which is also found in Mikuli's edition and in the critical edition of Breitkopf & Härtel.

Bar *51.* In the original version the first note in the top voice is A^1 and not $G\sharp\sharp^1$. (Cp. bar 11, where Chopin keeps the $G\sharp\sharp$, although the change to *A* would be more justified in this instance.)

Bars *53—57.* The original version has no rests in the right hand.

Bar *70.* At the beginning of the bar the original version has an octave *E-E* in the bass, as also in bar 71. At the corresponding point (bar 66) of the passage here repeated, there is $G\sharp$-$G\sharp$. The *E-E* in bar 70 makes for a monotonous sound, and for this reason we have followed Mikuli's version. It should be noticed that Chopin wrote the octave *E-E* at the beginning of bar 70 after crossing out another octave, probably the same $G\sharp$-$G\sharp$. This seems to have happened by mistake.

Bars *78—79.* These two bars do not appear in CM or GE, but they are found in MS, FE and EE. Undoubtedly the copyist omitted them by mistake (a typical case of haplography).

Bar *81.* The rest in the upper staff is our addition.

13. Prelude in F♯ major, op. 28 No. 13

Bar *1.* The original version gives the time-signature erroneously as $\frac{3}{2}$ instead of $\frac{6}{4}$. EE has the following fingering in the left hand: 5 2 1 2 1 3 5.

Bars *4* and *12.* The $C\sharp^1$ at the beginning of bar 4 is a dotted minim in CM and GE, and an undotted semibreve in MS, FE and EE. In bar 12, both MSS, FE and EE give the same $C\sharp^1$ as a dotted semibreve, and GE as a dotted minim. We have followed GE's version which, besides being more consistent and reasonable, is also easier to perform. The same version also appears in the critical edition of Breitkopf & Härtel.

Bar *6.* MS, EF and EE have a crotchet rest here in the upper staff at the end of the bar, perhaps on account of the arpeggio which follows; in CM and GE the chord is held throughout the bar.

Bars *7* and *9.* We have kept the original notation of the grace notes, which is also accepted by Mikuli and the critical edition of Breitkopf & Härtel. More recent editions, however, have shorter grace notes, which in fact seem to be more justified. Above all, it is not desirable that the $A\sharp$ at the beginning of bar 9 should be played as a long appoggia-

tura. The purpose of this note is to end the melodic line in the left hand of bar 8. Chopin gave it the form of a grace note partly to make it stand out, partly to separate it from the actual chord. But if too much rhythmic emphasis is given to this *A♯*, it becomes too prominent, to the detriment of the principal melody which, reappearing here, should draw greater attention to itself.

Bar *22*. Certain recent editions have a rest at the beginning of this bar instead of the quaver *E♯*¹, by analogy with the previous bar and subsequent bars. The original version has no such rest.

Bar *32*. In the original editions the chord at the beginning of this bar has *B*¹ instead of *A♯*¹. This version appears also in both manuscripts. Comparison with bar 16 shows that the exact repetition of the melody demands an *A♯*¹ here. We have, however, kept Chopin's possibly fortuitous variant. FE and EE do not tie the *D♯*² of the chord to the preceding bar.

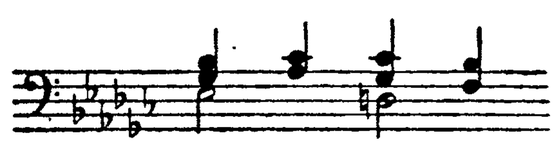
14. Prelude in E♭ minor, op. 28 No. 14

Bar *1*. The original version gives the tempo as *Allegro*. According to the note in the Oxford edition, in the copy which served as a basis for this edition, Chopin himself has replaced the *Allegro* by *Largo*. In any case, the first tempo indication seems more reasonable to us. MS, CM and GE prescribe *alla breve*. FE and EE give C as the time-signature, which we have kept here.

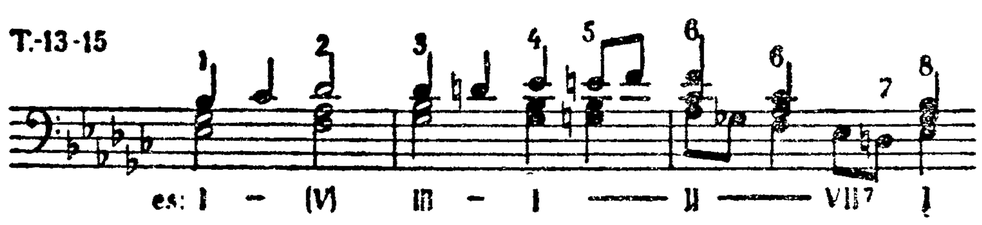
Bar *3*. The original version has *B♭♭* as the penultimate note of this bar. However, the notation at this point seems rather to demand an *A*, as a passing note between *A♭* (the ninth note of this bar) and *B♭* (the third note of the following bar). Riemann uses this notation in his edition of this Prelude. Cf. also bar 13.

Bar *5*. The original version gives the ninth note in this bar no natural. By analogy with bars 1 and 2, a natural is required.

