

CHOPIN

VARIOUS COMPOSITIONS

URTEXT

NOCTURNES. ECOSSAISES
IMPROMPTU IN C# MINOR
AND OTHERS



RÓŻNE UTWORY
CHOPIN

PWM
EDITION

JAN EKIER
WYDANIE NARODOWE · NATIONAL EDITION

Impromptu* *Composé pour Madame la Baronne d'Este*

WN 46

Allegro agitato

5

sempre legato

7

9

11

* Stosowany dotychczas podwójny tytuł *Fantaisie-Impromptu* zapewne nie pochodzi od Chopina. Patrz *Komentarz Źródłowy*.
The double-barrelled title *Fantaisie-Impromptu* hitherto employed is most unlikely to be of Chopin's devising. Vide *Source Commentary*.

13

15

s e m p r e p i ù a n i m a t o

17

19

21

23

25 *a tempo*

27

29 *poco a poco cresc.*

31 *cresc.*

33 *f*

* Patrz Komentarz źródłowy.
Vide Source Commentary.

4

35

ff con forza

fz

37

ff

[simile]

39

41

ff

più lento

sostenuto

con anima

tr

di m.

Red

44

Red

47

p

50

53

56

pp *poco ritenuto* *a tempo* *sotto*

59

voce *fz*

62

65

68

71

74

77

80

smorzando

[Tempo I]

83

sempre legato

85

87

89

91

93

95

s e m p r e p i ù a n i m a t o

cresc.

97

99

f

101

p o c o r i t e n u t o

103 *a tempo*

105

107 *poco a poco cresc.*

109 *cresc.*

111 *f*

113 *ff con forza*

115 *ff* [simile]

117

119 *f*

121

123 *poco a poco dim.*

126 *ed accel.*

129 *sotto voce*

132

135 *rall.*

rhythm, but with quavers, which better conveys the character of the original rhythm. Thus the version of **CK** with the even quavers is much more likely.

The 2nd half of the bar can be read as being notated polymetrically: 2 crotchets in the R.H. simultaneously with 3 in the L.H. Although this type of polymetre does occur in the earlier version of **A1**, in [**A2**] Chopin replaced it with simpler, regular rhythmic divisions. Thus it is inconceivable that he could have made changes in the opposite direction here, and without any markings.

Bars 35-36 & 39-40 R.H. In **CK** an extra voice appears here, repeating the last two notes of the melody in bars 32-33:



There is not the slightest doubt that this is an inauthentic addition made by Kolberg:

- these notes do not appear in the authentic sources (**A1** & **CJ**);
- they are also absent from **CB**, which means that they were either added later to **CK** or were not present in another Kolberg copy, copied out by Balakirev; in either case, this proves they were absent from [**A2**];

- in both **A1** & [**A2**] (→**CJ,CK**) Chopin clearly marked, by means of rests and the direction of note stems, the execution of bars 35-43 with both hands; this makes the added voice impossible to play. When preparing his other copy of the work, intended as the base text for **EL**, Kolberg modified his additions, extending the minims **d#**², and in bars 39-40 shifting this extra voice down an octave.

p. 34 Bar 48 R.H. **EL** has here the same rhythm as in bar 15. The way in which the notes are distributed in relation to the L.H., corresponding to the rhythmic division of **CJ** & **CK**, shows that this change was made during printing. Although the rhythm of **EL** is convergent with the rhythm of **A1**, the changes were most probably made by analogy with bar 15. See note to bar 26.

Bar 56 L.H. As the last quaver **EL** has **g#** instead of **f#**. The convergent version of the other sources shows this to be an arbitrary change.

Bars 61-62 L.H. The main text comes from **CK**, the variant from **CJ**. We give priority to the version of **CK**, due to its convergence with the undoubtedly authentic version of **A1**. The **#** raising **e**¹ to **e#**¹ in **CJ** may have been placed there by accident, due to the similarity of the figures in bars 61-63. On the other hand, however, it cannot be excluded that Chopin wanted to bring in the major variant of the tonic already in bar 61; cf. the several-bar major endings in the *Nocturnes in E minor*, WN 23, *C# minor*, Op. 27 No. 1, *F# minor*, Op. 48 No. 2 and *F minor*, Op. 55 No. 2.