Bar *12*. We have replaced the fifth note of this bar, *G*, found in the original version, by an *A♭♭*, as it is a changing note between the two *G♭*'s (the third and ninth notes of the bar). The *A♭♭* here replaces *A♭*:



Bar *14*. In the original version the single flat is not restored in front of the eighth note of this bar. Consequently, the note must be read as *E♭♭*, in view of the double flat in front of the fourth note of the bar. Mikuli restores the *E♭* here; this is certainly right. (In CM the flat has been added in pencil, evidently later, and by another hand.) Taking into account this emendation, the notation of the original version of this bar is as follows: *G♭-D♭-B♭♭ E♭♭-G♭-E♭♭ B♭-E♭-G♭ F♭-G-F*. We have modified this notation in accordance with the harmonic movement, which is as follows:



In the original version the second chord has an augmented fifth (*A*). The third chord has a third lowered from *B♭* to *B♭♭*, but the third note of bar 14 can also be considered as a suspension before the *B♭*, the seventh note of the bar — in which case the third note should be written as *A*. The fifth chord is a passing chord. For the passing notes between the third and fourth chords in our diagram, and in the fifth chord, it is better to use *D* and *E* rather than *E♭♭* and *F♭* (the fourth and tenth notes in the original version).

15. Prelude in D♭ major, op. 28 No. 15

Bar *2*. In MS, CM, GE and FE the third *E♭*¹-*G♭*¹ is written as an undotted minim at the beginning of this and of all later similar bars. In Mikuli's edition these are dotted minims. In GE the fifth quaver in the left hand of this bar is *A♭*; MS, CM, FE and EE have *B♭*.

Bar *3*. In the original version the quaver *G♭*¹ at the beginning of this and all similar bars throughout the work is undotted. Mikuli has a dotted quaver.

Bar *4*. In MS the grace note *E♭*² before the septuplet takes the form of a small quaver without a stroke.

Bar *5*. In the original version, the third *D♭*¹-*F*¹ is written here and in all similar bars as a plain minim; Mikuli adds dots (see the note on bar 76).

Bar *17*. FE has only *F*¹ as the seventh quaver in the left hand. MS is not clear. CM, GE and EE have the second *E♭*¹-*F*¹, which seems to be correct (cf. the corresponding notes in bars 11 and 15). This version is adopted in Mikuli's edition and in the critical edition of Breitkopf & Härtel.

Bar *18*. In contrast to the original version's phrasing we break the slur here, by analogy with bars 12 and 16. The original version does not break the slur, either, at the beginning of bar 20.

Bar *19*. The *G♭* in the left hand has a crotchet tail in MS, CM and EE, but not in GE or FE.

Bar *23*. EE gives the fingering 1 2 1 2 4 5 4 for the septuplet (which is written in semiquavers, as in bar 4).

Bar *33*. On the last beat of the bar in the left hand the original version has the octave *C♯*-*C♯*. According to the note in the Oxford Edition, Chopin himself changed this octave to the sixth *E*-*C♯* in one of the copies of FE. The same change should be made in bar 49, in a passage where in MS and CM the repetition is only indicated and not written in full.

Bars *39* and *55*. In MS and FE the grace note takes the form of a small crotchet. The usual quaver with a stroke appears in CM and GE.

Bars *60—63*. In the original version there is a new pedal on the last crotchet of bar 60, and there is no pedal at all from the last crotchet of bar 61 to the end of bar 63.

Bar *68*. GE has no *D♯*¹ in the first chord of this bar.

Bars *73—75*. In the original version the pedal does not change at the beginning of these bars.

Bar *75*. In the original version the notation in the second half of this bar is as follows:

(on the lower staff). It is possible that Chopin intended this group to be played by the left hand alone.

Bar *76*. In CM and GE the minims in the left hand are not dotted (cf. the note on bar 5). MS and FE dot them. In recent editions this bar takes the same form in the recapitulation as at the beginning of the work. In EE the left hand is the same here as in bar 5, but in the right hand the third $D\flat^1$-F^1 has been added below the last crotchet $B\flat^1$; the same occurs in bar 80.

16. Prelude in B♭ minor, op. 28 No. 16

The original version has a single pedal lasting from the beginning of bar 2 to the end of bar 4; the same occurs in bars 5—7, 18—21, 22—23. Similarly there is a single pedal for the whole of bars 8, 24, 25 and 45.

The slurs in the left hand are used by Chopin in three different ways, closely connected with the fingering, which in the original version is not precise. When three quavers are slurred together, it means that they should be executed without changing the hand's position. When the last two quavers of the group are slurred, the hand has to be lifted from the keyboard after the first quaver. When the first two quavers are slurred, then the third should be played after moving the hand. It follows that in the first six bars of the work (after the introduction), the second quaver of each left-hand group should be played with the fifth finger. From bar 7 onwards, the groups should for the most part be played with the hand in one position, with the fingering 5 4 or 4 5 for the two first quavers, depending on whether the first note is lower or higher than the second. In bars 18—24 the two open octaves in each group should be played in a single position; hence their slurs.

Bar *1*. The two manuscripts and GE prescribe *alla breve*. FE and EE give common time, C.

Bar *2*. In GE the first notes in the right hand are F^2-$E\flat^2$-C^2-$D\flat^2$. We have retained the version of the two manuscripts, FE and EE; in these this bar is similar to bars 6 and 22, and identical with bar 18, i.e. the bar at which the recapitulation begins.

Bar *7*. GE gives a flat to the penultimate note in the treble, restoring the *A♭* after the *A* natural which is the third note. This flat does not appear in the manuscripts or in FE. In EE it comes as early as the thirteenth note. We have adopted this last version — also found in Mikuli's edition. Our reason is the corresponding passage at bar 23, where there is no possible doubt about the two *A♭*'s (the thirteenth and fifteenth semiquavers). Further, it is possible that, after the introduction of the *all'ottava* at the second half of the bar, Chopin regarded the natural at the beginning of the bar as no longer applying to the end of the bar. Certain recent editions have two *A* naturals, but for this there is no justification at all. In this same bar 7, the seventh and eighth semiquavers should be not $D\flat^3$-D^3, but D^3-$E\flat^3$, to conform with the corresponding groups in bars 6 and 22 (eleventh and twelfth semiquavers), and bar 23 (seventh and eighth semiquavers). There may have been an oversight or error here on Chopin's part. Yet from the thematic point of view, and also from that of ease of execution, the *D♭-D* seems in fact more natural. Klindworth changes the original version of bar 23 to make it correspond with bar 7.

Bar *14*. In the second chord of this bar, Chopin wrote *A* instead of the more correct *B♭♭*. This is a diminished seventh chord on the leading *C-E♭-G♭-B♭♭*, serving as an intercalated dominant between the two *D♭-F-A♭*'s. The original version has $C\sharp^3$ as the ninth semiquaver in the treble; we have changed this to $D\flat^3$, as seeming more appropriate to the key of D♭ major. (In the corresponding passage at bar 16, Chopin writes $A\flat^2$ and not $G\sharp^2$.)

Bar *16*. GE has no C^1 in the left-hand chord on the second quaver.

Bar *17*. GE has an *E♭* instead of the F^1 in the arpeggiated chord; CM is not very clear. MS, FE and EE have an *F*.

Bar *22*. CM and GE give no natural to the seventh note in the treble; a natural appears, however, in the similar passage in bar 6. MS, FE and EE also have a natural in this bar. In CM, another hand has added this natural above the staff. The two manuscripts mark the thumb for the $E\flat^2$ (fourteenth semiquaver), and for the $G\flat^2$, the second semiquaver of the following bar. GE and EE give the thumb for the penultimate semiquaver of bar 22, and for the second of bar 23.

Bar *23*. GE gives no natural to the third note in the treble. MS, FE and EE have the natural in question, and in CM it has been added by another hand. The original version does not give the flat to the ninth note in the treble; Mikuli and Tellefsen have the same version. But it has been added in the critical edition of Breitkopf & Härtel. It seems much more logical to save the *F* natural for the beginning of bar 24, which forms the climax of the passage.

Bar *24*. GE has the octave *G♭-G♭*^{1} instead of the chord *E♭*-C^1-*G♭*^{1} on the second quaver in the left hand. We have followed the version found in both MSS and in FE.

Bar *27*. We have changed the $C\flat^2$ of the original version, the last note in the treble, to B^1, making it conform with the enharmonization which Chopin has introduced on the last note in the bass, writing *G* instead of *A♭♭*.

Bar *28*. In the original notation the second and third quavers in the second group in the left hand are slurred, leaving the first on its outside. This means that the *F♯* should be played with the fifth finger. Our slurring suggests a more convenient articulation. The same remarks apply also to the corresponding group in the following bar.

Bar *41*. The fingering 1 4, given above the third and fourth semiquavers in the treble, appears in both MSS and also in EE.

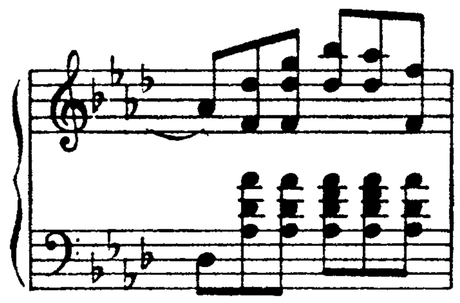
Bar *46*. The grace note in FE has no stroke. Both MSS and GE have an ordinary grace note.

17. Prelude in A♭ major, op. 28 No. 17

The "Gesellschaft der Musikfreunde" in Vienna possesses the third of the manuscripts known to us of this Prelude. It is a very careful copy made by Fontana. In many details the text differs from that of the final version, and for this reason it deserves our special attention.

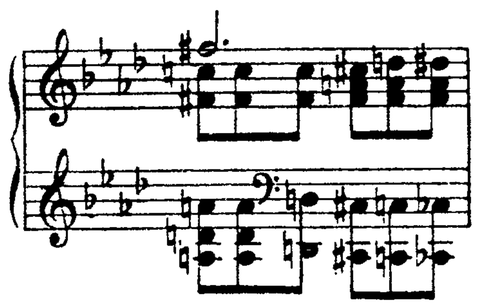
This manuscript — denoted here by CM_1 — gives neither phrasing nor pedalling, and very few dynamic signs. Among

those that are there should be mentioned the *p* in bar 24 (after the *crescendo* beginning in bar 19) instead of the later *diminuendo*. CM_1 gives the tempo as *Allegretto quasi andantino*. In this manuscript, the most frequent differences appear in the arrangement of the chords and in their division between the two hands, as also in their density, some having more and others fewer notes than in the final version. For instance, in CM_1 bar 5 is as follows:

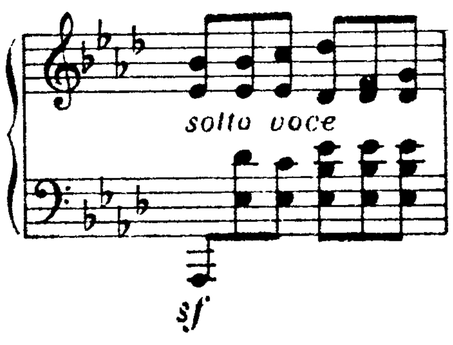


In CM_1 the bottom notes in the bass are often given an octave higher than in the final version, e.g. the first note of bars 27, 29, 31, 59 and 61, and the octave in bars 37, 38, 39 and 40. In several passages CM_1 uses a notation which in the final version is replaced by a more appropriate one (e.g. bar 54; see below).