Cantabile in B flat major, WN 43

Sources

A Album autograph signed by the composer and dated 'Paris 1834' (lost, familiar from a reproduction in *Album von Handschriften berühmter Persönlichkeiten vom Mittelalter bis zur Neuzeit*, ed. K. Geigy-Hagenbach, Basle 1925). Based on **A** are all the subsequent editions of the work, the earliest of which appeared in the periodical *Muzyka*, 1931, nos. 4/6).

Editorial principles

We give the text of **A**.

p. 35 Bar 7 L.H. On the 5th quaver we give the octave **f-f**¹. However, on the photograph it is difficult to state whether the note **eb**¹ is not also present. The first edition has here—presumably by mistake—the chord **a-eb**^{1-f}¹.

Presto con leggerezza in A flat major, WN 44

Sources

A Album autograph, dated 'Paris, 18 July 1834', dedicated 'A mon Ami P. Wolff' and signed by the composer (Library of Congress, Washington). Based on **A** are all subsequent publications of the work, the earliest in the periodical *Pages d'Art*, Geneva Aug. 1918.

Title

A has no title. In the first edition the work was called—in keeping with its character—*Prelude*. Some scholars associated it with the *Prelude in A♭* which Chopin asked Fontana to copy out^{*}. However, it has been pointed out^{**} that there are no grounds for linking the composition with this request, and therefore nothing to indicate that Chopin defined this work as a *Prelude*. Thus we adopt as a title the authentic term used to designate its tempo and character: *Presto con leggerezza*.

Editorial principles

We give the text of **A**.

p. 37 Bars 21-22 One is struck by the two adjacent *cresc.* markings, the second of which is written in **A** in larger script and more clearly than the first. This can be read in one of two ways:

- the *cresc.* in bar 22 was intended to replace the term in bar 21, which Chopin did not delete to avoid spoiling the appearance of this keepsake autograph;
- the *cresc.* in bar 22 was intended—within the already growing dynamic—to emphasise the start of a lengthier, ascending harmonic progression.

Bars 21-24 R.H. In **A** the slur that begins in bar 21 ends in the middle of bar 24. In bars 22-24 two further slurs are placed on it, each embracing 8 semiquavers. In our opinion, Chopin's intention here was to replace the original, longer slur with shorter slurs, possibly added along with accents in the middle of bars 22 & 23. Hence our shortening of the slur beginning in bar 21.

Impromptu in C sharp minor, WN 46

Sources

[**A1**] Lost (probably working) autograph of the earlier version of the *Impromptu*. It formed the basis for the three extant copies, and also for the first edition, prepared by Julian Fontana.

CFr1 Copy of [**A1**], or of another, lost, copy of this autograph, made by Auguste Franchomme, 5 pages of music, notated together with copies of 'Wiosna', WN 52a and the *Mazurka in A minor*, WN 60 (Bibliothèque Nationale, Paris).

CFr2 Franchomme's second copy, made from **CFr1**, 5 pages of music plus title page (Chopin Society, Warsaw). **CFr2**, titled *Impromptu inédit pour le Piano par Frédéric Chopin*, dated Jan. 1849, was intended for Duchess Marcelina Czartoryska.

CFr = **CFr1** & **CFr2**. The texts of the two copies are virtually identical.

CL Copy for Marie Liechtenstein, probably made by Fernando da Costa from [**A1**] or from another, lost, copy of this autograph (Deutsche Bücherei, Leipzig). It differs in certain details from the copies made by Franchomme.

A2 Fair autograph carrying a dedication signed by the composer, 'Composé pour M^{me} la Baronne d'Este par F.F. Chopin', and the date 'Paris, Vendredi 1835' (private collection, photocopy^{***} at the Chopin Society, Warsaw). **A2** contains a meticulously prepared version of the work, with regard to both pitch and performance

^{*} 'Please, if you can, copy out for me the "A♭ Prel.", because I'd like to give it to Perthuis. He's going away tomorrow, and you when?'. *Korespondencja Fryderyka Chopina*, I, letter no. 145, misdated by the editor to 1834.