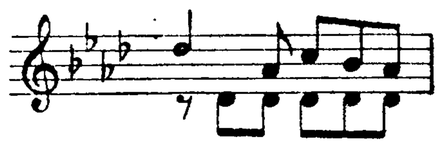
More important and interesting differences in CM_1 are the following: in bar 19 the $G\sharp^1$'s in the treble are tied, as are the $C\sharp^{2}$'s in bars 20—21. Bar 31 is repeated, and the E^2 tied, and in the left hand, at the beginning of the repeated bar, *E* comes as the first quaver. At the beginning of bar 32 in the right hand CM_1 has a suspended $D\sharp^2$, which is repeated only as the last quaver in the bar; in the left hand CM_1 has the octave *E-E*. In bars 32 and 33, in the middle voices in the right hand, CM_1 has E^1-B^1 throughout. In bar 35 the highest note of the first chord is C^2, of the second, $B\flat^1$. In bars 43 and 47 the mordent is not marked. In bar 47, CM_1 has the chord $G\sharp^1$-B^1-$E\sharp^2$-$G\sharp^2$ at the beginning of the bar. In bar 50, in the left hand, the fourth quaver is a repeat of the $F\sharp$-$C\sharp^1$-$F\sharp^1$; $E\sharp$-$C\sharp^1$-$F\sharp^1$ follows as the penultimate, and E-$C\sharp^1$-$F\sharp^1$ as the last quaver; at the beginning of bar 51 there appears only the higher $D\sharp$. Thus the analogy with bars 46-47, found in the final version, does not exist here. Bar 54 has a quite different form from that finally established:



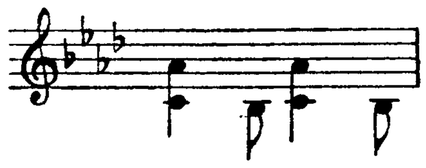
In bar 55, in the treble, the last two quavers are $F\sharp^2$-G^2 instead of $A\flat^2$-E^2. In bar 56 the first quaver in the left hand is the same as the rest of the bar; in the right hand, however, the first quaver is the chord $A\flat^1$-D^2-G^2, and the second $A\flat^1$-D^2-A^2 (without the mordent). Bar 65 runs as follows:



Bars 79 and 81 have the following voices in the right hand:



(the $D\flat^2$ at the beginning of bar 79 is tied back to bar 78.) Bar 83 is completely missing in CM_1. In bar 84, the $A\flat$ in the bass is written as a dotted minim, and is then repeated in notes of the same value in all further bars, including the last; all, of course, are tied. In bar 86 the right hand is as follows:



Bar 88 begins in the right hand with a dotted minim $A\flat^1$ and its lower sixth, C^1, as a quaver; the latter is then repeated as a quaver until the end of the bar. In the last two bars, the $A\flat^1$ lasts throughout, but is tied.

The remaining remarks concern the two other manuscripts and the original editions.

B a r *5*. In GE the third note in the treble is F^2 instead of G^2, and in the left hand there is no $A\flat$ on the last three quavers.

B a r *11*. The original version has only the octave $D\flat^1$-$D\flat^2$ on the fourth quaver in the right hand. We have added a C^1, to conform with bar 35 of the original version.

B a r s *19—34*. In this section we have systematically separated the melody from the accompaniment, which was not done clearly in the original version. The same applies to bars 43—62.

B a r s *20* and *22*. The original version has no slurs in the left hand, either here or in bars 44, 46, 48 or 50.

B a r *43*. The chord with the arpeggio sign and the appoggiaturas, on the second beat of the bar, should be played as follows:

The same applies to bar 47.

B a r s *44—45* and *48—49*. Neither of the MSS nor FE nor GE ties the B^1's in bars 44—45 or the $C\sharp^{2}$'s in bars 48—49. This lack of ties can presumably be attributed to an oversight on Chopin's part, for they are not only natural here, but even indispensable for the maintenance of the rhythm so characteristic of the whole work. They are found in the Viennese manuscript (CM_1) and in EE. Recent editions, from Mikuli's on, have them.

B a r *69*. Recent editions modify this bar to conform with bar 77. We have followed the original version.

B a r s *86—87*. The original version has only plain crotchets in the top part in place of the dotted crotchets. (It should be noticed that in both manuscripts bar 87 is only marked as a repeat of the preceding bar.) Some of the more recent editions have added quaver-rests after the $A\flat^1$ crotchets. This does not seem to fulfil Chopin's intentions. We have followed the version of EE, Mikuli's edition, and the critical edition of Breitkopf & Härtel.

18. Prelude in F minor, op. 28 No. 18

Bar *1.* The two manuscripts and GE have *alla breve.* FE and EE have C.

Bar *8.* In GE and EE this bar is notated in demisemiquavers, in the two manuscripts and FE in semiquavers. In EE the flat is restored on penultimate semiquaver; in both the manuscripts, FE and GE it is not.

Bar *12.* In both manuscripts and in FE the run in the second half of this bar is notated in semiquavers. In GE and EE it is in demisemiquavers, which are more suitable for seventeen notes covering two crotchets.

Bar *17.* We have changed the notation of this chord, writing *B* instead of *C♭*. The situation here is similar to the one we have already seen in bar 23 of the Prelude in E minor: the chord of the subdominant seventh with sharpened root, here *B* (instead of *B♭*)-*D♭*-*F*-*A♭*. A similar chord towards the end of the Prelude in G minor (bar 39), has the correct notation in the original version.

19. Prelude in E♭ major, op. 28 No. 19

In bars 18, 19, 20, 28 and 61, MS and FE mark one pedal, lasting throughout each of these bars; they do not change the pedal on the third beat of bar 63 or on the second beat of bar 64.

Bar *1.* The original version gives as the third note $E♭^1$ and not G^1. In the following bar, however, where the same pattern is repeated an octave higher, both manuscripts, FE and GE have G^2 as the third note. It is difficult to believe that the first time Chopin wished to avoid doubling the third of the chord, as the second time the two thirds are even played simultaneously. In bar 9, moreover, which is an exact repetition of bar 1, G^1 and not $E♭^1$ is found in the corresponding passage in the original version. It must therefore be admitted that the $E♭^1$ in bar 1 is a mistake; if this mistake appears also in the first bar of the recapitulation (bar 33), it is only because in his manuscript Chopin, as usual, did not write out the entire recapitulation but indicated it as far as he could by appropriate signs. Tellefsen, in his edition, gives G^1 in both these passages.

Bar *32.* In MS there is a slur in the right hand, which seems to have escaped the notice of both the copyist of CM and the engraver of FE. We have reproduced it, adding also the corresponding slur in the left hand. It should be mentioned that in MS Chopin at first wrote in the slurs for the first eight bars of the right hand, including the last two quavers of one triplet and the first of the next; in the end, however, he suppressed these slurs.

Bar *49.* The original version has *G* and not *B♭* as the penultimate note in the left hand. Eight bars further on, in the repetition of this section, *B♭*, and not *G*, appears in the original version as the corresponding note. We have applied this version to bar 49 also, preferring it because the *G* would lead to the doubling of the third of the chord. This version is also found in the critical edition of Breitkopf & Härtel.

Bars *53* and *61.* In GE the last triplet in the left hand is an exact repetition of the previous one. We have retained the version found in the two manuscripts, FE and EE.

Bar *55.* The chord in this bar is *A*-*C*-*E♭*-*G♭*, resolving in bar 56 to *B♭*-*D*-*F*-*A♭*. The original version at first has *G♭* as the third note, in both hands, and then *F♯* as the sixth and ninth notes. Following Riemann, we write *G♭* in all these passages.

Bar *63.* In the two manuscripts the last note of the second and third triplets in the left hand has a crotchet stem in order to emphasize the chromatic progression. This progression continues as far as the *A♭* in the following bar, having begun on the *E* (last bass note of bar 62), to which MS also adds a crotchet stem.

Bars *68—69.* In the original version, the slur only appears in the right hand.

20. Prelude in C minor, op. 28 No. 20

Bar *3.* The original version gives no flat to the last note in the top part. The flat which is supposed to have been added by Chopin himself in a copy belonging to a pupil (see the commentary in the Oxford Edition) would leave absolutely no doubt as to his intentions. This flat also appears in Tellefsen's edition. The *E♭* seems to be much more appropriate, because the major tonic, introduced as soon as the third bar of this short but very pathetic work, has too harsh and garish an effect. Evidently Chopin forgot to restore *E♭* after the *E* in the second chord of the bar.

Bar *11.* GE marks no *crescendo* in this bar, but indicates a *ritenuto*, which does not appear in FE. EE has both the *crescendo* and *ritenuto*. The two manuscripts and FE place the *ritenuto* in bar 7. In view of the fact that bars 9—12 are marked in both manuscripts by the letters a b c d as a repetition of bars 5—8, the *ritenuto* of bar 7 should be repeated in bar 11, together with the *crescendo* added here. Another detail is worth mentioning: at the beginning of bar 9, which, as we have just said, together with the three subsequent bars is marked in the autograph as a repetition of the four preceding bars, Chopin has put an asterisk with a foot-note: *note pour l'éditeur (de la rue de Rochechouard) petite concession faite à Mr XXX qui a souvent raison.* It follows from this remark that Chopin had decided on the repetition of bars 5—8 in accordance with the suggestion of a friend. It is clear that the note was addressed to Pleyel. In his letter of March 28, 1839 written in Marseilles to E. Canut, Chopin gave the address of Pleyel et Cie: Rue de Rochechouard 20, and in his letter to Pleyel of January 22, 1839 he calls him his publisher. As is known, Pleyel bought the Preludes from Chopin, but the latter was aware that Pleyel would entrust their publication to another firm, as Pleyel et Cie. were only piano-makers. It was to avoid misunderstanding that Chopin added Pleyel's address.

21. Prelude in B♭ major, op. 28 No. 21

Below we reproduce the fingering given in EE. Unless otherwise indicated, the figures correspond to the second and following quavers of the bar. A dash in brackets (—) means that no figure is given.

Right hand. Bars 13—14; as in the present edition.