^{**} Jan Ekier, *Wstęp do Wydania Narodowego*. 1. *Zagadnienia edytorskie* [Introduction to the National Edition. 1. Editorial Issues], Kraków 1974, annexe I.

^{***} In the 1960s the then owner of the manuscript, Artur Rubinstein, presented this photocopy to the NE editor-in-chief, Jan Ekier.

markings. Numerous corrections are visible from the version transmitted in the copies of [A1]. The few errors and inaccuracies are doubtless due to haste during copying.

- FEF** Fontana's French edition, J. Meissonnier Fils (J. M. 3523), Paris July 1855, prepared from [A1]. The direct base text for **FEF** must have been a copy (now lost) made specially for this purpose by Fontana. Besides most probably inauthentic performance markings (metronome tempo, dynamic signs, pedalling, etc.), typical of Fontana's editions, **FEF** is characterised by the presence of several crucial arbitrary changes.
- GEF** Fontana's German edition, A. M. Schlesinger (S. 4392), Berlin July 1855, doubtless based on a proof of **FEF**. In **GEF** the *Impromptu* was given the inauthentic opus number Op. 66.
- EF** = **FEF** & **GEF**. In both versions of Fontana's edition, the work was furnished with the inauthentic double-barrelled title *Fantaisie-impromptu*. The two versions display very minor discrepancies from one another; as a result, their mutual relationship is not entirely certain. However, given the lack of essential differences, this has no great bearing on establishing the text.

Title

We give the title *Impromptu*, written by Franchomme in **CFr2**. This manuscript was produced during Chopin's lifetime and the title it carries was certainly accepted by the composer. Initially, soon after its composition c.1834, the work was possible called *Fantasy*; this name, doubtless recalled from this period, was used by Fontana when listing the Chopin works destined for publication in a letter to the composer's sister, Ludwika Jędrzejewicz: 'fantasy for Mme d'Este'. In writing **A2**, in 1835, Chopin must have abandoned the idea of calling the work *Fantasy*, as this title is not given and the dedication speaks of the work in the masculine ('composé'). Later, when the *Impromptu in Ab*, Op. 29 was being written, it became clear that this was the term deemed by Chopin most appropriate for a work with such a form and character.

Editorial principles

We give the text of **A2**. The original version, edited chiefly on the basis of copies, is given in the *Appendix*.

- p. 38 **Bars 5-40 & 83-118** In **A2** bars 83-118 are not written out. They are marked as a repeat of bars 5-40, which is followed by bars 119-138 (*Dal segno al più lento e poi [Coda]*). We write them out in full, in keeping with a practice adopted by Chopin in works he prepared for print.
- p. 40 **Bars 31 & 109** R.H. Missing in **A2** is the \dot{b} before the 2nd semiquaver. This is most probably an oversight on Chopin's part, caused by the momentary key of F# minor. This sign appears in all the other sources.
- p. 41 **Bars 40 & 118** R.H. In **A2** Chopin used the signs // to mark the figures on the 3rd beat of bar 39 and the 1st beat of bar 40. Read literally, this notation would signify that the last figure of bar 39, that is, $d\sharp^1-c\sharp^1-a^1-a$, occurs at the beginning of bar 40. The disagreement with the L.H. progression shows that Chopin was applying both signs // to the 2nd beat of bar 39. R.H. As the last semiquaver **A2** has $f\sharp$. The lack of the \sharp here is unquestionably an oversight on Chopin's part.
- p. 42 **Bar 59** L.H. In **A2** corrections have made the last quaver difficult to decipher. We adopt the g that appears in the analogous bar 71, as there seems no reason to differentiate the accompaniment in these bars.
- p. 43 **Bar 72** L.H. In **A2** the last two quavers are written in the reverse order: $f\sharp-ab$. This version was initially written also in the analogous bar 60, but there Chopin changed the order of these notes. As this is a clear improvement, avoiding parallel octaves with the following bar ($ab-ab^2$ and $Eb-ab^1$), we make this correction in

bar 72 as well. A number of other notational inaccuracies in bars 71-73 (e.g. incomplete slurring) testify that these bars were written less meticulously by Chopin and were overlooked during checking and correction.