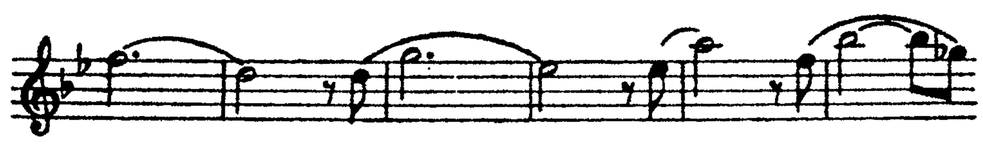
Bar 33: $^{3555}_{11211}$. Bar 35: $^{34}_{121}$ (— —). Bar 38: $^{34}_{112}$ (— —). Bar 41, as in the present edition, but with $^{5}_{1}$ for the second quaver. Bar 42, as in the present edition, but with $^{5}_{2}$ for the second quaver. Bar 44, the last three quavers: $^{45(5)}_{12\ \ 3\ \ 1}$.

Left hand. Bars 1—2, 4—6, 10, 17, 33, 38 and 43: as in the present edition. Bar 3: $^{211}_{3454}$ (—). Bar 9: $^{1211}_{23455}$. Bar 12: $^{1211}_{3454}$(—). Bar 13: $^{12112}_{45353}$. Bar 14, from the first quaver: $^{112112}_{534345}$. Bar 25, from the first quaver: $^{12}_{53}$(—)$^{212}_{453}$. Bar 26, second and third quavers: $^{21}_{45}$. Bar 35: $^{211}_{34545}$. Bar 37: $^{12}_{234}$. Bar 41: $^{12112}_{45454}$. Bar 42, as in the present edition, but with $^{1}_{5}$ for the first and fitfh quavers. Bar 44, from the first quaver: $^{11211}_{553434}$. Bar 46: $^{11212}_{3454}$. Bar 53, the last three quavers: 121. Bar 55, the last three quavers: 15(—). Bar 56, the first two quavers: 24.

Bar *4*. MS gives the G^1 as a dotted minim at the beginning of the bar in the treble; however, the dot was suppressed later. The $E\flat^1$ which appears in the last quaver group in the left hand was written by Chopin on the upper staff (as in bar 12), evidently to give this $E\flat^1$ to the right hand in order to facilitate execution (Chopin placed the same note, as the second quaver of bars 4 and 12, on the lower staff, because it is easy to play it together with its sixth, *G*, with the left hand). The copyist took the last $E\flat^1$ in bar 4 as belonging to the melody and erroneously gave it the value of a crotchet. This version was then transferred to GE and EE. FE, however, has the correct notation, accepted by Mikuli and Tellefsen and also by the present editors.

Bar *23*. In GE $A\flat^2$ does not appear in the right hand, either as grace note or as principal note.

Bar *33 sqq*. In the upper staff we have copied the slurs from MS. In CM, and still more in FE and GE, these signs are inaccurately reproduced. Yet they reveal much more clearly the melody that emerges here, if only in a secondary way:



Bar *44*. We have reproduced the notation of the sixth $G\flat$-$E\flat^1$ (the penultimate quaver of the bar) from CM. The notation in MS is not clear. In the original editions the $E\flat^1$, which has the value of a quaver, is not joined to the $G\flat$ below by the quaver tail.

Bars *46* and *48*. In CM the sixth $E\flat^1$-C^2 is notated wrongly, for only the C^2 is a crotchet, while the two notes share a quaver tail. GE has this same notation in bar 46, but in bar 48 the C^2 is written as a crotchet and the $E\flat^1$ separately as a quaver. FE and EE have this last notation in both bars. In MS both notes are crotchets.

Bars *50—52*. The minims of the octave G-G^1 in the right hand in bars 50 and 52 and those in the chord F-$B\flat$-F^1 in bar 51 are not dotted in the original version, perhaps intentionally. We have used the notation given by Mikuli and in the critical edition of Breitkopf & Härtel.

Bar *54*. This bar is missing in CM and GE, but appears in MS, FE and EE. Evidently the copyist has skipped a bar—which is easy to understand, since this bar is an exact repetition of the previous one.

22. Prelude in G minor, op. 28 No. 22

The two manuscripts and GE notate this Prelude in such a way that in the first chord of the bar, after the quaver rest, it is usually only the top note that is a crotchet, while the others are quavers. This applies also to the second chord from the thirteenth bar onwards. In FE and EE, however, the two upper notes in the right-hand chords are as a rule separate crotchets, and the lower notes quavers. In MS the notation is often inaccurate, and yet more often unclear, as Chopin regularly placed his lower as well as upper tails to the right of the note-heads. With the chord in question it is difficult to know which notes have crotchet tails and which quaver ones. It is possible that Chopin considered all the notes of the chords in question as crotchets — in practice they will all be executed as such because of the rapid tempo of the work. But it may also be that Chopin intended the notation we have used in the present edition, which best explains the relationship between the notes. Klindworth uses it in his edition, writing as crotchets all the notes played by the right hand on the second and fifth beats of the bar, except the first chord in bar 2 etc., where the bottom note has no corresponding note in the second chord. Such a notation brings about a logical progression of the voices, as well as an accuracy lacking in the original editions. FE and EE, for example, have in the first bar:

The first *A* is written as a quaver here, although it should be tied to the following *A*, which only appears two quavers further on. The fact that Klindworth detaches the lower notes of the chords on the fourth quaver, as a conclusion of the independent movement of the bottom voice, is a detail of secondary importance. In the original version all the notes in these chords share one tail. In our edition we have followed Klindworth's notation.

Bars *5—8*. In the original version the slurs in the left hand of these bars begin on the first and end on the last note of the bar (in bar 8 on the penultimate note).

Bar *8*. The right-hand chord is notated as a crotchet in the two manuscripts and in GE. This is a mistake, for the rests which follow have together the value of five quavers. FE and EE give the correct notation — i.e. a quaver.

Bar *15*. In the original notation, the second chord of this bar has $G\flat^1$; $F\sharp^1$ is better suited to the resolution of the chord.

Bars *35—38*. The two manuscripts and GE do not tie the crotchets *A* and C^1 in bar 35, or the $E\flat^1$'s in bars 36 and 37, or the $E\flat^2$'s in bar 38. By analogy with bar 1 and the following bars these ties are required; they have been added in both FE and EE.

Bar *41*. In MS the grace note is written as a small quaver without a stroke. In FE it is a crotchet; in CM, EE and GE it is a quaver with a stroke. In GE the arpeggio sign applies to the whole chord; in MS, FE, EE and Mikuli's edition it is only in the right hand.

23. Prelude in F major, op. 28 No. 23

We reproduce below the fingering given in EE. The dashes in brackets denote the absence of corresponding figures in EE.

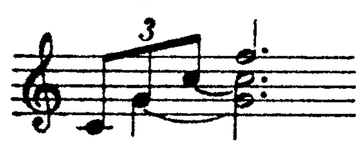
Right hand. Bar 1: (— — —) 1 2154 3213 21 (— —). Bar 2, the last four semiquavers: 1253. Bar 3, semiquavers 3—6: 12 13. Bar 4: (— —) 12 1241 2 (— —) 2 1 (— —) 5. Bar 5, semiquavers 1—6: 4213 21. Bar 6, semiquavers 11—13: 12 1. Bar 7, semiquavers 1—7: 5312 $_{132}^{5}$. Bar 8, semiquavers 1—13: 5(— —) 1 2 (—) 1 (—) (— — —) 2 1. Bar 11, semiquavers 2—3: 12. Bar 12: 5(— —) 1 2 (— — —) (— — — —) 14 (— —). Bar 13: 5(— —) 1 2154 3213 21 (— —). Bar 14: (—) 213 21 (—) 4 321 (—) (— — — —). Bar 15, semiquavers 8—14: 4 3213 21. Bar 21, semiquavers 1—7: 5421 (— —) 1.

Left hand. Bar 2, the trill: 4313. Bar 3, the first half: (—) 32 1 $_{3}^{1}$. Bar 4, from the *A*: 1513 14 23 1. Bar 7, first half: (—) 32 1 $_{3}^{1}$. Bar 21, the semiquavers: 3 214 (—) 1212 4123.

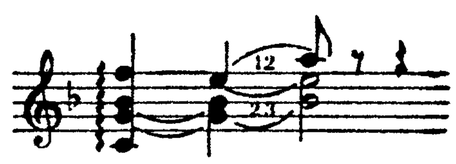
Bar *13*. FE and EE have F^1 as the second quaver in the left hand. GE and Mikuli's edition, as well as F^1, have its second, G^1. CM is not very clear here. MS has only F^1, but it is evident that another note has been erased.

Bar *14*. The two manuscripts, FE and GE have two leaps of a tenth, G^2-B^3. Perhaps Chopin wished to avoid doubling the leading note. However, the octave leap B^2-B^3, found in EE, seems more natural and logical, being more in keeping with the figurations of this bar and its neighbours; it is also more convenient from a technical point of view. For this reason some recent editions have adopted it.

Bar *15*. If Chopin did not prolong the first left-hand note C^1 throughout this bar, it was certainly on account of the difficulty of holding all the notes of the chord with one hand; he should, however, have prolonged the C^2, like the $B\flat^1$ in the next bar. The following notation would be more logical:



Bar *16*. At the beginning of the bar we have adopted FE's and EE's simpler notation of the left hand. But in the two manuscripts and in GE the C^1 is a crotchet, the G^1 a minim, and the $B\flat^1$ a semibreve (the F^2 is missing in GE, no doubt a mistake arising from the earlier erasures in CM). It is, therefore, evident that Chopin intended the notes to be held for as long as is technically possible:



The A^2 is written in the left hand as a quaver and not a crotchet on account of the figuration in the right hand, which does not permit its holding. The G^2, the first note of the last group of semiquavers in the treble, might be considered as the resolution of the preceding dissonant A^2; in this case the G^2 should be slightly emphasized.

24. Prelude in D minor, op. 28 No. 24

In bars 5, 9, 10, 23, 27, 28, 67 and 71, in the right hand, Chopin used the old notation, writing the long notes in minims as if the time were $\frac{3}{4}$. There is no change of pedal in the original version in bars 9, 26, 27, 45, 49 and 59.

Bar *5*. GE has A^1 here and not $B\flat^1$ as the last note in the treble. We have followed the version of the two manuscripts, FE and EE. The same applies to the corresponding F^1 in bar 23, which is replaced in GE by an E^1.

Bar *7*. The two manuscripts and FE write the grace notes in this bar in small quavers; GE and EE have them as semiquavers. In the corresponding bar 25 all the sources mentioned have semiquavers.