- p. 47 **Bar 121** L.H. As the 4th quaver **A2** has $g\sharp$, which results from a literal reading of the short notation of bars 121-122: they are marked with the word 'bis' and a slur over bars 119-120, which this instruction would have repeated, with only the 1st beat of the R.H. in bar 121 changed (the corresponding 4 semiquavers are written between bars 120 & 123). Chopin resorted to this short notation in an effort to fit the whole work onto two pages. In a melodically and harmonically identical context, in bar 123, Chopin wrote in an analogous place e , representing a natural resolution of the \sharp in the preceding figure. In this situation one may surmise that in the L.H. part Chopin did not check the short notation exactly, leaving $g\sharp$ in bar 121 through carelessness ($g\sharp$ is, of course, justified in bar 119, in which e appears at the start of the bar in the R.H. part). For this reason we adopt e in this place. Chopin made a similar error, caused by a short notation, in the autograph of the *Sonata in B minor*, Op. 58, movt. IV, bar 177.

'Wiosna' [Spring], in G minor, WN 52a

Sources

- A1** Autograph titled 'Wiosna z pieśni sielskich' [Spring from pastoral songs], signed and dated, Paris 3 Sept. 1844 (Ossolineum, Wrocław). The middle voice (in quavers) is notated together with the bass voice on the lower staff in a treble clef.
- A2** Autograph titled 'Wiosna paroles de Witwicki', signed and dated, Paris 5 Feb. 1846 (Gesellschaft der Musikfreunde, Vienna).
- A3** Autograph dedicated to 'Dear Teofil Kwiatkowski', signed and dated, Paris 4 Sept. 1847 (private collection, photocopy at the Chopin Society, Warsaw).
- A4** Autograph presented to Fanny Erskine as a souvenir of Crumpsall House, signed and dated, 1 Sept. 1848 (Fitzwilliam Museum, Cambridge). The melody and accompaniment are notated on a single staff in a treble clef, with no performance markings. Despite the fact that the Polish text is written in above the melody, the rhythm of the melodic line in bars 16-17 is convergent with the rhythm of several other manuscripts of the piano version, and not with the rhythm of the song.
- A5** Autograph presented to a Mme Kiéré as a mark of respect, signed, not dated (private collection, photocopy of page 2 at the Chopin Society, Warsaw). The WN editors have gained access only to a photocopy of the last 4 bars. In addition, from information given in booksellers' catalogues we learn that **A5** has *Allegretto* as the tempo marking.
- CFr** Copy made by Auguste Franchomme (Bibliothèque Nationale, Paris). The text of **CFr** is generally convergent with **A3**.
- CX** Copy made by an unknown person, with Chopin's signature and note 'Warriston Crescent, 1848' (Kórnik Castle). Written out similarly to **A4** on a single staff, but without the words. Save for **All^{to}** at the beginning and a fermata at the end, there are no performance markings.

There probably exist (existed?) several more manuscripts, currently either lost or inaccessible*.

Editorial principles

We give the text of **A3**. The variants come from **A1**, **A2** & **A5**.

- p. 49 **Bar 1** *Lento* appears in **A1** & **A3**, *Andantino* in **A2**, and *Allegretto* in **A5** & **CX**. In **A4** & **CFr**, the tempo is not specified.

Bars 16-17 R.H. The main text comes from **A3**, **A4**, **CFr** & **CX**. The variant above the musical text comes from **A2**, the version in the footnote is from **A1**.

* Undated letter, summarised in the chapter 'Korespondencja w sprawie kompozycji pośmiertnych' [Correspondence on the Subject of the Posthumous Works], in Mieczysław Karłowicz, *Nie wydane dotychczas pamiątki po Chopinie* [Hitherto Unpublished Chopin Memorabilia], Warsaw 1904.

* Information in Maurice J. E. Brown, *Chopin. An Index of his Works in Chronological Order* (London, 1972) and Krystyna Kobylańska, *Rękopisy utworów Chopina* [Manuscripts of Chopin's Works] (Kraków, 1977).