Bar *10*. The trill in this bar, having a grace note, should begin on the upper note. Obviously the same applies to bar 28. On the other hand, the trills in bars 12 and 30 should certainly begin on the principal note (although Chopin does not indicate this clearly), since in the melody the note having the trill sign over it is preceded by the upper note. Similarly, the trills in bars 16 and 34 should begin on the principal note.

Bar *17*. In CM and GE the second note in the right hand is a crotchet; in MS, FE and EE it is a quaver. The corresponding note in bar 35 is given in all the sources mentioned as a quaver. In EE the turn has the following fingering: (5)43214.

Bar *31*. CM and GE have *D* and not *F* as the second and seventh notes in the bass. MS, FE and EE have the same version as in bar 13 (where Chopin in his MS first wrote a *G* and then changed it to $B\flat$).

Bar *34*. By analogy with bar 16, $A\sharp$ would be required here instead of $F\sharp$ as the second semiquaver in the bass. This would make the chord more sonorous. We have, however, retained the original version. As the final version of bar 16 was only decided upon after changes and erasures, it is possible that Chopin forgot to make bar 34 conform.

Bar *42*. EE has $E\flat$ and not $A\flat$ as the second note in both groups in the bass.

Bar *56*. We have altered the notation of the eleventh third from $A\sharp^1$-$C\sharp^2$ to $B\flat^1$-$D\flat^2$, like the fifth and seventeenth thirds in the preceding bar.

Bar *66*. EE prescribes the following fingering for the run: (5) 432 154 (32) 15 (432) 15.

Bar *70*. At the beginning of the bar CM and GE have only the F^4 instead of the octave F^3-F^4. MS, FE and EE have an octave, as in bar 66.

Bar *74*. EE prescribes the following fingering for the run: 43215.

25. Prelude in C♯ minor, op. 45

Chopin was not sure how to spell the name of the Princess to whom this Prelude is dedicated (see his letter to Fontana, October 1841). In GE the name is printed as Czernicheff, the way the Princess herself usually wrote it (see Karłowicz, *Nie wydane dotychczas pamiątki po Chopinie* [Hitherto Unpublished Souvenirs of Chopin], Warsaw 1904, pp. 270 and 333). In the dedication of FE, however, it is Tschernischeff.

Bar *1*. Mikuli does not have the indication *alla breve*.

Bar *5 sqq*. Recent editions have tried in various ways to show by appropriate slurs the movement of the voices, which are placed in opposition to one another, sometimes

crossing over and sometimes becoming entangled: one of them ends at bar 7 with a suspension and its resolution ($D\sharp^2$-$C\sharp^2$) after an ascending progression in quavers lasting for two bars; the other proceeds in octaves, with the first as background. Notational difficulties, however, make it impossible to distinguish them sufficiently precisely and clearly. For this reason we have retained FE's phrasing, which places the slurs according to the division of the figuration between the hands. On the other hand, following Klindworth and other recent editions, we have systematically thrown into relief the motifs of the octave melody. FE does not always do this clearly enough.

Bar *9*. GE, Mikuli and other recent editions give $A\sharp^1$ as a grace note to the first chord in the right hand, corresponding to the form of the same bar as it appears in the recapitulation (bar 71); there is no such grace note in FE. By contrast, the chord which has a grace note in bar 13 has none in the recapitulation in bar 75. Over such details Chopin always exercised great freedom.

Bars *16*, *35*, *43*, *52*, *56* and *59*. All the notes written as minims or dotted minims at the beginning of these bars are semibreves in FE. GE has a semibreve in bar 52 only.

Bars *27—63*. We have omitted the key signature in order to simplify the notation. The original version keeps the signature of C♯ minor throughout.

Bar *48*. In FE the last note in the treble, C^3, is a quaver. In the critical edition of Breitkopf & Härtel, in GE and in Mikuli it is a semiquaver.

Bar *52*. The critical edition of Breitkopf & Härtel, Klindworth and others have $F\sharp^1$ here as the last note in the left hand, and not the A^1 which appears in FE and GE.

Bars *67* and *71*. In certain editions, including the critical edition of Breitkopf & Härtel, the first note in the right hand in bar 67 and the first chord of bar 71 are dotted crotchets, and the second note and the second chord, quavers (cf. bars 5 and 9). This is taken from GE. FE has two equal crotchets here (cf. bar 43). Mikuli has equal crotchets only in bar 67.

Cadenza, second line. The seventh chord in the right hand has $A\flat^1$ in the original version, instead of the $G\sharp^1$ which appears in the fifth chord and in its later repetitions (eighth and ninth chords). We have introduced $G\sharp^1$ also in the seventh chord, and in the previous chord we have replaced the G^1 of the original version by $F\sharp\sharp^1$.

26. Prelude in A major (no opus-number)

The autograph of this Prelude is in a private collection in Geneva. It was reproduced in the Genevan periodical *Pages d'Art*, August 1918, together with a reproduction of the first edition of this work. In the dedication, Wolff's Christian name is indicated only by the initial *P*.

Bars *38—40*. The seventh note in the left hand of these bars is C^1, both in the manuscript and in the first edition. On the other hand, in an edition published independently by Henn, of Geneva, it is given erroneously as $B\flat$ in bars 38—40, but correctly as C^1 in bar 37. Brugnoli accepts this incorrect version in his edition of the Prelude, but consistently alters the C^1 to $B\flat$ — in bar 37 as well.

DR. LUDWIK BRONARSKI
Fribourg (Switzerland)

PROF. JÓZEF TURCZYŃSKI
Morges